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The Organ Works of Jean Langlais

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THE ORGAN WORKS

of

JEAN LANGLAIS

by

Melvin West

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

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SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DOCTOR OF MUSICAL ARTS DEGREE

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PREFACE

This paper aims primarily to present a complete picture of the organ works of Jean Langlais (1907-) through a study of his handling of harmonic, melodic, rhythmic, and structural materials. The study seeks to discover his style and its relationship to the general contemporary musical scene, and particularly to that of the French composers for the organ. The method of approach is through an examination of his organ works in a chronological order. This method was adopted in the interest of tracing his musical language and its various facets from the beginning to the end of the relatively few years of composition for the organ (1932-1956). Though Langlais is still very much alive, he has said he intends no more compositions for the organ. This chronological approach will best enable the reader to follow and understand Langlais' musical evolution.

The examination of Langlais' individual compositions is conceived generally along the lines of traditional harmonic and formal analysis. This, however, has its limits in the discussion of a contemporary composer. Yet Langlais' heavy reliance on triadic and tonal composition makes this kind of analysis a good point of departure.

However, certain deviations from the generally accepted principles of "common practice" theory need explanation at the outset, particularly as to the terminology which I use. The first of these departures is a class of chords which Langlais uses throughout his compositional career and which I have called the

"altered dominants". That is, chords with the arrangement of a dominant (triad through thirteenth) with one or more altered tones. These chords are seldom "dominant" to the tonal center of the particular passage in which they occur. They simply use the basic spacing of a dominant chord. He uses the dominant-eleventh with the eleventh raised, the dominant-ninth with the ninth raised, the dominant-eleventh with the ninth and eleventh raised, and the diminished-seventh with the top interval augmented to a perfect fourth instead of the usual minor third of a regular diminished-seventh. The "altered dominants" often find themselves within the idiom of "popular" music, and perhaps Langlais consciously borrowed the idea from this source much as Ravel did in his G-major piano concerto where many passages obviously derive from the "popular" style made so famous by Gershwin.

Another departure from normal practices of theory is to be found in the juxtaposed-triads and the tone-clusters, both found for the first time in Langlais' works in the Symphony of 1941. By juxtaposed-triads I mean the superposition of two triads which usually do not belong to the same tonality. An example of this type of chordal device would be the combination of a D-F#-A triad with a B^b-D^b-F triad as in the opening measure of the "Choral" from the Symphony. This combination is usually effected with the two chords in question placed one on top of the other, and not with the tones of one triad interspersed with those of the other triad. This musical idea is often designated as a polychord.

Very similar in spirit is the "tone-cluster". The normal definition of this term usually designates tone grouped closely

together within an octave in "clusters", hence the name. Langlais uses this to an extent, but he also uses chords which produce nearly the same effect with the grouping of tones spread out over more than one octave. Since the spread is that large there may even at times occur a sparse doubling of certain notes. However, with the triadic aspects at a complete minimum, I have called these tone groupings "tone-clusters".

Another type of altered chord which Langlais uses is the plain triad with the fourth (above the root) raised a half-step. The chord is still heard mainly as a triad, but the altered interval provides a most striking effect. This same alteration is also effected in the dominant-seventh here and there throughout his style. This chordal device is sometimes known as "chords of addition".

Langlais often transcends the limits of a particular tonality to include modality. By this I do not mean that modality plays a secondary role to tonality. I refer to those works which are primarily tonal in the traditional sense, but which take on modal characteristics through some alteration of the scale steps. Such is the case with the frequent alteration of the fourth scale step to create a marked Lydian flavor. The Phrygian feeling is also manifest in the lowered second degree of the scale.

Often these departures are to such an extent that I have used the term "tonal center" rather than "tonality". This designates a note of centrality but allows for considerable deviation from that center.

These deviations are most apparent in what I have called the

"unrelated chordal series". By this I mean a passage which is made up primarily of aurally understandable triads, but which are not in logical tonal relationship to each other. Usually in a passage of this kind the tonal center is quite well established at the beginning and the end, but the shifting tonalities in between are very apparent. Such would be the case in the following format taken from the opening measures of the "Dialogue Sur Les Mixtures" from the Suite Brève (1947): C-E-G to G#-B-D# to F-A-C to G#-B-D# to C-E-G. Obviously the G#-minor triad has little relation to the C tonality around it. Yet the chords are all easily heard as triads in their individual context.

Another interesting musical idea that Langlais uses is the "contracting or augmenting" sixths and thirds as I have named them. This involves a stationary musical line (say an F with a half-note value) with a D-natural a minor third below on the first quarter moving to a D^b on the last quarter. The aural result is often a change from a minor feeling to a major feeling. The same pattern is used for sixths as well as the thirds. The process may be reversed with the D^b moving to the D-natural or with the bottom interval remaining stationary while the top line moves. The sixths are particularly interesting since they usually provide the framework for interior notes, thus making a complete chord that undergoes a change.

Other terms have been used throughout the course of this study which need no amplification - such as polytonality, atonality, bitonality, mediant relationships, cantus firmus, syncopation, Impressionism, and others. The study is approached in a detailed

manner at the risk of becoming very tedious. However, it is the intent of the paper to give as accurate an account of Langlais' musical development as possible.

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CHAPTER ONE

Biography

February 15, 1907, was the birthday of one of the foremost organ composers of the twentieth century, Jean Langlais. The town favored with his birth was La Fontenelle, Ille-et-Vilaine, France. His parents were modest Breton laborers, his mother a dressmaker, and his father a mason.

Langlais lost his sight at the age of two years. When he was ten he was sent to Paris where he entered the national "Institution des Jeunes Aveugles de Paris" (Institution for Young Blind People). This was the school where Louis Braille was a pupil. Langlais' main music teacher was the famous blind organist, André Marchal. Here at this school he studied piano, violin, organ, harmony, counterpoint, fugue, and composition.

In 1927 Langlais entered Marcel Dupré's organ class at the Paris Conservatory. At the Conservatory he made the acquaintance of the now eminent Olivier Messiaen who has worked closely with him through the years. It was while Langlais was still a student at the Conservatory in 1930 that he won the Première Prix for organ. After a year in Noel Gallon's counterpoint class, he left the Conservatory only to return in 1933 to study composition with Paul Dukas.

For Dukas, form in art could not exist as a separate entity but must be a direct outcome of the creative impulse. He felt that the form itself had absolutely no value apart from its appropriateness to the idea that it sought to express. This was

an important aspect of Dukas' teaching, and one which Langlais readily assimilated. However, Langlais already must have showed a disposition toward this goal when he came to study with Dukas, for when the latter saw Langlais' "Mors et Resurrectio" from the Trois Paraphrases Grégoriennes (1933), he said, "I have nothing to teach you except orchestration". Two other important factors in the influence of Dukas on Langlais are the severe and scrupulous self-criticism and the very sensitive and poetic artistic nature, the latter being an important trait of Langlais' creations.

During the course of Langlais' study with Dukas and with others at the Paris Conservatory he came under the influence of the Impressionists, Debussy and Ravel. As will be noted in the following discussion of his works, impressionistic ideas and methods are in marked evidence throughout his compositional career.

Since 1931 Langlais has taught organ and composition at the "Institution des Jeunes Aveugles de Paris". He also held several important church positions before 1945 when he became organist at the Basilique Sainte Clotilde. Here he claims to have one of the most beautiful instruments in the world. This church was made famous by such predecessors as César Franck, Gabriel Pierne, and Charles Tournemire. It is perhaps this close contact with the music of the church that gave the impetus to Langlais' interest in the music of the middle ages. Various factors from the use of canti firmi to parallel fourths and fifths manifest themselves through the course of his writing for the organ.

Langlais has made three trips to America and Canada for concerts. Concertizing has also taken him to Germany, Holland,

Switzerland, Belgium and England. He will be returning to America this next winter (1959) for another series of concert engagements. He says he likes America very much as he has many friends and pupils here. Another factor which he claims endears him to America is that the organ world here is very receptive to his works.

Since he does not have in Braille all the characters necessary for his work of orchestration, he dictates quite a bit to his wife. He has also had invaluable assistance from Messiaen who has read to him many details of orchestral scores.

Langlais states that he wishes to write a symphony for string orchestra and a lyrical work, and that these will be his last compositions.

CHAPTER TWO

Trois Poèmes Évangéliques

Introduction

The organ music of Jean Langlais exhibits a curious mixture of the old and the new. The majority of his organ compositions show a definite affinity to certain characteristics of medieval music to a greater or lesser degree. The open harmony and simple cadences, the linear writing, the use of Gregorian chant for subject material - these are the older sources of inspiration which he most skillfully combines with his own twentieth century harmonic idiom. His fusion of these two rather divergent elements results in compositions of exquisite and unique proportions formally and aurally.

Undoubtedly his service in the Roman Catholic Church as organist serves as the main reason for the influence of medieval music on his style. It also explains the fact that the great majority of his organ compositions are usable in, if not directly composed for, the church service.

His music follows in the tradition of French composers in its refinement, restraint, and mastery of formal elements. Regardless of size, his compositions reveal well-conceived formats and effective execution of the formal plan. For the most part his style is quite sensitive which means that the emotional element is certainly present. However, emotionalism is not the dominant factor.

He prefers to write for organ in small dimensions, combining

pieces within the framework of a suite, such as the Trois Poèmes Évangéliques, Quatre Postludes, Huit Pièces Modales, etc. These suites range from those based on a program to those united simply by function such as the Quatre Postludes. In fact, only three pieces stand outside the "suite" category, one of which is his Symphony, itself a type of suite.

It is to be noted that though Langlais is known primarily for his organ compositions, he has a significant output for many other media of musical expression. The largest of these is in the area of religious vocal music ranging from vocal solos such as the Trois Motets (1943) with orchestra or organ accompaniment and Pie Jesu (1945) with organ, two cellos and harp to compositions for eight mixed voices and organ such as his Tantum Ergo (1940). Within this area have come his very prominent settings of the mass - the Messe solennelle (1949) for four mixed voices and two organs (or orchestra), the mass for four mixed voices and organ Dans le Style Ancien (1952), the Missa "In Simplicitate" (1952) for one voice and organ (or orchestra), and the Missa "Salve Regina" (1954) for a chorus of three equal voices, unison chorus, two organs, five trombones, and three trumpets.

Next in importance of the non-organ compositions of Langlais stands his work for the orchestra and for orchestra in combination with solo instruments or voices.

Lastly is to be noted his limited interest in composing secular vocal works, chamber music and music for solo piano.

So it is that Langlais is certainly not limited in his manner of musical expression, but like several prominent composers

before him such as César Franck, he is noted primarily for his great interest and facility in writing for the organ.

As stated in the Preface, a chronological examination of his organ compositions is perhaps best in this study, as they seem to defy any other classification. Hence a commencement with his first group of organ compositions, which, incidentally, are his first for any medium. I shall treat particularly the first two suites in minute detail to show the direction and development of his craft.



The Trois Poèmes Évangéliques, perhaps his best known work for organ, was composed in 1932, the year he became organist of Notre Dame de la Croix in Paris. This was his first large church position as head organist, and it is interesting that his compositional career started at this time. He took advantage of this opportunity to implement his own ideas of contemporary church music. Together with this first work for organ he began his series of five motets for two voices and organ.

Three events in the life of Christ serve as the programmatic idea that unites this first organ suite. The story is presented through "L'Annonciation", "La Nativité", and "Les Rameaux", the latter being a strange complement of the former two events as to textual relation.

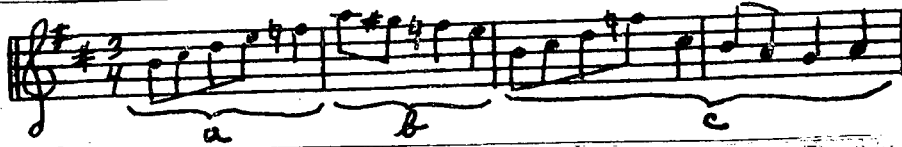
It is not surprising that Langlais would commence his composing career with a programmatic group of pieces. He began writing not long after the Romantic era had faded away and this early subjective influence on Langlais seems quite natural. This is his only organ

work with such a strong programmatic basis. There are other of his organ compositions which are influenced by the use of certain Gregorian chants, but they never take on the program aspect that this set of pieces does. In this suite Langlais gives a rather extensive verbal passage presenting the story at the beginning of each of the three pieces. He also places words such as "L'Ange", "La Vierge", "La Crèche", etc., at specific points in the music to further clarify the evolution of the story. Perhaps it was this suite that inspired the extensive La Nativité du Seigneur of Messiaen which was published three years after the appearance of Langlais' suite. Not only is the programmatic aspect similar, but the method of presenting the program is markedly the same. Both make use of a brief verbal preface for each piece to present the story and to set the mood.

The first piece, "L'Annonciation", is most interesting from a chronological point of view. It is Langlais' first organ composition, yet it points forward to his future harmonic and structural development. It is as though he knew the direction his style would eventually take, and summed it up in the prologue of his compositional career. These compositional and stylistic factors will be clarified at the conclusion of the analysis of this composition.

The use of a dominant motif is one of the most characteristic aspects of Langlais' works. He seldom extends its use beyond a single piece so as to bind together a whole suite in a cyclical manner. However, the individual pieces are very well knit by this means. "L'Annonciation" begins with a three-part motif (Ex. 1)

Ex. 1

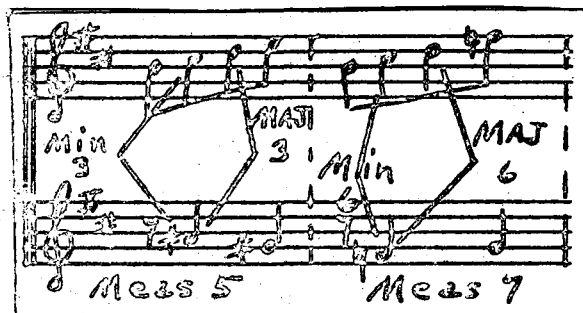


which has an odd-scale pattern mixed with a minor flavor, in this case B-minor. It is reminiscent of the influence of Messiaen who is noted for his modes of limited transposition. Langlais immediately restates this motif twice with a different counterpoint each time. This counterpoint completely negates any feeling of B-minor. However, the music does relate itself to B as a tonal center.

This brings up the matter of harmony as Langlais uses it. As is more than often the case in the subsequent works of Langlais, music relates itself to a certain tone, but the harmony seems too uncertain to claim a tonality. It proceeds from one interval to another in this instance, with a predominance of consonant intervals, but not in a way so as to give the feeling of a particular key.

Also of special interest is the manner in which he hovers between major and minor tonalities. This is created to a large degree by holding one line stationary and moving a second line from a major third or sixth to a minor third or sixth, or vice versa.

Ex. 2



(It must be noted that though the second marked interval in the first measure is notated as a diminished fourth from A \sharp to D, the aural result is nevertheless that of a major third when heard following the preceding minor third. Likewise is the minor sixth of the second measure heard as such rather than an augmented fifth when in conjunction with the following major sixth. Neither can Langlais be said to be careless in his notation for the linear logic of such passages demands such notation.) This effect he produces many times in the course of his compositions. Indeed he has done so in this first composition six times in six measures (meas. 5-10). I shall refer to this device hereafter as the "contracting or augmenting sixths or thirds".

The next two statements of the theme follow immediately, but they drop the "c" section of the theme. G \sharp becomes the tonal center. The modulation of a third, in this case from B-minor to G \sharp -minor, is probably Langlais' most used tonal relationship, as will be clearly seen throughout the analysis of his works. This use of the mediant relationship is an obvious borrowing from the ideas of the past, as it has enjoyed popularity with composers from Bach to Franck and the other contemporaries. The setting for these two statements is also contrapuntal, and, with the addition of the pedal part, Langlais uses strict canon at the octave, one count apart, between the pedal and the top voice. Counterpoint flows from the hand of Langlais whether it is strict canon, fugal writing, or simply linear composition. He further integrates this composition by using the counterpoint of the third statement as well as the "b" section of the main motif for the material of the middle voice

between the components of the canon.

The line the pedal plays lies in the upper half of the pedal range, which is still another of the earmarks of Langlais as well as of other French contemporaries. It is as though he desired to free the pedal from being relegated to the ponderous and darker tones. This is the more exaggerated by his use of no sixteen-foot stops in the pedal at this point, only an eight-foot flute. Langlais does this often by placing this more transparent texture against subsequent heavier passages using sixteen-foot registration. The result is most striking.

This statement is also interesting harmonically. The writing is still linear, but the three lines accentuate a series of triads. Here, as in the first harmonization of the theme, the implied harmony is in no particular way related to the central G# tonality. They are, however, related to each other a mediant apart, Langlais' most used tonal relationship (Ex. 3). It will also be noticed that

Ex. 3

Meas 13

EGB CBD B'DF

these triads are not in root position but predominantly second inversion with some in first inversion. This avoidance of root position helps to achieve the feeling of more evasive and trans-

parent texture in conjunction with the high tessitura of the pedal and the light registration. This type of triad relation will be seen many more times in the organ works of Jean Langlais.

The next two statements of the theme are in the tonality of F#, a modulation of a second. This modulation occurs in Langlais' work extensively enough to consider it an important part of his musical vocabulary. Hindemith is the particularly notable contemporary with a similar disposition toward modulations of a second, major or minor.

The two aforementioned statements are exact copies of the preceding two statements. Langlais then closes this first section of "L'Annonciation" by three descending statements of section "a" of the main subject. He chooses as a cadence chord a simple octave on B, approached in contrary motion. This type of cadence certainly reminds one of the same type of cadential treatment of the music of the middle ages.

The second section of the composition, "La Vierge" is markedly different from the first section. The writing is more vertically conceived, versus the horizontal texture of the first section. However, it is again difficult to establish a definite key or tonality. Four sharps is the new key signature, but the second measure departs from any resemblance to E, major or minor.

Melodically it is interesting in that the first four notes of the pedal, including the two of the anacrusis, serve as the germinating idea for this section. This is immediately echoed by the second through the fifth notes of the manuals (Ex. 4), and again to a lesser degree by the oboe melody in the left hand. The

Ex. 4

Meas 27

angularity of this oboe melody is like that of the counterpoint of the third statement in the first section. This angularity, apart from the all-pervading mystical quality of the entire work, is the only integrating factor between the two sections.

Langlais now institutes another device, the pedal playing in octaves with the top note of the chords (Ex. 4). This device will be noted with considerable frequency throughout the course of his compositions. The tertian derivation of the chords is obvious, and the seemingly confused harmonic structure seems quite simple when the chords are played individually. They are mainly chords of the seventh, ninth, etc. Indeed some simple triads are used, and again usually in second or first inversion. However, when the chords are played successively, they seem to have little relation to each other or to the supposed key. This chordal relation I refer to hereafter as the "unrelated chordal series" (Ex. 4).

Although the chords used necessarily mean more than three notes playing simultaneously, the texture of this section is principally divided into three parts - the right hand playing chords, the pedal playing an octave below the top note most of

the time, and the left hand playing this plaintive melody derived from the initial four-note motif at the first of the section.

This section shows a definite kinship with early works of Messiaen. He, as with Langlais in this passage, delighted in chords of the seventh or ninth (often only dominant sevenths), with the melody performing mostly in appoggiaturas, resolved and unresolved.

The third part, entitled "Le Coeur de la Vierge", is actually a variation, or, more specifically, a development of the first section. Parts "a" and "b" of the main theme are again used for the dominant motif. This time the tonality seems to center around G#, but this soon dissipates in the turbulence that ensues. This entire section is one of agitation as it is describing the anxiety Mary felt at the announcement of the angel. Hence the tonalities are constantly shifting.

Again, as in the first section, Langlais presents the theme twice in succession with the pedals playing in canon with the top voice one measure apart. The writing is for three lines with the middle voice the "filler". This time the middle voice is very florid, proceeding in sixteenths (Ex. 5). This colorful figuration

Ex. 5

Me 25 43

in sixteenths is another of the musical ideas that Langlais often uses. He uses it in a variety of ways throughout the course of his compositions, but usually as a decorative work, and seldom as a real melodic line.

The mediant relationship asserts itself again in the pseudo-sequences that follow the initial presentation of the theme. These sequences are based on the "a" motif and again with the accent on triadic movement.

His harmonic plan here is worthy of note. The first chord is the first-inversion tonic of B^b, the second-count triad is the tonic of F, a modulation of a major third downward. The triad of the third count is the tonic of A-minor, a shift of a minor third upward. This mediant format is virtually repeated five times in the next five measures with the use of different keys. After this episode there is a sudden modulation up one half-step, which serves to intensify the already turbulent mood. Presently he soars out into the first solidly established tonality of the piece, C-major.

At this point he commences his use of double pedal which he uses to the end of the section. This is another organistic device which he is never reticent to use. Here the lower note acts as a tonic pedal point while the upper notes play alternately in octaves and in canon with the top manual voice, now one of four voices on the manuals (Ex. 6). The theme used is again "a" and "b" of the main subject. Another modulation upwards, this time one whole-step, further heightens the intensity of the mood. Three subsequent modulations occur which again are a third apart - from D-major to F[#]-major, to B^b-major (the climax), and back to

Ex. 6

F \sharp -major. (It must again be noted that though the interval between F \sharp and B \flat is a diminished fourth, the aural result is still that of a major third in the context in which he uses this interval.)

To this point in the composition the trend has been musically upwards. Especially is this true in the immediately preceding section. This upward movement was set at the very beginning by the first motif. Now in the fourth part (meas. 73) this trend is considerably reversed. As in the first section, this is established at the outset by the first four notes. The musical idea that he uses is much like that of "a" of the initial theme in the first and third sections - only reversed.

After seven measures of an attempt to establish the tonality of B-major, the pedal, again with only an eight-foot stop, plays a setting of the Virgin's Magnificat in Gregorian chant, the B.M.V. Canticle, Tonus One. The manuals persist in the descending four-note pattern, and indeed break away from it only four measures out of twenty-six, the entire length of the chant. This manual treatment is related functionally to the sixteenth-note figuration of

the preceding section. This time, however, it provides the only harmonic or chordal basis for the pedal chant.

As has been mentioned previously, the use of Gregorian chant is quite an earmark of the organ compositions of Langlais. He, probably more than most organ composers of the contemporary scene, uses chant in much the same way as the older masters. In this setting, as elsewhere, he uses the chant as a cantus firmus. This is a markedly retrospective glance to medieval times. Alain has used chant to a small degree in much the same manner as Langlais. Messiaen and Tournemire have also found in chant a rich deposit of melodic material. However, Messiaen's transformations carry the medium of chant far from the original context which Langlais generally manages to preserve.

Eight measures based entirely on the four-note motif of the second section, "La Vierge", serve as the first half of the coda (meas. 99). Here the music is mostly chordal, outlining this motif. Many of these chords are second-inversion triads. However, many are first- and second-inversion triads (or third-inversion sevenths) with one non-harmonic tone added - an augmented fourth above the root of the chord (Ex. 7). The principle of added tones is a musical

Ex. 7

The image shows a musical score for Ex. 7, consisting of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a melodic line with a four-note motif: G4, B4, D5, F5. The middle staff is in bass clef and contains a chordal accompaniment. The bottom staff is in bass clef and contains a single note, A2, which is the root of the chord. Below the middle staff, the chords are labeled as G B D (C#) F and 3b D F (E). The first measure of the middle staff shows a G major triad with a C#4 added, and the second measure shows a G major triad with a Bb4 added. The third and fourth measures show a G major triad with a Bb4 added.

idea that Langlais uses to a great degree. As aforementioned, it is the augmented fourth which plays perhaps the most important roll in this matter of non-harmonic material. Again we must turn to Messiaen who particularly expounded the possibilities of this interval. However, the tonality of this passage is still felt as being that of B-major, with these eight measures revolving around the dominant, F#.

With a pedal point on F# in the manuals (meas. 107) the pedal states "a" and "b" of the first theme for the last time. This merges into the last eight measures which are firmly rooted in B-major. The musical material is taken directly from "La Vierge" with its peculiar oboe melody supported by full chords. Again Langlais makes use of double pedal with the top manual voice and the lower pedal note serving as the pedal points. The manual chords are, as usual, basically tertian with added tones to make either seventh or ninth chords or just added tones as non-harmonic material. The final chord is a plain tonic triad with no non-harmonic or other tones added. This plain cadential chord is Langlais' usual conclusion. He prefers to end his compositions in this harmonically simple style, thus bringing a feeling of complete finality after any foregoing mysticism or vagueness.

Here then, is a very well planned composition with excellent integrating factors, rhythmic and melodic. It is very sectional which is a characteristic feature of Langlais' writing. Particularly in his earlier period does he manifest an interest in the sectional format with new material introduced in these sections and amalgamated in the closing section. As mentioned above, Langlais consolidates

the musical material of the entire work in the coda or last section. Formally diagrammed, "L' Annonciation" would be a sort of A B A' C and coda.

Not only are there these various factors which relate the parts, but also the entire spirit of mysticism which pervades it is a significant unifying means, with each section presenting a different mystical quality. I am reminded of the famous altarpiece "L' Annonciation" by Simone Martini of the Sienese school with its Byzantine flavor and cryptic quality. "La Coeur de la Vierge" especially brings to mind this great masterpiece of painting. In this section, as in the altarpiece, there is very evident turbulence on Mary's part at the presence of the angel. It is well depicted by both Martini and Langlais in their respective media.

I have stated Langlais' partiality to the music of the middle ages. Not only the general mystical atmosphere, but the use of simple octaves at cadence points (as at the end of the first section of "L' Annonciation"), the use of Gregorian chant as a cantus firmus or old tenor, as well as a simple plainsong later on, the linear approach to much of his writing which is almost Gothic in spirit in the successive layers of sound, the manifest structure which is also of Gothic inspiration - all point to the mood of medieval times.

Conversely, the contemporary spirit is also much in evidence. His handling of musical materials in this early work shows an influence of the Impressionists. This is accomplished to a degree by the same means which create the mystical medieval spirit. That is, blurred sonorities in the interest of an ethereal and mystical mood. This is most evident in his use of the sixteenth-note

figuration of the third section and the eighth-note pattern of the fourth section.

The same impressionistic texture is achieved by the light registration in the pedal, often just an eight-foot stop. Also the rich chords of the second section, the use of parallelism not only of the chords themselves, but in the pedal's following the top notes of the manual, the odd-scale flavor of the first theme - all combine to the achievement of a texture very much akin to the style of Debussy. It will be shown later how many of the French composers for organ are very much influenced by the art of the Impressionists.

Hence my first remark that his music exhibits a curious mixture of the old and the new. This is not to say that Langlais is solely an eclectic. To be sure there is that strong element in his music. Nevertheless, the combination of these various factors with his own personality results in a style quite original and distinctly Langlais.

A summation of the various factors in the musical vocabulary of Langlais as used in this first composition will be helpful in following his subsequent development. He always makes use of a dominant motif or motifs. In his earlier works he evidences a predilection for a motif for each section of the composition. Later in his development it will be seen how Langlais prefers fewer motifs. These he develops throughout an entire work, rather than the successive presentation of musical material, all of which becomes amalgamated in the closing section. These motifs often seem to make use of "original" scale patterns.

This same nebulous idea is manifest in writing around a

tonal center rather than establishing a solid feeling of that tonal center. He often changes key signatures to show a new tonality, but this, of course, does not necessarily establish the tonality. This same harmonic confusion is accentuated by his use of the "unrelated chordal series" which is common to his entire creative period for the organ. This is seen particularly in the section named "La Vierge" where the chords for accompaniment are not necessarily related to each other or to the same tonality or modality. A similar ambiguous spirit is seen in the "contracting or augmenting" sixths and thirds which alternately give a feeling of minor or major, or vice versa. In the same category of chordal language is to be found his use of chords with chromatic alteration or added tones. These tones may or may not belong to the predominant diatonic framework.

Mediant relationships and relationships of a second are most prominent in his style, either from chord to chord or from tonality to tonality. Also of significance is his interest in contrapuntal writing and his obvious craftsmanship in handling it. Simple cadence chords, even octaves and fifths, sixteenth-note and eighth-note figuration, and the use of Gregorian chant join the list of Langlais' particular musical interests. The use of double pedal, the pedal playing in octaves with the top manual voice, high pedal tessitura, and eight-foot pedal registration - all are earmarks of Langlais' treatment of the pedal. Also of importance is Langlais' interest in sectional composition with the concluding section amalgamating the material which precedes it.

All of these devices Langlais has used in his first

composition, and they can be traced to a greater or lesser degree throughout his organ compositions. Still more important is the fact that by the assimilation of nearly everyone of these factors mentioned above, Langlais places himself right along side his French contemporaries to a greater or lesser degree. This will be greatly amplified in the summary.

"La Nativité", the second of the Trois Poèmes Évangéliques, is considerably different from the first piece of the suite. The setting is more serene and lacks the intensely cryptic quality of "L' Annonciation". This is logical since the story of the Nativity itself begets a more calm atmosphere. Langlais again gives a verbal description at the heading of the composition, and, as in the first piece, announces each section by a title.

The first section, "La Crèche", is set in the key of D^b-major. This is not only the key signature, but unlike much of "L' Annonciation", the music itself is well rooted in this key. The motif of this section is that of eighth-note triplets as well as eighth-note triplets in combination with a group of two eighth-notes (Ex. 8).

Ex. 8



This figure is carried by the manuals, and due to the inherent possibilities of the announced motif, a two-against-three development follows.

Meanwhile the pedal carries the melody with an eight-foot Cromorne drawn. Again, as in the first composition, the use of an eight-foot stop in the pedal gives a much lighter texture than the usual sixteen-foot stops would afford. (Langlais, like other contemporary French organ composers, is very particular about the registration to be used, indicating every detail pertaining thereto).

The harmonic structure which he uses is more traditionally oriented than that of the first piece. His chordal structure is primarily that of chords of the seventh and ninth with added seconds and sixths. Also, the chords are well related to the present key, whether of the given key signature or of any one of the modulations involved. This is a contrast to "L'Annonciation" where the chords were often hard to relate to any tonal center. In "La Nativité" Langlais particularly likes to use the tonic triad with the added sixth or added second, a definite mark of the Impressionists.

The melody which the pedal carries is not unusually significant of itself. The first four notes and the character of the last half of the pedal theme do provide the germinating motifs for the second section, "Les Anges". As might be expected, this section would show more life than the preceding section due to the "flighty" aspect of the angels. With a tempo marking of plus animé he immediately commences with this four-note figure of the preceding section. He repeats the motif over and over in an ever ascending

melodic line on the manuals. In a manner similar to the filigree work of the previous piece Langlais balances the moving texture of the manuals with double pedal, and with the use, in this case, of sixteen-foot registration.

As in the preceding composition, each section has a new key signature, this one being four-sharps. Also it will be seen that Langlais' facility of modulation usually keeps him from overstating any given key. (The facility for modulation is common to most French organ composers. Franck, one of Langlais' predecessors at the Basilique Sainte Clotilde, was particularly known for his modulation ability which resulted in such kaleidoscopic tonalities). In this instance he remains in E-major for only eight measures out of thirty-one. I stated E-major, and yet there is an interesting Lydian flavor in certain developments of this section. This is created by the augmented fourth. However, unlike the use of the augmented fourth in a vertical setting where the dissonance is the more striking, the linear use of the augmented fourth more than often provides a definite Lydian aspect which alleviates the strident effect of the former.

With a transient modulation through G-major to E^b-major we see his continued use of the mediant key relationship. The second episode is nearly an exact copy of the first statement of this section. It is still based almost entirely on the four-note figure of "La Gréche".

At the close of the third episode, which has moved up a minor third to F# from E^b-major, he introduces another figure in the manuals, which, although still in the same eighth-note style,

is melodically derived from the "character" of the last part of the "Grêche" pedal theme. This involves a descending "skip" pattern versus the ascending pattern of the theme's initial four notes. While he does not use the same intervals as the last part of the original statement of the theme, the same spirit is nevertheless obviously present.

From this point to the end of this section, he uses the two motifs from the pedal theme together while the musical line descends to the cadence. The keys modulate downwards as well, descending in mediant relationships until C-major is reached. The penultimate and antipenultimate measures of this section are like a small coda, and still show the character of the descending "skip" motif. The final cadence chord is very simple and includes just the tonic and the fifth.

The next section, "Les Bergers", is the most nebulous in mood and construction of the entire composition. The melody he uses is not derived from any motif of the previous two sections. Its character is almost that of a plainsong, and indeed it does move somewhat freely above sustained chords.

The key signature for the new section is four-flats. The chant-like melody seems to hover around F as a tonal center, suggesting F-minor. However, the chords seem to be more related to E^b-major. The first chord is the E^b-major dominant-ninth in second inversion, a seldom used inversion of the dominant-ninth chord. The next chord is the supertonic seventh in root position, and in turn, is followed by the original dominant-ninth. The dominant-ninth of G^b-major, a mediant away, is the next chord in

the sequence. This is followed by the G^b -dominant-seventh in second inversion.

The next three measures proceed upwards chromatically until the dominant of F-major is reached. Commencing with measure fifty-six, which is firmly rooted in F-major, the melody repeats, but in the major mode instead of the original minor. This feeling of major soon abates as the next measure produces a dominant-ninth of the subdominant triad (secondary-dominant principle) which is in turn followed by the first chord used in this section, the dominant-ninth in E^b -major. The mysterious suspension between major and minor is readily apparent in this section as it was in parts of "L' Annonciation". He adds to this cryptic quality by closing the section with a major dominant-ninth of F-major, with a "whole-tone" arabesque playing above, an obvious reference to Debussy.

A word concerning the organ registration of this section. Langlais calls for an oboe for the melody which is supported by chords that are not just in the left hand, but are augmented by two notes in the pedal. The double pedal is not unusual, as we have noted previously, but this is the first time that the pedal registration has been the same as that of the manuals. That is, the registration on the accompaniment manual is coupled to the pedals without any support from pedal stops. This enables the chordal structure to be as full as possible in providing a rich sonority for the flowing melody. This is another of the earmarks of Langlais' organ compositions.

The last section is called "La Sainte Famille", and, as in

the first composition, it unites the various musical factors of the composition. The triplets, the two-against-three, and the pedal melody of the first section are combined with the chant-like melody of the third section - all well rooted in the key of D^b-major, the original key. Two modulations do occur within the last section which are, as might be expected, a mediant away from D^b-major. The final chord supports a running passage which is taken directly from the main ascending motif of the second section.

Thus again we see a composition that has good formal logic throughout. The piece is sectional, as is "L' Annonciation". In this instance it is basically a three-part form. This is considering the third section as a sort of musical interpolation. Again it is the last section which unites the preceding musical material in one texture.

The work is definitely more traditional harmonically than the first piece of the suite. By traditional I mean the lack of marked dissonances and the more solid establishment of the various keys used. But it is also less progressive in spirit and at times seems even quite commonplace. It does add the interesting Lydian flavor to his style (the melodic augmented fourth degree of the scale), and it also makes the first use of pedal coupled entirely to the manuals with no assistance from pedal stops.

"Les Rameaux", the third and last of the Poèmes Évangéliques, is markedly different from the two preceding pieces of the suite. Rather than the sectional formal construction of "L' Annonciation" and "La Nativité", it is much more through-composed and virtually non-sectional, a definite look into the future as far as formal

considerations are concerned. As if to emphasize the singleness of musical thought, he makes no use of the change of key signatures as with the former two pieces of this suite which each change their key signatures three times. The various sections in these preceding pieces usually presented different moods along with the change of key signature. "Les Rameaux" basically presents only one jubilant mood throughout the entirety of the work. This is accomplished not only by the non-sectional aspect, but also through the use of two related motifs which he uses during the course of the whole work. This is exactly the start of the formal trend which he will continue to prefer. The verbal program at the beginning of the piece describes the entry of Christ into Jerusalem, and correspondingly Langlais chose to base this composition on a Gregorian chant, Hosanna Filio David, an antiphon for Palm Sunday. The first melodic skip of the chant is that of a perfect fifth upwards. It is with this interval that he begins his main subject. I say subject because he commences the composition with the exposition of a fugue for four voices.

It is perhaps a paradox to say that the composition is based on the chant and yet uses another somewhat related melody as the main subject. Actually these two themes are used from the first rather equally, but with the accent on the first fugue subject. This subject is very similar to the musical decoration which Langlais used in the third and fourth sections of "L' Annonciation". That is, it is long, winding, and of consistent note values, this time eighth notes (Ex. 9).

The chant is used some eleven times in the course of the

Ex. 9

The image shows two staves of musical notation. The top staff is in treble clef, marked 'Allegro' and 'subject'. It contains a melodic line starting on G4, moving up stepwise to D5, with some eighth and sixteenth note groupings. The bottom staff is in bass clef, marked 'chant'. It contains a simple harmonic line with quarter notes, starting on G3 and moving up stepwise to D4.

composition. It is used as a cantus in the pedals four times. This, of course, augments its length as compared to the fast intricacy of the main theme. This allows up to six repetitions of the main subject during a single statement of a chant section. The main subject is heard from the beginning to the end, and appears in one hundred fifty-two out of one hundred fifty-eight measures.

The key signature is that of C-major, and the main subject follows accordingly with occasional F#'s to give it a Lydian flavor. The first answer is accompanied by an interesting counter-subject. Interesting, for while it is a very characteristic, jogging motif, yet he does not use it again after the exposition has been completed. This is rather unusual for Langlais as he normally takes every opportunity to use and develop a motif that has the intrinsic rhythmic possibilities that this one has.

The angularity of the melody with the occasional F#'s provides a somewhat ambiguous beginning. Likewise, the harmonic scheme becomes vague as the exposition moves on into the third and fourth entries of the subject. The commencement of the third entry is harmonically innocent enough, but it quickly leads into the fourth entry which resembles the dominant of G-major. This in turn is followed by a series of unrelated appoggiatura-type chords

which lead into the first statement of the chant in the pedals. The first note of the chant is G, and the harmony is the dominant of C-major. Thus the harmony has basically proceeded through a series of transient dominant modulations. This is, of course, the very simple harmonic skeleton which is covered with numerous vague harmonies which do not fit into any neat compartment.

These harmonies occur in the form of chords which, while not really so dissonant when standing alone, are not related to each other in a manner so as to establish a definite harmonic scheme. Most of these chords are plain triads, triads with an added second, or a particular favorite of his, a first-inversion major triad with an augmented fourth (or diminished fifth) in the top voice (see Ex. 7). In other words, he has chosen the "unrelated chordal series" as the format.

He continues in C-major until some nine measures after the first entry of the pedal chant, in measure seventeen. Here he breaks definitely with C-major and enters B^b-major through an augmented-sixth chord. This is but a passing modulation which ends in D-major at the first cadence. This mediant relationship between B^b and D is interesting as the chord he uses in B^b is the first-inversion tonic with the D-major tonic following in root position, and the two keys smoothly joined by the common bass note D (Ex. 10a). Probably no one has used this mediant relationship in this same manner more than César Franck. The last chapter mentions this more fully, but example 10b will show Franck's handling of the same musical device in the inverse direction as Lenglais' example. That is, the key relationship is a mediant downward rather than upward

Ex. 10a

Handwritten musical score for Ex. 10a, measures 26-28. The score is written on three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with notes and rests, including a fermata over a note in measure 28. The grand staff contains a piano accompaniment with chords and moving lines. The text "Meas 26" is written in the first measure of the top staff.

Ex. 10b

Handwritten musical score for Ex. 10b, measures 29-31. The score is written on three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with notes and rests. The grand staff contains a piano accompaniment with chords and moving lines. The text "Meas 29" is written in the first measure of the top staff.

from B-major to G-major.

With only a fermata over an eighth-note chord (meas.28), the music urges on with basically the same texture as the preceding measures. From D-major he modulates to F \sharp -minor, to E b -major, and finally to G-major where the next entry of the chant makes its appearance.

This music following the fermata is more developmental than the preceding measures. And, although the music follows through a series of logical mediant keys, it is somewhat more non-descript than the first of the composition. The writing is very linear, and he takes advantage of this to make the

harmonic scheme more evasive. In fact, after the entry of the chant in the pedal, it is nearly impossible to establish a definite key. Each measure seems to contain its own harmonic setting. It is interesting to note that as the music approaches a cadence point, even though the music is still modulating, the harmonic pattern becomes more established. There are places scattered throughout which definitely establish a given tonality, be it only momentary. The intervening music is not necessarily dissonant. In fact, Langlais uses dissonance in restraint in these early works. But the feeling tends toward the vague and ambiguous. It is still using the same principle of the "unrelated" chords. It is in passages like these that one gets the impression of improvisatory music in a contemporary idiom with little regard for a substantial harmonic basis. Improvisation is a forte with contemporary French organists, and Langlais, as with others, has incorporated a certain amount of improvisatory freedom in his creations.

The cadence point (meas. 46,47) at the end of this second pedal cantus is like the preceding one - that is, it involves a Franckian mediant key relationship between the penultimate and concluding measures of the cadence. In this instance the penultimate key is D^b-major, and the tonic chord used is in first inversion. The bass note, as before, is held over to become the tonic root in F-major.

Similarly, as after the earlier cadence, the music immediately continues, this time, however, it is without the interruption of a fermata. Again the total harmonic scheme

is nebulous, but the individual measures seem to be more definitely tonally established. The penultimate measure (meas. 61) to the cadence at the end of the third chant presentation is interesting. It is Langlais' first use of the Neapolitan sixth, a device he rarely ever uses. The entire measure is devoted to this chord in the G-major tonal setting of which the tonic follows immediately.

This tonic chord in G-major is held for the entire measure. It marks the first time in the composition that eighth-notes have not been used throughout a measure. It serves the same musical purpose as the preceding fermatas. Langlais lightens the registration and holds over the pedal in introducing the next section.

The music modulates a mediant from G-major into E-major whereupon the chant is heard in the left hand. The rhythmic presentation here is half the length of the previous pedal statements, although it is still slower than the rushing figure of the main subject. The harmonic scheme from this point until the end is particularly interesting. For the ninety-odd measures that remain in the composition, he averages a modulation every two and one-half measures. And, as might be expected, the mediant relationship occurs most frequently. Interestingly enough, the various modulations are quite well established versus the rather nebulous scheme of the first third of the composition.

The forty-four measures including and following the modulation to E-major are developmental, and it is not necessary to list each modulation. There are, however, some interesting passages

to note. In measure sixty-eight Langlais uses a particular eleventh chord for the first time, a dominant-eleventh with the eleventh augmented (Ex. 11). This produces a chord which is much used

Ex. 11

The image shows a musical example labeled 'Ex. 11'. It consists of three staves. The top staff is a treble clef staff with a melodic line of eighth notes. The middle staff is a bass clef staff with a bass line. The bottom staff is a grand staff with a chord diagram. The chord diagram is labeled 'G B D F A C (11)'. The notes G, B, D, F, A, and C are arranged in a way that suggests a dominant-eleventh chord with an augmented eleventh.

by "popular" performers and which I shall hereafter refer to as one of the "altered dominants" of which he uses several. As has been previously noted, these dominant chords are not necessarily dominant to any particular given tonal center. They simply use the spacing of a dominant chord. The spacing of this chord with the resultant augmented fourth is also akin to two previously used chords, the first-inversion major triad with the augmented fourth in the top voice, and the third-inversion dominant-seventh with an augmented fourth in the top voice. (see Ex. 7). Hence, while the effect of these three chords is different, they are certainly related by the particular augmented interval held in common.

Measures eighty-four to eighty-seven are significant in their impressionistic mood. This is created by the octaves which occur between the top voice and the pedal, and particularly by the transition from measure eighty-five to measure eighty-six. (Ex. 12).

Here two parallel dominant-seventh chords especially point up

Ex. 12

The image shows a handwritten musical score for three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains two measures of music. The first measure has notes G4, A4, Bb4, and C5. The second measure has notes Bb4, A4, G4, and F4. The middle staff is a bass clef with a key signature of one flat. It contains two measures of music. The first measure has notes Bb2, C3, D3, and E3. The second measure has notes D3, C3, Bb2, and A2. The bottom staff is a pedal staff with a key signature of one flat. It contains two measures of music. The first measure has a single note G2 with a flat. The second measure has a single note Bb2 with a flat. The entire score is enclosed in a rectangular box.

this early twentieth century idiom with its prominent use of parallelism. The same mood is obtained in the same way in measures ninety-five and ninety-six, and to a lesser degree in measures ninety and ninety-one. Of interest also is his continued use of chords of the seventh and particularly the ninth. These add to the impressionistic atmosphere of this section.

During the course of these measures the chant has been presented primarily in the manuals as a cantus with the one instance of the manuals playing the chant in octaves with the pedal in measures eighty-four to eighty-seven (see Ex. 12).

Around the hundredth measure the involvement of this developmental section abates and the way is prepared for the entry of the chant in long note values in measure 109. This statement of the chant in C-major is different from those that have preceded. It is not in single notes, but in massive chords in the right hand, the left hand playing the main subject, and without pedal. This creates a most striking effect as the brilliant reeds of the registration peal forth. Immediately

upon the conclusion of this episode the manuals continue the use of massive chords, but the pedal carries the chant in octaves in E^b-major. With intervening transient modulations, the music reaches D-major with the outline of the chant seen in the manual chords.

The jubilant mood is heightened as fragments of the chant are presented in rapid succession. Pedal points on the manuals occur, the first subject plays in octaves, and modulations are frequent. An octave cadence is reached with G as the tonal center (meas. 140-142). After a short pause, the coda begins with octaves playing the main subject in sixteenths, just twice as fast as the original motif. This continues from C-major through A^b-major to a cadence in E-major. From this point (ten measures from the end) the music begins to slow down with appropriate tempo markings. Two measures marked trés large introduce the last measures in the original key of C-major. And, as often seen earlier in the piece, a pedal-point occurs, this time on the dominant and tonic in the manuals and the pedal. The main theme is heard playing in octaves within the exterior framing of the pedal-points. The antipenultimate measure is interesting in its use of major triads on the supertonic and leading-tone which present a striking contrast to the C-major pedal point (Ex. 13). The final plain tonic chord is a most fitting conclusion and release for the tumult which has preceded.

"Les Rameaux" is virtually non-sectional with the exception of the coda and the few uses of a fermata. This is certainly

Ex. 13

different from the two preceding pieces which are divided into several sections, each with a programmatic title. "Les Rameaux" differs also in the use of thematic material. While the various sections of the former pieces present different themes, this composition states two themes at the first and uses them throughout the course of the composition. As aforementioned, it will be seen that this latter format holds the most interest for Langlais. The harmonic language differs little from "La Nativité". This means that the intensely cryptic spirit of "L' Annonciation" is lacking. "Les Rameaux" does inaugurate the "altered dominant" chords which he uses so much, and which are also an important device with Alain and Messiaen as well.

The three pieces of the Trois Poèmes Évangéliques are excellent musical complements of each other. The spirit of each is distinctive, and the dynamic levels are varied. However, there is no attempt to correlate the three as to key signatures as would be expected in a Baroque suite or the like. In fact,

there is even no correlation between the first two pieces and the third as to the program used. This is typical of Langlais. While he combines most of his music in collections called suites, the individual pieces usually have much less to do with each other than most compositions to be found within the framework of a suite. This is especially true of those suites which follow this first set of pieces, for this first one at least uses a program.

As will be pointed out more fully in the last chapter, the short sectional approach to organ composition is a trait held in common by the modern French composers. Langlais is well oriented to his contemporary surroundings in this respect. This is true of either his earlier sectional format of the first two pieces, or of his late more closely knit type of sectional composition.

CHAPTER THREE

Trois Paraphrases Grégoriennes (1933)

The unifying factor to the Trois Paraphrases Grégoriennes, composed one year after the previous suite, is the fact that they are all based on Gregorian chant, as the title suggests. However, there is no correlation between the chants used, and there is no program to follow as in the first suite. Yet, though the music is not basically programmatic, the mood and texture he creates is much the same as in the earlier suite which was based on the life of Christ.

The first piece of the suite, "Ave Maria, Ave Maris Stella", is in six-sharps and commences with a chant on the manuals two octaves apart. This chant is taken from the second antiphon for Vespers II, In Annuntiatione B.M.V. The chant is imitated in the pedals five measures later in a manner that suggests an actual canon in augmentation. The pedal registration is a four-foot flute which places the tessitura of the pedals in between the two manual voices (Ex. 14). The sparse octave

Ex. 14

The image shows a musical score for three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a sequence of notes with stems pointing up, representing a Gregorian chant. The middle staff is a treble clef with a key signature of three sharps and a common time signature, containing a sequence of notes with stems pointing up, representing the manual voice. The bottom staff is a bass clef with a key signature of three sharps and a common time signature, containing a sequence of notes with stems pointing up, representing the pedal voice. The score is divided into two measures by a vertical line. The word "Ave" is written in the first measure of the top staff. The number "8" is written above the first measure of the top staff. The word "Ave" is written in the first measure of the middle staff. The word "Ave" is written in the first measure of the bottom staff.

manual treatment, the celeste manual registration, and four-foot flute of the pedal - all combine to create a very cryptic atmosphere.

A particularly interesting feature is the comparison of the use of the chant by the manuals and by the pedal. The manual presentation is in the Dorian mode on A[#]. The eighth-note is the unit of measure. However, the pedal chant enters in quarter-note measure in the Aeolian mode on F[#]. This involves only the change of one note between the two modes - the sixth. The Liber Usualis states the chant in the Aeolian mode. Thus the manual presentation of the chant alters the sixth for musical reasons.

Due to the length of the first pedal presentation of the chant with its longer note values, the manuals are able to play the chant nearly three times. The third time he moves the Dorian center to B. However, the approaching cadence of F[#]-major is felt in the measures which precede the actual cadence (meas. 16). This major conclusion to a predominantly minor section again points up the fluctuation between major and minor that Langlais loves to accomplish and which made its mark with the Impressionists.

The next five measures after the cadence are transitory, formally and harmonically, into the new tonality of D-major in the twenty-second measure. During the course of these measures he uses the first six notes of the chant in the pedal in note values twice as long as those of the first section. He also uses chords which we have seen before as a basic part

of his musical language in the first suite. I mentioned in the previous chapter Langlais' use of a pedal-point which relates two chords with an augmented fourth in the top voice, and the related device, a dominant seventh chord in the third inversion with an augmented fourth in the top voice (see Ex. 7). Again, he uses the altered dominant-eleventh chords with an augmented eleventh in the top voice (see Ex. 11).

The two cadence measures in D are made up entirely of a two-against-three treatment (meas. 22, 23). This figure he takes directly from a passage in the manual statement of the chant. This brings to attention the use of meter in these chant presentations. Whether he uses a time signature or not, he uses a definite unit of measure, but in a manner which gives the feeling of free time to the chant. This is accomplished by suspensions, triplets, and the like. The use of triplets here provides just the "germ" he needs for development later in the composition (Ex. 15).

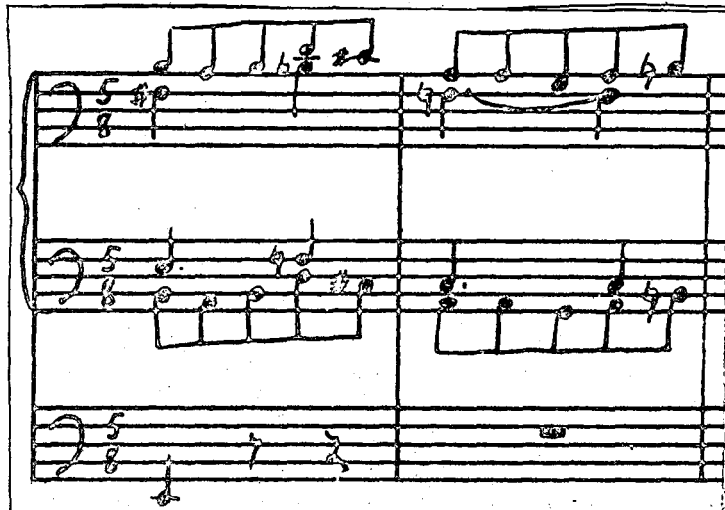
Ex. 15

The image shows a musical score for Example 15, consisting of three staves. The top staff is in treble clef and contains a sequence of chords: a D major triad, a D major triad with a suspended fourth (D-F-A-C), a D major triad with a suspended fourth (D-F-A-C), a D major triad with a suspended fourth (D-F-A-C), and a D major triad with a suspended fourth (D-F-A-C). The second staff is in bass clef and contains a D major triad, a D major triad with a suspended fourth (D-F-A-C), and a D major triad with a suspended fourth (D-F-A-C). The third staff is in bass clef and contains a D major triad, a D major triad with a suspended fourth (D-F-A-C), and a D major triad with a suspended fourth (D-F-A-C). The notation includes various rhythmic markings such as triplets and suspensions, and the key signature is one sharp (F#).

These two measures also contain another of the ideas of Langlais' musical language - we have previously seen the frequent use of the augmented fourth of the scale to give a Lydian feeling. This he achieves in these measures of D-major by the repeated use of G \sharp . These measures also contain a sort of composite organum in the parallel fourths and octaves of the interior voices. This simple retrospective idea of hollow fourths and fifths in parallel motion is one which he uses considerably to excellent effect.

With two additional transitory measures of the two-against-three motif, he enters into the second section (meas. 26). This part is made up entirely of an insistent litany-like theme (Ex. 16). It is a motif not melodically or rhythmically derived

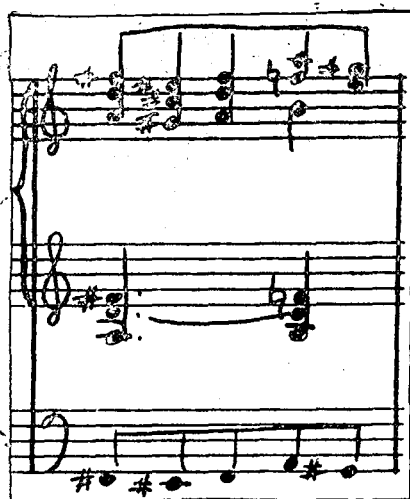
Ex. 16



from the foregoing section. The only connection between the two sections is the continued accent on the use of octaves. This time they serve as the outside framework for shifting chords, and they are just an octave apart versus the two-octave spread of the first section. The harmony shifts so often that

a definite pattern cannot be established. However, the individual measures are relatively solid tonally if one applies the principle of appoggiatura chords as embellishing factors. This actually involves again the "unrelated chordal series". In the fortieth measure he intensifies the litany scheme by giving the right hand second-inversion triads, the left hand sustained chords, and the pedal the same melody as the top voice of the right hand (Ex. 17). The music divides into groups of two-

Ex. 17



measure phrases and three-measure phrases. The tonal center of the two-measure phrases shifts up a half-step at the beginning of each presentation. Preceding and following the third two-measure phrase he presents a three-measure phrase which has a tremendous downward thrust. The second of these sweeping phrases leads into the third section (meas. 52).

This section is based on a second chant which is very similar to the first chant used. It is a hymn from Vespers II in the *Commune Festorum B.M.V.* The mode is Dorian and the tonal center E. The pedal carries the chant, this time with

an eight-foot stop. The litany motif of the second section serves as the manual accompaniment to the chant. Octaves are still the outstanding feature on the manuals. It should be noted here that in the use of these octaves and the interior chords Langlais uses a device often used in other types of passages - namely, the "contracting or augmenting" thirds and sixths (see Ex. 16). This he does often in this composition, especially in the litany section and the third section which uses the litany motif.

A brief interpolation follows the third section (meas. 69). It is made up of a strict canon at the fourth and octave. It is in four phrases, each based on one of the four phrases of the chant of the third section.

One measure containing three manual chords introduces the last section. The first two chords are second-inversion chords. The third chord is the dominant seventh of $D^{\#}$ -major, a mediant removed from $F^{\#}$ -major which is the key of the last section. This idea of using a chord in a mediant key below the initial key of a given section has been noted previously in Langlais. and a similar use in Franck.

A tonic chord of $F^{\#}$ -major, with the added second and sixth and double pedal, provides the impressionistic background for the first part of this concluding section. The first theme to be heard is the "Ave Maria" chant of the first section, of which he uses only the first seven notes. These notes answer each other at various intervals. Presently the pedals drop out, and the manuals continue with the "Ave Maris Stella" of

the third section. Likewise he uses just the first part of the chant. Rather than the chant imitating itself as at the first of this section, it is presented in two phrases, repeating twice within each phrase. This is immediately followed by a simple statement of the first part of "Ave Maris Stella" chant. In this statement, however, the chant is almost completely whole-tone, while the sustained chordal background is the first-inversion tonic of D-major, a mediant removed from the concluding key of F#-major. The tonic of F#-major is the basis for the last eight measures. The first six notes of the "Ave Maria" chant appear in the pedal and are answered in the manuals by a series of unrelated chords as in the coda of "L' Annonciation". The final chord is a complete, simple tonic chord.

Here is another composition typical of Langlais. Typical in that he uses the many devices with which we are already acquainted. The sectional format still exists. It is similar to "La Nativité" in its use of an interior section which presents melodic material not derived from a previous motif, but which is later fused with material of all the sections. In this composition he actually presents new material twice, for the third section presents a chant different from, but similar musically and textually to the first chant used. The concluding section also follows the pattern of developing together the material from the preceding sections. It departs, however, in this one respect - while he normally brings back all the previous material, this time he omits the litany motif and the texture of the second section from use in the concluding section.

This composition shows, as always, his craftsmanship in the handling of form, even though it is not in a particularly traditional pattern. It is logical, and it is clear. However, even though there are definite established patterns which he follows here as in his previous compositions, the result is still a unique creation.

Likewise the harmonic considerations present nothing basically new to his early style as characterized by the Trois Poèmes Évangéliques.

"Mors et Resurrectio", the second of the present suite, is considerably different from "Ave Maria". It lacks the cryptic spirit of the latter composition. It recalls an early Schoenberg composition such as the "Verklärte Nacht". That is, it is rather Wagnerian in its harmonic and textural concept. This is, of course, not completely the case, but Romantic characteristics are definitely in evidence. This general texture can perhaps be best traced to an influence by Franck who in turn manifested a great interest in the music of Wagner.

The key signature is four-sharps. The first two notes oscillate between B and C# in an iambic pattern in triple meter. This provides the characteristic accompanimental figure for the first twelve measures, and is taken from the first two notes of the main theme, which enters in the third measure (Ex. 18). Again, the theme he uses is a chant. (However, I have not been able to trace it to its liturgic source). It soon dissipates as a leading voice and becomes simply a third

Ex. 18

The image shows a musical score for three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The top staff contains four measures of whole notes. The middle staff contains four measures of quarter notes. The bottom staff contains four measures of quarter notes, with a slur over the last two measures.

line when the manuals enter with the same theme in the seventh measure.

Up to the entry of the theme the third time the tonality has been rather solidly that of E-major. However, with the entry of the theme the harmonic basis begins to shift kaleidoscopically. The chords are not necessarily radical, and they are certainly not particularly "modern French". Their tertian derivation is obvious. But they are very rich, and the harmonic scheme evidences a strong connection with the late Romantics, with many suspensions and appoggiaturas to enrich the texture (Ex. 19). Particularly obvious is his lack of mediant relationships as he modulates. His harmonic scheme is much more chromatic. After the entry of the fifth voice in measure fifteen, the tonal center seems to establish itself as A^b-major. A sequence develops which, following the A^b-major phrase, commences with E-major, through A-major, to E^b-minor. The phrase beginning at the E^b-minor key (meas. 21). is repeated exactly, and the general feeling at this point is definitely

impressionistic. Again the octaves appear as in "Ave Maria", and, interestingly enough, when played on the piano it sounds almost like a passage from Debussy. The section ends with the dominant-ninth of B-major and introduces a short three-measure chant which plays all alone on a trompette. Actually it is half of a chant, the last half to appear later in the composition (meas. 47).

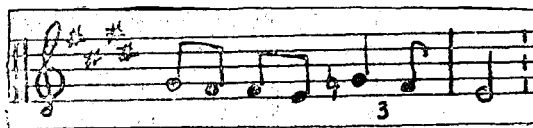
This simple statement of chant, as in a plainsong for a service, is the type of chant usage that Langlais uses the most. The first type of chant presentation has been mentioned, the cantus firmus technique. However, following the initial use of the chant in this fashion as in the first suite, Langlais demonstrates much more interest in the very simple song-like manner of stating a chant as it would be sung. This was approached in the "Ave Maria" but this instance of the solo presentation of a chant marks the real beginning for this style with Langlais. He develops this idea later with accompaniment as in the second section of the "Hymne d'Actions de Grâces".

This very simple use of chant with a virtually unchanged

melodic line from the original chant itself places Langlais in a class quite by himself among the more important organ composers - particularly the French contemporaries. With the exception of a few examples by Alain and Duruflé and other isolated examples, Langlais stands quite alone.

The last note of this chant becomes the initial note of the second section (meas. 29) which has moved up a whole step from the first presentation to F#-major. The intensity of modulations by whole or half-steps has been mentioned as an interest of Langlais which has been used especially by Hindemith, as in his Sonata I (1937). This section is very nearly identical with the first section, except that the first sixteen measures of the first section are telescoped into ten measures the second time. He has done so ingeniously, for, in spite of the deletion of six measures, the result seems to be an exact copy of the first section. The section ends with the dominant-ninth of C-major, and the second half of the chant theme appears (meas. 47). It is in the last four notes of this chant statement that we find the germinating motif for the entire last section of the composition (Ex. 20).

Ex. 20



This is the section which describes the resurrection, and the emotional gulf which is bridged from the quiet beginnings of this section to the climax is indeed enormous. Basically, this section begins just like the preceding two sections, but

the triplet motif from the little interpolation chant takes over in prominence.

Octaves appear much as they did in "Ave Maria". That is, they outline a tertian chordal series. The harmonic scheme defies traditional analysis as it is ever changing as the colors in a rose window. Again the lack of mediant relationships of modulation is noticeable. As the tension mounts, the second chant theme is heard penetrating the turbulence. This theme is finally suppressed as the manuals rush on in full chords with the musical line ever ascending. The tonality is that of D-major, and indeed remains so until the entry of the double pedal, which introduces two climaxing pseudo-sequences. The modulation at this point is downward a half-step to C#-minor, a dramatic shift. The upper pedal note plays in octaves with the top manual note while the lower pedal notes act as a pedal-point.

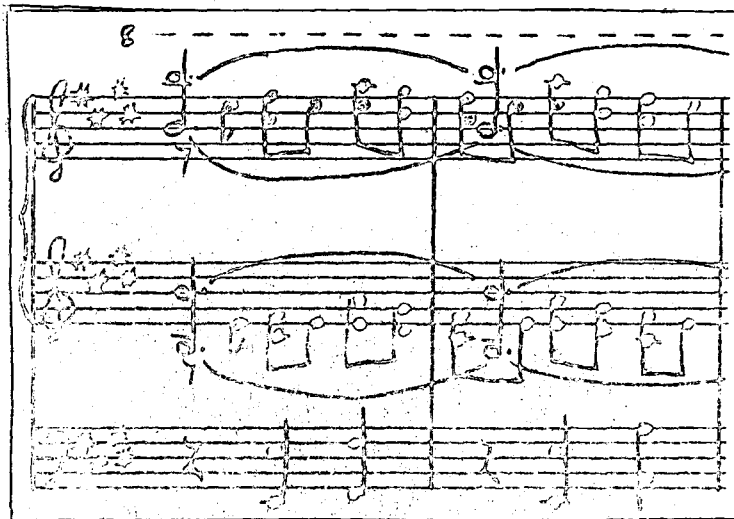
Also, as we have seen before, the chords which move on the manuals usually have the note of the pedal-point as a chord tone, even though the chords themselves change frequently. This is a very similar instance to the "contracting and augmenting" thirds and sixths. In this particular instance there is one chord of the three which is an appoggiatura chord and which does not coincide with the note of the pedal-point. However, the first chord is the tonic of C#-minor, and the third chord is the first inversion tonic of A#-minor. Immediately is seen the mediant relationship, with the two chords connected by the common note of the pedal-point (Ex. 21).

Ex. 21

The next repetition moves to D-major, and virtually the same pattern repeats. This time the first chord is the tonic of D-major, the second chord is the appoggiatura chord, and the third chord is the first inversion tonic of B^b-major. E-major follows, and the pattern repeats with E-major and G-minor the two chords used with the E pedal-point.

From here the music retracks from E-major through D-major to C[#]-major - just as it had ascended - all with the continued use of the triplet motif. From C[#]-major he returns to E-major for the last six measures (Ex. 22). With a dominant pedal-point on the manuals, the first seven notes of the main theme enter, also on the manuals. They play in a plain eighth-note rhythm. The pedals also carry the same theme, in quarters, except broken by a rest on the first of each measure. This, of course, produces a type of canon, and neatly welds together, not only the concluding measures, but the entire composition, by bringing back the first theme.

This is the first work that Langlais showed Paul Dukas,



which immediately won the approval of the latter. Langlais had already manifested his mastery of form in the Trois Poèmes Évangéliques which preceded the suite which contained "Mors et Resurrectio".

In the "Mors" he again uses a sectional form. This time it differs from his usual pattern in that the second section presents no new material. In fact, it is nearly identical with the first section. Repetition in some form is a rule with Langlais. Usually it is limited to motif repetition, but in this instance he enlarged it to encompass an entire section. Again, he presents a secondary theme almost insignificantly. It is again a chant. And yet, though seemingly inconsequential, he takes from it a small four-note passage and generates an entire section therewith.

With Dukas' very positive and artistic approach to the matter of formal considerations, it is understandable that he would take to a composition of this kind with the excellent

form and the Wagnerian atmosphere.

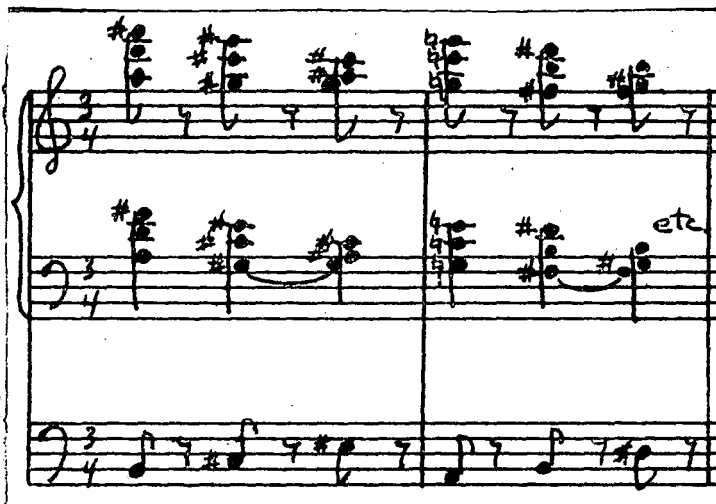
The "Hymne d'Actions de Grâces" is perhaps the most interesting and certainly the most dramatic work of Langlais to this point in his compositional career. It is probably as typical of his style as any of his compositions in its format and in its harmonic treatment. That is, the structure is still sectional, and the harmonic setting is that congenial mixture of consonance and dissonance. Its style is rather advanced over that of the impressionistic "La Nativité" of the first suite. Although it is of a similar level harmonically as "L'Annonciation", its style is much more dramatic.

Langlais has based the chant setting on the simple tone of the hymn Pro Gratiarum Actione. The mode seems to be hypo-aeolian, although at times it seems to lean more toward the Phrygian mode. Langlais commences the piece with the first ten notes of the chant which encompasses the words Te Deum laudamus. This he states in simple octaves. This is a continuance of the simple chant style inaugurated in the preceding "Mors et Resurrectio". It is to be noted that he eliminates one note of repetition in the original chant. This type of change he does not hesitate to make for aesthetic reasons. It will be seen later where he adds a note of repetition for the same reason. However, this change is negligible compared with the type of transformation through which a chant goes at the hand of Messiaen.

After this initial presentation, he states his most

characteristic motif of the composition, a series of giant chords which outline the opening three note progression of the chant. He presents this outline in contrary motion between the top voice and the pedal (Ex. 23). The dynamics of this

Ex. 23



declamatory section are very loud in contrast to the relatively soft beginning. Of particular interest in the evolution of Langlais' style is the penultimate chord in this series (meas. 7). Here occurs a most striking dissonance in the clash between the D# and the E (Ex. 24). The sequence of chords has proceeded from C# as a tonal center, through B, and now to A. The D# then comes as an augmented fourth above the bass of the A-major chord. This interval we have seen before, but usually with the augmented fourth in the top voice. Here the E is in the top voice which clashes with the D# right next to it. He then resolves the D# to a C# as though it had been a legitimate four-three suspension. This more free and striking use of dissonance will be seen more frequently from now on, and especially this particular cadential treatment.

Next follow two quiet measures presenting more of the chant,

Ex. 24



including the words Te Dominum Confitemur. The statement is in octaves, as at first, and again he has eliminated some notes which repeat in the original form of the chant.

A similar series of declamatory chords now occurs as followed the first statement of the chant. The progression of tonal centers is upwards this time from B to C# to G. This last modulation is significant for it involves a tritone (augmented fourth) which stands next in prominence to that of the mediant and the second in Langlais' tonal relationships. These three centers vaguely outline the first three notes of the chant melody. Langlais' interest in these three notes will be seen to a greater degree in the second section.

The twelfth measure sees another in the category of altered dominants which Langlais is disposed to use. On the G tonal center he uses a dominant-eleventh with the ninth and the eleventh raised (Ex. 25). We have seen his use of the dominant-eleventh with the eleventh raised, but not with the raised ninth as well. The dissonant effect is striking to say

Ex. 25

Handwritten musical notation for Ex. 25. The notation is on a grand staff (treble and bass clefs) with a common time signature (C). The first measure is labeled "Meas 12". The chords are: $G B D F A^{(w)} C^{(w)}$ and $B D^{\#} F^{\#} A C^{\#} (D^{\flat}) E^{(w)}$. The notation includes stems and beams for the notes in the chords.

the least. He follows the same procedure on the third count on the B tonal center as well as in the last section of the composition where he uses the same progression.

The fourteenth measure uses still other altered dominants. The tonal center is that of C. The first chord is a dominant-ninth with the third and fifth lowered (Ex. 26a). (In notational

Ex. 26

Handwritten musical notation for Ex. 26. The notation is on a grand staff (treble and bass clefs) with a common time signature (C). The first measure is labeled "(a)" and the second measure is labeled "(b)". The notation includes stems and beams for the notes in the chords.

problems Langlais always gives precedence to the linear and visual rather than the vertical. This means then that many

of these alterations do not actually read in tertian order, but whatever is most convenient for optical and linear reasons). Therefore, this altered dominant-ninth does not read G-B^b-D^b-F-A, but G-B^b-C[#]-F-A. This must be kept in mind throughout the discussion of the works of Langlais.

The second chord of this measure does not fit into the key of C. It is, however, an altered dominant on F[#]. This chord is a dominant ninth with the ninth raised but placed within the chord rather than in the top voice (Ex. 26b). All of these altered dominants anticipate the extensive use of other chords with added nonharmonic tones which will be seen in the Symphony of 1941. The chord which follows this second altered dominant is the C-major tonic. This comes as a relief to the tension of the two previous striking harmonies. It also points up the tritone achieved between the F[#] chord and the C-major chord.

He twice repeats the pattern of this fourteenth measure. The third time he ornaments the resolution of the dominant on F[#]. This time E is the tonal center for which the chord reaches, and the ornamentation performs as a double appoggiatura involving F[#] and C[#] resolving to E and B. These notes are doubled so as to create parallel fifths, octaves and fourths. The final cadence chord contains no third - all suggest the medieval spirit.

Now follows another statement of the chant in quiet octaves. This time he takes the music from the word Sanctus. The next measure is another in the series of declamatory

passages as mentioned previously (see Ex. 23). Then the second statement of the Sanctus melody follows which is the same as the first Sanctus section. Another measure of massive chords follows which in turn is followed by the melody of the third Sanctus which differs slightly from the previous two according to the chant. Again the giant declamatory chords follow and introduce the concluding measures of this first section. These last two measures point up the final cadence on A-major. Again the augmented fourth is predominant in the use of the D# and the resultant dissonance unabashed (Ex. 27),

Ex. 27

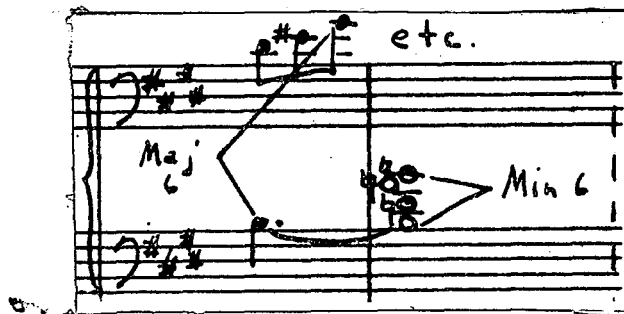
The image shows a handwritten musical score for three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef. The notation includes various notes, rests, and accidentals, with a prominent augmented fourth interval (D#) highlighted in the upper staves.

The second section is a complete contrast to the first section. He accentuates the change of mood by a change of key signature from no sharps or flats to four-sharps. The tonal center seems to fluctuate between G# and B. He integrates this section by using as an accompaniment to the main chant melody a small six-note figure taken also from the chant. This figure he takes from the chant where the words read Tu Rex Gloriae, Christe and sets it in a triplet pattern. The chant

excerpt that he uses for the melody for this section comes from the words In Te Domine Speravi. The use of this latter phrase cleverly connects together the first two sections of the composition since the first four notes are very similar to the opening notes of the first chant presentation. (It will be remembered that he did the same thing in the "Ave Maris Stella" by using two separate, but musically similar chants).

He splits this chant presentation in two phrases and moves the accompaniment from the left hand up into the right hand between the phrases. The transition from the third to the fourth measures of this section are interesting (meas. 30, 31). He uses a device we have seen before, the contracting sixths. This instance is a little different from the preceding instances, for the major sixth in the last of the third measure is part of an arpeggio (Ex. 28). However, the aural feeling is exactly the same as in the previous cases.

Ex. 28



As the second phrase of the chant nears, the triplets descend into the left hand and the chant is heard again in the right hand as at the beginning of this section.

Measure thirty-eight sees the chant repeat with the tonal center

moved upwards a mediant from G \sharp to C. This time the chant is no longer in single notes, but in thirds in the right hand. The outline remains exactly the same as the initial presentation, but the scale steps used are altered as more and more dissonance creeps in. The left hand continues the triplet motif with the addition of a pedal-point. Here the pedal enters in notes of relatively short duration, but which again outline the first three notes of the two chants. Langlais again introduces the dominant-eleventh with the raised ninth and eleventh (meas. 38, 39). In the fortieth measure, after a mediant modulation to E \flat , he adds another chord in the "altered dominant" category - a dominant-thirteenth with only the eleventh raised (Ex. 29).

Ex. 29

The image shows a musical example with three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is in bass clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. Below the middle staff, the chord is written as E \flat G B \flat D \flat F A \flat (A \sharp) C. The notation includes various note values and accidentals, including a sharp sign over the A \flat in the chord diagram.

The forty-second measure sees the tonal center moved to F \sharp and then to A in the forty-fourth measure. This measure commences the most harmonically serene measures of this section. The second section so far has actually been one of constant flux tonally and harmonically. Tension indeed continues to mount, but this is a momentary harmonic calm.

The forty-eighth measure recommences the two-measure

pattern which was established in the thirty-eighth measure, where the chant itself became "harmonized" in thirds. This time the chant is not stated fully as before. True, the pattern covers two measures, but instead of the entire chant, the characteristic three-note motif established at the outset of the two chants takes precedence. The tonal center is B^b for the first two-measure phrase, which moves to D^b for the second phrase. The following measure drops out the pedals and the chant is stated in single notes again in the right hand continuing the insistent litany-like accompaniment seen in the second section (meas. 28). After the complete statement of this section of the chant, both manuals take up the accompaniment in octaves with the pedal continuing its three-note ostinato taken from the opening three notes of the first chant.

Tension heightens in the sixtieth measure as Langlais introduces C-major dominant chords as emphatic punctuation of the musical line. The right hand forges ahead with the triplet pattern, but now in chromatic progression, and not based on the chant figure. This is one of the few instances of a purely chromatic passage in the organ compositions of Langlais. Usually there is some kind of break in the pattern to prevent it from becoming overstated. There will occur other isolated instances of purely chromatic progressions in his later works.

Measures sixty-four and sixty-five are most interesting. Actually the former measure sees the climax to this section

with the upward surge capped by augmented triads, still proceeding chromatically upwards, with a fermata over the last in the series. The left hand echoes the right hand and the pedal follows accordingly in a single-note passage echoing the manual treatment. However, measure sixty-five consists solely of a minor triad on A, also with a fermata. This is curious, for as climactical as this measure is, so is the preceding one. Some performers even leave out this second measure, for the following measure starts another chant commencing with the same A-minor triad.

This next section (meas. 66) uses a chant excerpt from the words Te Aeternum Patrem. Here Langlais adds a note of repetition to the chant whereas the first instance of change in the first chant was one of deletion. While the last note of the chant and its supporting chord hold, the pedals bring back the first section of the beginning chant. After a brilliant run on the manuals the chant of this last section is again stated. Following this, the pedals enter with another chant section coming where occur the words Tu Rex Gloriam, Christe. It will be noted that this is the same excerpt that Langlais used for the accompanimental figure for the second section. He repeats it three times, and like a ground bass, it is harmonized differently each time.

This merges with an extended restatement of the massive chords used at the first of the composition (see Ex. 23). Measure eighty-five concludes this series of chords and consists solely of the dominant-ninth of C-major with the

third and fifth lowered which we saw in the fourteenth measure (see Ex. 26a). The following measure breaks up the chord into a brilliant arpeggio-like progression. Measure eighty-seven likewise consists of the F \sharp dominant-ninth with the ninth raised, also originating in the fourteenth measure (see Ex. 26b). It is likewise arranged in arpeggio fashion in the measure which follows.

The final cadential measures are in A-major. The accent is again on D \sharp , creating a strong Lydian flavor. He uses the appoggiatura figure to close which we saw in the sixteenth measure of the first section (see Ex. 24), thereby tying together the first and last parts of the composition.

At the conclusion of this second suite it is quite apparent that his style has not evolved considerably from the point of beginning in 1932. Rather his style is quite homogenous. The musical language is the same - the altered dominants, the augmented fourth degree of the scale, the sectional format, the use of prominent motifs, and so forth. However, dissonance does come more and more to the fore. Rather than by-products of linear writing, these dissonances assert themselves in plain verticality (Ex. 24, 26). This striking aspect reaches its fullest fruition in the Symphony of 1941. Important is the increasing emphasis on fewer musical motifs to the end result of a better integrated composition throughout. Also of note is the accent on the simple statement of chant in its "plainsong" context. These early trends reach their complete fulfillment in such a work as the Suite Médiéval of 1947, fourteen years later.

CHAPTER FOUR

Première Symphony (1941)

Langlais' Première Symphony breaks a near silence of seven years as far as solo organ compositions are concerned. The only works for solo organ during these years are found in two small volumes called Vingt-quatre Pièces pour Harmonium ou Orgue. These are significant only as a bridge between compositional styles, and not as solo pieces for organ. They do contain certain motifs which provide inspiration for later works, which will be pointed out as the occasion arises. During these seven years Langlais composed for orchestra, chamber music, piano and vocal solo, and vocal ensemble - religious and secular.

With the Première Symphony, we see a rather different style from that which characterizes the first two suites just discussed. An increased intensity and drive mark this symphony and those few compositions which follow in its wake. Along with this aspect comes a definite accent on striking dissonances. This interest in dissonance is not new with Langlais. He used it from the first and especially in the "Hymne d'Actions Grâces". Yet, a first hearing of this symphony leaves the impression that dissonance for its own sake is one of his main goals.

This he achieves in a unique manner, for if the music is played very slowly and analyzed in minute detail, it can be seen that the majority of his dissonances come, not as "tone clusters", but through unusual linear and vertical

combinations of tertian material. This of itself is not new, for we have previously noted his interest in "unrelated" chordal material as in "L' Annonciation", and the others of the previous two suites. This is really a question of the accent he places on its use.

The opening four measures quite amply illustrate this technique. The tonal center is that of D, and the initial feeling is that of D-minor. D-minor is quickly dissipated in the D \sharp -minor, F-major, and F \sharp -minor progression which immediately follows (Ex. 30). When taken up to tempo, it

Ex. 30

The image shows a handwritten musical score for two staves. The top staff is in bass clef and the bottom staff is in bass clef. The music is written in a 3/4 time signature. The first staff has two phrases marked 'a' and 'b' with brackets. The second staff has a single line of music. The notation includes various notes, rests, and accidentals, with some notes marked with a sharp sign.

is bewildering, but actually it is only an unusual coincidence of triadic material. Of course, he does not limit himself to the use of triads only. He includes sevenths and others in the tertian series as in the third measure where he introduces a seventh chord on the second count. The second statement of the theme (meas. 6) uses sevenths where the first statement had used plain triads. The important idea is that Langlais seldom has to use tremendously complicated chords to obtain the feeling of dissonance he desires and achieves.

There are occasions where Langlais uses chords which are perhaps best described as appoggiatura chords, - most likely

unresolved. To be sure, it would seem that the majority of writing in this Symphony falls in this category when the music is taken up to tempo. These appoggiatura chords are distinguished from the purely tertian chords by altered or added tones. They are certainly related to the altered dominants which he has used so frequently in his first two suites. The thirty-second measure uses this type of chord in the D-F#-A-C#-F-natural chord. The F-natural, of course, is the added tone (Ex. 31a). The chord on the last half of the second Ex. 31

The image shows musical notation for Example 31. It consists of three staves. The top two staves are a grand staff with treble and bass clefs. The bottom staff is a single bass clef line. The notation includes various notes, rests, and accidentals. Labels (a), (b), (c), and (c) are placed below the bottom staff, corresponding to specific measures or groups of notes.

count is similar. It is basically a major triad on E^b with the A and F# added. This is to cite but one good example of the very many in this movement.

Measure forty-four uses what I would call actual "tone-clusters" (Ex. 31b). By "tone-clusters" I mean chords which do not necessarily contain notes which are all adjacent within a given octave. However, though these "clusters" are spread out over two octaves, the tones would be adjacent if transposed to be played within one octave. The conclusion

could be forced from this that a dominant-thirteenth chord would result in the same fashion if all the tones were transposed within one octave. True, but the initial hearing of these "clusters" is not the discernable tertian series that a dominant-thirteenth yields. The first chord of measure forty-four which repeats, falls into this "cluster" category.

Closely related is the second chord of measure forty-four which is the superposition of an A \sharp -C \sharp -E \sharp triad with a D-F \sharp -A triad (Ex. 31c). The aural result is nearly the same as the tone cluster. Measure forty-five follows a similar pattern in the use of these superposed triads. This same technique occurs many times throughout the course of this movement.

Basically, then, the chordal structure of the Symphony falls into three categories - triadic or tertian, altered triadic material, and tonal clusters with the superposed triads coming under this category.

It is perhaps axiomatic to say that the foregoing harmonic factors comprise the musical vocabulary for Grunenwald, Messiaen, Alain, and others of the contemporary scene. However it means more than that. All of these composers make very extensive use of the "unrelated chordal series" as I have defined it. And this "unrelated series" is the manner in which the above chords are connected, whether triadic or "cluster". It is also just as true of the other contemporary French composers that they rely most heavily on tertian material above all, just as Langlais uses it as the main fabric of his compositions. Even in Messiaen, who conforms many compositions

to his modes of limited transposition, may be seen more than often the fundamental triadic structure - through enharmonic change.

The melody is stated in the right hand at the very outset of the movement (see Ex. 30). It continues up to and including the first three notes of the third measure. When played alone it provides an excellent example of what could be a contemporary fugue subject with the same disregard for harmonic connection that the accompanying chords exhibit. It is a tremendously vital theme and provides the melodic and rhythmic backbone for the first movement. Actually it is the first of two themes, the second commencing in the sixty-third measure.

The relation between his melodic material and his accompanying material is almost coincidental a large part of the time, for his writing is conceived in a linear fashion, with chordal material used as a line of itself. This type of linear writing we have seen in his earlier two suites, although not to the dissonant extent that this one goes. Horizontal texture is a basic part of Langlais' style, and this symphony realizes the intellectual pinnacle in this development for Langlais. The result in many cases borders on polytonality, as will be seen in the second and third movements.

Since the first melody provides the main inspiration for the following movement, it stands to reason that repetition plays a very important part in the development of the theme. His theme here is not so long, but packed with possibilities for development. The first seven notes of the first theme

are the most important. These seven are divided into two groups which are each significant in the development of the movement. In the second of the two groups is seen the inspiration for the insistent litany-like motifs which are used accompanimentally throughout the movement.

This brings up the question of rhythm. Due to the inherent possibilities of the first theme, the first movement is characterized by a very marked drive and vitality, almost bordering on the barbaric. It has the insistent virility of Bartok. Grunenwald and Alain also exhibit an interest in this almost primitive type of rhythmic drive. Certainly the Hymne aux Mémoires Héroïques of Grunenwald and the "Litanies" of Alain evidence an affinity to this type of musical expression.

The measures are not uniform as to meter, but the intensity and drive is relentless just the same. Added emphasis comes from Langlais' use of marked staccatos, particularly those of alternating chords between the hands as in the third and fourth measures (see Ex. 30). I feel certain that this barbaric mood is a reflection of the years during which this symphony was written. Europe was involved in war, and the march-like rhythms that he uses echo the drive of the armies across his native land. His style is almost like a rebuke, yet a cynical acceptance of life as it must be. It is this intense rhythmic drive coupled with the fast harmonic rhythm that lends such weight to the aural confusion.

At times it is hard to distinguish his litany-like passages from those which fall into the realm of the

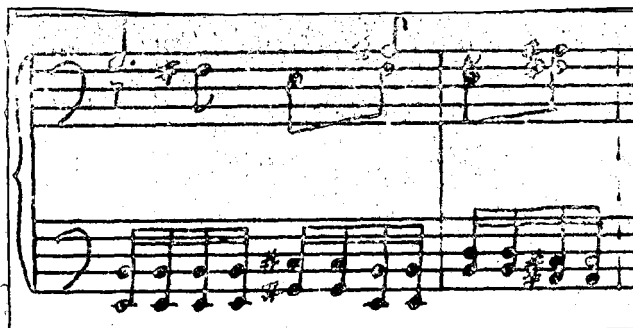
decorative (Ex. 32), as in the twenty-second measure and the

Ex. 32



following eight measures. Here the sixteenths functionally resemble those of "La Vierge" in "L' Annonciation" in the first suite. In the Symphony the sixteenths commence immediately at the end of the first seven notes of the main theme in the twenty-first measure. This makes a smooth and almost imperceptible transition into a developmental passage. Measures thirty-five to thirty-eight show the contrast between the litany motif and the decorative device. The first two of these measures have the litany technique in the left hand (Ex. 33), while the following two measures commence the

Ex. 33



figuration in the right hand, similar to that in the twenty-second measure. This particular type of decoration is most prominent in the sixty-third measure which commences the second theme of the first movement.

This introduces the question of form as Langlais has used it in this movement. Heretofore Langlais has used his own type of sectional form, well integrating the parts, but not

following a particular traditional pattern. Here, however, he has quite convincingly used a traditional form - the sonata-allegro. The first sixty-two measures contain the main theme and its immediate development. Then with the sixty-third measure he presents the second theme in the dominant major key, A-major (Ex. 34). It would be more correct to say that

Ex. 34



the tonal center is A, for A-major quite soon disappears, except for the key signature which has changed to three-sharps for this section. Langlais' use of the sonata-allegro form is the more interesting since it has never held very much attraction for composers for the organ.

The fabric of this second section is quite reminiscent for his earlier writing. The melody he uses is more lyrical and makes a marvelous contrast to the first theme. The pedal and left hand play with the same registration with no sixteen-foot stops in the pedal, a device we have seen in his earlier suites. Also, as mentioned above, he uses the sixteenth-note figuration pattern seen in his earlier works. The harmonic setting is calmer surrounding this second theme, although the tonal centers are constantly changing. And though the right hand decoration is quite nonharmonic with the rest of the texture, yet the dissonance is not the strident kind of the first section. In this section also occurs the mediant relationship he so often used in the first two suites, but

which are quite noticeably absent in the first section of the Symphony. This is seen particularly in the seventy-fourth to seventy-sixth measures.

This theme likewise he develops immediately as he did the first melody. The eighty-third measure sees the introduction of the motif taken from the first three notes of the main theme. The eighty-seventh measure shows the decorative pattern evolving into the litany type of motif, a further device of integration between the sections. This combination of material is brought to a new height in the ninety-fourth measure where the second theme plays concurrently with the litany pattern.

A small transitory section marked Large separates the second theme from the development proper which commences in the one hundred and twenty-second measure. The tempo marking is again Allegro as at the beginning. And, as might be expected, he starts the development with the first theme. The tonal center is C#, one half-step below the opening tonal center of D. This change is so reminiscent of the fluctuation between E^b and E in the first Sonate of Hindemith (1937).

The previous discussion of Langlais' harmonic, rhythmic, melodic style and craftsmanship in this composition holds just as true of this section as well. That is, his style in this section presents no material significant to his compositional development that has not been mentioned heretofore. The same intense drive persists, and this time it is carried also into the development of the second theme as well since he uses material from the first theme along with it (meas. 156). The

writing is somewhat more contrapuntal than in the exposition, which results in a more transparent texture. He makes use of all the rhythmic possibilities of his two themes in this development, and the result is one more convincing example of his ability as a musical craftsman. It is interesting to note that sectional considerations are still uppermost in his style. That is, the development of the second theme follows that of the first theme, and is indeed even separated by a rest with a fermata. However, the intensity of the development is not abated by such division. As we have seen from his previous works, he is partial to combining the various melodic and rhythmic materials all at once toward the end of a piece, in this case, the end of the development (commencing with measure 165).

Measures 151-155 are interesting in terms of the movement which follows, for he uses a four-chord pattern of superposed tertian material which later is modified and serves as a basso ostinato in the second movement (Ex. 35). This instance, as well as the use of the main theme of this movement in the last movement, shows his adoption of the cyclical technique, another glance to the previous century.

After a brief pause in the 188th measure, the recapitulation begins exactly as in the beginning of the exposition, with the addition of a continuous pedal part. Measure 223 starts the second theme. This time the tonal center is D as opposed to that of A in the exposition. The key signature changes to two-sharps, as the first one had changed to three-sharps.

Ex. 35

This use of D as the tonal center for the second theme of the recapitulation fits quite naturally into the sonata-allegro form. And, as he varied the first theme in the recapitulation by the added bass part, he varies the second theme by adding an actual pedal part versus the pedal-manual combination of the second theme in the exposition.

In measure 240 the two themes play simultaneously as the coda is introduced. The manuals play the first theme in octaves, and the pedals carry the second theme, also in octaves. This quodlibet process is reversed in the 247th measure, and the tonal center is moved a mediant to F#-minor.

This is the most striking example of the mediant relationship in the first movement. There has been a conspicuous absence of this relationship which we saw so frequently in the first two suites. Measure 265 is interesting in that the first melody plays against itself with the pedals playing the melody just half as fast as the manuals, a canon in augmentation.

The concluding chord is a plain D-minor chord which brings to a halt the onrush of the first movement and the almost frantic coda. To this point in his compositional career he has never yet concluded a composition with anything but a chord of complete harmonic finality. This always leaves a feeling of completeness, irregardless of the turmoil which may precede it.

Eglogue

Webster defines an eclogue as a bucolic or an idyl, a poem in which shepherds are introduced conversing. This is certainly a most fitting title for this second movement of Langlais' Première Symphony. He well achieves both the conversational aspect and the mood of serenity. The theme itself, appearing in the right hand with a Great eight-foot flute is a quiet, flowing melody, unbound by any particular meter or measure length. This is the third time Langlais has written ametrically (the two previous occasions occur in the Vingt-quatre Pièces), and the resulting freedom is most interesting. Most of the measures are three-four time, but occasionally he inserts one of four-four and two-four. It is an intriguing melody for it seems to have two tonal centers - F and B. F is the most important, but the ever recurring B and the resultant tritone certainly point up the significance of B as an important degree also. This use of B is further enhanced by the second member of the conversation, represented by the Positiv eight-foot Cromorne entering on B in the tenth measure. The eighteenth measure returns to the flute voice, and so on with the musical conversation.

The calm, gentle, swaying movement of this idyl is quite largely due to the quiet "ostinato" of the left hand and pedals which are again coupled together as far as their registration is concerned (Ex. 36). He takes this swaying motif from the

Ex. 36

The image shows a musical score for four staves. The top staff is a treble clef with a melodic line consisting of eighth and sixteenth notes. The second and third staves are a grand staff (treble and bass clefs) showing a simple accompaniment of chords. The bottom staff is a bass clef with a simple accompaniment of chords. The score is divided into four measures. The chords in the second and third staves are: F-A-C, E^b-G^b-B^b, C[#]-E-G[#], and F-A-C. The chords in the bottom staff are: F-A-C, E^b-G^b-B^b, C[#]-E-G[#], and F-A-C.

151st to the 155th measures of the first movement, with the use, however, of much simpler triads (see Ex. 35). The triads he uses are F-A-C, E^b-G^b-B^b, and C[#]-E-G[#], an "unrelated series". These are the only chords he uses for accompaniment in the first forty-five measures. A chord usually lasts an entire measure. Only three times does he use two chords in a measure. The chords oscillate back and forth among the three aforementioned chords. It is, of course, not a true ostinato, for the chords do not follow a consistent pattern of repetition. They are, however, always used conjunctly. That is, they always follow next to each other in the order given above. They never jump from F-A-C to C[#]-E-G[#] or vice versa.

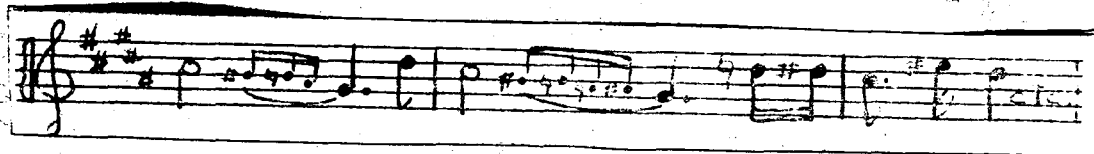
Another aspect that makes these oscillating chords and the accompanying texture seem like an ostinato is the increasing rhythmic complexity of the melodic part which

sounds like a continually evolving development above a ground bass. At the third entry the melody adds another voice. While there are never more than these two, they intertwine more and more as the composition proceeds. Then to an extent the reverse happens as the complexity smooths out toward the end of this first section, although the voices added at the third entry never depart.

It is this first section of the "Eglogue" that gives the impression of being bitonal. Actually it is not, for the F-A-C triad commences the ostinato pattern, and is always present in the measures where the voices enter or leave in the melodic line. Hence, F is still the tonal center for both parts. Yet, with the strange $E^b-G^b-B^b$ and $C^\sharp-E-G^\sharp$ sequence and the completely "white-key" melody, the result seems to stray far from F as a common tonal center.

The second section commencing with measure forty-six is most interesting. Continuing in the spirit of the idyl, Langlais presents a seven-measure recitative on the Hautbois. It is slow, rather meandering, and certainly well-suited to the mood (Ex. 37a).

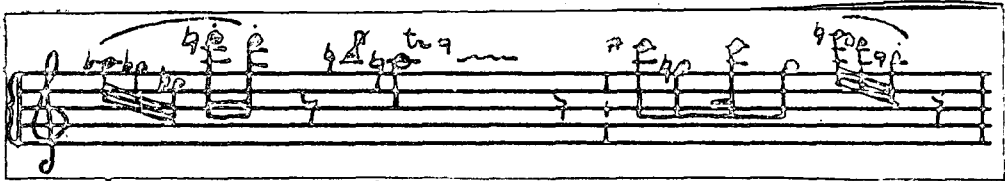
Ex. 37a



This very characteristic passage provides another reference of Langlais to the inspiration of Dukas and Messiaen. Dukas admonished his students to listen to the birds and glean inspiration from their mastery. Messiaen followed this advice

in a marked way (Ex. 37b). This shows Messiaen's handling

Ex. 37b

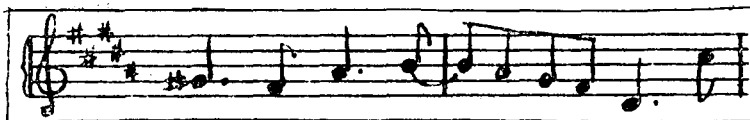


of the bird song motif. It is taken from his Quatuor pour la fin du Temps which was published the same year as Langlais' Symphony - 1941

The key signature in the Symphony has changed to five-sharps, and the tonal center is G#. However, as might be expected in this style, this is nominal rather than actual, for the wandering character of the recitative includes many pitches distant from G# as a tonal center. This device is certainly a melodic relative of the "unrelated chordal series" which he uses.

Measure fifty-three continues this section with still another melody which partakes somewhat of the previous wandering recitative (Ex. 38). The tonal center of the melody is still

Ex. 38



that of G#. However, the accompaniment, which commences in this measure, has very little to do with G# except for the closing measure of this phrase (Meas. 59), which is solidly G#-minor. These measures have again taken on the oscillating movement of the first section, using mostly altered dominant-elevenths with the eleventh raised. They are based on G and A which have little to do with G#. The result is definitely bitonal.

Real bitonality (or polytonality) is not used very much by the contemporary organ composers. Isolated examples may be found such as in the First Fantasie of Alain. Messiaen talks of superposed modes or polymodality. However, with the types of "modes" he creates, the end result is not polytonality as commonly understood and heard.

The sixtieth measure continues the bird-song type recitative of measure forty-six. This time he uses arpeggio-like passages surrounding the principle notes. An interesting combination occurs in the seventieth measure. The main fabric is that of measures fifty-three to fifty-nine with the oscillating accompaniment and the corresponding melody of those measures. To this basic fabric are added snatches of the first theme in the bird-song style of the recitative section. These three lines of musical thought are kept separate by using different registrations for each. The right hand plays simultaneously on the Swell and Positiv (which on French organs are adjacent) with the left hand on the Great which is coupled to the pedal as at the beginning. Bitonality still predominates.

Measures eighty-one to 101 contain an interesting motif new to the "Eglogue" (Ex. 39). It is a scherzo theme which he takes from XXI in the second volume of Vingt-quatre Pièces. It involves a very fast motif with alternating chords between the hands. For the most part the chords he uses are triadic or tertian with an occasional "cluster" or altered triad. It is next to impossible to fix a definite tonal center, as

Chorals-Poèmes. The Deux Danses of Alain as well as II of the Milhaud Neuf Préludes also use strange concluding chords. Numerous instances are also manifest in the works of Messiaen. Langlais does not use this idea very much. In fact, perhaps the only other instance in his organ works occurs in the Huit Pièces Modales at the close of his compositional career for organ.

Formal considerations are virtually no different in this "Eglogue" from those of his earlier suites. The sectional format is the rule.

Choral

The "Choral" introduces nothing new in the style of this Symphony. It is of slow tempo which allows strident clashes to take full effect. As in the first movement, the dissonances are predominantly through odd combinations of tertian material, mostly triadic. It is true that he uses more tone-clusters in this choral than in the other three movements, but they are no more dissonant than the superposed triads he creates. For instance - he introduces the movement by a B^b-minor chord, and immediately puts against it in the left hand a D-F[#]A triad followed by a C[#]-E[#]-G[#] triad (Ex. 40).

This brings up the question of the tonality of the movement. Although not traditionally oriented, it is not exactly bitonal or polytonal either. The chorale melody, which apparently is an original chorale melody, uses B^b as a tonal center. It is hard to say whether he intended it to be major or minor since the chorale melody as well as the

Ex. 40

The image shows a musical score for three staves, likely representing a piano accompaniment. The top staff is a treble clef with a 3/4 time signature. It contains several chords with complex accidentals: a triad of F, A, and C with a sharp sign above the F; a triad of G, B, and D with a sharp sign above the G and a flat sign above the B; a triad of A, C, and E with a sharp sign above the A and a flat sign above the C; and a triad of B, D, and F with a sharp sign above the B and a flat sign above the D. The middle staff is a bass clef with a 3/4 time signature, containing a series of chords and single notes with various accidentals. The bottom staff is a bass clef with a 3/4 time signature, containing a series of single notes with various accidentals. The overall impression is one of complex, non-harmonic tonality.

accompaniment is so harmonically complicated. Three interior cadences - two on F-major and one on B^b-major - as well as the concluding one on B^b-major with an added sixth, accent the use of B^b as the tonal center for the movement. Nevertheless, the aspect of the "unrelated" series of chords is the predominant idea, and the result here is definitely in the direction of polytonality.

Final

The final movement of this Symphony does not differ much from the first movement as to the general musical vocabulary used. Langlais is still using the odd combinations of triads, linear and vertical, as well as a generous sprinkling of the "tone-clusters". However, this last movement generally uses smaller "clusters" since the rhythmic drive of the triplets is so fast, not allowing such handsfull of tone. The initial theme well illustrates this technique (Ex. 41).

It is fairly easy to assume that the initial theme is generally in D-major even with all the nonharmonic tones,

Ex. 41

transient modulations, and "unrelated" series of chords. The lyrical second theme, measure twenty-two, revolves basically around F# as a tonal center (Ex. 42). The rhythmic drive

Ex. 42

continues, but the writing is entirely linear, whereas the first section is mainly chordal. It is particularly in this contrapuntal style of writing in this Symphony that the harmonic considerations become so vague. Actually they are vague throughout, but in this instance the combined effect is again some kind of polytonality, or at least bitonality. As stated above, the melody in the right hand hovers around F#. However, the accompanying two lines do not seem to have any particular tonal center. It certainly is not F#, and hence the feeling of polytonality exists.

Measure fifty-seven brings back the first theme almost exactly as it was heard in the beginning. This introduces

the question of form. It seems that Langlais has chosen an arch form for the first half of the "Final". (Bartok was quite partial to this chiastic arrangement, as seen in his Quartet #4). In this case it involves a format as follows - A-B-A-C-A-B-(A). The last A is very short and utilizes only three measures of the initial A.

After the second A and C theme comes into the scheme in measure eighty-one. It continues the same rhythmic drive that has been exhibited so far in the movement (Ex. 43). The

Ex. 43



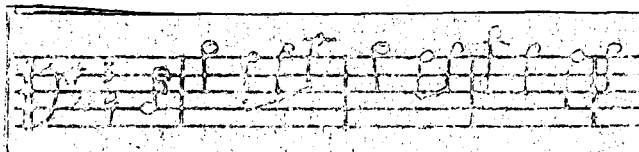
double pedal attempts to give some kind of harmonic solidity while the manuals drive on in octaves, two octaves apart. The skip of a fourth is quite prominent in the manuals which gives a marked feeling of quartal harmony.

The initial theme returns in measure 114. This presentation is much shorter than either of the first two, and the tonal center has moved up one whole-step from the original key to E. Measure 130 sees the return of the B theme. This time, however, it undergoes a marked change, harmonically and rhythmically. Whereas before it continued in the same drive as the first section, this time the marking andante characterizes the fabric of the section. The pedals play double and the

manuals contain full chords which provide a rich background for the melody in the top voice. As might be expected, this slower tempo and chordal structure allows tone-clusters to assert themselves somewhat more effectively. Five-sharps is the key signature and the tonal center is G#. This again is a general statement as G# only frames the section. Here and there throughout the course of this section he punctuates the flow with little rhythmic passages from the first theme. The last of these occurs in measures 177 and 178, and this constitutes the last A of the chiastic form.

A sparkling fughetto commences in measure 187 with a new theme as the subject (Ex. 44). It appears at first to be

Ex. 44



treated as an authentic fugue, but the subsequent entries do not bear this out in the traditional pattern of a fugue. Beginning in measure 219 the intensity heightens as each entry of the theme reaches for a higher tonal center. In this measure it is G#. In measure 230 it is D followed by E in the 243rd measure which in turn is followed by that of F# in the 252nd measure.

Measure 268 sees the original key of D-major reached again with the first theme of the "Final" returning. Five measures later (meas. 272) the main theme of the first movement enters in the pedal in octaves. This cyclical technique has been used extensively throughout the Romantic era as a concrete

manifestation of their philosophy of art and its relation to all else. Langlais seldom uses it in the broader sense of uniting movements as he does here.

This section also develops tonally upward in a manner mentioned in the last of the above paragraph. The second statement of the theme from the first movement moves to E in measure 284. The last three notes of the first theme constitute the third presentation and move to F# as the tonal center in the 296th to the 299th measures.

From this point to the end there is a frantic development of the first theme of the last movement, relieved by a development of the first three notes of the main theme of the first movement. Indeed, to round out the Symphony as a homogenous work, the last three chords derive rhythmically from the first three notes of the Symphony, a further evidence of Langlais' interest in cyclical unification.

Première Symphony - a monumental work in the compositional career of Jean Langlais - a work which marks a new style in the course of his writing, a work which stands almost as an era in itself, for never after this point does his organ music take on the intense harmonic complexity to the extent that this work does. It has been interesting to note that the mediant relationships, the altered dominant chords, the rich harmonies of the impressionistic style, the warm melodies, the Gregorian chant influence - all are completely minimized or eliminated in this Symphony. In their place have come the superposed triads, the bitonal and polytonal writing, tone-

clusters, and tremendous rhythmic drive which results in unsurpassed intensity of sound for the style of Langlais. However, it is also interesting to note that formal considerations are basically the same as in his earlier suites. The rule of the section predominates, and the craftsmanship of the earlier works in combining these sections is still very manifest. This Symphony also provides the only instance of the use of the sonata-allegro form at the hand of Langlais, and one of the relatively few instances of its use throughout the literature for the organ.

The idea of a "symphony" for organ is still another Romantic influence. They were virtually nonexistent before the end of the nineteenth century. However with the works of Liszt which approach this scope, and certainly the Grande Pièce Symphonique in F#-Minor of Franck, the idea received great impetus. One of the composers most noted for his symphonies for the organ was Louis Vierne, the famous blind organist of Notre Dame de Paris. Also of similar fame was Widor. Dupré, though perhaps more interested in preludes and fugues as well as organ tone poems, composed the brilliant Passion Symphonie. Thus it is that Langlais connects himself with somewhat earlier influences in the selection of a symphony for organ.

CHAPTER FIVE

Neuf Pièces (1942)

In the same year that Langlais completed his monumental Symphony, he began a collection of short organ solos known as Neuf Pièces. It includes four songs (Sorrow, Joy, Peace, and the Hero), three chorale paraphrases, a prelude on an Anthem, and a rhapsody based on Gregorian melodies. It is an interesting group of compositions, not only in the programming, but particularly from the point that they represent a considerable departure from the style of his Symphony. Thus, while some of the perplexing sounds of the Symphony still persist, the general style is more traditionally oriented, at least in the manner of the first two suites. Since the characteristics to be discussed are seen throughout the course of the nine pieces, I shall give examples from the entire set, and not confine my remarks to each piece in chronological order.

Of particular interest is the more solid tonal aspect of these pieces. The "Prélude sur une Antienne" is completely in the Dorian mode from start to finish. The "Rhapsodie Grégorienne" is modal throughout depending on the mode of the various Gregorian themes used. Modality, and even tonality were certainly never quite so solidly established in any preceding work of Langlais. (A possible exception would be the opening and closing sections of "La Nativité"). The three chorale paraphrases present another interesting variation of the tonal aspect. This mainly through the solid, well-known

melodies which he uses, "In dulci júbilo", "Aus tiefer Noth", and "O Sacred Head". Each is so familiar, and his melodic statement so obvious, that the tonality is fairly easily followed and usually well established at the cadences. To be sure, since the chorales are so well known, he has varied them considerably and very effectively, often with a complete harmonic departure from the traditional dictates of the melodic line. However, the familiarity of the chorale melody certainly holds in check the bounds to which the aural result can go.

The four songs use no such familiar material, chant or otherwise, to lend any external reason for tonal solidity. However, the aural coherency he achieves is quite satisfactory to the average ear as far as the tonal aspect is concerned. However, the "Chant de Peine" is the most advanced of the entire set. It is quite easy to name A as the tonal center for the piece. This is more apparent to the eye, however, than to the ear. He uses the A-minor triad at the conclusion of the first measure and at the conclusion of the piece as well as a scattering throughout the course of the composition. In this piece his many appoggiatura chords go far in deterring a tonal stability which the other pieces gain in one way or another.

He uses bitonality somewhat in the Neuf Pièces as in the thirty-ninth to forty-first measures of "De profundis" (Ex. 45). Bitonality is by far not the important factor that it was in the Symphony. However, wherever it does occur in this present set of pieces it provides an interesting dash

Ex. 45

The image shows a musical score for three measures. The top staff is in treble clef and contains a melody of eighth and quarter notes with various accidentals (sharps and naturals). The middle and bottom staves are in bass clef and contain accompaniment, including chords and sustained notes. The score is divided into three measures by vertical bar lines. Below the first measure is a '0', and below the third measure is '75'.

of color versus the rather prolonged use of it in the Symphony. And the tonal centers used, as in this case, are usually more readily discernable than in the style of the Symphony.

Some instances of the mediant relationship do occur. A notable example presents itself in the first three entries of the chant in the "Rhapsodie Grégorienne" (meas. 5, 9, and 11). This does not, however, hold the interest for Langlais that it did in the first two suites. He seems to prefer modulations of a second or fourth, particularly the augmented fourth. This is apparent in the eighteenth measure of the "Chant heroique" where he proceeds from C as a tonal center to F#. This same tritone relationship he uses much in melodic passages to create a very Lydian flavor as in the "Chant de joie". This, of course, is not new, for he used it much in his earlier works.

The same list of chordal devices presents itself - appoggiatura chords, triads with added non-harmonic tones

(usually only one, or at most two), some tone-clusters, and the familiar "contracting or augmenting" thirds or sixths.

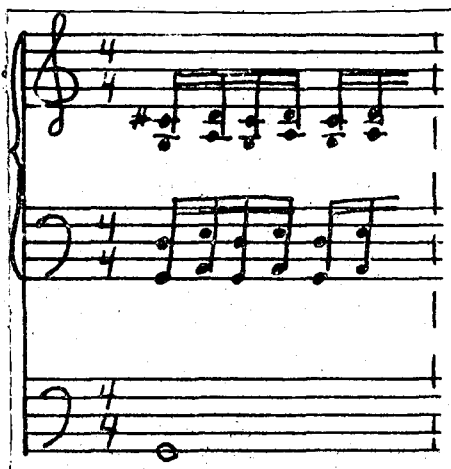
Since the trend is toward a more simple tonal format, the use of tone-clusters is quite limited. His dissonance is created largely by non-harmonic notes added to material that is basically triadic. These notes are usually resolved, or at least heard in tertian context. The "Chant de Peine" illustrates this technique in the first measure (Ex. 46).

Ex. 46



The E and G are non-harmonic with the D# and A#, but the next count effects the proper resolution. Likewise the third count sees the addition of an A to D#-F#-A#(B^b) triad. Again the following count sees the A absorbed into the A-minor triad. An extended passage using implied triads with an added tone is found in the "De profundis". The second measure implies a G-B-D triad on the first count. The B is left out and a C# is added (Ex. 47). As has been mentioned before, the augmented fourth is certainly very prominent in Langlais' musical language. Measures thirty-six and thirty-seven and fifty-nine and sixty of the "Chant héroïque" illustrate his striking use of appoggiatura chords, both instances

Ex. 47



showing complete resolution (Ex. 48).

Ex. 48



Perhaps the best example of the "contracting or augmenting thirds or sixths" is seen in measures thirty-four to thirty-six of the "Chant de joie" (Ex. 49a). The F# provides the stationary tone while the B^b moves to an A. This brings a major third to a minor third above the F# and a minor sixth to a major one below. The process is melodically echoed in the pedals in the thirty-sixth measure (Ex. 49b) with the E^b as the implied stationary tone and the G and F# the major and minor third above respectively.

Ex. 49

Handwritten musical notation for Ex. 49. It consists of three staves. The top two staves show chords with various accidentals (sharps, flats, naturals) and stems. The bottom staff contains a melodic line with a fermata and a measure containing a '2'.

"Unrelated triads" occurring in rapid succession as in the Symphony and his earlier suites are seen particularly in the "Chant héroïque" (Ex. 50). However, the result is not the aural

Ex. 50

Handwritten musical notation for Ex. 50, titled "Con fuoco". It consists of three staves with a treble clef, a 7/8 time signature, and a tempo marking "Con fuoco". The notation includes various notes, rests, and accidentals.

confusion that is present in the Symphony, for there is ever a frequent return to a chord of the fundamental tonal center which stabilizes the harmony considerably.

Other devices which he has used in his earlier works are manifest in this collection of pieces - the pedals playing in octaves with the top manual voice, double pedals, the use of chant (two hymns and the "Lauda Sion" from the Festo Corporis

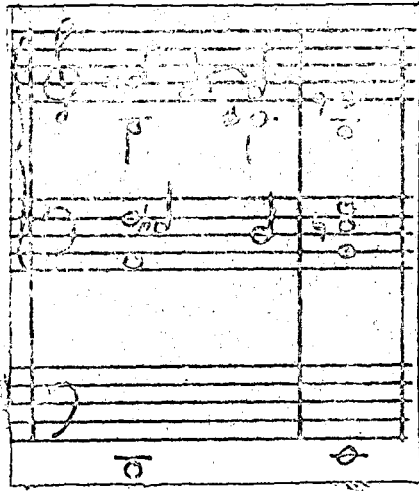
Christi), and the use of sixteenths as figuration in the "Dans une douce joie".

The one thing Langlais does add to his musical vocabulary is the Phrygian flavor. The most predominant modal coloring he has used has been Lydian, but that of the lowered "super-tonic" modal step now augments his style. This is first seen in the third measure of the first "Chant" (Ex. 51a). The

Ex. 51

melodic B^b resolving to the A gives this strange Phrygian mood. This may seem insignificant, however, this very device he uses again and again. It is seen in the same manner in the fifth measure with the D^b resolving to the C (Ex. 51b). A more elaborate example harmonically is found in "De profundis" in the cadence of the sixth and seventh measures (Ex. 52). Other contemporaries such as Dupré, Alain, and Messiaen also make very similar use of this Phrygian coloring. The Summary will give more specific examples by comparison.

Structurally the Neuf Pièces can be divided into two groups - one, those compositions which are sectionally conceived as the bulk of his previous works (Chant de joie, etc.), and two, those which are through-composed. Interestingly enough, it is this latter group of pieces which contains subdued moods



("Chant de paix", etc.).

It is also in these quieter pieces that we see a change in the rhythmic pace set in the majority of his compositions to this point. This is particularly to be noticed in the "Chant de peine" for Langlais again uses no time signature. This allows the musical line to flow uninhibited by definite rhythmic patterns. Three times before he has used this ametrical device - in the "Eglogue" of the Symphony, and twice in the Vingt-quatre Pièces. This will increasingly hold interest for Langlais as his compositional career unfolds, particularly in his Huit Pièces Modales.

Neuf Pièces, then, is a link with both his earlier suites and his Symphony. The result is toward a more simple style harmonically, rhythmically, melodically, and the same is true of structural considerations. With the exception of the Vingt-quatre Pièces, the through-composed piece is used only once in his works to this point ("Les Rameaux" of Trois Poèmes Évangéliques). In fact, his overall style tends to become more simple than his initial compositional period.

CHAPTER SIX

Deux Offertoires (1943)

The trend toward a more simple style is further evidenced in the Deux Offertoires - two charming mass paraphrases. At the same time, the resemblance of these later works with Langlais' earlier suites is most striking. These works rely entirely on Gregorian chant for melodic and rhythmic inspiration. The first is a paraphrase on the mass Stelliferi conditor orbis. Again no time signature is given, and he prefaces the work by indicating that it be played according to the flow of the chant. The accent is on the horizontal flow in a manner similar to the "Ave Maria" of the Trois Paraphrases Grégoriennes.

Dorian modality is prominent throughout the three sections with excursions here and there into non-harmonic areas. The most prominent of these departures from the dominant modality comes at the very end where the "Kyrie" theme in the tonal center of A is juxtaposed with the G#-minor triad (Ex. 53). This, of course, is a direct descendent of the bitonal style inaugurated in the Symphony. However, it is much more tempered and much clearer than the symphonic statements of the same. It is the same simple bitonality as in the "De Profundis" from Neuf Pièces (see Ex. 45).

Formally it is divided into three parts. The first part states a Kyrie chant which also combines with the Sanctus chant of the second section and also with the Agnus Dei chant of the last section. This same type of integration we have

Ex. 53



already noted as being an important factor in Langlais' organization of melodic material. In this same respect it might be said that there are other of the same trademarks present in this composition that were prominent in his first suites - pedals following the top line, transparent pedal registration, etc.

With the solemn medieval spirit of the chant he introduces an interesting figure, the use of marked syncopation (Ex. 54).

Ex. 54



This I feel is one of the most important features of this piece, for it is a device which he continues to use effectively from

this point in his career to the end. His next composition for organ, Fête, makes extensive use of this rhythmic device.

The second of the Offertoires is based on the mass, Magnae Deus potentiae. It presents nothing new in the matter of harmonic, rhythmic, and textural considerations. The accent is still on a more simple presentation than that of the Symphony. Strong modality prevails, the use of the augmented fourth above the root of a triad is important, the chant dictates the fabric of the work, and the use of mediant relationships is present (especially seen in the junction of the first section with the second). It also becomes quite impressionistic around the forty-fifth measure, a characteristic particularly of his earlier suites. He also makes use of the "contracting or augmenting" thirds or sixths seen so often previously, and he uses a passage of "unrelated triads" in a similar manner to that of the last section of the "L' Annonciation".

Formally it is basically the same as the first "Offertory" in the three-part order based on a Kyrie, Sanctus, and Agnus Dei, similar to a missa brevis. One particular structural aspect is worthy of note. It is manifest in this piece in the opening series of five chords which he uses three times in the first section (Ex. 55) - once to commence the composition, and twice later in the first part. It serves a function almost like Moussorgsky's "promenade" theme the Pictures at an Exhibition. This idea of a section which repeats several times will become important as his style progresses.

His compositions continue to make more use of fewer musical

Ex. 55

Handwritten musical notation for a piece titled "Modéré". The notation is written on a grand staff consisting of three staves. The top staff uses a treble clef, the middle a bass clef, and the bottom a bass clef. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various notes, rests, and accidentals (sharps, flats, and naturals). The word "Modéré" is written above the first staff. The piece concludes with a double bar line and a fermata over the final note.

ideas throughout the course of a piece to bind it more closely together.

CHAPTER SEVEN

Fête (1946)

Three years elapse before Langlais again turns to organ composition after the Deux Offertoires. The first composition after this period of silence for the organ is the joyous Fête (1946).

Fête exhibits a good balance of Langlais' two "styles" to the present - that of his earlier suites, and that of the Symphony. While the harmonic format is basically much simpler than that of the Symphony, yet the use of the polytonal and tone-cluster ideas within this more traditional framework provides a dynamic work.

E-major is well established at the outset, and likewise at the conclusion of the piece. He modulates frequently, which is to be expected for the most part, however, they are quite clear modulations. He does use one series of modulations that is most striking in its traditional aspect. It is a modulation from E to C through a series of dominants (meas. 6-8). That is, from E to A, D, G, and finally to C. It is so noticeable simply because of its conventionality in style that is not normally so oriented. The only other modulation similar to this occurs in the introduction to "Les Rameaux" where a dominant series is implied in the passage leading to the first entry of the chant in the pedal.

He also uses the mediant relationship more than in any other composition since the early two suites. There are also to be found the familiar altered dominants as well as the

"contracting or augmenting" thirds and sixths. To this chordal vocabulary he adds another altered dominant, a diminished-seventh with the top interval a perfect fourth instead of the minor third (meas. 125 - Ex. 56). It must be noted that it

Ex. 56

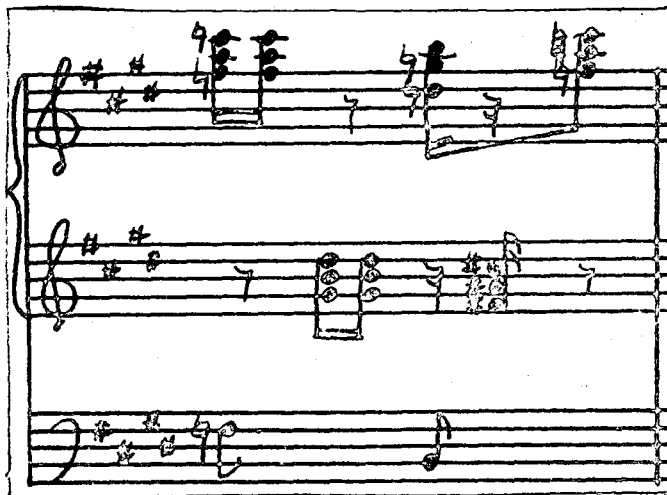
The musical score for Example 56 consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in bass clef. The bottom staff shows a chord progression: G# B D F (F#) in the first measure and F#(G#) A# C# E (F#) in the second measure. The notation includes various intervals and accidentals, with some notes marked with 'x' to indicate alterations.

is definitely similar in structure to a dominant-thirteenth with a minor ninth and with the major third degree of the scale on top as is normally the case in a dominant-thirteenth. Langlais even uses this chord as a thirteenth in addition to the diminished-seventh aspect as I have described it. As his style progresses this chord will take prominence over the previously used altered dominants to the point of their virtual exclusion.

As was mentioned above, the E-major tonality is firmly established at the outset. One of the reasons for this solid tonal feeling is the use of no complicated chords. They seldom stray beyond sevenths. The Lydian flavor is sometimes present in the altered fourth scale degree, but this still does not disturb the tonal establishment of E-major.

However, the twenty-ninth measure commences his use of a figure seen in the "Choral" of the Symphony where alternating chords do not fit into the same tonality - an "unrelated series" (Ex. 57). Whether the result is technically polytonal or

Ex. 57



simply a tone-cluster broken into two parts is immaterial. The effect is certainly in striking contrast to the relatively calm harmonic status up to this point in the Fête. This departure from the basic tonality lasts just two measures. This is significant, for it stands in contrast to the extended use of such devices over many measures in the Symphony.

The next departure from the more traditional orientation occurs in the forty-sixth measure where he uses a dominant-eleventh with the eleventh augmented and the third lowered (Ex. 58). This lasts a total of four measures, just twice the length of the preceding departure from traditional harmony, but still much less in duration than the Symphony.

These instances prepare the listener for the modulation to G-minor in the sixty-fourth measure which commences a

Ex. 58

EG*(G4) B D F A (A#)

section with the accent on "unrelated" alternating chords. In the Symphony neither line of chords was easy to interpret in terms of tonality, but here the chords in the right hand are such as not to dissipate the G-minor tonality completely. So at least one line is quite firmly established harmonically. Hence the dissonance which ensues is used in a very coloristic manner versus the heavy dissonance of the Symphony.

After a passage in D-major which is relatively more calm (meas. 83), a series of arabesques occurs which do not relate themselves to any particular tonal center (Ex. 59). Some of

Ex. 59

the chords implied are relatively simple, while others approach the tone-cluster. As mentioned in connection with the Symphony, this is the melodic counterpart to the "unrelated chordal series".

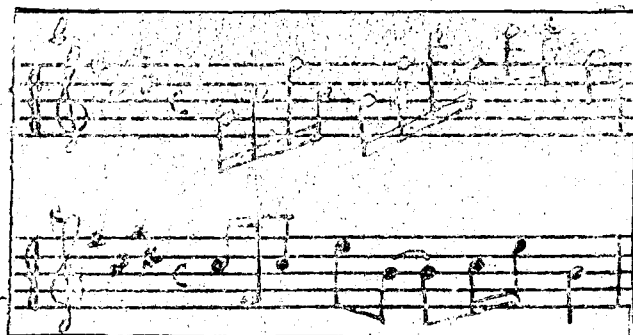
The passage commencing with measure ninety-nine is interesting in its accentuation of the Phrygian mood as did the "Chant de peine". In fact this whole section up to measure 108 is in the cryptic mood of the latter piece from the Neuf Pièces.

The closing section which begins with measure 109 is again solidly in E-major with the occasional augmented fourth present. From here to the end the texture about equally divides between the striking dissonances of the Symphony type, and chords which point up the central tonality of E-major.

Now for rhythmical considerations. Fête has tremendous drive which evolves from three basic rhythmic patterns. The first, and most prominent, is an alternating chordal effect which he used to a great extent in the Symphony, and which has its origins in XXI of the Vingt-quatre Pièces (Ex. 61a). It is, however, not used in Fête in the barbaric aspect that was so prominent in the Symphony. It is simply a festive motif which lends itself equally as well to traditional harmonic treatment or that of the quasi-tonal treatment as in the G-minor episode of measure sixty-five.

The second rhythmic pattern, and in this case one which serves as a melodic pattern as well (Meas. 13, 14), is taken from XII of the Vingt-quatre Pièces (Ex. 61b). It is a

Ex. 61



pattern with the accent on quartal skips, and one which Langlais uses to great effectiveness in later works. It is a very versatile motif for it is capable of slow or fast treatment. In the "Hommage à Fr. Landino" of the Vingt-quatre Pièces the tempo marking is andante. In the Fête it is allegro. I shall refer to it hereafter as the "quartal sixteen-note pattern".

The third rhythmic motif (meas. 17 and first of 18) is also melodic in character (Ex. 61c). It is this motif which provides the inspiration for the use of syncopation. This idea of syncopation had its beginning with Langlais in the first of the Deux Offertoires. In Fête he uses syncopation to a large extent. This naturally exaggerates the spirit of festivity of the composition. In this case it is primarily a "Scotch-snap" motif that he uses (beginning of 18th measure).

However, he also extends his use of syncopation to encompass such passages as measures fifty-nine and sixty-two where the right hand plays in triple time, the time signature being 12/16ths (in triple meter) while the pedal divides the measure into duple meter (Ex. 62).

Ex. 62

The image shows three staves of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 12/16 time signature. It contains a melodic line with eighth and sixteenth notes, some with accents. The middle staff is in bass clef and contains a bass line with quarter notes and rests. The bottom staff is also in bass clef and contains a bass line with quarter notes and rests. The notation is enclosed in a rectangular box.

Structurally Fête is similar to the second of the Deux Offertoires in which Langlais uses a very characteristic passage throughout the composition to integrate and unify. Fête achieves a similar unity throughout by the constant alternation of the three main motifs, all of which are presented early in the piece.

Fête is well-proportioned harmonically, showing excellent balance between the two main "styles" of Langlais' compositions to date. It is certainly well unified by the three rhythmic motifs which are in constant interplay. There is definitely an overplay of syncopation, but the end result of festivity is Langlais' goal, and the syncopation certainly lends to this atmosphere.

CHAPTER EIGHT

Suite Brève (1947)

Suite Brève shows a continuation of the amalgamation of Langlais' earlier style and that of his Symphony. In fact, the two suites that follow this one can be classified in the same manner, as indeed they were all three written in the years 1947 and 1948. However the blending of the two styles tends more and more toward the simple triadic treatment with better established tonalities and toward the use of striking dissonances mainly for coloristic effect. This treatment of dissonances has been seen in the Fête. It continues in these three suites.

Suite Brève has four movements, and opens with a "Grands Jeux". The tonality is a curious mixture of G-major and C-major, for while it commences on the G-major chord, the very first cadence or break in the musical line occurs on the C-major triad (Ex. 63). This is further accented by the

Ex. 63

The image shows a musical score for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in a lower clef (likely bass clef). The music is in common time (C). The first measure shows a G major chord in the treble and a C major chord in the bass. The second measure shows a G major chord in the treble and a C major chord in the bass. The third measure shows a G major chord in the treble and a C major chord in the bass. The fourth measure shows a G major chord in the treble and a C major chord in the bass. The fifth measure shows a G major chord in the treble and a C major chord in the bass. The sixth measure shows a G major chord in the treble and a C major chord in the bass. The seventh measure shows a G major chord in the treble and a C major chord in the bass. The eighth measure shows a G major chord in the treble and a C major chord in the bass. The ninth measure shows a G major chord in the treble and a C major chord in the bass. The tenth measure shows a G major chord in the treble and a C major chord in the bass. The eleventh measure shows a G major chord in the treble and a C major chord in the bass. The twelfth measure shows a G major chord in the treble and a C major chord in the bass. The thirteenth measure shows a G major chord in the treble and a C major chord in the bass. The fourteenth measure shows a G major chord in the treble and a C major chord in the bass. The fifteenth measure shows a G major chord in the treble and a C major chord in the bass. The sixteenth measure shows a G major chord in the treble and a C major chord in the bass. The seventeenth measure shows a G major chord in the treble and a C major chord in the bass. The eighteenth measure shows a G major chord in the treble and a C major chord in the bass. The nineteenth measure shows a G major chord in the treble and a C major chord in the bass. The twentieth measure shows a G major chord in the treble and a C major chord in the bass. The twenty-first measure shows a G major chord in the treble and a C major chord in the bass. The twenty-second measure shows a G major chord in the treble and a C major chord in the bass. The twenty-third measure shows a G major chord in the treble and a C major chord in the bass. The twenty-fourth measure shows a G major chord in the treble and a C major chord in the bass. The twenty-fifth measure shows a G major chord in the treble and a C major chord in the bass. The twenty-sixth measure shows a G major chord in the treble and a C major chord in the bass. The twenty-seventh measure shows a G major chord in the treble and a C major chord in the bass. The twenty-eighth measure shows a G major chord in the treble and a C major chord in the bass. The twenty-ninth measure shows a G major chord in the treble and a C major chord in the bass. The thirtieth measure shows a G major chord in the treble and a C major chord in the bass. 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The forty-first measure shows a G major chord in the treble and a C major chord in the bass. The forty-second measure shows a G major chord in the treble and a C major chord in the bass. The forty-third measure shows a G major chord in the treble and a C major chord in the bass. The forty-fourth measure shows a G major chord in the treble and a C major chord in the bass. The forty-fifth measure shows a G major chord in the treble and a C major chord in the bass. The forty-sixth measure shows a G major chord in the treble and a C major chord in the bass. The forty-seventh measure shows a G major chord in the treble and a C major chord in the bass. The forty-eighth measure shows a G major chord in the treble and a C major chord in the bass. The forty-ninth measure shows a G major chord in the treble and a C major chord in the bass. The fiftieth measure shows a G major chord in the treble and a C major chord in the bass. The fifty-first measure shows a G major chord in the treble and a C major chord in the bass. The fifty-second measure shows a G major chord in the treble and a C major chord in the bass. The fifty-third measure shows a G major chord in the treble and a C major chord in the bass. The fifty-fourth measure shows a G major chord in the treble and a C major chord in the bass. The fifty-fifth measure shows a G major chord in the treble and a C major chord in the bass. The fifty-sixth measure shows a G major chord in the treble and a C major chord in the bass. The fifty-seventh measure shows a G major chord in the treble and a C major chord in the bass. The fifty-eighth measure shows a G major chord in the treble and a C major chord in the bass. The fifty-ninth measure shows a G major chord in the treble and a C major chord in the bass. The sixtieth measure shows a G major chord in the treble and a C major chord in the bass. The sixty-first measure shows a G major chord in the treble and a C major chord in the bass. The sixty-second measure shows a G major chord in the treble and a C major chord in the bass. The sixty-third measure shows a G major chord in the treble and a C major chord in the bass. The sixty-fourth measure shows a G major chord in the treble and a C major chord in the bass. The sixty-fifth measure shows a G major chord in the treble and a C major chord in the bass. The sixty-sixth measure shows a G major chord in the treble and a C major chord in the bass. The sixty-seventh measure shows a G major chord in the treble and a C major chord in the bass. The sixty-eighth measure shows a G major chord in the treble and a C major chord in the bass. The sixty-ninth measure shows a G major chord in the treble and a C major chord in the bass. The seventieth measure shows a G major chord in the treble and a C major chord in the bass. The seventy-first measure shows a G major chord in the treble and a C major chord in the bass. The seventy-second measure shows a G major chord in the treble and a C major chord in the bass. The seventy-third measure shows a G major chord in the treble and a C major chord in the bass. The seventy-fourth measure shows a G major chord in the treble and a C major chord in the bass. The seventy-fifth measure shows a G major chord in the treble and a C major chord in the bass. The seventy-sixth measure shows a G major chord in the treble and a C major chord in the bass. The seventy-seventh measure shows a G major chord in the treble and a C major chord in the bass. The seventy-eighth measure shows a G major chord in the treble and a C major chord in the bass. The seventy-ninth measure shows a G major chord in the treble and a C major chord in the bass. The eightieth measure shows a G major chord in the treble and a C major chord in the bass. The eighty-first measure shows a G major chord in the treble and a C major chord in the bass. The eighty-second measure shows a G major chord in the treble and a C major chord in the bass. The eighty-third measure shows a G major chord in the treble and a C major chord in the bass. The eighty-fourth measure shows a G major chord in the treble and a C major chord in the bass. The eighty-fifth measure shows a G major chord in the treble and a C major chord in the bass. The eighty-sixth measure shows a G major chord in the treble and a C major chord in the bass. The eighty-seventh measure shows a G major chord in the treble and a C major chord in the bass. The eighty-eighth measure shows a G major chord in the treble and a C major chord in the bass. The eighty-ninth measure shows a G major chord in the treble and a C major chord in the bass. The ninetieth measure shows a G major chord in the treble and a C major chord in the bass. The hundredth measure shows a G major chord in the treble and a C major chord in the bass.

Dissonance of the Symphony type begins in the eleventh measure. Here the very first chord is of the juxtaposed-triad type, in this case that of a D-minor triad on top of a G#-major triad (Ex. 65a). The chord of the twelfth measure Ex. 65

The image shows three measures of music, labeled (a), (b), and (c), arranged in a three-staff system. Each measure contains two chords. In measure (a), the upper staff has a G# major triad (G#, B, D#) and the lower staff has a D minor triad (D, F, A). In measure (b), the upper staff has a G# major triad (G#, B, D#) and the lower staff has a D minor triad (D, F, A). In measure (c), the upper staff has a G# major triad (G#, B, D#) and the lower staff has a D minor triad (D, F, A).

is one of the appoggiatura chords (Ex. 65b). In this instance it is the altered diminished-seventh first seen in Fête with the top interval a perfect fourth instead of the usual minor third. Langlais arranges the chord here in a much different manner than that of the Fête. So much so, in fact, that only upon close examination is its analysis apparent. The third type of chord (meas. 14) is much related to that of the chord in measure twelve (Ex. 65c). It is basically an appoggiatura chord, but instead of the altered-dominant, it implies a pure triad with two nonharmonic, and usually unresolved tones. Here the triad would be that of D-minor, with the G# and B requiring resolution to A and C respectively.

There is little in this composition to claim the appellation "melodic". Rather the accent is on the motivistic

and rhythmic content. Syncopation is used extensively as in the Fête. Time signatures are frequently changed and often for the accommodation of the syncopation used (7/8, 5/8). Basically one motif prevails. It is first seen in the second measure, though not in its entirety (see Ex. 63, second measure). This syncopated motif appears here and there throughout the piece and is not seen in full fruition until the section beginning with measure thirty-nine. This section is taken twice as fast as the opening section, and this of course exaggerates the syncopation all the more.

Although there is a return to the first tempo, there is not actually a recapitulation. Basically this composition is through-composed, though it is divided into two rather clear sections. While Langlais' earlier compositions presented much musical material, all well united, these later works capitalize on one, or at most, two ideas. The result is a much more homogenous style.

One particularly interesting feature about the "Grands Jeux" is that Langlais uses octaves much as one would when composing for piano. This involves not only chords framed by an octave, which he has used quite a bit before, but the use of pure octaves in the manuals in a very fast tempo and for only one hand (Ex. 66).

Perhaps one of the loveliest compositions of Langlais is the second piece of Suite Brève. Its title is "Cantilène", and the enchanted melody he uses is certainly deserving of the name of the piece. The key is F#-minor, and this is well

Ex. 66

Meas 63

established. The chords he uses are again primarily triads or sevenths. In fact, the entire texture resembles a Ravel or a Cyril Scott, with occasional dissonances for coloring. The pedal carries the melody with the manuals providing the nostalgic, ethereal accompaniment.

The first twenty-three measures constitute the first section in the presentation of the theme. Measure twenty-four effects a modulation a mediant to A-minor whereupon begins a development. This section, as with the first, is based entirely upon the initial theme. Its development takes the form of a canon, or rather many canons, throughout the course of the following eighteen measures. It is an ingenious creation as he uses the pedal coupled only to the Swell manual which allows a more intricate pattern than manuals alone could accomplish. The pedal initiates certain melodic entries to be taken over by the manuals (meas. 28, 30, 32)(Ex. 67).

The modulations effected are for the most part those of a mediant. From A-minor he proceeds to C#-minor, and to F-

Ex. 67

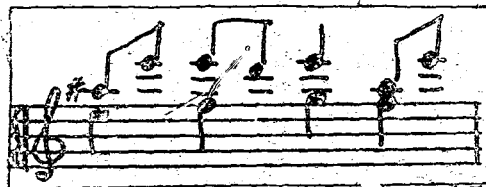
minor. Then the modulation to G-minor breaks the sequence, only to be followed by a mediant modulation to E-minor. Then he breaks away and brings the melody in in D-minor. Again, however, modulations of a mediant to B^b-major and thence to G[#]-minor are effected. These are a very strong reminder of the modulations so familiar in his first suites.

During the seventh measure of this canonic development he introduces new material in the form of arabesques on the Great eight-foot Bourdon. This motif is important only for its extensive use in the third section. The notes of the figuration are about equally divided between the tonal and the dissonant. It presents a very striking effect.

The next most important use of dissonance occurs in the thirty-eighth measure where he actually uses bitonality between the sixteenth notes carrying the theme in A-major and the top voice and pedal themes in B^b-major. Lastly in this section he changes the initial melodic skip of a fifth, which commences the melody proper, into a diminished fifth which again shows

his interest in the augmented fourth. And as this instance occurs in the highest voice, it is most noticeable (Ex. 68).

Ex. 68



Measure forty-seven commences the third section which is a recapitulation of the first section. It is not an exact repetition. Nevertheless, it is significant in that this is perhaps the first instance of a simple three-part form in the organ writing of Langlais. The pedal again carries the melody. This time, however, only the left hand provides the chordal accompaniment, for the right hand is engaged in the sixteenth-note arabesques introduced in the second section. And, as in the second section, they occur in a half-tonal, half-dissonant setting.

Measure sixty-one commences a nine-measure coda which is but an extension of the material up to that point. That is, the melody is interrupted, but the basic texture continues unbroken. Other earmarks of his earlier style are seen in the occasional "contracting or augmenting" thirds and sixths and the various altered dominants - particularly the dominant-ninth with the ninth raised and the diminished-seventh with the top interval raised a whole-step.

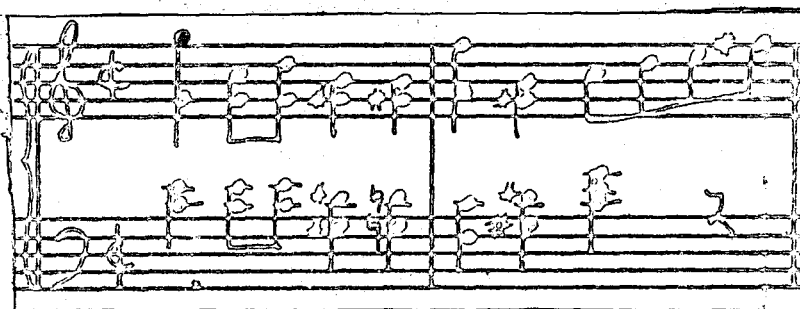
Perhaps the most significant aspect of this composition is its ternary form. Langlais has often used a sectional form in three parts, but not in this traditional, simple

setting. This piece shows a definite usage of that form, and the result is very successful.

The "Plainte" is not particularly significant in the evolution of Langlais' style. It is very similar to the mystical "Chant de peine" of the Neuf Pièces. It is also similar to the "Grands Jeux" in that the chords used are primarily triads, but often connected in an "unrelated series". There is an occasional superposed triad as in the first chord of the ninth measure. The half-step of the Phrygian motif is also present to a great degree as in the "Chant de peine". He does use an occasional seventh chord to present a tonal oasis in a confused harmonic surrounding. In fact, the closing measures return to a Ravelian texture.

The closing "Dialogue Sur Les Mixtures" is a most attractive composition. It is sprightly and intensely interesting aurally (Ex. 69). So interesting, in fact, that

Ex. 69



Langlais himself uses the style of the opening motif at least three other times in the later years of his organ composition. Almost every chord is a triad or at most a seventh, but they are strung together in his "unrelated chordal" manner. C-major

is quite well established, although there are numerous modulations. One of the important aspects of this composition is that the discord which is apparent is due almost entirely to this "unrelated series" of chords which are individually very simple.

It is also noteworthy that in a piece as rhythmically interesting as this one is, he makes very little use of syncopation. Aside from a few measures of irregular meter, there is no syncopation.

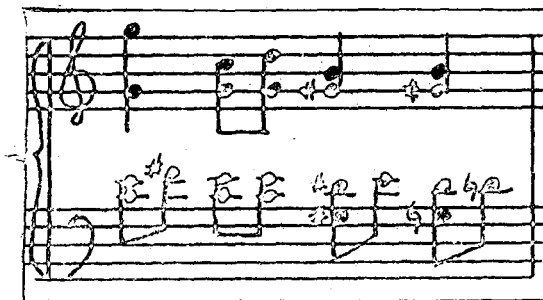
This composition is in true A-B-A form with the middle section (beginning meas. 52) presenting a completely new musical idea. While the first section is just what the title implies - a contrast of brilliant mixtures - the second section is lyric even though it uses a cornet for the solo stop. The melody is highly ornamented, a retrospective glance to the "Eglogue" of the Symphony. Furthermore, he indicates that the ornamentation is to be played on the beat, and not in anticipation of the beat. This, of course, is a direct influence to the Baroque method of agreements.

Harmonically the chords he uses in this center section present nothing new in the musical vocabulary. They do present a marked contrast to the texture of the opening and closing sections. These chords consist mainly of altered triads (triads with additional nonharmonic tones), or of one of the altered dominants. Though the key signature of E-major is given, outside of the initial chord the rest could be in almost any tonality.

Measure sixty-five marks the recapitulation of the first

section. He alters the texture to this extent - where in the first section there was a series of chords in quarter notes only, here he adds one note on the last half of each count (Ex. 70). He adds a coda to bring the piece to a solid conclusion.

Ex. 70



This suite is particularly important for its establishment of the A-B-A form for Langlais. The "Cantilène" was three-part, but the center section was a development of existing material rather than the presentation of a contrasting section as in this instance. Also it is significant in its extended use of simple unrelated chords. However, the solid cadences well establish the tonalities.

CHAPTER NINE

Suite Médiéval (1947)

Langlais describes the Suite Médiéval as being "en forme de messe basse". Perhaps it is this aspect of organization that makes the whole Suite a wonderfully coherent composition. As I have said before, Langlais' suites are usually collections of complementary pieces rather than totally unified compositions. However, this Suite is definitely designed as a complete entity. This, however, does not eliminate the possibility of performing the individual pieces separately.

The "Prélude" or "Entrée" of the mass, establishes the spirit of the middle ages at the very outset. The pedal enters first with the final note of the Phrygian mode which is in turn followed by the manuals playing E and B together in octaves, giving the sound of hollow fourths and fifths. This first chord is also given a full measure's length so as to establish the mode solidly at the outset. This of itself recalls the many musical examples of the medieval period which begin with longas or breves at the outset of the composition. The manuals above the sustained E in the pedal proceed in parallel motion carrying out the idea of composite organum (Ex. 71). As might be expected, Langlais departs from the Phrygian mode by the addition of triadic material foreign to anything related to the tonal center E, in other words, an "unrelated series" (4th measure Ex. 71). However, they always resolve into the predominant modality to give a very complete feeling. In fact, this entire Suite is probably as

Ex. 71

modally established as the Suite Brève was tonally established, and it is this aspect that makes the striking dissonances he uses so palatable and so strikingly colorful.

The eighth measure introduces the chant from an antiphon for the Easter season, "Asperges me". This is presented in a very simple setting (Ex. 72). One chord holds under the

Ex. 72

lone statement of the first seven notes of the chant. As the Suite progresses it will be seen that Langlais usually chooses to present his chant material in very simple, unadorned settings similar to this. Often the chant has become very involved in contrapuntal passages, as in the "Ave Maria" from the Trois Paraphrases Grégoriennes and the Deux Offertoires,

and many times it provides motif material for further development. However, here it is presented more or less as it would be used as plainsong. Furthermore, it is probably intended to be performed as plainsong and not bound by strict metrical considerations. This is often overlooked by performers of the contemporary French literature.

He does use part of the chant for motif material as well. After the next section, which is a virtual restatement of the initial opening of the composition, he uses a part of the chant for an accompaniment figure (meas. 20)(Ex. 73). This is Ex. 73



interesting, for while the chant is used in this manner, it is accompanying melodic material of Langlais' own invention. Usually a composition by Langlais using chant would certainly use chant for melodic purposes whether or not it was used for accompanimental purposes (see "Hymne d'Action de Grâce"). This secondary treatment of the chant is also seen in measures twenty-nine and thirty where he presents another part of the chant as part of the contrapuntal weaving. The "Prélude" closes with another emphatic statement very similar to the opening seven measures.

The concluding chord of the "Prélude" is A-major. This sees a transition from E as a tonal center to that of A. This is unusual for Langlais up to this point, for he has normally

ended a composition with the same basic chord and tonality as he began it.

The strong modality and the open harmony are features which Langlais has often incorporated into his style from the beginning. Other characteristics that were found in his earlier years are to be found here, such as the interest in the augmented fourth relationship (meas. 28), and also the favorite mediant relationship which is very prominent in modulations in this first piece of the Suite Médiéval.

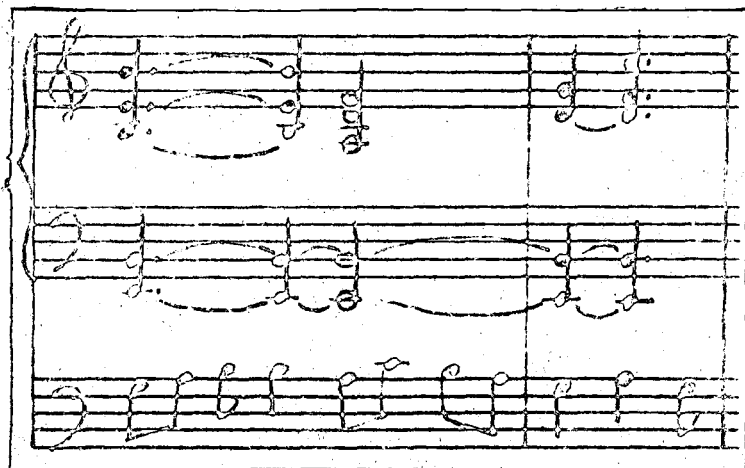
Bitonality makes its appearance in measure twenty-nine with the strong F \sharp feeling contrasted with the B \flat tonal center of the chant in this measure.

Though the piece is very short, it is very sectional, with rather short phrases the predominant feature. The opening "promenade" theme however, recurs twice to give the composition a well rounded feeling. This idea of a recurring motif throughout the course of a piece, not just sectional repetition as A-B-A etc., stems from the second of the Deux Offertoires where the opening chords weave themselves into the total fabric of the piece. As I have mentioned before, this type of sectional alternation is characteristic of his later compositions, for it means a constant usage of initial material throughout rather than concluding amalgamation only.

The "Tiento", or "offertoire" of the mass, is even more modal than the "Prélude". Again the mode is strongly Phrygian with the various voices of this Spanish ricercare well establishing the modal feeling. The first seven measures

play the same role that the first seven measures of the "Prélude" do. That is, they recur, with change, throughout the course of the piece to give it continuous form. The eighth measure sees the introduction of the chant. This time he uses the Kyrie, "Fons bonitatis". The presentation is in the pedal, with the manuals playing very simple chords appropriate to the modal feeling (Ex. 74). Again the chant is stated as

Ex. 74



simply as it is possible to state a chant. In fact, it follows exactly the rhythmic notation as given in the Liber Usualis. This brings up the matter of time signature. Whereas Langlais used time signatures in the "Prélude", he dispenses with them entirely in the "Tiento". This allows the chant to be played as freely as it would be sung in a service.

At the end of the chant the next fugal section starts. This time it is with the voices entering sooner one after the other to create a "stretto". The initial feeling here is still Phrygian. Modulations do occur. However, by the time the next chant section enters in the pedal the Phrygian mode is quite apparent. He also uses the fugal device of mirroring

in this second fugal section (meas. 15 and 17).

In measure twenty-nine, which follows the second chant section, the fugal material again recurs. This time the "stretto" is much closer than in the second section, coming only one count apart instead of two. This time the last chant section dovetails with the fugal section in measure thirty-three. The last of the chant is given treatment as it was in the first two presentations.

Modality prevails overwhelmingly in the "Tiento" with the exception of two measures (meas. 38, 39), in which there is a little bitonality. The matter of a recurring section or phrase is as prominent here as in the "Prélude", the second of the Deux Offertoires, or the "Hymne d'Action de grâce" where the idea began. The result is a much more closely integrated composition.

"Improvisation", which Langlais has substituted for the "elevation" in the mass, is the shortest and the most peculiar of the entire set. The tonality oscillates between E and E^b throughout its entirety. This, however, is done between sections and not within phrases. The first five measures establish E as the tonal center. The melodic figure he uses is a chant-like seven-note pattern used like an ostinato similar to the "accompaniment" chant section of the "Prélude". Again a time signature is lacking in the interest of rhythmic freedom. Beginning in the second measure this freedom is exploited by an interesting syncopated figure which gives the impression of an organist who could not play his hands exactly

together (Ex. 75a). It is a striking effect as the accompanying

Ex. 75a



chords come in on the last half of the eighth-notes. Very similar instances occur in Messiaen's compositions where rhythmic freedom is much greater than in Langlais'. Example 75b shows the similar treatment by Messiaen.

Ex. 75b



The switch to E^b is effected in the sixth measure where I_9 and I_7 chords of E^b -minor hold sway. Measure nine changes the mode to major whereupon the first thirteen notes of the famous Adoro Te chant enter in a simple setting. It is simple rhythmically as seen before, but not necessarily harmonically, for beneath the melody are to be found a tonic with an added second, a diminished-seventh with the top interval raised a whole step (as seen in immediately preceding organ works of Langlais) and a VI_7 with an added second (Ex. 76). Again E^b -minor returns with the previous motif of this key.

Ex. 76

The image shows a handwritten musical score for three staves. The top staff is in treble clef and contains a seven-note melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The middle staff is in bass clef and shows chordal accompaniment for the first three measures, with notes G2, B2, and C3. The bottom staff is in bass clef and shows a bass line with notes G2, B2, and C3, connected by a slur. The entire score is enclosed in a rectangular box.

The first seven-note theme recurs with the same irregularities of rhythm in the accompaniment as exhibited at first. The shift of tonal centers seems to be to that of G#. Actually I feel it is still a part of the general E tonality. This bears out in the definite establishment of E as the tonal center immediately preceding the next entry of the E^b-major mode in measure nineteen. This time another section of the Adoro Te chant is presented in relative simplicity, only to be punctuated again by one measure of the E^b-minor I₉ and I₇ chords. The last four measures round out the composition by a return to E-major and the original seven-note figure.

Again it is apparent that Langlais prefers to unify his compositions by short motifs which keep recurring. This is true of short "promenade" sections as well as melodic and rhythmic motifs.

To this point in the suite the primary tonal center has been that of E. The fourth piece effects a change to that of

G-major. This piece is called "Meditation" and takes the place of the "communion" in the mass.

At the very outset Langlais uses a figure seen as early as the Vingt-quatre Pièces. This is the sixteenth-note figuration which I previously referred to as the "quartal sixteenth-note pattern" (Ex. 77). It was also seen in the Ex. 77



last part of the Fête. There, however, it was used in a vitally driving manner. Here it flows in a carefree style. Basically it outlines the chords which support it. The first chord is a tonic with the added sixth. Two counts later the second is added. The second measure is particularly interesting in that the accompaniment chord supporting the figuration is one of the altered dominants - the diminished-seventh with the top interval augmented - while the figuration itself outlines still another altered diminished-seventh. In the fourth measure the figuration departs entirely from any harmonic connection with the chords beneath it. As I have mentioned several times before, this is the melodic counterpart to the "unrelated chordal series".

The seventh measure sees a modulation a mediant to C#-

minor and the entry of another chant, the antiphon Ubi caritas. It is set in a very simple setting like the preceding ones. It is simple rhythmically, but, like the "Improvisation", it does not have such simple chords for harmonization. Then comes another passage like the first one with the fascinating "quartal sixteenth-note pattern" in F#-major.

Measure nineteen begins another chant, but a completely different one from the Ubi Caritas. This time it is the hymn, Jesu dulcis memoria. This is the only time that Langlais utilizes two different chants at the same time in this suite. It, of course, is not a new idea for him as he has done it before ("Ave Maria, Ave Maris Stella"). The chant itself is presented simply, but particular interest is focused on the accompaniment where Langlais uses the same syncopated figure of the "Improvisation". This provides a rare example of continuity between pieces within a suite. Perhaps the only preceding example is the cyclical technique used in the Symphony, and this involves only the first and last movements. Further interest occurs in the twenty-fourth measure where the same chant is moved a mediant from E to C# and played in the top voice and the pedals. The interior accompaniment continues the syncopation and introduces more complicated chords. This complication is intensified by the pedal-point on C# which was also a feature of the initial presentation of the chant in measure nineteen with a pedal-point on E.

Another mediant modulation to B^b-major in measure thirty sees a recurrence of the opening theme. After two measures

the mode changes to B^b-minor, a similar feeling as was created in the "Improvisation" with the constant change from E to E^b.

Still another mediant modulation to the original key of G-major, where the "quartal sixteenth-notes" and their accompaniment continue. This time it provides the framework for the simultaneous presentation of the two chants - Ubi Caritas in the pedal and Jesu dulcis memoria in the top manual voice. It is a beautiful quodlibet and very reminiscent of the Deux Offertoires.

The composition closes with the same musical fabric as it opened. "Meditation" again uses a "promenade" motif which constantly asserts itself throughout in the interest of continuity. This composition also uses the mediant relationships very extensively as in the Fête.

The concluding piece in the Suite is named "Acclamations", based on the text of the Carolingian Acclamation. Two motifs which are almost identical with each other dominate the entire piece. This is the logical conclusion to a trend started at the outset of the Suite where a short section asserts itself throughout the composition to bind it together. In the "Acclamations" this binding factor consists of the nearly-identical chant sections, which, incidentally, derive from the same chant (Ex. 78). One or the other dominates each of the eleven sections of this virile composition.

It will not be necessary to state each section and the treatment of the chant motifs, for Langlais' style is no different here than previously noted. As mentioned above,

Ex. 78



the piece is entirely sectional, using basically three types of sections which continuously alternate throughout. Harmonic and rhythmic considerations are virtually the same. Nothing new is presented in his musical language in this respect.

Suite Médiéval is undoubtedly the most unified of all his suites as to the type of chant presentation, and in the interest in fewer ideas for development throughout the course of each piece. Not only do these factors unify the entire Suite, but the fact that he transplants a motif from one piece to another (as in the case of the syncopated motif from the "Improvisation") is significant in his binding together the Suite as a whole. The varied mystical spirits of the separate pieces are excellent complements for each other. Of all Langlais' suites for organ, this one is surely intended for complete presentation at a single time.

A central musical logic is always in evidence. This is, of course, largely created by the "mass" format. Not only is this a reference to the middle ages, but also are the use of the corresponding chants, the various simple cadences, the linear writing, the open harmony which is very apparent in the "Acclamations" as well as the "Prélude", and the general cryptic atmosphere.

oriented. That is, as far as Langlais handles tradition. The chords seldom exceed that of sevenths, and when they do, they are a part of Langlais' category of altered chords which have been previously discussed. Keywise it is related mostly to A-major and F#-minor, certainly a traditional mediant key arrangement. Even the arpeggios in the last of the piece are mostly triadic, versus the Fête treatment of the same arpeggiated type of writing.

Structurally it also follows Langlais' later style of basing an entire piece on one main idea. The melody he uses has excellent developmental possibilities rhythmically and melodically.

The "Nazard", second in the suite, is a charming piece of an exotic nature, taking its name from the registration of the solo voice. It is in C#-minor for the majority of the piece with a little Phrygian accent in the continual use of D-natural (Ex. 80). The harmonic texture is almost entirely

Ex. 80



The image shows a musical score for Ex. 80, consisting of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth and sixteenth notes, including a Phrygian accent (D-natural) in the second measure. The middle staff is a bass clef with a common time signature, showing a harmonic accompaniment with chords and moving lines. The bottom staff is a bass clef with a common time signature, showing a lower harmonic accompaniment with chords and moving lines. The notation is in a simple, hand-drawn style.

triadic with a moderate use of "unrelated triads". The melody is particularly interesting in its use of a little motif like a "turn" which he uses throughout (see Ex. 80). Also of note is his use of the "quartal sixteenth-note figuration" as in the "Meditation" from the Suite Médiéval. Dissonance does occur throughout, but it is in small amounts and for the sake of contrast. Structurally it follows a format like that of the "Cantilène" from the Suite Brève. That is, it is in three-part form, with the center section a variation of the main material.

"Contrepoint sur les jeux d'anche" is the third in the suite. In its use of a fugue it is a direct reference to the "Fugue sur les jeux d'anches" of François Couperin for organ. The tonality is not quite as well established as in the two preceding pieces, however, E-major is definitely the main tonal center. It is often circumvented by excursions into distant keys and through appoggiatura chords. The texture is very heavy and the sound intense since it is an interplay of the various reed stops of the organ. The name "counterpoint" is somewhat misleading, for, with the exception of a five-voice fugue during six measures in the middle of the piece, the writing is basically chordal in texture. However, linear considerations are not lacking in the rest of the composition.

The fugue subject is the unifying factor of the composition, and it is first stated in the second, third, and fourth measures of the composition (Ex. 81). It is used in this same manner before and after its actual use as a fugue subject in the

Ex. 81



central portion. Again the accent on limited musical ideas is apparent.

The "Française" is a sprightly piece, mainly for manuals, with pedals now and then for punctuation. Its brisk appeal derives mainly from the strong triadic accent, though the chords are more than not in an "unrelated series". This simplicity of its triads is reminiscent of the "Dialogue sur les Mixtures".

Langlais twice uses a first and second ending. That is, the first section of nine measures is repeated, and so with the last section of twenty-three measures. The use of a plain binary form is rare with Langlais. The only use occurs in the Vingt-quatre Pièces. Structurally it is also interesting in that the last two measures of the first section provide a quaint sixteenth-note motif which is used much more extensively in the second section.

"Choral sur la voix humaine" is number five in the suite and take its name from the familiar reed stop of the same name, voix humaine. This title also refers to titles by Couperin such as the "Dialogue sur la Voix Humaine". This chorale melody, undoubtedly invented by Langlais, is in the Dorian mode, and is accompanied by a very characteristic figuration with a sixteen-foot and two-foot registration. This motif, if played simultaneously, would be a first-inversion

triad with the third "doubled", but with the top of the two thirds altered a half-step downward (Ex. 82). This gives the

Ex. 82



effect of being both major and minor at the same time. This is perhaps a strange reference to the works of Khatchaturian which make considerable use of this chord.

The simple statement of the ten-note chorale melody twice alternates with a section in the same mode, but which uses a rhythmic texture closely akin to a chant. The melody in this chant section is virtually the same as the chorale melody, and thereby the two sections complement each other excellently. Again, this chant-like statement is characteristic of Langlais' treatment of a chant in this period. That is, the note values are much as they would be if the chant were to be sung. The eighth-note is the main rhythmic unit for each imaginary syllable. In fact, both sections of the chant use a no-time signature.

As the fourth and fifth statements of the chorale are presented, they are accompanied by fast sixteenth-notes which likewise follow the chorale melody. The inspiration for this can be traced to the antipenultimate and penultimate measures of the first of the Deux Offertoires as well as to one section in the "Eglogue" of the Symphony where similar examples exist.

Syncopation, as seen in the "Improvisation" of the Suite Médiéval, occurs in measures twelve to fourteen.

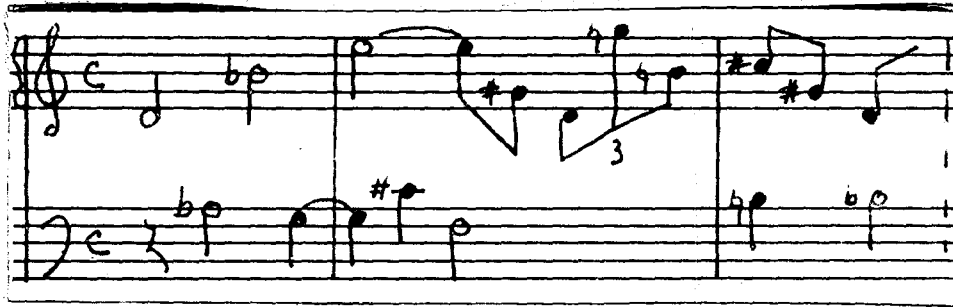
Number six is the famous "Arabesque sur les flûtes" which Catherine Crozier has made so popular in this country. There is nothing new in the development of Langlais in this charming composition. As may be expected in an "arabesque" of this kind, the triplet pattern which persists throughout is more than often nonharmonic with the accompaniment. The accompaniment is basically tertian throughout with a few of the usual more complicated chordal devices that are common to Langlais' compositional style.

The seventh and last of the first section is the "Méditation sur les jeux de fonds" which is a piece for the sixteen and eight-foot stops only. This results in a very ponderous effect. Nearly all of the chords are triadic, with a few beyond the seventh. Those which do venture beyond are usually triadic with the addition of one nonharmonic tone. The tonality is not very well established and modulations are frequent. The basic tonal center, however, is A-major.

The "Trio" marks the first of the last three pieces which are definitely in a style reminiscent of the Symphony. As suggested by the title, the writing is linear, and it is well nigh impossible to assign even one note for a tonal center (Ex. 83a). In fact, Langlais comes as close to atonality in this opening passage as he is likely to come. And, as is so often associated with music of this kind, the melodic skips are large and awkward.

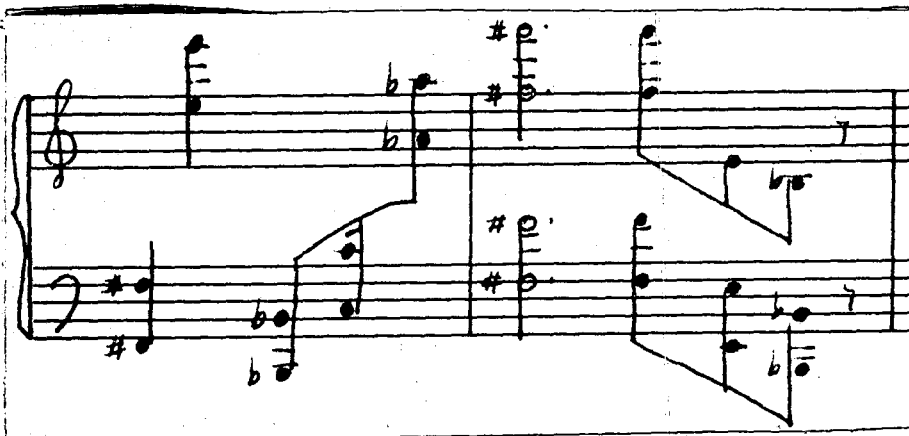
This piece is similar to certain compositions of Messiaen,

Ex. 83a



especially in the awkward skips just mentioned. Messiaen often refers to this style of writing as the "change of register" as seen in example 83b which is taken from his Danse de la fureur for piano. The same idea may be seen in the Suite Lyrique of Alban Berg.

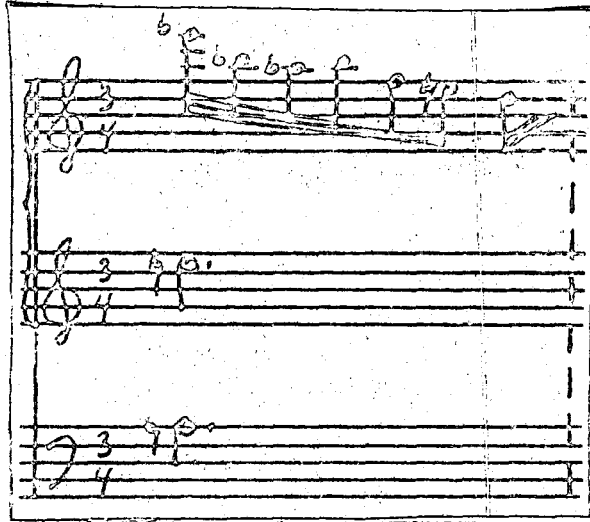
Ex. 83b



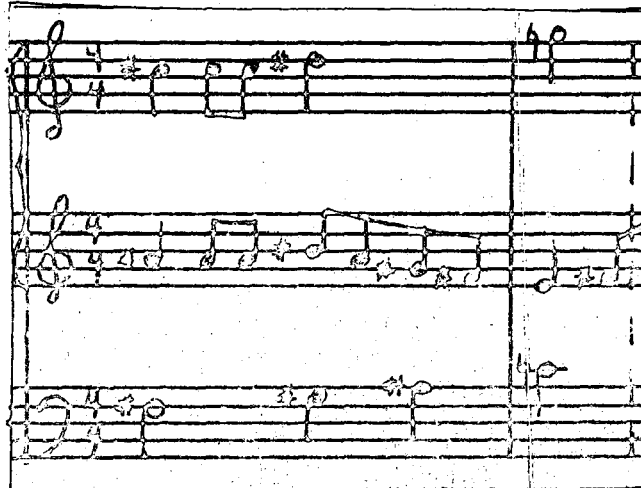
The seventh measure institutes the second main musical idea of the piece (Ex. 84). Its characteristic is fast sixteenths and thirty-seconds in a quasi-melodic line. The harmonic aspect is one of bitonality, for the running passage for the right hand does not correlate in the least with the "chords" that support it.

The third musical section (meas. 13) is the most aurally coherent of the three sections with the accent on "unrelated triadic material" (Ex. 85).

Ex. 84



Ex. 85

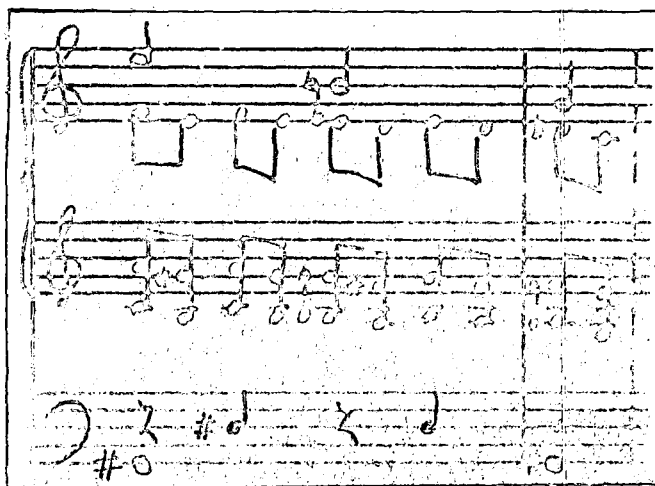


The three sections occur again in their respective order with small variations. The most noticeable variation is seen in the second section where the earlier thirty-seconds are deleted and the sixteenth-note pattern is like the "quartal" pattern discussed previously.

After measures twenty-nine to forty-six in which the material from all three sections is combined, the three sections again state themselves with further variations as the concluding part of the piece.

Number nine, "Voix céleste", is not quite as radical harmonically or tonally as the previous piece. A large part of the chordal structure is actually on a tertian basis. There are also quite a few altered dominants, especially that of the dominant-ninth with the ninth raised, and the diminished-seventh with the top interval raised a whole-step. Perhaps the most significant feature of the "Voix céleste" is the strong use of chromaticism. This has been used quite sparingly throughout the course of Langlais' writing. That is, chromaticism untouched by alteration. He, of course, uses chromaticism with alteration (to break its continuous flow) many times. This example, like that in the "Te Deum" of the Trois Paraphrases Grégoriennes, follows a complete chromatic pattern without the usual interruption (meas. 28-33, 47-50 - Ex. 86).

Ex. 86



Also of note is the unusual fugue-like melody which he uses throughout the piece (Ex. 87). Its two particularly interesting features are the initial skip to and from a

Ex. 87



seventh, and the use of the augmented second. This latter interval stems from the odd arpeggio-like passage which commences the piece, and which punctuated the composition here and there.

It is in the "Final Rhapsodie" that the most interesting combinations occur, though not necessarily the most musically convincing. It may quite safely be said that A is the main tonal center. At least the composition begins and ends at this point. The opening motif is a fast sixteenth-note pattern for both hands. The intervals are sixths and fifths. Little is implied in the way of harmony through this initial opening.

The real significance of the "Final" begins to become apparent in the twelfth measure where the odd fugue-like theme of the "Voix céleste" appears as an actual fugue subject, answered in the fifteenth measure and with an accompanying countersubject. Gradually the fugue aspect disappears and the accompaniment becomes one of a chordal character with a modulation at each entry of the theme.

This is the pattern of composition up to about measure

fifty where the opening motif prepares for the presentation of the next borrowed theme (meas. 57). This time the theme is that of the opening "Prélude", and it is presented in its original key of A-major. It is the use of this theme which accounts for the more traditional tonality of this section, since its original presentation in the "Prélude" was traditionally oriented. This setting is prepared for in a rather unique manner throughout the section which preceded this statement of the "Prélude" theme - Langlais gradually thinned out the harmonic texture from that at the opening of the "Final" up to this point. To accompany this "Prélude" theme he adds the "Voix céleste" theme in the pedals.

Measure sixty-seven sees the advent of the theme from the "Choral", this time in majestic stature with an abundance of appoggiatura chords. Measure seventy-nine introduces the triplet figuration of the "Arabesque" for eight measures.

Then follows an exact repetition of the first eleven measures of the "Final". This in turn is followed by the "Voix céleste" theme with the accompaniment of the initial "Choral" arabesques (see Ex. 82) in chordal form (meas. 98). The concluding five measures continue to use the "Voix céleste" theme, pressing to a final cadence on an A-major chord.

The "Final" is certainly reminiscent of the early Langlais method of sectional composition with a final amalgamation of all the material used up to that point. This differs in that he does not use all of the suite material in the "Final", but only what he considers the most interesting

and significant. It is in this case a real potpourri, and lacks a real depth of musical experience.

The Suite Française is particularly interesting to me in that his style is so different within the framework of the one suite. This was seen to a degree in the Neuf Pièces with such pieces as the "Chant de Peine" contrasted with the very modal "Prélude sur une Antienne". With the Suite Française the contrast is seen between one of his finest pieces for organ, the "Prélude sur les grands jeux", and the musically arid "Trio".

CHAPTER ELEVEN

Four Postludes (1950)

Four very vital pieces are found in this collection known as the Four Postludes, written two years after the Suite Française. It is a very heterogeneous group and yet not without similarities. The most striking common characteristic is that of the rhythmic drive of each piece. The first postlude creates its forte through the irregularity of measure length. This means an extensive use of syncopation, best seen in measures thirty-six to thirty-eight (Ex. 88).

Ex. 88

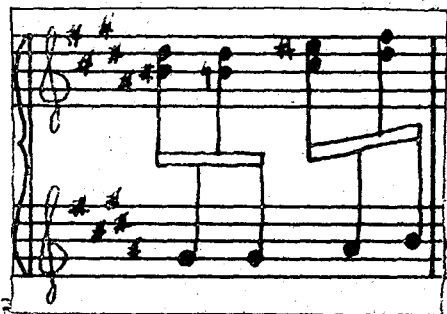
The image shows three staves of musical notation. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music is divided into three measures. The first measure is 7/8 time, the second is 3/4 time, and the third is 10/8 time. The notation includes various note values, rests, and accidentals, illustrating the irregularity of the measure lengths.

These measures combine the two predominant rhythmic patterns in this postlude - a 7/8 meter utilizing three quarter-notes and an eighth, and a 10/8 meter which divides the measure into two groups of five-eighths.

The second postlude is marked by a sixteenth-note pattern of triads split into two parts - the left hand taking the root and the right hand taking the third and fifth (Ex. 89).

The third postlude has two main rhythmic ideas - a

Ex. 89



triplet pattern (Ex. 90a) which alternates sectionally with

Ex. 90



a free fantasia which Langlais marks energice e brillante (Ex. 90b).

The fourth postlude makes use of a very short rhythmic pattern - two sixteenth-notes followed by an eighth-note.

This gives the piece a very galoping effect (Ex. 91).

Ex. 91



I mention these various rhythmic considerations because of their intense, dynamic interest at the hand of Langlais,

and not because they present anything new in his musical vocabulary.

Nor do the harmonic and tonal considerations present material of significance in the development of his style. They exhibit one of two things - either tonal stability, or tonal uncertainty with the accent on "unrelated" triadic movement. In the latter case the effect is much the same as it is in the "Dialogue sur les Mixtures" and the "Française" of previous suites.

The first postlude opens and closes with E as the tonal center. What transpires in between is somewhat uncertain as far as tonal centers are concerned. The second postlude uses G#-minor as the tonal center for introducing and concluding the piece. Again, this provides a frame for much interior modulation. This piece has two items of particular interest. One is the use again of unaltered chromaticism as seen in measures ten to twelve. As aforementioned, Langlais often relies basically on a chromatic format, but seldom follows it through completely without some alteration to make it unsymmetrical. These measures (10-12) present but one instance of several in this piece of pure chromaticism.

Secondly, he uses the augmented second with prominence as in the twenty-seventh and twenty-eighth measures (Ex. 92). Langlais' style opened with the device in "L'Annonciation", but seldom was it used melodically afterward with such boldness as he used other more dissonant devices such as the augmented fourth. It must be made clear that he often uses

that he often uses mediant relationships which, of course, involve the minor third which is another way of presenting an augmented second. But they are usually heard as a minor third and not as an augmented second.

The third and fourth postludes are the most traditionally oriented as far as the tonal considerations are concerned. The first of the two uses D-major for the majority of the piece. The latter one uses a combination of E-minor and G-major for the entirety of the composition.

Another harmonic device which he uses throughout this entire collection is again that of the augmented fourth relationship. It is best seen in the seventeenth measure of the first postlude at the commencement of the main motif. Here an A^b-major chord repeatedly follows a D-minor chord. Measure thirty-six shows the same treatment as just one of many other examples of the same within the composition (see Ex. 88).

In the second postlude it is seen in the three largo sections. In these instances they are melodic alterations

of the fourth degree (meas. 27, 28, 43, 71). The most notable instance in the third postlude occurs in the Allegro (meas. 50), where the G# in the D tonality is an insistent feature. The most striking example in the fourth postlude is also in the Largo at the close of the piece where the D# in the A tonality and the E# in the B tonality occur.

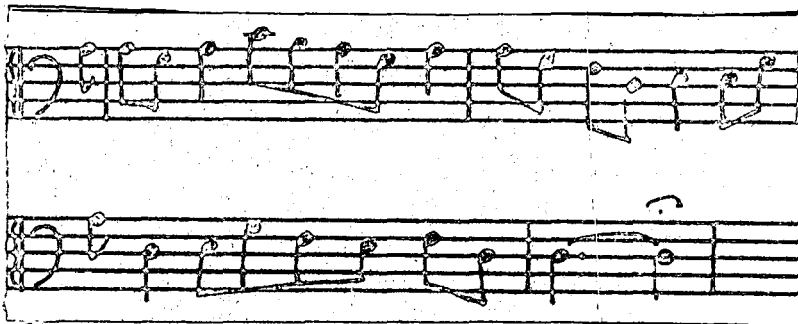
This is not to mention all the other familiar devices which are also in constant usage such as the "contracting or augmenting sixths and thirds", the mediant relationships, the arabesques, superposed triads, etc. It is also interesting that this is Langlais' first composition printed in the United States. Each postlude is also dedicated to one of America's organists. It is notated throughout entirely in English with the natural exception of the usual Italian musical terms. This is another reason for his use of the name, Four Postludes, instead of Quatre Postludes.

Hommage à Frescobaldi (1951)

In 1951, one year following the composition of the Four Postludes, Langlais wrote the Hommage à Frescobaldi. This suite differs little from Langlais' style with which we have recently become acquainted. It is a curious combination of tonal and textural simplicity with earmarks of the Symphony - polytonality, unrelated chords, etc.

It derives its name from Langlais' use of thematic material taken from the Fiori Musicali of Frescobaldi (Ex. 93).

Ex. 93



The main theme that Langlais borrows is the Kyrie Cunctopotens Genitor Deus taken from the Missa In Festis duplicibus I. Frescobaldi based several compositions on this particular Kyrie. Langlais incorporated it into the "Prélude" in its simple chant setting much as the chant settings in the Suite Médiéval. The other use of this chant occurs in the "Fantaisie", number five in the suite. Here it is not only used as a chant but as a musical idea as well. The "Fantaisie" twice presents the Kyrie as a simple chant, but the majority of the composition uses it as motif material for the dramatic repeated and parallel fifths.

The second theme that Langlais borrows from Frescobaldi is taken from a Canzon (Band V, page 53, Barenreiter Edition, 1953). Langlais uses it in the closing piece of the suite, an "Epilogue" for pedals. The "Epilogue" is in a very free style with the theme entering approximately one-third of the way through in a traditional fugal manner.

The "Offertoire", "Elevation", and "Communion" also use chants, but I cannot trace their use to Frescobaldi. The "Antienne" is based on a theme of Langlais' own devising, as is also the "Thème et Variations". It is to be noted that the first four pieces are named the same as the first four of the Suite Médiéval, which Langlais called a messe basse.

The "Prélude" presents what I consider to be the most important aspect of later Langlais - the trend toward simplicity, particularly that of texture. This piece also happens to be very traditionally oriented harmonically. There is a complete lack of figuration in this first composition of the Hommage. The quarter-note is the smallest unit of time. There is, to be sure, a degree of the familiar "unrelated triadic passages", as well as chords with nonharmonic tones. But the general style is free of any complexity.

The "Offertoire" approaches the style of the Symphony in the unabashed use of "unrelated material". However, this harmonic confusion is presented in relative simplicity and excellent artistic taste. No chord is more than a triad in the initial musical idea of the first page. The musical framework surrounding the pedal presentation of the chant

evolves into contrapuntal texture which naturally allows of more elaboration. It is this style which approaches the harmonically confused style of the "Trio" in the Suite Française. Structurally the "Offertoire" is important in that it again shows Langlais' disposition toward using initial material throughout a composition. In this composition Langlais uses two musical ideas which he alternates continually.

The "Elevation" is another of the compositions containing elements of Langlais' earliest style and the style of the Symphony. It has elements of the latter in the polytonal presentation of the Homo Quidam chant (Ex. 94). It also uses Ex. 94



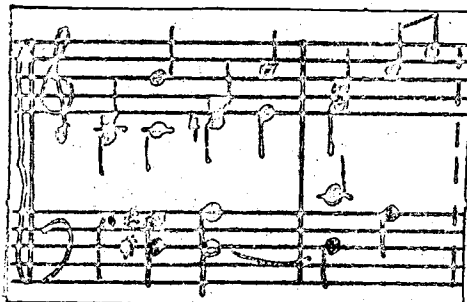
the impressionistic seventh chords of his earliest period as well as the "contracting" sixths (meas 1). Also he uses the twin-note, partially chromatic figuration of the first movement of the Symphony (Ex. 95). Again the composition is united by using the initial musical idea throughout the course of the piece.

Number four is the "Communion" which uses the Sacris solemn chant. The only item of particular note is the interesting "wedge" motif which he uses throughout (Ex. 96). It is a modern version of a device which César Franck loved to use.

This is used through the course of the piece, and is balanced by a fast arabesque section. The power of open and/or parallel fifths has intrigued many contemporary composers. Milhaud incorporates them in his Neuf Préludes. So with Messiaen, Alain, Hindemith, and many others.

The "Antienne" was also mentioned at first. The texture here is also the late trend toward an unelaborated style. Again this rhythmic simplicity is counterbalanced by strange "unrelated chordal sounds" (Ex. 98).

Ex. 98



The "Thème et Variations" is sprightly in character. There is a marked resemblance between its reliance on triadic material and the "Française" and "Dialogue sur les Mixtures" from previous suites. There is a degree of "unrelated" material but the accent is on a more traditional harmonic scheme. The tonic-dominant relationship is prominent in that the first main cadence in the theme and in the succeeding variations is on the dominant. Other than this, the main relationship is that of the familiar mediant seen between the majority of the other cadences. Particularly interesting is the last single presentation of the theme. Here Langlais has changed the harmonic scheme from one of relative simplicity

in the beginning to that of an odd-scale pattern not dissimilar to those created by Messiaen (Ex. 99).

Ex. 99



CHAPTER THIRTEEN

Folkloric Suite (1952)

To this point there have been occasional pieces that have qualified as being basically modal, and only one that qualifies as completely modal - the "Prélude sur une Antienne" from the Neuf Pièces. In the former classification are to be found those in the Suite Médiéval, the Deux Offertoires, etc. However, the Folkloric Suite is similar to the "Prélude sur une Antienne" in that it is overwhelmingly modal. This represents a considerable change in the style of Langlais. It sees the harmonic complement to the rhythmic and textural simplicity inaugurated in the previous suite.

The modality of the Folkloric Suite is unique in that the initial modal center of three pieces is G, and of the other two it is D, with both centers equally used in the last two of the five pieces.

The first piece is a "Fugue" on "O filii". It commences as a traditional fugue. The subject is announced in G-minor and requires a real answer, which enters accordingly in D-minor. It is a fugue for three voices and makes use of a countersubject.

From this point on the piece makes use of the subject in fugal manner, but more like a theme-and-variations format with short modulating episodes connecting the variations. The first variation occurs in measure fifty-seven in a striking modulation to C \sharp -minor, a tritone away from the original modal center. Measure ninety-four sees a mediant

modulation to F-minor after an intervening modulatory passage in C-minor. This time the subject is canonically treated a fifth apart, and the rhythm of the subject is almost completely even versus the initial trochaic pattern.

Measure 103 effects a modulation back to G-minor with canonic treatment two octaves apart. Measure 113, still in G-minor, introduces another canon a fifth apart. The theme is last stated in the pedals with the manuals punctuating the subject with massive chords.

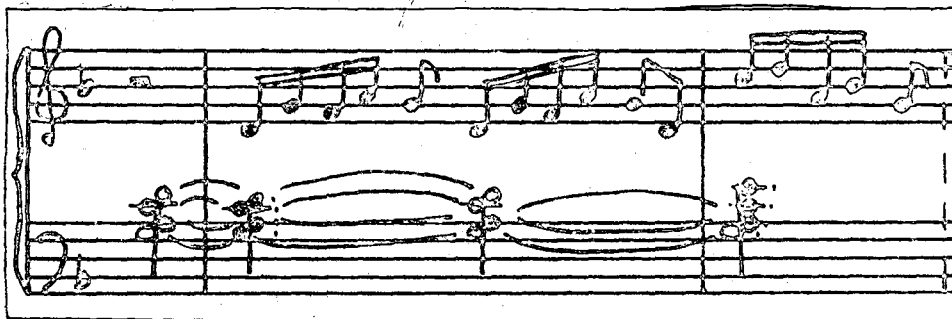
The "Fugue" is entirely modal and without chromatic dissonance. This certainly is significant for Langlais' style which usually demands at least colorful dissonance.

The melody of the "Légende de Saint Nicholas" is also modal with D as the modal center. This time, however, Langlais reverts to his more familiar style in offsetting the simple modality of the melody with short passages of "unrelated chordal material", including some sharp dissonances. However, the strong modality of the theme overrides this to maintain the initial feeling of the first measures. Commencing with measure thirty-nine the music takes on the strong characteristics of the "Nativité" - modulations of a second and mediant, figuration work, strong modality, and an impressionistic mood. The last page again puts to use the "unrelated triads" and the odd-scaled type of melodic passage which was seen in the last measures of the "Thème et Variations" of the Hommage.

The "Cantique", number three, has still another texture. It makes use of the familiar arabesque-type figuration in the

right hand (Ex. 100). It is about evenly divided between modal

Ex. 100



treatment and the familiar chromatic dissonances. This continues for seventeen measures with the theme entering in measure eighteen in the pedal. The accompaniment consists of simple chords appropriate to the mode. Again figuration presents itself, and in turn it is followed by a rather simple statement of the melody. In the figuration which follows this last presentation of the melody there occurs the familiar altered diminished-seventh chord not seen for some time in his organ works. The remainder of the composition presents nothing particularly significant. The theme goes through a series of modulations, each time with strong modality surrounding it.

One of the most interesting, and certainly the most traditional, is the "Canzona", number four in the suite. It makes use of the famous theme that J. S. Bach used in his chorale prelude, "Through Adam's Fall". The format is that of a theme and variations, and the most extraordinary feature of the piece is that Langlais does not once modulate. This is indeed unusual for one so versatile in the art of modulating. Nevertheless, his versatility is still apparent in providing continual interest in a piece completely devoid of chromatic

dissonance and modulation.

Number five is the "Rhapsodie sur deux Noels". The first Noel is strongly set in the Dorian mode on G, and it is presented in a familiar Langlais style with the melody in the top voice and the pedals simultaneously. The last half of the theme provides interesting material for development in different keys. But before the first section draws to a close, the theme is heard again in its original key. The entire first section has been almost entirely modal with short deviations into an "unrelated" chord or two.

Measure 117 commences the second Noel after ten measures of introduction using the first six notes in a developmental manner. Whereas the first Noel was an andante, this one is a virile jig in 6/8 time with a characteristic trochaic meter to make it the more interesting. The treatment is almost entirely modal with similar deviations as in the development of the first Noel. Again the modulations used are mainly those of a mediant. In measure 208 the second Noel combines with the first Noel like a quodlibet, each in their respective, but complementary modes. The piece closes much as the second Noel began. That is, the "jig" motif dominates the closing measures.

This suite marks a decidedly different chapter in the style of Langlais. No suite or group of pieces has consistently received the solid modal treatment that this one has. Four of the pieces are also marked by a relative rhythmic simplicity,

as opposed to the use of syncopation and free meter. This suite undoubtedly presents one of the most readily understandable creations of Langlais for organ. His handling of tonal, rhythmic, and melodic resources is definitely conservative and treated in a very traditional manner.

CHAPTER FOURTEEN

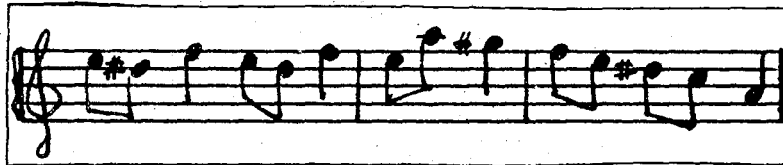
Organ Book and Huit Pièces Modales (1955)

Two interesting collections make their appearance at the close of Langlais' writing for the organ. The first, Organ Book, is a collection of ten strange pieces. Strange because it is somewhat hard to determine a definite style. Perhaps the most appropriate description would be "experimental". At times the harmonic fabric and texture of the Symphony is apparent. At other times tonal certainty and more traditional handling is the rule.

The "unrelated chordal series" is particularly noted in the "Choral in E-minor", "Flutes", "Choral in F-major", and the "Prelude". However, it is still quite possible to attach a certain tonal center or centers to each of these pieces.

Odd-scale patterns are to be noted in the "Pastoral Song" and the "Scherzande" which receive their inspiration from the last solo presentation of the "Thème et Variations" from Hommage. (Ex. 101 - see Ex. 99). These scale patterns could

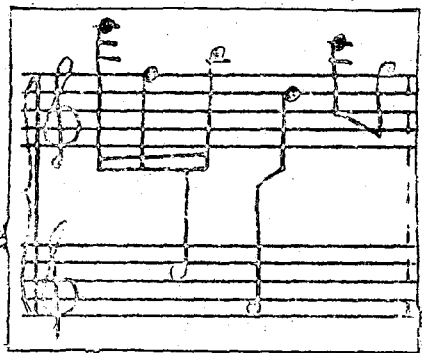
Ex. 101



probably be considered as an alteration of a more familiar scale pattern, but due to their continuous repetition, they take on a character of their own. It will be remembered that Langlais commenced his writing for the organ by a nebulous theme such as this in "L' Annonciation".

Four of the pieces use no time signature. This interest in ametrical composition has occurred with more frequency as his compositions have progressed. In the "Flutes" this creates a most interesting syncopation. However, in the "Choral in F-major" it seems to create only aural confusion. In fact, the entire spirit of this latter piece leaves a confused impression. Certain chords approach the tone-clusters of the Symphony, and the awkward skips in the fantasie passages appear as though Langlais were striving to find a new method of expression (Ex. 102). Similar skips which

Ex. 102



Messiaen calls a "change of register" occur in Langlais' "Trio" from the Suite Française of seven years earlier (see Ex. 83a).

Of particular interest are four pieces, the "Musette", "Andantino", "Epithalamium", and the "Pasticcio". The first of these is a complete canon from start to finish. Its interest, apart from the modal canon, is the heavy reliance on the use of quartal skips (Ex. 103). The use of quartal skips is, of course, a matter of history with Langlais. Its use has occurred throughout his style, but with increasing

frequency. Particularly interesting has been his use of the

Ex. 103

The image shows a handwritten musical score for three staves. The top staff is in treble clef with a common time signature (C). It contains a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The middle staff is in bass clef with a common time signature (C) and contains a similar eighth-note pattern: G3, A3, B3, C4, B3, A3, G3. The bottom staff is also in bass clef with a common time signature (C) and contains a simple accompaniment of quarter notes: G3, A3, B3, C4, B3, A3, G3. A large slur is drawn under the bottom staff, spanning the entire piece. The word "etc." is written at the end of the middle staff.

quartal sixteenth-note figuration which has been a most versatile motif at the hands of Langlais (see Ex. 77). The strong modality of this "Musette" is aided by the use of continual pedal-points throughout the piece.

The interest in the "Andantino" (Ex. 104a) and the "Pasticcio" (Ex. 104b) lies in the striking similarity of both pieces to the famous "Dialogue sur les Mixtures" (see Ex. 69). Their texture is identical, and even the chords used are much the same. In other words, they rely heavily on simple triadic treatment, often "unrelated". The "Pasticcio" is similar structurally to the "Final" of the Suite Française in that it incorporates the melody from another piece of the suite, the "Epithalamium" (Nuptial piece). This latter piece is an odd mixture of tonal uncertainty for the first half, and definite tonal certainty for the last half. This latter half, in fact, is most closely related to the warm style of "La Nativité" with its rich chords and mediant relationships.

The image displays two systems of musical notation. The top system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music features a melodic line in the treble staff and a more rhythmic, accompanimental line in the bass staff. The bottom system also consists of two staves, treble and bass clef, with the same key signature and time signature. This system shows a more complex melodic line in the treble staff, possibly involving some chromaticism or rapid movement, while the bass staff continues with a steady accompaniment.

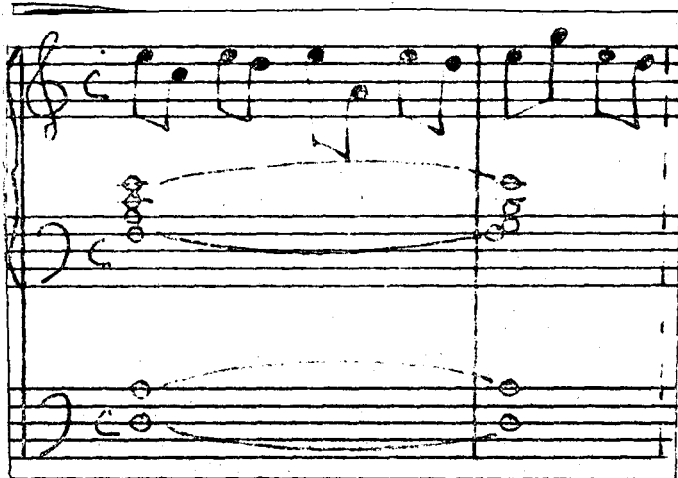
This is an interesting retrospective glance from one of his closing works to the early impressionistic suite.

Nothing new formally is presented in this collection of pieces. It leans toward simplicity as far as technical difficulty is concerned, much of it being for manuals alone. The only other work of similar proportions technically is the Vingt-quatre Pièces which are almost entirely for manuals (only one piece of this latter work demands pedals, and then it is due entirely to its being an alternate setting of a manual composition). It is certainly an interesting collection of pieces in all of its diversity.

In the Huit Pièces Modales, composed the same year as the Organ Book, Langlais again turns to the style of the Folkloric Suite. As in the latter suite, the heavy use of modality makes the pieces most understandable, and enjoyable.

The first piece in the "Mode de re" has the flavor of Scott Impressionism with the rich seventh chords and tinkling eighth-note movement above (Ex. 105). It suggests the Lotus Land of Cyril Scott. Langlais modulates frequently. Each

Ex. 105

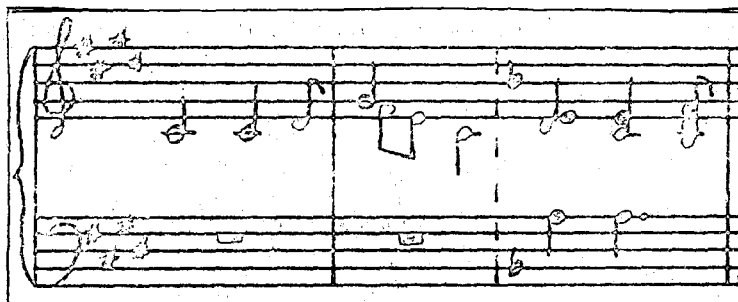


time, however, the key signature changes, and the mode on "re" is transposed appropriately to the new key. As in the Folkloric Suite there is very little chromatic alteration to detract from the modal aspect.

Number two, "Mode de la", is basically a canon with the same pattern of modulation and mode transposition to new tonal centers as in the first piece.

"Mode de mi" is number three and the first of five pieces to be written in an ametrical rhythmic setting. This provides marked interest in the measures of 9/8 (not triple meter) and 5/8 to offset measures of duple meter (Ex. 106). This lack of time signature has its beginnings for Langlais in the Vingt-quatre Pièces early in his career and has been

Ex. 106



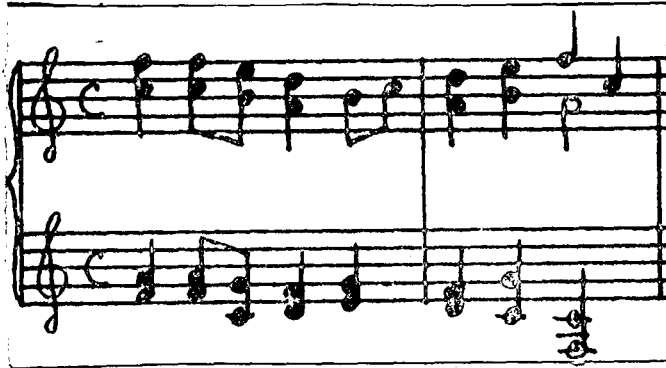
used many times since. However, never to the extent within one set of compositions that this suite does. The first measure of example 106 shows a type of ametrical writing which has been used so extensively by Messiaen. It involves the augmentation of a given motif, not by twice the note value as in the traditional method of augmentation, but by the addition of a "dot". In this instance by Langlais he adds even less than a dot by following the second half note with an eighth-note.

Number four is interesting in that Langlais chose B for its modal center. A more awkward mode cannot be found, and as though to make the most of this ambiguity, he uses the sprawling quartal sixteenth-note pattern - this time in eighths. Again the inherent awkwardness of the piece is accented by the use of no time signature. It is marked allegro vivo and the rhythm drives incessantly to the end. Modality prevails throughout the piece with no chromatic elements.

"Mode de fa" is number five, and, like the "Andantino" and "Pasticcio" of the Organ Book, it shows a marked resemblance

to the "Dialogue sur les Mixtures" in the thematic and rhythmic elements (Ex. 107). (see also Ex. 104a and 69). In this case Langlais has chosen a theme and variations format which amply brings out the possibilities within a theme of this kind.

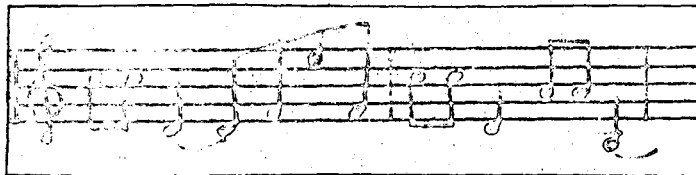
Ex. 107



Again, modality is consistently used throughout the various modulations. Simplicity is the rule in the chordal structure with seldom a chord beyond a simple triad.

Number six, "Mode de do", would seem to have the possibilities for being the most stable as far as modality is concerned. However, though no chromatic alteration of any kind occurs, the choice of chord inversion plus the very nebulous skipping melody has its effect in dissipating the Ionian mode (Ex. 108). This melody again suggests the "change of register" motif seen in previous works of Langlais. (see Ex. 83a and b, and Ex. 102). Due to the repeated use of

Ex. 108



the mediant triad, the mode seems to come closer to being

Phrygian than Ionian. A particularly interesting phenomenon occurs during the last five measures. Langlais uses conflicting signatures (Ex. 109). The treble clef has the key signature of four-flats, the bass clef, four-sharps, and the pedal the

Ex. 109

The image shows a musical score for three staves. The top staff is in treble clef with a key signature of four flats (B-flat, E-flat, A-flat, D-flat). The middle staff is in bass clef with a key signature of four sharps (F-sharp, C-sharp, G-sharp, D-sharp). The bottom staff is a pedal line with a key signature of one sharp (F-sharp). The music consists of several measures with various note values and rests, illustrating the conflicting key signatures.

key signature for C-major. Even more striking is the last chord which uses the tonic of each key implied by the respective signature. This involves a chord made up of A^b, E and C. Langlais adds a G to lend weight to the Ionian mode on C. This is the second time in the entire career of Langlais' organ composition that he has used other than a tonic chord, simply stated or with an added second or sixth, to conclude a piece. (The first instance occurs in the Symphony - "Eglogue").

"Mode de sol" is very similar to the previous one in being evasive in establishing the mode. This is particularly true of the opening measures (Ex. 110). Succeeding modulations, however, place the Mixolydian stamp on the piece. Rhythmic

Ex. 110



interest is also provided by the lack of time signature. This freedom is exploited in the several rhapsodic passages utilizing the "arabesques" similar to those of the "Choral" of the Suite Francaise, and the "Eglogue" of the Symphony. Another musical idea that takes away from the feeling of modality is the use of a whole-tone passage (meas. 114, 115, 116 - Ex. 111).

Ex. 111



This one of the rather few instances that he has used a decidedly whole-tone flavor. Langlais has been very reticent to use the whole-tone scale. This is an interesting paradox for a composer who has used rather extensively other impressionistic devices. Further chromatic alteration occurs at the end of the piece in the last six measures, and even the last G-major chord is invaded with a C#.

Then, as if the previous piece had failed to achieve

the desired Mixolydian effect, he puts the eighth piece of the suite also in the "Mode de sol". This time, the modality is as strongly felt as the pieces at the beginning of the suite. For the most part it makes use of a driving rhythm in a free manner with very effective results (Ex. 112). Very marked chromatic alteration occurs similar to that at the close of "Les Rameaux" (see Ex. 13). That is, it involves "unrelated triads" against a solid pedal-point, in this case, G.

Ex. 112



This really is an extraordinary suite of pieces for Langlais due to their strong roots in modality. They are for the most part unlike anything else he has written in this respect. By the same token, this suite is akin to the Folkloric Suite with its accent on modality, but it is the Huit Pièces Modales which realized the pinnacle in this matter.

No other set of pieces has made use of ametrical rhythm to such an extent as this suite. The resulting effect is most striking when coupled with Langlais' dynamic style.

SUMMARY BY COMPARISONS

This last chapter will present a summary of the various facets of Langlais' musical creations by comparing his style with those of the milieu in which he finds his rightful place.

The analysis of the organ works of Langlais has proven him to be an intelligent eclectic. The range of inspiration for his creative endeavors spans centuries. The use of chant, the open harmony which often accompanies the strong accent on fifths and octaves, the use of the mass format, modality, and the mysticism which pervades several compositions - all are manifestations of his interest in the music of the middle ages and Renaissance.

The adoption of certain names of older forms from the works of such composers as Clerambeault and Couperin show his disposition for the music of the Baroque. Certainly the three chorale preludes which he has incorporated into his Neuf Pièces evidence an interest in this period. His predilection for contrapuntal writing, including the use of fugue, has its roots in the music of the Renaissance and Baroque. Even his treatment of the pedal with its high tessitura may be traced to the music of these earlier times.

Perhaps the least tangible factors of early inspiration on Langlais may be attributed to the Classic era, and of these only form is really noticeable. Only once does Langlais use the sonata-allegro form, and seldom does he use even the simple three-part form. However, his craftsmanship is very apparent

in the handling of his own type of structure, and in his careful integration and construction is seen the influence of Classic ideals.

The influence of the Romantic period is rather prevalent in the music of Langlais. This is particularly manifested in Langlais' sensitive approach to his art in a manner similar to that of César Franck. A technical manifestation is Langlais' facility for shifting tonalities in a very similar manner to that of Franck. Also of great importance is the accent on the poetic element. This Romantic feature has permeated to a great extent the music of Langlais. Even though he has but one suite which is obviously based on a program, the spirit is nevertheless present in many of his compositions. The Romantic spirit of Franck was in part transmitted to Langlais through his beloved composition teacher, Paul Dukas, who had a profound influence on Langlais' creative evolution.

An even greater influence than that of the general Romantic spirit is the musical language of the Impressionists. The French organ composers of the twentieth century have turned to the various facets of Impressionism, and Langlais finds himself quite naturally in a similar position. This is evidenced in Langlais' use of parallelism, the "unrelated chordal series", the added tones within a tertian chord structure, the rich sevenths and ninths, and the general vague and kaleidoscopic harmonies which are associated with Impressionism.

Finally, contemporary influences are also much in evidence in the use of the various altered chords (the altered dominants,

superposed triads, and tone-clusters), the accent on the augmented fourth, tonal centers versus tonality, polytonality, "original" scale patterns, free metrical construction, and the adoption of untraditional structural formats.

Important pre-contemporary influences on Langlais

CHANT

Of all the early influences affecting Langlais' music, perhaps the use of Gregorian chant - almost all of which may be found in the Liber Usualis - is the most extensive. This, of course, one of the earliest sources of musical inspiration and many composers have used it in one way or another. However, Langlais reflects a modern trend toward the renaissance of chant which for many years has been very much neglected. It is partially in this respect that he claims an affinity for the music of the medieval composers. This particular retrospective interest is augmented with his occasional use of rather sparse and open harmony, simple cadences (often just an octave or an octave with an added fifth) and linear writing. His use of modal writing has already been treated, and it certainly identifies him with the past.

His choice of chant seems usually to be prompted by its musical interest rather than for any particular textual reason. This is evidence in the few instances where he combines several chants within one piece. One notable exception to this is the "Ave Maria, Ave Maris Stella" from the Trois Paraphrases Grégoriennes (1933-1934) where the two chants are definitely related

as to the textural meaning.

His use of chant ranges from the cantus firmus treatment as in "Les Rameaux" and "L' Annonciation" from the Trois Poèmes Évangéliques (1932) to that of complete rhythmic freedom and simplicity as in the Suite Médiéval (1947) where it is presented much as it would be if it were to be sung (Ex. 72 and 74).

Langlais' first use of chant occurs in his first composition for the organ, "L' Annonciation" from the Trois Poèmes Évangéliques (1932) where he uses the Magnificat from the B.M.V., Tonus One. In this setting he has used the chant in perhaps the oldest fashion, that of a cantus firmus. The chant is played in the pedal in relatively long note values (Ex. 114). The pedal cantus treatment is followed also in "Les Rameaux" from the same suite. It uses the Hosanna Filio David antiphon from before the blessing of the palms (Ex. 115). Here the note values are twice as long as they were in "L' Annonciation", and the effect of the cantus firmus style is the more

Ex. 114

The image shows a musical score for Ex. 114, consisting of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The top staff contains a melodic line with eighth and quarter notes. The second staff contains a similar melodic line with some rests. The bottom staff is in bass clef and contains a single, long note on each beat, representing the cantus firmus in the pedal. The notes are G2, A2, B2, and C3, each held for a full measure.

Ex. 115

pronounced. Beginning in measure sixty-six the cantus is transferred to the manuals with half the original rhythmic value, but the treatment is still essentially that of the cantus firmus.

It is interesting to look at music composed by one of Langlais' fellow country-men of past times, Jean Titelouze (1563-1633). One is immediately impressed with the complete reliance on the use of chant, the majority of which is with the cantus firmus technique. This is not in the least surprising, for Titelouze was, as Langlais, a Catholic musician who wrote for the church. Any specific example of his use of the chant in this manner is superfluous as they are well known in their historical context - as would be any example from this period of the same device.

By the time of Bach the use of cantus firmus was already considered retrospective. Nevertheless, some of the most magnificent examples of the use of a cantus come from the hand

of this master. His six-voice fugue on "Aus tiefer Noth" from the Catechism with the top pedal voice used as the cantus is one of the monuments to the style.

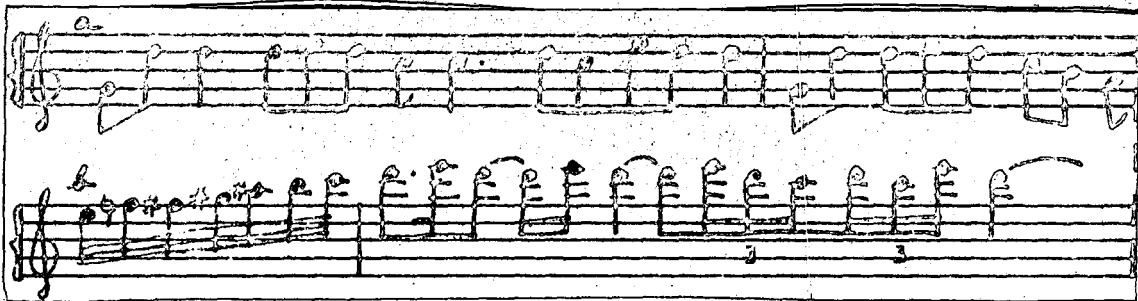
However, it is not the cantus firmus technique that holds the most interest for Langlais. It is the simple, unadorned statement of plainsong in its vocal context. Langlais commences his use of this style with the "Mors et Resurrectio" from the Trois Paraphrases Grégoriennes (1932) (see Ex. 20). In this composition he twice introduces a chant melody almost completely without accompaniment (meas. 25-29, 47-50). The "Hymne d'Action de Grâce" from the same suite commences the composition with the plainchant and intersperses the following music with similar chant fragments in simple octaves. Langlais incorporates this simple presentation of chant in many of his compositions - the Deux Offertoires (1943), Suite Médiéval (1947), "Rhapsodie Grégorienne" from the Neuf Pièces (1942), and Hommage à Frescobaldi (see Ex. 53, 74, 76, and 93).

Alain made specific use of chant in his "Variations sur Lucis Creator" from the third volume of his compositions (1929-1939), which is quite similar in texture to the "Tiento" of Langlais' Suite Médiéval (1947). Alain also has a "Postlude Pour L'Office De Complies", also from the third volume, which uses a chant melody in a very free manner (also similar to the Langlais "Tiento"). The driving Litanies of Alain makes use of a chant for the main melody, and similarly does the Litanie of Dupré's Cortège et Litanie (1924) use a chant melody. Interestingly enough, Alain writes much more modally when using

chant than is his usual custom. This, too, is the rule with Langlais.

Messiaen mentions the inexhaustible resources of plainchant. However, his use is so far from the traditional handling that it is completely unrecognizable as chant. A good example is his transformation of a puer natus est chant (Ex. 116a) into the fabric of "La Vierge et l'Enfant" from La Nativité du Seigneur (1935) (Ex. 116b).

Ex. 116



Therefore, with the exception of the composers immediately surrounding Langlais such as Tournemire, Alain, and Messiaen, Langlais stands quite alone in the stream of music among the prominent composers in regard to this simple type of chant presentation in organ compositions, including the use of the cantus firmus principle. The twentieth century has seen a great revival in the use of chant in compositions for the organ. This is especially noted in the numerous collections by lesser composers of chant "preludes" for use in the service of the church.

CHORALE

Langlais' interest has quite naturally and largely been in

Catholic music. However, there are three notable exceptions aside from his secular compositions. In the Neuf Pièces (1942), are three famous chorales in very appropriate settings - "In Quiet Joy" (In dulci jubilo), "Out of the Depths Have I Cried to Thee", and "My Soul Longeth to Depart in Peace" (Passion Chorale). Each setting is most descriptive of the dominant mood and thought of the chorale itself. The following example gives three excerpts of the treatment of the Passion Chorale by Bach, Brahms, and Langlais (Ex. 117). Langlais' ties with Ex. 117

Bach

Brahms

Ex. 117 - cont.

the past are certainly evident in choosing these chorales for the basis of organ compositions.

FUGUE AND CONTRAPUNTAL TECHNIQUES

Langlais has used an actual fugue in his organ compositions very few times - "Epilogue" for the pedals from the Hommage à Frescobaldi (1951), "Fugue" on O filii from the Folkloric Suite (1952), "Tiento" from the Suite Médiéval (1947), and the "Finale" from the Symphony (1941).

With the exception of the fugue found in the "Finale" from the Symphony, the fugues are treated quite traditionally. They are usually no longer than the exposition. The one which is of greater length, the "Fugue" on O filii, is the only one which uses a countersubject. The "Epilogue" is a short, three-voice exposition on the theme of Frescobaldi. The fugue from the "Finale" is treated in a contemporary manner as to the entries of the subject, much reminiscent of the fugues of Hindemith's Ludus Tonalis.

The fugal material in the "Tiento" from the Suite Médiéval is particularly interesting in that it is actually a series of expositions of the same subject separated by simple homophonic statements of the chant. It is described in detail in Chapter Nine in its use of stretto at a closer interval with each fugal section. He also makes use of the "mirror" principle of fugue construction in this "Tiento". Three of the fugues, excepting the one from the Symphony, use stretto.

Though Langlais' treatment of fugues is not impressive, he uses the principle of imitation throughout his compositions. He is especially apt in canonic writing and the use of augmentation and diminution which so often accompany canon. This amplifies his general preference for linear writing which is in evidence throughout his career (see Ex. 3). His handling of canonic writing has received attention in the course of the paper, and reiteration here is not necessary. However, one particularly notable instance may be mentioned, that of the "Ave Maria, Ave Maris Stella" from the Trois Paraphrases Grégoriennes (1933-1934) (see Ex. 14). The chant first played in octaves on the manuals is imitated five measures later a major third lower and by augmentation. This augmentation is not exact and only approximately half as fast as the manual treatment. This inexactness itself prevents its being a true canon. However, the intrigue of the passage is very striking.

The closing measures of the "Mors et Resurrectio" from the Trois Paraphrases Grégoriennes illustrates another interesting example of the use of augmentation, with the pedal

in longer note values, each two notes separated by a rest (see Ex. 22). Many other examples could be given, each of which have already been treated previously in the course of the analysis. It must be said that Langlais uses augmentation and diminution in the traditional sense. That is, in either half or twice the original rhythmic value. Messiaen, as has been noted, prefers to depart from this rule and add or subtract irregular amounts.

It is axiomatic to say that the principles of canon, augmentation, diminution, and fugal writing in general have been used by nearly all composers in some form or another through the years. For the purpose of the paper it will suffice to say that Langlais follows in the tradition set down by the centuries which have preceded him.

It has been said that Langlais has had a preference for linear writing versus more vertical composition (although there are sufficient examples in quantity of the latter to show his adeptness in that manner of writing as well). Where Langlais has not used a set form of contrapuntal style, he has more than often used very general principles of imitation to integrate his work. This interest of organ composers for linear writing is only natural with the inherent possibilities of the organ itself for expressing horizontal musical thought.

USE OF OLD FORMS AND OLD NAMES OF FORMS

Other features that mark Langlais' interest in ideas from the past are the use of certain names and forms such as the

"Tiento" from the Suite Médiéval (1947). This is the name for an old Spanish ricercare. And, as has been mentioned, Langlais correspondingly writes in the fugal style of a ricercare in this piece.

Langlais' use of a messe basse for the general form of the Hommage à Frescobaldi (1951) as well as the Suite Médiéval (1947) suggests his reverence for the older formats. Such names as the "Dialogue sur les Mixtures" and "Choral sur la voix humaine" are other examples of his interest in the compositions of such composers as Clarambeault and Couperin.

OPEN FIFTHS AND OCTAVES

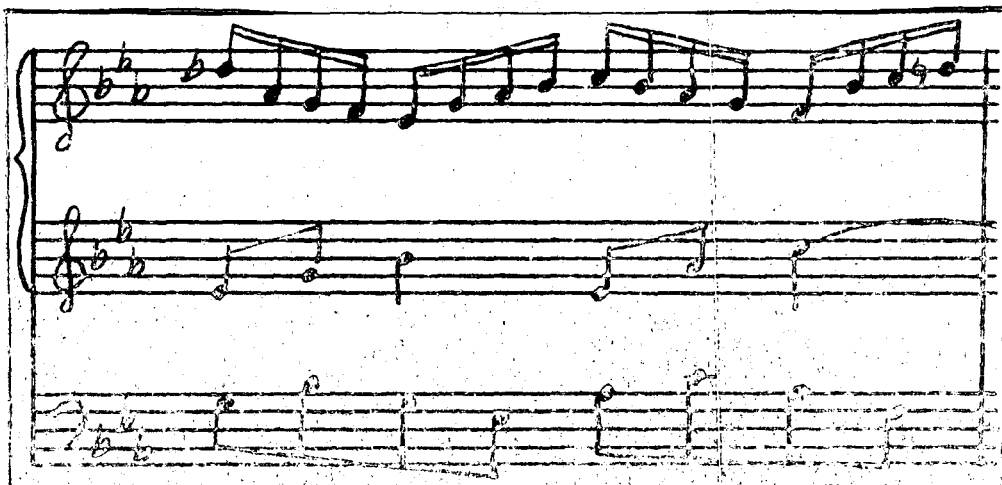
The use of open fifths and octaves throughout his compositions shows his predilection for the music of the medieval and renaissance periods (see Ex. 14, 32, 53, 71, 80, 88, and 97). As would be expected, the Suite Médiéval (1947) is particularly retrospective in outlook. Example seventy-one illustrates his ability to imitate in modern language the great music of the Gothic era with the heavy accent on fifths and octaves. Even many of the cadences throughout his style consist of such simplicity.

TREATMENT OF THE PEDAL

Langlais' treatment of the pedal is particularly interesting. Much of his writing for the pedal is in the upper half of the pedal range (see Ex. 3, 4, 12, 14, 74, 81, 85, and 92). This serves to free the pedal from its often ponderous and heavy effect. It also serves to integrate the pedals with the music

of the manuals in a more marked manner. Often the pedal carries the melody with the manuals providing the accompaniment. Frequently the pedals are coupled to the manuals to enrich the accompaniment for a solo voice.

This freedom of the pedal which lends toward a much more transparent texture is again not new with the twentieth century. One has only to look at the Trio Sonatas of Bach to see his very intricate use of the pedal in much the same way (Ex. 118). The pedal registration for these sonatas is often only eight-foot Ex. 118



registration which relieves the darker qualities of the usual sixteen-foot registration.

Still another example of similar writing for the pedal is to be seen in the famous Fantasie in F-Minor, K. 608, of Mozart which was originally written for a mechanical (player) organ. The entire piece contains many different passages for the pedal including trills as well as fast passages in a high tessitura as seen in example 119. The middle movement is in

the style of a string quartet, and the resultant pedal part is written as though it were a part of the manual texture.

Langlais also makes extensive use of double pedal writing. This too has its roots in the past. For Langlais it manifests itself in octaves (see Ex. 22, 63, 64) and fifths (see Ex. 35, 53, and 95) which are the more common uses of double pedal. However, Langlais expands the use of double pedal to encompass more contrapuntal writing in which each foot is doing something different (see Ex. 6, 13, 21, and 67). Quite often this involves one note as a pedal-point with the other voice providing somewhat more interest. This, however, is not the case in the middle section of the "Cantilène" from the Suite Brève (1947) where the two pedal voices act as two additional lines to the contrapuntal manual texture. The epitome is, of course, seen in the pedal fantasy, "Epilogue" from the Hommage à Frescobaldi (1951). Here a large part of the writing is for three parts with at least one chord for four-part harmony.

Again we can look to Bach for similar treatment of the pedal. The smaller setting of "Wir glauben all' an einen Gott" uses double pedal throughout with each foot playing its own independent line. The same is true of Bach's larger setting of "Aus tiefer Noth" from the Catechism which has been mentioned previously for use of double pedal - the upper voice carrying the fifth line of the counterpoint.

So it is again that Langlais' orientation is as much in the past as the present. He also aligns himself right with the contemporary writers for organ in the same stroke. And again it is the modern French school that makes the most of these pedal techniques, from Vierne and Duruflé to Alain and Messiaen.

Influence of Impressionism

The influence of Debussy and Ravel has made its mark on the French composers for organ as well as on the entire musical field. As early as the Roger-Ducasse Pastorale (1909) the influence of Impressionism is felt on organ composition. The first seventy measures are more in the style of César Franck, but, beginning with the seventh-first measure where the ethereal runs of the right hand commence, the texture is much more akin to that of Debussy or Ravel. Much of Vierne's composition has the mark of Impressionism on it, such as the evanescent "Etoile du soir" from the third volume of Pièces de Fantaisie (1926).

The closing fifteen measures of Honegger's "Fugue" from

the Two Pieces for Organ (1920) are definitely impressionistic. Several of the compositions of Dupré may also be so classified as for instance, the Cortège et Litanie (1924), the three "Préludes" from the Trois Préludes et Fugues (1920), the "Berceuse" from the Suite Bretonne (1924), and several of the stations from Le Chemin de la Croix (1932).

The majority of Duruflé's compositions are definitely in the impressionistic idiom, especially the first two movements of the Suite (1930), and the Scherzo (1926). Impressionistic qualities can certainly be seen in "Le Jardin Suspendu" and "Intermezzo" of Alain's second volume of compositions (1929-1939).

Grunenwald's Berceuse fits well into the impressionistic pattern as well as parts of the Hymne aux mémoires héroïques (1939). Even the compositions of Messiaen evidence an interest in the ethereal techniques of the Impressionists. Such compositions include the "Desseins éternels", "Les Enfants de Dieu" (closing eleven measures), "Les Mages" - all from La Nativité du Seigneur (1935). Also are the following compositions of Messiaen influenced by Impressionism - "Joie et Clarté des Corps glorieux" and "Combat de la Mort et de la Vie" (last section) from Les Corps glorieux (1939), and certainly the "Priere du Christ" from the L'Ascension Suite (1933).

Even the close of Poulenc's Concerto in G-Minor (1938) for organ, string orchestra, and timpany shows traces of Impressionism.

It has been shown that the influence of the Impressionists was great at the time of Langlais' entrance into the composition

field and how its effect on Langlais was one of course. However, he certainly does not stand alone in his reference to the idiom so prevalent in the early part of the twentieth century. To be sure, the above examples manifest different degrees of reference to Ravel or Debussy, but the influence is nevertheless very present. This adoption and translation on the part of the composers for the organ certainly evidences a marked respect for the style of the two great masters of Impressionism.

Langlais' interest in Impressionism, apart from the general ethereal and cryptic atmosphere, takes shape in the use of modality which enjoyed a renaissance under the Impressionists, and which was mentioned previously in this chapter. Particularly at the beginning and end of his organ compositional period did Langlais show a marked interest in the chords of the seventh and ninth much as Ravel and Cyril Scott used them (see Ex. 8, 15, and 105). It is this aspect, together with the use of octaves and parallelism (see Ex. 7 and 12) that provides the feeling of Impressionism. The most obvious examples in the works of Langlais are his Trois Poèmes Évangéliques (1932) and the Huit Pièces Modales (1955).

Langlais' musical language

FORMAL CONSIDERATIONS

Though the entirety of this last chapter is devoted to the general style of Langlais, it has been divided into basically two divisions - a discussion of earlier influences, and a discussion of more contemporary influences. However, this is but a superficial division, for this section will inevitably

contain references to earlier techniques.

This analysis of the organ works of Jean Langlais has revealed him to be a craftsman of excellent quality. Seldom can it be said that his work evidences less than genuine artistry. His total output manifests an overwhelming interest in a sectional format of one kind or another. During his first two years of composition (1932-1934) he showed a preference for compositions with several relatively short sections with new material in each section. All, or most, of the music of the various sections is combined in the closing section.

"L'Annonciation", "La Nativité", and "Ave Maria, Ave Maris Stella" are created with this type of sectional format. Even the Deux Offertoires of 1943 with their several chants and the "Eglogue" from the Symphony of 1941 evidence a very similar type of construction.

This particular type of sectional composition is actually rather unique among the French contemporary organ composers. In fact, I have found no examples of this type of structure in all the works of Alain, Messiaen, Duruflé, or Dupré. Likewise are the works of Honegger, Hindemith, Milhaud, and Schroeder for organ lacking in this type of composition. One composer, Jean-Jacques Grunenwald, has written a Hymne aux mémoires héroïques (1939) in which he makes use of four motifs through the course of many sections. The two main musical ideas combine in the closing section. This piece was written in 1939, some five or six years after Langlais' first compositions with this format.

Although Langlais never completely abandoned this idea of

the amalgamation procedure in the closing section of a work, he soon turned to a more tightly woven structural format. This still involves a sectional plan, and one quite similar to the previous one. However, it makes use of less musical material and develops this material by consistent repetition and alternation throughout the composition in its various sections. The earliest example is to be found in the second suite, Trois Paraphrases Grégoriennes (1933-1934), in the "Mors et Resurrectio". In this composition there are just two ideas. The first is stated in the first six measures. At the close of this section there occurs the little chant theme which constitutes the second motif. Then follows a restatement of the first section, which in turn is followed by the chant theme again. The concluding section amalgamates the two themes.

The second of the Deux Offertoires (1943) makes use of a series of five chords which keeps recurring to unify the entire composition. The "Grands Jeux" of the Suite Brève (1947) uses only one motif in different forms throughout the piece. Each piece of the Suite Médiéval (1947) is unified by the same initial musical material undergoing constant repetition and alternation throughout the piece. This is not to mention the majority of Langlais' compositions which are created in the same fashion.

It is this type of composition that has several corollaries in the works of other contemporary composers. One of the most notable examples is the famous Litanies of Alain (c. 1939). This driving composition makes use of two motifs which are closely

related in their litany spirit. One or the other of these two ideas dominates the twenty-odd sections of this piece, usually in alternation. While this type of sectional structure interrupts to a degree the continuous flow of the music, the end result is still a well unified composition.

A similar pattern is followed by Hindemith in the first movement of his Sonate II (1937) where at least four musical ideas have their interplay throughout the movement in a sectional fashion. However, these sections are much more interwoven, and even almost indistinguishable, than are the French examples. The first movement of Hindemith's Sonate I (1937) is a more vague example where two musical ideas are integrated. The second motif, however, does not occur until the middle of the movement, and the integration obviously can occur only after this point.

"Le Verbe" from La Nativité du Seigneur (1935) of Messiaen is another example of this concurrent development of two or more ideas throughout a piece. In this piece the alternation occurs between the first three motifs while the fourth musical idea is the closing section alone. An excellent example by Messiaen of this sectional type of format is seen in the "Joie et Clarté des Corps glorieux" from Les Corps glorieux (1939). This piece contains four motifs which develop by alternation from the beginning to the end. All of the above examples from the different composers represent but a small portion of the examples which could be given in illustration of this type of structural plan.

The Suite Médiéval (1947) as well as the Suite Française (1948) of Langlais are two examples of unification beyond the confines of one piece. In the first suite continuity is provided particularly by the type of chant presentations used. The "mass" format also lends its influence in unification. The Suite Française contains a "Finale" which amalgamates the motifs of several of the preceding pieces of the suite. A true cyclical technique is manifest in Langlais' Symphony (1941) which uses the main theme of the first movement also in the last movement. The Romantic influence is obvious as this device received particular impetus with the composers of the nineteenth century. Among the first of these composers for organ to accomplish this was Franck to whom Langlais and other contemporaries trace their interests.

Dupré is another who has used this principle extensively. The initial accompaniment pattern of this second "Prélude" from the Trois Préludes et Fugues (1920) provides the basis for the subject of the "Fugue". In a similar manner the main theme of the third "Prélude" from the same collection is united with the music of the "Fugue". This same principle is carried out in Dupré's Cortège et Litanie (1924) where the melody of the Cortège unites with the litany theme of the last section. A thread of unity is uniquely provided in Le Chemin de la Croix (1932). Here the three "stations" involving Christ's falls use the same motif in a different manner each time. This discussion excludes the innumerable instances of the cyclical technique in the literature of the symphony from the nineteenth

century as well as other media for musical expression.

Langlais has a few compositions which are basically non-sectional and hence use a limited amount of motif material for development. The first time this occurs is in "Les Rameaux" from the Trois Poèmes Évangéliques (1932). Two themes are used from the beginning with seldom an abatement from the start to the finish (See Ex. 9). The "Chant de Peine" of the Neuf Pièces (1942) as well as the "Prélude sur une Antienne" (which repeats) are conceived in an unbroken format. Also in this same category comes the "Plainte" from the Suite Brève (1947) which is very similar to the cryptic "Chant de Peine" in form as well as mood. There are, of course, several short, straight-forward pieces to be found in the Vingt-quatre Pièces (1933-1939).

Langlais, then, stands somewhat alone in the contemporary literature as to his use of a sectional format in which the sections each present new material which combines in the closing section. It must be noted that the uniqueness of this format is not in the amalgamation process at the close of the piece, but in the new material in each succeeding section.

Langlais is definitely not alone in his use of the sectional format which alternates motifs from the beginning to the end of the composition. The same holds true with the few examples of Langlais created with the cyclical format in mind. And, of course, there are to be found many examples among the works of contemporary composers of the non-sectional type of composition. Both of these latter types show Langlais' roots in the past.

As has been mentioned previously, Langlais has used the sonata-

allegro form only once (first movement of the Symphony - 1941). This form has not enjoyed particular popularity among composers for organ. There are many examples of the "sonata" for organ from early times to the present. But this, of course, does not denote the traditional form of the sonata-allegro. Langlais also uses the simple three-part form occasionally as in the "Cantilène" from the Suite Brève (1947). The "Dialogue sur les Mixtures" from the same suite is another clear example of this formal plan. And it will suffice to say that there may be found examples of the same form in the contemporary literature for the organ.

At the outset of this paper it was noted that Langlais' compositions are usually grouped into collections or suites of some kind or another. Rare is the piece, such as the Fête, which stands alone. However, this in no way detracts from using nearly every piece as though it were composed as a separate entity. Many of the pieces from the various suites are, in fact, used separately on organ recitals or in church services.

Whatever the form Langlais chooses to use, it usually occurs as a natural part of his artistic expression as a whole. In other words, the form does not exist as a separate entity apart from the intent of the entire piece as a work of art. This was a very important principle of Paul Dukas which he ingrained into every student, and which Langlais learned well. As the biography mentioned, Langlais already manifested this principle in his compositions when he commenced his study with Dukas

RHYTHMICAL CONSIDERATIONS

Rhythm in all of its subtleties is most ably used by Langlais -

whether it involves the barbaric drive of the Symphony (1941) and the "Chant Héroïque" from the Neuf Pièces (1942), the free flowing of the Deux Offertoires (1943) or the "Cantilène" from the Suite Brève (1947), or the sprightly dash of the "Dialogue sur les Mixtures" also from the Suite Brève. All manifest his ability to integrate rhythm with the other necessary musical factors for an effective whole.

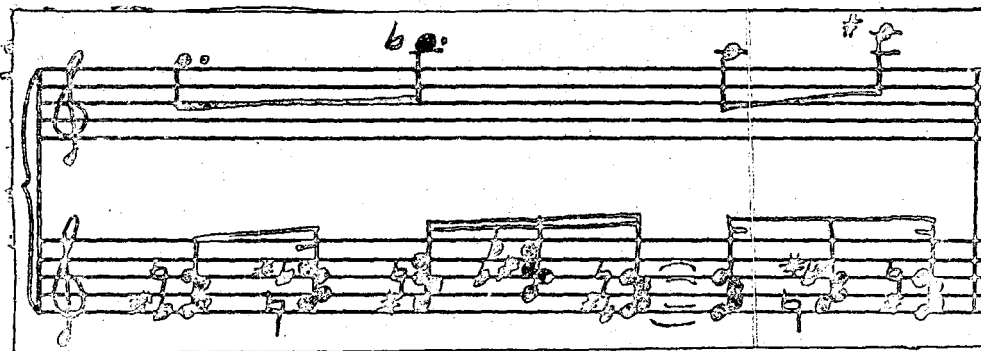
There are, however, two specific rhythmic devices which he uses that merit special attention. The first is the use of ametrical pattern of rhythm, in other words, no time signature. This first makes its appearance in one of the Vingt-quatre Pièces (1933-1939), and is indicated by a circle. This allows for uneven measures with complete rhythmic freedom. Of course, the lack of a time signature is not the only way to accomplish this. Langlais uses time signatures most of the time with a change of signature wherever he desires. However, there is still more freedom in the ametrical manner of presentation. This is especially effective in his presentation of the chant melody as in the Suite Médiéval (1947) (See Ex. 74 and 55). This allows the chant to flow in its original simplicity without being bound with the fetters of a metrical frame. It is just as effective, though in a different manner, in the Huit Pièces Modales (1955) where the rhythm is much more alive, but irregular (see Ex. 106, 110, and 112).

By comparison it will suffice to say that while the idea of change of time signature is not by any means original with this century, it is certainly more true of ametrical writing. The early twentieth century composers for organ do not use it.

In fact, among the most prominent organ composers it narrows again quite largely to Langlais, Alain, and Messiaen.

In Alain this device takes on more interest with the passing of time, as over half of the pieces in his third volume (1929-1939) are ametrical. However, it is Messiaen that exploits the possibilities of this rhythmic freedom for the organ. An example is his treatment of augmentation and diminution. He feels that rather than "halving" the given rhythmic pattern, it would be much more interesting to take away or add more irregular amounts such as the "dot". This makes the use of an ametrical technique almost a necessity as it would be much more difficult to implement within the framework of a time signature to the extent that Messiaen uses it. Hence a musical excerpt as follows from "Le Verbe" of La Nativité (Ex. 120). The first two notes of the right hand are the augmentation of the second two notes.

Ex. 120



An even more extreme example is seen in the "Reprises par Interverision" from the Livre d'Orgue (1953) which is based on Hindu rhythms to start with (Ex. 121).

Langlais has one composition which compares to an extent with this idea of minute diminution or augmentation. It is the "Mode

Ex. 121



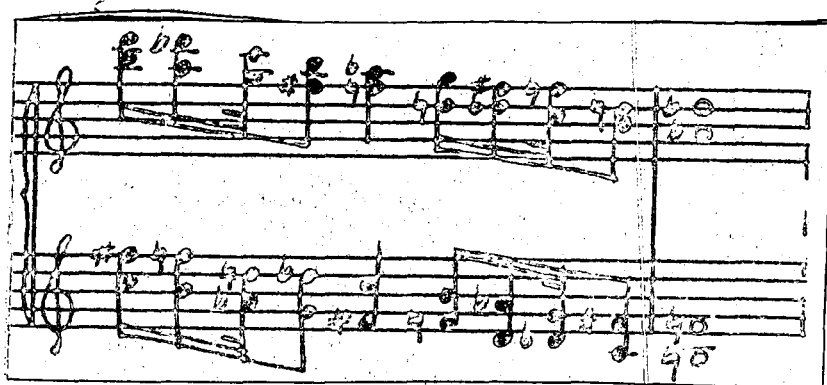
de la" from the Huit Pièces Modales (1955) (see Ex. 106). It will be noticed how in this case the eighth-note adds a small entity to a much larger pattern in the process of rhythmic augmentation.

The second rhythmic idea that holds interest for Langlais, and which is not usually found in the literature for the organ, is modern syncopation. The first notable instance is in the forty-second measure of the first of the Deux Offertoires (1943) (see Ex. 54). The most extensive use of syncopation occurs in the Fête of 1946. The very nature of the piece lends itself to this type of rhythmic construction. However, it is much overdone in this composition. The device is used hereafter in several different ways that have already been previously discussed throughout the course of the paper. One such is the interesting accompaniment figure of the "Improvisation" from the Suite Médiéval (1947) (see Ex. 75a).

Without mentioning the sparse examples of syncopation in the

organ literature of the twentieth century, I shall again refer the reader to Messiaen who in the course of his compositions has used syncopation considerably. This is, of course, inevitable to a degree in the type of ametrical composition that he uses so much of the time involving misplacement of rhythmic accents. The following example is taken from the opening measures of "Dieu Parmi Nous" from La Nativité du Seigneur (1935) (Ex. 122 - see also Ex. 75b).

Ex. 122



HARMONIC CONSIDERATIONS

Mediant relationships

Langlais' traditional orientation is readily seen in his predilection for mediant relationships, either between tonalities or between adjacent chords within a tonality. This is especially prevalent in his first two suites, Trois Poèmes Évangéliques (1932) and Trois Paraphrases Grégoriennes (1933-1934). "La Nativité" from the first suite abounds with mediant relationships, both as chordal relations and as relations between tonalities (see Ex. 10). It has been said in this paper that this particular relationship is perhaps the most prominent of all that he uses,

and it is to be seen throughout his compositional career.

The works of César Franck abound with this relationship. Perhaps the most concentrated example is seen in the Choral in E-Major (1890) where modulations of a mediant occur no less than ten times in the opening thirty-six measures (see Ex. 10b). The idea of the mediant relationship is, of course, not original with Franck or anyone else in the nineteenth century. It has its roots in the Baroque era, and indeed there are many examples of its use in the works of J. S. Bach. Langelais' adoption of this musical expression is significant as it points out his conservative thinking and interests.

Dupré has also used the mediant relationship to a considerable extent. A striking example may be seen in the "Berceuse" from the Suite Bretonne (1924). Measure fourteen effects a modulation from the subdominant of the main F#-major tonality to E^b-major (Ex. 123). Measure sixteen sees the return to the F#-major subdominant, again a mediant. Dupré's B-major "Prélude" from Ex. 123

The image shows a musical score for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is F# major (three sharps). The music is divided into two measures. In the first measure, the top staff has a melodic line starting on G4, moving to A4, B4, and C5. The middle staff has a bass line starting on G2, moving to A2, B2, and C3. The bottom staff has a bass line starting on G2, moving to A2, B2, and C3. In the second measure, the key signature changes to E-flat major (three flats). The top staff has a melodic line starting on G4, moving to F4, E4, and D4. The middle staff has a bass line starting on G2, moving to F2, E2, and D2. The bottom staff has a bass line starting on G2, moving to F2, E2, and D2. The modulation is indicated by a double bar line and a key signature change.

the Trois Préludes et Fugues (1920) contains several mediant modulations, the first of which is most evident at the first change of the key signature from B-major to A^b-major (meas. 26). The third "Prélude" in G-minor from the same collection also makes use of the mediant relationship. The twenty-first measure effects a change from G-minor to the relative major, B^b, the most obvious of such relationships.

Durufilé, another of the conservative composers of the twentieth century, makes use of mediant relationships extensively. Beginning in measure sixty-two of his Scherzo (1926) he commences a series of such modulations. The initial key is that of A^b-major. Measure seventy changes to B-major with an accompanying change of key signature. Eight measures later the key of D-major is reached which is followed by F-major in the eighty-second measure. Measure ninety has another change of key signature, to D^b-major, a further mediant modulation.

The famous Concerto in G-Minor for organ, string orchestra, and timpany by Francis Poulenc (1938) abounds with mediant modulations throughout the course of the composition.

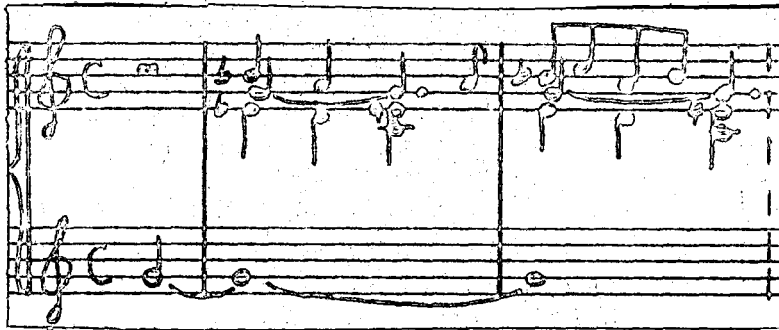
Examples could be multiplied in the works of the above mentioned composers as well as other composers such as Vierne and Roger-Ducasse.

More contemporary composers such as Hindemith, Alain, Grunenwald, and Messiaen have also used the mediant relationship, though more sparingly. In Hindemith's Sonate I (1937) a rare example of the mediant relationship is seen in the last movement. The eighteenth measure has modulated from E^b-major to C-major, while the twenty-

second through the twenty-fifth measures produce quick transient modulations of a mediant from C through E^b to G. On the whole the mediant relationship does not hold a very important place in the writing of Hindemith.

Nor does it hold much interest for Alain. Nevertheless, a most notable example may be seen in his "Le Jardin Suspendu" from the second volume of his works (1929-c. 1939). He has called this piece a chaconne, and has based the chaconne motif almost entirely on mediant relationships. Here the mediant progressions occur not between tonalities, but between the individual chords (Ex. 124).

Ex. 124



Messiaen manifests even less interest in this device in his compositions. However, an instance of his treatment of the mediant relationship can be seen in his Apparition de l'Église éternelle (1932), the year Langlais commenced his writing. Measures thirty-three to thirty-six show the transition from A^b-minor to C-major. It, however, is abated by the intervening B^b-minor chord which makes the modulation sound more like a modulation by two major seconds.

A further example in the works of Messiaen may be seen in the

"Combat de la Mort et de la Vie" from Les Corps Glorieux (1939). Here is the unmistakable use of the mediant relationship (meas. 60). The key signature is that for the tonality of F \sharp -major, and the music corresponds accordingly. Three measures later the tonality clearly moves to A-major which is in turn followed three measures later by a modulation to C-major. The music is extremely slow, and the tonalities are well established and easily understood in their mediant context. It must also be noted that the musical idiom of this passage is definitely that of Impressionism which seems to lend itself particularly well to this treatment of tonality.

Hence, Langlais' interest in mediant relationships has corollaries in the works of the most progressive composers. However, its use places him definitely on the conservative side of composition and shows his tendencies toward the musical ideas of earlier times.

Major and minor second relationships

Langlais often uses the adjacent major or minor second relationship. In this respect he comes closest to Hindemith with his special interest in the same device. The entirety of the Sonate I (1937) represents a fluctuation between the tonalities of E \flat and E, with the many lesser modulations manifesting the same disposition to the minor second.

Augmented fourth relationships

It is in the use of the augmented fourth that Langlais

particularly aligns himself with the moderns. This manifests itself in Langlais' writing primarily in three ways. First, it occurs as an added tone in a chord. This is particularly noted in the dominant-sevenths in third inversion with the augmented fourth in the top voice. Similarly it occurs in chords of the first inversion with the same interval on top. Both instances may be seen in "L' Annonciation", Langlais' first organ composition (see Ex. 7).

Second, Langlais uses the augmented fourth in a linear context to provide the feeling of the Lydian mode (see Ex. 9, 24, and 27). This method particularly occurs in Langlais' compositions.

Third, Langlais uses the tritone relationship between tonalities. However, this does not hold the interest for him that the previous two methods do.

We have to look past Franck to find any significant use of the augmented fourth relationship. It is also to be noted that its use is more often as an added tone or as the altered fourth degree of the scale than it is as a relation between tonalities. One of the earliest examples is found in the Pastorale (1909) of Roger-Ducasse. In the fifty-first and fifty-second measures the B-natural is stressed in the F-major tonality (Ex. 125).

Another early example occurs in the "Fugue" from Honegger's Two Pieces for Organ (1920). Here the instance is a melodic one. The fugue subject commences on the dominant note and moves to the raised fourth degree of the C#-minor tonality (Ex. 126). This altered subdominant is the more accented by the rest which follows it. The tonic follows the rest, thus putting the augmented fourth

Ex. 125

Ex. 126

on its own rather than as a purely non-harmonic tone. This interval occurs, of course, wherever the subject enters - not the answer - since it is tonal. The same year as the Honegger "Fugue" finds another example occurring in the works of Dupré. His "Magnificat V", Op. 18, No. 14, makes use of it in the penultimate chord in conjunction with a raised second degree (Ex. 127).

Further examples in even greater quantities are found in the works of Duruflé and Tournemire. However, it is Alain and Messiaen that capitalize on this augmented fourth relationship. In the "Introduction et Variations" from Alain's Suite (1929-1939) is seen a marked example of the augmented fourth relationship between adjacent phrases in the eighth and ninth measures (Ex. 128). The thirteenth measure finds the tritone relationship between the second-third, and the fifth-sixth chords. This same basic chordal

Ex. 127

Ex. 127 is a musical score consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with several notes and rests. The middle staff is also in treble clef and contains a more complex melodic line with many beamed notes and rests. The bottom staff is in bass clef and contains a rhythmic accompaniment with eighth and sixteenth notes.

Ex. 128

Ex. 128 is a musical score consisting of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature. It contains a melodic line with many beamed notes and rests. The middle staff is also in treble clef and contains a more complex melodic line with many beamed notes and rests. The bottom staff is in bass clef and contains a rhythmic accompaniment with eighth and sixteenth notes.

format is repeated in succeeding measures with the same augmented fourth relationship asserting itself. Alain's "Choral", also from the Suite, shows the same interest in the tritone effect in the fifteenth measure. This chord, based on D-natural, is the penultimate chord in the cadence to the A^bmajor chord of the sixteenth measure.

. The augmented fourth figures prominently in the "Joies" of the Trois Danses of Alain (1929-1939). It is especially seen in the

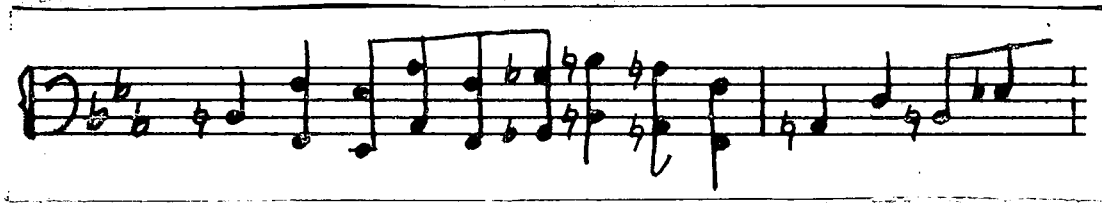
section commencing with the seventeenth measure (Ex. 129).

Ex. 129



The "Aria" from the second volume of Alain's compositions (1929-1939) uses the augmented fourth prominently in a melodic manner beginning with the forty-third measure (Ex. 130).

Ex. 130



The same interval occurs in a marked manner in the second of the "Deux Danses a Agni Yavishta" from the same volume. It is especially noticeable in the music which is patterned after measures three and four (Ex. 131) where the augmented fourth is reinforced by triadic movement. Many other examples from the hand of Alain could be given.

It is Messiaen particularly that has glorified the use of the augmented fourth, pointing out that it comes from the natural harmonic series, and is indeed the first partial to depart from the diatonic series of the C fundamental. Messiaen claims that the addition of the augmented fourth to the "perfect" chord (the tonic)

Ex. 131

A musical score for three staves. The top staff is in treble clef and contains several chords, some with accidentals (sharps and naturals). The middle staff is in bass clef and features a melodic line with a long, sweeping slur over several notes. The bottom staff is also in bass clef and contains a melodic line with eighth and sixteenth notes.

attains to the same status as the addition of the sixths which were made so much a part of the musical language of the Impressionists.

A few arbitrary examples will have to suffice from the abundant supply afforded by the entire output of Messiaen. The early Diptyque (1930) provides an excellent example of the melodic use of the augmented fourths (Ex. 132). This is noted, not only in the

Ex. 132

A musical score for three staves in 4/4 time. The top staff is in treble clef and shows a melodic line with a triplet of eighth notes and an augmented fourth interval. Handwritten annotations include "aug 4th" above the interval and "3" above the triplet. The middle staff is in bass clef and shows a long, sustained note with a slur and the handwritten annotation "aug 4th" below it. The bottom staff is in bass clef and shows a long, sustained note with a slur.

relations between two notes, but also in the use of F# in a

basically C-major tonality.

"La Vierge et l'Enfant" from La Nativité du Seigneur (1935) uses it chordally (Ex. 133) and also melodically as in the marked Ex. 133

Ex. 133 shows a musical score with two staves. The upper staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The lower staff contains a bass line with notes D3, E3, F3, G3, F3, E3, D3. A dashed line connects the G4 in the upper staff to the D3 in the lower staff, with the handwritten label "aug. 4th" next to it. The notes in the lower staff are grouped into chords.

pedal ostinato of the second section between the D and the G \sharp (Ex. 134).

Ex. 134

Ex. 134 shows a musical score with three staves. The top staff is a treble clef with a series of notes: G4, A4, B4, C5, B4, A4, G4. The middle staff is a treble clef with a series of notes: D4, E4, F4, G4, F4, E4, D4. The bottom staff is a bass clef with a series of notes: D3, E3, F3, G3, F3, E3, D3. A dashed line connects the G4 in the top staff to the D3 in the bottom staff, with the handwritten label "aug. 4th" next to it. The notes in the bottom staff are grouped into chords.

This is not to mention the innumerable instances of the same interval within these same measures. Even the closing chord of "La Vierge" points up this relationship between the D in the top voice and the A \flat in the bass. The entirety of "Les Bergers" from the same suite abounds with the augmented fourth (Ex. 135). It may seem somewhat common in this instance since it is used chordally in a manner that suggests the dominant-seventh which

Ex. 135



uses this interval within its structure as a matter of course. However, the continued use of this figure definitely points up its prominence as an interval on its own.

One of Messiaen's latest works not even included in his own catalog, Livre d'Orgue (1953) in which he experiments with the various Hindu rhythms, contains marked use of the augmented fourth. Measure thirteen of "Les Mains de l'abîme" commences a pedal ostinato which outlines the augmented fourth (Ex. 136).

Ex. 136



"Contracting or augmenting" thirds and sixths

A musical device which holds particular interest for Langlais, and for the contemporary French composers for organ in general, is what I have previously explained as the "contracting or augmenting" thirds and sixths. This involves one stationary musical line with a second voice moving against the first one from a major third or sixths to a minor third or sixth - or vice versa (see Ex. 2 and 28). This more than often creates the effect of fluctuating tonalities, particularly when both sixths and thirds are present within a triadic framework.

An early example is found in César Franck in the Chorale in B-Minor, (1890). The first measure of the section marked largamente con fantasia shows the fluctuation between tonalities, and it involves a major third contracting to a minor third (Ex. 137).

Ex. 137

The image shows a musical score for three staves. The top staff is a treble clef with a common time signature (C). It contains a melodic line starting on G4, moving to A4, then B4, then C5, and finally D5. The middle staff is a bass clef with a common time signature (C). It contains a bass line starting on G3, moving to A3, then B3, then C4, and finally D4. The bottom staff is a bass clef with a common time signature (C). It contains a bass line starting on G3, moving to A3, then B3, then C4, and finally D4. The text "maj 3rd - min. 3rd" is written in the middle of the bottom staff, indicating the interval change from a major third (G-A) to a minor third (B-C).

This example also involves the mediant relationship, and it is often in conjunction with the mediant relationship that Franck uses the "contracting or augmenting" thirds and sixths.

The impressionistic closing section of the Honegger "Fugue"

from the Two Pieces for Organ (1920) contains an excellent example of this particular use of thirds and sixths in the thirty-eighth to thirty-ninth measures (Ex. 138). It cannot, however, be

Ex. 138

Handwritten musical notation for Ex. 138. It consists of three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The middle staff has a treble clef and a key signature of two sharps. The bottom staff has a bass clef and a key signature of two sharps. The notation shows chords and intervals across two measures. In the first measure, there is a chord with a handwritten label 'min 3' and another with 'min 6'. In the second measure, there is a chord with a handwritten label 'maj 3rd' and another with 'maj 6'. Dashed lines connect the notes of these chords across the two measures.

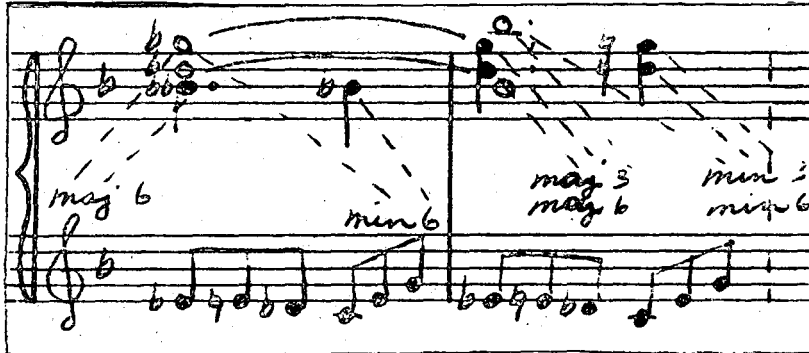
said that this is a particular part of Honegger's style, but simply the prelude to adoption by later composers.

The instances of the use of this device increase with Dupré, although they are still not in the same context as those examples in later composers. The following example is taken from the third "Antiphon" in the Fifteen Pieces (1920) (Ex. 139). Several examples

Ex. 139

Handwritten musical notation for Ex. 139. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The notation shows chords and intervals across two measures. In the first measure, there is a chord with a handwritten label 'maj 6'. In the second measure, there is a chord with a handwritten label 'min 6'. Dashed lines connect the notes of these chords across the two measures.

can be seen in Le Chemin de la Croix (1932), especially in the thirteenth "station" (Ex. 140). These particular examples more Ex. 140



nearly approximate the examples to be found in Langlais, Alain, and Messiaen.

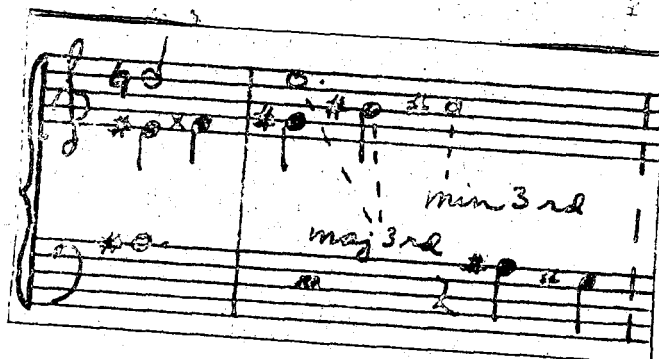
Still more impetus is given the device by Duruflé. The following example is taken from the "Prélude" of his Suite (1930).

Ex. 141



Tournemire's "Eli, Eli, lamma sabacthani" from the Sept Chorals-Poèmes (1937) provides the source for example 142 which is very similar to Langlais' initial use of this musical idea (see Ex. 2).

Ex. 142



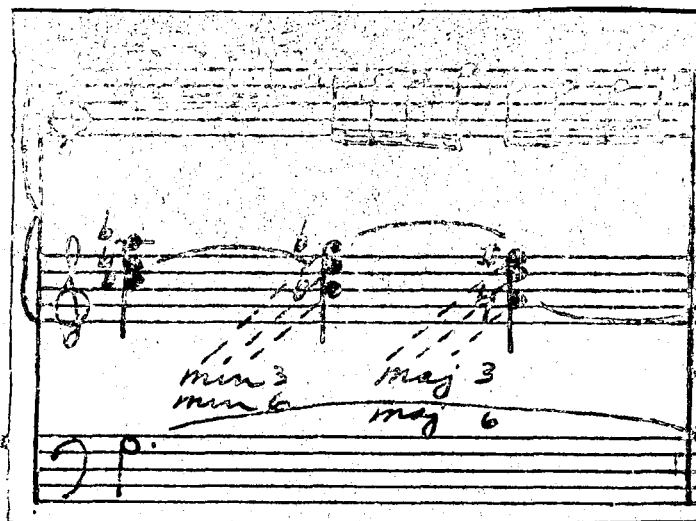
The works of Jean-Jacques Grunenwald have many examples of the "contracting or augmenting" thirds and sixths. The following example is taken from his Berceuse (Ex. 143). The previously

Ex. 143



mentioned Hymne aux mémoires héroïques (1939) by Grunenwald show the following use of the same device (Ex. 144).

Ex. 144



The Litanies of Alain also make use of the same idea, and the example 145 illustrates Alain's adaptation of it (Ex. 145).

Again it is Messiaen that adds such impetus to this interesting

Ex. 145

motif. One of his earliest works for the organ, Le Banquet céleste (1928) is permeated with the following variation of this musical idea (Ex. 146). La Nativité (1935) has numerous occasions

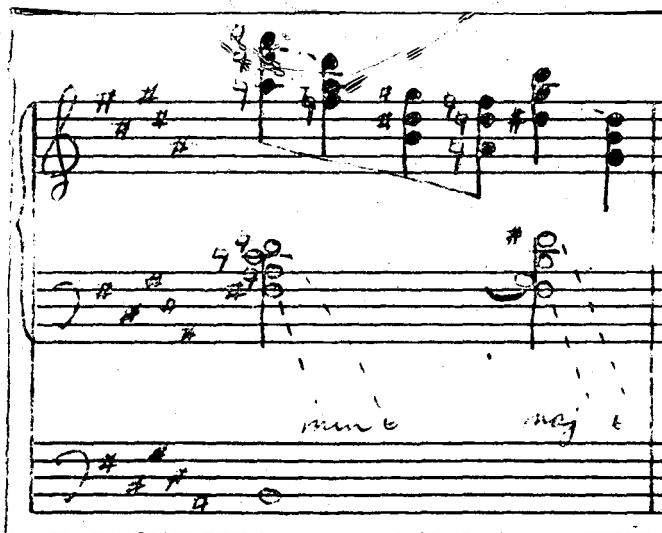
Ex. 146

of its use. Example 147 is taken from "La Vierge" (see also Ex. 133),

Ex. 147

while example 148 is found in "Les Enfants de Dieu", both from the same suite.

Ex. 148



All of the above examples are but an arbitrary selection from the various composers. With the exception of Honegger all the aforementioned composers have made considerable use of this musical idea, and it is impossible to show all the variations at the hand of these artists.

Langlais is therefore well oriented with the French moderns in his use of this interesting idea of the "contracting or augmenting" thirds and sixths. It is interesting that there is a conspicuous absence of this idea outside of the French composers for organ. The nebulous effect of a change from major to minor, and vice versa, that this device creates has been used by composers in other ways. But the French have capitalized on this unique method. It is also particularly the more recent composers that have made the most characteristic use of it.

Altered chords

Altered dominants

Altered chords, particularly the altered dominants, have figured very prominently in the work of Langlais. The altered dominants are chords with dominant spacing but with certain intervals of the chord altered (see Ex. 11, 12, 26, 27, 56, and 58). Usually the alteration involves the ninth or the eleventh of the dominant raised. This provides a chord quite commonly heard in certain idioms of the "popular" vein. Again it must be stated that the altered dominant chord is not necessarily the "dominant" of the particular mode or tonality of the example. It is a chord with "dominant" spacing.

In Langlais it is first seen in the "Les Rameaux" from the Trois Poèmes Évangéliques (1932). It occurs in measure sixty-eight and is a dominant-eleventh with the eleventh raised (see Ex. 11). Other altered dominants include the dominant-ninth with the ninth raised, the dominant-thirteenth with the eleventh raised, and a dominant-ninth with the third and fifth lowered (this chord Langlais uses only once). Toward the middle of his writing he introduced an altered diminished-seventh with the top interval augmented to a perfect fourth instead of the usual minor third. It is seen quite often as a form of a dominant-thirteenth with the ninth lowered. This chord, whether the altered diminished-seventh or the dominant-thirteenth variety, holds the most intrigue for Langlais after its initial introduction. In fact, he seldom uses the other altered dominants afterwards.

Many composers have found the variations of a dominant chord

very intriguing, culminating in Messiaen who was completely absorbed in the chord of the dominant. Specific examples again begin with Honegger's "Fugue" from the Two Pieces for Organ (1920). Measure twenty-seven has an excellent example of the dominant-eleventh with the eleventh raised (Ex. 149). It is particularly clear in this instance since the raised note resolves Ex. 149



immediately into the unaltered eleventh (by enharmonic change).

Dupré's B-major "Prélude" from the Trois Préludes et Fugues (1920) exhibits an early use of the altered dominant that Langlais preferred, the altered diminished-seventh (Ex. 150). Measure thirty-seven of Dupré's "Berceuse" from the Suite Bretonne (1924) provides an interesting example of the dominant-ninth with the ninth raised, and moving to a minor dominant-ninth in resolution (Ex. 151). The Cortège et Litanie (1924) has another example of the dominant-eleventh with the eleventh raised (meas. 53 - Litanie - Ex. 152). A particularly notable example of the altered diminished-seventh in the writing of Dupré occurs in the closing measures of the first "Antiphon" from the Fifteen Pieces (1920) (Ex. 153).

Ex. 150

Handwritten musical notation for Ex. 150. The notation consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The notes in the top staff are G4, A4, B4, C5. The notes in the middle staff are G4, A4, B4, C5. The notes in the bottom staff are G2, A2, B2, C3. The chord formula is written as $D F^{\#} A C E^{\flat} B$ - Dom 13th. Below the formula, it says "altered Dim 7th with B in top voice".

$D F^{\#} A C E^{\flat} B$ - Dom 13th
altered Dim 7th with
B in top voice

Ex. 151

Handwritten musical notation for Ex. 151. The notation consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The notes in the top staff are G4, A4, B4, C5. The notes in the middle staff are G4, A4, B4, C5. The notes in the bottom staff are G2, A2, B2, C3. The chord formula is written as $F A C E^{\flat} G^{\#} (A^{\flat})$.

$F A C E^{\flat} G^{\#} (A^{\flat})$

Ex. 152

Handwritten musical notation for Ex. 152. The notation consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The notes in the top staff are G4, A4, B4, C5. The notes in the middle staff are G4, A4, B4, C5. The notes in the bottom staff are G2, A2, B2, C3. The chord formula is written as $E G^{\#} B D^{\#} F^{\#} A (A^{\flat})$.

$E G^{\#} B D^{\#} F^{\#} A (A^{\flat})$

Many other examples occur throughout Dupré's compositions.

Ex. 153

Musical notation for Ex. 153, showing a piano accompaniment with three staves (treble, middle, and bass clefs) and a key signature of one flat. The notation includes various chords and melodic lines, with a fermata over the first measure of the top staff.

Durufié also makes use of the dominant-eleventh with the eleventh raised in the closing measures of the first movement to his Suite (1930) (Ex. 154). This particular example is striking in its similarity to Langlais' spacing of the same chord in

Ex. 154

Musical notation for Ex. 154, showing a piano accompaniment with three staves (treble, middle, and bass clefs) and a key signature of one flat. The notation includes a melodic line with a fermata, a chord with a raised eleventh, and a chord diagram labeled "EG#BDE#A(♯)".

"Les Rameaux" (see Ex. 11). Measures thirty-four to thirty-eight of the Scherzo (1926) make use of the altered diminished-seventh as described above (Ex. 155).

In Hindemith's Sonate I (1937) the first chord of the "Phantasie"

Ex. 155

is a dominant-thirteenth with the eleventh raised (Ex. 156).

This has a corollary in Langlais' "Hymne d'Action de Grâce" from the Trois Paraphrases Grégoriennes (1933-1934). (see Ex. 29).

Ex. 156

The penultimate measure of Grunenwald's "Procession" makes use of the dominant-ninth with the ninth raised (Ex. 157).

Alain uses the dominant-eleventh with the ninth and eleventh raised, but with the ninth also lowered. This occurs in his second "Prélude Profane" in the third volume of his compositions (1929-1939). The chord is seen in the third score of the second

Ex. 157

Handwritten musical notation for Ex. 157. It shows a grand staff with treble and bass clefs. The treble clef has a key signature of two flats (B \flat , E \flat) and a common time signature. The bass clef has a key signature of one flat (B \flat) and a common time signature. The notes are: Treble: B \flat , E \flat , E \flat ; Bass: B \flat , E \flat , E \flat . Chords are written as D, F, A \flat , C \flat , E \flat (E \natural).

page (there are no measures) (Ex. 158). Alain's first "Fantaisie"

Ex. 158

Handwritten musical notation for Ex. 158. It shows a grand staff with treble and bass clefs. The treble clef has a key signature of two flats (B \flat , E \flat) and a common time signature. The bass clef has a key signature of one flat (B \flat) and a common time signature. The notes are: Treble: B \flat , E \flat , E \flat , E \flat ; Bass: B \flat , E \flat , E \flat , E \flat . Chords are written as G, B, D, F, A (A \flat \rightarrow A \natural = B \flat), C (D \flat).

from the same volume has an example of the dominant-eleventh with the eleventh raised (meas. 15 - Ex. 159).

Ex. 159

Handwritten musical notation for Ex. 159. It shows a grand staff with treble and bass clefs. The treble clef has a key signature of two flats (B \flat , E \flat) and a common time signature. The bass clef has a key signature of one flat (B \flat) and a common time signature. The notes are: Treble: B \flat , E \flat , E \flat ; Bass: B \flat , E \flat , E \flat . Chords are written as G, B, D, F, A, C (C \sharp), E \natural = F.

Number IX of the Neuf Préludes (1942) of Milhaud contains a clear example of the dominant-ninth with the ninth raised (meas. 21 - Ex. 160).

Ex. 160

The image shows a musical score for Example 160, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 3/4 time. The first staff contains a melodic line with notes G4, A4, B4, and C5. The second staff contains a chord with notes G4, B4, and C5. The third staff contains a chord with notes G4, B4, and C5. The fourth staff contains a chord with notes G4, B4, and C5. Below the staves, the chord is identified as $C^{\#} E G^{\#} B D^{\#} (D^{\#} = E)$.

However, as I stated previously, it is Messiaen that has made such extensive use of the dominant-seventh, and all the implications of the dominant variations already mentioned. As with Langlais, it is particularly the diminished-seventh with the top interval altered that holds the most interest for Messiaen. One of the most striking examples is found in the Apparition de l'Église éternelle (1932). At least three such chords occur in measures nine and ten (Ex. 161).

In the fifty-second measure of "Le Verbe" from La Nativité (1935) Messiaen has used the dominant-ninth with the ninth raised (Ex. 162a). Three measures later he uses the same chord which augments to a raised eleventh (Ex. 162b). Messiaen uses a dominant-eleventh with the eleventh raised in the sixty-eighth measure of the "Combat de la Mort et de la Vie" from Les Corps glorieux (1939) (Ex. 163).

Ex. 161

Handwritten musical notation for Ex. 161, showing a three-staff system. The top staff is in treble clef, the middle in bass clef, and the bottom in a lower clef. The bottom staff contains the following chord progression: $D(=0) F^\# A C$, moved to D ; $G^\#(A^0) B D F$, moved to G .

Ex. 162

Handwritten musical notation for Ex. 162, showing a three-staff system. The top staff is in treble clef, the middle in bass clef, and the bottom in a lower clef. The bottom staff contains the following chord progression: $B^\flat D F A C (C^\#)$ | $D F^\# A C E (E^\# = F)$, + $G (G^\# = A^\flat)$.

Ex. 163

Handwritten musical notation for Ex. 163, showing a three-staff system. The top staff is in treble clef, the middle in bass clef, and the bottom in a lower clef. The bottom staff contains the following chord progression: $A C^\# E G B D (D^\#)$.

The most persistent use of an altered dominant in the works of Messiaen occurs in the "Joie et Clarté des Corps glorieux" from the aforementioned suite. Here he makes use of the dominant-ninth with the ninth raised in a quasi-ostinato pattern throughout the piece (Ex. 164). In certain additional patterns of the same

Ex. 164.

F A C E° G (G# = A°)

piece Messiaen makes use of an altered dominant-eleventh which has a lowered eleventh as well as a raised eleventh.

Thus it is that Langlais fits particularly well with the later contemporary French composers for the organ in his use of the various altered dominants. However, seldom does he exploit their use as perhaps Messiaen does. With Langlais they are used to add interest here and there throughout the course of a composition.

Chords with added tones

Another factor very much related to the altered dominants is the matter of the triads with chromatic alteration which Langlais uses. Especially noteworthy are the major triads (sometimes minor) with the top voice an augmented fourth above the root (not the base).

Langlais also uses the same augmented fourth interval in a regular dominant-seventh with the chord usually in third inversion. These chords are first seen in Langlais' composition in his first piece for organ, "L'Annonciation" from the Trois Poèmes Évangéliques (1932), (see Ex. 7). It is again Messiaen that has made extensive use of this device. One of the best examples is to be found in "La Vierge" from La Nativité du Seigneur (1935) (see Ex. 147). Here the first chord demonstrates the use of the added augmented fourth in the dominant-seventh (F# added to C-E-G-B^b). The second chord shows the use of the augmented fourth in a first-inversion triad (C-natural added to a G^b(F#)-B^b-D^b chord). The same situation may be seen in example 133. In the same year that Langlais commenced his compositional career (1932), Messiaen wrote the Apparition de l'Église éternelle which incorporates the same idea of the added augmented fourth in triadic context (Ex. 165).

Ex. 165

The image shows a musical score for three staves. The top staff is a treble clef with a melodic line. The middle staff is a bass clef with a chordal accompaniment. The bottom staff is a bass clef with a melodic line. The chord in the middle staff is labeled "A⁴ aug. 4th in E G^b B". The notation includes notes for E, G^b, and B, with an augmented fourth interval between G^b and B.

There are, of course, many other added tones which may occur in conjunction with a traditional chord, especially the second and sixth. These latter two are used considerably by many composers including Langlais and Messiaen. However, as I have mentioned

previously, the contemporary French composers for organ seem to prefer the use of the augmented fourth.

Superposed triads

Strident dissonances are more noticeable in Langlais' Symphony (1941) than at any other time throughout his writings. True, the influence of the Symphony is present to some degree in the remainder of his compositional career, but never in the quantity that it occurs in the Symphony itself. This dissonance manifests itself in two ways in particular as far as harmonic considerations are concerned. One is the use of superposed triads, and the other is closely related - the use of "tone-clusters". (See Ex. 31, 35, and 40).

This again is not unique with Langlais. The year Langlais began to write, 1932, Dupré manifested interest in the idea of the superposition of chords. The following example is taken from the first piece in his Le Chemin de la Croix (meas. 52, 53 - Ex. 166).
Ex. 166

The image shows a musical score for two staves, likely for organ. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a key signature of three flats (B-flat major or D-flat minor). The music consists of two measures. In the first measure, the right hand has a chord of G4, B-flat4, and D5 (a triad), while the left hand has a chord of A-flat4, C5, E-flat5, and G5 (a chord). In the second measure, the right hand has a chord of G4, B-flat4, and D5 (a triad), while the left hand has a chord of A-flat4, C5, E-flat5, and G5 (a chord). The notation includes various accidentals and clefs.

The implied G-B^b-D triad in the right hand comes into direct conflict with the A^b-C-E^b-G^b chord in the left hand. Likewise

the following measure finds the same G-B^b-D chord in conflict with the first two chords of the measure.

Tournemire uses the same principle of the superposed triads in his "Eli, Eli, lamma sabacthani" from the Sept Chorals-Poèmes (1937) in measures sixty-five to sixty-eight. The two triads used are the E-G[#]-B triad with the G-natural-B-D[#] triad (Ex. 167).

Ex. 167



Poulenc manifests the same idea in his Concerto in G-Minor (1938). The first chord in the fifth measure after #36 in the score is the superposition of an E-G[#]-B-D-F dominant-ninth with a C[#]-E-G[#] triad (Ex. 168). The G-natural in the pedal is part of a pedal ostinato.

Another rather mild example occurs in the Sonate III (1940) of Hindemith. It is found in the forty-second measure of the first movement and involves the superposition of a dominant-seventh (E^b-G-B^b-D^b) with a C-E-G triad (Ex. 169). Actually the linear considerations which Hindemith places first makes this a somewhat forced interpretation. However, the aural result is rather

Ex. 168

Musical notation for Ex. 168. It consists of three staves. The top staff is in treble clef and contains a complex chord with notes G#4, A#4, B4, C5, and D5. The middle staff is in bass clef and contains a complex chord with notes G#3, A#3, B3, C4, and D4. The bottom staff is in bass clef and contains a melodic line with notes G3, A3, B3, C4, and D4. The key signature is one sharp (F#).

Ex. 169

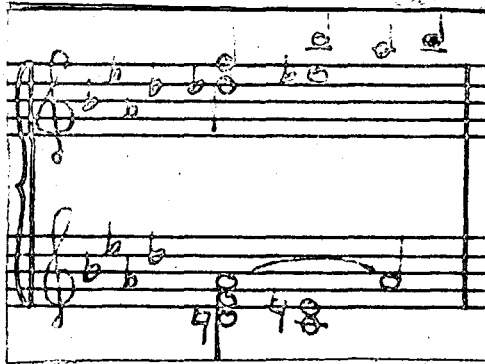
Musical notation for Ex. 169. It consists of three staves. The top staff is in treble clef and contains a complex chord with notes G#4, A#4, B4, C5, and D5. The middle staff is in bass clef and contains a complex chord with notes G#3, A#3, B3, C4, and D4. The bottom staff is in bass clef and contains a melodic line with notes G3, A3, B3, C4, and D4. The key signature is one sharp (F#).

convincing.

All of the above examples really do not show the dissonant possibilities of the superposed triadic material as do the following examples taken from the works of Alain, Grunenwald, and Messiaen.

The first volume of Alain's compositions (1929-1939) contains a "Choral" from which the following example has been taken. The first two chords in measure thirty-six illustrate the strident qualities of the superposed chords (Ex. 170). The dissonance of the first chord is particularly between the D^b and the D-natural,

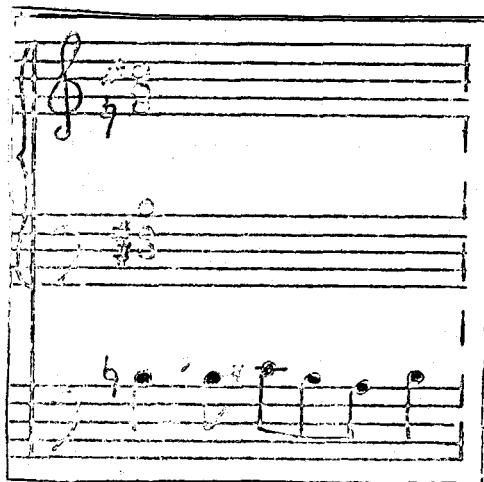
Ex. 170



while the F^b-G-B^b of the right hand is placed against the A^b-G-E-natural of the left hand.

An even more daring example is found in the first "Fantaisie" of the third volume of Alain's compositions (1929-1939). It occurs in measure forty-eight where the augmented triad F-A-C[#] in the right hand is placed against a B-D[#]-F[#] triad in the left hand (Ex. 171).

Ex. 171



The best, and most extended example of superposed triads in the works of Alain is found in the famous Litanies (1929-1939) (Ex. 172). Since the left hand moves much more rapidly than the right hand, each new chord for the most part creates a new dissonance with the sustained chord above. It must be noted that there, of

Ex. 172

The musical score for Ex. 172 consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains four measures of music, each with a complex chord structure involving multiple sharps and naturals. The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a single long note with a complex chord structure, including multiple sharps and naturals. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature. It contains a single long note with a complex chord structure, including multiple sharps and naturals.

course, are occasions when the two chords more or less agree harmonically.

There are many examples in the works of Grunenwald of the same technique, but only one will suffice. It is taken from the Hymne aux mémoires héroïques (1939) and is strikingly similar to the Litanie treatment by Alain (Ex. 173).

Ex. 173

The musical score for Ex. 173 consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains three measures of music, each with a complex chord structure involving multiple sharps and naturals. The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a single long note with a complex chord structure, including multiple sharps and naturals. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature. It contains a single long note with a complex chord structure, including multiple sharps and naturals.

Again it is Messiaen that affords abundant material for study. Perhaps the most illuminating example of this technique of the superposed triadic material is found in "Le Verbe" from La Nativité

du Seigneur (1935) (meas. 26-28 - Ex. 174). The example is self-
Ex. 174



explanatory, and many more from the hand of Messiaen could be given.

Thus it is again that Langlais shows a definite affinity with the contemporary trends around him in his use of the superposed triadic composition.

Tone-clusters

As was mentioned before, the "tone-cluster" approaches the same aural goal as the superposed triads. Dissonance, however, is even more prominent in the former as the tones are usually placed closer together than in the former type of composition.

The cluster technique is, of course, well known and used by the most famous composers among whom are Stravinsky, Schoenberg, Berg, and Webern. Since the development of the cluster technique parallels that of the superposed triadic composition in the composers for the organ, I shall cite examples only from Messiaen.

In the first example it will be seen how the principle of the superposed triads is extended into the cluster type of writing (Ex. 175). This example from the "Combat de la Mort et de la Vie" of the Les Corps glorieux (1939) is perhaps a cluster simply due to the number of notes in the chord. The superposed chordal structure seldom has more than three notes in each of the two

Ex. 175



chords which are superposed, whereas in this instance each hand plays five notes. The addition of the pedal part adds to the dissonance since the first two notes are in addition to the notes above, and involve no doubling of notes.

A similar instance is found in the first chord of "Jesus accepts la Souffrance" from La Nativité du Seigneur (1935) (Ex. 176). This

Ex. 176

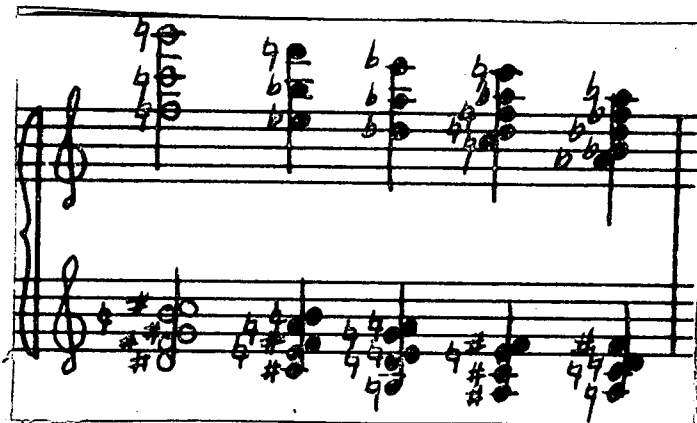


is really the superposition of two diminished-sevenths (F#-A-C-D# (E^b) and G-B^b-E(F^b), named in the order of their occurrence from the left hand into the right hand. While this seems on paper as a relatively simple analysis with corresponding aural results, the chord has startled more than one listener.

Measure seventy-eight of Messiaen's "Joie et Clarté des Corps

glorieux" from the Les Corps glorieux (1939) illustrates the use of a "tone-cluster" further removed from the tertian derivation. As I have said before, a tertian analysis could probably be obtained, but the result would be forced (Ex. 177).

Ex. 177



The Symphony of Langlais uses chords very similar to those of Messiaen and others of the moderns (see Ex. 31) and aligns himself thereby with contemporary trends. However, as has been stated before, Langlais' use of these chords is quite limited and found most extensively in the Symphony. There are, of course, examples spread out through the course of his other following compositions.

Unrelated chordal series

One particular device which Langlais uses, and which the contemporary French are so adept in using, is what I have called the "Unrelated chordal series" (a passage which is made up primarily of aurally understandable triads, but which are not in traditional tonal relationships with each other). It is to be noted that this paper has also used the terms "unrelated triadic

material" and "unrelated triads". It seems to be an outgrowth of the "unresolved appoggiatura" where the various chords used as appoggiaturas never reach their logical resolution.

This use of "unrelated chordal material" is perhaps the most significant harmonic feature of Langlais' entire output. It involves the use of chordal material which, when heard separately or slowly, sounds consonant - or nearly so. Its operation is to the virtual exclusion of complicated chords of any kind. However, he combines these simple chords in such a way as to lead to the disintegration of tonality. Almost every one of Langlais' pieces, with the exception of the modal pieces at the close of his writing for organ, exhibit this feature to a greater or lesser degree. It has particular fascination when coupled with an interesting rhythmic pattern such as in the "Dialogue sur les Mixtures" from the Suite Brève (1947) or the "Française" from the Suite Française (1948). When this type of writing is used as in the style of the Symphony (1941) with its very fast harmonic rhythm and barbaric drive, the resulting dissonance is the more accented.

The "unrelated chordal series" can also be traced in Impressionism with Debussy and Ravel in a manner very closely related to the handling of the same by Langlais. It more than often involves "parallelism" when used by the Impressionists. The following example bears this out and is taken from "Les sons et les parfums tournent dans l'air du soir" from Debussy's first book of Préludes. It provides one of the earlier uses of this principle (Ex. 178).

Dupré and Honegger also exhibit an interest in this technique for the organ in the earlier part of the twentieth century. The

Ex. 178



The "Fileuse" of Dupré from the Suite Bretonne (1924) has a very conservative use of this type of writing (Ex. 179). Here the four
Ex. 179



chords of the right hand are definitely not within one traditional tonality. However, as I stated, this is an early example, and the possibilities for dissonance are certainly not exploited in this "unrelated series" as they are in the treatment by Langlais or Messiaen. One main reason is that the main tonal context of the "Fileuse" is quite solid, and this overrides the "series". The Cortège et Litanie, also of 1924, makes extensive use of this principle above a pedal-point in the closing measures (Ex. 180). Here the use of the pedal-point stabilizes the tonal relationships, although they are certainly "unrelated" between

Ex. 180

The image shows three staves of handwritten musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains two measures of chords, each with a bracket underneath. The middle staff is also in treble clef with the same key signature and contains four measures of chords, with a bracket underneath the first two. The bottom staff is in bass clef with the same key signature and contains a single note (pedal point) in the first measure, followed by a long horizontal line indicating it continues through the rest of the piece.

themselves.

The opening measure of the "Choral" by Honegger from the Two Pieces for Organ (1920) shows a very consonant use of this device (Ex. 181). This series involves a D-F-A, A^b-C-E^b, A-natural-C[#]-E, and G-B-D in quite a pleasant, but "unrelated" passage.

Ex. 181

The image shows a single staff of handwritten musical notation in treble clef. It contains a sequence of four chords: D-F-A, A^b-C-E^b, A-natural-C[#]-E, and G-B-D. The notes are written as individual stems with heads, and the chords are connected by a horizontal line.

Vierne also used this principle in his compositions. An example is found in the "Impromptu" from the third suite of Pièces de Fantaisie (1926) (Ex. 182). This pattern occurs in sections throughout the piece.

The Scherzo (1926) of Duruflé has an excellent example of the "unrelated chordal series" closer to the style of Langlais. Measure 166 commences a ten-measure passage, again above a pedal-point, utilizing chords which have mostly little relation between each other (Ex. 183). A very similar passage occurs in the

Ex. 182

Musical score for Ex. 182, showing a piano accompaniment. The score consists of three staves: a treble staff, a grand staff (treble and bass), and a separate bass staff. The music is in 2/4 time and features a series of chords and melodic lines.

Ex. 183

Musical score for Ex. 183, showing a piano accompaniment. The score consists of two staves: a treble staff and a grand staff (treble and bass). The music is in 2/4 time and features a series of chords and melodic lines.

"Sicilienne" from Duruflé's Suite (1930) (meas. 57-61, Ex. 184).

Ex. 184

Musical score for Ex. 184, showing a piano accompaniment. The score consists of two staves: a treble staff and a grand staff (treble and bass). The music is in 2/4 time and features a series of chords and melodic lines.

To depart from the French composers we note a few examples in the sonatas of Hindemith. One such is taken from his Sonate II (1937) (Ex. 185). Measures sixty-five, seventy-two, and seventy-seven demonstrate a limited use of this technique. In each case there are no more than two chords, but neither of the two belong to the same tonality.

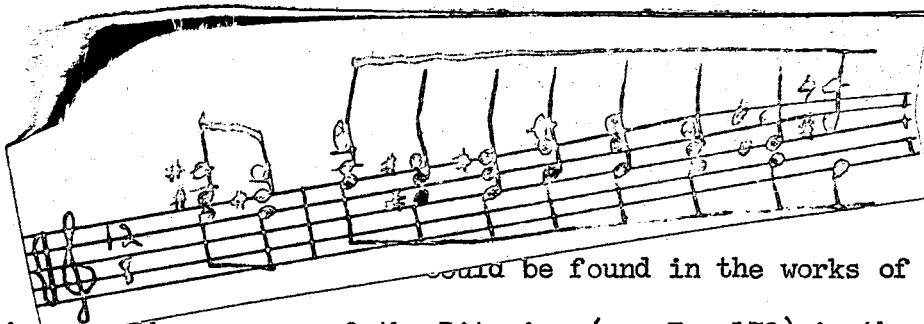
Ex. 185



As we have seen previously, it is Alain, Grunenwald, and Messiaen with whom Langlais so often associates himself in the use of various of the contemporary musical ideas. In fact, to single out any example from the works of Langlais, Alain, Grunenwald, and Messiaen is to act arbitrarily.

In the "Introduction et Variations" from Alain's first Suite (1929-1939) is an ample illustration of the "unrelated chordal series" (Ex. 186). This particular texture continues for many measures.

Ex. 186



could be found in the works of Alain in the passage of the Litanies (see Ex. 172) in the left hand. Likewise does the similar passage of Grunenwald's Hymne aux mémoires héroïques (1939) provide an illuminating example

of this musical device (see Ex. 173).

To say that Messiaen uses this device more than the previous two composers mentioned is doubtful, for they all rely heavily on this musical expression in their artistic language. The above example 174 from "Le Verbe" provides an illustration not only of the superposed triadic material, but also the "unrelated chordal series".

The second measure of "Les Eaux de la Grâce" from Messiaen's Les Corps glorieux (1939) is another example of this same technique (Ex. 187). Again, this is a motif that Messiaen uses throughout Ex. 187

The image shows three staves of musical notation. The top staff is in treble clef and contains a series of chords, some with accidentals (sharps and naturals). The middle staff is in bass clef and contains a melodic line with various intervals and accidentals. The bottom staff is also in bass clef and contains a simpler melodic line. The notation is enclosed in a rectangular box.

the piece, not just an isolated example. Messiaen's interest in this idea goes back to his early Le Banquet Céleste (1928), four years before Langlais started writing. This piece contains many instances of its use of which the following is but one example (Ex. 188).

Therefore it has been shown that the "unrelated chordal series" as I have defined the term is a firmly entrenched style with the contemporary French music in which Langlais finds his rightful place.



Tonal centers versus tonality

It has often been mentioned throughout the course of the analysis of the organ works of Langlais that a given piece has a particular note for its tonal center rather than specifying a particular key or tonality. This use of tonal centers versus a well established tonality has many parallels in contemporary literature. This is certainly characteristic of much of Hindemith's writing for the organ. I am particularly reminded of Stravinsky's Serenade in A for piano which has little relation to the major or minor, but which revolves around A as a tonal center.

It is safe to say that a great share of prominent contemporary composers for the organ make good use of the principle of tonal centers versus, or in conjunction with, the established concept of tonality. It is certainly true of Alain, Grunenwald, and Messiaen.

As far as Langlais is concerned it is again a matter of quantity and degree as to his use of the tonal center. Actually he associates himself more closely with the traditional handling of tonality and modality. As aforementioned, his Symphony (1941) reaches the pinnacle of tonal disintegration, and in so doing comes

the closest to the style of Messiaen and his school of thought.

Modality

In regard to modality, Langlais seldom felt himself obliged to a particular mode. That is, he often uses modal centers and modal feeling, but with the addition of sharp dissonance and departure from the mode if desired. There are, however, the exceptions such as the "Prélude sur une Antienne" from the Neuf Pièces (1942), the Folkloric Suite (1952), and the Huit Pièces Modales (1955) which are the most modal with very little departure from modality. There are other compositions which are relatively modal such as the Suite Médiéval (1947) which is based entirely on Gregorian chants. However, as mentioned above, any reliance on modality places him in a conservative position and aligns him with the Impressionists as well as those with a veneration for the spirit of the middle ages.

Another interesting trait of Langlais is the spasmodic use of the Phrygian modal flavor - the lowered second scale step. This has much less popularity among contemporary composers than other aspects of modality, but there are some interesting examples of the usage of this device among several composers of the twentieth century. One of the earliest examples in the modern French organ literature is found in Le Chemin de la Croix (1932), in "Jesus dies on the cross" (meas. 17 - Ex. 189), (see also Ex. 51 and 52). This is an example with striking similarity to Langlais' treatment of the device.

Hindemith has used the Phrygian modal flavor at cadences.

It must be noted that these cadences are not true Phrygian cadences. However, the modal feeling is nevertheless present. The following two examples are taken from the Sonate I (1937) (Ex. 190).

Ex. 189.

Ex. 189 is a musical score for a cadence. It consists of three staves. The top staff is in treble clef and contains a melodic line with a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a half note B3. The middle staff is in bass clef and contains a chord progression: a triad of G4, B3, and D4 in the first measure, and a triad of G4, B3, and D4 in the second measure. The bottom staff is in bass clef and contains a single half note G4 in the first measure, followed by a half note B3 in the second measure.

Ex. 190

Ex. 190 is a musical score for a cadence. It consists of three staves. The top staff is in treble clef and contains a melodic line with a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a half note B3. The middle staff is in bass clef and contains a chord progression: a triad of G4, B3, and D4 in the first measure, and a triad of G4, B3, and D4 in the second measure. The bottom staff is in bass clef and contains a single half note G4 in the first measure, followed by a half note B3 in the second measure. The text "lowered 2nd" is written above the second measure of the top staff.

The Litanies of Alain make use of the lowered second in the fourth and fifth measures (Ex. 191). This example is repeated several times throughout the course of the composition. An example of much more similar proportions to Langlais is found in "Les Bergers" from Messiaen's La Nativité du Seigneur (1935)

Ex. 191

(Ex. 192). This again occurs at a cadence point as do most of the examples to be found in Langlais (see Ex. 51).

Ex. 192

Polytonality

Langlais also uses some polytonality. This is especially prevalent in the Symphony (1941). A good example is found in the closing measures of the first of the Deux Offertoires (1943) where it adds a touch of musical color (see Ex. 53). Still another interesting example is seen in the close of the canonic section of the "Cantilène" from the Suite Brève (1947).

Polytonality has had relatively little acceptance with the composers for organ. Alain has used it in his first "Fantasie" from the third volume of his compositions (1929-1939). Beginning in the thirteenth measure the pedal plays a melody with a different tonal center than the sustained chords on the manuals (Ex. 193).

Ex. 193

The image shows a musical score for three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains two measures of sustained chords. The first measure has notes G4, A4, B4, and C5. The second measure has notes G4, A4, B4, and C5. The middle staff is a bass clef and contains two measures of sustained chords. The first measure has notes G2, A2, B2, and C3. The second measure has notes G2, A2, B2, and C3. The bottom staff is a bass clef and contains a melody of eighth notes. The notes are G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The melody starts on G2 and moves up stepwise to C5.

To add to the aural confusion, each measure realizes a shift of these centers with the manuals and pedal remaining in their own respective spheres. This lasts through the seventeenth measure and is again taken up similarly from the forty-seventh to the fiftieth measures. This is the only example in all the works of Alain that I could find using true polytonality (bitonality).

Darius Milhaud has long been known for the use of polytonality. In his only work for the organ, the Neuf Préludes (1942), he has made some use of it also. It is particularly noticeable in the sixth "Prelude" where the pedal, with few exceptions, plays entirely on the "black" notes, while the manuals, also with very few exceptions, play entirely on the "white" notes. Preludes I and VIII of the same set of compositions exhibit some degree of

polytonality, although here it may actually be safer to say atonality.

Messiaen's music is among the most advanced at the present time as to melodic and harmonic considerations. He freely admits that his modes of limited transposition offer the listener the atmosphere of several tonalities at once. However, he adds that it is without polytonality. He claims that tonal indecision, nevertheless, is often the result. To relieve this nebulous effect he uses the dominant-seventh chord which he feels is the best chord to establish the tonality. He says further that two or more of his arbitrary modes of limited transposition may be superposed to give what he calls "poly-modality". In the last aural analysis this more than often results in music closer to atonality than to any type of tonality.

"Original" scale patterns

I have mentioned at least twice in the course of this thesis how Langlais had perhaps chosen to "create" an original scale pattern like those of Messiaen. They are certainly not as radical as those of Messiaen, and they are used most sparingly. The first instance is the opening theme of his first composition, "L' Annonciation" from the Trois Poèmes Évangéliques (1932). B-minor is prominent, but there are notes present, such as the F-natural, that are not compatible with B, minor or major, or with a mode starting on B with the key signature of two-sharps (see Ex. 1). A second instance is his last solo theme presentation in the "Thème et Variations" from the Hommage à Frescobaldi

(1951) (see Ex. 99):

Whole-tone scale

I have mentioned previously that Langlais has shown reticence to use the whole-tone scale (which Messiaen calls the first of his modes of limited transposition). An example of it occurs in his "La Nativité" at the close of the section entitled "Les Bergers". Any use of this scale naturally reflects an interest in the devices of Impressionism.

EXTRA-MUSICAL CONSIDERATIONS

The French organ composers also seem to have in common a facility for deep mystical and spiritual writing. This is particularly true of the Catholic composers which, of course, comprise nearly the total. Composers from Dupré to Messiaen hold this in common. The same facility is also manifest in their writing.

The regard for the deeply spiritual and cryptic aspect is manifested in Le Chemin de la Croix (1932) in which Dupré musically depicts each of the fourteen "stations" of the cross so as to render its inner spiritual significance. As for the purely poetical, apart from the particularly spiritual, Dupré very aptly portrays three moods in the Suite Bretonne (1924) in the "Berceuse", "Fileuse", and "Les Cloches de Perros-Guirec". And in regard to depicting purely spiritual values, Dupré has set an example in his fervent Cortège et Litanie (1924).

Durufié manifests the same interest in the inner spiritual

significance in the Prelude, Adagio et Choral varié sur le thème de 'Veni Creator' (1929). The Sept Chorals-Poèmes of Tournemire (c. 1937), a significant title itself, certainly shows his disposition toward the musical embodiment of spiritual and poetical concepts. The depths of Alain are perhaps reached in his Litanies which he prefaces by the statement that when reason has reached its limit, only faith can go further. The musical fruition of this thought ably demonstrates his ability to create the truly mystical and spiritual through the medium of the organ.

Messiaen seems to plumb the depths of musical insight. Almost his entire output is based on the depicting of the profound. Most of his individual compositions are prefaced by a sentence, quite often from scripture, to give a verbal setting for the music apart from the title. His five most important works for the organ, Le Banquet céleste (1928), Apparition de l'Église éternelle (1932), L'Ascension (1933), La Nativité du Seigneur (1935), and Les Corps glorieux (1939) - the latter three being complete suites - strive to portray the cryptic, and spiritual intensity of the given story.

Only Langlais' first suite makes use of an introductory text for poetical clarity. However, all the implications of his sensitive approach to composition are manifest in nearly every composition, whether of religious significance or not. His "Cantilène" from the Suite Brève (1947) connotes no particular spiritual insight, yet his very depth of personal experience and artistic sensitivity are evident throughout.

Even Hindemith may be mentioned as one who showed an interest in the poetical aspects of a composition for the organ. His Sonate

III (1940) bases each movement on an unfinished text as if to require the listener or performer to realize the complete concept through his music.

NOTATION

Langlais also follows the tradition of French composers for the organ in careful notation of the desired registration for the given piece of music. This occurs not only at the beginning of a piece but throughout the course of the composition wherever changes are necessary. It is, of course, impossible to follow them entirely due to the differences of each organ, but the French composers leave little doubt as to their ideas for the many facets of registration which they intend. This is in marked contrast to the Hindemith sonatas which have no indications whatsoever as to the intended registration. The only guides are his nuance markings.

Conclusion

The various facets of Langlais' writing discussed in this chapter are the most notable earmarks of his compositions. They provide a remarkable continuity to his entire organ style as they are basically used from the beginning of his compositional career to the close of his writing for the organ. As has been pointed out, some of these various facets of his composition relate him well to contemporary composers. However, others find him solidly oriented in the music of earlier times. This dual orientation is not new, for indeed most composers find themselves expressing older ideas in newer idioms. But the singularity of Langlais' artistry is one of originality through election. His keen sensitivity and sparkling spontaneity make his music a vital experience for the performer and the listener. Through it all his craftsmanship is always apparent and well united with the general musical expression. It seldom finds the format standing apart from the ultimate artistic goal.

Langlais claims that his compositional career is at an end with the exception of one more lyrical work and a symphony for string orchestra. This, of course, is open to question as Langlais is still relatively young. Indeed, a new composition has just been made available, the Tryptique (1958). However a quick perusal shows no deviations in his foregoing style.

It is certain that whatever composing he may yet do, his solid musicianship will yield music just as appealing and just as well written as that of his present exciting compositions.

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