

379
N81
No. 2087

THE ORGAN WORKS OF JEHAN ALAIN

THESIS

Presented to the Graduate Council of the
North Texas State College in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

by

000452

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Denton, Texas

May, 1952

PREFACE

The list of compositions performed on organ recitals through the years makes an interesting study in that we learn that the tastes of today may differ considerably from those of the past or those of the future. A composer who was popular enough ten or twenty years ago may find no place at all on today's organ program; and by the same token the newcomer of today may require just as much time to find there a place of prominence. There is one giant, however, among the composers for the king of instruments--Johann Sebastian Bach--who seems to retain a prominent position regardless of what other composers are represented.

For the tenth consecutive year The Diapason is privileged to present to its readers an analysis of the make-up of the recital programs played by American organists. A study of the lists published in the twelve issues of 1951 has been made by H. J. W. Mac Cormack of St. Hubert's, N. Y. The figures presented by Mr. Mac Cormack disclose the trends in taste of recitalists and offer an accurate picture of what those who attend organ recitals are privileged to hear. The analysis is based on a total of 11,161 program numbers.

"The 1951 list of most frequently performed compositions is headed by the three perennial favorites: Bach's Toccata and Fugue in D minor, Franck's Chorale in A minor and Bach's Fantasie and Fugue in G minor," writes Mr. Mac Cormack. "Bach's Fugue in E flat and Chorale-Prelude on 'Wachet auf,' as well as the Franck Chorale in B minor and the Reubke Fugue, continue to grow in favor. The Widor Toccata maintains its popularity, but Bach's Passacaglia and Fugue dropped sharply below its level for the four previous years.

"The list of most favored writers shows Bach, Handel, Franck and Vierne maintaining the leadership which

has been practically uncontested during the ten-year period covered by these reports. Mendelssohn, normally occupying seventh or eighth place, rose in 1951 to fifth place, overshadowing by a wide margin Dupré, who apparently attained his peak of popularity in 1950, as well as Karg-Elert, who has been declining in favor, gradually since 1945. Brahms rose slightly above his little varying level to assume eighth place. Reubke and Purvis continue to ascend in favor while Boëllmann dropped sharply in 1951 and Widor continues in steady decline. . . .¹

Mr. Mac Cormack's study for The Diapason has been carried on very systematically; and his findings have a certain validity in their reflection of taste in organ music on this continent, for "the published programs constitute the largest collection printed anywhere and include the collections both of the most prominent concert organists and many others in every part of the United States and Canada."²

From the analysis of each year's report it can be seen that Bach is the most popular composer represented. During the year 1951 Bach was represented by 2,519 performances out of a total of 11,161 or a representation of 22.6 per cent. No other one composer even approached this figure; but taken as a group, French composers were represented 2,237 times or by 20.1 per cent of the performances. American and Canadian composers were favored by 2,032 performances for a percentage of 18.2.³

¹The Diapason, March 1, 1952, p. 1. This monthly magazine, it might be pointed out, declares itself in its mast-head to be "A publication devoted to the organ and the interests of organists; official journal of the American Guild of Organists."

²Ibid., March 1, 1950, p. 1. ³Ibid., March 1, 1952, p. 15.

Another interesting feature of Mac Cormack's surveys is the recording of the number of times any single composition has been performed if this number is as high as ten or more. In 1948 there appeared for the first time in this part of the survey a new composer named Alain, whose composition Litanies was played on fifteen programs. The work appeared the next year, 1949, on eighteen programs, and other works of his numbered twenty-four, making a total of forty-two times that Alain's name found a place on the programs. The 1950 list showed Litanies to be rising steadily in popularity, for it was performed twenty-four times, and this composition and others by Alain were entered forty-seven times on programs for that year. Last year, 1951, was the most popular to date for Litanies which was performed thirty-nine times; the total number of performances of Alain's works reached sixty-four.⁴

This particular composition, Litanies, has been recorded by E. Power Biggs for a Columbia Album entitled French Organ Music, an album which also contains other works by Widor, Gigout, Boëllmann, Dupré and Vierne.⁵ It has also been recently recorded by Catharine Crozier in another collection with the same title, French Organ Music, including works

⁴Cf. The Diapason, 1947-1951.

⁵Columbia Records, Album MM-802 or ML 4195 (LP).

other than Alain's by Langlais, Dupré, Maleingreau, and Messiaen.⁶

Thus it can be judged from these observations that interest in Alain has been steadily increasing in this country. Questions arise and demand answers. Who was he? What did he compose other than Litanies? Is his music "extreme" and altogether dissonant? How does his work compare with that of other twentieth-century composers?

Unfortunately, biographical and critical materials are meager. In a recent French "Who's Who"⁷ the article on Alain gives only a brief sketch of his life and lists titles of only a few of his works. There is one statement of note, however: "Jehan Alain has, above all, written twenty-four pieces for the organ which place him in the top rank of contemporary masters of this instrument."⁸ The article makes further reference to his position in the musical world in these words: "Alain is one of the most representative figures of contemporary music."⁹

⁶Cf. The Diapason, April 1, 1952, p. 22, the advertisement of Kendall Recording Corporation of Rochester, N. Y., recording number KRC-LP 2553.

⁷"Alain, Jehan," Dictionnaire Biographique Français Contemporain, 1950, p. 15.

⁸Ibid.: "Jehan Alain a surtout écrit pour l'orgue vingt-quatre pièces qui le placent au premier rang des maîtres contemporains de cet instrument."

⁹Ibid.: "Alain est une des figures les plus représentatives de la musique contemporaine."

Bernard Gavoty, French musician and writer, has produced what is apparently the only biography of the young composer. The book is entitled Jehan Alain, Musicien Français (1911-1940), and although Gavoty's treatment as regards both style and content is quite personal, and although what he gives us is more a tribute to a friendship than it is unbiased and unprejudiced fact, this one account has had to be relied upon rather heavily in the preparation of this study. The biographical data given by Gavoty leave unanswered no questions concerning the general facts of Alain's life; however, care has had to be exercised in other directions, particularly those of criticism and evaluation of the composer's works, when Gavoty's enthusiasm and admiration get the better of him.

One other book has contributed material of importance for the present study. Norbert Dufourcq,¹⁰ French musicologist and organist, has treated the organ in France, its composers, performers on this instrument, and compositions for it in a work he calls La Musique d'Orgue Française de Jehan Titelouze à Jehan Alain.

In these and other publications consulted, where the original text is written in French, I have had to make the

¹⁰For further reference to Norbert Dufourcq, see the entry in Dictionnaire Biographique Français Contemporain, 1950, p. 197.

translations used in the following pages. The translations are free rather than literal in order to sustain the continuity of the reading.

Of greater importance for our study than books of biography or criticism is the composer's music itself. Of the twenty-four works for organ attributed to Alain above, twenty-two have achieved publication. Anyone who is interested may examine the works and form his own judgments, for the music is readily available. This study does not propose to analyze every bar of every composition but rather to point out certain melodic, rhythmic, and harmonic traits that are peculiar to this composer's style. It will also set forth facts concerning Alain's registrations and other items of special interest to organists. Upon such investigation an attempt will be made to reach a critical evaluation of Alain as a composer for the organ.

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CHAPTER I

A SHORT BIOGRAPHY OF JEHAN ALAIN

The life story of a young artist, whether he is a painter, poet, musician or littérateur, never seems to be important until he has won a measure of public acclaim in his particular field of endeavor. If this interest is evoked during his lifetime he may be hailed as a "genius." If recognition comes only after his death, the art world wonders why it failed so long to be aware of his talent.

And thus it was with Jehan¹ Alain, that during his life he did not attain too much recognition from his confrères. Before his untimely death the young French composer played and probably heard played a number of his organ works; yet, very few of them were published while he lived. After he was killed in the early part of World War II, one firm, Alphonse Leduc, published almost all the remainder of his organ manuscripts. It was then that Alain's fellow musicians, having access to the compositions and recognizing their worth, assigned him a place of honor among contemporary composers.

¹E. Littré, "Jean," Dictionnaire de la langue française, III, p. 178: "Etym. Lat. Johannes; grec, Ιωάννης; de l'hébreu, Jochanan, qui signifie: Jéhovah est clément. D'assez bonne heure, Jehan, Jehanne, malgré l'orthographe, s'est prononcé en monosyllabe."

In his biography of Alain, Bernard Gavoty writes that the young organist-composer was born February 3, 1911, at Saint-Germain-en-Lay,² a suburb eleven miles west of Paris in the department of Seine-et-Oise. His father, Albert Alain (1880-), was also an organist and composer, having among his works³ two series of three pieces each, as well as an Andante and also a Scherzo,⁴ all for the organ. His maternal grandmother, a Mme. Briard, was a very good pianist, a "pupil of a disciple of Chopin."⁵ José Bruyr gives the following fanciful account of Jehan's birth:

C'est qu'il était né contre un buffet d'orgue, le 3 février 1911, son père Albert Alain étant titulaire des grandes orgues de Saint-Germain, et c'est qu'il avait été baptisé, en mélange de salicional et de cromorne, par un page de Jehan Titelouze. Par contre, sa grand-mère maternelle gardait la tradition de Chopin. "Pianiste, organiste? dira-t-il de lui-même. Ni l'un, ni l'autre. Un peu acrobate seulement, et à peine improvisateur. Une espèce de charlatan sincère."⁶

²Bernard Gavoty, Jehan Alain, Musicien Français, p. 31.

³Cf. Norbert Dufourcq, La Musique d'Orgue Française, p. 210: "Albert Alain. . . auquel l'orgue doit deux séries de pièces, un Andante et un Scherzo d'une musicalité très personnelle."

⁴Cf. Herbert Westerby, The Complete Organ Recitalist; International Repertoire Guide, p. 32: "Alain. Scherzo. (Hérelle)--Interesting, soft stops."

⁵Gavoty, op. cit., pp. 32-33.

⁶José Bruyr, "L'Appel aux Morts/Jehan Alain," La Revue Musicale, No. 198 (Février-Mars, 1946), p. 52.

His childhood, Gavoty remarks, was uneventful. No miracle marked his first "balbutiements."

At the same time that he learned his A-B-C's at his mother's knees, he also learned an alphabet of tenderness. As soon as the growth of his hands permitted, he began the study of the piano. Having certain talents, an evident facility for music but not at all a prodigy, Jehan was a lively child, vigorous, eager for the play that he shared with his sister, Odile, and his little neighbors.⁷

At the age of eleven young Alain began the study of the organ with his father, and "rapidly he came to substitute for his father in certain services."⁸ Already he had begun to compose little improvisations. "His maternal grandmother was the first confidante of these sketches. Between her and Jehan, there was a great affinity of tastes and sentiments, an intimate understanding."⁹

When he was sixteen years old Jehan "interrupted his classical studies at the college of Saint-Jean-de-Bethune, at Versailles, and entered a harmony class at the Paris Conservatory."¹⁰ There he was successively or simultaneously a student in classes in harmony (1929-1933), fugue (1930-33), composition (1932-1936), and organ (1934-1939).¹¹ In 1934, Gavoty and Alain became "camarades" at the Conservatory where

⁷Gavoty, op. cit., p. 31: "Nul miracle. . . on l'installe au piano; des dons certains, une évidente facilité, de prodige point. . . ."

⁸Ibid., p. 32.

⁹Ibid., pp. 32-33.

¹⁰Ibid., p. 33.

¹¹Ibid., p. 45, footnote 1.

Alain had of course been studying, and the two of them "spent three years together in the organ class under the kind and profitable authority of Marcel Dupré."¹²

Jehan's basic musical training was essentially traditional. I have said, in passing, that his father Marcel Dupré taught him the principles of the organ, although Dupré taught him his own integrated technique of virtuoso organ playing and improvisation. Mr. Pierson, who taught us both, directed him in the study of piano. Then Jehan completed the usual cycle of courses in writing at the Conservatory. Pupil of André Bloch for harmony, of Georges Caussade for counterpoint and fugue, of Paul Dukas and then of Roger Ducasse for composition, he possessed an unexceptional 'métier' in contrast to certain of his elders who, brilliant fellows at twenty years of age, became entangled, when they were forty, in the snares of amateurishness which extreme youth had hidden and of which mature age revealed undeniable evidence. All of Jehan's teachers tried to direct him without constraining him.¹³

It was only natural, says Gavoty, that the influences of these masters should leave their traces on the pupil.¹⁴

¹²Gavoty, *op. cit.*, p. 35.

¹³*Ibid.*, pp. 72-73: "La formation musicale de Jehan. . . que Marcel Dupré lui enseigna dans son intégralité la technique d'organiste virtuose et improvisateur. . . . Il possédait un 'métier' irréprochable, au rebours de certaines de ses aînés qui, brillants sujets à vingt ans, s'empêtrèrent, la quarantaine venue, dans les rets d'un amateurisme que l'extrême jeunesse avait dissimulé et dont l'âge mûr décelait l'irréparable évidence." The author, in a footnote on this page, states that Alain "under the direction of these masters, won first prizes in harmony, counterpoint and fugue, and finally first prize in organ and improvisation."

¹⁴*Ibid.*, p. 73: "L'omniscience de l'un, la sûreté de l'autre, la passion maîtrisée de celui-ci, la largeur d'horizons de celui-là, l'universelle curiosité de dernier et son esprit caustique laissèrent autant de traces chez leur disciple."

This biographer states further that Alain admired greatly the composers of the baroque period: "Bach, source de toute harmonie, et les classiques français du dix-septième siècle, dont la fraîcheur l'enchantait."¹⁵ And Alain thought highly, too, of Gabriel Fauré as a composer. (It was Fauré who did much toward reforming and modernizing the curricula of the Conservatory during his tenure of office as director from 1905 to 1920.) However much Alain may have revered the masters, he possessed an individuality of his own and "as early as Opus 1 asserted a respectful but firm disdain for every scholastic formula. As a student he abided by the teachings of his professors and accepted their correction."¹⁶

But in fear of rushing or forcing Alain, the Conservatory professors limited themselves to suggesting, too happy to find such fertile soil. From the surroundings in which he had grown up, Jehan inherited a pliancy of pen which spared him blunders and delays. His school work had that freedom, that prime grace of the born musician. His first fugue was "en place," his improvisations without repentirs; his first attempts had the ease which permits a nature from the very first to express itself in music as easily as one looks at himself in the mirror.¹⁷

On April 22, 1935, Alain was married to Madeleine Payan in the church of La Ferté-sous-Jouarre. Afterwards, even though

dividing his time between his home, several classes at the conservatory, his duties as organist at the church of Saint-Nicolas of Maisons-Lafitte, various musical duties in Paris, teaching, and composition, Jehan found

¹⁵Gavoty, op. cit., p. 74.

¹⁶Ibid., p. 73.

¹⁷Ibid.

in addition time to read, to draw, to keep up an abundant correspondence, to organize and give concerts, as well as to be able to find time to spend with his friends. . .

"A full life, ah! yes, above all, a full life!"¹⁸

Of this marriage were born three children, Lise, Agnes, and Denis-Jean-Sébastien.

Jehan's beloved grandmother died in 1932, and his sister, Odile, was killed in a mountain accident near Argentières in 1936. To these two women the young composer owed much: his grand-mère had been an inspiration because of her understanding; his sister, whose musical talent displayed itself in "un des plus purs organes de soprano. . . très doux et de transparent, comme un sanglot de cristal,"¹⁹ sang the compositions which he wrote especially for her voice.

Jehan Alain was primarily an organist, with virtuoso possibilities perhaps, if any significance may be attached to the prizes he won; but at the same time he was becoming prolific in composition for this instrument. However, he applied his talent in other fields of composition as well. In the catalogue of his works one finds solos for piano, voice, and violoncello; a string quintette; a work for bassoon and two pianos; another for flute and piano; choral works in two, three, or four voices; and one work for three wind instruments. Some of these are still in manuscript, or at least unpublished. There also remain unpublished three Masses, described as a Gregorian wedding Mass with accompaniment and

¹⁸Gavoty, op. cit., p. 45. ¹⁹Ibid., p. 29.

interludes by string quartette, a requiem Mass, and a short Mass for soprano, flute, viola and organ or string quartette. Although the forms are not large or extended, they are varied. At the age of twenty-nine Alain had over 100 compositions in his "inventaire."²⁰ Behind him a lengthy list of works; ahead of him--

The outbreak of war in 1939 called Alain from a vacation with his family at Argentières in the French Alps of Haute-Savoie. Placed on active duty, he was assigned to the Eighth Cuirassier in the motorcycle division. Eight months later, on June 20, 1940, he was killed by the enemy during a voluntary reconnaissance at Saumur. For his bravery he was awarded posthumously the Croix de Guerre avec Palme. The citation, Order No. 1,655, dated September 1, 1943, reads as follows:²¹

ALAIN, Jehan, Soldat au 8^o Cuirassier

Agent de liaison motocycliste d'une valeur morale et d'une audace exceptionnelles. A rempli, au cours de la Campagne de Belgique et lors de l'embarquement de Dunkerque, des missions de liaison extrêmement périlleuses, à plusieurs reprises sous le feu d'armes automatiques tirant à petite distance. Volontaire pour aller reconnaître un poste ennemi, est tombé mortellement blessé, à Saumur, le 20 juin 1940, après avoir abattu, avec son fusil-mitrailleur, plusieurs fantassins qui le sommaient de se rendre.

Le présent Ordre comporte l'attribution de la Croix de Guerre avec Palme.

²⁰Gavoty, op. cit., p. 71. ²¹Ibid., p. [11].

CHAPTER II

THE ORGAN WORKS OF ALAIN: STYLE AND MEANING

In the orderly fashion of his race Jehan Alain kept a detailed record of his compositions. In preparing a catalogue of these works for publication in his book Gavoty pays this tribute to Alain:

Thanks to the little grey notebook where Jehan kept current the detailed catalogue of his compositions, a person can count up one by one the 127 divisions of his work. Many will be astonished that he reached such a high number in less than fifteen years of work. People are not aware of the scrupulous care that he took to record his slightest invention; not a line of music, save perhaps the very last ones, written on the battle-field, that does not have its place in this catalogue that Jehan called "mon inventaire." Original works, themes to be developed, simple notes and transcriptions are there side by side.¹

Even though Alain himself numbered each entry in his "inventaire," Gavoty did not follow this numbering in compiling his catalogue, nor did he follow the order of Alain's entries. Certain pieces which, taken together form a single work, he brought together under one opus number; others consisting of only a few measures he disregarded altogether. He also rearranged the items in the order of their date of composition. Thus, in the interest of clarity and for the greater convenience of the reader or of performers, the list has been brought from 127 to ninety-three numbers.²

¹Gavoty, op. cit., pp. 70-71.

²Ibid., p. [197].

Gavoty explains further:

Several unpublished transcriptions made by Jehan Alain do not appear in this catalogue. In addition to a number of these transcriptions (Allegro from the Concerto in G major by Handel, for two trumpets and organ; Récit de nazard from the Suite du Deuxième ton of Clérambaut, for organ and flute, etc. . .) special mention must be made of the Pièces pour la guitare by François Champion (ca. 1680-1748) transcribed from the tablature into modern notation by Louis Baille, arranged for organ by Jehan Alain and given its first performance by the composer at the Salle Cavallé-Coll, in Paris, on December 10, 1932.

The list of Alain's works for the organ reproduced as Appendix A is drawn from Gavoty's catalogue and shows both published and unpublished compositions as Gavoty apparently knew them. In 1938 Alphonse Leduc published a small volume containing Le Jardin Suspendu (Op. 50), Variations sur un thème de Clément Jannequin (Op. 78), and Litanies (Op. 79), the first of Alain's organ works to appear in print. In the same year H. Hérelle & Cie. followed with the Choral Dorien and Choral Phrygien in the form of sheet music. Leduc collected twenty-two of Alain's compositions for the organ in 1942 and issued them in three volumes (see Appendix B) under the title L'Oeuvre d'Orgue de Jehan Alain. The three works published in 1938 appear here in Volume II; the two works copyrighted by Hérelle, however, could not be included. All three publications are still in print.

³Gavoty, op. cit., p. /197/.

Like Gavoty, "Me voici arrive devant l'oeuvre de Jehan Alain."⁴ How shall the compositions be considered? There are no works that are as long as an organ sonata or symphony; as a matter of fact, the greater number of the pieces are relatively short. Only the Suite or the Trois Danses if performed in their entirety could be said to be "long," but of these each part is complete in itself.

Perhaps the most logical method of treating the organ works would be to follow Gavoty's catalogue and consider them in chronological order. In Gavoty's biography and elsewhere are to be found comments as to conditions which inspired certain compositions; on some of the pages of the music itself is the composer's "program" or hint as to why the work came to be written.

In freedom of form, in originality of writing, these pieces are similar to certain pages by Tournemire, Dupré or Messiaen. In the depth, the profundity and refinement of sentiment, in the loftiness of thought and the mysticism that one finds in them, they are to be regarded as not far from the noblest poems of Grigny, Franck and Tournemire. . . . They are quite different from many because they do not resort to any system, to any school: that is why Alain dominates his time. The "form" matters little. He adapts himself to all forms; he creates them plentifully. Modes or tonalities do not matter much. Under his pen the one like the other engenders beauty.⁵

Gavoty seems to give further backing to these opinions of Dufourcq by remarking:

This diversity and this profusion which mark the musical work of Jehan are typically French. How they incline us, from the outset, toward him who understood

⁴Gavoty, op. cit., p. 69. ⁵Dufourcq, op. cit., pp.242-243.

how to handle the charming and dangerous qualities of our race with an exquisite tact! No labored fantasy, no constraint, an absolute freedom from discipline, equal aptitudes for smiling and for dreaming.⁶

According to Gavoty all of Alain's compositions can be divided into three periods.⁷ The first period comprises all those works for piano and organ written between 1929 and 1933: that is, from Opus 1 to Opus 46. The compositions are "enchanted pages, escaped from a pen on a holiday."

Besides, from this moment Jehan intentionally avoids the classic moulds which, too often, enclose a poor substance in a rigid and sumptuous apparel. For him form is a pretext which must always be invented anew and to which it is dangerous to grant a prime importance, especially in little pieces. The essential point is to express oneself in appropriate language. It is precisely concerning this point that he is always returning and making an effort. Brought up from youth to have reverence for counterpoint, [to him] as to others an idol, he avoids the vertical and does not write a line whose horizontal character does not stand out in profile; few thumped out chords except some successions of perfect triads, few characteristic and tedious harmonies in the manner of Debussy, but a life of its own [and] a perpetual animation of the parts provide the heat and, if one may so speak, the voltage of the language.⁸

In the Berceuse sur deux notes qui cornent, Op. 2 (III, 22),⁹ Alain "counted on the warmth of a harmony to emphasize an idea, to arouse a consciousness, an impression."¹⁰

⁶Gavoty, op. cit., p. 71.

⁷Ibid., p. 78.

⁸Ibid., p. 79.

⁹In the following pages, as here, the roman numeral refers to volume ("tome"), the arabic to the page in the Leduc publication, L'Oeuvre d'Orgue de Jehan Alain.

¹⁰Dufourcq, op. cit., p. 246.

Written in 1929, this little piece of only twenty-four measures is the earliest of Alain's recorded compositions for organ. The originality shown in this brief work would be astonishing even for a much older person than a lad of eighteen. The most striking "idea" in the music is the dissonance of the major second (c#"-d#") which sustains as a double pedal-point throughout the entire twenty-four measures. These are the "two notes" of the title which "din [in the ears]." These notes are held in the right hand, which also takes a succession of parallel thirds which move a half step up or down at a steady half-note pace. These four parts are registered for a soft string stop ("gambe douce") and taken together suggest the rocking of a cradle. The left hand plays an angular melody which often shows a rhythm dividing the eight eighths of a bar into three plus five (♪♪,♪♪♪). This rhythmic pattern recurs so frequently as to approximate a rhythmic ostinato. The notation places the notes in the octave below the double pedal-point, but Alain's indicated registration, "4,2 sans 8," makes it clear that it should sound in the two octaves above. There is no pedal part; so, the entire composition sounds above c" except at one point where the melody dips to a#" and holds for seven quarters. This curious pitch location is one example of the young composer's interest in seeking out new effects.

In the next year, 1930, when Alain was nineteen, he composed the Ballade en Mode Phrygien, Op. 10 (III, 23), which,

according to Gavoty's catalogue, was written for either organ or piano. This short work shows the influence of Gregorian chant not only in that it is cast in the Phrygian mode now transposed, now untransposed (the Phrygian mode on D according to ancient Greek usage), but also in its rhythmic structure. Although no meter is indicated, its two voices progress by a succession of even beats. The lower voice is written almost exclusively in pairs of eighths (very reminiscent of the notation of the liturgical books, except for the absence of groups of three), and Alain has indicated that their performance must be "très regulier." The upper part consists of two phrases (A, A') which, however, have the full flavor of French folk-song of earlier centuries. That Alain gave this little work a secular title, "Ballade," rather than a sacred one, would seem to indicate that he did not feel the influence exerted on him was entirely that of church music. While not cast strictly within one meter, the melodic phrases could easily be barred in 4/4; not so the interludes, however. Gavoty has referred to Alain's liking not only for Gregorian chant but also for mediaeval music in general. It is possible that this "Ballade" was linked, in Alain's mind, in some manner to the mediaeval French ballade.

The next composition, Lamento, Op. 12 (III, 17), is shown in Gavoty's catalogue to be for piano; however, it is included in the Leduc publication because it has the "accoutrements" of a work for the organ. In this work, dated 1930, Alain had not

yet shaken off the academic rules so recently learned. The haunting melody could easily be associated in some manner with the English horn solo in the "Largo" of Dvořák's Symphony No. 5, in E minor, "From the New World." It could be the general mood of the opening measures, it could be the similarity in placement of root, third, and fifth of the tonic triad on the beats of the first measure, it could be the close similarity in the rhythmic patterns of the two melodies, or it could be the combinations of all three factors. Whatever it is, the opening measures of Alain's Lamento are strangely reminiscent of Dvořák's melody. From here on the resemblance ceases.

In Catholic France where the church is a part of daily life, organists are constantly mindful of the services; to them the liturgy and ritual become an unconscious part of their thinking and feeling. Organists who are composers will often write in the liturgical vein. So it was with Alain. "As one goes on a pilgrimage, Jehan went frequently to Valloires to delight in nature and solitude."¹¹ Here in the Abbey he enjoyed accompanying the evening office of Compline.¹² It was this setting of touching simplicity and reverence that moved Alain to reflection and the composition of the Postlude pour l'office de complies, Op. 21 (III, 30), "discret joyau

¹¹Gavoty, op. cit., p. 66.

¹²Dufourcq, op. cit., p. 244.

d'inspiration liturgique."¹³ It is in such a framework that one must consider

this astonishing Postlude, [expressing the] faith of a soul in prayer, which borrows from plain chant its richest melodies, those of the antiphon Miserere mihi Domine, of the hymn Te lucis ante terminum, of the antiphon Salva nos Domine vigilantes, and finally that of the response In manus tuas. Each of them becomes grafted for a moment on long-held notes, some suitable for contemplation and others representing the peaceful tolling of a bell announcing nightfall. Free themes to free rhythms--they evoke a climat as much as they express the aspirations of a being in the presence of the Holy Mysteries.¹⁴

A note by the composer on the performance of this piece is significant. "The eighth-notes of the Gregorian [themes] supply the motion of the piece. It is to tax one's ingenuity that the eighths do not fall at the same time as the notes in the left hand."¹⁵

Another composition of 1932 is Variations sur Lucis Creator, Op. 28 (III, 26). Instead of employing several Gregorian melodies as in the Postlude, Alain turns to the variation form¹⁶ in treating the vesper hymn Lucis Creator.

¹³Cavoty, op. cit., p. 67.

¹⁴Dufourcq, op. cit., p. 244. The texts and music of the plain chant may be found in the Liber Usualis, p. 266 ff., and also in modern notation in the Excerptum of the Manuale Missae et Officiorum ex Libris Solesmensibus, p. 92 ff. In the Roman church the service of Compline is a part of the Divine Office. Compline is the seventh and last of the Canonical Hours, the last liturgical prayer of the day, and is said after nightfall.

¹⁵Cf. score, Jehan Alain, Postlude, footnote 1.

¹⁶Westerby, op. cit., p. 74: "This is one of the oldest of musical forms, and variations on the old chorales and later

The composer assigns the Gregorian chant to the pedals in his first statement of the theme, but since he registers this voice for "4' (Clairon)" it will sound now higher, now lower than the soprano of the four-voiced manual accompaniment.¹⁷ The first of two variations on the chant follows in 3/4 time; a single line of eighth-notes for the left hand begins four measures in advance of the theme and continues without break throughout this entire variation. This part moves freely, within the wide range of a twelfth, sometimes crossing above the Gregorian melody which lies in the soprano and which enters in measure nine. Towards the end of the variation Alain introduces brief imitations of the Gregorian phrases in the pedal to be played with the right foot while the left continues with the unthematic "bass" line which began in measure five. His love of the Baroque is evident here as well as in the second variation which he labels "thema fugatum." The subject is stated first in the soprano; then, after four measures, the answer appears in the alto at the fourth below; the subject reappears in the tenor at measure nine. At measure twenty-four the theme is again stated by the tenor in the pedal. Beginning at measure thirty-three the

hymn tunes have always been popular. . . and though the persistence of the same key /as in these variations/ makes for monotony, the great freedom possible and technical brilliancy in style compensate for this."

¹⁷Cf. Liber Usualis, p. 256 or the Excerptum, p. 86.

plainsong melody appears in the pedals (16') in augmentation, and is marked "en dehors" by Alain, meaning that it should be registered so as to "stand out" and thus dominate the passage. A three-measure phrase above a tonic pedal-point (taken by the pedals in octaves) brings this little work to a close.

The Grave, Op. 32 (III, 25), another composition of 1932, is only one page in length. In this work Alain appears to have been experimenting with the development of a five-measure phrase. He states this theme once and then begins a repetition at the second below but finishes it at the third below. The pedals take over this tone (16' and 8') and sustain it for six measures to support a third statement of the phrase, this time with a contrapuntal accompaniment of one voice. A middle section of twelve measures is homophonic, and one hears the theme twice, once low, then a seventh higher, above widely-spaced chords of four and five tones. Following this, Alain reverts to monophony, in which he develops one motive of his theme for nine measures. The pedals then state the opening motive of the theme "piu lento" and, after a rest, state the entire theme (a tempo) with a three-measure extension. After the final tone is struck, the manuals affirm the close by sounding the full triad.

The Variations chorales sur Sacris solemnis, Op. 43, were never published, according to Gavoty, and apparently have not as yet been printed.

Of this first group of works, between Opus 1 and Opus 46, Gavoty remarks that "the harmonies are so in keeping that one hardly thinks of noticing them; the development of the themes is accomplished in a manner so supple that one does not pay much attention to the form."¹⁸

The second group, according to Gavoty's classification,¹⁹ includes those compositions from Opus 46 to Opus 81. "One can see a marked orientation toward works of purely interior meaning," he says. Other than a few pieces written according to textbook rules, e.g., Prélude et fugue for organ, Op. 58, and some "divertissements" (Trois mouvements pour flûte et piano, etc.) Alain begins now to express "les mouvements de son coeur."²⁰

The Premier Prélude and the Deuxième Prélude, Op. 46 (III, 1, 4) are the first pieces of Alain's second period, that of his "self-expression." In publishing these pieces Leduc did not retain the German phrases Alain had assigned to them in his "inventaire." In the first Prélude interest centers in two separate melodic phrases (one ascending, one descending), which are presented alternately but never together. At measure nineteen the descending theme appears in canon at the twelfth. The rhythm of the accompanimental

¹⁸Gavoty, op. cit., p. 79.

¹⁹Ibid.

²⁰Ibid., p. 80.

figures reflects characteristic bits of the themes, and beginning with eighth-note figures, goes over into sixteenth-note figures; then Alain combines these two movements and closes with a development of the sixteenth-note figures in two voices at once, thus obtaining a most effective increase in interest and movement.

The second Prélude is strikingly different from the first. It is more improvisatory in nature and consists of long melodic lines with an accompaniment in widely-spaced chords, which change at irregular intervals. Alain writes more double pedal in this composition than he has done in others up to this point, and in one place he even writes a three-note chord for the feet. Returning to a kind of impressionism²¹ he uses deftly a brush of tone on a canvas of sombre hue to paint a picture of the mental rather than the physical being. There are no bar lines in the piece. The close of the work is interesting; the registration calls for gradual subtraction of stops, a closing of the swell shades, and the last chord (the first inversion of a triad) is followed by ties--with no double bar--all suggesting that the music must just fade out with no

²¹Cf. Leland A. Coon, Modern French Music, p. 19: "In musical impressionism structure, design and form are less evident; in fact, form becomes a constant flux in which light and color play a major part. These effects are obtained by the generous use of the upper partials (overtones), unresolved dissonance for its own sake, unorthodox series of chords, fluidity of rhythm and melody. Lines are shorter; development is replaced by a mere becoming."

perceptible stop. A note which follows below the last staff explains the meaning of the Prelude:

"They have worked a long time, without relaxation and without hope. Their hands have become thick and rough. Then, little by little, they have entered into the great rhythm of Life."²²

The two Chorals, Dorien [on E] and Phrygien [on D], Op. 47 (Hérelle publication), suggest the modes rather than adhere to them strictly. Of passing interest in the Choral Dorien is employment of the quarter-note as the basic unit of movement throughout but grouped under differing time signatures such as 9/4, 6/4, and 12/4, a procedure better suited to defining the varying phrase-lengths. Both Chorals are marked to be "very connected" in performance but the Dorien is "lent" whereas the Phrygien is "sans lenteur." The latter piece shows regular barring throughout in common time; its general style is homophonic with chord changes in the accompaniment of the melody appearing regularly and almost monotonously on each beat of the measure.

In a letter dated November 21, 1954 (addressee not shown), Alain writes:

I have my head stuffed with counterpoint. I work scholastic improvisation methodically. I am still in the elementary stage when one is content to obey the rules very strictly. I hope soon to arrive at a point where all the rules of the game are so familiar that personal feeling can find its place. Perhaps in the more or less distant future I shall be able to improvise

²²L'Oeuvre d'Orgue de Jehan Alain, Vol. III, p. 5: "Ils ont travaillé longtemps, sans relâche et sans espoir. Leurs mains sont devenues épaisses et rugueuses. Alors, peu à peu, ils ont pénétré le grand rythme de la vie."

a piece of counterpoint that normally one takes many hours to write.²³

Complete command of the "rules of the game" must have come quickly to Alain, for only two years later, in 1936, his Suite: Introduction et Variations, Scherzo, et Choral, Op. 48 (I, 1), won first prize in composition when submitted to the Société des Amis de l'Orgue. This work is noticeably longer than any of his previous compositions. Gavoty writes that the Suite is a clever work, "by no means in its unity--it is the assembling of pieces [which were] separate and, except for the first two, without actual connection--but, on the contrary, in the characteristic diversity of its three principal parts."²⁴ The "Introduction" and the "Variations," which are connected, "font jouer 'ces sonorités fines, qu'on peut entre-croiser dans la douceur et qui donnent un tissu transparent et fluide dans les doigts, comme un voile de soie'."²⁵ Earlier Alain had written pieces that were multimetric; this portion of the Suite is also in various meters and, where a chosen meter results in extremely long measures (12/8, 12/4) the Leduc publication indicates the normal division into two equal parts by dotted bar-lines. Near the close of the "Introduction," however, measures of 12/8 alternate with some of 6/8, and the former show six quarter-notes to the bar. This change of rhythmic structure within the same metric framework may be a reflection of Alain's study of mediaeval music where a sudden

²³Gavoty, op. cit., p. 133.

²⁴Ibid., p. 80.

²⁵Ibid.

shift from 6/8 to 3/4 (the eighth-note having the same length in both) or the simultaneous use of these two was of fairly frequent occurrence. This same association of binary and ternary rhythms occurs in one of the "Variations" where for further rhythmic variety he also introduces the device of two notes against three.

In order to dispel the regret which might have been felt had the work concluded too soon, says Gavoty, "a lively scherzo, the most vigorous, perhaps, of the works of Jehan, follows the 'Variations.' One can find there, indisputably, the imprint, the stamp of Paul Dukas, his style, his rhythm, his flash."²⁶ The "Scherzo," beginning Andante and building to a great climax, moves through such rhythms as 4/4, 5/4, 7/4, and again in 4/4, with a pedal ostinato in the last twenty-one measures.

For the concluding movement of the Suite, Alain, who had not as yet come "'to handle the great powers of the instrument', had the idea of using a choral conceived as an immense façade."²⁷

"De grandes masses, des montées pesantes, brodées de clameurs...Des ombres abruptes, de grands coups de soleil...Et du vent, du vent..." Tout autre commentaire risquerait d'affadir l'accent vigoureux de cette pièce volontairement disparate. Poésie, mobilité, grandeur--ainsi pourrait-on synthétiser l'oeuvre entière.²⁸

Alain's personal expression or inner feeling is again well stated in Le Jardin Suspendu, Op. 50 (II, 6). Short in length

²⁶Gavoty, op. cit., p. 80.

²⁷Ibid., p. 80.

²⁸Ibid., pp. 80-81.

but telling when registered according to the composer's directions, this work is beginning to find a place on American organ programs. Gavoty has given a Frenchman's interpretation of its creation in these words:

Sous les arceaux de Jardin Suspendu, dans l'irréelle senteur de ses fleurs de rêve, on respire le parfum authentique d'une vie intérieure profuse et secrète. Point de luxuriance, nul impressionnisme, une staticité orientale, quasi bouddhique, de rares irisations de soleil sur la neige d'un jardin d'altitude. Jehan avait accepté que l'on comparât le "climat" de cette pièce à celui de la très haute montagne. Il l'avait conçue "toute dans des timbres fins et voilés, un peu extatique, mais un rêve très équilibré, une pensée droite." Ainsi ce Jardin Suspendu, "situé je ne sais où, mais totalement éloigné de tout: c'est l'idéal perpétuellement poursuivi et fugitif de l'artiste, c'est le refuge inaccessible et inviolable," m'apparaît comme un instantané de nos fantômes familiers, saisis et immobilisés à l'instant de leur grâce extrême, ainsi qu'on l'observe dans les sculptures orientales. Nous sommes loin des fusées de début.²⁹

Gavoty quotes the following statements made in a letter, or note, from Alain:

"I can truly say that my only delight here is to look at the countryside, the flowers, the shrubs. One cannot believe to what degree that relaxes me and how much I enjoy it. I would hate to become blind. . . . Nothing is of more value to me than this solitary contemplation; I recover there the state of mind which I have tried to translate into my Jardin Suspendu, at least a similar peace. . . ." ³⁰

The presence of many consecutive fifths in the writing, together with a long section in free rhythm, gives a flavor of the Orient to this "Hanging Garden." To judge by this and the composition to follow Alain had begun to seek expression in the exoticism of the Far East.

²⁹Gavoty, op. cit., pp. 81-82. ³⁰Ibid., p. 102.

He composed two fantasies for organ. The Première Fantaisie, Op. 51 (III, 7), he wrote in 1934 when he was still intrigued by his studies of the Orient and its philosophies. Alain's own program-note for this composition is a quatrain from the Rubáiyát of Omar Khayyám:

Alors au ciel lui même, je criai
 Pour demander comment la destinée
 Peut nous guider à travers les ténèbres
 Et le ciel dit: "Suis ton aveugle instinct."³¹

Concerning Alain's interest in the Orient Gavoty quotes Alain himself as follows: "J'aime beaucoup les vieilles choses

³¹Cf. Edward Fitzgerald, Rubáiyát of Omar Khayyám, The Astronomer-Poet of Persia, complete edition showing variants in the five original printings, p. 185 ff. Inasmuch as the translation of the above quatrain does not appear in the modern versions, it may be wise to show here the various printings of it. The first version, appearing in 1859, numbered the quatrain XXXIII and showed it to be as follows:

Then to the rolling Heav'n itself I cried,
 Asking, "What Lamp had Destiny to guide
 "Her little children stumbling in the Dark?"
 And--"A blind Understanding!" Heav'n replied.

The 1868 version printed the same quatrain, now numbered XXXVII, in this manner:

Then of the Thee in Me who works behind
 The Veil of Universe I cried to find
 A Lamp to guide me through the Darkness; and
 Something then said--"An Understanding blind."

The versions of 1872, 1879, and 1889, numbering the quatrain XXXIV, are identical and this translation is now the accepted one:

Then of the Thee in Me who works behind
 The Veil, I lifted up my hands to find
 A lamp amid the Darkness; and I heard,
 As from without--"The Me Within Thee Blind!"

orientales, les poésies à l'opium et les récits à base de lanternes violettes; j'aime cette ambiance."³² Gavoty further reproduces a letter in which Alain states that he is considering the publication of the Fantasy "que je ne publierai pas sans doute sous ce titre, de peur qu'on ne le prenne dans un acception trop matérielle de mot: 'Suis ton aveugle instinct.'"³³

As to the composition itself, it is rather short but written on somewhat broad lines to be played "énergique, très libre de rythme." Alternations of slow and fast tempi together with the free use of unconventional harmonies, a formula to which almost all of Alain's works adhere, give variety and interest.

The Deux Danses à Anni Vavishta, Op. 52 (II, 15) are further evidence of the influence of Alain's interest in the Orient. The two works included in this opus are short, but each is complete within itself. The first one is in regular 3/4 meter. The second is without any meter indication; the meter 2/4 would have served for the entire piece except for Alain's first statement of the first theme, which requires

³²Gavoty, op. cit., p. 84.

³³Ibid., p. 129: This letter, dated May 13, 1934, continues, "Je voudrais que cela signifiât: 'Suis ton pressentiment qui t'attire vers les choses fortes, belles, ne cherche pas trop à comprendre les mystères de la foi et ceux de la nature, admire sans disséquer.' Surtout, je ne voudrais pas exclure le sentiment si violent, si intense, de remerciement vers le Créateur, vers la source des belles choses. On n'est évidemment pas forcé de voir cela sous la plume d'Omar..."

alternating measures of 2/4 and 3/4. He does this again after presenting a second theme, but with the return of the first theme at the close of the work compresses this idea into straight 2/4. Phrase or figure patterns which straddle the bar line are characteristic features of this composition.

As to the name "Agni Vavishta" in the title, Alain himself supplies a footnote to the effect that some references give "Agni Yavishta" as the proper spelling.³⁴

Climat, Op. 53 (III, 6), appears in the catalogue as a work of 1934 although Dufourcq assigns it to 1930.³⁵ Dufourcq remarks that, as is the case in this composition, the composer appears sometimes to have abandoned his philosophical preoccupation and created a work that is natural, simple, fresh, and sensitive. Here the two melodic voices in a soft but not insistent undulation are sufficient to produce an atmosphere of glowing light, and the harmonies imposed on those lines make them fade away as on the breath of a perfumed breeze.³⁶

The second movement of Suite monodique, Op. 54, for piano according to Gavoty's catalogue, was transcribed by the composer for the organ; since mention is not made that the organ work

³⁴Cf. Edward W. Hopkins, The Religions of India, p. 105 ff. I have been unable to find "Vavishta" as spelled in the title. However, Hopkins states that in the Rig Veda, the earliest literature of the Hindus, Agni and Soma are the gods of fire and earth, respectively, in the Vedic religion. Vasishtha, not Vavishta, he translates as "most shining."

³⁵Dufourcq, op. cit., p. 245.

³⁶Ibid.

was ever published separately, one may suspect that Monodie, Op. 88 (III, 21), is the transcription to which Gavoty refers. (This composition is to be discussed below.)

Another short composition of 1932 according to the date at the end of the music in the Leduc publication but 1934 in Gavoty's catalogue is Petite Pièce, Op. 56 (III, 19) in G minor. The little work opens with a first theme (6/8 time) comprising two two-measure phrases (A, A'), each "tone" of which is a triad in close position and in either first or second inversion. This small "period" is repeated exactly, except for a change from "Flute 8'" to "Bourdon 8'." The Salicional then serves for a third statement at the fourth below, and the "Dulciane 8'" for an echo of this. The second section of the piece presents a new melody (in 4/8) accompanied by a flowing line of sixteenth-notes (12/16) which develops into an ostinato near the end of the section. The last eight measures might serve as a text-book example of a four-voiced stretto; the theme of the stretto is the melody of the second section.

Alain turned again to a baroque form for the Prélude et Fugue, Op. 58 (II, 20). Although the first movement is called a "Prélude," it comes near being in the "toccata" style with its varying measures of 4/4, 5/4, and "ad lib." rhythms. To be interpreted "joyusement et sans hâte" it serves well as a brief flight into fancy before the Fugue which follows. The voices of the Fugue enter in the order of bass, also, and soprano. Although it has a long (eight measures in 2/8) and

chromatic subject, the fugue is short. It is treated freely as regards form and development (the exposition shows only three entries, although later the texture shows at times as many as five voices). Alain has specifically indicated the registration, as he usually does, and suggests that it be followed "autant que le permettra l'instrument."

The "best fragments" of Fantasmagorie, Op. 62, written in 1935, were used, according to Alain himself, in the organ work Litanies (to be discussed below) written two years later; Fantasmagorie as such has not been published.

The Intermezzo, Op. 63 bis (II, 24), is shown in the catalogue to have been composed originally for two pianos and bassoon (Op. 63). Gavoty assigns the date of its composition as well as that of the organ transcription to the year 1935, whereas the Leduc publication of the organ transcription shows the date "May, 1933." The biographer further notes that the original piece was dedicated to Alain's sister and the transcription "à mon cher maître Marcel Dupré." The published version of the organ work, however, still retains the dedication "à ma chère petite soeur Marie-Odile."

This work is decidedly more difficult to perform than compositions up to this point. Two striking features can be seen in it: first, the rhythmic pattern of two notes against three; and second, the left hand is for the most part to be read in the alto clef (on occasions this clef is used even

for the right hand). Double pedalling, which has been employed in previous compositions, is required often in the Intermezzo; in fact, the melody, probably played by the bassoon in the original, is introduced in the pedal, to be played along with the true "bass" of the composition. There are numerous long pedal-points in this work, and that with which the piece begins lasts for thirty-five measures. This note (B-flat) is supposed to be played with 16' tone while the melody in a higher pedal range must sound on 4' tone. This may be accomplished by means of a mechanical device found on some French organs. As Alain's own performing ability increased in virtuosity, his organ compositions seemed to increase in difficulty.

"Je ne m'étonne plus qu'Olivier,³⁷ de Rabat où il est en ce moment, m'écrive qu'il entend les Arabes chanter des phrases entières de ma Deuxième fantaisie [Op. 73, (III, 11)] pour orgue."³⁸ Again one can observe the individualism that by

³⁷ Olivier Alain, a brother of Jehan's; also a musician.

³⁸ Gavoty, op. cit., p. 84: The biographer recalls a comment by Alain after having heard the "first performances" of the Danses a Agni and the Suite monodique--"Ce n'est pas possible, me dit Jehan, j'ai du sang de lama ou de bonze dans les veines. Il faudra que je demande à papa!" conclut-il d'un rire de gorge, avec, sans ses yeux sombres, un éclair asiatique." In a footnote to this remark Gavoty writes: "N'en déduisons pas hâtivement que l'oeuvre d'Alain s'explique, dans son ensemble, par cet attrait oriental. L'exotisme n'y joue d'autre rôle que celui d'un penchant intermittent. En prenant le recul nécessaire, on arrive à la conclusion que peu d'oeuvres sont, essentiellement, aussi françaises."

this time has become associated with Alain's composition. The harmonies are still bizarre at times; the moods change with sudden swiftness; no preparation marks the shift in tempo from a "lent" to a "presto sub."; and the time signature changes often (as, for example, 6/8, 2/4, 3/4, 9/8, 3/8, 5/4). Here, the seeking for expression by twentieth-century standards overrides convention and sets up its own means. Technically, the Fantasy is not for the average performer.

Almost in rebellion, it seems, at the extremes of tempo, brilliance of registration, and ever-changing harmonies in the Fantasy Alain dips by centuries into the historical past of his own country to utilize "the tonalities of the Renaissance"³⁹ in the Variations sur un thème de Clément Jannequin, Op. 78 (II, 1).

It is in connection with these Variations that Gavoty alludes again to the respect Alain maintained for the "old music."

Trois pièces pour orgue, éditées en 1939, dessinèrent d'originales variantes sur des thèmes voisins. Le goût dont Jehan témoignait de tout temps pour la musique ancienne s'exprima ingénieusement dans des Variations sur un thème de Clément Jannequin, dont l'exposition archaïque, simplette, ne laisse guère deviner les perverses insensibles subtilités qui assaisonnent la progression. Il fallait un instinct délicat pour respecter en le rejeunissant le caractère placide de ce thème ingénu. A notre camarade Pierre Segond [in the footnote to this statement Gavoty says that Segond is "aujourd'hui organiste du grand-orgue de la cathédrale de Genève], dédicataire de cette oeuvre, Jehan confiait son ambition et son espoir: "Il doit être possible à un musicien de vingtième siècle de conserver l'âme de cette

³⁹Dufourcq, op. cit., p. 243.

musique ancienne. Peu importe le langage. Si mon oeuvre est réussie, elle doit avoir le même unité qu'une oeuvre uniquement mienne. . ."⁴⁰

Alain makes reference to a great predecessor in his note at the beginning of the composition describing how he would like to have the composition performed. He writes: "This piece ought to be played as are the Préludes of which Couperin spoke. . . with freshness and tenderness."⁴¹ The movement in which the theme is set forth is marked "affettuoso." Jannequin's melody is stated quite simply in the soprano, and accompanied by two contrapuntal voices of which the alto is similar in style, but the bass merely a progression of half-notes. The first variation, "Fugato, piu vivo," shows the melody in ornamented form and the phrases separated by interludes in a different vein. A rather long transition to the third variation continues to use these two new ideas. The last variation, marked "Grave," shows all the types of treatment previously used in a curious juxtaposition not usually found in this form.

Alain is perhaps best known by his composition Litanies, Op. 79 (II, 31). Gavoty's account of the work, because he had discussed its interpretation with the composer himself, should be as authentic as it is interesting.

It happens sometimes, in Jehan's music, that the realization is in proportion to the size of the project, as "flashing" as it is. This is the case with Litanies, conceived in the mountains, written on trips by train

⁴⁰Gavoty, op. cit., p. 81.

⁴¹Cf. the score.

from Saint-Germain to Paris, or rather flung on paper without his taking the trouble to write out repetitions of certain fragments. Today the work is celebrated throughout the entire world, with just cause, for it is counted among the most highly original that have been written for the organ. I never read again these six burning pages nor their suggestive epigraph--"When the Christian soul can no longer find new words in its distress to implore the mercy of God, it repeats without ceasing the same invocation with a vehement faith. Reason reaches its limit. Faith alone continues in its ascent."--without recovering his emotion and mine that day when, in my presence, Jehan deciphered the barely dry score, singing, whistling the passages that his fingers, insufficiently accustomed to the traps that he had just set for them, refused to execute. His voice still resounds in my ears; I hear him explaining to me the marvellous mystic vision that he had just translated into music: "It is necessary, when you play this, to give the impression of a passionate incantation. The prayer--it is not a complaint--is an irresistible gust of wind which levels everything in its passing. It is like an obsession; one must fill the ears of men--and of God! If, at the end, you do not feel done for, it is because you have neither understood nor played as I wish. Hold yourself within the limits of speed and clearness. So much the worse, however, for the sixths of the left hand at the end. In strict tempo, they are unplayable. But rubato is not made for idiots, and it would be better, frankly, to botch it up a little than to take an easy tempo that would disfigure my Litanies." And as I risked saying that an indication more specific would not be superfluous, Jehan said to me, "That's true," and, taking a pencil, he wrote "éclatant et bref" above the first measure. Thus, the character of the work was defined for the interpreter: sparkling, fast, and almost out of breath in its conclusion.⁴²

In commenting upon Alain's use of free themes in free rhythms to translate into music the aspirations of Man in the presence of the Saints Mystères,⁴³ Dufourcq writes:

⁴²Gavoty, op. cit., pp. 82-83. In a footnote to this passage Gavoty states that the indication "éclatant et bref" on the copy that he has from the composer's own hand, is not reproduced in the published work.

⁴³Dufourcq, op. cit., p. 244.

In Litanies. . . the thought is developed and mounts up just as in the Jardin Suspendu which precedes it. . . Litanies, on the other hand, utters a cry of despair; a vivid piece of music in which the breathless rhythm which obeys no constraint, constitutes one of the elements of the work. The other, a brief motive, does not cease to repeat the distress of the soul to "implore the mercy of God." A supplication which repeats the same invocation without ceasing and which grips us, draws us along in its glorious ascent. One can recognize there the faith, the exaltation of the Christian who, confronted with grief, does not know what else to do than utter distractedly the same words.⁴⁴

What may possibly be an "ancient plainsong theme"⁴⁵ is repeated again and again as are the invocations and supplications of a litany. This theme appears on different degrees of the scale, first in one hand and then in the other, or in the pedal; its harmonic background has a "nervous" rhythm which contributes to the mounting tension. Periodically, groups of repeated chords in a contrasting rhythmical pattern interrupt the thematic phraseology. The work gradually builds up to an intense climax that leaves the performer as well as the listener almost "out of breath" at the conclusion of the work.

The third group into which Alain's compositions can be divided, according to Gavoty, begins with the Trois Danses,

⁴⁴Dufourcq, op. cit., p. 244. Cf. also Egon Wellesz, "Byzantine Music," Proceedings of the Musical Association, 1932-33, p. 11: "The European creates a work of art with a view to one single, short, intensely passionate moment of aesthetic appreciation; the Oriental repeats the representation, or provides it with almost unnoticeable variations, so that the appreciation of it becomes a form of meditation."

⁴⁵Paul Affelder, in a review of the Columbia recording of Litanies in The Diapason, May 1, 1949, p. 26. Affelder offers no proof that the melody used in Litanies is actually an "ancient plainsong theme." An effort was made to identify this theme, but met with no success.

Op. 81 (I, 14). Yet Gavoty himself questions whether this was really a third "manière," for, as he says, "the transition from one work to another is so harmonious that one hesitates to assert that it is."⁴⁶

It would be more correct to say that a progressive concentration of thought and of means takes place as the opus numbers get higher. If one considers as so many prophetic figures the grandiose obstinacy of Litanies, the Orientalism of the Danses à Agni, the savage rhythm of a curious piano piece, Tarass-Boulba, Op. 72, the sacerdotalism of the Suite monodique, then the central medallion of the Trois Danses, Op. 81, is neither surprising nor offensive.⁴⁷

Dufourcq speaks of the Trois Danses as "conceived for orchestra" and "transcribed for organ by the composer."⁴⁸ Gavoty relates a different history:

It does not seem to me, up to the present, that this work has been given the hearing it deserves. The future will tell whether I am mistaken in seeing in it a chef-d'oeuvre of music--I purposely omit the adjective "contemporary." Chef-d'oeuvre of art and of thought, reflection almost sublime of a nature frémisante, that only the mirror of the dance, of sound and of décor can reflect. This union, necessary in my opinion, has not yet been realized. The Trois Danses, sketched for the piano, written and registered for the organ by the composer, transcribed for two pianos in masterful fashion by Olivier Alain, awaited their orchestral version. This last had been begun by Jehan during the summer of 1938 and taken up again in the course of the first eight months of the war. The manuscript was lost in the Belgian campaign. A reverent reconstruction was demanded--by no means impossible to one who, drawing his inspiration from the organ version, would know how to restore to the work the indispensable orchestral coloring. (In a footnote to this statement Gavoty says that the task of arranging the work for orchestra was given to a young

⁴⁶Gavoty, op. cit., p. 84.

⁴⁷Ibid., pp. 84-85.

⁴⁸Dufourcq, op. cit., p. 245.

composer of great talent, Raymond Gallois-Montbrun. In orchestral form, the work is in the repertoire of the Société des Concerts du Conservatoire. Thus prepared, the Trois Danses are taking their appointed place not only in concert, but also on the stage of the Théâtre national de l'Opéra. For they are made to be danced: such was the wish of the composer, I venture to say here.⁴⁹

The Danses, titled "Joies," "Deuils," and "Luttes," are called by Dufourcq a "triple hymn to joy and to sorrow, strife between two concepts that will finally be governed by a third idea generated from the second, that of hope: because from death springs life."⁵⁰

Dufourcq comments upon the organ version as follows:

Everything is bathed in an atmosphere in which rhythm is king, for "there is no contradiction between the dance and sorrow." This broad and powerful rhythm gives to these dances a character of virility, a drive which unites the entire work in one huge petition. Several motifs appear here: the voice of the Creator which, under the form of calling or summoning, is expressed with majesty; the theme of joy which bounds with a liveliness tinged with anxiety and which, in a vehement cavalcade, superposes itself on the preceding; finally, the motif of sorrow which progresses with slowness and heaviness, vague de fond which grows little by little out of all the outbursts and all the despairs of men. A great conception, which here and there passes beyond the framework of the organ but which henceforth has its appointed place in the temple by the side of the creations of a Franck or a Tournemire. In Alain originality of thought and steadfastness of faith were on an equality: it was in Christian resignation that he found his appeasement.⁵¹

⁴⁹Gavoty, op. cit., p. 85.

⁵⁰Dufourcq, op. cit., p. 245.

⁵¹Ibid., pp. 245-246.

Gavoty, thinking in terms perhaps of the orchestral version, believes it is a kind of coincidence that this last large work could be interpreted as a summary of Alain's inmost life. These three selections, he says,

show [Alain's] intention of painting so much spiritual scenery and his refusal to brush up, like so many composers for the ballet, the traditional and soon-fading décor. Moreover, abandoning the usual artifices to these manufacturers of the dance who see only in the variety of rhythms a pretext to entrées of vedettes, the composer uses a serious--though not severe⁵² language from the very beginning of the first measures.

In "Joies" this language takes the form of chordal groups in a variety of rhythms with time signatures such as 6/4, 18/8, 12/8, 21/8, 9/8, and even 4/4. In "Deuils" the form is to be found more in the use of sequential patterns, either in single notes or in chords. Time signatures again change frequently; one finds in quick succession 3/4, 10/8, 9/8, 6/8, 4/4, 6/4, 7/8, and also some unbarred writing. In "Luttés" the idea of agitation is created from blocks of chords in a parade of rhythms such as 8/4, 18/8, 3/8, 6/4, 9/8, or 3/2. Rhythmic and harmonic sequences are used in generous portions.

There remain two observations which might be made about this work, concerning which Alain has left us so much in doubt. In the first place, it may have been conceived for orchestra. This being true, the organ would be inadequate as an instrument for reproducing the rich coloring possible in that medium.

⁵²Gavoty, op. cit., p. 86.

In the second place, if one considers an adequate performance of the work to be within the capabilities of the organ, Trois Danses would surely be more suitable for performance in the concert hall than would some of Alain's compositions based on liturgical chant, if so transplanted.

Following this work in large form are two shorter compositions. Monodie, Op. 88 (III, 21), for manuals alone, is only one page in length. It is more an improvisation than it is a carefully worked out form, and interest attaches mainly to its free harmonic progressions.

The Aria, Op. 93 (II, 10), Alain conceived on the return voyage after a sojourn in Corsica in 1938.⁵³

In a sketch, the balancing of which does not exclude freedom, a young shepherd meditates in the morning sunlight. The composer is the sole authority who speaks to you. The theme has that undulating and poetic line of which he held the secret. After a more animated central motif which announces the middle of the day when everyone rests from his work, the first idea reappears. At the close of the afternoon the shepherd takes his three-holed flute again, more calmly; and in the quiet of evening he watches the lights of a beautiful day flicker out one by one as a delicate and subtle canon sheds the notes of its double melody before dying away.⁵⁴

If one adheres as closely as possible to Alain's many indications for registration in this composition, it will seem to follow the program just suggested and may then find a favored place in the repertoire of the organ.

⁵³Dufourcq, op. cit., p. 245.

⁵⁴Ibid.

CHAPTER III

THE ORGAN WORKS OF ALAIN: TECHNICAL ANALYSIS

When we come to examine Alain's musical language we must approach it without already having formed a prejudice against it merely because it is "modern" music. No creative artist will imitate a work of the past for the sheer pleasure of reflecting another's idea; instead, he wants to express his own ideas, to show his own individuality. And so it was with Alain. His knowledge of the past was a stepping-stone to a new concept; and by using devices of earlier centuries already proved by time and by applying his own inventive genius to them, he brought old and new together in a synthesis which shows the true measure of his talent.¹ His organ music is representative of his musical self-expression; upon its merits shall we evaluate it.

¹cf. E. H. Gombrich, The Story of Art, pp. 2-3: "Each generation is at some point in revolt against the standards of its fathers; each work of art derives its appeal to contemporaries not only from what it does but also from what it leaves undone. When young Mozart arrived in Paris he noticed--as he wrote to his father--that all the fashionable symphonies there ended with a quick finale; so he decided to startle his audience with a slow introduction to his last movement. This is a trivial example, but it shows the direction in which an historical appreciation of art must aim. The urge to be different may not be the highest or profoundest element of the artist's equipment, but it is rarely lacking altogether. And the appreciation of the intentional difference often opens up the easiest approach to the art of the past. . . . It is true that every artist feels that he has surpassed the generation before him and that from his point of view he has made progress

The long Victorian age with its feminine sense of propriety and decorum formed the background of nineteenth-century Romanticism. With the death of Victoria and the turn of the century, however, changes in art seemed inevitable. In music Debussy and Ravel did not hesitate to bolt from under the yoke of restraint so long imposed by their immediate predecessors who lived and worked under the shadow of what the long-lived English queen prescribed. The French people in particular seem to have that mercurial spirit, that love for adventure and experiment in art.

Around 1900, then, the art of music experienced a change, and music since then has been termed "modern" in contradistinction to that of the Romantic movement just ended. It was Gabriel Fauré, under whose guidance the Paris Conservatory gained great recognition, who

in describing the essentials necessary to French music. . . . inadvertently described his own characteristics: 'Taste in clarity of thought, in the sobriety and purity of form, sincerity, disdain for vulgar effect, in a word, all those virtues which might contribute to our art's completely finding its admirable personality and remaining forever that which it should be: essentially French.'²

beyond anything that was known before. We cannot hope to understand a work of art without being able to share this sense of liberation and triumph which the artist felt when he looked at his own achievement. But we must realize that each gain or progress in one direction entails a loss in another, and that this subjective progress, in spite of its importance, does not correspond to an objective increase in artistic values.

²Quoted by Marion Bauer in Twentieth Century Music, p. 89.

He saw these qualities as characteristic of French composers who, however, were only a segment of a larger movement within the field of musical composition. Max Graf sums up this movement by saying that "all important musicians between 1918 and 1938 felt the urge to reorganize music that was free of romanticism, and to redevelop forms, tone, harmony, expression and technique from purely musical forces."³

Cecil Gray has observed that the situation in which music finds itself today might be compared with that of the period following Palestrina's death and the break-up of the great polyphonic era. He amplifies his statement in these words:

The symptoms at least are identical. First, the love of experiment for its own sake, and the search for "new means of expression"; secondly, a dissatisfaction with traditional methods without the ability to dispense with them altogether, giving rise to a curious duality and inequality of style.⁴

Nicolas Slonimsky calls attention to the fact that in the experimenting with new means of expression, even though traditional methods retain a certain place, "all musical innovation, no matter how extreme, is useful in that it indicates potentialities heretofore overlooked."⁵ If Alain followed a course of experiment, and if he could not discard

³Max Graf, Modern Music, p. 299.

⁴Cecil Gray, A Survey of Contemporary Music, second edition, p. 254.

⁵Nicolas Slonimsky, Music Since 1900, p. viii (Introduction).

entirely the methods of the past, he at least used some of those materials or resources in a new style expressive of himself as well as of his time.

As to composition specifically for the organ, it may be well to refer to Dufourcq's statement that in France the organ since the middle of the seventeenth century has been an instrument with a double rôle: first and foremost, it has been used in the church for performing strictly religious music; and second, it has been used (in the church or elsewhere) in the concert manner of performance.⁶ Thus, music composed for the organ will be either of a religious nature, that is, for use in the church, or it will be frankly secular, in which case its freedom from liturgical restrictions will permit realization of all the other potentialities of the instrument. Dufourcq adds that the French organist must, in addition, have a talent for improvisation. In France great emphasis has been and is still being placed upon this particular aspect of the training of the student in organ. Therefore, French composition for the organ includes not only the carefully worked out forms for the church and for the concert hall but also improvisation.

The element of melody in contemporary French organ music is always quite clearly either ecclesiastical or secular. In French music "ecclesiastical" has a somewhat restricted meaning, for it refers solely to that religious monody now

⁶Dufourcq, op. cit., p. 14.

associated with the Roman Catholic Church and known variously as plainsong, plain chant, or Gregorian chant. Alain frequently drew upon the great store of Gregorian chant for material upon which to build compositions.

In the Postlude pour l'office de complies, Op. 21 (III, 32), this composer superimposes several chants from that service (the antiphon "Miserere mihi Domine," the hymn "Te lucis ante terminum," the response "In manus tuas," and the antiphon "Salve nos, Domine") on an original harmonic structure of his own. One familiar with the Roman Catholic service would probably not only recognise the plainsong immediately but also know its proper place in the service, whereas the non-Catholic while sensing the presence of a Gregorian melody might not identify it as being from the service of Compline without the aid of Alain's title.

His treatment of melody, harmony, and rhythm in the Postlude bears out Dufourcq's description of it as "étonnant." The first section of the composition sets the mood by introducing the "tolling bell." The open fifth, always heard in an actual bell, features prominently in these opening measures. The confused clamor set up by the overtones of a bell are represented here by long-held tones forming a major second. Above this dissonance (on the first and third beats) and below it (on the second and fourth beats) sound individual notes in alternation and (in the first four measures) at the interval of an augmented fourth. This rhythmic movement,

perhaps imitating the sounding of a bell followed immediately by its dissonant echo, leads to a measure in which slower open fifths descend a whole step in parallel movement above the still sustaining dissonant inner parts. These two types of movement alternate for sixteen measures at varying pitches and with varying dissonances. The following two-measure phrase illustrates the musical elements which have just been discussed.



Fig. 1--Alain, Postlude pour l'office de complies, measures 1-2.

Attention is called to the chord structure of this example. In the first measure the chord might be analyzed as one built in fourths: D^b , G, C, F; or, inverted, as one built in fifths: F, C, G, D^b . The last chord, on beat four of the second measure, is a secondary seventh. Upon repetition of the first two-measure phrase two tones of its final chord sustain to become members of the opening chord of the next statement of this idea which is in perfect rhythmical (if not harmonic) sequence with the opening four measures. A similar type of connection links several such statements of the "bell" motive.

An unusual example of the use of plain chant in composition is the manner in which Alain superimposes the Gregorian melodies on a harmonic accompaniment of his own. In almost every measure from the point where he introduces the first antiphon the harmony, now consonant, now dissonant, changes on each beat (4/4 meter). These chords, however, are merely a background for the plainsong melodies "grafted" onto them. The number of notes of the plainsong (written in eighth-notes) assigned to a measure, however, varies from as few as five to as many as nineteen, and the "distinctions" are placed irregularly so that they are frequently "beamed" across the bar-line. In performance a question will arise concerning the rhythmical relationship between the Gregorian themes and their accompaniment. Alain himself has stated that it is to "tax one's ingenuity" that the notes of the plain chant do not fall precisely at the same time as the changing chords of the accompaniment. One would normally expect the tempo set up in the first measure to continue beneath the Gregorian themes. On the other hand, one would assume that these themes should be played in the rhythm of the Latin words associated with them and as they would be sung. These two ideals are in conflict with each other here and cannot be realized simultaneously. It is the responsibility of each performer of this Postlude to work out his own interpretation.

The following example shows the hymn "Te lucis ante terminum" with its accompaniment:

Pos.

(Ped.) b5

Fig. 2--Alain, Postlude pour l'office de complies,
measures 26-28.

In the Variations sur Lucis Creator, Op. 28 (III, 26), Alain has taken the melody of the plain chant and assigned it to the pedals to be played with a 4' Clairon. The manuals are given a four-part accompaniment in fairly strict chordal style. The first measures read:

au Rec: Tutti b.f.

Red. de 4P (Clairon)

Fig. 3--Alain, Variations sur Lucis Creator,
measures 1-2.

Near the end of the plain chant Alain takes the liberty of making slight alterations in the melody as found in the Liber Usualis.

In the first variation the melody appears in the soprano in augmentation; while the plain chant was first presented in its free rhythm, it is now adapted to 3/4 meter. In this variation Alain extends each phrase by four measures before presenting the next phrase, thus obtaining variety by length as well as by rhythm. The first phrase with its extension is shown in the following example for comparison with the original statement:

Salicional

The image displays a handwritten musical score for a piece titled "Salicional". The score is organized into three systems, each consisting of three staves. The first system includes a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The notation features a melodic line in the right hand and a bass line in the left hand, with various note values and rests. The second system continues the piece with similar notation. The third system shows the end of the piece with a final cadence. The word "Salicional" is written above the first system.

Fig. 4--Alain, Variations sur Lucis Creator, measures 4-14 of Variation 1.

Towards the end of this variation Alain introduces a free canonic imitation in which a new voice follows two phrases of the melody at the octave below and one measure after the melody being played on the manuals. Since this added voice appears in the pedals, double pedalling is required for the last twenty-one measures of this variation.

The second variation, "thema fugatum," in 4/4 meter, presents the subject treated rhythmically in this manner:

Fig. 5--Alain, Variations sur Lucis Creator, measures 1-5 of Variation 2.

It can be seen how Alain took only a part of the original melody in creating the subject for his fugue. The answer is tonal and appears in the alto at the fourth below; the subject then reappears in the tenor at the octave below. For this exposition Alain has complied with the rules; it is "en place."

In the middle section he states the theme, twice on the manuals (subject in A minor, answer in A major) and once in

the pedals (answer in C major). A brief episode develops out of the pedal statement and following this the theme re-appears in a three-voiced stretto. If this variation had been in the strict form of the "student fugue," the subject would appear at the end in the tonic key. However, Alain chooses to ignore this requirement and, instead, introduces the first half of the melody of the hymn "Te lucis" in augmentation and adjusted to the 4/4 meter. A two-measure subdominant pedal point leads to a three-measure tonic pedal-point over which Alain writes a brief coda to close this work.

In Litanies, Op. 79 (II, 31), Alain gives us an exceptional example of a melody which is in the style of plain chant but whose identity as a particular chant drawn from the Gradual or the Antiphoner could not be established. It would appear that the composer, steeped as he was in the Gregorian style, contrived this melody himself for use in this work.

Vivo

Anches 8 et 4 du G.O.
Great 8 & 4 Reeds

Fig. 6--Alain, Litanies, measure 1

As seen in the figure above, the opening measure shows a melody of unusual range, quite unaccompanied, and somewhat in the style of a cadenza. It will be further noticed that the melody divides into two "phrases."

Alain selects a part of the first phrase of this opening melody as the "theme" which will recur again and again throughout the composition.

Litico na sempre vivo
 (G.O. retirar Arches 8 et 4
 Cont. 8 et 4 Reads off.)

Pos. Clair

Fig. 7--Alain, Litanies, measure 2

For contrast he makes an alteration in the melody by permitting it to ascend only to the second instead of the third before it descends. Also, it will be noticed that the range in either example is within the interval of a fifth.

In the example to follow can be seen an effective employment of consecutive perfect fifths. At the beginning of the theme in measure 16 each of the first notes of the melody carries

its own upper fifth; after this, fifths are sounded at points where the chords of the accompaniment change in a rhythm used repeatedly from measure 3. Upon the repetition of the melody in measure 17, these same fifths reappear, but to them are added the fifths above these. This series of parallel fifths and ninths sounding simultaneously produces a most startling effect.

The image shows a handwritten musical score for measures 16-17 of Alain's *Litanies*. The score is written on six staves. The top two staves are grouped by a brace and labeled "G.O. Great". The bottom two staves are grouped by a brace and labeled "Tr. G.O. Great to Ped.". The music features a melody in the upper staves and accompaniment in the lower staves, with a focus on parallel fifths and ninths.

Fig. 8--Alain, *Litanies*, measures 16-17

As the composition rushes along, the phrases of the opening measures appear, this time in octaves, with each "phrase" followed by a fanfare of close-position triads played "vivacissimo." A brief statement, also in octaves and marked "fff" and "declamato," follows this section, and a scale-passage tumbles downward "vivacissimo" through two octaves. The melody is now placed in the pedal and a change in value of its penultimate note produces a slight rhythmical change throwing an accent on the last note in this one statement. In accelerating tempo the melody and its accompaniment move toward that passage where the sixths in the left hand "in strict tempo. . . are unplayable."

Fig. 9--Alain, Litanies, measure 58 (portion only)

Following this section and its repetition Alain makes use of five consecutive notes of the whole-tone scale (ascending in soprano, descending in pedals), each tone harmonized by a

major triad. Repeating this measure with the same harmonization and then twice with somewhat different harmony (and a differing bass line) he then repeats fragments of this motive which finally lead to several climactic sustained chords. In line with the program of this work described above, Alain chooses for his final chord a highly dissonant twelve-note structure involving E^b , G^b , A^b , B^b , and C (some tones doubled or even tripled) above an octave E^b in the pedals.

Another work in which Alain uses a Gregorian type of melody is the Aria, Op. 93 (II, 10), dedicated to the French women-organist, Noëlie Pierront. The melody appears in the last section of the composition. Particularly to be noticed at the beginning of the composition which is "free" in rhythm is the unusually long melody (with chordal accompaniment): at first, measures of $7/8$ and $6/8$ alternate; later, several measures are in $9/8$ ($1/8$ plus $4/4$). Following a brief interlude of four measures the melody and the accompaniment are repeated; after the first two notes of the melody have sounded, however, the pedals (sounding at 4' pitch) begin the melody in canonic imitation. Another short interlude separates this from another section in which another idea differing in rhythm and style is presented and developed. The two-measure phrase shown below appears in this section repeated a number of times (in octaves or in single notes) at various pitches, and sometimes showing slight variants.

- Dulciane 4
+ Quinte du Rec.

- Quinte du Rec.
- harigat du Rec.

Fig. 10--Alsin, Aria, measures 44-45

In a tempo "poco animato" a portion of the original "aria" is recalled but the melody soon dissolves into a bridge of six measures, in which a measure and its repetition form short phrases, in preparation for the plain chant which is to follow.

avec les jeux de Ped.

Tirasse seulement sur les
Gambes courtes

Fig. 11--Alain, Aria, measure 98 ff.

Alain has registered the Gregorian-like theme as a Salicional solo. In the next measure this melody repeats and is followed by a second pseudo-Gregorian phrase. (Repetition of phrase one and the first statement of phrase two are shown in the example above.) Phrase two is then repeated several times suggesting a "litany" and Alain's similar treatment in his own piece of this name. Alain now reverts to the first "Gregorian" phrase and presents it in canon at the fourth below, repeats this, and then takes the second phrase and treats it similarly except that the canon is at the fifth below. A melodic fragment, which sounds like a "comment" on the close of the second phrase, begins and ends with longer tones marked with a "hold." This phrase lies in the two-line octave and is repeated at this same pitch on softer stops. In the last measure its first tone is sounded alone in the one-line octave and is harmonized as the fifth of a tonic ninth chord in second inversion; above this chord, the note occurs again, preceded by its minor second below, and this is repeated with the octave above, "ppp," to close the Aria.

The two chorals, Choral Dorien and Choral Phrygien, are short in length and quiet in mood. Alain must have been thinking in terms of the ancient Greek modes, for the first Choral has E as its final. This is correct for the Greek Dorian mode which corresponds to the ecclesiastical Phrygian mode. The second choral is in the Greek Phrygian (with final D) which

corresponds to the ecclesiastical Dorian mode. The word "choral" is the term used in French to mean "plain chant." Since any French organist, accustomed as was Alain to the music of the Roman church, would understand thoroughly the "church modes," there is a hint of affectation in Alain's use of ancient Greek terminology, rather than that to which he was accustomed, in conjunction with the word "choral."

Lent et très lié

Rec. boîte fermée

The musical score is handwritten and consists of three systems. Each system has three staves: a grand staff (treble and bass clefs) and a separate bass line. The tempo is marked 'Lent et très lié' and the registration is 'Rec. boîte fermée'. The music is in 4/4 time and features a Dorian mode with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings.

Fig. 12--Alain, Choral Dorien, measures 1-5

The thematic material in Choral Dorian is presented in the first five measures, as shown in the figure above. This repeats exactly, and its first three beats are heard a third time, this time, however, serving as a short bridge to a statement lying a minor third higher than before. At this pitch the material is stated twice; another bridge of three beats links this to another statement at the minor third above (perfect fifth above the original statement). A second statement at the fifth above retraces only two of the four motives making up the original theme. Again the basic material is lifted (this time by a fourth) to the octave above the opening statement; only three of the four motives are used here. A rest now intervenes and the little work closes with a final statement (at this high pitch) abbreviated to the first six beats of the opening figure. In the harmonization of the thematic material of this Choral the frequency of parallel sixths in the manual parts lends a characteristic flavor. Sometimes the pedals move in contrary motion to the manual voices; again the pedal supplies one of the tones of the sixth. The last motive shows the three lower voices forming minor triads in root position in parallel motion. The "theme" consists of four motives, the first two (each is measured in $9/4$) tending upwards, the last two tending downwards. The first and last motives (whose melodies are truly "Dorian") are the two main motives. The second and third motives may be viewed as expanded forms of these, the second motive

expanding on the simple notes of motive one; motive three consisting of twelve beats, only the last nine of which are echoed by motive four, a major second higher (the harmonization is in exact imitation only for the last six of the nine quarters of this motive). Throughout the work Alain bars the music to suit the phraseology of his motives (9/4 6/4, or, when the "links" appear, 12/4).

Alain gives some suggestion of "Dorian" mode in employing the bass progression "F, E," typical of what has come to be known as the "Phrygian cadence." He opens and closes the work with this bass line. His upper voices, however, do not supply the expected harmonies. His "F" supports a chord of E minor, followed by one in G major; his "E" supports an E minor, not an E major triad.

The characteristic flavor of his harmonies seems to derive from a scheme of employing a simple triad plus one unrelated tone: E minor plus F, E minor plus A; E minor plus C; F# minor plus B. The resulting effect of phraseology, melody, harmony, and rhythm is haunting--and Alain has shown true originality of invention in constructing a "modern" work out of a few hints doubtless derived from his studies of the modes.

The Choral Phrygien contrasts with the Dorien in the regularity of its progression in four-beat measures (to be performed "très lié--sans lenteur"). After an introduction of almost four measures of accompaniment, Alain writes a solo

("voix hum. sans Trembl., Fl. douce 4'") for the soprano. While the accompaniment is quite regular in its use of half-notes, the solo moves along generally in whole and half-notes; occasionally a beat is represented by two quarter-notes and in measures 18 and 19 quarter-notes are inserted between half-notes so as to bring about syncopation. Two long melodic phrases are separated by two measures. At the conclusion of the second phrase in measure 24, the entire first section is repeated exactly. In the five bars added at the close of this repetition Alain pays tribute to the "Phrygian mode" by having the pedals sound low D in three of these measures.

The organ works discussed above have been, generally-speaking, those associated with the church, either because of their borrowing or imitation of Gregorian chant, or because of their connection with the church modes. In only one other composition has Alain used a choral--as the last movement of the Suite.

Alain's Suite, Op. 50 (I, 1), which won him a first prize in a competition sponsored by the "Amis de l'Orgue" when he was only twenty-five, is a masterly piece of writing.

The first movement which Alain calls "Introduction and Variations" is a most complex structure whose various parts are related only through a simple melodic idea heard first as the "head" of the opening theme of the "Introduction": a progression down a second and then up a third. From this as a beginning Alain contrives one theme for the "Introduction,"

three others for the "Variations." The "Introduction" and each of the variations fall roughly into an A B A form, but the first variation is recalled between the second and third variations and again (with a brief extension) after the third variation to conclude the movement. Since each variation has its own "key," its own meter, its own theme, and its own style, the "Variations" appear to be cast in Rondo form.

Andantino

The image shows a handwritten musical score for the "Introduction" of a Suite by Alain. The score is written on two systems of three staves each. The first system shows a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The music begins with a "Pos." (Positivo) marking and ends with a "Rec." (Recitativo) marking. The second system continues the piece, also starting with a "Pos." marking. The notation includes various rhythmic values, accidentals, and dynamic markings.

Fig. 13--Alain, Suite, "Introduction," measures 1-2

The "Introduction," which is shown in the example above, begins with a one-measure (12/8) phrase consisting of a jagged melodic line harmonized by twelve inverted triads in close position; this phrase closes with C \sharp harmonized as the chord of C \sharp major in first inversion. The immediate repetition of this theme shows the final tone written enharmonically and harmonized with the chord of B b minor; the pedals now appear for the first time to take the root of the triad and mark the close of the "period" and section A. This section is now repeated sequentially a major third lower (A'). A new section (B) is similar in style but shows a different melodic contour. After a one-measure link this is followed by a return of A.

Eight measures (12/8, 6/8) of transition show similar chord structures (in groups of seven, then six, then three) in quarter-note values (the last group of three chords is in half-notes). The "Introduction" is thus linked rhythmically with the first "Variation" whose melody moves in quarters.

Handwritten musical score for three staves. The top staff is marked "Andantino" and contains a jagged melodic line with notes and rests. The middle staff contains a series of chords, with the instruction "(Rec. Dulciane B on gambe fine)" written across it. The bottom staff contains a few notes, with the instruction "(Tr. Rec. solo)" written above it.

Fig. 14--Alain, Suite, "Variations," measures 1-3

As shown in the figure above, the "head" of the theme of the "Introduction" now returns as the opening notes of the theme of the first variation. This same formal device of repetition, contrast, and return is used for this first variation.

The theme of the second variation again begins with the "head" of the "Introduction" theme, and the accompanying voice, in triplets, is a variation on this new theme. The "motive" of the accompaniment is repeated in each measure of this variation in the manner of an ostinato. In section A the material is heard in A-flat; the B section develops this material at a higher pitch level, left hand and pedals showing triad formations like those of the "Introduction." Section A then returns. Following this, a two-measure bridge shows a melody over a sustained chord in four voices; this melody starts rhythmically with the triplets heard throughout this second variation, and its first notes trace melodically the "head" of the theme of the "Introduction." As the sustained chord releases, the triplet rhythm is heard augmented to quarter-note values for the opening chords of the first variation, which now returns for a full statement.

The third variation introduces still another theme related to that of the "Introduction" by its "head" only. This is a theme which moves in an upward direction. At first it is stated alone in the pedals, then in the manuals an octave higher; at the close of this second statement two pairs of tones a sixth apart are added to each other one by one to

form a rich, widely-spaced chord. The upper tone of the first sixth continues melodically with a brief eighth-note figure (within the chord); after a sequential statement of this "period" one-half step lower, the new motive (leap of a sixth followed by eighth-notes) now becomes the theme of section B. Several statements on various pitches (with the leap changing from a sixth, to a fifth, to a fourth, and finally to a third) and alternating between manuals and pedals, moves into a long development marked "molto crescendo e accelerando" and constantly ascending (above a pedal-point on F⁴) until it comes to rest on a dissonant chord (D, E, F#, B^b, D^b) above the high F⁴ in the pedals. Section A now returns, but in the form of a very free inversion. The ascending melody now descends and the chord is formed from the upper tones downwards into the pedals. A few quiet transitional chords lead to the final return of the first variation with which the first movement of the Suite now closes.

The "Scherzo" of the Suite shows two contrasting themes presented and developed alternately. In their first presentations these themes differ from each other not only in mood, in tempo, and in style but also in tonal color (registration) and in general pitch area.

The first theme marked "Andante--senza rigore" is registered for a single flute each on Choir and Swell; the pedals are not used, and for the sixteen measures of this first section the music lies mainly in the two-line octave.

On the Choir (above and below a D# sustained on the Swell) a four-beat motive for the right hand opens out from a unison D# to an open fifth, as shown in the figure below:

Andante
Senza rigore

Pos. Flûte 8

Rec. Flûte 8

Fig. 15--Alain, Suite, "Scherzo," measures 1-4

This motive is first repeated and then altered slightly to pause on a minor sixth which now holds while the motive is imitated at the unison by the left-hand on the Swell. In its turn the left-hand sustains (a second inversion triad) while

the right-hand presents the theme on the Choir a fifth higher than at first; a fourth statement, now on the Swell and at the new pitch, shortens each motive by one beat (3/4 replacing 4/4). A fifth statement on the Choir at the original pitch omits the repetition of the first motive, and the final statement on the Swell states only the third motive. Alain registers this A section for two manuals, for it could not be played on one; the two voices overlap, producing gently dissonant combinations.

The second theme calls for heavier, "spiked" registration (Bourdon 8', Prestant, Nazard, Octavin, Larigot), employs pedals, and begins in the region around middle C, gradually working higher as it progresses. This theme is shown below:

Fig. 16--Alain, Suite, "Scherzo," measures 17-18

Marked "Allegro pesante," this theme shows the phrasing with some staccato which one is apt to associate with a scherzo

for organ. A two-measure motive (4/4), played on the Choir, is developed for eight measures, then shifted to the Great for six measures, after which it is interrupted by two measures in 5/4 meter. Here the manuals show a new motive (related in its phrasing to theme two); it is marked to be played "pp" above an angular theme in the pedals played mezzo-forte.

Fig. 17--Alain, Suite, "Scherzo," measures 31-32

At measure 41 a curious ostinato figure sets in and becomes the accompaniment to theme one played on a "Clarinette ou Voix hum. sans tremblant," augmented, and in the bass clef (an eleventh below its original pitch). The example is shown below:

Handwritten musical score for three staves. The top staff is labeled "Tercio" and contains a few notes with a fermata. The middle staff is labeled "Pos. Bourd. 8 solo" and contains a continuous eighth-note melody. The bottom staff is labeled "Flûte B solo" and contains a continuous eighth-note melody. A bracket above the top staff indicates "Clarinete ou Voix hum. Sans tremblant".

Fig. 18--Alain, Suite, "Scherzo," measures 41-43

The various rhythms, the various melodic outlines, and the phrasings just described are now intermingled, appearing in a wide assortment of combinations and permutations as the music progresses. The motive of Fig. 17 is given considerable attention and expanded occasionally to fill a measure or $7/4$. Motive two (Fig. 16) appears in augmentation; shorn of its phrasing, it adapts the legato of motive one. The last 21 measures of the "Scherzo" recall the ostinato (shown in Fig. 18 in the tenor) to be played by the pedals. Above this, theme one returns doubly augmented and in a four-part harmonization to be played on a "Celeste."

The "Choral" with which the Suite closes presents a simple four-part hymn-tune ($3/2$) of three phrases (five measures, six measures, five measures).

The first phrase is constructed over a bass line which is composed of whole and half-notes in alternation; in the second phrase the bass reverses this rhythm. Whether Alain was thinking in such terms, or not, these are the rhythms of the first and second mediaeval rhythmic modes; the harmonies of the first phrase are also somewhat modal, as shown below:

Sans rigueur de mouvement

Fig. 19--Alain, Suite, "Choral," measures 1-6

In the next phrases the harmonies become increasingly chromatic and "modern." A middle section now develops bits of these phrases, although it is the rhythm of a measure or the general contour of a turn of the melody that is reflected here; neither the identical phrases nor the identical chords of the opening of the "Choral" are employed. Much chromaticism and some of Alain's favorite inverted triads in parallel motion are worked into inner parts. Registrations vary from soft to loud, and

finally the hymn-tune returns in a massive six-part setting involving some double-peddaling and registered for full organ. A twelve-measure passage for pedals alone leads to a final tonic triad (ten voices) curiously registered for Swell organ "tutti, boîte express. fermée." This is a composition of moderate difficulty but tremendous effect, in true "organ style."

In the first of the Deux Danses à Agni Vavishta, Op. 52 (II, 15), Alain appears to be trying his hand at polytonal writing. Set in 3/4 meter and in ternary form, the work begins with the accompaniment (left hand on the Choir, registered "Bourdon 8'") consisting of an open fifth on the tonic of A^b (quarter-note marked staccato) followed by another open fifth on the dominant (half-note); this motive is repeated in the form of an ostinato throughout section A (and the repetition of section A). The melody begins with a two-measure phrase moving within the compass of a fourth. This phrase occurs many times during the short composition; in its first presentation it appears in the key of B minor (?).

It is an interesting feature of this work that both melody and accompaniment leave one uncertain as to their modality. The melody employs exclusively tones common to both a major mode and its relative minor; the accompanying chords do not employ the third of the scale, thus leaving to the ear the subjective choice between a major key and its homotonic minor.

The first phrase is repeated once exactly, then appears with slight rhythmic and melodic alterations to complete section A. The repetition of A shows these phrases again altered slightly and (after the first statement of phrase one) in canon at the diminished fifth above: the Comes in the key of F minor, the Dux still in B minor. This example is shown below:

The musical score consists of two systems, each with three staves. The top system contains measures 11 through 15. The first staff of the top system is marked 'a Tempo' and contains a melodic line with various rhythmic values and accidentals. The second and third staves of the top system provide harmonic accompaniment with chords and single notes. The bottom system also contains measures 11 through 15, with the first staff showing a melodic line and the second and third staves showing accompaniment. The notation is handwritten and includes clefs, time signatures, notes, rests, and accidentals.

Fig. 20--Alain, Deux Danses à Agni Vavishta (1),
measures 11-15.

Once the canon has begun, the treble measures close alternately with the dissonances of the diminished octave and the minor second. Alain may have believed these to be characteristic intervals of Oriental music.

The middle section, B, "Un peu plus lent" and only four measures long, serves as a contrast to the preceding section; its two-measure phrase repeats exactly. The phrase has a certain melodic resemblance to the beginning of section A, but the note-values are longer, the second measure showing two dotted quarters above the 3/4 meter of the lower voices. The pedal now assists rhythmically in the accompaniment which still features wide intervals, though now presenting their tones individually from highest to lowest and sustaining each as shown in the following figure:

Fig. 21--Alain, Deux Danses à Agni Vavishta (I), measures 21-22.

On the return of section A in measure 25, the tonalities are a minor third higher, the melody being placed a major sixth lower (with D as tonic), the accompaniment being written enharmonically with tonic B (instead of C^b). The canonic voice (at the diminished fifth above, as before) appears at once and is continued to the end except during measures 30-38. Measures 30-31 show three voices sounding the theme simultaneously in parallel augmented fourths and major sevenths (accompaniment omitted). Following this come two measures which show a more complex version of the polytonality of the opening section.

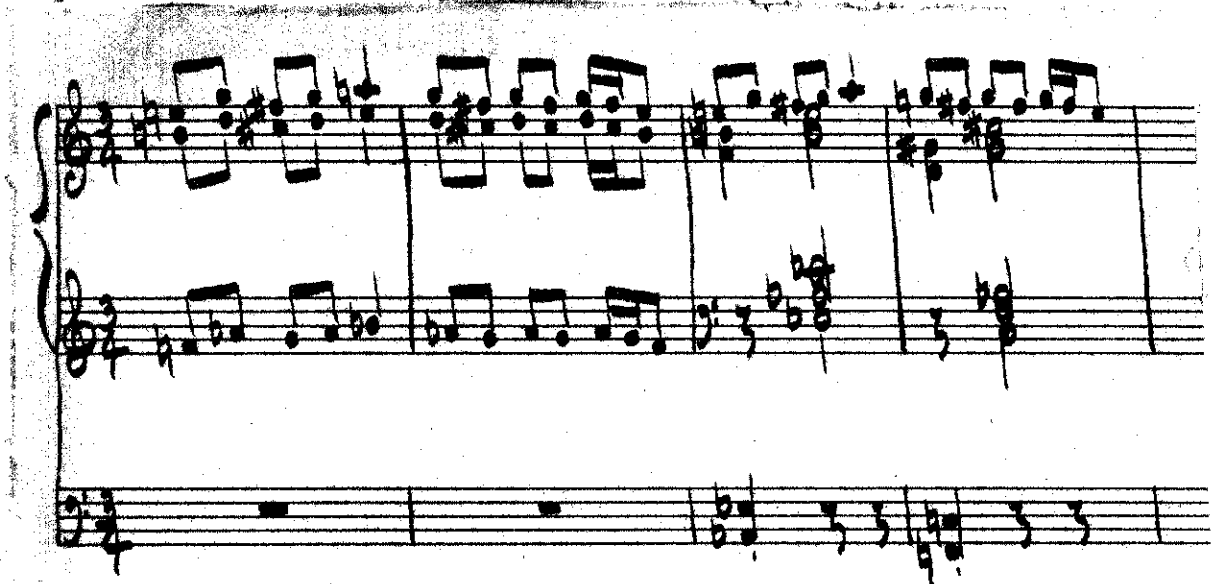


Fig. 22--Alain, Deux Danses à Agni Vavishta (1), measures 30-33.

At measure 36 the accompaniment resumes the identical open fifths heard at the beginning of the composition while the melody (also at its original pitch) now appears doubled at the fourth above for three measures. As the doubling ceases, the lower melody continues and canon at the diminished fifth

above is heard once more. At measure 42 the canonical voices are inverted: the upper voice, remaining at the same pitch level as in the preceding measures, now becomes the lower voice; what has been the lower voice is now transposed an octave higher to become the upper voice. A final (partial) entry of the theme in parallel thirds lengthens some of its tones and fills two measures. The final chord sustains its highest tone to become a bridge to the second dance.

The second of the two Danses à Agni Vavishta, Op. 52 (II, 17), with its development of several motives and its chromaticism stands in nice contrast to the first dance with its repetition of one motive and its polytonality. The opening movement is marked "Pas vite." The first motive appears in the first two measures (2/4, 3/4); the brief melodic phrase is given out in parallel thirds above a rhythmic bass line. This motive is now twice repeated. On the first repetition the motive appears in parallel triads in root position; the second repetition shows parallel seventh chords (in root position).

Section B begins in measure seven and consists of four statements of a new theme (twice at one pitch, twice a step lower). This two-measure motive consists of a rhythmical figure in the upper voice which begins and ends in the middle of a measure. It has an accompaniment in parallel inverted triads grouped in pairs of which the first chord is an anacrusis. The notation shows this phrasing, and the notes are "beamed" across the bar-lines. See the following example:

Pas vite

GO. Fonds B^o

Red: 16^e et B^o doux, Tir. GO.

Plus animée

Pos. Fonds B

Fig. 23--Alain, Deux Danses à Agni Vavishta (2),
measures 1-8.

The preceding example has shown the first theme and the beginning of the second theme. At measure 14 section A returns but at a pitch a step lower than in its original statement. A third motive "un peu plus animé" appears in measure 20 (section C) above an accompaniment (now in parallel fourths) with the rhythm of the accompaniment of section B. Four measures of interlude intervene before section C appears again, a diminished third lower than in its original appearance. Another interlude, extended by an unrelated motive in parallel tri-tones and ninths in quarter- and eighth-note triplets (repeated to fill three measures), leads to another return of section A. In this second return the upper voices appear an octave higher than in the first return of section A; the accompaniment, a minor third higher. Another interlude showing parallel motion, reminiscent of the interlude just heard, leads to a development of the motive of section C. Another interlude of four measures precedes the "plus lent" close (section A). The phrase of measures 1-2 is repeated several times while an added part for the pedals moves chromatically back and forth (G^{\sharp} , G^{\flat}), finally coming to rest on a pedal-point E^b . Two measures after the pedal-point is reached, the parallel thirds of the melody stop their motion and sustain; then the motion of the rhythmical accompaniment comes to rest. At the close one hears a chord reading from bass upwards: A^{\sharp} , E^b , B^{\sharp} , D^{\sharp} .

The Intermezzo, Op. 63 bis (II, 24), is the only piece in the Leduc publication known to be a transcription for organ. (Possibly Monodie is a transcription of the second movement of the Suite Monodique, which Gavoty states was transcribed for organ.) The transcription for the organ was, however, made by the composer himself. The original work was composed for a bassoon and two pianos, and remains unpublished; it was therefore not available for comparison. The fact that this work was not originally conceived for the organ accounts for various types of difficulties possibly encountered here. The rhythm of "two-against-three" in the opening section may have been divided between the two pianos. The figures of section B, with their arpeggiated accompaniment, would surely be more effective on a piano than on an organ. The pedal part of section A (which returns again following section B) cannot be performed, as Alain transcribed it, without the aid of "divided stops" or some mechanism which will permit the division of pedal organ into two "halves" (the lowest twelve notes of the pedal keyboard, up to center C--and those from center C up). The initial registration and first few measures of the pedal theme follow:

Solo: Gambe douce
 Pos: Cor de nuit, Fl. d. 4
 GO: Flûte harm.
 Ped: 16, 8 pour l'8ve grave (12 notes)
 + au début: Fl. 4 pour la partie aigue,
 puis Fl. 4 sur toute l'étendue à partir
 de la 15^e mesure.

The image shows two systems of musical notation. Each system consists of three staves. The top two staves of each system form a grand staff, with a treble clef on the upper staff and a bass clef on the lower staff. The third staff in each system is a separate staff for the flute solo, with a treble clef. The first system is labeled "Fl. 4 Solo". The music is written in a key with two flats (B-flat and E-flat) and a common time signature (C). The notation includes many sixteenth notes, rests, and slurs, indicating a complex rhythmic texture. The bottom staff of each system shows a sustained pedal-point in the bass register.

Fig. 24--Alain, Intermezzo, measures 2-5

At measure 14, the flute solo is placed below the pedal-point which has sounded from the beginning, and in order that it can be heard Alain directs that the 16' and 8' stops be withdrawn and that the 4' Flute suffice for both pedal-point and solo.

-16° et 8°
+ Fl. 4 entière

Fig. 25--Alain, Intermezzo, measures 14-15

At measure 30 the pedals are treated again as shown in Fig. 24 above, but the solo voice is registered for "Sesquialtera p. ai." Alain introduces this "thema" again in measure 94 and again registers it for "Fl. 4."

As might be expected in Trois Danses, Op. 81 (I, 14), the element of rhythm is predominant. In the first dance, "Joies," two quite different rhythmical patterns are presented separately and towards the end of the movement are combined.

The first theme, marked "Andante," which serves as an "introduction," appears in the treble and is carefully registered by the composer for reed stops suited to its "fanfare" nature. The theme consists of two motives and is repeated immediately. On its first appearance the first motive is played on a "Cromorne 8'"; the second motive is heard on an

"Hautbois 8." On the repetition the first motive is registered for "Clarinette 4, Cromorne 8, Cor Anglais 16" while the second motive answers with "Quintaton 16, Voix humaine 8, Dulciane 4."

Fig. 26--Alain, Trois Danses, "Joies," measures 1-4

After these eight measures the left hand and pedals give out the second theme "Allegro" ($\text{♩} = 120$) in 18/8 meter, a theme which has a gay and exciting rhythmic pattern, and which appears repeatedly from now on.

Fig. 27--Alain, Trois Danses, "Joies," measure 9

This theme is treated as an ostinato, in the fifth measure of which the right hand joins in on "Clarinettes 4, Cromorne 8 and Cor Anglais 16" (stops heard in the first theme); the notation here shows the melody in only two ranges (two octaves apart), but the total registration will sound the melody in six different octaves at once.

Left hand and pedals now proceed alone for three more measures, after which the hands, an octave apart, take the motive in parallel thirds. Alternately, one hears the rhythmic pattern in the left hand and pedals and then in the right hand, now in inverted triads above a pedal line showing the ostinato rhythm in a new melodic contour, a new treatment developed for several measures.

Fig. 28--Alain, Trois Danses, "Joies," measures 23-24

At measure 36 a rhythmic variant of the introductory theme appears, but at measure 45 the rhythm of theme two

returns and is subjected to considerable harmonic and melodic development. At measure 58 the two rhythms are altered sufficiently to make their combination possible.

Très en dehors: Tromp. B

G.O.

Rec: (Archets 8. 4. boîte fermée)

Fig. 29--Alain, Trois Danses, "Joies," measures 58-59

From now on the texture thickens until each theme is finally presented in parallel inverted triads and the pedals move in octaves.

G.O. + les fonds f

G.O.

Fig. 30--Alain, Trois Danses, "Joies," measures 68-69

At measure 78 the left hand alone presents its parallel triads; after two measures only parallel sixths are heard, and in measure 82 the rhythm is represented by a single voice. In measure 83 a new rhythm is formed and in measure 85 a rhythmic variant of the "second theme" appears as a melody above which a sinuous chromatic line presents seven sixteenths to be performed during three eighths in the left hand.

Rec. Flûtes 8 et 4.
molto legato

ajouter progressivement tous les jeux du Réc.

staccato sempre
ma portando

Fig. 31--Alain, Trois Danses, "Joies," measures 85-86

(GO Tutti)

Pos. Tutti + Cap. Rec. au Pos.

(GO Tutti)

Fig. 32--Alain, Trois Danses, "Joies," measures 95-98

At measure 95, shown above, further rhythmic complexities involving reminders of the chords of the introduction and the syncopations of theme two appear and finally climax in a dissonant effect resembling a "triple trill."

A sudden return to the "Tempo du début" brings an echo of part of theme one; several more quiet measures show sustained chords supporting a brief oboe solo, and the pedals then answer with a suggestion of the rhythms of theme two to close this amazing "dance of joy."

The second of the Trois Danses Alain calls "Deuils"; a superscription shows that it was written "Pour honorer une mémoire heroïque." In a footnote at the close of the work Alain states that "This second dance can be played alone, without the others, under the title 'Danse funèbre pour honorer une mémoire heroïque.'" Again we see Alain sounding new depths in his approach to composition, and, here, to rhythm in particular. Broadly speaking, the "form" is simple. A theme is stated some thirty times somewhat in the manner of a Passacaglia or Chaconne. It is interrupted briefly after the sixth and twenty-fourth statements by a second theme in contrasting style and meter (measures in 10/8, 9/8, and 6/8) which is finally developed after the thirtieth statement of theme one. The work closes with an unbarred passage, unrelated to either theme, which is heard "pp" on the manuals in simple octaves.

Stated thus, the work would sound simple enough. Yet the type of "variation" applied to his theme by Alain is highly original and quite new in many respects. A detailed description would require an entire chapter; so, only a few of Alain's new ideas will be described.

His theme (stated in the pedals) fills six measures, the first, third, and fifth of which show characteristic rhythms which recur in the second, fourth, and sixth measures. Certain tones of the melody are marked with a short horizontal line which Alain says "indicates a slight lengthening of the duration." In organ-playing such a subtle stressing of a tone takes the place of a dynamic accent in piano-playing. In the second statement of the theme, again in the pedals, these marks occur on other notes than those marked in the first statement. As is usual with Alain, his "tonalities" are his own; the theme appears first above a pedal-point on F held over from the first dance where it was the fifth of the chord of B^b minor. In the theme of "Deuils" first the tone F, then A[#], then C is stressed; these are the notes of the tonic triad in F major and the new key signature shows one flat. However, with the presence of G^b in measure one and D^b in measure two, one hears the opening measures as if in B^b minor. The theme of "Deuils" follows:

Adagio

Gambe, Voix céleste

16. 8 *mf* Tir. Gambe, Céleste

16. 32 *sol*

Fig. 33--Alain, Trois Danses, "Deuils," measures 1-7

Already in the second statement of the theme one finds slight alterations; in addition to the change of stress (already mentioned) measure four shows a "smoothing out" of the syncopated rhythm found there in the opening statement.

In the third statement the pedal-point is dropped and the parallel movement between manual voices and the pedal theme which is to become the outstanding feature of this dance begins

with the theme duplicated at the tenth above, as shown in the following example:

The musical score is written for piano and consists of two systems. The first system is marked '(Céleste)' and 'ha pédale prédominante'. The second system is marked 'Sens'. The music features parallel motion in both hands, with the upper hand playing a melody and the lower hand playing a supporting accompaniment.

Fig. 34--Alain, Trois Danses, "Deuils," measures 14-19

The subtlety shown in Alain's treatment of "parallelism" here is a characteristic which runs through all his writing where, indeed, parallel motion abounds. The first three intervals are exactly parallel major thirds (tenths); then, instead of using the melodic augmented second which appears in the lower

voice in the upper as well, he alters his upper part slightly to produce several harmonic minor seconds before finally introducing the melodic augmented second in the upper voice. Now he writes five major thirds and then, instead of using the major second shown in the lower voice, he writes a chromatic half-step in the upper voice, resulting in a harmonic perfect fourth; next he replaces a half-step in the theme by a whole-step in the upper voice resulting in a diminished fifth between the voices; by such procedures he eventually increases his vertical dissonance to that of an augmented second (in the fourth measure of the theme); the middle voice now joins in the parallel movement a major sixth above the bass. Rhythmically, he alters the theme in this measure, replacing the eight sixteenths of the second and third beats by two groups of five sixteenths each; he also shortens the theme by one measure and replaces the syncopated rhythm of measure five by a single held tone. This tone shows a melodic alteration as well, for it is now E^b , not F. Above it the two upper parts spin out a difficult rhythm in which the sixteen thirty-second notes of the first two beats fall into two groups of seven and nine thirty-seconds respectively.

The fourth statement retains the new rhythms and tonal patterns of the third statement, but adds two voices in the treble, which move "parallel" with the theme (in the pedals). For the first two measures the soprano is in octaves with the

pedal theme, the alto in perfect fifths; but in measure three the soprano shifts to minor ninths, the alto to perfect fourths.

These various types of changes in his theme are typical of what Alain continues to do in an ever-changing variety.

Variation five, for example, omits measure four, and closes on G; the theme is thus shortened to four measures in the pedals, although the upper voices continue through the fifth measure while the pedals hold G.

Variation six is taken by the manuals (at first in three parts, then in four) while the pedals sustain the G as a pedal-point; the theme is still only four measures long, but omits measures five and six (of the original theme) instead of measure four.

Variation seven is given to pedals solo; the theme is transposed up a whole tone for the first four measures, but F reappears in measures five and six; in variation eight a complete statement of the original theme is shown but beginning and ending on G.

New material now intervenes (above this G sustained as a pedal-point for two measures of 10/8, one of 9/8, one of 6/8, and again two of 10/8). At measure 55 a new motive with a 6/8 rhythm which is quite normal by nineteenth-century standards is set up and in measure 57 combined with the main theme. The theme now appears altered more than ever: rhythms belonging to measures 3 and 4 of the original statement are introduced at once, and the theme is so altered rhythmically that the full

melodic contour of its first four measures is compressed into three measures of 6/8 meter; whereas the original statement was contained within the compass of a fifth, here the compass is expanded to a major sixth; the theme begins and ends on A.

+ Fonds B. 4 f
Tr. 60.

Fig. 35--Alain, Trois Danses, "Deuils," measures 57-60

The statement following appears a major sixth higher, retaining at first the rhythms of the preceding statement, but altering these towards the end, and closing on B, the fifth below.

From measure 64 the theme is reduced to two measures of 4/4 meter and appears in five voices in parallel motion "molto scherzando"; it reappears in this abbreviated form seven more times, each time differing from the last in some particular (either in rhythm, in melody, or in general pitch level). At measure 80 an interlude of a measure and a half intervenes; six more statements, another break of a measure and a half, three statements, an interlude of one measure of 6/4, bring us to the twenty-eighth and twenty-ninth statements.

Handwritten musical score for five voices in parallel motion, 4/4 meter. The score is written on five staves, with the first two staves grouped by a brace on the left. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 4/4 time signature. The music consists of a series of rhythmic patterns and melodic lines, with various accidentals (sharps, flats, naturals) and dynamic markings. A handwritten annotation "GO. + Anches 16 partant" is written above the second staff, and "GO!" is written above the third staff. The score is divided into measures by vertical bar lines, and some measures contain multiple notes, suggesting a complex rhythmic structure.

The image shows a handwritten musical score for three staves, measures 101-108. The top staff is marked 'Semez' and the middle staff is marked 'Pos.'. A bracket under the bottom staff is labeled '-Tit. GO et Pos.'.

Fig. 36--Alain, Trois Danses, "Deuils," measures 101-108

These (in six voices and with very full registration, even Great 16' reeds) bring back more and more of the rhythm, of the opening statement, though with different barrings.

The final statement softens the registration somewhat and reduces the number of voices to three (as usual, in "free" parallel motion) above a pedal-point on F. The development of this main theme has now concluded, and the music of the interludes returns for its development. The dance closes with a recitative (unbarred) in octaves ("pp") on the manuals. The final tone is followed by a single tone, F, on the pedals--the same tone with which this dance began and with which the third dance will open.

The concluding dance, "Luttés," need not be described in detail, for Alain uses methods similar to those employed in

the other dances. After some introductory measures Alain's main theme is announced on "Bourdon 8, Doublette, Larigot seuls." Although its melodic contour differs, it has the same rhythmic pattern as does the main theme of "Joies."



Fig. 37--Alain, Trois Danses, "Luttés," measure 11

At measure 22 a bass-line, consisting rhythmically of six dotted-quarters, confirms the actual identity of a measure of Alain's 18/8 with six measures of 3/8. This bass line develops at measure 24 into a perfect rhythmical ostinato and also (making allowance for occasional shift in pitch location) a melodic ostinato for some 14 bars. Following this section the second theme of "Joies" appears in the left hand in three voices in parallel motion (a mixture of first and second inversion triads); the right hand recalls a variant of the first theme of "Joies." From measure 38 to measure 49 two short measures of chords in syncopated rhythms drawn from "Deuils"

alternate with sections of the material from "Joies" just described.

Entrainement rapide

GO. Rec.

Tir. G.O.

Lourdement Pbs. Rec.

Fig. 38--Alain, Trois Danses, "Luttes," measures 38-40

From measure 50 to measure 62 in a section played "fff" and marked "Brutalement," the syncopated rhythms of "Deuils" are formed into a motive occupying one measure in 3/2. Parallel motion in seven voices increased later to nine parts presents

this motive sequentially many times. For the first part of this section this rhythmic motive tends upwards, and the texture thickens; during the second part of the section its direction is downwards, and voices gradually drop out until the writing is in only four parallel voices. The following figure shows the last statement of the motive in ascending form and the first in descending form.



Fig. 39--Alain, Trois Danses, "Luttes," measures 53-54

A four-measure phrase unrelated thematically to what has preceded brings this dance and the Suite to a close.

CHAPTER IV

SUMMARY AND CONCLUSION

This study of Jehan Alain's compositions for the organ has been by no means exhaustive; however, by learning something about his short life, his musical training, the influences which shaped him and the "ambiance" in which certain of his compositions for the organ were written, and too, by an analysis in some detail of a few of his works, one may obtain a deeper insight into Alain as a composer.

Alain's music may be considered by many to be rather complex, but it is the individuality of Alain speaking through his music that is noteworthy. Dufourcq and Gavoty have both said that harmony and form mattered little to Alain; they agree generally, as do others, that rhythm--"movement"--is the outstanding quality of Alain's style. It is unfamiliarity with the general style of Alain's works that makes the listener feel at sea in his attempt to understand the personal feeling that Alain is trying to convey in musical terms.

His melodic and harmonic progressions are unorthodox. His melodies, except those he borrows from plainchant or writes in imitation of it, are distinctly original. Gregorian chant, which has been associated with the Church for many centuries, has become rooted in the theory and practice of French musical composition, especially in that of the French composers for organ.

This ecclesiastical melody is modal; inserted into Alain's compositions it still remains modal, even though the other parts may form harmony or counterpoint, conventional, or "modern," according to Alain's need.

The employment of plain chant by Alain is not in itself an innovation; other modern French organ composers, aware of the dignity lent the Gregorian melodies by the Church with which they have been associated have sought the aid of the chant in contriving music in a number of different moods calculated to develop further the religious ideals already implanted in the minds and hearts of their listeners. The depth and sincerity of Alain's own piety and faith speak out clearly and strongly in his sacred compositions, and in this respect these works remind one of those of another great composer for the organ, César Franck.

In his organ works, as has already been shown, Alain uses a Gregorian melody just as it stands in the Liber Usualis, or he uses the chant as a model for a melody of his own devising. Dufourcq comments that

aujourd'hui, c'est le neume qui pénètre la mesure et s'y déploie de telle manière qu'il la pourra faire éclater, créant ces rythmes libres qui sont à la source de toute nouvelle musique d'orgue grégorienne.¹

It was also mentioned above that, in the training of French organists, emphasis is placed on ability to improvise; having developed this ability, the organist-composer will from time

¹Dufourcq, op. cit., p. 214.

to time produce a composition that is in the style of an improvisation; for this, no better basis could be found than the plain chant.

The rôle of the grand-orgue during the service consists solely of the playing of improvisations by the organist--which improvisations are inspired directly by the plain chant of the office which is taking place--and during these improvisations the organist can freely express, develop and pass comment on the incomparable depth of beauty of the immortal melodies of the Gregorian plain chant.²

Some of Alain's original melodies reflect his traditional training; others show the influence of contemporary movements in the field of musical composition. Alain wrote in his Carnet, "le thème est à la pièce musicale ce que l'âme est aux pensées,"³ and each melody which he created--some of them quite extended, others amounting to no more than a "motive" - a mere breath, as it were--left its unique mark on the composition for which it was destined. It was the spirit and music of Bach--who admired the French musicians of his day--that unfolded to Alain ideas by which he profited. His melodies are cleverly designed; in many instances he has been able to construct an entire composition upon a theme which proved suitable for treatment in a variety of ways. His ingenuity is further evidenced in his use of pitch, of sudden introductions of new

²Frederick C. Mayer, "Marcel Dupré," The American Organist, November 1, 1937, p. 378.

³Gavoty, op. cit., p. 190.

rhythmic patterns, and even of unusual pitch-relationships between manuals and pedals. To Alain melody is inseparable from rhythm; where another composer, wishing to develop a melody, will think in terms of changes in the melodic contour, Alain will think in terms of rhythmic deviations as well.

Alain's departure from traditional eighteenth- and nineteenth century harmonic principles creates a new consciousness of tonal and harmonic possibilities. He does not concern himself with attempting to establish a definite key or to remain within a key center; rather, he contrives to dispel tonality; by writing not entirely within the given signature; by not relating sections closely in the manner customary when true "tonalities" are involved; by the use of parallelism in such "forbidden" intervals as fourths, fifths, or sevenths; by omission of chord-tones, or by combinations of two different chords in a vertical structure, especially at cadences; by chromatic alteration; by the use of harmonies as surprising to the ear as their notation is to the eye.

Dissonance Alain emphasizes by a liberal use of augmented intervals (fourths, fifths, seconds, octaves), diminished intervals (especially fifths and octaves), and major intervals (seconds, sevenths, ninths, in particular). Other dissonances, such as unresolved chords, are all the more noticeable when they occur on a strong part of the measure or phrases. The pedal-point, much favored by Alain, is not a new device but in his hands it seems to take on added power and effectiveness.

Polytonality, apparently, has not appealed to Alain to such an extent that it could be considered a characteristic of his style; yet he deemed the principle interesting enough for experimentation. Spacing, range, and tone color--each has for Alain its special significance and artistic value, and he employs them with infinite care to produce contrasts or special effects. Contrapuntal devices, such as canon, stretto, and imitation, so frequent in the works of Bach and other baroque masters, have also been favored by Alain, though often clothed in modern apparel. Alain has also made use of many harmonic schemes in vogue at present.

Rhythm--"organized variety of lengths and stresses of sound"⁴--is very outstanding as a characteristic of Alain's style. So naturally does he handle it, that one may say that he has made rhythm his handmaiden, that he is its master. Whether the rhythm is simple binary or ternary, whether it is a mingling of a variety of rhythms or completely "free,"--in whatever guise, it serves as a common denominator for conveying his musical ideas. The frequent changes of meter signature found in his works, the unbarred writing, the pieces with no meter signature at all--are but reflections of his attitude towards rhythm: the rhythm must be free and thus avoid obvious pulsations and resultant rhythmical monotony.

The performer must have this idea clearly in mind in interpreting these works. In his preface to the Leduc publication

⁴Definition by Dr. Lloyd Hibberd.

of the organ works Gavoty lays particular stress on this aspect of the music and the manner in which Alain himself wished it to be played:

Sans doute faut-il distinguer entre les pièces rythmiques et les pièces mélodiques: danse ici, rêve là-bas. Mais la méditation ne requiert pas moins de vie que l'action: ainsi un Adagio peut être aussi riche de mouvement intérieur qu'un Scherzo. Ne pas s'attarder, ne pas ennuyer, teinter l'émotion de pudeur--ainsi Jehan Alain définissait-il l'interprète idéal. . . .

Une grande liberté sera non seulement tolérée mais de rigueur dans les pièces mélodiques dont l'ambition de l'auteur était "qu'on retrouvât en les jouant l'aisance souveraine de l'improvisation." . . . On se contentera de souligner certains appuis passagers, d'alanguir ici, de précipiter là, mais sans rompre jamais le fil du phrasé de véritables arrêts. . . .

Une absolue rigueur métronomique ne sera de mise que dans certaines pièces de caractère marmoréen. . . . Ailleurs, on aura le constant souci de jouer VIF. S'inspirer de la nature, penser longuement à la signification poétique ou mystique de l'oeuvre avant de l'exécuter, deviner ou retrouver le caractère du compositeur à travers sa musique, ce sont là des principes malheureusement vagues mais nécessaires. Au surplus, les seuls valables. Davantage qu'à des exploits techniques, c'est à un puissant effort de pénétration que l'oeuvre de Jehan Alain convie ses interprètes.

Although meter is designed for accenting and stressing, Alain seeks to minimize its importance as far as possible through his phrasings or through unconventional groupings within the measure. His love of phrases composed of either more or less than the conventional four measures is evident in nearly every work.

Precise tempo or pace Alain usually leaves to the performer, yet the score is not left without some indication as to what he wishes. This is usually in his native language

(French) rather than the accepted Italian, a practice also followed by other twentieth-century composers. He would prefer the performer to recapture the mood in which he composed: a word or two at the beginning or in the course of the composition he deemed sufficient; but, upon occasion, he supplies an epigraph at the beginning or at the end of a composition to illustrate further a mood or a concept. The "right" tempo must be chosen carefully and precisely. Since it is the governor of dissonance as well as consonance, it must be so timed that it causes the ear to overlook the harshness of secondary details and accept that dissonance as a "flavoring" in the mass of sound.

Among the excerpts presented in the preceding chapter one may find examples of these features of Alain's style.

In considering Alain's conception of "form" it is well to bear in mind with Hugo Leichtentritt that

Form in music may be conceived in two different aspects. First, in a general sense, a composition possesses form when it is so constructed that it is consistent with musical sensibility, containing neither a measure too much nor too little, exhibiting in all its parts the right balance and the right symmetry. In its second and more special sense, form may mean a musical structure conforming to a particular traditional type, such as a simple song, a march, waltz, polonaise, rondo, sonata or fugue.⁵

It is in the first sense defined by Leichtentritt that Alain views form. His organ works provide ample support for this judgment. Possibly Dufourcq was thinking of form in the second

⁵Hugo Leichtentritt, Musical Form, p. 3.

sense when he said of Alain: "Peu import la forme. Il s'accommode de toutes; il en crée à plaisir."⁶ It is true that each of Alain's works for the organ has an exquisite and most carefully constructed form of its own; it is equally true that few of Alain's compositions for the organ can be classified as strictly within one of the traditional musical forms. The "choral" of Alain is not a setting of a Lutheran hymn-tune for four voices in the harmonic contrapuntal style of Bach. Alain would not have set a Protestant hymn-tune any more than would César Franck, who wrote three "Chorals" for the organ. Nor does Alain's "prelude and fugue" conform strictly to its baroque prototype. Alain's "suite" is of the modern type "in which the traditional scheme of dances is replaced by a free succession of movements of different character."⁷ On the other hand, one of his works on a large scale is made up of three "dances," which were not conceived purely as pieces for organ but rather to be accompanied by actual dancing on the stage with suitable décor. The titles of these are not names of baroque dances nor even of contemporary dances but are terms denoting the moods their rhythms attempt to re-create: "joy," "sorrow," or "struggle." Alain, it seems, looked with a certain disdain on the forms of the past, and in their place created new ones in which he could find expression. Most of

⁶Dufourcq, op. cit., p. 242.

⁷Willi Apel, "Suite," Harvard Dictionary of Music.

Alain's forms are "new" but show that "inner logicity" which Carroll C. Pratt has found in the works of other composers; Pratt's observations tend further to justify Alain's point of view:

With the passage of time. . . those new forms of art which succeed in giving pleasure to an ever-increasing number of people invariably turn out to be the ones in which an inner logicity, at first concealed by unfamiliarity, may be discovered. Although the arrangement of the parts may be very complex, often anomalous and even bizarre, certainly novel and unfamiliar, yet they are held together by some principle of coherence, so that the inclusion of such forms under a principle of organic unity is very generally regarded as a justifiable extension of ancient aesthetic doctrine.⁸

In the line of registration, Alain supplies minute instructions as to the particular stops he wants used. Most of the compositions are registered for a three-manual instrument; however, some of the simpler pieces not requiring changes can be played on an organ of smaller construction. One difference between American and French organs might be pointed out here: while on American organs the Great manual is located between the Swell and the Choir, on French organs it is the lowest of the three manuals, with the Choir directly above it. Due compensation for this difference must be made when Alain's works are performed on American instruments.

For solo passages Alain appears to have a preference for the reeds. In two instances at least he calls for the Vox Humana without the tremolo; to organists who are accustomed

⁸Carroll C. Pratt, The Meaning of Music, p. 80.

never to use this stop without the tremolo, this direction may seem rather unusual. The reeds, of course, are also employed when power is required. Mutations and mixtures Alain adds to give further brilliance. The "divided" pedal, required by Alain, has already been discussed. Mention may also be made of a rather frequent employment of all three manuals simultaneously; "thumbing" of a part on a lower manual is not uncommon. Alain must have had quite a vivid imagination; this and his knowledge of the acoustical effects of combinations of colors and pitches worked together to provide registrations that are singularly characteristic.

As G. Wallace Woodworth said of the music of Bach that the style of the music, that sum total of all the qualities inherent in it, which can be perceived only through studies both historical, theoretical, and analytical,-- the style of the music, I say, makes imperious demands upon the performer. . . .

so may the same be said of a number of Alain's organ works.

* * *

At the conclusion of this study of the organ works of Jehan Alain the question arises as to Alain's position in relation to the various "schools" of composition. Is he allied with the school of impressionism or neo-classicism or pandiatonicism, or is he an individual who draws upon their techniques only whenever he wishes? On another page Dufourcq has

⁹G. Wallace Woodworth, "The Performance of Bach," Papers Read by Members of the American Musicological Society, 1937, p. 121.

said that Alain's compositions "do not resort to any system, to any school"; the examination of Alain's organ works confirms this judgment. Gavoty has asked:

Alain est-il, comme la plupart de ses contemporains, un fils spirituel de Fauré, Debussy ou Ravel? En qualité d'organiste, procède-t-il de Vierne, Dupré ou Tournemire? Peut-on le comparer à Messiaen, Honegger ou Poulenc? Je n'aperçois aucun lien, même ténu. Jehan est un superbe isolé: lui qui n'aimait pas que les autres le fussent, il a dû consentir à être seul--génie oblige.¹⁰

Perhaps it may be wisest then to state merely that he wrote "new music," that kind which Marion Bauer describes as "an attempt to escape the obvious, to avoid time-worn combinations, to elide the unnecessary, to allow the mind to supply implied detail, and to break down established boundaries not in a spirit of revolt but of exploration."¹¹

Over the centuries the organ has been a constant source of inspiration for musical composition; the effect of its music heard in the religious atmosphere for which it was intended has been immortalized by John Milton in these exquisite lines:

With antique pillars massy proof
 And storied windows richly dight,
 Casting a dim religious light;
 There let the pealing Organ blow
 To the full voiced Quire below
 In service high, and anthems clear
 As may, with sweetness, through mine ear,
 Dissolve me into ecstasies,
 And bring all Heaven before mine eyes.

--Il Penseroso (1633)

¹⁰ Gavoty, op. cit., p. 90.

¹¹ Bauer, op. cit., p. 128.

APPENDIX A

The following list of compositions for the organ by Jehan Alain is taken from the catalogue of complete works as shown by Bernard Gavoty in his book, Jehan Alain, Musicien Français, page 197 ff.

Opus	Name and kind	Year of		Publisher	Dedication
		Compo- sition	Publi- cation		
2	Berceuse sur deux notes qui cornent	1929	1942	A. Leduc	
10	Ballade en mode phrygien (orgue ou piano)	1930	1942	A. Leduc	Pour ma grand' mère
12	Lamento (piano)	1930	[1942]	[A. Leduc]	
21	Postlude pour l'office des complies	1932	1942	A. Leduc	
28	Variations sur <u>Lucis Creator</u>	1932	1942	A. Leduc	
32	Grave	1932	1942	A. Leduc	
43	Variations chorales sur <u>Sacris solemnis</u>	1933			
46	Deux préludes a) Wieder an. b) Und jetzt.	1933	1942	A. Leduc	
47	Choral Dorien et Choral Phrygien	1934	1938	Hérelle	
48	Introduction, variations, scherzo et choral	1934	1942	A. Leduc	à Madeleine Fayon

Opus	Name and kind	Year of		Publisher	Dedication
		Compo- sition	Publi- cation		
50	Le jardin suspen- du	1934	1938 et 1942	A. Leduc	à Mme. Evain
51	Première fantai- sie	1934	1942	A. Leduc	à mon frère Olivier
52	Deux danses à Agni Vavishta	1934	1942	A. Leduc	
53	Climat	1934	1942	A. Leduc	
56	Petite pièce	1934	1942	A. Leduc	
58	Prélude et fugue	1935	1942	A. Leduc	à mon maître Georges Caus- sade
62	Fantasmagorie ¹	1935			
63 bis	Transcription de l'opus 63 (orgue seul)	1935	1942	A. Leduc	à mon cher maître Marcel Dupré
73	Deuxième fantai- sie	1936	1942	A. Leduc	
78	Variations sur un thème de Clément Jannequin	1937	1938 et 1942	A. Leduc	à mon ami Pierre Segond
79	Litanies	1937	1938 et 1942	A. Leduc	à Mme. Virginie Schildge- Bianchini
81	Trois danses ² a) Joies. b) Deuils. c) Luttes	1937- 1938	1942	A. Leduc	
88	Monodie	1938	1942	A. Leduc	
93	Aria	1939	1942	A. Leduc	à Mlle. Noëlie Pierront

¹The best fragments have been used in the organ piece Litanies, op. 79 (Note of Jehan Alain).*

²These dances have been transcribed for two pianos by Olivier Alain (unpub.). The first performance of them was given by Geneviève Joy and Jehanne Raphaele, April 28, 1944, in the Salle des Agriculteurs de France. Since then, they have been orchestrated by Raymond Gallois-Montbrun. The parts for the orchestra belong to Radio-diffusion française.*

*These paragraphs in Gavoty's book are in French but are shown here in translation.

The composition Lamento (Op. 12) although shown in the catalogue as a work for "piano" appears in the publication by Leduc, L'Oeuvre d'Orgue de Jehan Alain, as Number 6 of Volume III.

Opus 63 is Intermezzo (deux pianos et basson), composed in 1935 and dedicated "à ma chère petite soeur Marie-Odile." This work does not have a publication date.

Opus 88, Monodie, is probably the transcription referred to by Gavoty in his catalogue: "Op. 54: Suite monodique (piano. Le 2^e mouvement a été transcrit par l'auteur pour orgue)." This Suite was composed in 1934 and published by Hérelle in 1935. It was dedicated to Mme. Evain.

APPENDIX B

Contents of the three publications containing organ works by Jehan Alain:

DEUX CHORALS POUR ORGUE

(Paris: H. Hérelle & Cie., 1938)

	<u>Page</u>
Choral Dorien	2
Choral Phrygien	4

TROIS PIÈCES POUR GRAND ORGUE

(Paris: Alphonse Leduc, 1939)

1. Variations sur un thème de Clément Jannequin	1
2. Le Jardin Suspendu	6
3. Litanies	10

L'OEUVRE d'ORGUE de JEHAN ALAIN

(Paris: Alphonse Leduc, 1942)

TOME I

I - Suite - Introduction et Variations	1
Scherzo	6
Choral	11
II - Trois Denses - Joies	14
Deuils	21
Luttés	27

TOME II

	<u>Page</u>
I - Variations sur un thème de Clément Jannequin	1
II - Le Jardin suspendu	6
III - Aria	10
IV - Deux Danses à Agni Vavishta	15
V - Prélude et fugue	20
VI - Intermezzo	24
VII - Litanies	31

TOME III

I - 1 ^{er} Prélude	1
II - 2 ^e Prélude	4
III - Climat	6
IV - 1 ^{er} Fantaisie	7
V - 2 ^e Fantaisie	11
VI - Lamento	17
VII - Petite Pièce	19
VIII - Monodie	21
IX - Berceuse sur deux notes qui cornent	22
X - Ballade en mode phrygien	23
XI - Grave	25
XII - Variations sur <u>Lucis Creator</u>	26
XIII - Postlude pour l'office de complies	30
XIV - Page 21 du 8 ^e Cahier de notes de Jehan Alain	32

APPENDIX C

List of Alain's organ compositions by title:

<u>Title</u>	<u>Opus</u>	<u>Publ.</u>	<u>Vol.</u>	<u>Page</u>
Aria	93	Leduc	II	10
Ballade en mode phrygien	10	Leduc	III	23
Berceuse sur deux notes qui cornent	2	Leduc	III	22
Climat	53	Leduc	III	6
Choral Dorien	47	Herelle		2
Choral Phrygien	47	Herelle		4
Choral, <u>see</u> Suite				
Deuils, <u>see</u> Trois Danses				
Deux Danses à Agni Vavishta	52	Leduc	II	15
Fantaisie, 1 ^{er}	51	Leduc	III	7
Fantaisie, 2 ^e	73	Leduc	III	11
Grave	32	Leduc	III	25
Intermezzo	63 bis	Leduc	II	24
Introduction et Variations, <u>see</u> Suite				
Jardin Suspendu, Le	50	Leduc	II	6
	50	"	3 Pieces	6
Joies, <u>see</u> Trois Danses				
Lamento	12	Leduc	III	17
Litanies	79	Leduc	II	31
	79	"	3 Pieces	10
Lutttes, <u>see</u> Trois Danses				
Monodie	88	Leduc	III	21
Petite Pièce	56	Leduc	III	19
Postlude pour l'office de complies	21	Leduc	III	30
Prélude, 1 ^{er}	46	Leduc	III	1
Prélude, 2 ^e	46	Leduc	III	4
Prélude et fugue	58	Leduc	II	20
Scherzo, <u>see</u> Suite				
Suite: Introduction et Variations	50	Leduc	I	1
Scherzo	50	Leduc	I	6
Choral	50	Leduc	I	11
Trois Danses	81	Leduc	I	14
Variations sur <u>Lucis Creator</u>	21	Leduc	III	26
Variations sur un thème de Clément Jannequin	78	Leduc	II	1
	78	"	3 Pieces	1

APPENDIX D

Preface to the edition of Alain's piano works by Olivier Alain and Jehanne Raphaelle.

Il faut citer ici dans son intégralité la préface rédigée par Olivier Alain et Jehanne Raphaelle à l'intention des interprètes des oeuvres pianistiques de Jehan. Mais pas avant d'avoir signalé que, mis à part MM. Albert et Olivier Alain, père et frère de Jehan, qui sont évidemment les dépositaires les plus directs de cette tradition, quelques amis de Jehan la possèdent parfaitement: ce sont Mlles Jehanne Raphaële et Aline Pelliot pour les oeuvres de piano, Mlle Noëlie Pierront, Mme Denis-Poirier et M. Pierre Segond, pour les oeuvres d'orgue. Cela dit, voici le texte de la préface:

'Nous ne saurions exprimer une oeuvre d'un maître sans y faire participer notre âme. Mais cette participation ne servira la pensée du maître que si elle vise à dégager, à faire jaillir l'élément universel, permanent, de toute oeuvre d'art véritable. C'est ici que se pose la question de style.

'Le caractère essentiel du style, de l'interprétation, des oeuvres de Jehan Alain est la mobilité. Lui-même observait, dans ses pièces pour piano spécialement, un mouvement extrêmement souple. Son interprétation, à l'image de sa sensibilité, passait d'une exaltation généreuse du rythme et de la mélodie à une retenue inspirée par la pudeur du sentiment et le respect du mystère intérieur.

'La grande liberté rythmique de son style port du reste surtout sur l'expressivité mouvante de certains rapports de durée, de tel enchaînement; si l'on pouvait parler de rubato à propos d'une oeuvre aussi peu 'maniérée', il faudrait dire que celui de Jehan Alain, est un rubato 'actif.' C'est comme un organe expressif qui constamment ramène la phrase musicale ou le rythme lui-même à une fidélité plus exacte vis-à-vis du complexe d'émotions qu'ils traduisent. Il s'exerce donc aussi bien dans le sens de l'amplification et de la restriction, que dans le sens de l'accélération et de la suspension. C'est l'agent vérificateur des 'intentions' de l'artiste. Une indication métronomique ne pourrait qu'indiquer une limite à ne pas

dépasser, dans tel ou tel sens. C'est dire qu'une telle musique ne saurait être exécutée, sans gros risques d'erreurs, qu'après avoir pris connaissance de la 'tradition' d'interprétation, que possèdent les amis ou parents de Jehan Alain dont les souvenirs sont abondants et précis.

'Les mouvements sont souvent rapides, du moins ils le paraissent, par la souplesse, la vivacité des groupes. Le jeu des rythmes même les plus saccadés (voir Tarass Boulba, par exemple) est débordé, vivifié par une impulsion chaleureuse dont ces rythmes ne sont que les instruments.

'Cette musique, née au coeur d'un être extrêmement sensible et divers, ne saurait étonner par sa diversité, ses contrastes, qu'un public insuffisamment 'réceptif.' À peine pourrait-on dire qu'une préparation est nécessaire pour comprendre ou faire comprendre l'alliance de telle fantaisie pittoresque et de telle phrase d'une gravité mystérieuse.

'Le génie de Jehan Alain a pour racine le don total de soi-même. Avec la vie intérieure de son auteur il révèle des joies quasi enfantines, des rêveries profondément concentrées, ou diluées dans l'impalpable, des souffrances dont vibrent les centres nerveux, des exaltations conquérantes, ou même des pitreries qui ne trompent personne, pas même l'auteur narquois qui n'a jamais songé à tout placer sur le même plan.

'Une réceptivité exceptionnelle est exigée de l'artiste qui aborde ces oeuvres, dont la plupart ne sont pas très difficiles à jouer, mécaniquement parlant. C'est la vie même d'un homme, et d'un homme complexe, fertile en explosions éblouissantes, en retraits subtils, qu'il s'agit de ressusciter. Plus qu'une indication technique, cet avant-propos devrait être une invitation à laisser s'ouvrir les portes les plus profondes du royaume des joies et des douleurs, qu'éclairent souvent les cris frais de la jeunesse et l'arc-en-ciel railleur de la fantaisie.'*

*Gavoty, op. cit., p. 77 ff.

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