THE SCHOOL FUGUE: ITS PLACE IN THE ORGAN REPERTOIRE OF THE
FRENCH SYMPHONIC SCHOOL, A LECTURE RECITAL, TOGETHER
WITH THREE RECITALS OF SELECTED WORKS OF
J. S. BACH, D. BUXTHEUDE, C. FRANCK,
P. EBEN, F. MENDELSSOHN,
R. SCHUMANN, M. REGER
AND OTHERS

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

by

Margaret N. Mulvey, B.M., M.M.
Denton, Texas
August, 1994
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This study focuses on the central role which *fugue d'école*, as defined and taught by the post-revolutionary Conservatoire de Paris, played in re-establishing standards of excellence in organ composition and aiding the development of the French Symphonic Organ School. An examination of counterpoint and fugue treatises by Cherubini, Dubois, and Gedalge reveals the emergence of a specific school fugue form, intended for academic purposes only, as a means to instilling discipline and honing the technical skills required in all forms of musical composition. In addition, the improvisation of *fugue d'école* was required of Conservatory organ students. The consistent training in both written and improvised *fugue d'école* was reinforced by the Conservatory prize system.

To determine the impact of the *fugue d'école* academic exercise on the organ repertoire of the latter nineteenth century, five representative fugues of influential organ
composers of the period are analyzed in relation to the rigid requirements of the school fugue. The form of the school fugue, the obvious model upon which the study’s examples are based, is proved transferable to original composition. Of the three-part form (exposition, development and stretto), the stretto is least apt to adhere to fugue d’école form.
Tape recordings of all performances submitted as dissertation requirements are on deposit in the University of North Texas Library.
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School of Music  

Graduate Recital  

MARGARET MULVEY, Organ

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Organ Chorale II in b minor ........... C. Franck

Finale from Symphony No. 2 in
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Intermission

Nedělní Hudba. ........................... P. Eben
Fantasia I
Fantasia II
Moto Ostinato
Finale

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts
North Texas State University
School of Music

Graduate Recital

MARGARET MULVEY, Organ

Monday, July 1, 1985 4:00 p.m.   MU 253

WORKS OF JOHANN SEBASTIAN BACH (1685-1750)

Fantasia in G (BWV 572)

Sechs Choräle von verschiedener Art
(Schübler collection, BWV 645-650)

Wachet auf, ruft uns die Stimme
Wo soll ich fliehen hin
Wer nur den lieben Gott lasst walten
Meine Seele erhebet den Herrn
Ach bleib bei uns, Herr Jesu Christ
Kommst du nun, Jesu, vom Himmel herunter

Sei gegrüsset, Jesu gütig - Partite diverse (BWV 768)

Prelude and Fugue in e minor (BWV 548)

Presented in partial fulfillment of the requirements for the degree of
Doctor of Musical Arts
North Texas State University
School of Music
Graduate Organ Recital

MARGARET MULVEY

Monday, April 20, 1987  8:15 p.m.  Main Auditorium

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Adagio
Andante recitando
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Presented in partial fulfillment of the requirements for the degree of
Doctor of Musical Arts
University of North Texas
College of Music

presents

A Graduate Lecture Recital

MARGARET MULVEY, organ

Monday, November 22, 1993 8:00 pm
St. Rita's Catholic Church
12521 Inwood Road at Harvest Hill
Dallas, TX 75244

THE SCHOOL FUGUE: ITS PLACE IN THE ORGAN REPERTOIRE OF THE FRENCH SYMPHONIC ORGAN SCHOOL

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(1844-1937)

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(1823-1881)

Presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts
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PREFACE

The fugue d’école (school fugue), as defined and taught by the post-revolutionary Conservatoire de Paris, established direction important to organ reform in France and the development of the French Symphonic Organ School. The study of school fugue was a constant and prominent factor in the musical education of Conservatory students in the nineteenth century. It served as a link to the rich, musical heritage of the past in France, exemplified in the organ works of Jehan Titelouze (d. 1633) to Louis-Nicolas Clérambault (d. 1749). The discipline and composition skills demanded by school fugue required the mastery of techniques essential to accomplishing the highest standards of musical composition for the organ. In addition, the form of fugue d’école served as a vehicle for improvising, a prominent and indispensable element in the musical services of the Church.¹

This study focuses on the central role the fugue d’école played in re-establishing standards of excellence in organ composition in the early nineteenth century. To that end Luigi Cherubini, who became the director in 1822, instituted the incorporation of fugue d’école as part of a

¹Wallace Goodrich, The Organ in France (Boston: The Boston Music Company, 1917), 12.
strict regimen in the curriculum of the Conservatoire de Paris. However, the degeneration of keyboard music in France, which dated from approximately 1750, coupled with the turbulence of the Revolution, which disrupted proper training for organists and caused the destruction of many organs, precluded immediate improvements. The Conservatory prize system contributed significantly to ongoing efforts to upgrade musical standards over the next forty years eventually enabling a new generation of French organists, skilled in fugue d’école, to be placed in prestigious and influential organ and teaching posts thereby influencing the course of late nineteenth-century organ music.

Organ reform, affecting both the instrument and its literature, was a product of four major interacting forces. The first of them, and the focus of this study, was the Conservatory’s impact on the study of fugue d’école. Renewed interest in the study of fugue and improvisation was in turn influenced by the rediscovery of the organ works of J. S. Bach whose greatness as a contrapuntist was recognized by students literate in fugal techniques and form. A direct outgrowth of the Bach movement in France saw the development of a new type of organ resulting ultimately in the nineteenth-century French Symphonic Organ with the established keyboard and pedalboard compasses required for the performance of J. S. Bach. Finally, the interaction of foreign teachers and performers conversant with the music of
Bach was also a contributing factor in organ reform: most notable among these was the German Adolf Hesse and his student, Jacques Nicholas Lemmens, Belgian organist, teacher, and composer. Both Hesse and Lemmens gave public performances of J. S. Bach in Paris. Moreover, Lemmens taught Charles-Marie Widor and Alexandre Guilmant, influential Conservatory professors and performers who were active from 1860 into the twentieth century. Under the direction of Widor and Guilmant, the French Symphonic Organ School reached its apogee, exacting the highest performance standards in the execution of existing organ literature and fugue d'ecole improvisation.

Conservatory contributions to the creation of modern textbooks on fugue include four nineteenth-century treatises written specifically for classroom use. Of these, the first, published in 1824 by François-Joseph Fétis, was unavailable for this study. The three treatises discussed in the study by Cherubini (1833), Dubois and Gedalge (1901), all stress that the fugue d'ecole was intended for academic purposes only. Indeed, Cherubini makes a point to differentiate between fugue d'ecole and "public" fugue.

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Did the emphasis placed on mastering *fugue d'école* influence the repertoire created by the French Symphonic Organ School in the latter nineteenth century? It is striking that a large body of fugues and compositions involving fugue emanate from this period. In an effort to answer this question, five representative fugues written by some of the most influential organ composers of the period are analyzed in relation to the rigid requirements of the school fugue in order to demonstrate the impact the *fugue d'école* had on "public" fugal works written during this important period in the history of French organ music.

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3Repertoire of fugues is listed in Appendix D, page 124.
CHAPTER I

INTRODUCTION TO THE STUDY

This study examines the continued efforts in France, beginning with the re-establishment of the Conservatoire de Paris after the Revolution, to forge a modern French school of organ composition and performance. The study of fugue d'école, developed by the Conservatory leadership, demanded the participation in a required course which instilled discipline in future generations of French organists. The process of renewal was slow, inhibited by adverse socio-economic conditions and popular trends in music which promoted programmatic works emphasizing virtuosity. Nevertheless the renewed interest in the rich cultural heritage of the past, notably the music of J. S. Bach and French keyboard composers of the Baroque, stimulated the musical growth of Conservatory students. This study at the Conservatory was further enriched by mastering the learned techniques of counterpoint and fugue.

For approximately one hundred years, from the deaths of Louis-Nicolas Clérambault in 1749 and J. S. Bach in 1750, the performance and composition of organ music had fallen victim both to neglect and abuse in France and Germany. The dearth of organ compositions during the century following
the death of J. S. Bach was largely the result of a changing musical style and a decline in the socio-economical positions of musicians, organists in particular. As well, many organs were destroyed or allowed to fall into disrepair during the French Revolution as churches were turned into Temples of Reason.¹ Beginning with the Age of Reason and culminating during the French Revolution, the church declined in power and prestige. At the turn of the century the *maîtrises* (church choir schools), which had been the training ground for church organists for centuries, were systematically disbanded.²

As a result, the majority of organ posts were held by pianists who had little or no organ training and who were influenced by stylistic trends popular in current piano

¹The Church suffered when it was integrated into the state by the enactment of the Civil Constitution of the Clergy in 1790. The government was now the owner of the Church; therefore the organs were the property of the state and church organists were employees of the government. From 1824–1834 barely fifty organs were built or repaired in France, an indication that organs were not a priority of the government. For more information see Frank Newman Speller, III, Aristide Cavaillé-Coll, Organ Builder (Ann Arbor: UMI, 1968), 4; Thierry G. Spelle, "The Organ of Transition in France (1785–1835)," *The American Organist*, Vol. 21, No. 4 (April, 1987), 68; and Speller, Cavaillé-Coll, 2, citing Alexandre Cellier and Henri Bachelin, *L'Orgue: Ses Eléments, Son Histoire, Son esthétique* (Paris: Libraire Delagrave, 1933), 97.

literature and modern keyboard techniques. The talented musicians of the time were therefore largely disinterested in writing liturgical music. As a consequence, the artistic integrity and efficacy of liturgical compositions written by members of the illustrious Classical French Organ School, founded by Guillaume Nivers (1632-1714), was replaced by new organ compositions created primarily to entertain the listener rather than to serve the liturgy.

Post-Revolutionary Music in Paris

During the first half of the nineteenth century, Paris was virtually the European capital of opera. The social factors contributing to its success worked against the development of the emerging French Symphonic Organ School. Some of these factors included the breakdown or radical transformation of traditional values undermined by the impact of the Revolution and the rapid increase of middle-class audiences, who in the midst of a widespread intensification of emotional excitement in a prolonged atmosphere of nationalism, demanded music that appealed to


\(^4\)Ibid., 24.


\(^6\)Ibid., 308.
the senses rather than the intellect. The interests of the new middle class were generally restricted to opera and ballet in which genres spectacle was the main attraction. Moreover, music of any complexity was rejected by the untutored middle class audiences who preferred the popular idioms long familiar in comic opera of the eighteenth century; these more accessible idioms became a mainstay in serious opera and eventually came to be regarded as "serious" music.\(^7\)

As this trend in theatrical dominance continued throughout the nineteenth century, to the detriment of instrumental music in general and symphonic forms in particular,\(^8\) organists increasingly exploited special effects calculated to entertain middle class audiences. Improvisations, a long-established requirement of French organists, degenerated into exhibitions of shallow virtuosity drawing on such popular sound effects as the jeu de rossignol (the Nightingale), the jeu de coucou (the Cuckoo), and the tonnerre (a special pedal that imitates the grumbling noise of a thunderstorm). The result of this trend, coupled with the fact that most organists of this era

\(^7\)Ibid., 309.

were untrained, was the cultivation of organ music lacking both in form and good taste.

**A History of the Conservatory**

The early history of the Conservatoire de Paris involved several institutions beginning with the Garde Nationale, organized in 1789 to provide music for public political festivals. The Garde was subsequently transformed into the École de Musique Municipale in 1792 and in 1793 renamed the Institut National de Musique. When in 1795 the Institut was officially named Conservatoire de Musique by government decree, it included the personnel of the older École Royale de Chant, which had been founded in 1784.

The duties of administration as well as teaching were conducted by five inspectors (François-Joseph Gossec, André Ernest Modeste Grétry, Jean-François LeSueur, Étienne Nicolas Méhul, and Luigi Cherubini), all successful opera composers and servants of the revolution, appointed by the government.

The beginnings of the Conservatoire were tentative. Its effectiveness was hampered by staff reductions in 1802 due to the Napoléonic wars. Closed by the Bourbon restoration, the Conservatoire was reopened in 1816 as the

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10Ibid.
École Royale de Musique under the direction of François-Louis Perne, who was succeeded in 1822 by Luigi Cherubini. Cherubini immediately undertook the reorganization of the school, which slowly recovered the traditions interrupted by the revolution. In 1831, a decree finally restored the title of Conservatoire de Musique, and the name of the institution has not varied since then.\textsuperscript{11}

**Early Musical Leadership in Paris**

Fortunately a group of cultured people and music leaders interested in studying and performing the contrapuntal masterpieces of the Renaissance and Baroque\textsuperscript{12} lived in Paris at this time and influenced the music education of Parisian musicians and audiences. In addition to the Conservatoire de Paris, two other institutions were formed to improve music education standards: the Institut Royale de Musique Classique et Religieuse and the École Niedermeyer. Through the efforts of these schools and the independent endeavors of Bach pioneer, Alexander Boëly and his successors, Adolf Hesse and Jacques Nicolas Lemmens, the importance of fugal techniques in composition and improvisation was restored.


Another influential figure during this period was Alexander Choron, who established himself as a music critic, instructor, composer and publisher. His earliest publications included courses in thoroughbass together with instruction in counterpoint and fugue. In 1805 he began publishing the music of Italian and German masters through the time of Bach. As early as 1809 Choron wrote that he knew of a French edition of the *Well-Tempered Clavier* and of a German edition of *The Art of the Fugue* which were available in France.\(^{13}\) In 1817 Choron founded the *Institut Royale de Musique Classique et Religieuse* specifically to teach the great masterpieces of Bach, Handel, and Palestrina.\(^{14}\) Located across the street from the *Conservatoire*, the *Institut* gave public concerts of music by these composers from 1817-1830, providing Parisian audiences with their first exposure to this early music repertoire. After several years of financial decline, Choron's school was revived by Louis Niedermeyer and renamed in 1836 *École Niedermeyer*.


\(^{14}\) Arthur Hutchings, "Choron, Alexandre(-Etienne)," *New Grove*, IV, 341.
The École Niedermeyer represented the first organized effort to raise the standards of organ playing and church music. From 1861-1865 the school employed Camille Saint-Saëns, organ student of Alexandre Boëly and François Benoist, and Clément Loret, organ student of Jacques Nicolas Lemmens and counterpoint student of François Joseph Fétis. Saint-Saëns taught piano and Loret taught organ. Both instilled in their pupils an admiration for the works of Bach and the contrapuntists of the Renaissance period and insisted above all that their students practice the keyboard works of J. S. Bach as an aid to instructing them in the art of counterpoint and fugue.

Alexandre Boëly (1785-1858) was an early champion of Bach in France and an important figure who served as a link between the French Classical and Romantic Schools. Boëly began writing for organ in 1805, composing preludes, fugues,

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16Norbert Dufourcq, La Musique d'Orgue Française de Jehan Titelouze a Jehan Alain (Paris: Librairie Floury, 1949), 163.

and canons. His compositions combined contrapuntal
techniques and forms with harmonic materials of his own
time. Admirers, including César Franck and Camille
Saint-Saëns, hailed him as "The French Bach." At the
time of his death, Boëly was working on a transcription for
the organ of J. S. Bach's The Art of the Fugue.

Both churches at which Boëly held positions, St-Gervais
and St-Germain-l'Auxerrois, owned organs designed according
to the French Classical style. During his tenure at St-
Germain-l'Auxerrois, Boëly directed the rebuilding of the
organ, originally constructed by F. H. Clicquot in 1771. He
had the pitch raised to the then-current standard and had
the pedal keyboard replaced by one in the "German style"
with longer keys. Boëly, who excelled in pedal parts
theretofore unknown in the French school, eventually lost
his position at St-Germain l'Auxerrois, the complaint being

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18Because Boëly's interest and training in fugue
occurred before the establishment of the fugue d'école
curriculum at the Conservatory, a representative fugue was
not accorded a separate discussion in the analytical
chapter.

19Corliss Richard Arnold, Organ Literature: A
Comprehensive Survey (Metuchen, N.J.: The Scarecrow Press,
1973), 186.


21Ibid., 341.

22Riley, "Boëly," 47.
that he played too many fugues. Fortunately, Boëly, whose fugues are considered "sound and reliable examples," was the teacher with whom Saint-Saëns, at the young age of eleven, began the study of the organ. As one of the new generation of French organists representing the nineteenth century, Saint-Saëns was exposed to a rich contrapuntal heritage and became a contributor to the organ reform "movement."

Perhaps the greatest impetus that led to the reform of French music and the reform of organ music in particular, came from the creation of the Conservatoire de Paris, decreed the "national" music school of France by the government. The first inspectors of the Conservatoire de Paris were leaders with musical vision. They were well-trained and successful composers who were able to appeal effectively to the popular tastes of the public while at the same time maintaining high standards of craftsmanship in the classroom. All were notable opera composers, yet Cherubini and Méhul were also well-trained in counterpoint and fugue: Méhul in the German tradition and Cherubini in the Italian tradition as a student of Giuseppe Sarti in Bologna and Milan.

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23Kratzenstein, Survey, 88.

The Interest in Counterpoint and Fugue

The interest in counterpoint and fugue and the need for educational reform were key factors that contributed to the creation of the curriculum at the Conservatory, Choron's Institut, and the École Niedermeyer. In all of these institutions there was a tacit assumption that the answer to educational reform lay in the study of old music. However, this necessitated the integration of earlier forms and modern compositional techniques written in the musical language of nineteenth-century France. In the first quarter of the nineteenth century, the form of fugue d'école was developed by the Conservatory to serve this need. Through the discipline of fugue d'école organ students were able to structure their creativity in a cohesive manner and produce improvisations which pleased both the public and the educators.

The Bach Revival and the Impact of the Belgian Organist, Jacques-Nicolas Lemmens

Jacques-Nicolas Lemmens, Belgian organist, teacher and composer, is considered the link between the organ practices of J. S. Bach (eighteenth century) and Charles-Marie Widor
The Belgian government sent Lemmens to Breslau in 1846 to study one year with Adolf Hesse (1809-1863), a pupil of Johann Nikolaus Forkel (1749-1818), who was personally acquainted with the two eldest sons of J. S. Bach and published the first full Bach biography in 1802. Forkel included two chapters on Bach's keyboard technique, using information obtained from C. P. E. Bach (1714-1788) and Wilhelm Friedemann Bach (1710-1784).

Hesse had visited Paris in 1844 for the inauguration of a new organ at St-Eustache. He won praise for his virtuosic pedal technique. Hesse was the first person in France, as far as is known, to present in public concert organ works of

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25Modern research has shown that the performance practice traditions of J. S. Bach as taught by Hesse to Lemmens and subsequently by Lemmens to Widor and Guilmant are false. There remain today, however, prestigious organists in France who maintain the credibility of the link from J. S. Bach through Marcel Dupré. For further information see Ewald Kooiman, Jacques Lemmens, Charles-Marie Widor en de France Bach-traditie (Amsterdam: VU Boekhandel, 1988) and Jean Ferrard, La "Sainte tradition" de Hesse à Dupré, La Flute Harmonique ISSN 0398 9038 (Paris: Publication de l'Association A. Cavaillé-Coll, 1992), 43-60.

The introduction of J. S. Bach's writing tradition to Parisian audiences, which is correctly credited to Hesse and Lemmens, bears no relation to historically correct Baroque performance practices.

26Hesse was only nine years of age when Forkel died.

J. S. Bach.\textsuperscript{28} He taught Lemmens the traditional German interpretations of Bach.\textsuperscript{29} While Lemmens was under Hesse's tutelage, the revival of interest in Bach's works, initiated by Mendelssohn in 1829, was reinforced by the publication of a C.F. Peters Edition of Bach's complete organ compositions under the supervision of Griepenkerl and Roitzch, an edition destined to maintain its superiority for practical purposes for many years.\textsuperscript{30}

In 1849 Lemmens was named professor of organ at the Brussels Conservatory. He began publishing his Nouveau Journal d'Orgue, a series of pieces anthologized in 1862 as the famous École d'Orgue. This method book, which stressed equal fluency on pedals and manuals, was adopted by the Paris Conservatoire for use over many years.\textsuperscript{31}

Following in the footsteps of his teacher Hesse, Lemmens performed in 1852 at St-Vincent de Paul in Paris earning widespread admiration as an unchallenged technician and contrapuntist. In addition, he earned the patronage of organbuilder, Aristide Cavaillé-Coll, who increasingly requested that the Belgian inaugurate his latest

\textsuperscript{28}Speller, Cavaillé-Coll, 8. Boëly's performances of Bach were in the context of church services rather than public concert performances.

\textsuperscript{29}Goodrich, The Organ in France, 8.

\textsuperscript{30}Ibid., 8.

\textsuperscript{31}Kratzenstein, Survey, 88.
instruments. Through his public recitals Lemmens inspired and influenced organists to pursue the contrapuntal traditions of Bach and to increase their technical skills on both the keyboard and pedalboard.

César Franck participated along with Lemmens in the St-Eustache reinauguration in 1854 and showed interest in Lemmens' new style of finger substitution and his virtuoso pedal technique. These technical innovations so impressed Franck that he procured a dummy pedalboard on which to practice his own pedaling. As a performer Franck is known to have played only one work of J. S. Bach - the Prelude and Fugue in E-Minor, believed to be BWV 548 - which he first heard performed by Lemmens at St-Eustache in 1854.

In 1860 Alexandre Guilmant heard an organ recital at the Cathedral of Rouen given by Jacques-Nicolas Lemmens. Inspired by the performance, Guilmant played for Lemmens who suggested that he pursue his organ studies in Brussels. Sources disagree as to the length of time Guilmant remained in Brussels for study, but under Lemmens' tutelage he

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learned the "Bach tradition" and acquired a broader and more finished style of playing and studied improvisation.\textsuperscript{34}

By 1869 Lemmens had entirely changed the course of Belgian organ culture through his teaching and had influenced the French substantially through the performances of his illustrious students, Alphonse Mailly, Clément Loret, Alexandre Guilmant, and Charles-Marie Widor, who propogated his methods and built their styles upon his.\textsuperscript{35}

Lemmens' relationship with Cavaillé-Coll influenced the organbuilder's precepts in organ design. Through his vast knowledge of traditional organ literature, Lemmens demonstrated to Cavaillé-Coll the consistent need for mixture stops in a well-balanced ensemble.\textsuperscript{36} Importantly, he confirmed traditional keyboard compasses, including the consistent application of the German-style pedalboard.\textsuperscript{37} His role in the introduction of Bach's organ works in France was continued by his pupils,\textsuperscript{38} who also realized the

\begin{footnotesize}
\begin{enumerate}
\item Near, Charles-Marie Widor, 25.
\item Ibid.
\item Patrick Peire, "Lemmens, Jaak-Nikolaas [Jacques Nicolas]," New Groves, X, 654.
\end{enumerate}
\end{footnotesize}
importance of fugue and used their influence to promulgate its study.
CHAPTER II

THE INTRODUCTION OF COUNTERPOINT AND FUGUE CLASSES

AT THE CONSERVATOIRE

Upon his appointment as Conservatory Director, Luigi Cherubini demanded educational reforms which included the study of counterpoint and fugue and its outgrowth, fugue d'école, as part of the core curriculum. The importance of this contrapuntal training was further reinforced by the prize system which required school fugue expertise in two separate categories, written fugue d'école and organ improvisation of fugue d'école. The consistent training in written and improvised school fugue developed into a tradition specific to the Conservatoire de Paris, impacting future generations of French organists and composers.

According to rules adopted on June 5, 1822, the counterpoint and fugue class was designated as a prerequisite for composition class. In 1822 the number of students in each composition class was fixed at four, increasing to a dozen students in each of four classes by 1850.¹ Requirements for admission to counterpoint and fugue were the completion of two years in harmony or the

attainment of a prize in harmony class along with permission from the professor of composition and the Inspector General of the Conservatoire. Aspirants not fulfilling these conditions could also be admitted to the counterpoint and fugue class if their harmony studies were judged sufficient by their professors. The Conservatory director could admit auditors, limited to two or three. The maximum duration for classroom study of counterpoint and fugue was four years as stipulated by Conservatoire regulations.²

_Les Prix: Awards in Written and Improvised Fugue d'école_

Each year in May the students of harmony, counterpoint and fugue, and organ took exams in pursuit of prizes, the equivalent of the degree system in the United States. Only those who succeeded in passing the exams were qualified to participate in the concours (competition); those who did not were not allowed to continue their studies. If a student had not been admitted to the concours by the end of his second or third year of studies (depending on the class) he was expelled from the class.³

Obtaining a prize was an important milestone, not only because it influenced the future of the young artists and facilitated advancement in their careers, but also because

²Rohozinski, _Cinquante Ans_, 189.
³Ibid., 194.
students of counterpoint and fugue, composition, and organ were allowed under the rules of the Conservatoire only three years to receive a nomination to compete for the coveted premier prix, second prix, or accessit (honorable mention).\(^4\) Prizes were awarded only if the jurors deemed the competitors worthy. To win the premier prix in fugue, candidates had to follow very strict guidelines established by the Conservatory. Likewise, candidates competing for the premier prix in organ had to observe strict guidelines for the improvisation of fugue d'école. Thus, students admitted to the Conservatory organ class had already extensive experience in writing fugue d'école in the courses of counterpoint.\(^5\)

**The Conservatory Organ Class and Its Maîtres**

The composition and improvisation of fugue were required in the concours for prizes and were therefore a constant factor in the history of the Conservatory organ class. That the teaching and performance of fugue varied according to the expertise and philosophy of the four maîtres d'orgue of the Conservatory organ class is documented by extant references to their teaching philosophies and performance practices.

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\(^4\)Ibid., 195.

\(^5\)Conversation with Marie-Claire Alain, September 25, 1993 in Dallas, Texas.
In 1820, François Benoist became professor of organ at the Conservatoire, and continued in this capacity for fifty-three years. In addition to his position as professor of organ, he was appointed principal organist of the royal chapel of the Tuilerie Palace in Paris in 1819. In 1840 he became premier chef du chant at the opera with the task of revising repertory for current use. According to Camille Saint-Saëns, Benoist's student from 1848-1851, "he [Benoist] used to bring his 'work' to class and scribble away on his orchestrations while his pupils played the organ. This in no way prevented him from hearing and supervising them or leaving his work to make the necessary criticism." Benoist demanded improvisational skills from his students and was known to have considerable skill himself in improvising fugues. However, in Saint-Saën's opinion, Benoist was a "very mediocre organist." 

César Franck (1822-1890) was named to succeed Benoist as organ professor at the Conservatory in 1872. Franck enjoyed early success as a piano virtuoso in Belgium. After moving to Paris in 1835, he began the study of counterpoint with Anton Reicha. Franck enrolled in the Paris

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8Ibid., 16.
Conservatoire in 1837. In 1840 he won the premier prix in counterpoint and entered Benoist's organ class where he was awarded the second prix in 1841.

Franck held organ positions at Notre-Dame de Lorette and St-Jean-St-François du Maris before his appointment to Ste-Clotilde in 1858, a turning point in his career both as a composer and performer. At Ste-Clotilde, Franck had the benefit of playing on a symphonic organ built by Aristide Cavaillé-Coll, the first instrument available to him which had a pedalboard sufficient for the execution of the music of Bach. It was for the Ste-Clotilde organ that Franck introduced the symphonic style to organ music in the Grande Pièce Symphonique, the second of the Six Pièces written between 1860 and 1863. Contained in this group is the Prélude fugue et variation, the only written example of an organ fugue by Franck.\footnote{Smith, César Franck, 5.}

During the tenures of both Benoist and Franck, the organ class was not so much a training ground for the development of virtuosic organ technique as it was a workshop for developing skills in improvisation for musicians who were already exceptional performers.\footnote{The fugue is incomplete, including only the exposition, and a short development section lacking the harmonic requirements of school fugue. Instead of a stretto section, the last twelve measures function as a bridge into the variation.}
art of improvisation, important in satisfying the church’s liturgical demands, was part of a longstanding French tradition extending back for almost three centuries. Saint-Saëns, a student of Benoist, comments on the continued impact of the teaching philosophy of Benoist and Franck both of whom stressed the importance of improvisation.

Formerly, improvisation was the basis of the organist’s talent; his virtuosity was slight - music written for organ with obbligato pedal was beyond his powers. As a compensation we had improvisations of the highest order...It is improvisation alone which permits one to employ all the resources of a large instrument, and to adapt oneself to the infinite variety of organs; only improvisation can follow the service perfectly...Finally, the practice of improvisation develops faculties of invention which, without it, would have remained latent.11

Since Franck’s organ class focused primarily on improvisation as a basis for composition, little time was given to the development of proper organ technique.12 Through his great gift of improvisation, however, Franck demonstrated his genius in composition and inspired his students to become outstanding improvisers as well.13


12According to Louis Vierne, there was no Franck legacy as to correct organ playing and technique. See Louis Vierne, "Memoirs of Louis Vierne; His Life and Contacts with Famous Men," trans. Esther Jones Barrow. The Diapason (Oct., 1938), 12.

13"...the maître’s teaching produced excellent improvisers." Ibid., 12.
According to the memoirs of Vierne, Franck is reported to have made the following remarks concerning the importance he placed upon mastering the art of composing learned counterpoint.

Counterpoint is the arterial system of music; in order to be able to do free counterpoint well one must begin by undergoing the limitations of the strict...once freed from rigid restrictions, one can choose one’s patterns in complete independence. Just see what Bach has done...do counterpoint incessantly, the way one practices his fourth finger at the piano to overcome its natural weakness.¹⁴

In teaching the art of improvising a fugue Franck was particularly interested in the construction of the episodes. He relied primarily on elaborate contrapuntal artifices in the episodes to maintain the listener’s interest because of the timbral limitations of the Conservatory organ.¹⁵

César Franck motivated his pupils through his genius for composing and improvising and his inherent kindness. He left behind a generation of young organists, including Louis Vierne and Charles Tournemire, who had developed exceptional facility in improvising fugue under his tutelage. In spite of his predilection for composition through improvisation and the small amount of class time allotted to performance, Franck’s Conservatory students played the major preludes and


fugues of Bach as well as music by other organ composers.\textsuperscript{16}

Franck’s tenure at the Conservatory was a stepping stone to the next stage provided by Widor, that of grafting virtuosity and performance style with skills in improvisation.

On the death of Franck in 1890, Charles-Marie Widor (1844–1937) became professor of organ at the Paris Conservatory. Widor radically changed the focus of teaching, declaring to his new class:

In France we have neglected performance much too much in favor of improvisation; it is more than an error; it is nonsense...the organist must possess an instrumental technique capable of permitting him to execute any pattern whatsoever at any tempo. Improvisation is spontaneous composition; it can be accomplished only with a profound knowledge and assiduous practice of all the resources offered by the manuals and pedalboard of the organ.

Moreover, I do not see why the organist should be the only artist exempt from the necessity of knowing the entire literature of his instrument...If, numerically speaking, the literature of the organ is less abundant in masterpieces than that of the piano or of the voice, it comes immediately after; and what it lacks in quantity it gains perhaps in quality. I shall cite only that incomparable miracle—the organ works of Bach, the greatest musician of all time.\textsuperscript{17}

In his organ class at the Paris Conservatoire, Widor based his teaching of organ technique largely on Jacques Lemmens' \textit{École d'orgue}, to which he added a few personal

\textsuperscript{16}Smith, César Franck, 26.

\textsuperscript{17}Vierne, "Memoirs," (Nov. 1938), 10.
observations. Although the Lemmens text had been adopted for instruction during César Franck's tenure as maître d'orgue, it was Widor who began a new era in organ playing in France by demanding careful fingering, efficient pedalling, and exact control of attack and release based on Lemmen's methodology.

We were compelled to take up again all the manual work in Lemmens' method; it was necessary and not pleasant. Students had to review all the pedal exercises in Lemmens' book, including scales. In addition, students were required to prepare a new piece for every performance class.

Six years later when Théodore Dubois assumed the position of director of the Conservatoire, Widor replaced him as professor of composition. Alexandre Guilmant, a former student of Lemmens and an organist of impeccable technique, was chosen by Widor to continue his teaching method in the organ classroom. Louis Vierne, who was Guilmant's assistant in the Conservatory organ class for 15 years, described Guilmant as something of a reactionary:

18Widor added the study of staccato, not included in the method, and added pedal exercises for "wide stretches in rapid tempos and also a very ingenious method of pedaling for the chromatic scale practiced the whole length of the pedalboard." For additional information see Vierne, "Memoirs," (Nov. 1938), 11.
19Ibid., 11.
20Ibid., 11.
A stricter, more circumscribed disciple of the musical aesthetics of his master [Lemmens], he appeared old-fashioned to the pupils whom we [Widor and Vierne] had attracted into modern and more daring paths.

Thus it was in the fugue that he could most easily display his knowledge and ability. In that he gave us judicious advice for the construction of the episodes, requiring that the imitations be given stretto-like treatment and be built up on a definite tonal plan... The pedal point on the dominant before the beginning of the stretto was abolished, but took place during the stretto as a foundation for it. He did not exact [require] use of the complete countersubject, but insisted that the entries, either in closely or distantly related keys, be made in the inner voices.21

The continuation of the newly established tradition of organ playing at the Conservatoire was necessary for the creation of technically demanding compositions which resulted from increased exposure to fugal technique, whether epitomized in the school fugue or realized as structural devices in major organ works. The French organ tradition continued into the twentieth century through the teaching and organ compositions of Marcel Dupré, student of Guilmant, Vierne, and Widor. Professor of organ from 1926 until 1954, Dupré was very strict in the teaching of fugue d'école. If there was any deviation from the prescribed elements of fugue d'école form during an organ improvisation, the student would be immediately stopped and the shortcoming

rectified.\textsuperscript{22} Strict adherence to the "form" of the exercise was mandatory.

\textsuperscript{22}Interview with Marie-Claire Alain, September 25, 1993 in Dallas, Texas. Madame Alain entered the Paris Conservatory in 1944, studying harmony with Maurice Duruflé, counterpoint and fugue from Pié-Caussade, and organ with Marcel Dupré.
CHAPTER III

A THEORETICAL DISCUSSION OF FUGUE D'ÉCOLE

The evolution of fugue d'école as a form and its resulting importance in the Conservatory curriculum were the products of the scholarship, interest, and concern of early Conservatory leaders, who sought to rectify the declining standards in late eighteenth-century and early nineteenth-century French music. A musical expertise acquired through access to publications of early music and exposure to musical trends outside of France facilitated the development of a new curriculum that included counterpoint and fugue classes. Cherubini's strict reinforcement of the prize system initiated by early Conservatory leaders and the publication of several treatises on counterpoint and fugue ensured a uniform approach to the teaching and composition of fugue. The Conservatory guidelines for the fugue d'école (school fugue) are defined in the three treatises examined and compared in this study.

For over a half-century the cultivation of counterpoint ran contrary to the current tastes in French composition. Counterpoint was generally abandoned around 1749 in favor of the simple galant style of accompanied melody.¹ There

¹Riley, "Boëly," 47.
were, however, a few learned scholars in early post-
Revolutionary Paris who studied and maintained an interest
in the masterpieces of counterpoint. It was fortunate for
the future of French organ music that most early
Conservatory professors of harmony, counterpoint and fugue,
and composition were among this coterie of musical
intellectuals who realized the importance of fugal
techniques and the need to pass on contrapuntal skills to
successive generations. Biographical sketches of
Conservatory professors who contributed to the strict
regimen of studies incorporating counterpoint and fugue are
found in the appendix. They include François-Louis Perne,
Antoine-Joseph Reicha, Étienne Méhul, and Charles-Simon
Catel.

**Early Treatises on Fugue**

At least two major treatises on counterpoint and fugue
were published in French well before the Revolution's
disruption of formal musical training. The *Gradus ad
Parnassum* of Johann Josef Fux, originally published in Latin
(1725) was followed by a French Edition in 1763. This
treatise maintained the church modes and championed
Palestrina as the model for fugue. *Abhandlung von der Fuge*
by Friedrich Wilhelm Marpurg, published in German (1753) and
actually the first monograph on fugue, was quickly
translated into French by Marpurg himself for publication in
1756.\textsuperscript{2} Marpurg adopted a "defensive tone" in the preface, pleading the necessity of fugal technique in the current galant style.\textsuperscript{3} Marpurg adopted Rameau's rules as delineated in the Traité d'harmonie (1722), the foundation for modern harmony, and assimilated most of the discussion on fugue from Der Vollkommene Kapellmeister (1739) by Johann Mattheson. By using Bach's work as a point of departure, Marpurg was the first to formulate a number of important principles about Bach's fugal style. He attempted to codify the "characteristic elements" of fugue including such formal elements as Mattheson's codetta resulting in a new view of fugue as a form instead of process.\textsuperscript{4}

\textbf{The School Fugue}

The school fugue or fugue d'école developed as a compositional exercise that was designed to incorporate the best of the technical devices found in numerous masterworks from Bach through Beethoven. The pedagogical objective of the mastery of school fugue was the discipline coupled with the technical skills applicable to all forms of composition which it instilled in students to prepare them for


\textsuperscript{4}Mann, \textit{Fugue}, 56.
composition. Because its teaching purpose is to achieve control and discipline, certain limitations of voice-leading and harmonizations are peculiar to the school or scholastic fugue.

The fugue d'école is exemplified in the prize winning fugues of the premier prix awarded annually by the Conservatoire. In such a highly structured and keenly competitive program, consistent methodology was required in classroom teaching. This was accomplished in classes of counterpoint and fugue by the adoption of a text. Four major treatises on counterpoint and fugue, products of the Conservatoire de Paris, reflect the philosophy and structure of teaching fugue throughout the nineteenth century and into the twentieth century.

Written specifically for the classes at the Conservatoire, the Fétis' Traité de la fugue et du contrepoint (1824) is the first of modern textbooks on fugue, offering a thoroughly organized course of training in which he attempts to apply "the strictness of rules to modern tonality." Unavailable for this study, Fétis' treatise was published and reprinted by different firms at

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6Ibid., 3.

7Mann, Fugue, 63.
various times. A second edition, however, was published in Paris in 1846 and considerably augments the first edition especially with regard to musical examples. Fétis continued to influence the Conservatory of Paris through his many publications and his relationship with Jacques Lemmens in Brussels. Fétis was professor of counterpoint and fugue at the Paris Conservatory from 1821 to 1833 and held the position of librarian from 1829-33. In 1833 Fétis became the first director of the Conservatoire de Bruxelles and began to dominate musical life in Belgium. There he taught Jacques Lemmens and through Lemmens' following continued to exert a great deal of influence on French organists such as Clément Loret, Charles-Marie Widor, and Alexandre Guilmant.

**The Methodologies of Fugal Instruction**

**Cherubini's Treatise on Counterpoint and Fugue**

First published in Paris in 1833, Luigi Cherubini’s *Treatise on Counterpoint and Fugue* was a result of his teaching experience of nearly a quarter of a century. Cherubini, the driving force behind the stricter standards and regimentation of the Conservatoire since its re-establishment in 1795, became its director in 1823.

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Cherubini specifies that the treatise is a study in "modern strict counterpoint" according to the present tonal system and presupposes the thorough knowledge of harmony required of a Conservatory student being admitted to a class in counterpoint and fugue. His belief in the importance of contrapuntal training and the art of fugue writing, which he considered "the true foundation of composing," is expressed in the following quotation.

It is necessary that the pupil should be taught to observe strict rules, in order that when eventually composing in a free style, he should know how and why his genius - provided he has any - has caused him frequently to liberate himself from the rigueur of first rules. By subjecting himself, at the outset, to the severity of these rules, he will subsequently know how to avoid with prudence the abuse of license; and by this means also, he will be able to form himself in the style which befits the fugal art, a style the most difficult to acquire... The young composer, who shall carefully follow the instructions contained in this treatise, once having mastered those upon fugue, will have no more need of lessons, but will be able to write with purity in all styles, and will with ease, while studying the form of different kinds of composition, acquire the power of expressing clearly his own ideas, so as to produce the effect he desires.10

The treatise, actually compiled by Cherubini's student, Jacque-François Halévy (1799-1862), is comprised of examples by Cherubini, modeled after the style which distinguish the works of the ancient Italian masters.11 The study begins with two-part counterpoint, note against note, and


11Ibid., 5.
culminates in a tonal fugue with subject and five countersubjects for two choirs, the finale of the Credo begun by Cherubini in 1788-89. However, the pages devoted to the discussion of fugal writing, its rules and regulations, are limited in number to thirteen, followed by thirty pages of examples by Cherubini. Such a meager outline would necessitate considerable elaboration by the Conservatory professors and much trial and error by the classroom participants.

The term "school fugue" is first noted in Cherubini's treatise. According to this treatise, the indispensable conditions of fugue are the subject, the answer, the countersubject, and the stretto. There may be the addition of the pedal which is "almost always employed in a fugue of any extent." These prescribed elements alone, however, do not constitute a fugue d'école. The student must include in addition such devices as imitation, transposition, inversion by contrary motion, episodes, and combinations with, for example, subject, countersubject and stretto over the pedal. The elements of school fugue must appear in an exact order within a stipulated harmonic scheme and specified number of occurrences.

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12 Ibid., 62.
13 Ibid., 63.
14 See pages 45 and following.
According to Cherubini, "Fugue is the perfection of counterpoint...Fugue may be considered as a transition between the system of strict counterpoint and that of free composition. All that a good composer ought to know may be introduced into fugue."\(^{15}\) This statement reveals Cherubini's belief in the importance of *fugue d'école* to the Conservatory curriculum. A variety of composition devices are demanded in a study-fugue; but as Cherubini stresses elsewhere in the treatise, there should be a judicious selection of them in a fugue intended for the public. Without this precaution, the fugue would be "too long and consequently tedious."\(^{16}\)

**The Treatises of Dubois and Gedalge**

The remaining two treatises under consideration in this study, *Traité de Contrepoint et de Fugue* by Théodore Dubois (1837-1924) and *Traité de la Fugue* by André Gedalge (1856-1926), were not published until the beginning of the twentieth century (1901) although they clearly reflect the teaching of counterpoint and fugue in the last quarter of the nineteenth century. It is more than likely that Cherubini's treatise continued as the standard, upheld by

\(^{15}\)Ibid., 62.  
\(^{16}\)Ibid., 63.
the directors, all of whom served tenure as professors of counterpoint and fugue.  

Traité de Contrepoint et de Fugue by Théodore Dubois

Théodore Dubois studied organ with Benoist and fugue with Ambroise Thomas (1811-1896). Dubois taught harmony and composition from 1871-90 and assumed the position of director from 1896-1905. A product of the Conservatoire, Dubois was unanimously awarded the Premier Prix in Fugue in 1857. The prize-winning fugue, a tonal fugue in four voices with two countersubjects, carefully labeled by the composer, is included in his treatise as part of an addendum of examples for study.

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17See Appendix G.

18Dubois adds the following explanatory note to this fugue example:

This fugue is not represented in the collection of first prize fugues of the Conservatoire in the possession of the Bibliothèque, the original manuscript having not been recovered which happened rather often during this epoque. I have easily been able to reconstruct it with the aid of scattered notes in the form of rough drafts taken in pencil on the day of the concours.

These notes were sufficiently complete in order to permit me to make this reconstruction in its complete state. However, I might have interpreted some places (fort peu), which were erased or lacked clarity in the rough drafts. It is therefore possible that there may be found here a few differences (but altogether insignificant) between the notes of this fugue and the manuscript presented to the concours in 1857.

The Dubois' *fugue d'école* of 1857 is included in this study for two reasons. First, it illustrates the form of *fugue d'école* and its required elements, and second, it verifies the progress attained in Conservatory fugal writing at this mid-century point. All fugues written for class and for the *concours* were written in a mandatory open-score format using the bass, tenor, alto, and soprano clefs. For study purposes, the fugue is maintained in open-score, but has been transposed to the G and F clefs for easier reading.

Example 1. Original open-score format of Dubois' 1857 *Premier Prix* Fugue.

The exposition of fifteen measures includes statements of the subject, tonal answer, and the first and second countersubjects in all voices. A chart, which graphically plots the activities of the elements, illustrates the closely-knit construction of the fugue (see Figure 1, p. 39).
Example 2. A Tonal Fugue in Four Voices with Two Countersubjects by Théodore Dubois, m. 1-15.
Figure 1. A Chart of A Tonal Fugue in Four Voices with Two Countersubjects (1857) by Théodore Dubois.

Legend:
- Subject/Answer
- Countersubject I
- Countersubject II
- Material derived from Pedal
- Material derived from Pedal

Exposition

Counterexposition

Development
According to Dubois, fugue "is overall a work where the art of construction and logical development is pushed to its extreme limits." The elements of the fugue as outlined in the Dubois treatise and his *fugue d'école* are as follows: the subject; the answer; the countersubject (one or more); the coda (a linking passage); the episode; the stretto; the pedal; the new subject; and the free parts. Although the coda, episode, new subject and free parts are not termed "essentials," by Cherubini, they are acknowledged in his examples. Therefore, the *fugue d'école* requirements as outlined by Dubois are essentially unchanged from those stipulated by Cherubini.

Dubois' pedagogical approach, however, is more detailed and organized than that of Cherubini. Beginning with a general overview, each element of *fugue d'école* is defined simply and succinctly. Separate chapters are devoted to each element, stating rules and including examples for study and exercises for practice.

*Traité de la Fugue* by André Gedalge

André Gedalge (1856-1926) entered the Conservatory in 1884 at the age of twenty-eight. He studied composition with Ernest Guiraud (1837-1892) and after one year of study won the *Second Prix de Rome* in 1885. He remained as an assistant to Guiraud and also to Jules Massanet (1842-1912),

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who was professor of composition. Gedalge became professor of counterpoint and fugue in 1905 and was the teacher of Ravel, Milhaud, Charles Koechlin, Roger-Ducasse, and Honegger.20

Gedalge originally conceived of a treatise in three parts, of which the school fugue would be the first; however, he died in 1926, twenty-five years after the publication of the first part on school fugue, his Traité de la Fugue, without fulfilling his original intentions. Part Two was to consider the different forms which the fugue could take, and part three was to relate the fugue to the art of musical development.

Gedalge considered the school fugue an exercise rather than a type of composition. His treatise took into account the questions asked and problems which arose in his daily contact with students. Translated into German and Italian within a few years after its original publication, the Traité de la Fugue continued as the standard work on the subject of fugue in France and Italy for more than a half a century. The English translation by Ferdinand Davis was published in 1965 with modifications made in collaboration with Louis Vierne (1870-1937). These revisions consist of the rearrangement of the order of the chapters, interspersed comments, primarily from Vierne, and Vierne's instructions

for exercises placed at the end of chapters wherever appropriate.\textsuperscript{21}

Almost three-hundred pages are devoted to codifying the school fugue and its essential elements. The treatise contains numerous examples by J.S. Bach and Gedalge which successfully illustrate the definitions of the essential elements of \textit{fugue d\'école} and the technical devices employed. Deviations from the rules of the school fugue are likewise pointed out in the works of J.S. Bach. Gedalge states: "The student will be inspired by it (the example of Bach) in his schoolwork, while avoiding the liberties of form and writing that Bach could permit himself, but which would be considered matter for reproof in the classroom."\textsuperscript{22}

Chapter Twelve, entitled "The Musical Composition of a Fugue," restates the overall construction of a fugue, while stressing the continuity and unity of style required from all the separate elements. Gedalge reminds the student to use the fugue as a vehicle for the expression of ideas rather than a process for the display of formulas.\textsuperscript{23}

Chapter XIII, the "General Summary" in outline form, re-emphasizes the important components with suggested guidelines helpful to the creative writing process. Three


\textsuperscript{22}Ibid., 4.

\textsuperscript{23}Ibid., 242.
appendices follow, one with two hundred thirty-one fugal subjects for student practice, a chapter on "Fugues with Several Subjects" (originally Chapter XIII and considered by Louis Vierne to be too difficult for beginners), and representative fugues d'école meticulously labeled for study.

The harmonic limitations of the school fugue (followed in Gedalge's text and required by the Paris Conservatory) are the major and minor triads, their first inversions, and the first inversions of the chord of the diminished fifth. No second-inversion chords and unprepared dissonances are permitted. Chromaticism, however, is allowed, and any number of harmonies may be written within a measure. Richness and variety can be produced by nonharmonic dissonant notes, neighboring and passing notes, chromatic alterations, and prepared dissonances.\(^{24}\)

Because the main thrust of fugue d'école study was toward the execution of a prize-winning fugue in competition, the obligatory harmonic limitations had to be strictly enforced by the maître d'orgue in the organ class. This lack of freedom frustrated the creative mind of Widor who wanted his students to develop their composition styles beyond Conservatory rules.

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\(^{24}\) Ibid., 4.
who wanted his students to develop their composition styles beyond Conservatory rules.

Louis Vierne recalls in his *Memoirs* that during the first lessons in improvisation with Widor in the Conservatory organ class that the new Maître cited the liberties taken by Bach in numerous organ or clavichord fugues and stated:

I am forced to retain these forms on account of the competition, since it appears that they are sacrosanct. However, you must consider them only as conventional plans, framework that the jury is counting upon...For 500 years the procedure of the masters has been entirely different...It will be up to you to go farther, to emancipate yourselves and to create for yourselves a personal style, if, later on, your nature and your willpower permit it.\(^\text{25}\)

The following chart (See Figure 2) serves to illustrate parallels in terminology employed by Cherubini, Dubois, and Gedalge to describe the *fugue d'école*. The terms are noted in order of appearance in the respective treatises. The "essentials" designated by Cherubini are marked with asterisks. The exposition and optional counterexposition, discussed in both of the later treatises by Dubois and Gedalge, are not mentioned by Cherubini. The new subject, briefly mentioned by Cherubini and discussed in both the Dubois and Gedalge treatises, is considered by all three authors as an option rather than essential.

**Figure 2. A Comparison of Common Terms in Fugue Treatises by Cherubini, Dubois, and Gedalge**

<table>
<thead>
<tr>
<th>TREATISE ON COUNTERPOINT AND FUGUE CHERUBINI</th>
<th>TRAITÉ DE CONTREPOINT ET DE FUGUE DUBOIS</th>
<th>TRAITÉ DE LA FUGUE GEDALGE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Subject</strong></td>
<td><strong>Subject</strong></td>
<td><strong>Subject</strong></td>
</tr>
<tr>
<td><strong>Answer</strong></td>
<td><strong>Answer</strong></td>
<td><strong>Answer</strong></td>
</tr>
<tr>
<td><strong>Countersubject (if only one, other accompanying figures are “free parts”)</strong></td>
<td><strong>Countersubject (one or more)</strong></td>
<td><strong>Countersubject (one or more) Use as many suspensions as possible</strong></td>
</tr>
<tr>
<td>Coda (prepares entrance of Answer or Countersubject)</td>
<td>Coda (linking passage from S to Countersubject)</td>
<td>Coda - follow with a rest before Countersubject</td>
</tr>
<tr>
<td>Exposition</td>
<td>Exposition</td>
<td>Exposition - must be entirely in I and V. Avoid perfect cadences</td>
</tr>
<tr>
<td>Counter-Exposition (optional)</td>
<td>Counter-Exposition (optional) Avoid perfect cadences</td>
<td></td>
</tr>
<tr>
<td>Episodes - fragments of Subject or Countersubject</td>
<td>Episodes</td>
<td>Episodes - Based on elements of Exposition</td>
</tr>
<tr>
<td>Required Modulations - Major I-V-vi-IV-ii-iii-V-I</td>
<td>Required Modulations - three relative keys</td>
<td>Required Modulations Major I-vi-iii-IV-I-ii-V-I-V</td>
</tr>
<tr>
<td>Minor i-III-v or VI or iv-VII-i</td>
<td></td>
<td>Minor i-III-VII-iv-VI-V-i</td>
</tr>
<tr>
<td><strong>Stretto - not strictly outlined in Treatise</strong></td>
<td><strong>Stretto</strong></td>
<td><strong>Stretto</strong></td>
</tr>
<tr>
<td>Pedal</td>
<td>Pedal</td>
<td>Pedal</td>
</tr>
<tr>
<td>New Subject (Optional)</td>
<td>New Subject (Optional)</td>
<td></td>
</tr>
</tbody>
</table>
The treatises by Cherubini, Dubois, and Gedalge offer a synoptic survey of school fugue. The three treatises agree on the essential elements, harmonic structure, and technical devices employed in fugue d'école. The parameters of the fugue d'école form are defined in particular by precise harmonic requirements used in conjunction with the exact order of essential elements. The structure which emerges is essentially a three-part form consisting of Exposition, Development, and Stretto sections. The following figure (Figure 3) illustrates the form of fugue d'école based on the preceding comparison. Each column lists the requirements of a fugal section and the required tonalities (indications are for a fugue in a major key).
Figure 3. The Form of the *Fugue d'école*.

Legend:  
S = Subject, A = Answer, CS = Countersubject

<table>
<thead>
<tr>
<th>Exposition</th>
<th>Development</th>
<th>Stretto</th>
</tr>
</thead>
</table>
| Subject and Answer in Alternating Voices | First Episode - Middle Entries  
S. at vi  
A. at iii | First Stretto -  
Four S. Entries  
Two CS. Entries |
| Countersubject - in voices completing S or A Episode (optional) leading to Counterexposition | Second Episode - Middle Entries  
S at IV  
S/A at ii | Second Stretto -  
Two S Entries  
Two CS Entries |
| Counterexposition (optional) | Third Episode | Third Stretto -  
Four S Entries, Inverse begun by A  
Last entry of S must be complete |
| Keys: I and V | Pedal Point on V | Pedal Point on I |
| Keys: vi, iii, IV, ii | Keys: I, "Neighbor", I |

The exposition, which must be in the tonic and dominant keys, contains the subject and answer in alternating voices, and one or more countersubjects. An optional episode leading to a counterexposition states in reverse order the answer and the subject. In the counterexposition which contains two statements, the answer appears first and must be in a voice which stated the subject in the exposition. The subject must then appear in a voice which stated the answer in the exposition. Like the exposition, the counterexposition is in the principal key. (See Figure 4)
Figure 4. A Chart comparing the Exposition and Counterexposition of the *Fugue d'école* by Dubois.

**Exposition:**

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<table>
<thead>
<tr>
<th>No.</th>
<th>1</th>
<th>5</th>
<th>10</th>
<th>15</th>
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<tr>
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<td>A</td>
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</tbody>
</table>
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**Counterexposition:**

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<table>
<thead>
<tr>
<th>No.</th>
<th>30</th>
<th>35</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A</td>
<td></td>
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<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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The development section of *fugue d'école* requires three episodes. An episode is defined as a passage effecting a smooth transition from one key to the next, often through sequential treatment. It is composed of fragments of the exposition and possibly new material which maintains the character of the fugue.\(^{26}\) The episodes combine fragments into melodic lines thereby providing variety and the modulations necessary to "connect the various entrances of the subject and answer [middle entry statements] in the neighboring keys of the subject."\(^{27}\) Neighboring keys are

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\(^{27}\)Gedalge, *Treatise*, 119.
defined by Gedalge as the relative major or minor and the "five keys whose signatures differ by only one accidental from the principal key."\(^{28}\) Therefore, the middle entry statements must appear on the second, third, fourth, and sixth degrees. Stretto-like treatment of entries is recommended. However, these *stretti*, used as a compositional technique are not to be confused with the final section of the fugue, the stretto. The development section must end in the dominant key, frequently with a pedal point.

The stretto section must begin and end in the tonic key and requires at least three stretto treatments of subject and countersubject. A stretto, as defined by Gedalge, are close imitations of the subject and answer at their normal intervals (the fifth above or the fourth below) in "neighboring" keys as well as the principal key.\(^{29}\) An inverse stretto is one which begins with the answer.\(^{30}\) The student is expected to demonstrate several different types of *stretti*. Possible *stretti* treatments are canonic entrances of the subject without interruption, augmentation and diminution of the subject combined in stretto, and stretto announcements of subject and answer separated by

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\(^{28}\)Ibid., 119.

\(^{29}\)Gedalge, *Treatise*, 190.

\(^{30}\)Ibid. 175.
stretto announcements of the countersubject. The first and final stretto treatments must be complete statements of the subject in the tonic key, if possible. A pedal point on the dominant is required before the final stretto and may be immediately followed by a tonic pedal point and conclusion of the fugue.

The Impact of School Fugue on Late Nineteenth Century Organ Repertoire

The school fugue has been called an exercise and declared non-existent outside the walls of the classroom. The philosophy behind the study of the scholastic fugue, as stated by Cherubini, Dubois, and Gedalge, is that fugue d'école is not a means to an end, an accomplishment achieved primarily in order to write other fugues. The art of fugal writing is a means to instilling discipline and honing the technical skills required in all forms of musical composition.

Of necessity, the teaching of the school fugue involves the completion of various exercises such as the writing of an appropriate countersubject or an episode based on a countersubject. However, when all of the essentials are present and linked together in the specified order, a form emerges. The specific form of the school fugue is compulsory whether written for counterpoint and fugue class
or improvised in organ class without the benefit of any written materials.

A close study of the late nineteenth-century French organ repertoire is essential to determining the impact of *fugue d'école* on its composers. Free from Conservatory requirements, the composers had autonomy in their creativity. *Fugue d'école* could therefore exist as a total entity or a hybrid form.
CHAPTER IV

ANalytical Discussion of Representative fugues

The treatises of Cherubini, Dubois, and Gedalge maintain that the school fugue was a scholastic exercise restricted to the classroom. However, given the proper instruction, practice, and creative genius, is it not possible that the Conservatory organ/composer graduates transferred elements of the school fugue to their public fugues? The Conservatory organ students studied fugue even more extensively than the other pupils, benefitting from the classroom requisites as well as improvisation requirements.

An assessment of fugue d'école instruction and its ultimate worth in late nineteenth-century organ repertoire can be evaluated in the small legacy of excellent fugues written by Conservatory organ/composer graduates. This repertoire may be seen as the end product of training at the Conservatory that combined the mastery of improvisation and school fugue. The following analyses demonstrate that these selected fugues embody the contrapuntal principles taught in the organ and counterpoint and fugue classes in the Conservatory and reflect the rigorous discipline that school fugue exerted on public concert music and the art of improvising so loved by the French. Mastery of these two
strictures of learned counterpoint held the creative imagination and flair of the improvisor in check. On the other hand, improvisation energized a more imaginative approach to the form of fugue d'école. As a result of the marriage between improvisation and composition, composers of the period were able to adapt the fugue to current musical style; at the same time the fugue form provided a structural framework for maintaining musical integrity.

Many fugues from this period are either not extant or were unavailable for this study. Of the fugues available for study, five written during the period 1870-1899 were selected to illustrate the ongoing influence of school fugue at the end of the nineteenth century. Moreover, these fugues were composed by organists who achieved great reknown as performers, composers and teachers. Although Lemmens was not directly affiliated with the Conservatory as were the other composers (Guilmant, Vierne, Saint-Saëns, and Widor), his impact on the introduction of Bach's fugues in the study of organ literature at the Conservatory was an influential factor in the eventual development of the fugue d'école.

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1The listing of fugues of the period was compiled from available reference books, i.e., Harvey Grace, French Organ Music, and Corliss Arnold, Organ Literature. Additionally, Fetis' Biographie universelle, I, 174, states that Charles-Alexis Chauvet composed and performed for his friends six grand fugues for pedal piano which were lost.
Fugue in D (1870) by Alexandre Guilmant

Alexandre Guilmant was a prolific composer, whose opus contains more fugues or fugally-oriented compositions than any other French organ composer (See Appendix D). A gifted improviser, extemporizations were frequently included in his recitals. Guilmant often improvised a double fugue as the sortie for the masses at La Trinité in Paris.² The Fugue in D, written in a single evening,³ fulfills all the criteria of the school fugue. Figure 5 outlines the Fugue in D which realizes the full expectations of fugue d’école form.

²Leupold, "Preface," xvii.
³Ibid., xxix.
**Fugue in D, Opus 25, No. 3** by Alexandre Guilmant

(An Example of School Fugue Form)

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Voices</th>
<th>Key</th>
<th>Treatment</th>
<th>Elements</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Exposition</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exposition</td>
<td>1 - 22</td>
<td>4 (manuals)</td>
<td>I &amp; V</td>
<td></td>
<td>Sub/Ans/CS</td>
</tr>
<tr>
<td>Counterexposition</td>
<td>24 - 35</td>
<td>Soprano</td>
<td>V</td>
<td></td>
<td>Subject</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pedal</td>
<td>I</td>
<td>Chordel</td>
<td>Subject</td>
</tr>
<tr>
<td><strong>&quot;Development&quot;</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1st Episode</td>
<td>35 - 49</td>
<td>Tenor</td>
<td>vI</td>
<td></td>
<td>Subject/CS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Soprano</td>
<td>III</td>
<td></td>
<td>Answer</td>
</tr>
<tr>
<td>2nd Episode</td>
<td>50 - 65</td>
<td>Pedal/Soprano</td>
<td>vI</td>
<td>Chordal/Inversion</td>
<td>Sub/CS Fragment</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Soprano/Pedal</td>
<td>II</td>
<td>Inversion</td>
<td>Sub/CS Fragment</td>
</tr>
<tr>
<td>3rd Episode</td>
<td>66 - 92</td>
<td>Tenor/Alto</td>
<td>IV</td>
<td>Stretto/Inversion</td>
<td>Subject Tall/CS</td>
</tr>
<tr>
<td>Pedal Point</td>
<td>85 - 92</td>
<td>Pedal/Soprano</td>
<td>vVI</td>
<td>Stretto/Inversion</td>
<td>Subject Tall/CS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Alternating</td>
<td>V</td>
<td>Cadenza/Sequence</td>
<td></td>
</tr>
<tr>
<td><strong>Stretto</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1st Stretto</td>
<td>93 - 106</td>
<td>Four Entries</td>
<td>I &amp; V</td>
<td>Stretto</td>
<td>Subject/Answer</td>
</tr>
<tr>
<td>2nd Stretto</td>
<td>107 - 121</td>
<td>Six Entries</td>
<td>I &amp; V</td>
<td>Pedal Point</td>
<td>Subject/Answer</td>
</tr>
<tr>
<td>3rd Stretto</td>
<td>121 - 127</td>
<td>Two Entries</td>
<td>I</td>
<td>Stretto/Sequence</td>
<td>Sub/Subject Tall</td>
</tr>
<tr>
<td>4th Stretto</td>
<td>127 - 134</td>
<td>Three Entries</td>
<td>I</td>
<td>Stretto/Modulating</td>
<td>Subject Head</td>
</tr>
<tr>
<td>5th Stretto</td>
<td>135 - 141</td>
<td>Six Entries</td>
<td>I</td>
<td>Pedal Point/Cadence</td>
<td>Subject Head</td>
</tr>
<tr>
<td>Final Cadence</td>
<td>142 - 146</td>
<td>Three Voices</td>
<td>V &amp; I</td>
<td>Augmentation</td>
<td>Subject Head</td>
</tr>
</tbody>
</table>

Figure 5. A Structural Overview of Alexandre Guilmant's *Fugue in D, Opus 25, No. 3*.
A four-voice real fugue, the addition of chordal texture (not permitted in the classroom) is reserved for the enhancement of specific elements, usually the appearance of the subject in the pedal. In this fugue Guilmant successfully manages to combine his considerable contrapuntal skill with his handling of the capabilities of the symphonic organ to dramatize essential components of the school fugue and to emphasize changes in texture.

The subject employs a distinctive syncopated rhythm pattern utilizing either a tie or rest on the first quarter of the second beat. The countersubject's suspension (a device advocated by Gedalge) from beat two to the downbeat, shifts the "rest" realized in the subject to the first beat of the countersubject. Measure 6 illustrates the rhythmic interplay between the countersubject and answer which figures prominently in the episodic material.

Example 3. A. Guilmant, Fugue in D, m. 6-10.

\[\text{Example 3. A. Guilmant, Fugue in D, m. 6-10.}\]

\^Gedalge, Treatise, 64.
The exposition of four voices is written for the manuals alone. The second real answer of the exposition concludes with three measures of countersubject fragments connected by descending minor sevenths (measures 20 - 23) which link the exposition to the counterexposition.

Example 4. A. Guilmant, Fugue in D, m. 20-23.

The twelve-measure counterexposition (measures 24 through 35), beginning with the answer in the soprano, provides the opportunity for a subject statement in the pedal, heard in measure 29 for the first time. The subject is accompanied, for emphasis, by chords and a running line of sixths. These measures are almost exactly duplicated in the final entry of the first stretto, functioning as a recapitulation device and once again dramatizing the fully stated subject through textural contrast.
Example 5. A. Guilmant, Fugue in D Major, m. 29-34.

The first episode contains the subject and countersubject in the relative minor (measure 41) and subsequent answer in f-sharp minor, the third degree (measure 46). The registration of the pedal is light and the articulation is transparent, consisting of staccato eighth notes as the harmonic foundation. Guilmant’s second episode deviates slightly from the school fugue by re-emphasizing the relative minor, the sixth degree, a more dramatic subject entry this time due to its appearance in the pedal against a previously stated inverted countersubject fragment (measures 20 - 23).
The subject appears next in the soprano in E Minor, the second degree, in opposition to the inverted countersubject pattern in the bass (measures 63-64).

In the third episode Guilmant cleverly uses the tail of the subject and the inverted countersubject pattern to modulate to the subdominant for the indispensable subject entry in G Major (measure 72). Measures 72 to 85 are rich in contrapuntal devices and harmonies that include close entries of the subject, three times in three voices, and the inverted countersubject in G Major and G Minor. Guilmant increases tension with another stretto treatment of four subject entries, three in B-Flat Major, the third degree, and the last in D Minor framed between the conclusions of other three statements.
Example 7. A. Guilmant, Fugue in D Major, m. 80-84

The D Minor subject foreshadows the return to D Major (the tonic key) and serves as a link to an implied pedal point of eight measures, a cadenza which forms the required half cadence before the stretto section.

The first stretto is a stretto veritable, defined as such by Conservatory instructors because it consists of both tonic and dominant statements as opposed to entries at the same pitch level. In this section of the fugue Guilmant places overlapping entries at two-measure intervals instead of the five-measure intervals of the exposition. The last entry is again reserved for the pedal. Measures 99-104 function as a recapitulation of measures 29-34.

A second stretto, at one-measure intervals of six entries -- four of the subject and two of the answer -- appears over the dominant pedal point. The subjects (four)

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5Conversation with Marie-Madeleine Duruflé on November 4, 1993 at Trinity University in San Antonio, Texas.
are incomplete being only two measures in length, and the answers (two) are one measure in length. Five one-measure fragments of the countersubject are also present in measures 112-114. Guilmant intentionally and carefully maintains a ratio of two to one in stretto treatment intervals and subject/answer/countersubject relationships.

Example 8. A. Guilmant, Fugue in D Major, m. 107-113.

In the third stretto the two entries are now only one-half measure apart, continuing the established mathematical ratio of the closeness of the statements.
Example 9. A. Guilmant, Fugue in D Major, m. 121-124.

Sequences based on the tail of the subject, two measures in length, are heard in three octave registers. The sequences modulate to the fourth stretto which contains three entries of the subject head, again one-half measure apart. An inverted dominant pedal point in the soprano sounds against each entry.

Guilmant concludes the fugue with two perfect cadences. The first one (measures 135-141) accommodates six subject statements (one-half of the complete subject) in octaves with harmonization extending to a total of nine voices. The final cadence (measures 142-146) features the augmented subject head in a final entry contained in three voices and harmonized by up to seven additional voices culminating in a full chordal ending.

The Fugue in D Major illustrates how Guilmant heightens the formal elements of a school fugue form through changes in registration and texture. The exposition is on the Grand Orgue. The "development" section of episodes is primarily
on the lighter Récit division, and the stretto section returns to the Grand Orgue with registration additions achieving a climactic ending.

The contrasting textures of this fugue d'école also delineate the three main parts of the form. First, the exposition begins with a single voice increasing at regular intervals to at least four. The "development" section is one of variety and relief; therefore changes in texture are allowed as illustrated in the Fugue in D Major. The "development" section culminates, however, in a half cadence using a full texture, a striking contrast to the opening of the stretto section. The stretto section, as a parallel to the exposition, begins in one voice with rapid textural additions (stretti) and maintains the full complement of voices to the final cadence.

Guilmant’s fugue is also proportionately true to school fugue requirements, having a 34-measure exposition, 58-measure development, and 54-measure stretto section. In addition, all of the "free materials" of this fugue are drawn from the subject and countersubject. The greatest strength of the Fugue in D Major is the lengthy stretto section of five stretti. As will be demonstrated later, the stretto is generally the weakest section in the repertoire of concert fugues.
Fugue in D Minor from the
First Organ Symphony, Op. 14 by Louis Vierne

The organ works of Louis Vierne reflect the teaching
talents and inspiration of Franck, Guilmant, and Widor.
Because of his blindness Vierne was educated at the Institut
National des Jeunes Aveugles. In 1886 Franck authorized
Vierne to enter his organ class as an auditor. From
October of 1886 to January of 1890 Vierne attended the organ
class at the Conservatoire and continued his studies at the
Institut. In July of 1890 Vierne was awarded a first prize
in organ and an accessit in composition for his presentation
of a classical fugue. After four years as an auditor,
Vierne finally was allowed to register as a student in
Franck's organ class in October of 1890. When Franck died
in November of 1890, Widor became Vierne's mentor. Upon
relinquishing the organ class in 1896 to Guilmant, Widor
suggested that Vierne be allowed to continue in the class as
Guilmant's assistant. From this point, Vierne and Guilmant
began a long and fruitful working relationship spanning
fifteen years.

The fugue from the First Organ Symphony, Op. 14,
dedicated to Guilmant, is the only fugue in Vierne's entire
opus. An analysis of this fugue, available in another

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7Ibid., 7.
study, examines the thematic and harmonic properties. The analysis in the present study examines the work from the perspective of its relationship to the school fugue. Figure 4 outlines the Fugue in D Minor which meets all of the school fugue requirements. Notable differences between the Vierne and Guilmant fugues include the lack of a counterexposition (optional), a longer "development" section, and a shorter stretto section. An additional element in the Vierne fugue is the inclusion of a fantasia section before the final cadence. (See Figure 6)

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**Figure 6. A Structural Overview of Louis Vierne's Fugue in d minor.**

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Voices</th>
<th>Key</th>
<th>Treatment</th>
<th>Elements</th>
</tr>
</thead>
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<tr>
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<td>Four</td>
<td>I</td>
<td></td>
<td>Sub/Ans/CS</td>
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<td>Development</td>
<td></td>
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<td>1st Episode</td>
<td>19 - 38</td>
<td>All</td>
<td>I-III</td>
<td>Sequence</td>
<td>CS Fragment</td>
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<td></td>
<td>30 - 33</td>
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<td>III</td>
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<tr>
<td></td>
<td>34 - 37</td>
<td>Soprano/Pedal</td>
<td>VII</td>
<td>Simultaneous</td>
<td>Sub/CS</td>
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<td>2nd Episode</td>
<td>38 - 56</td>
<td>All</td>
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<td>Sub/CS Fragments</td>
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<td></td>
<td>38 - 41</td>
<td>All</td>
<td>I-vii</td>
<td>Stretto/Sequence</td>
<td>Sub/CS Fragments</td>
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<tr>
<td></td>
<td>42 - 45</td>
<td>3 Voices (manual)</td>
<td>II-III</td>
<td>Sequence</td>
<td>Free Materials</td>
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<tr>
<td></td>
<td>46 - 49</td>
<td>All</td>
<td>VII-vi</td>
<td>Stretto/Sequence</td>
<td>Sub/CS Fragments</td>
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<tr>
<td></td>
<td>50 - 55</td>
<td>3 Voices (manual)</td>
<td>VII-IV</td>
<td>Sequence</td>
<td>Free Materials</td>
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<td></td>
<td>56 - 59</td>
<td>Pedal/Soprano</td>
<td>IV</td>
<td>Inversion/Variation</td>
<td>Sub/CS</td>
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<tr>
<td></td>
<td>62 - 65</td>
<td>Soprano</td>
<td>VI</td>
<td>Inversion</td>
<td>Sub/Subject</td>
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<tr>
<td>3rd Episode</td>
<td>66 - 84</td>
<td>All</td>
<td></td>
<td>Sequence</td>
<td>Sub/CS Fragments</td>
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<td>75 - 76</td>
<td>Soprano</td>
<td></td>
<td>Inversion</td>
<td>Subject Head</td>
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<td></td>
<td>78 - 80</td>
<td>Pedal</td>
<td></td>
<td>Inversion</td>
<td>Subject Head</td>
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**Stretto**

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<th>Voices</th>
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<th>Treatment</th>
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<td>Sub/CS/Sub Head</td>
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<td>2nd Stretto</td>
<td>88 - 89</td>
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<td>V</td>
<td>Stretto</td>
<td>Ans/Inverted Sub</td>
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<td>99 - 103</td>
<td>Pedal</td>
<td></td>
<td>Ornamentation</td>
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<td>Fantasia</td>
<td>108 - 114</td>
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<td>Closing</td>
<td>115 - 121</td>
<td>Unison</td>
<td>II-IV-I</td>
<td>Chordal</td>
<td>Outline/Sub Head</td>
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</table>
The subject is four measures in length and begins with a distinctive outline of the leading tone diminished seventh chord which is sequenced by the dominant seventh. A strong resolution to the tonic is present in the remaining two measures. A real answer immediately follows accompanied by the countersubject, also beginning with the minor seventh outline. Distinctive syncopations are achieved through the use of suspensions and are reminiscent of the Guilmant fugue.

Example 10. L. Vierne, Fugue in D Minor, m. 5-8.

The exposition is complete by measure 18. The "development" section of three episodes comprises 66 measures in length, more than one-half of the entire fugue. In the first episode countersubject fragments are treated sequentially and effect a modulation to the relative major (the third degree). The subject, anticipated by descending minor sevenths, appears in tandem with the countersubject
(measures 30-33), followed immediately by the answer and countersubject in C Major (measures 34-37).

The second episode (measures 38-56) is lengthy (nineteen measures) and manipulates in stretto, one beat apart, four entries of countersubject fragment in D Minor.

Example 11. L. Vierne, Fugue in D Minor, m. 38-41.

The entries begin with the recognizable minor seventh and are sequenced three times in a descending modulatory sequence from D Minor to C Minor (measures 38-41) and C Minor to B-flat Minor (measures 46-49). These entries are framed by two measures of free material (derived from the countersubject) which are also sequenced, first in E-Flat Major, then in F Minor (measures 42-45).
Example 12. L. Vierne, Fugue in D Minor, m. 42-45.

Vierne balances his episodical framework with another appearance of free material beginning in measure 50. Measures 50 and 51 are identical to measures 42 and 43 except for their tonality, which this time is a whole-step lower (D-Flat Major). The free material in the soprano voice is now placed in the tenor (measures 52 and 53), lowering the tonality to C Minor. Two additional measures of skillfully-arranged rhythmic and motivic subject and countersubject fragments provide the modulation into G Minor, the subdominant key. The subject is presented (in inversion) in the pedal accompanied by a countersubject variation in the soprano.
The inverted subject then appears in the soprano in B-flat Major, the sixth degree. With the move to B-flat, the modulatory requirements of the school fugue have been accomplished.

Subject and countersubject materials comprise the third episode which begins at measure 66 and results in the appearance of the subject head, again inverted but in the tonic key; a stunning chromatic passage in measures 81 and 82 culminating in a half cadence at measure 84.

Of interest in the entire fugue and particularly noticeable in the stretto section is the directional activity of the counterpoint. Episodes spin into subject entries and linking passages in a relentless and seamless counterpoint with never a single simultaneous rest in all of the voices until measure 107. Additionally, throughout the development section of the fugue Vierne develops a gesture that is an outgrowth of the ascending diminished seventh
chord that is the basis of the fugue subject. Each time he returns to the subject he sequences harmonically to a higher pitch level and descends in like fashion during the intervening episodes. The listener is caught up in the drama of tension and release created by the rise and fall of these passages. As the stretto by definition brings the subject statements closer together, the contrapuntal activity, emphasized by the use of contrary motion in the pedal, becomes more conspicuous.

The stretto begins with a pedal entry and simultaneous countersubject, followed by the subject in the soprano one measure later (measures 85-86). Maintaining an increment of one measure, the head of the subject appears in the alto in measure 87. A second stretto immediately follows and combines the answer with the inverted subject head in the pedal. The result is a dramatic passage that features contrary motion of the diminished seventh chords heard against the suspension figures derived from the countersubject.
The pedal and soprano continue in contrary motion with a diminution of the diminished seventh figure featured in the soprano, first in d minor then g minor. Two modulatory measures, highly chromatic and rich with syncopation created by the rhythmic patterns of the countersubject, culminate in two additional subject head entries in the pedal and soprano in E Major and A Minor, a sequence of measures 90 and 91. The diminished seventh in contrary motion moves chromatically over the pedal point on the dominant. The ornamented pedal point, a device perfectly acceptable in school fugue, features the minor second for four measures and then increases in intensity by alternating the minor second and its inversion, the major seventh, in a faster rhythmic movement.

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For the first time at measure 107, all voices come to a cadence. A short fantasia, not a part of school fugue, separates the stretto section from the closing. However, even in the brilliant passages of the fantasia, the four notes of the diminished seventh, drawn from the subject, outline each of the three measures.

The subject is heard for the last time in octaves accompanied by seventh chords ending on an inverted pedal point in the soprano and tenor. The pedal point continues for six measures creating an "ornate suspension" in octaves\(^{10}\) and augmenting the rhythmic figure of the countersubject.

Vierne’s Fugue in D Minor, his only written fugue, contains all of the essential features of the school fugue

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\(^{10}\)Kasouf coined this term to try to capture the special character of this passage. He notes that there is nothing comparable in Vierne’s entire opus. Kasouf, Organ Symphonies, 51.
confirming that the school fugue indeed could be more than a mere academic exercise. Here it prepares for a dramatic fantasia where the harmonies and chromaticism augur the approaching twentieth century. While it is true that the stretto section, only twenty-three measures in length, very likely would have been criticized for its brevity - Gedalge, for example, recommends that this section of the fugue be forty-four to fifty measures in length in order that the student demonstrate several different types of stretto - it nevertheless successfully incorporates four different procedures: canonical treatment of the subject in three voices, the answer in inversion between two voices, and two stretti comprised of the diminution of the subject head, first against the inverted subject, and stated a second time against an inversion of itself.

**Fugue in G, Opus 109 (1898) by Camille Saint-Saëns**

The organ compositions of Camille Saint-Saëns, though relatively small in output, span his entire creative career and may be grouped into three distinct periods: late teens, his sixties and his eighties. The six preludes and fugues, a product of the middle period, appearing a number of years after he relinquished his church position at La Madeleine.

Saint-Saëns differs from the other four composers represented in this study in several ways. He was a world-rekowned piano virtuoso who in addition to his piano
concerti (5) and his Organ Symphony is perhaps best remembered today for his opera *Samson and Delilah*, and his programmatic orchestral work, *Carnival of the Animals*. Unlike the other organists whose fugues are examined in this study, Saint-Saëns was trained by Alexandre Boëly and François Benoist rather than Jacques Lemmens, since Lemmens was only twelve years his senior. Additionally, although he praised the organbuilder Aristide Cavaillé-Coll, his registrations do not reflect the influence of this builder as do the organ works of Widor, Guilmant, and Vierne. Saint-Saëns began his organ training on a classical instrument, the organ at St-Germain-l'Auxerrois, and returned to a classical instrument at St-Séverin as honorary organist in 1897.

The Fugue in G Major was chosen for this study for several reasons. First, among Saint-Saëns's six organ fugues, it most closely adheres to the form of the school fugue, although the texture is limited to three voices.\(^\text{11}\) Second, it illustrates the simultaneous occurrence of a subject and countersubject only two beats apart, which sets this fugue apart from the others examined. It is also noteworthy that when he presents the subject and countersubject in inversion, he maintains the same closeness

\(^\text{11}\)In both sets, the middle fugue is a three-voice fugue.
specifies the use of two manuals which allows the subject and countersubject a greater degree of independence. The aural distinction thereby achieved, which is maintained almost entirely throughout the fugue, coupled with the separation in registers of the two upper voices, recalls both the texture and sound of a Bach trio sonata.

The Fugue in G Major is a real fugue in which Saint-Saëns incorporates several artistic liberties within the basic framework of a school fugue. As Figure 4 illustrates, the counterexposition begins correctly in the dominant but moves to the sharp seventh degree (#vii) instead of the tonic. This harmonic departure blurs the lines of demarcation between the first two sections. The recapitulation which opens the stretto section is obviously intended to take the place of one stretto treatment since only two more stretti are present and at least three are required in a school fugue. The fugue is ternary in design and divides almost equally in the three parts into a 30-measure exposition, 32-measure “development”, and 29-measure stretto.
**Fugue in G, Opus 109, No. 2**

by Camille Saint-Saëns

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<th>Section</th>
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<th>Voices</th>
<th>Key</th>
<th>Treatment</th>
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<td>Exposition</td>
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<td>3 (Manuals)</td>
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<td>III</td>
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<td>Tenor</td>
<td>III</td>
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<td>Subject Complete</td>
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<td>24 - 30</td>
<td>Pedal</td>
<td>V</td>
<td>Answer</td>
<td>Answer</td>
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<td></td>
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<td>Soprano</td>
<td>#vii</td>
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<td><strong>&quot;Development&quot;</strong></td>
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<td>v</td>
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<td>II</td>
<td>Inversion/Stretto</td>
<td>S/SH/CS</td>
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<td>3rd Episode</td>
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<td>VI</td>
<td>Stretto</td>
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<td>4th Episode</td>
<td>53 - 62</td>
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<td>Subject (Half)</td>
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<td>V</td>
<td>Sequence</td>
<td>Subject Head</td>
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<td>Recapitulation</td>
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<td>I</td>
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<td>Stretto</td>
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<td>Augmentation/Soprano</td>
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<td>IV</td>
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<td>78 - 84</td>
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<td>V</td>
<td>Stretto/Trill</td>
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<td>Final Stretto</td>
<td>86 - 91</td>
<td>Pedal/Tenor/Sop.</td>
<td>V</td>
<td>Stretto/Aug/Inversion</td>
<td>Subject</td>
</tr>
</tbody>
</table>

**Figure 7. A Structural Overview of Camille Saint-Saëns' Fugue in G Major.**
The exposition of three voices occurs in the first fifteen measures. Careful notation of phrasing and articulation enhances the different character of the subject and the countersubject. The distinctive scale passages, rhythms, and the intervals used in the subject (minor seventh and minor sixth) provide a wealth of materials for the episodes that follow. A short coda following the subject is used frequently to link subject entries.


The first episode (measure 16), a stretto treatment of the head of the subject followed by a complete middle-entry subject statement by the third voice, modulates to the third scale degree without clearly establishing the mode of the key.¹²

¹²Saint-Saëns combines the lower tetrachord of B Major with the upper tetrachord (natural) of B Minor.
The long-awaited pedal presents the answer in the dominant in a counterexposition followed by the subject built on the raised seventh scale degree instead of the tonic. This represents a significant departure from a school fugue counterexposition in which the subject must follow in the tonic key. Saint-Saëns deliberately avoids the tonic but comes as close to it as he possibly can, an indication that he is knowingly manipulating the conventions of a counterexposition in a school fugue.

A second episode modulates sequentially to C Major, the subdominant. At this point the countersubject makes its first reappearance since the exposition in a pedal statement.
Example 18. C. Saint-Saëns, Fugue in G Major, m. 35-37.

The subject, inverted and in D Minor (the dominant), begins in measure 39, accompanied by an inversion of measure 28. It is followed in measure 42 by the inverted subject in a minor, accompanied by a close entry of the subject head and the countersubject.

Example 19. C. Saint-Saëns, Fugue in G Major, m. 39-44.
A third episode of two voices using a subject fragment in contrary motion begins in measure 45 and culminates in the stretto entry of the subject in E Minor, the sixth degree or relative minor. A fourth episode contains a set of two stretto entries in the manuals, a subject entry in E Major, followed by one in A major, and the pedal entry of the head of the subject in D Major with a raised fourth, G-sharp.

In the terminology developed in counterpoint classes, recapitulation is not a term usually used in describing fugue structure, but this is precisely the term that best describes the opening measures of the conclusion of Saint-Saëns's fugue. The statements of the subject and countersubject (measures 63-66), now in the tonic key of G Major, are identical to the beginning measures of the exposition creating a very strong impression that these measures are indeed recapitulatory. Note that measure 66 is a diminution of the coda in measure 4. Note also that this final section does not begin with a stretto treatment as would be expected in school fugue form. Still, it is clear that Saint-Saëns is using the recapitulation as a substitute for one of the three required stretti.
Example 20. C. Saint-Saëns, Fugue in G Major, m. 66-68.

The first stretto is delayed until the answer is stated in the soprano and pedal one beat apart in measures 67 and 68. Another subject statement, not in stretto, begins in measure 71 with a hint of the subject head in the soprano in augmentation against a subject in the pedal. An imitating series of written-out trills follow, one in each voice, accompanied by the coda passage, the third trill being the obligatory pedal point on the dominant. The countersubject, slightly altered, is stated in the dominant and continues into a tonic statement over the subject also in the tonic with a raised fourth, a C-sharp in measure 80. This is the second instance of a raised fourth being used in anticipation of a cadence (see measure 61).

Measures 84 through 91 close the fugue with a final three-entry stretto consisting of augmentation in the pedal (measure 86), inversion in the middle voice (measure 87), and subject head in the soprano (measure 88). A perfect
authentic cadence, complete with trill and in the style of the common practice period, closes the fugue.


Saint-Saëns' fugue in G Major fulfills every structural requirement of the school fugue with such ease that the listener is only aware of the intensity and excitement which culminates in the stretto. It contains all of the indispensable parts of the school fugue in the context of only three voices. Although he departs from the plan of the school fugue, (i.e., incorrect order of modulations, the use of recapitulation), the framework of fugue d'école undeniably undergirds the Fugue in G Major.
Fugue by Charles-Marie Widor from Symphony No. 4, Opus 13, No. 4

The first edition of Charles-Marie Widor’s Organ Symphonies, Opus 13, contains three formal fugues as well as other contrapuntally-oriented movements. Widor’s practice of revision resulted in the loss of two fugues in the second edition of Opus 13; the Scherzo from Symphony II and the Fugue from Symphony III. The revised editions of Opus 13 and Opus 42, which appeared in 1901, contain only two fugues; the "Finale" from the First Symphony in C Major and the second movement, "Fugue" of the Fourth Symphony dating from 1872. The "Finale" differs substantially in its two editions. The Fugue in F Minor, however, remained intact during the course of the revision process.

Louis Vierne recalls that Franck, who had studied fugue with Reicha, was much more strict in his approach to fugue than Widor, permitting licenses, to be sure, but always justifying any deviations by the logic of the lines. On the other hand, as the following analysis illustrates (see Figure 8), Widor often departed from strict counterpuntal procedures and, as Vierne remarked, "constantly surprised his listeners."14


Fugue in F minor from Symphony No. 4 for the Organ, Opus 13, No. 4, fourth movement by Charles-Marie Widor

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Voices</th>
<th>Key</th>
<th>Treatment</th>
<th>Elements</th>
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<td>19 - 22</td>
<td>All</td>
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<td>Sub/CS</td>
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<td>23 - 28</td>
<td>Pedal/Tenor</td>
<td>IV</td>
<td>Split Subject</td>
<td>Subject</td>
</tr>
<tr>
<td>4th Episode</td>
<td>29 - 34</td>
<td>Three (manual)</td>
<td>I-v</td>
<td>Sequence</td>
<td>Subject Head</td>
</tr>
<tr>
<td>35</td>
<td></td>
<td>v</td>
<td></td>
<td>Cadence</td>
<td></td>
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<tr>
<td><strong>Stretto</strong></td>
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<tr>
<td>1st Stretto</td>
<td>36 - 41</td>
<td>Four Entries</td>
<td>i</td>
<td>Stretto</td>
<td>Sub/Ans/CS</td>
</tr>
<tr>
<td>2nd Stretto</td>
<td>42 - 45</td>
<td>Three Entries</td>
<td>i</td>
<td>Stretto</td>
<td>Sub/Sub Fragment</td>
</tr>
<tr>
<td>3rd Stretto</td>
<td>46 - 55</td>
<td>Five Entries</td>
<td>i</td>
<td>Pedal Point/Chromaticism</td>
<td>Subject</td>
</tr>
</tbody>
</table>
A short tonal fugue of only 51 bars, there is little that is unusual at the onset of this fugue until the answer in both its statements, first in the alto (measure 3) and then bass (measure 9), overlaps the subject by four beats. Another point of interest concerns the treatment of the countersubject, half the length of the subject, which begins with a descending minor seventh at the same time the subject ascends a perfect fifth, thus departing from traditional voice leading and setting the tone for the remainder of the fugue. The exposition is complete by the tenth measure.

Example 22. Ch-Marie Widor, Fugue in F Minor, m. 1-4.

The first episode begins with two measures drawn from subject and countersubject. The incomplete subject and complete answer reappear with slight intervallic variations resulting in a modulation to g minor and the transposition of the subject into that key. The accompaniment of the countersubject is consistent in all the entries. The second two-measure episode, based on the minor seventh and rhythmic fragments of subject and countersubject, modulates very
discordantly into A-flat Minor for the subject statement at the third degree. A distinctive feature of these middle-entry statements, which surely must have surprised the listeners, is the splitting of the subject between two voices, and not even voices that are adjacent.

Example 23. Ch.-M. Widor, Fugue in F Minor, m. 21-22.

Measures 23 and 24 of the third episode are a sequel to the discordant measures 19 and 20. The subject is now stated in B-flat Minor, the subdominant, and is once again divided, this time between the bass and tenor. The answer appears immediately in measure 22 and is almost identical to the original subject but concludes in an ambiguous-sounding D-flat Major, the sixth degree. A fourth episode, six measures in length (measures 29-34), equals in duration the sum total of the other three episodes. Alternating between the tonic and dominant, the fourth episode leads directly to the stretto section under an inverted dominant pedal point in the soprano.
Example 24. Ch.-M. Widor, Fugue in F Minor, m. 36-40.

The stretto section begins rather predictably with four entries in measures 36-42. But as the fugue progresses Widor moves further away from the conventions of school fugue. The second stretto, however, has three entries, two on the head of the subject in the alto and a longer entry in the tenor, all of which are closer together than the first stretto and are evenly spaced. The required third stretto, beginning over a tonic pedal point in measure 46, presents four of the five subject entries in the same voice (soprano), something that would not have been allowed in a school fugue by theorists of the period. Similarly, the first two statements by the soprano shift the subject to another voice (in this case, the alto) before the next
soprano entry. Widor initiated this pattern early in the fugue (measure 13). The subject statements simply follow one right after the other. The last three statements (two in the soprano and one in the tenor), however, are shorter and are consequently closer together. Although accomplished in a nontraditional manner, Widor creates the effect of a closely-knit stretto with numerous entries. It is at this point in a traditional school fugue that the most daring harmonic liberties may be taken, and Widor takes full advantage of this option. The final stretto of the fugue introduces sequential chromatic passages derived from the countersubject in the upper voices resulting in numerous dissonances over the tonic pedal point. The last appearance of the subject fragment is in the tenor, framed by passages in contrary motion in the soprano and pedal. A sweeping F Minor scale, in contrary motion between the soprano and pedal, prepares the final cadence.

Again, artistic freedom has intervened in the presentation of the school fugue form, particularly in the innovative final stretto. The splitting of the subject between voices is also a notable nontraditional feature of this fugue. Nevertheless, all of the essential elements of a school fugue are present, even if cleverly disguised by Widor’s musical imagination and creativity.
"Fanfare Fugue" (1874) by Jacques Lemmens

The "Fanfare" Fugue, performed by Lemmens at one of the concerts given at the Cavaillé-Coll factory prior to the final installation of a new instrument, gave Lemmens and contemporary Parisian organists a unique opportunity to have their most recent works performed. The fugue first appeared in a collection of three sonatas entitled The Catholic Organist in 1874. The "Fanfare" fugue in D Major is the final movement of the first of the three sonatas, the Sonate "Pontificale".
Fanfare Fugue in D from Sonata No. 1, "Pontificale"  
by Jacques Lemmens

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
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<th>Key</th>
<th>Treatment</th>
<th>Elements</th>
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<tr>
<td>Exposition</td>
<td>1 - 16</td>
<td>Four</td>
<td>I &amp; V</td>
<td>Countersubject Harmonized</td>
<td>Sub/Ans/CS</td>
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<tr>
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<td>17 - 24</td>
<td>I &amp; V</td>
<td>I &amp; V</td>
<td>Imitation/Sequence</td>
<td>Sub Tall/CS Inv</td>
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<td>25 - 33</td>
<td>Tenor/Pedal</td>
<td>V &amp; I</td>
<td>Countersubject Harmonized</td>
<td>Ans/Sub/CS</td>
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"Development"

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<tr>
<th>2nd Episode</th>
<th>34 - 53</th>
<th>All</th>
<th>VI</th>
<th>Three Sequences/&quot;Storm&quot;</th>
<th>Subject Tall</th>
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<tr>
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<td>46 - 49</td>
<td>Soprano</td>
<td>VI</td>
<td>Chromaticism</td>
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<td>50 - 53</td>
<td>Tenor</td>
<td>IV-V</td>
<td>Sequence</td>
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<td>3rd Episode</td>
<td>54 - 61</td>
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<td>Imitation/Modulation</td>
<td>Sub/CS Fragments</td>
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<td>57 - 59</td>
<td>Pedal</td>
<td>V</td>
<td>Pedal Point</td>
<td>Sub/CS</td>
</tr>
<tr>
<td>Closing</td>
<td>62 - 66</td>
<td>Four</td>
<td>I</td>
<td>Unison</td>
<td>Subject</td>
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The "Fanfare" Fugue adheres to the formal requirements of a school fugue, even to the extent of the optional counterexposition. Everything following the counterexposition up to the point where the stretto section should begin conforms to a textbook example of a school fugue including the number of episodes, the sequence of keys, and the modulatory pedal point on the dominant. The omission of the expected stretto section and the resultant curtailment of the form must have been a conscious decision on Lemmens' part since both the subject and the countersubject could have been used very effectively in stretti in invertible counterpoint. Instead of ending the fugue with a stretto as expected, Lemmens presents the entire fugue subject in all four voices simultaneously in octaves.

The subject of the "Fanfare" fugue is constructed almost exclusively from pitches outlining the tonic triad suggesting a fanfare, a well-known pattern which promotes excitement and anticipation in the listener. Lemmens' use of two eighth-rests to frame the pattern makes the fugue subject distinctive and adds rhythmic power while also ensuring rhythmic independence between the subject and countersubject the latter of which is made up entirely of eighth-notes.
Because the subject begins on the dominant note, Lemmens follows the old rule for fugal answers which demands that if a subject begins in the lower half of the plagal scale with a leap between dominant and tonic, the answer must begin in the lower half of the authentic scale with the leap up from tonic to dominant. The resultant tonal answer begins with three ascending fifths instead of fourths. The remainder of the answer is an exact transposition of the subject.

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Example 26. Jacques Lemmens, "Fanfare" Fugue, m. 5-8.

Lemmens' countersubject probably would be criticized by modern theorists because of its lack of rhythmic variety. It is obvious, however, that the countersubject has been carefully crafted to create the impression of "homophonic counterpoint" while maintaining the traditional polyphonic texture of voices in contrary motion. In measures 9-12 the countersubject is altered slightly, transposed to the mediant in the alto voice in order to harmonize with its tonic appearance in the soprano.

Example 27. Jacques Lemmens, Fanfare Fugue, m. 9-12.

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The final answer of the exposition appears in the pedal fulfilling all the requirements of the exposition.

The first episode combines the tail of the subject and a variation of the countersubject head to form a sequential link to a counterexposition. The counterexposition correctly begins with a statement of the answer in the alto voice and the subject in the pedal. In addition, the answer and subject appear in the voices which previously stated the subject and answer, i.e., alto and pedal. Lemmens also manages to present a harmonized version of the countersubject before concluding the counterexposition over a tonic pedal point.

The second episode of modulating sequences, based on the tail of the subject, suggests the programmatic style of organ music so enjoyed by Parisian audiences earlier in the century. The dissonant chords that suddenly disrupt the contrapuntal texture at measures 36 and 40 are highly suggestive of the theatrical gestures invoked to portray storm scenes employed by Romantic composers in their music.\(^\text{17}\) The freedom with which Lemmens develops texture and harmony at this point in the fugue creates music of

\(^{17}\) Abbé Georg Joseph Vogler's (1749-1814) improvisations include Seeschlacht mit Trommelrühren (Sea Battle with Drum Rolls) and Das Wetter in April (April Weather). For further information see Erich Schenk, Mozart and His Times, trans. Richard and Clara Winston (New York: Alfred A. Knopf, 1959), 212.
audacity and boldness. Alternating two-part imitative texture with full sustained chords, this episode in the "development" section modulates at mid-point to G Minor (using the F-sharp diminished seventh).


The next sequence modulates to A Minor and subsequently to B Minor for the required subject statement in the relative minor. The answer at the third degree, E Minor, which is supposed to follow the subject at the sixth degree, i.e., relative minor, is replaced by the subdominant statement of the subject, putting the fugue back on track, so to speak. The subdominant statement comprising only half of the subject, it is answered in E Minor, the minor dominant. Both statements of the incomplete subject are accompanied by the harmonized countersubject and fulfill the stipulated
requirements of this modulating episode. The final episode
(measures 54-61) is created from fragments of the
countersubject leading to a pedal point on the dominant
(measures 57-59), a deceptive cadence (measure 60), and
finally a perfect cadence (measure 62). As stated
previously, no stretto section exists. Lemmens' closing,
however, provides a well-anticipated and exciting climax to
the fugue.

Despite the formal liberty of omitting a stretto
section and the harmonic and textual liberties introduced in
the first modulating episode, the broad outlines of this
school fugue are clearly recognizable in Lemmens' "Fanfare"
fugue. The conscious departures that Lemmens introduces in
the form of the "Fanfare" Fugue are creative realizations of
the potential of the school fugue to adapt itself to
everchanging styles.
CHAPTER V

CONCLUSIONS

The realization of *fugue d'école* as a pivotal factor in the development of the French Symphonic Organ School depended upon a variety of interacting influences. First of all, the Conservatory prize system was an aid to reform, necessitating a formal organ class reflecting the divergent backgrounds of its leadership and ultimately, its students. Another vital aspect in organ reform was the Bach contrapuntal tradition introduced to Parisian audiences by Belgian Jacques Lemmens and taught to numerous pupils including Loret, Guilmant, and Widor. Additionally, Lemmens' virtuosic performances in Paris inspired the organbuilder Aristide Cavaillé-Coll, who was ultimately responsible for the evolution of the French Symphonic Organ and its new role as a concert instrument. As a result, the organ in France developed into an instrument demanding idiomatic manual and pedal techniques and a modern repertoire. The combined forces of *fugue d'école* discipline and performance excellence (including knowledge of extant organ literature), were critical in the development of the modern French organ repertoire.

The compulsory study of *fugue d'école*, required by the Paris Conservatory, provided a specific form in which to
incorporate fugal techniques extrapolated from J. S. Bach and other masters. Fugue d'école form actually simplified the composition or improvisation procedure for students, enabling those lacking the genius of J. S. Bach or Mozart to execute a fugue by adhering to a predetermined arrangement of elements. The roster of prize winners in the concours for both counterpoint and fugue and organ documents this successful teaching tradition.¹

As to the transfer of fugue d'école outside the walls of the Conservatory classroom, it is impossible to verify if the many fugues improvised in public by the graduates of the organ class were in fact school fugues. The alumni of the Conservatory organ class could create fugues at will, a skill necessary for the acquisition of an important organ post.² The methods were understood and there was no need to preserve in writing improvisations for posterity. The paucity of written fugues by eminent organ composers of this period probably is tacit evidence of the extraordinary training received in fugue improvisation at the Conservatory by this community of musicians.

The teaching of *fugue d’école* improvisation as practiced by Widor and Guilmant in the Conservatory organ class was continued by Marcel Dupré until 1954. To help determine the continued importance of school fugue study as it related to performance and composition in the twentieth century, a graduate of the Conservatory organ class and winner of the premier prix in organ, Marie-Madeleine Duruflé was interviewed. In questioning Madame Duruflé about the importance of school fugue in contemporary musical life in France, she denied its very existence in either the notated repertoire or public improvisations. However, when asked whether her confidence as a performer/improviser had benefited from the mastery of the *fugue d’école*, Madame Duruflé admitted to its significance in her education. She qualified her answer by noting that she would never improvise a *fugue d’école* in public because it would be too long and boring for the audience. Despite this remark, she acknowledged that she had improvised a fugue at the opening recital of the 1990 National Convention of the American Guild of Organists in Boston, Massachusetts that had at its

---

Madame Duruflé entered the Paris Conservatory as a pupil of Marcel Dupré in 1946. A recipient of the premier prix in organ, in 1953 she was awarded the Grand Prix International-Charles-Marie Widor for organ and improvisation. A recitalist for French Radio, she has concertized in Paris and abroad for forty years and continues to play at the Grand Orgue de St. Etienne-du-Mont in Paris.
point of departure the framework of the *fugue d'école*. The submitted theme, suitable for invertible counterpoint, inspired Madame Duruflé to improvise a fugue exposition and development section of episodes including middle-entry statements. Instead of the required stretto section Madame Duruflé chose to improvise a free toccata section based on the same theme.

As the interview with Madame Duruflé confirmed, the value of studying *fugue d'école* at the Conservatory would have been a meaningless academic exercise if it were not a technique transferable to original composition. Although *fugue d'école* was intended only as a vehicle for learning contrapuntal techniques, it provided a disciplined structuring of musical materials which went beyond the confines of the classroom and influenced the innovative approach to writing for the French Symphonic Organ School. The school fugue indeed proved to be an important factor in the written organ compositions of the French Symphonic Organ School as has been shown in this study, and these works and others of the period determined the continuing standard in fugal composition and performance for twentieth-century French organists.

The school fugue is the obvious model upon which the fugues examined in this study are based. The fugue by Guilmant is very close to a textbook example with liberties
limited to an additional repetition and texture, both of which are devices calculated to appeal to the interest of the audience. Vierne’s fugue also clearly demonstrates the viability of the school fugue form in a concert piece that draws on harmonies relative to the approaching twentieth century. The exposition and developments sections of school fugue are both successfully illustrated in all of the fugues in this study. As is evidenced by the fugues of Saint-Saëns, Widor, and Lemmens, the section least apt to adhere strictly to fugue d’école form is the stretto. Saint-Saëns and Widor illustrate shortened forms of stretto, but Lemmens, whose fugue displays earlier musical trends, foregoes the stretto section entirely.

This study examined only a small cross-section of complete fugues. It did not take into account the multitude of fughettas, canons, and fugal sections which exist in the literature of the French Symphonic Organ School, a feature which may be seen as a direct influence of the contrapuntal training provided by the curriculum at the Conservatory.

The school fugue is a significant factor as demonstrated in these select examples that present an overview of the development of fugue in the literature of the French Symphonic Organ School from 1850 to 1900. Even when it is not present in its entirety (the Fanfare Fugue), the main elements and basic framework of the school fugue
may be seen in countless examples of the late nineteenth-century and the twentieth-century organ literature.
APPENDIX A

TONAL FUGUE AT FOUR VOICES AND TWO COUNTERSUBJECTS

UNANIMOUS PREMIER PRIX IN 1857

BY THÉODORE DUBOIS, STUDENT OF AMBROISE THOMAS
TONAL FUGUE AT FOUR VOICES AND TWO COUNTERSUBJECTS

BY THÉODORE DUBOIS
APPENDIX B

MARIE-CLAIRE ALAIN ANSWERS QUESTIONS REGARDING
THE TEACHING OF FUGUE D'ÉCOLE AT THE
CONSERVATOIRE DE PARIS
The following is a series of questions (Q) and answers (A) exploring the treatment and teaching of fugue in the organ class at the Paris Conservatoire, a process essentially unchanged from the late nineteenth century. This constancy was achieved through the appointment of Marcel Dupré, a student of both Guilmant and Widor, who held the position of professor of organ from 1926 to 1954. Madame Alain accepted these questions on September 25, 1993 and graciously answered them in writing.

Q. Was fugue taught in organ class before completion of the class in counterpoint and fugue? Was it concurrent?

A. Fugue was not taught in organ class. Students were supposed to know what the fugue was before being accepted in the class.

Q. Was fugue d'école a written exercise only? Or were the essentials of fugue d'école discussed and expected in organ class fugue improvisation?

A. The fugue d'école was a must. It was not discussed. All you had to do was to exercise yourself to make it all the way through without hesitating too much.

Q. Was any part of the fugue in organ class, i.e., the countersubject, prepared by the students in advance?
A. We were given the theme of the fugue at the beginning of the lesson, then allowed a few minutes of preparation in which we had to find: the answer, the *stretto veritable* (in order to check the mutations in the answer) and make our own countersubject in invertible counterpoint. The countersubject had to be memorized. We were never allowed to write it down, even for ourselves.

Q. Was the study of fugue broken into sections (example, several weeks spent on exposition, then on episodes, then stretto)?

A. From the very beginning we had to improvise the whole fugue, trying very hard not to stop or to get lost.

Q. Which section presented the most difficulty for students improvising fugue?

A. That depended upon the people. Some students found the stretto the more difficult because you had to follow both voices of the canon. Personally, I had not much trouble with canonic problems. My main problem was the relative key, in which we had to use the subject in the tenor and the countersubject in the bass, then the answer in the alto and contrasubject in the soprano. Try it...you'll understand!

Q. Was the stretto section the part of the fugue with the least requirements? Were three stretti mandatory? Was
the subject in the last stretto an exact duplicate of that in the first stretto? Could the stretto be comprised of only the head of the subject?

A. The exposition of the stretto allowed only one note: the head of the subject, at an always shorter distance from the entry before. But the stretto veritable always had to be complete, and the last canon, that had to be very close (one or two beats of distance), had also to be complete in the two voices where it was exposed.

Q. What missing elements would be most likely to be forgiven in an examination (i.e., a missing countersubject in one entry of the soprano or alto in the exposition)?

A. No missing element was forgiven. You had to do it. If you lost your countersubject, you lost the competition.

Q. Was there a difference between fugue d'école and the improvisation fugue?

A. With Marcel Dupré I only improvised fugue d'école. The "improvisation fugue" was used for what was called "choral fugue," using a Gregorian theme as a cantus firmus and preparing it with some fugal sections related to the melody of the chant.

Q. At what point in improvisation was it permissible to have more than the specified number of voices (i.e., a
four-voice fugue expanding to a chordal structure or five or six voices)?

A. The fugue was always with four voices. No chord structures were permitted. Sometimes we had a pedal point toward the end with four voices above it. But no one ever tried to improvise with five voices...too difficult! Dupré also allowed episodes with three voices, but never less (no recitativo, no two voice episodes).

Q. Were treatises on fugue discussed in organ class (i.e., the Dubois or Gedalge)?

A. We had no treatise. We were already trained.

Q. Was the Dupré *Cours Complet de Fugue* used as text in counterpoint and fugue? Was it used or referenced in organ class? Were earlier tests studied, compared, or mentioned?

A. No study, no comparison, only exercising.

Q. Were any written *fugue d'écoles* ever performed in organ class?

A. No written fugues were ever performed. We were supposed to know about musical analysis. Remember, we had already several years in harmony, counterpoint, and fugue.¹

¹ According to Madame Alain, in an interview on September 25, 1993, the text used in her class in counterpoint and fugue was the Gedalge *Treatise on Fugue*.
APPENDIX C

CHARTS OF THE FIVE REPRESENTATIVE SCHOOL FUGUES
A CHART OF THE FUGUE IN D MAJOR BY ALEXANDER GUILMANT

Legend:
- Subject/Answer
- Countersubject
- Subject Head
- Material derived from
- Pedal

Exposition

Counterexposition

1st Episode

2nd Episode

3rd Episode

1st stretto

2nd stretto

3rd stretto

4th stretto

5th stretto
A CHART OF THE FUGUE IN D MINOR BY LOUIS VIERNE

Legend:
- Subject/Answer = 📊
- Countersubject = 📊
- Subject Head = 📊
- Material derived from = 📊
- Pedal = 📊

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A CHART OF THE FUGUE IN G MAJOR BY CAMILLE SAINT-SAËNS

Legend:
Subject/Answer = 
Countersubject = 
Subject Head = SH
Material derived from = XXX
Pedal = 

Exposition

1st Episode

2nd Episode

3rd Episode

4th Episode

Recapitulation

1st Stretto

Final Stretto
A CHART OF THE FUGUE IN F MINOR BY CHARLES-MARIE WIDOR

Legend:
- Subject/Answer = ______
- Countersubject = ______
- Subject Head = SH
- Material derived from = xxx
- Pedal = ______

Exposition

1st Episode

2nd Episode

3rd Episode

4th Episode

1st Stretto

2nd Stretto

3rd Stretto
A CHART OF THE "FANFARE" FUGUE IN D MAJOR BY
JACQUES-NICOLAS LEMMENS

Legend:
- Subject/Answer
- Countersubject I
- Material derived from
- Pedal

Exposition

1st Episode

Counterexposition

2nd Episode

3rd Episode

Closing
APPENDIX D

THE REPERTOIRE OF EXTANT FUGUES FROM THE

NINETEENTH CENTURY FRENCH SYMPHONIC ORGAN SCHOOL
APPENDIX D
THE REPERTOIRE OF EXTANT FUGUES FROM THE
NINETEENTH CENTURY FRENCH SYMPHONIC ORGAN SCHOOL

Barié, Augustin
Symphonie, Op. 5
I. Prelude and Fugue in B-flat Minor

Batiste, Édouard
Fugue*

Benoist, François
Fugue sur le chant de Pange lingua, in
Les Maîtres Parisiens de l'Orgue au
19ème Siècle, Volume I, ed.
Kurt Lueders

Boëllmann, Leon
Douze Pièces
I. Prelude and Fugue in E Minor*
Fugue, in The French Organist, Vol. II,
p. 64

Boëly, Alexandre
Fugue, Op. 36, pour l'Hymne de
St-Gervais
Fantasy and Fugue in B-Flat Major
Préludes, Fugues, Canons, 2 vols.

Boulnois, Joseph
Trois Pièces, I. Fugue**

Bréville, P. de
Prelude and Fugue**

Cellier, A.-E.
Prélude et Fugue in L'Orgue Néo-
Classique, Orgue et Liturgie, Vol. 33,
p. 16**

Dubois, Théodore
Prelude and Fugue in D Major from Douze
Pièces Nouvelles

Dupré, Marcel
Choral et Fugue, Op. 57
Quatre Fugues Modales, Op. 63
Trois Préludes et Fugues, Op. 7,
Trois Préludes et Fugues, Op. 36 (1940)

Franck, César
Prelude, Fugue, and Variation (1860-2)

Franck, Joseph
Six Preludes and Fugues

Gigout, Eugène
Prélude et Fugue en si mineur**
Prélude et Fugue in mi majeur**
Six pièces, I. Introduction et Theme
fugué**

Guilmant, A.¹

Volume I, Books 1-6

Quasimodo, subtitled "fugue" p. 78
(n.d.)
March upon a Theme of Handel
(middle section) p. 4 (1861)

Volume II, Books 7-12

Final of Morceau de Concert, p. 13
(1869)
Fugue in D Major, Op. 25, No. 3 (1870)
Fugue in A-Flat Major, p. 49 (1873)
Elegie Fugue, p. 73 (1874)

Volume III, Books 13-18

Fugue in G Major, p. 14 (1867)
Introduction and Fugue, p. 24 (1863)
Fugue (accompanied) p. 65 (1889)
Pièce Caractéristique dans le Mode
Phrygien, (middle section) p. 9 (1881)
Fugue in F Minor, p. 103

Volume IV, 18 New Pieces, Op. 90

Fughetta on F-A-G, p. 9 (n.d.)
Fugue in F Minor, p. 21 (n.d.)
Prélude-Fugué in G Major, p. 47
Introduction and Allegro, p. 66
(allegro is a fugue)

Volume V, The Practical Organist

Fuga "Alla Handel", Op. 49, No. 6 (1876)
p. 134
Prelude and Fugue, p. 186 (1875)

Hillemacher, P. L.

Fughetta and Canon*

Ibert, Jacques

Trois Pièces pour Grand Orgue,
III. Fugue

¹ Guilmant frequently used fugal technique as
connecting or development sections in his works. Movements
containing this technique and the fughetta are not included
in this listing.
<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Description</th>
</tr>
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<tbody>
<tr>
<td>Koechlin, Charles</td>
<td>Fugue, Op. 126**</td>
</tr>
<tr>
<td>Lefébure-Wély, L.</td>
<td>Fugue in D Minor, in Meditaciones Religiosas, Opus 122, ed. by Piet van der Steen</td>
</tr>
<tr>
<td>Lemmens, Jacque</td>
<td>Sonata Pontificale, Fanfare Fugue (1874)</td>
</tr>
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<td></td>
<td>Sonata Pascale, Finale (1874)</td>
</tr>
<tr>
<td>École d’orgue</td>
<td>Fugue in C Minor</td>
</tr>
<tr>
<td></td>
<td>Fugue in F Minor</td>
</tr>
<tr>
<td></td>
<td>&quot;Laudate Dominum&quot;</td>
</tr>
<tr>
<td>Quef, Charles</td>
<td>Fugue in E minor in L’Orgue Moderne, 13ème Livraison - The International Organist, Vol 1, p. 42.**</td>
</tr>
<tr>
<td>Philip, Achille</td>
<td>Adagio and Fugue**</td>
</tr>
<tr>
<td></td>
<td>Toccata and Fugue in A Minor</td>
</tr>
<tr>
<td></td>
<td>Prelude and Fugue in C Minor</td>
</tr>
<tr>
<td></td>
<td>Prelude and Fugue**</td>
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<tr>
<td>Pierné, Gabriel</td>
<td>Fugue en sol mineur (1912)</td>
</tr>
<tr>
<td>Ropartz, Guy</td>
<td>Trois pièces, I. Fugue* **</td>
</tr>
<tr>
<td>Saint-Saëns, C.</td>
<td>Three Preludes and Fugues, Op. 99 (1894)</td>
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<td>Three Preludes and Fugues, Op. 109 (1898)</td>
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<td>Salomé, Théo. C.</td>
<td>Book II</td>
</tr>
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<td></td>
<td>Sonata, Finale*</td>
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<tr>
<td>Séverac, D. de</td>
<td>Suite in E Minor, V. Fugue* Repertoire Moderne of the Schola Cantorum</td>
</tr>
<tr>
<td>Vierne, Louis</td>
<td>Organ Symphony No. 1, Op. 14</td>
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<tr>
<td></td>
<td>Movement II, Fugue (1899)</td>
</tr>
<tr>
<td>Widor, C.-M.</td>
<td>Organ Symphony No. 1 in C Major, Op. 13</td>
</tr>
<tr>
<td></td>
<td>VII. Finale</td>
</tr>
<tr>
<td></td>
<td>Organ Symphony No. 2 in D Major, Op. 13</td>
</tr>
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</table>
IV. Scherzo² (Replaced by "Salve Regina")

Organ Symphony No. 3, Op. 13
V. Fugue (Removed from Revision)

Organ Symphony No. 4, Op. 13
IV. Fugue

*Works not available for study but mentioned in French Organ Music by Harvey Grace.

**Works not available for study but mentioned in Organ Literature - A Comprehensive Survey, by Corliss Arnold.

APPENDIX E

DIRECTORS OF THE CONSERVATOIRE DE PARIS
APPENDIX E

DIRECTORS OF THE CONSERVATOIRE DE PARIS

Inspectors 1795 - 1822

*Luigi Cherubini

*François Joseph Gossec

André Ernest Modeste Grétry (resigned)

Jean-François LeSueur (dismissed in 1802)

*Etienne-Nicolas Méhul

Luigi Cherubini 1822 - 1842

Daniel-François-Esprit Auber 1842 - 1870

Ambroise Thomas 1871 - 1896

Théodore Dubois 1896 - 1905

Gabriel Fauré 1905 - 1920

*The original three inspectors appointed.
APPENDIX F

PROFESSORS OF ORGAN - CONSERVATOIRE DE PARIS
### APPENDIX F

**PRÓFESSORES DE ORGÃM - CONSERVATÓRIO DE PARIS**

<table>
<thead>
<tr>
<th>Name</th>
<th>Period</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nicolas Séjan</td>
<td>1795 - 1819</td>
</tr>
<tr>
<td>François Benoist</td>
<td>1819 - 1872</td>
</tr>
<tr>
<td>César Franck</td>
<td>1872 - 1890</td>
</tr>
<tr>
<td>Charles-Marie Widor</td>
<td>1890 - 1896</td>
</tr>
<tr>
<td>(assisted by Louis Vierne)</td>
<td></td>
</tr>
<tr>
<td>Félix-Alexandre Guilmant</td>
<td>1896 - 1911</td>
</tr>
<tr>
<td>(assisted by Louis Vierne)</td>
<td></td>
</tr>
<tr>
<td>Eugène Gigout</td>
<td>1911 - 1925</td>
</tr>
<tr>
<td>Marcel Dupré</td>
<td>1926 - 1954</td>
</tr>
</tbody>
</table>
APPENDIX G

PROFESSORS OF COUNTERPOINT AND FUGUE¹

I.

François Joseph Gossec  
André-Frédéric Éler  
François-Joseph Fétis  
Jacques-François Halévy  
Henri Reber  
Leo Delibes  
Théodore Dubois  
Charles-Marie Widor  

1795 - 1815  
1816 - 1833  
1821 - 1833  
1833 - 1862  
1862 - 1880  
1881 - 1891  
1891 - 1896  
1896 -

II.

Étienne-Henri Méhul  
Henri-Montan Berton  
Adolphe Adam  
Ambroise Thomas  
François-Émanuel-Joseph Bazin  
Jules Massenet  
Gabriel Fauré  

1795 - 1817  
1818 - 1844  
1848 - 1856  
1856 - 1871  
1871 - 1878  
1878 - 1896  
1896 -

III.

Luigi Cherubini 1795 - 1822
(Classe supprimée)

IV.

Jean-François LeSueur 1818 - 1837
Paer 1838 - 1839
Carafa 1840 - 1869
François-Adrien Boieldieu 1834 -
(Classe supprimée)

V.

Martini IX - X
François-Adrien Boieldieu 1820 - 1828
(Classe supprimée)

VI.

Antoine-Joseph Reicha 1818 - 1836
Leborne 1836 - 1866
V. Massé 1866 - 1880
Ernest Guiraud 1880 - 1892
Lenepveu 1894 - ?

Professors of Composition²

<table>
<thead>
<tr>
<th>Year</th>
<th>Professor</th>
<th>Styles or genres</th>
</tr>
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<tbody>
<tr>
<td>1818 - 1818</td>
<td>Luigi Cherubini</td>
<td>Fugue et contrepoint</td>
</tr>
<tr>
<td>1819</td>
<td>Anton Reicha</td>
<td>Idem</td>
</tr>
<tr>
<td>1820</td>
<td>Luigi Cherubini</td>
<td>Styles</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Year</th>
<th>Composer(s)</th>
<th>Course</th>
</tr>
</thead>
<tbody>
<tr>
<td>1834</td>
<td>Jacques-François Halévy</td>
<td>Idem</td>
</tr>
<tr>
<td>1835</td>
<td>Jean-François Lesueur, Anton Reicha, Jacques-François Halévy</td>
<td>Composition Lyrique, Fugue et contrepoint, Idem.</td>
</tr>
<tr>
<td>1837</td>
<td>Jean-François Lesueur, Jacques-François Halévy</td>
<td>Composition Lyrique, Fugue et contrepoint</td>
</tr>
<tr>
<td>1838</td>
<td>Henri-Montan Berton, Jacques-François Halévy</td>
<td>Composition Lyrique, Fugue et contrepoint</td>
</tr>
<tr>
<td>1844-59</td>
<td>Jacques-François Halévy</td>
<td>Composition Lyrique, Fugue et contrepoint</td>
</tr>
</tbody>
</table>

*Fetis served as librarian from 1829 through 1831. In 1832 he is back on roster under Idem. In 1833 he is no longer on roster.
APPENDIX H

BIOGRAPHICAL SKETCHES OF CONSERVATOIRE

PROFESSORS AND GRADUATES
Alkan, Charles-Valentin (1813-1888)

Alkan won premiers prix from the Conservatoire in solfège, piano (1824), harmony (1827), and in organ (1834). Although likened to Chopin and favorably received as a concert pianist, Alkan interrupted his career several times for no apparent reason, once for a period of 28 years. In 1848, Pierre-Joseph-Guillaume Zimmerman, professor of piano, suggested Alkan as his successor, but the position was given to Antoine-François Marmontel. Atoune 1859 Alkan, a virtual recluse, became interested in the pedalier on which he performed all the works of Bach.\(^1\) Alkan's organ/ pedalier compositions include Douze Études for pedal only (c. 1871), Onze pièces dans le style religieux, a transcriptions of Handel's Messiah for organ (c. 1872), and Douze Fugues pour pedalier/orgue (n.d.).\(^2\) César Franck dedicated his Grande Pièce Symphonique to Alkan, an indication of his admiration for Alkan's artistry.

Auber, Daniel-François-Esprit (1782-1871)

In pursuit of a career in opera, Auber attracted Cherubini's attention in 1805 and became his pupil. In 1820

\(^{1}\)Smith, César Franck, 166.

Auber realized his first real opéra comique success in La bergère châtelaine. Subsequently Auber collaborated with librettist Augustin-Eugène Scribe until the latter's death in 1861.

Auber became a member of the Légion d'honneur in 1825 and the Institut (Académie) in 1829, succeeding François-Joseph Gossec. Louis Philippe appointed Auber to be Cherubini's successor as director of the Paris Conservatory, a position he held from 1842 to 1870. Auber is credited with the strengthening of the departments of piano and orchestral instruments.³

Batiste, Antoine Édouard (1820-1876)

Batiste, a classmate of César Franck at the Conservatoire, won the premier prix in fugue in 1839 and in the same year shared the first prize in organ with François Bazin. The author of books on solfège, sightreading, and accompaniments for figured bass, Batiste held the post of organist at St-Eustache in Paris from 1845 until 1872. As a composer, Batiste, who wrote in the popular style of programmatic "storms" may be considered a "second-rate Lefébure-Wély".⁴


⁴Grace, French Organ Music, 53.
Bazin, François-Emmanuel-Joseph (1816-1878)

Entering the Paris Conservatoire in 1834, Bazin studied with Henri Berton, Jacques Halévy, and François Benoist and won first prizes in harmony, counterpoint, organ, and the coveted Prix de Rome. Bazin, who wrote eight comic operas,5 established for himself the dual career of theater composer/professor favored by so many French musicians in this period.

In 1844 Bazin was appointed to the Conservatoire where he worked opposite the "liberal and advanced class of Franck".6 Bazin's Cours d'harmonie théorique et pratique (Paris, 1858) is a "testament to his conservatism."7 In 1871 Bazin succeeded Ambroise Thomas as professor of composition, a position he held until retiring in 1878. His greatest rival for theatrical success was Jules Massenet, who as a student was refused admittance to Bazin's composition class. Ironically, Massenet took over Bazin's class upon the latter's retirement in 1878.8

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7Ibid.

8Ibid.
Berton, Henri-Montan (1767-1844)

A composer, writer, and teacher who had little formal training, Berton joined the Opéra orchestra in 1780. His works were shown to Antonio Sacchini, a successful Italian opera composer, who apparently aided Berton in his musical development. Berton’s first known publicly performed works were cantatas written for the Concerts Spirituels in 1786.

Berton became professor of harmony at the new Paris Conservatoire in 1795 and assumed the composition class in 1818 after the death of Méhul. Elected a member of the Institut in 1815, Berton wrote a harmony treatise (1815) which utilized up-to-date harmonic terms. He recommended fugue as an exercise because of its value in conferring unity in composition.\(^9\) Berton wrote forty-seven operas in the opéra comique genre, the most successful of which were Montano et Stéphanie and Le Délire (both 1799) and Aline, reine de Golconde (1803).\(^{10}\)

Bizet, Georges (1838-1875)

Bizet, born into a musical family, was officially admitted to the Conservatoire in October of 1848 and six months later won the premier prix for solfège. He was then invited to join Zimmerman’s fugue class, a distinct honor.

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\(^{10}\) Grout, *A Short History*, 330.
Because of Zimmerman's poor health, the class was often taught by Gounod, Zimmerman's son-in-law. This early student/teacher relationship between Gounod and Bizet undoubtedly provided the latter with a close insight into opera composition. Beginning with the choruses of Ulysse (1852), Gounod paid Bizet to arrange many of his works.

Bizet studied piano with Marmontel, winning the premier prix in 1852. On Zimmerman's death in 1853 Bizet entered the composition class of Halévy, whose daughter he subsequently married. One of Benoist's organ students, in 1854 he won seconds prix for organ and fugue and in 1855 premiers prix for both.

Bizet was recommended to the Opéra comique by Halévy in 1855 as "a young composer, pianist and accompanist." In 1857 he was awarded the Prix de Rome. Although his prizes in organ and fugue prepared him for a prestigious organ position, Bizet continued to pursue a career in opera and met with success. One of the first new operas of distinction to be produced at the Opéra comique was Bizet's Carmen in 1875.

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12 Ibid.
13 Grout, A Short History, 426.
Boëllmann, Léon (1862-1897)

Boëllmann left his native Alsace to enter the École Niedermeyer in Paris in 1871. He studied with the director, Gustave Lefèvre, and became the prize organ student of Eugène Gigout. Boëllmann received first prizes in piano, organ, counterpoint, fugue, plainsong and composition. In 1885 Boëllmann married Louise Lefèvre, daughter of Gustave Lefèvre and niece of Gigout. The young couple lived with Gigout and after their tragic early deaths, Gigout raised their daughter. In 1896 Boëllman was appointed organist of St-Vincent-de-Paul in Paris.

Boieldieu, (François-)Adrien (1775-1834)

Boieldieu was the leading opera composer in France during the first quarter of the nineteenth century. His principal musical training came from Charles Broche, the cathedral organist at Rouen who had studied with Nicolas Séjan, Armand-Louis Couperin, and Padre Martini. Boieldieu’s studies included piano, organ, harmony, and composition.

In 1796 Boieldieu moved to Paris and quickly earned recognition through the success of several one-act opéras comiques. In 1798 he was appointed professor of piano at the Conservatoire and numbered among his students François-

\[14\text{Felix Aprahamian, "Boëllmann, Léon," New Grove, II, 841.}\]
Joseph Fétis. Leaving Paris after an unhappy marriage, Boieldieu spent eight years serving the Russian imperial court. After his return to Paris in 1812, he was appointed court composer (1815), and on becoming a member of the Académie des Beaux-Arts (1817), succeeded Méhul as professor of composition.¹⁵

**Cavaillé-Coll, Aristide, (1811-1899)**

Born into a family which had practiced the art of organ building for two generations, Aristide Cavaillé-Coll and his brother, Vincent, served apprenticeships with their father, Dominique and grandfather, Jean-Pierre. In 1833 Aristide drew up the specifications, which were unanimously accepted by the committee, for the organ at the abbey of St-Denis in Paris. This contract necessitated the relocation of the Cavaillé-Coll’s business from the south of France to Paris. Other instruments built in and around Paris at this time included Notre-Dame-de-Lorette and Saint-Roch which successfully established the organbuilder.

Cavaillé-Coll transformed the wind supply and mechanism of the organ, adapted the Barker level which enabled the coupling of several manuals without a heavier touch, expanded and standardized the compasses of both keyboard and...

pedalboard, and designed the ventil system which allowed the organist to add or subtract groups of stops.

Cavaillé-Coll built nearly 500 organs, mostly in France including those at the most prestigious churches of Paris; La Madeleine, Ste-Clotilde, Notre Dame, La Trinité and the Trocadéro, the first organ in France primarily for concert use. Concerned for the future of French organ music, he considered Lemmens "the most learned and skillful organist of our time," and encouraged Charles-Marie Widor to study with him. The prestige and importance of the inaugural recitals of new Cavaillé-Coll instruments played an important role in spotlighting the new generation of French organists.

Catel, Charles-Simon, (1773-1836)

A student of Gossec at the École Royale de Chant, Catel served as accompanist to the school and the Opéra, and as assistant conductor of the Garde Nationale (1790). When the Conservatory was established in 1795, Catel was appointed professor of harmony and commissioned to write a Traité

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d'harmonie (1802) which remained the standard for the Conservatory for the next twenty years.\textsuperscript{18}

**Chauvet, Charles-Alexis** (1837-1871)

Chauvet, a member of Benoist's organ class, studied fugue and composition under the guidance of Ambroise Thomas. Recipient of a *second prix* in 1859 and a *premier prix* in 1860, Chauvet held the positions of organist at St-Thomas-d'Aquin, St-Bernard-de-la-Chapelle (1863), Ste-Merry (1866), and La Trinité (1869). He earned the nickname of "le petit père Bach" by playing Bach more than any other Parisian organist at that time.\textsuperscript{19} Chauvet wrote twenty *Morceau* and fifteen *Études* preparatory to the study of Bach's works. Also known for his improvisations, before his death Chauvet played for several friends six grand fugues for pedal piano which were said to be compared to the best of this genre. They were not found among his papers and are probably lost forever.\textsuperscript{20}

\textsuperscript{18}"Catel, Charles-Simon," *Baker's*, 167.

\textsuperscript{19}Smith, *César Franck*, 167.

Cherubini, Luigi, (1760-1842)

Cherubini, composer, theorist, teacher, and administrator was a dominant figure in French musical life for a half-century. Born in Florence, his first teacher was his father. In 1778 Cherubini was awarded a grant by the Grand Duke of Tuscany which enabled him to continue his studies under Sarti in Milan. Working in the old contrapuntal style, Cherubini copied music and contributed arias to Sarti’s opera seria.  

Cherubini enjoyed operatic successes in Florence (1782) and London (1785) before making Paris his home (1786). In 1789 Cherubini became the music director and conductor of the newly formed and short-lived (1789-1792) Italian opera company at the Tuileries where he effectively developed a new dramatic style which would impact the course of French opera. In 1793 Cherubini was appointed inspector of instruction in the Institute National de Musique and in 1795 appointed one of five inspectors of the government-established Conservatoire. He publications include methods

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22 "Cherubini, Louigi," Baker's, 175.

23 Ibid., 176.
for violin and violincello and A Treatise on Counterpoint and Fugue. In 1816 he was named professor of composition and in 1823 became the Conservatory's director, a post he held until his death in 1842.

**Clicquot, Claude-François** (1762-1801)

The son of François-Henri Clicquot, Claude-François succeeded his father and completed unfulfilled contracts (Poitiers Cathedral, 1790). During the first part of the Revolution Claude-François rebuilt some organs removed from suppressed churches and repaired many others including the organ at Ste-Merry in Paris.

**Clicquot, François-Henri** (1732-1790)

Born into a family of organ builders, the work of François-Henri Clicquot represents the conclusion of the French classical organbuilding tradition. The famous organ theorist Bédos de Celles praised his work in the preface to L'art du facteur d'orgues (1766-8), as did renowned organists of the period such as Daquin and A.-L. Couperin. Clicquot modernized several famous seventeenth-century instruments (St-Gervais) by integrating old materials with

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new pipes, especially the reeds for which he was noted. F. -H. Clicquot’s greatest instrument was the organ of St- Sulpice (1781) which contained sixty-four stops, twenty-two of them reeds.27

Dallier, Henri (1849-1934)

Dallier, an organ student of Franck, won premiers prix at the Conservatoire for both fugue and organ playing in 1878. Organist at St-Eustache in Paris from 1879 to 1905, he then succeeded Gabriel Fauré as organist of the church of La Madeleine. From 1908 to 1928 Dallier taught harmony at the Conservatoire. A gifted improviser, his most admired organ compositions were the Six grands préludes...pour la Toussaint op. 19 (Paris, 1891), and Cinq invocations à la Vierge (1928).28

Delibes, Léo (1836-1891)

Delibes learned music from his mother and uncle, the organist Édouard Batiste. Entering the Conservatoire in 1847, Delibes, whose career at the Conservatoire was without distinction, studied organ with Benoist and composition with Adolphe Adam. Formerly a chorister at La Madeleine, at the age of seventeen Delibes was appointed the organist of St-


Pierre de Chaillot and the accompanist for the Théâtre-Lyrique. In 1871 he gave up these positions to devote himself to composition. In 1881 despite his own admission that he knew nothing of fugue and counterpoint, Delibes succeeded Reber as composition professor at the Conservatoire.29

**Dubois, Théodore** (1837-1924)

Dubois began his musical studies with Louis Fanart, choirmaster of the cathedral in Rheims. At the Conservatoire he studied piano with Marmontel, organ with Benoist, harmony with Bazin, and fugue and counterpoint with Ambroise Thomas. Dubois won the first prizes for fugue in 1857, for organ in 1859, and was awarded the Prix de Rome in 1861. He served as maître de chappelle at Ste-Clotilde and at La Madeleine (1869-1877) replacing Saint-Saëns as organist in 1877. Dubois taught harmony and composition at the Conservatoire (1871-90) and succeeded Thomas as the director (1896-1905). His theoretical works include Traité d'harmonie théorique et pratique, Notes et études d'harmonie, and Traité de contrepoint et de fugue.30

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Dupré, Marcel (1886-1971)

Born into a family of organists, Dupré began his musical education with his father at the age of seven. In 1898 Dupré became a pupil of Guilmant and in that same year, at the age of twelve, he was appointed organist of St-Vivien in Rouen. From 1902 to 1914 Dupré remained a student at the Paris Conservatoire studying with Diémer (piano, premier prix, 1905), Guilmant and Vierne (organ, premier prix, 1907) and Widor (fugue, premier prix, 1909). While a member of Widor’s composition class in 1914, Dupré won the Prix de Rome. Both Guilmant and Widor hailed Marcel Dupré as the future leader of the French Symphonic Organ School. An assistant to Widor at St-Sulpice, Dupré succeeded his teacher and mentor as organist in 1934 and held that post until his death in 1971. From 1926 to 1954 he was also professor of organ at the Conservatoire where he continued to teach the improvisation of fugue d'école in the tradition of Widor and Guilmant. His many organ compositions include six preludes and fugues.

Eler, André-Frédéric (1764-1821)

Affiliated with the Institut National de Musique in 1794, Eler served the Conservatoire de Paris in various capacities after its formation in 1795. His teaching positions included accompaniment, solfège, vocal training, 

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and counterpoint and fugue (1816-21). Eler was an avid collector of vocal music from the sixteenth and seventeenth centuries. Seven volumes of his collection were bequeathed to the Conservatory library after his death. Eler's musical compositions demonstrate a solid technique and an interest in counterpoint unusually great among his French contemporaries.\textsuperscript{32}

\textbf{Fauré, Gabriel (1845-1924)}

A composer, teacher, pianist, and organist, Fauré developed his own musical idiom, anticipating procedures of Impressionism.\textsuperscript{33} As a composer, Fauré impacted the genres of stage, sacred, chamber, vocal, and piano music.

A student at the École Niedermeyer in Paris for eleven years, Fauré was taught organ by Clément Loret, harmony by Louis Dietsch, counterpoint and fugue by Joseph Wackenthaler and piano, plainsong, and composition by Niedermeyer. After Niedermeyer's death in 1861 Fauré became the piano and composition student of Camille Saint-Saëns. Fauré received numerous prizes and completed his studies in 1865 with two \textit{premiers prix}, one in composition (\textit{Cantique de Jean Racine}, op. 11) and one in fugue and counterpoint.

\footnotesize
\textsuperscript{32}Georges Favre, "Eler, André-Frédéric," \textit{New Grove}, vol. 6, 112.

\textsuperscript{33}"Fauré, Gabriel," \textit{Baker's}, 287.
Fauré’s first professional appointment was as organist of St-Sauveur at Rennes (1866-1870), the beginning of many years of service to the church. Fauré also served as assistant organist at the church of Notre Dame de Clignancourt and choir organist at St-Sulpice (October, 1971). In 1874 Fauré began 30 years of service at La Madeleine, first as assistant to Saint-Saëns, then as choirmaster (April, 1877), and finally in 1896 in the position of chief organist.

In May of 1892 Fauré acted as inspector of the national conservatories in the provinces. In October of 1896 he succeeded Massenet as teacher of the Conservatory composition class where his pupils included Ravel, Florent Schmitt, Charles Koechlin, Roger-Ducasse, and Nadia Boulanger.

Fauré replaced Théodore Dubois as director of the Conservatoire in October of 1905 and initiated a series of important reforms before his retirement in October of 1920.34

Franck, Joseph (1825-1891)

The brother of César Franck, Joseph, an organ student of Benoist, earned a first prize in organ in 1852. He served as organist at St-Thomas d’Aquin in Paris and

published several manuals on harmony and other pedagogical subjects. Joseph Franck composed sacred music, piano works, and *Arène des organistes*, six preludes and fugues for the organ.\(^{35}\)

**Gevaert, François-Auguste** (1828-1908)

A Belgian musicologist, teacher, and composer, Gevaert first studied music with the organist J.-B. Christiaens and quickly showed exceptional talent. At the age of thirteen he entered the Ghent Conservatory to study piano. Two years later he was teaching piano and subsequently became the organist at the Jesuit College of Ghent.

Recipient of the Belgian *Prix de Rome*, Gevaert later established himself in Paris where he enjoyed success with a series of operas performed at the *Opéra-Comique*. In 1867 he was appointed music director at the Paris *Opéra* where he remained until the outbreak of the Franco-Prussian War. Returning to Belgium Gevaert succeeded Fétis as director of the Brussels Conservatory, which, under his subsequent leadership of thirty-seven years, grew to be one of the most important centers of musical learning in the world. Gevaert authored the *Nouveau traité d'instrumentation* (1885), the

\(^{35}\)Fétis, "Franck, Joseph," *Biographie universelle*, III, 311.
Vade-mecum de l'organiste, and Traité d'harmonie théorique et pratique. 

**Gigout, Eugène (1844-1925)**

Gigout began his musical training in the choir school of Nancy Cathedral and from the age of ten played the organ for services. In 1855 he entered the École Niedermeyer, Paris, where his teachers were Saint-Saëns and Loret. Upon graduating, Gigout was appointed professor of composition and organ at the École Niedermeyer.

In 1863 Gigout assumed the organ post of St-Augustin, a position he held until the end of his life. He established a state-subsidized course for improvisation and organ playing in 1885. In 1911, due to the intervention of Fauré, a former classmate at the École Niedermeyer, Gigout rather than Louis Vierne succeeded Guilmant as professor of organ at the Paris Conservatoire. Gigout left a large body of organ works, both concert pieces and liturgical compositions in which Gregorian modes are the principal material.

**Gossec, François-Joseph (1734-1829)**

A Belgian by birth, Gossec came to Paris in 1751. At the time of the revolution he became Maître de Musique de La

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Garde Nationale thereby performing a great number of his own compositions, hymns and symphonies, in public festivities. Chosen to be an inspector and a professor of composition at the Conservatory in 1795, Gossec subsequently published two volumes on elementary principles of music which contained the Méthode de Chant followed by the Conservatoire.\(^{38}\) As an innovator, Gossec created a French type of symphonic composition with expanded resources of instrumentation providing for dynamic contrasts.\(^{39}\)

**Guiraud, Ernest** (1837-1892)

Guiraud was professor of harmony and accompaniment at the Paris Conservatory from 1876. He also taught composition from 1880 until his death.\(^{40}\)

**Halévy, (Jacques-François-)Fromental** (1799-1862)

A French composer, teacher, and writer, Halévy first entered the Paris Conservatoire at the age of nine. In 1811 he became a pupil of Cherubini, who had great confidence in his abilities and guided his career. Halévy also studied with H.-M. Berton and Méhul. Winner of the Prix de Rome in 1819, Halévy's greatest success of some thirty-seven operas was his first serious grand opera, La Juive (1835) in


collaboration with Scribe. The same year Halévy won another success at the Opéra-Comique with L’Éclair.\textsuperscript{41}

Halévy was responsible for the compilation of Cherubini’s Treatise on Counterpoint and Fugue. In 1827 he became professor of harmony and accompaniment at the Conservatoire, in 1833 of counterpoint and fugue, and in 1840 professor of composition. His pupils included Gounod, Massé, Bizet, and Saint-Saëns.

Lefébure-Wély, Louis-James-Alfred (1817-1870)

Lefébure-Wély, reknowned as an organ virtuoso and improviser, resisted making the transition to a more serious, disciplined school of organ playing. Trained at the Conservatory, Lefébure-Wély studied with Halévy, Berton, Adam and Benoist, receiving premiers prix in both piano and organ in 1835.

Lefébure-Wély held two of the most important organ posts in Paris: La Madeleine from 1847 to 1857 and St-Sulpice from 1863 until his death. During the height of his influence, approximately thirty-five years, he stalemated progressive tendencies by his lack of interest in reform and his continued efforts simply to please the public. His

\textsuperscript{41}Hugh MacDonald, "Halévy, (Jacques-François-) Fromental," \textit{New Grove}, VIII, 43-45.
organ compositions skillfully obtain the maximum effect with the minimum of difficulty.\textsuperscript{42}

\textbf{LeSueur, Jean-François (1760-1837)}

LeSueur composed a great number of oratorios, masses, and motets as Maître de Chapelle of several cathedrals in France, notably that of Notre Dame in Paris (1786). The extraordinary success of LeSueur's music at the Chapelle du Roi in Paris and at the Concerts Spirituels placed LeSueur in the first rank of composers of Europe\textsuperscript{43} and made him a natural choice for one of the inspectors of the Conservatory. His dismissal from the Conservatory during the staff reductions in 1802 was due to an altercation arising from the rejection of two of his operas in favor of one written by his student, Charles-Simon Catel. After intervening appointments as Maître de Chapelle and Chapelle du Roi granted him by Napoléon and Louis XVIII, respectively, Gossec returned to the Conservatory in 1818 where he taught Berlioz, Gounod, and Thomas.\textsuperscript{44}

\textbf{Mahaut, Albert (1867-1943)}

Mahaut studied at the Institution Nationale des Jeunes Aveugles and entered César Franck's organ class at the

\textsuperscript{42}Grace, French Organ Music, 47.

\textsuperscript{43}Choron, "LeSueur, Jean-François," Dictionnaire Historique, I, 416.

\textsuperscript{44}"LeSueur, Jean-François," Baker's, 1344.
Conservatoire in October of 1888. He won the premier prix the following year, 1889, playing Franck’s Prière.\textsuperscript{45}

Mahaut was organist of St-Pierre-de-Montrouge from 1892 to 1897 and succeeded Léon Boëllmann at St-Vincent-de-Paul, remaining there until 1899. He was professor of harmony at the Institution Nationale des Jeunes Aveugles from 1889 until his retirement in 1924.\textsuperscript{46}

Massenet, Jules (1842-1912)

Massenet entered the Conservatory at the age of nine and studied harmony with Reber and composition with Savard and Thomas. He won first prize in fugue in 1859 and the Prix de Rome in 1863. In 1878 he was appointed professor of composition, a position he held until 1896. Among Massenet’s students were Pierné and Charpentier. He was second only to Gounod as the most popular opera composer of the time.\textsuperscript{47}

Méhul, Etienne-Nicolas (1763-1817)

Méhul was one of the original three inspectors and professor of composition at the Conservatoire. Born in Givet, Méhul received his first instruction from the organist of that city. At the age of ten he was named organiste des recolets and at twelve was chosen to be the

\textsuperscript{45}Smith, César Franck, 169.

\textsuperscript{46}Smith, César Franck, 169.

\textsuperscript{47}“Massenet, Jules,” Baker’s, 1478.
assistant organist at the Abbaye de la Valledieu where he learned composition from a German professor named Hanser who was very skilled in counterpoint.\footnote{Choron, "Méhul, Etienne-Nicolas," \textit{Dictionnaire Historique}, II, 38-39.} Méhul moved to Paris and at the age of eighteen was presented to Christoph Willibald Gluck (1714-1787). Under Gluck's direction Méhul composed three operas.\footnote{Ibid.} From 1790 to 1810 Méhul composed about twenty-five opéras comiques the most celebrated of which was Joseph (1807), a "successful example of a biblical subject treated with both good taste and real dramatic force."\footnote{Grout, \textit{A Short History}, 306.}

Perne, François-Louis, (1772-1832)

Perne was appointed professor of harmony at the Conservatory in 1811 as an assistant to Catel. In 1815 he was entrusted with the administration of the Conservatory, becoming the inspector-general in 1816 and librarian in 1819. A scholar, he wrote a great number of articles on Greek and medieval music which were published in \textit{Revue Musicale}, edited by Fétis. Perne's knowledge of old music was extraordinary, and his skill in composition was
illustrated by writing a triple fugue which could be sung backward by reversing the page.51

Pierné, Gabriel (1863-1937)

Pierné won premiers prix for solfège, piano, organ, counterpoint and on 1882 was awarded the coveted Prix de Rome. He studied organ with Franck and composition with Massenet. Pierné was Franck's successor as organist of Ste-Clotilde and remained in the post until 1898. His career as a conductor began with his appointment as deputy of the Concerts Colonne in 1903. In 1910 he succeeded Edouard Colonne as principal conductor assuming the responsibility for forty-eight concerts a year during a tenure which lasted until 1934.52

Reber, Napoléon-Henri (1807-1880)

A self-taught musician, at the age of 21 Reber entered the Paris Conservatoire to study harmony under Reicha and composition under LeSueur. He was dismissed from their classes without receiving a prize. Nevertheless, in 1851 Reber was appointed professor of harmony at the Conservatory and succeeded Halévy as professor of composition in 1862. Reber is remembered primarily for his Traité d'harmonie

51"Perne, François-Louis," Baker's, 1751.

which was first published in 1862 and went through many editions.\footnote{Frédéric Robert, "Reber, Napoléon-Henri," New Grove, XV, 641.}

\textbf{Reicha, Antoine-Joseph, (1770-1836)}

Born in Prague, Reicha was a flutist in the Bonn Orchestra in which Beethoven played viola. He lived in Vienna from 1801 to 1808 where he was on intimate terms with Beethoven and acquainted with Haydn, Albrechtsberger, and Salieri.\footnote{"Reicha, Antoine-Joseph," Baker's, 1872.} After the French invasion of Vienna Reicha moved to Paris where he joined the Conservatory faculty in 1818, succeeding Méhul as professor of counterpoint and fugue. He remained in that position until his death in 1836.\footnote{Lassabathie, Histoire du Conservatoire, 443.} Reicha's students included César Franck and Charles Valentin Alkan.

\textbf{Rey, Jean-Baptiste (1734-1810)}

In 1776 Rey served as a conductor for the Paris Opéra and subsequently became the director of the Opéra orchestra in 1781. Rey was also master of the musique de chambre at the court of Louis XVI. In 1799 he was appointed a professor of harmony at the Conservatoire, a position which he kept for only three years, while continually antagonizing his colleagues through his support of Rameau's theories,
considered at that time to be outdated. François-Joseph Fétis was one of his students.

Ropartz, (Joseph) Guy (1864-1955)

A trained lawyer, Ropartz decided to change careers and entered the Conservatoire as a pupil of Dubois, Massenet, and Franck. Ropartz was director of the Conservatoire in Nancy from 1894 to 1919 and conductor of the municipal orchestra of Strasbourg until 1929. He was a prolific composer, and his set of three pieces, a Breton folk-tune, an Intermede, and a Fugue are "among the best examples of modern French organ music."

Séjan, Nicolas (1745-1819)

In 1764 Séjan made the first of many appearances at the Concerts Spirituels, playing his own organ concerto and establishing himself as an organ virtuoso. In 1772 he was chosen as one of four organists for the Cathedral of Notre Dame. Séjan also held positions at St-Séverin (1782), St-Sulpice (1783-91) and the royal chapel (1790-91) in addition to becoming the first professor of organ at the École Royale de Chant (1789). Although deprived of all his positions during the Revolution, Séjan intervened effectively to

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56 Roger Cotte, "Rey, Jean-Baptiste," New Grove, XV, 781.

57 Smith, César Franck, 170.

58 Grace, French Organ Music, 188.
prevent the destruction of many organs and to reinstate the salaries of musicians formerly attached to cathedrals and collegiate churches. He was professor of organ at the Conservatoire from its foundation in 1795 until 1802.

Séjan's son, Louis-Nicolas (1786-1849) was also an organist and in 1819 succeeded his father as organist at St-Sulpice.\textsuperscript{59}

**Thomas, Ambroise** (1811-1896)

Thomas entered the Conservatory in 1828, studying harmony with Doulen, Barbereau, and LeSueur. In 1832 he was awarded the Grand Prix de Rome and spent three years in Italy. Elected to the Académie in 1851, Thomas was appointed professor of composition at the Conservatory in 1856. Massenet and Dubois were among his students. In 1871 Thomas assumed the directorship of the Conservatory, a post held until his death in 1896. He was responsible for Conservatory reforms which included lectures in history of music, orchestral class, and compulsory sightreading classes specifically for singers.\textsuperscript{60} Thomas's most famous works are the opéra comique *Mignon* (1866) and the opera *Hamlet* (1868).\textsuperscript{61}


\textsuperscript{60}Philip Robinson, "Thomas, Ambroise," *New Grove*, XVIII, 776.

\textsuperscript{61}Grout, *A Short History*, 340.
Tournemire, Charles (1870-1939)

Tournemire began his musical studies at the conservatory in his home town of Bordeaux. In 1886, he entered the Conservatoire de Paris where he studied piano with Bériot, harmony with Taudou, and organ with César Franck. Franck commented that Tournemire was an "excellent student, very quiet and a worker."\(^6^2\) It was in Widor's organ class in 1891 that Tournemire won the premier prix. He succeeded Pierné as organist of Ste-Clotilde. In 1919 Tournemire was appointed a professor of ensemble playing at the Conservatoire. His students included Duruflé, Langlais, and Bonnet. Tournemire's major contribution to organ literature is L'orgue mystique, fifty-one suites based on the church year.

Zimmerman, Pierre-Joseph-Guillaume (1785-1853)

One of the most influential French keyboard teachers of his time, Zimmerman entered the Conservatoire in 1798 to study piano with Boieldieu, harmony with Rey and Catel, and composition with Cherubini. In 1800 he won a premier prix in piano and in 1802 a premier prix in harmony. In 1816 Zimmerman was appointed professor of piano at the Conservatoire. In 1821 he was selected to succeed Eler as professor of counterpoint and fugue, but declined and the

\(^{62}\)Smith, César Franck, 171.
vacant post went to Fétis. Zimmerman’s pupils included Franck and Alkan.\textsuperscript{63}

\textsuperscript{63}Frédéric Robert, "Zimmermann, Pierre-Joseph-Guillaume," New Grove, XX, 690.
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