

Corrette

Concerto op. XXVI n°5

CON VIOLINO PRIMO E CIMBALO
O ORGANO OBBLIGATO

ORCHESTRE



CENTRE DE
MUSIQUE BAROQUE
Versailles

Michel
Corrette 1707-1795
Concerto op. XXVI n° 5

CON VIOLINO PRIMO E CIMBALO
O ORGANO OBBLIGATO

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Introduction

NOTES BIOGRAPHIQUES

Par l'ampleur de son activité, Michel Corrette fut l'un des plus éminents musiciens actifs à Paris au milieu du XVIII^e siècle. Né dans une famille de musiciens à Rouen en 1707, Corrette, dès son plus jeune âge, étudia la musique avec son père, l'organiste Gaspard Corrette. Ce dernier amena sa famille à Paris en 1720, pour que son fils puisse parfaire son éducation musicale. Dès 1726, Corrette commença à se faire un nom comme organiste; ses premières compositions furent imprimées en 1727. Corrette défendit tôt de la musique italienne, publiant l'un des premiers recueils de concertos composés par un Français en 1728. Corrette se fit principalement connaître, durant les années 1730, par la musique qu'il écrivit pour les opéras comiques que l'on exécutait sur les théâtres forains. Il publia une grande partie de cette musique, souvent fondée sur des mélodies populaires, dans des recueils de *Concertos comiques* (25 au total); le dernier recueil parut en 1773. L'enseignement joua un rôle important dans la carrière de Corrette, et ce tout au long de sa vie; il partagea son expérience de professeur en publiant une grande variété de méthodes, non seulement pour les instruments ordinaires de l'orchestre, le clavier et la voix, mais aussi pour la mandoline, la guitare, la harpe et la vielle à roue. Corrette était titulaire de deux orgues, dans des églises importantes (Sainte-Marie-du-Temple et Saint-Louis-des-Jésuites, de nos jours Saint-Paul-Saint-Louis), et la composition d'œuvres pour orgue aussi bien que d'œuvres liturgiques l'occupa jusqu'à un âge avancé. La Révolution finit par mettre un terme à sa carrière de compositeur de musique sacrée, avec la fermeture généralisée des églises, mais sa sympathie pour la cause révolutionnaire lui permit de traverser sans trop d'encombres cette période troublée. Il mourut en 1795, à l'âge de 87 ans.

NOTES HISTORIQUES

Michel Corrette publia un recueil de six concertos pour clavier, en parties séparées, avec pour numéro d'opus XXVI. Quoique la page de titre comporte la mention « Cimbalò ò Organo obligati », et que les en-têtes de la partie de clavier soient intitulés « Cimbalò ò Organo », un examen minutieux des sources montre que Corrette a composé chaque concerto en le destinant à un instrument spécifique (voir les notes pour l'interprétation).

Yves Jaffrès¹ fait l'hypothèse que c'est sur l'exemple de Georges Frédéric Haendel que Corrette a composé des concertos pour orgue². Au cours de sa visite en Angleterre, vers la fin de 1738, Corrette eut l'occasion d'entendre Haendel jouer ses œuvres au cours des représentations de ses oratorios. De fait, dans la préface de son *Nouveau livre de Noël*³, Corrette revendique le modèle de Haendel quand il veut se justifier d'avoir ajouté un ensemble instrumental à ce qui était fondamentalement des œuvres pour clavier.

Au cours des années 1740, Corrette organisait des concerts hebdomadaires à son domicile, qui était équipé à la fois d'un clavecin et d'un orgue de six jeux; des témoignages contemporains rapportent que des concertos pour orgue et clavecin figuraient au programme. Il semble probable que les œuvres de l'opus XXVI aient d'abord été entendues au cours de ces événements.

Les concertos ont connu deux éditions. La première parut en 1751: elle figure dans les listes du catalogue de vente du marchand de musique Jean Pantaléon Leclerc, p. 54⁴. Jaffrès considère cette édition comme perdue⁵, mais il semble que ce ne soit pas le cas (voir ci-dessous). La seconde édition parut en 1756⁶. Trois exemplaires du recueil ont été conservés, mais seul l'un d'entre eux est complet⁷:

1. Yves Jaffrès, « Michel Corrette et l'orgue (1707-1795) », in *L'Orgue. Cahiers et mémoires*, n° 53 (1995), p. 29.

2. *Ibid.*, p. 81.

3. Michel Corrette, *Nouveau livre de Noël, avec un carillon, pour le clavecin ou l'orgue*, Paris, [1753] (la 1^{re} éd., ca 1740, est perdue).

4. Jaffrès, *op. cit.*, p. 81.

5. *Ibid.*, p. 81, n. 1.

6. *Annonces, Affiches et Avis divers*, 12 juillet 1756, p. 430, et *Mercure de France*, août 1756, p. 179; cités par Jaffrès, *op. cit.*, p. 105.

7. Pour la bibliographie complète, voir Jaffrès, *op. cit.*, p. 104-105.

Les pages suivantes ne font pas partie de la sélection.

The following pages are not part of the selection.

Introduction

BIOGRAPHICAL NOTE

In terms of the sheer breadth of his activities, Michel Corrette was one of the most visible musicians active in Paris in the middle of the 18th century. Born into a musical family in Rouen in 1707, Corrette studied music with his organist father, Gaspard Corrette, from an early age. The elder Corrette moved the family to Paris in 1720 to further the musical education of his talented son. By 1726 the latter was beginning to make a name for himself as an organist, and his first compositions appeared in print in 1727. An early advocate of Italian music, Corrette published one of the first collections of concertos by a French composer in 1728. Corrette was best known for the music he wrote for the *opéras comiques* that were performed at the theaters in the Parisian fairs during the 1730s. He published much of this music (often based on popular melodies) in collections of *Concertos comiques* (25 in total); the last collection appeared in 1773. Teaching was an important part of Corrette's career throughout most of his life, and he distilled his experience as an educator into a wide range of method books not only for the standard orchestral instruments, keyboards, and the voice; but also for the mandolin, guitar, harp, and hurdy-gurdy. Corrette held positions as organist at two prominent churches (Sainte-Marie-du-Temple and Saint-Louis of the "professed Jesuits," now Saint-Paul–Saint-Louis), and the composition of music for the instrument as well as for divine liturgy occupied him into old age. The Revolution finally brought his sacred career to an end (with the wholesale closing of churches), but because he was sympathetic to the cause he lived through it mostly unscathed by the turmoil of the time. He died at the age of 87 in 1795.

HISTORICAL NOTE

Michel Corrette published a set of six concertos for keyboard, in parts, as Opus XXVI. Though the title page says "Cimbalo ò Organo obligati" and the individual pages in the keyboard part are headed "Cimbalo ò Organo," closer inspection of the sources reveals that Corrette composed the individual concertos with specific instruments in mind (See "Notes for Performance").

Yves Jaffrès¹ speculates that Corrette was inspired to compose concertos for organ by the example of George Frideric Handel's works.² While visiting England around the end of 1738, Corrette had the opportunity to hear Handel play them in his oratorio performances. In fact, in Corrette's Preface to his *Nouveau livre de Noël*,³ he cites Handel as a model for adding an instrumental ensemble to what are fundamentally solo keyboard works.

During the 1740s Corrette hosted weekly concerts in his home, which was outfitted with both a harpsichord and a six-stop organ, and contemporary accounts report that organ and harpsichord concertos were among the offerings. It seems likely that the works in Opus XXVI were first heard in these events.

The concertos went through two editions. The first was published in 1751 (when it was listed in the sale catalog of the music-seller Jean Pantaléon Leclerc, p. 54).⁴ Jaffrès considers this edition to be lost,⁵ but it appears this may not be the case (see below). The second edition was issued in 1756.⁶

Three copies of the work survive, but only one of those is complete:⁷

- F-Pn VM7-5312. This set contains only the first and second violin and violoncello parts.
- F-CFbp MU 855. Another incomplete set, it also contains the first and second violin parts but this time also includes the solo keyboard part (and lacks the violoncello part). The keyboard part of this set also includes

1. Yves Jaffrès, "Michel Corrette et l'orgue (1707–1795)", in *L'orgue: cahiers et mémoires*, 53 (1995), p. 29 (English translation by Pastòr de Lasala, Saraband Music, Artarmon NSW, Australia, 1998, p. 13).

2. Jaffrès, p. 81 (p. 44 in de Lasala).

3. Michel Corrette, *Nouveau livre de Noël, avec un carillon, pour le clavecin ou l'orgue*, Paris, [1753] (the 1st ed., ca 1740, is lost).

4. Jaffrès, p. 81 (p. 53 in de Lasala).

5. Jaffrès, p. 81, n. 1 (p. 49, n. 1 in de Lasala).

6. *Annonces, Affiches et Avis divers*, 12 July 1756, p. 430 and *Mercure de France*, August 1756, p. 179. Jaffrès, p. 105 (p. 60 in de Lasala).

7. For complete bibliographic information see Jaffrès, pp. 104–5 (pp. 55–6 in de Lasala).

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The following pages are not part of the selection.

CONCERTO CON VIOLINO PRIMO
E CIMBALO O ORGANO OBBLIGATO
OP. XXVI n° 5

Allegro

[tutti]

Violino primo
forte

Violino secondo
forte

Violino terzo
forte

Alto viola
forte

Violoncello
forte

Cimbalo
o Organo
[tutti]

4

Musical score for measures 4-7. It features five staves: three treble clefs and two bass clefs. The music is in 4/4 time with a key signature of one flat. Measures 4 and 5 show a melodic line in the treble clefs and a bass line in the bass clefs. Measures 6 and 7 feature a complex texture with rapid sixteenth-note runs in the treble clefs and a steady bass line. Trills are marked with 'tr' above notes in measures 6 and 7.

8

Musical score for measures 8-11. It features five staves: three treble clefs and two bass clefs. The music continues in 4/4 time with a key signature of one flat. Measures 8 and 9 show a melodic line in the treble clefs and a bass line in the bass clefs. Measures 10 and 11 feature a complex texture with rapid sixteenth-note runs in the treble clefs and a steady bass line. Trills are marked with 'tr' above notes in measures 8, 9, 10, and 11.

12

Musical score for measures 12-15. It features five staves: three treble clefs, one alto clef, and one bass clef. The music is in a minor key and includes various rhythmic patterns, trills (tr), and slurs. The first three staves are grouped together, and the last two are grouped together.

16

Musical score for measures 16-19. The first four staves (three treble clefs and one alto clef) contain rests. The fifth system (treble and bass clefs) is marked "solo" and contains a complex piano accompaniment with sixteenth-note runs in the right hand and a steady bass line in the left hand.

Les pages suivantes ne font pas partie de la sélection.

The following pages are not part of the selection.

Aria [con variazioni]

Andante

[solo]

Violino primo

Violino secondo

Violino terzo

Alto viola

Violoncello

Cimbalo
o Organo

6

[tutti]

tutti

solo

12

[tutti]

Musical score for measures 12-16. The score is written for five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. The key signature has one flat (B-flat). Measure 12 starts with a rest in Treble 1, followed by a triplet of eighth notes. Measures 13-16 continue with rhythmic patterns, including triplets and slurs. A trill (tr) is marked above the first note of measure 12. The word "tutti" is written above the first staff in measure 12. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

17

[solo]

Musical score for measures 17-21. The score is written for five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. The key signature has one flat (B-flat). Measure 17 features a trill (tr) above the first note. Measures 18-21 show various rhythmic patterns, including slurs and trills. The word "solo" is written above the first staff in measure 17. The piano accompaniment continues with chords and a melodic line.

Les pages suivantes ne font pas partie de la sélection.

The following pages are not part of the selection.

1. Variazione

violino primo

solo

33

violoncello

36

39

42

46

49

Les pages suivantes ne font pas partie de la sélection.

The following pages are not part of the selection.

2. Variazione
violino primo

65 [solo]

Musical score for measures 65-68. The violin part begins at measure 65 with a [solo] marking. The piano accompaniment includes a 'solo' marking, trills (tr), and triplets (3).

69

Musical score for measures 69-73. Continuation of the solo section with trills (tr) and triplets (3) in both parts.

74 [tutti]

Musical score for measures 74-78. The section begins with a [tutti] marking and a piano dynamic. It features a dense texture with many triplets (3) and trills (tr).

Les pages suivantes ne font pas partie de la sélection.

The following pages are not part of the selection.

Allegro

tutti

Musical score for Violino primo, Violino secondo, Violino terzo, Alto viola, Violoncello, and Cimbalo o Organo. The score is in 3/8 time and features a key signature of one flat. The first five staves are for the string instruments, and the sixth is for the Cymbal or Organ. The tempo is marked 'Allegro' and the dynamic is 'forte'. Trills are indicated with 'tr' above notes in measures 4 and 5 of each staff. The Cimbalo o Organo part includes a 'tutti' marking at the beginning.

Musical score for Violino primo, Violino secondo, Violino terzo, Alto viola, Violoncello, and Cimbalo o Organo, starting at measure 8. The score continues with complex rhythmic patterns and trills for the string instruments, and a corresponding accompaniment for the Cymbal or Organ.

16

Musical score for measures 16-23. The score is written for five staves: three treble clefs and two bass clefs. The key signature is one flat (B-flat). The music features a complex rhythmic pattern with many sixteenth notes and eighth notes. Trills are indicated by 'tr' above notes in measures 16, 17, 18, 19, 20, 21, 22, and 23. The piece concludes with a final note in measure 23.

24

Musical score for measures 24-31. The score is written for five staves: three treble clefs and two bass clefs. The key signature is one flat (B-flat). The music features a complex rhythmic pattern with many sixteenth notes and eighth notes. Trills are indicated by 'tr' above notes in measures 24, 25, 26, 27, 28, 29, and 30. Dynamic markings 'piano' and 'forte' are present. The piece concludes with a final note in measure 31.

33

Musical score for measures 33-40. The top system consists of five staves (treble, two middle, and two bass) with rests. The bottom system shows a grand staff with a 'solo' marking. The right hand features a melodic line with slurs and triplets. The left hand provides a rhythmic accompaniment with slurs and triplets.

41

























Musical score for measures 41-48. The top system shows five staves with rests and a 'piano' marking. The middle system shows a grand staff with 'piano' markings and musical notations, including slurs and triplets. The bottom system shows a grand staff with musical notations, including slurs and triplets.

Les pages suivantes ne font pas partie de la sélection.

The following pages are not part of the selection.

Notes critiques *Critical notes*

Les mesures à ϵ sont uniformément divisées en 4 temps.
Bars in ϵ are uniformly divided into 4 beats per bar.

Emplacement (mesure.temps) <i>Location (bar.beat)</i>	Partie(s) concernée(s) <i>Part(s) concerned</i>	Commentaire <i>Comments</i>
Allegro		
6.3	Vla	E1, E2:  erronée; nous restituons  <i>E1, E2: erroneous  replaced by </i>
24.1-2	Vlc	E1, E2:   erroné; nous restituons   <i>E1, E2: erroneous  ; replaced by  </i>
39.3	Vla	E1, E2: la_3 erroné; nous restituons sol_3 <i>E1, E2: erroneous a' replaced by g'</i>
40.3	Cim/Org	E1, E2:  erronée sur le fa ; nous restituons une  <i>E1, E2: erroneous F  replaced by </i>
Andante		
9.1	Cim/Org	E1, E2: appoggiature $ré_5$ a priori erronée; nous restituons si \sharp_4 <i>E1, E2: presumed erroneous d'' grace note replaced with $b\sharp_4$'</i>
64.1	Vla	E1, E2:  erronée; nous restituons  <i>E1, E2: erroneous  replaced by </i>
64.1	Vlc	E1, E2:  erronée; nous restituons  <i>E1, E2: erroneous  replaced by </i>
93.2	Vn2	E1, E2: <i>piano</i> probablement erroné que nous supprimons; cf. mes. 89 <i>E1, E2: probably erroneous piano deleted; see b. 89</i>
Allegro		
30	Vn1, Cim/Org	E1, E2: <i>tutti</i> redondant que nous supprimons <i>E1, E2: redundant tutti deleted</i>
62-63 ; 108-109	Vn1	E2: liaison de phrasé seulement dans F-CFbp <i>E2: slurs only in F-CFbp</i>

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