

AN ABSTRACT OF THE THESIS OF

Maria K. Czupor for the Master in Music
(name of student) (degree)

in Music presented on August, 1980
(major) (date)

Title: A Survey of Michel Corrette's Contributions to French
Chamber Music in the Eighteenth Century.

Abstract approved: 

Chamber music flourished in the eighteenth century in France, Italy, and Germany. New musical forms, such as the concerto and solo sonata developed, exposing the capabilities of wind and string instruments. It was a time of splendor and grace as reigning nobility patronized the arts, raising them to a level of supremacy previously unknown.

This research discusses one French composer whose influence and importance represented some of the elements of French chamber music common to the era. Michel Corrette, an organist and composer is best known for his many treatises and chamber works. In addition, Corrette's contribution includes the earliest use of scordatura violin tuning.

The research also offers a brief insight into the musical courts of Louis XIV and XV and the new public

concerts, such as the Concert Spirituel. They helped expose new music of the time. Particular attention is given to the influences of Italian composers upon French compositions, a vogue that influenced Corrette.

Four representative chamber works of Corrette are analyzed. Elements of form, harmony, and, melody are discussed as they demonstrate Corrette's style. All four compositions exhibit his musical qualities. Therefore, the research successfully proves Corrette's importance to French chamber music, but leaves the question of why so little is written about him in standard reference works.

A SURVEY OF MICHEL CORRETTE'S CONTRIBUTIONS
TO FRENCH CHAMBER MUSIC IN
THE EIGHTEENTH CENTURY

A Thesis
Presented to
the Department of Music
Emporia State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Music

by
Maria K. Czupor
August 1980

Kenneth W. Hart

Approved for the Major Department

Loyd E. Durr

Approved for the Graduate Council

RECEIVED
AUG 5 1981

421026

ACKNOWLEDGEMENTS

I wish to express my deep appreciation for the editorial assistance and direction of Dr. Kenneth Hart who donated many hours while this study was in progress. In addition, I wish to thank Dr. Charles Hendricks and Mr. Joseph Shirk, members of the graduate committee, for their advice and guidance. Special thanks go to the librarians of William Allen White Library at Emporia State University for their assistance in obtaining the necessary information vital to my research. Finally, I am particularly grateful to my "woodwind" friends, whose support, encouragement, and patience helped make my research a success.

CONTENTS

Chapter	Page
1. FRENCH CHAMBER MUSIC	1
2. CORRETTE'S BIOGRAPHY	9
3. ANALYSIS OF CORRETTE'S WORKS	15
BIBLIOGRAPHY	29
APPENDIXES	33
A. TREATISES WRITTEN BY MICHEL CORRETTE	34
B. LISTING OF MICHEL CORRETTE'S WIND AND STRING CHAMBER WORKS	35

Chapter 1

FRENCH CHAMBER MUSIC

The whole of the eighteenth century was a period of splendor in French chamber music. Thanks to the patronage of several maecenas, chamber music became very popular in Parisian salons. Nearly all the concerts were private ones, given in the salons of rich amateurs, and mainly for the cultured few. Because of these concerts a considerable number of sonatas, trios, quartets, and ensemble music for wind and string instruments appeared in Paris.

During the last decade before the French Revolution, music was heard everywhere: in the Royal Palace, in the salons of the aristocracy, in the more modest homes of the bourgeoisie, in the cafes and public gardens, and in the streets. Music by French as well as foreign composers was heard at most occasions; however, Italian compositions were the most popular. These concerts gave composers an opportunity to present their new works, much in the same manner as avant-garde composers of the twentieth century.

Among the well-known concert series appearing in France were: Concert Spirituel (discussed later), the Concerts Francais, the Concert Italiens, Concerts des Amateurs, and Concerts de la Loge Olympics.

The Concert de la Loge Olympics was founded in 1781, after the closing of the Concerts des Amateurs (1769-81).

The latter had been organized by Francois Joseph Gossec. At both of these series professional and highly-accomplished amateurs performed symphonies and concertos. Often, famous virtuosos were invited to appear as guest artists. Further, many composers were commissioned to write special works for these concerts, among them Franz Joseph Haydn who in 1785-86 composed his "Paris" Symphonies (Nos. 82 to 87) for the Concerts de la Loge Olympics. Notre-Dame cathedral also attracted large crowds with performances of religious music under the young director and composer Jean-Francois Lesueur (1760-1837). Lesueur gave performances of motets and masses. By means of dramatic effect he went so far as to precede one of his masses with a regular overture, almost as if it had been an opera. Crowds were attracted by this novel kind of sacred music, but it was soon opposed with violent attacks from the purists.

One major contributing force that shaped all the arts in France, not just music, was the nobility. The arts became an extension of the kings and reflected the tone of their courts.

Letters, the sciences, and the arts are the ornaments of illustrious reigns and make them live in the memoirs of men . . . Paintings, festivals, palaces, fountains, flower beds, everything that physical and intellectual effort could produce, provided it be beautiful and rare, would serve to exalt the King and sing in the glory of France.¹

1. Pierre Gaxotte, The Age of Louis XIV (New York: The MacMillan Company, 1970), 112.

King Louis XIV of France (1638-1715) is the most famous of the nobility who supported music to its fullest. His musical court was well organized, from an administrative point of view, into three large divisions: Music of the Chamber (Musique de la Chambre), Music of the Great Stable (Musique de la Grande Ecurie), and Music of the Royale Chapel (Musique de la Chapelle Royale). In addition, the twenty-four Violons du Roi (referred to as the Grande Bande) and the Petits Violons du Roi (referred to as the Petite Bande) were under the administration of the Chambre. Louis XIV employed approximately one hundred and twenty musicians collectively known as 'Musiciens du Roi' or 'Officiers de la Maison du Roi.' Often an instrumentalist was simply called a 'Violon de la Chambre du Roi' or an 'Hautbois du Roi.'

These royal ensembles with their spectacular orchestration performed in ceremonies for the pleasure of the king and the royal family. In essence, it was not so much the orchestration that was innovative, but rather its historical significance in providing the ground for the great dynasties of wind players. "Generations of Hotteterres and Philidors were blessed with economic security and with ample opportunities for extensive performance on their chosen instrument."² This in turn not only led to better performance techniques, but also stimulated the needed reforms in instrumental

2. James R. Anthony, French Baroque Music from Beaujoyeux to Rameau (New York: W. W. Norton and Company, Inc., 1978), 14.

construction, which by the turn of the eighteenth century had made flutes and oboes the most admired wind instruments in Europe.

Louis XIV had some ability on the lute, harpsichord, and guitar and also sang, but displayed no significant qualities as a performing musician. He was, in fact, semi-literate musically. More than other monarchs of his time though, he became personally involved in the music of his court, and had musicians constantly at his disposal. He chose his family's music instructors and suggested to Quinault and Lully the subject matter of certain tragedies lyriques. In addition, the phrase 'by express order of his Majesty' reflected the bias of his regime for it was printed on many scores.

The musicians, by and large, were treated well. For example, Louis XIV gave letters of nobility to Lully who then controlled practically all musical events. Also Delalande was noted to be so rich that he bought several houses in Versailles.

From 1723, when the regent died, until 1792, when the King's Music was disbanded, royal supervision of the music was lapsed. Louis XV (1710-1774) showed little interest in the arts. In fact, little is mentioned of his support of the arts. One notable act of support is documented, though. The Salle des Suisses of the Tuileries Palace was a gift of Louis XV. It became the home of the Concert Spirituel until 1784. His queen, Maria Leszczynska,

admired the works of Campra, who was influenced by the Italian style. Madame de Pompadour, Louis XV's mistress, was an avid lover of opera. What failed to appear in Louis XV's reign was the personal interest shown in the day-to-day operations of the Musique du Roi of Louis XIV.

French chamber music can be divided into three categories based on texture and instrumentation: 1. Compositions in this group are truly scored (à 2 or à 3) and are designed for small ensemble performance with possibly more than one instrument on a part. Choice of instrumentation is left open and employs concertato effects between solo instrument(s) and ripieno (full ensemble). 2. Compositions in the second group are intended for orchestral performance and are predominantly à 4. Instrumentation is usually fixed, sometimes with optional instrumentation permitted. 3. The final category involves solo performances for one or two instruments with basso continuo accompaniment. These intended to exhibit virtuosity and the expressive quality of an instrument.

Notable composers of these instrumental ensembles include Andrea Campra (1660-1744), Jean-Joseph Mouret (1682-1738), (Michel de Montéclair (1667-1737), André Cardinal Destouches (1672-1749), Michel Blavet (1700-1768), Joseph Bodin de Boismortier (1691(?)-1755), and Michel Corrette (1709-1795). They are both musically and historically important for some have contributed to the popularity of wind concertos, violin sonatas, and concerto grosso movements. Though it is not in the scope of this study, opera should be

mentioned as a significant form popularized by Lully and Rameau.

Chamber music contributions are one of the oldest musical traditions of Europe. The French particularly fancied these musique de la chambre and marvelled at the virtuosity of performers on string and wind instruments. Charles Burney states on his tour of eighteenth-century Europe that Parian audiences greatly appreciated the music and they "very much applauded" performances.³ Of great appeal were works for small combinations of strings by the Italian violinists, Vivaldi and Corelli.

The seventeenth and eighteenth centuries were periods in which Italian influence was predominate in French instrumental music. French composers borrowed these techniques from Italian composers for use in chamber music. Stemming from this was the influence of Corelli. Chains of suspensions, circles of fifths, and series of diatonically harmonized first inversion chords are evident. The order of movements (slow-fast-slow-fast) shows direct influence of the Italian church sonata.

The French were exposed to Italian concertos, the sonata, and eventually the symphonies. The French suite, growing from collected dance movements out of opera ballets,

3. Charles Burney, An Eighteenth-Century Musical Tour in France and Italy (Dr. Burney's Musical Tour in Europe), 2 vols., ed. Percy A. Scholes (London: Oxford University Press, 1959), I, 16.

was a native development. Music imported from Italy included concertos and symphonies.

Opinions differed concerning the aesthetics of French music. Feuds within the royal court became so strong that at theater performances the audiences favoring Italian opera sat under the queen's box and the French or national party sat under the king's.

Those favoring the Italian opera included Rousseau and the wealthy, "the true connoisseurs and the intelligent people." The national party favored their leaders Lully and Rameau and were the more numerous party. Soon even pamphlets were distributed as though it were a political or religious question. Rosseau wrote,

There is neither measure nor melody in French music, because the language itself is not susceptible of either; French song is nothing but a continual bark, insupportable by any unprepared ear; the harmony is crude, without expression and not suggestive of anything beyond a pupil's work; French airs are no airs at all, and French recitatives no recitatives. From all which I conclude that the French have no music, and never can have any, or, if they ever have, so much the worse for them.⁴

This quote leaves the question, what would Rosseau have thought of Debussy and Ravel if he had lived until the twentieth century?

Consequently to keep favor with the audiences, many French composers borrowed Italian techniques and devices.

4. Ibid., 323-24.

Michel Corrette was one such composer whose influence, though not as great as that of Lully or Rameau, popularized wind and string chamber music in France.

Chapter 2

CORRETTE'S BIOGRAPHY

From what can be gathered, little is known about the life of Michel Corrette. With increased interest in Baroque research, the future may provide further evidence and facts. He was born in 1709 in Rouen, France, and died in Paris on January 22, 1795.

Rouen, the ancient capital of the province of Normandy, lies northwest of Paris. Historically Rouen is important because it was one of the main centers of cultural activity and ranked close to Paris in size and importance. Such composers as Jean Titelouze (1563-1633) and poets as Alain Chartier (1394-1465) established themselves here. Known today as an important industrial and commercial center, Rouen's numerous cathedrals, ancient monuments, and old houses have given it the title of Ville-Musée (museum town). Rouen was the center of art and culture but it suffered severely in the War of Religion. This was a series of conflicts between Catholics and Huguenots (Protestants) in the period 1562-98.

In France it is especially common that family talents and trades passed down from member to member. Several famous French musical dynasties include Charpentier, Couperin, Gaultier, Philidor, and Francoeur. Therefore, as with several musicians of the French Baroque period, Michel

Corrette descended from a musical family. His father Gaspard was born in Delft, France, and was an organist at the cathedral of Saint Herbland in Rouen. His date of birth is unknown as are the place and date of death. In 1703 Gaspard's only organ mass, Messe du 8^e ton, was published. The original manuscript is now housed in the Paris Bibliotheque Nationale.¹ Michel Corrette's son, whose first name is Michel also, was an organist at the Kirche du Temple zu Paris. He was most famous for his organ work entitled: Pieces pour l'orgue dans un genre nouveau, published in Paris in 1786. It is currently housed in the Paris Bibliotheque Nationale also.

Michel Corrette, in following his father's footsteps, became an organist and composer. In 1726 he applied for the position of organist at Saint Mary Magdalen Church. In 1737, he accepted the position of organist to the Grand Prior of France, to the Prince de Condé in 1759, and in 1780 to the Duke of Angouleme, whose private concerts were known to be famous in his day. From 1750 on, he called himself Knight of the Order of Church and organist of the Jesuits. He maintained this title although he held a position with the Prince of Condé.

Before going further, an explanation of the Condé line would be helpful, since their patronage of the arts was

1. The Messe du 8^e ton is recorded on Musical Heritage Society-MHS 1430, et al.

so influential. Condé (pronounced Kôn-dă) was one of the most important branches of the French house of Bourbon. The seignieury or landed estate of Condé-sur-l'Escaut was an ancient fief under the courts of Flanders. Marie de Luxemburg-St. Paul brought it under the house of Bourbon when she married Count Francois de Vendôme (1470-1495). Their grandson, Louis I (1530-1569), became the first Prince de Condé in the Bourbon line. The title remained in the family until 1830, when his grandson Louis Henri Joseph (1756-1830) committed suicide due to Napoleon's order to dethrone Charles X.

The Condé princes were better educated than most noblemen of the day, and several of them tried their hands at literature. Louis Joseph, Prince de Condé (1736-1818) wrote several memoirs during his reign.

Corrette's work is considerable. He left behind a large volume of work, including a number of works with opus numbers and many works which were dated but have no opus number. All were published in Paris. Unfortunately many of Corrette's works are nonextant. This makes it difficult to form a complete picture of his accomplishments as a composer.

Devoting himself especially to teaching, Corrette was the author of numerous pedagogical works. Fifteen instrumental treatises, most of which appeared in several editions, testify to this. Included in the list are treatises on the oboe, violin, violincello, harpsichord, hurdy-gurdy and flute. Also included is one vocal method

(see Appendix A). Almost all of these instructional books contain valuable information on performance practice of French music during the second half of the eighteenth century.

Example 1. Michel Corrette, Méthode pour apprendre aisément à jouer de la flûte traversière, Chapter V, page 4.

Chapitre V
De la Mesure.

Le Mouvement d'une Pièce se marque par des Chiffres, excepté le quatre tems qui se marque par un C ou un C barré.
Toutes les différentes manières de marquer la mesure dans la Musique se réduisent toutes à celle de 2 et 3 tems, et n'ont été imaginées que pour marquer plus précisément le degré de vitesse ou de lenteur.

La Mesure à 4 tems contient deux fois la Mesure à deux tems, aussi la bat-on de deux manières différentes; Sçavoir, dans les Allegro toujours une fois, et dans les Adagio, ou autres morceaux lents, deux fois si l'on veut.
Mais il n'y a que dans le 4 tems et le $\frac{12}{8}$ on l'on puisse battre deux fois.

Le Quatre tems C ou C barré, sert en usage dans la Musique Italienne, Comme dans l'Allemande, Adagio, Allegro, Presto des Sonates et Concerto.
Il faut jouer les Croches Égales et pointer les Doubles-Croches de deux en deux. On les joue aussi quelque fois également dans les Allegro, et Presto des Sonates et Concerto.

Le 2 marque la mesure à deux tems. Cette Mesure sert pour les Rigodone, Gavottes, Bourées, et Cotillons dans la Musique Française. Les Italiens ne s'en servent point. Il faut pointer les Croches de deux en deux, c'est à dire faire la première longue et la seconde brève.

Le 3 marque la Mesure à trois tems. Cette mesure sert pour les Menuets, Sarabandes, Courantes, et Chaconnes &c. Les Italiens marquent toujours cette mesure par $\frac{3}{4}$ Comme dans les signes Composés

Mesure à deux tems. Mesure à trois tems. Mesure à deux tems inégale Mesure à 4 tems.

2.	2.	6.	3.	3.	3.	3.	6.	12.
4.	8.	8.	4.	2.	8.	9.	4.	8.

Literature for wind instruments increased tremendously during the Baroque period, thanks to such composers

as Corrette, Blavet, and Boismortier. The vehicle for these chamber works was the Concert Spirituel, which came into existence in 1725.

The Concert Spirituel was the first permanent concert organization to give a series of subscription concerts on a commercial basis. It was founded by Anne Danican Philidor (1681-1728) one of the twenty-one children of André Danican Philidor (d. 1730), composer and king's music librarian. These concerts took place on religious holidays when the Académie Royale de Musique was closed (a total of 24 days out of the year). Performers were first-rate. For example, the vocal soloists came from the opera, and the chorus was made up of some of the best singers of the royal chapel and the principle churches of Paris.

After 1734 the Concert Spirituel lay more and more in the domain of instrumental music. Each program contained at least one sonata or concerto for violin; Italian and German symphonies began to appear on the programs in the late 1740's.

The Concert Spirituel existed for sixty-six years. It is important because it provided an important forum for new music. Corrette's music is known to have been performed at these concerts. In Jean Gilles' (1669-1705) Messe des Morts, Corrette added a carillon part 'pour la fin de la Messe' which was performed in 1764. The mass was so popular that it was heard at the obsequies of Rameau and Louis XV.

The influence of the Concert Spirituel expanded, attracting virtuosi of all Europe and stimulated the growth of the solo concerto in France. Distinguished violinists such as Viotti, Rode, and Kreutzer became famous from these public concerts popularizing the French concerto style.

Corrette's instrumental contributions include pieces for keyboard (harpsichord and organ), flute, violin, horn or trumpet, and voice (see Appendix B). In addition, twenty-four individual concerto grosso ensembles under the general title Concerto Comique were known to have been composed. He helped to popularize the concerto in France through these publications.²

2. See the article by Jean-Francois Paillard, "Les Premiers Concertos Pour Instruments a Vent," for a complete listing of the individual titles in the Concerto comique.

Chapter 3

ANALYSIS OF CORRETTE'S WORKS

In discussing Corrette's musical contributions, it is best to begin with two examples from his collection of solo sonatas. Like so many of the other French composers, Corrette composed his sonatas a la manière italienne, (of the Italian manner).¹ It was the sonata that first stimulated French interest in Italian music through the presence of immigrant musicians from Italy (especially violinists such as Lully), and the acceptance of the violin de bratsche over the viol da gamba.

The development of the sonata was chiefly the result of the development of the violin and its kindred instruments, viola, cello, and double bass.²

With the advent of opera in the seventeenth century, the violin quickly replaced the gamba since its tone could penetrate farther. The violin literally doubled the vocal parts. The use of the violin in the opera is typical of its expanded role in accompanying. While serving in this capacity of accompanying, the violin began to have independent pieces within an opera. Because of this development, the violin

-
1. Term used by James Anthony in French Baroque Music from Beaujoyeux to Rameau.
 2. Henry Raynor, A Social History of Music from the Middle Ages to Beethoven (New York: Schocken Books, 1972), 188.

gained importance as a brilliant, more colorful instrument and was much sought after as an instrument for solo performance. Therefore, the sonata was the means of exhibiting the techniques of the violin. With the influence of Italian music came instrumental techniques such as new bowing styles, double stops, and passages that go beyond the third position.

It is not within the realm of this study to discuss the evolution of the sonata in France. It obviously deserves a separate study. There are numerous books and articles written on this subject, among them William S. Newman's, The Sonata in the Baroque Era, and the article from Grove's Dictionary of Music and Musicians entitled sonata. However, brief insights into Corrette's music will show elements of style common to French composers during his time. Following is an analysis of two solo sonatas and two concertos. These examples were chosen because they exemplify techniques so common to the music found in the eighteenth century.

In general during Arcangelo Corelli's period (1653-1713) sonatas usually consist of four or five movements. However, Corrette composed sonatas with three or four movements, the number common in the late Baroque era. His Sonate D-dur, op. 25, no. 5 (1783), nicknamed Les Jeux Olympics centers on three movements in the standard form, Allegro-Aria-Giga (Allegro): F (fast), S (slow), F (fast). This three-movement form is related to the Italian opera sinfonia or concerto grosso. Mixed tempi and dance titles appearing on the manuscript are an influence of the French

dance suite. All three movements employ binary form, a design also commonly found in Italian and German sonatas of Georg Friedrich Händel, Johann Ludwig Krebs, Giovanni Battista Somis, and other late Baroque composers.

The first movement truly reflects the given nickname, the Olympic Games. Within the first few measures arpeggiated segments in the solo line and the right hand of the keyboard accompaniment (harpsichord) denote playful imitations.

Example 2. Michel Corrette, Sonate D-dur, op. 25, no. 5, first movement, measures 4-6 for the violin and keyboard parts.

What follows is a sequential passage of mostly thirds between the same instruments, while the bass voice trudges along providing an harmonic function. At measure 21, another hint of playfulness appears between the offbeat E's in the accompaniment and the violin. The B section (second half of the binary form: AB) begins in a style similar to the opening bars of the piece, only now Corrette has modulated to the dominate key of A major. Imitative passages occur

between voices as before but this time the violin initiates them. In measures 30-32 scale passages in contrary motion suggest a play of whimsical effect.

Example 3. Michel Corrette, Sonate D-dur, op. 25, no. 5, first movement, measures 28-33 for the violin and keyboard parts.

The image displays a musical score for measures 28-33 of the first movement of Michel Corrette's Sonata in D major, Op. 25, No. 5. The score is arranged in two systems, each with a violin part on the upper staff and a keyboard part on the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The music features intricate scale passages and contrapuntal textures. In measures 28-32, the violin and keyboard parts move in contrary motion, with the violin often initiating melodic lines. The notation includes various note values, rests, and dynamic markings such as accents and hairpins. The piece concludes in measure 33 with a cadence.

The work returns to the tonic key towards the end of the movement at measure 40. Before the cadence, a recapitulation of passages like those found at measure 21 occurs.

The function of most Baroque second movements is the presentation of contrasts in theme and emotions as compared to the surrounding movements. The second movement of Les Jeux Olympics labelled Aria (Affettuoso) conveys this change through the use of rhythm and meter. It consists of a $\frac{3}{8}$ meter and employs triplets throughout. The harp-like arpeggios and smooth thematic lines demonstrate Corrette's sensitive mastery of melody. However, the slow movements of the Italian sonatas invited more improvised embellishments than those of the French and are still more beautiful and sensitively written than Corrette's.

The final movement, Giga, reflects the $\frac{6}{8}$ meter of the French dance suite. The phrases are regular and spirited in character. The A section cadences in the dominant key. The B section is longer than the A section by forty-four measures. Corrette extends section B by developing the opening motive through repetition (measures 45-52) and sequence (measures 73-77).

Example 4. Michel Corrette, Sonate D-dur, op. 25, no. 5, third movement, measures 45-52 for the violin part.



Example 5. Michel Corrette, Sonate D-dur, op. 25, no. 5,
third movement, measures 73-77 for the violin part.



Corrette's Sonata in d minor, op. 13 for flute or violin, keyboard and continuo has no publishing date. It comprises four movements: Largo-Allegro-Adagio-Allegro. This S-F, S-F pairing shows the influence of the church sonata.

The first movement begins very pompously, in the style of the French Overture. It is texturally more polyphonic, whereas the last movement is more homophonic. Corelli was also known for such textural contrast: "The S-F-S-F plan of Corelli's church sonatas puts the more weighty, polyphonic movement first, while the attention is freshest, and homophonic movements last, when the interest might otherwise flag."³ The bass line of the beginning accompaniment states the solo's first measure, followed by a sequential pattern in the top voice. A hint of the relative key, a minor, is briefly stated, but is never fully established and the piece returns to the tonic key of d minor.

The second movement is in binary form, similar to the sonata discussed above. The B section is lengthier,

3. William S. Newman, The Sonata in the Baroque Era (New York: W. W. Norton and Company, Inc., 1972), 73.

foreshadowing the advent of a development section in works of later composers. This second half of the movement contains several elements of contrasts. Note the difference between the opening measures of the first and second sections. The first has an upward direction, while the second is downward.

Example 6. Michel Corrette, Sonata in d minor, op. 13, second movement, measures 1-2 of the violin and keyboard part.

Allegro

Example 7. Michel Corrette, Sonata in d minor, op. 13, second movement, measures 21-22 of the violin and keyboard part.

In measures 10 and 37-39, the sixteenth-note figure is inverted in the B section.

The Adagio is brief, but serves as the transitional movement. It is lyrical, but allows no further room for melodic embellishments in contrast to Italian compositions of this era.

The fourth movement is in $\frac{2}{4}$. It has a repetitious melodic line and contains no new elements worth discussing.

For most of his life, Corrette was involved in some fashion with the concerto. It seems unfortunate that these works have been ignored in studies of Baroque instrumental music.⁴

Corrette composed a series of concertos in the champêtre (rural or rustic) style, namely VI Concerto pour musette ou vieilles composés sur les vaudevilles les plus connus, opus VIII and Trois Concertos de Noëls for three treble instruments and bass with material drawn from popular Noël's. In addition, there are the twenty-five Concertos comiques for various instrumental combinations which range from 1732 to 1760 and are examples of descriptive concertos. Many of these works are of a popular nature employing such instruments as the musette and the hurdy-gurdy. The concertos were composed with the theater in mind and at least one of them, L'Allure, was heard at the Opera comique in 1732.

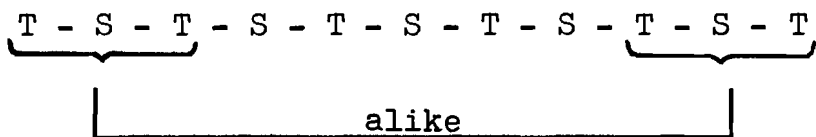
4. The composer's name is missing from the index of Palisca's Baroque Music and Arthur Hutchings's The Baroque Concerto.

The instrumentation for many of Corrette's compositions is optional. For example, Divertissements für zwei Hörner oder andere Instrumenten, op. 7, and Sechs Fantaisies für Vielle oder Musette, Flute, und Basso Continuo, op. 6. This allows a choice depending upon the instruments at hand and was a common practice in Baroque ensemble music. There is, though, a need in French music especially to look beyond the title into each work itself.

The following horn concerto was written for the Duke of Angoulême during Corrette's appointment. The concerto belongs to a long series of twenty-four Concerto comiques which were written for a solo instrument or group of instruments. The horn concerto is the fourteenth Concerto comique and has the title La Choisy. It centers on the horn's themes which imitate the sound of the French hunt. The concerto is a landmark for it is the first horn concerto from France. (The first-known horn concerto anywhere was composed by Georg Phillip Telemann between 1712-1721).

The concerto is in three movements, Allegro-Adagio-Allegro (F-S-F). It begins with a tutti, full orchestra, for fifteen measures which is heard later in the movement. The hunting calls of the horn begin in measures 16-24. The second and third solos (measures 28-34, 56-64) are variations of the opening melodic line of the orchestra. The fourth horn solo is the longest and most involved. Corrette employs faster note values, introduces a different theme which is longer and two-part, contrary motion (measures 72-75)

between the horn and accompaniment, and places the horn in the clarino range. The last three sections T (tutti)-S (slow)-T (tutti) are like the three beginning sections. The following is a diagram of this.



All the tuttis are alike except for the middle two, thereby employing the ritornello technique.

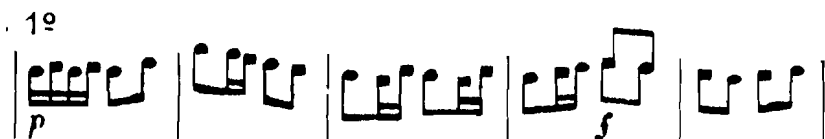
The Adagio is only twenty-one measures long. The horn rests at this point while the accompaniment plays long, sustained lines. It is in a minor making it a transitional movement. The cadence ends on a dominant chord, setting up the key center of e minor for the final movement.

The Allegro, in $\frac{2}{4}$, again centers on alternating tutti and solo sections. These sections are shorter than the first movement's and do not expand until the fourth solo. The opening solo line is eight measures long but actually is only four because it is repeated. The next solo entrance is similar to the first, but the third is varied.

Example 8. Michel Corrette, Concerto C-dur, third movement, measures 15-19 of the horn part.



Example 9. Michel Corrette, Concerto C-dur, third movement, measures 41-45 of the horn part.



The fourth solo, the longest, demonstrates greater virtuosity and employs sixteenth notes. Fragments of the opening phrase are unmistakable. The last tutti combines segments of the first tutti and the second solo line.

The flute gained a prominent place in the solo literature world. The role of the wind instrument, especially the transverse flute, in the history of the concerto in France, should not be underestimated. In 1735, Jacques-Christophe Naudot (d. 1762) introduced the flute concerto to France with his Six Concertos en sept parties pour une flûte traversière. Boismortier, Corrette and others composed many chamber concertos for flutes with other instruments.

The Concerto for flute in e minor, like the horn concerto, follows the Italian concerto scheme: F-S-F, Allegro-Largo-Allegro. The outer movements make use of the ritornello principle like the horn concerto. The Largo is rather brief (twenty-four measures). It is binary

$$\underbrace{\|: A : \|}_{8 \text{ bars}} \underbrace{\|: B : \|}_{16 \text{ bars}}$$
 in the key of G major. The A section is

straightforward. The B section differs from A but it hints at segments of the A section.

Example 10. Michel Corrette, Concerto for flute in e minor, second movement, measures 1-2 for the flute, violin I and II, cello, and keyboard parts.

Largo
Solo

(mf)

(mf senza B. rip.)

Example 11. Michel Corrette, Concerto for flute in e minor, second movement, measures 19-20 for the flute, violin I and II, cello, and keyboard parts.

19 (tr) (tr)

3

The first Allegro is very much in the style of the horn concerto. Elements of the Italian concerto appear in the long sequential patterns, found in the first tutti and the triplet figures in the flute. Throughout this movement, Corrette makes usage of the key relationship more predominant. The second tutti is in b minor, the following solo in e minor, the next tutti in G major, and the last two sections in e minor:

i - V - III - i.

The third movement is by far the longest. The length of each section varies from four to thirty-eight measures. Corrette bases the melody on broken thirds and large intervallic skips. Because of its length and involvement of different thematic ideas, it points to the late development of the concerto when the sonata form prevails.

Although it is difficult to assess a composer's importance without researching his complete works, several significant conclusions can be drawn from this study. Michel Corrette is, for example, responsible for the introduction of scordatura violin tuning to France which Tremais and Lemaire also used in their works.⁵ Corrette's Fifth Sonatille of his op. 3, c. 1739, is clearly bi-thematic,

5. Corrette uses the phrase, Pieces a cordes ravalles, referring to the original practice of 'lowering' the lowest string(s). He was the First to use scordatura in France (1783) in his Concerto for Violin Alone.

which shows an internal change in the ordinary form.

Thirdly, Corrette helped popularize the concerto in France by publishing several works under this title and by arranging the works of Giovanni Mossi, a contemporary of Corelli. Finally he contributed to the development of the symphony. For the last of the Concerto comiques, La Prise de Port-Mahon, Corrette wrote in his preface: "In a grand concert it is necessary to add Trumpets and Drums (Timbales et Tambour) in order to render the concerto well. The composer will consider it a pleasure to supply the parts for Trumpet and Timbale."⁶ The completed symphony needed only two additional instrumental parts between the treble and bass instruments. This gives the orchestral music of Corrette some significance as a transition between concerto and symphony in France.

The influence of Corelli, Vivaldi, and the other Italian masters upon French compositions was enormous. As evidence, Corrette borrowed the forms and harmonic techniques associated with Italian composers and incorporated them into his chamber works. His popularity seems lost when compared to other great French composers. And yet, it appears unfair, for his contributions are significant to solo literature and the early beginnings of symphonic music.

6. Translation by James Anthony in French Baroque Music from Beaujoyeux to Rameau.

BIBLIOGRAPHY

BIBLIOGRAPHY

Monographs - Dictionaries
Encyclopedias - Periodicals

- Anthony, James R. French Baroque Music from Beaujoyeux to Rameau. New York: W. W. Norton and Company, Inc., 1978.
- Borrel, Eugene. "Michel Corrette," Die Musik in Geschichte und Gegenwart, 15 bd., ed. Friedrich Blume. Kassel: Bärenreiter-Verlag, 1949, II, 1692-95.
- Borroff, Edith. The Music of the Baroque. Dubuque, Iowa: Wm. C. Brown Company Publishers, 1970.
- Boyden, David D. The History of Violin Playing from its Origins to 1761. London: Oxford University Press, 1965.
- Bukofzer, Manfred F. Music in the Baroque Era from Monteverdi to Bach. New York: W. W. Norton, 1947.
- Burney, Charles. An Eighteenth-Century Musical Tour in France and Italy (Dr. Burney's Musical Tour in Europe, I) ed. Percy A. Scholes. London: Oxford University Press, 1959.
- Carse, Adam. The Orchestra in the Eighteenth Century. Cambridge, England: W. Heffer, 1950.
- Cobbett, Walter Willson, compiled and ed. "Chamber Music," Cobbett's Cyclopedic Survey of Chamber Music. 2 vols. London: Oxford University Press, 1929, I, 238-265.
- "Corrette, Michel," pp. 236-238 of Ecrits imprimés Concernant la Musique, I. ed. by François Lesure. München: G. Henle Verlag, 1971, of Répertoire International des Sources Musicales. München: G. Henle Verlag, 1960--.
- "Corrette, Michel," pp. 221-226 of Einzelwerke vor 1800, II, ed. by Karlheinz Schlager. Kassel: Bärenreiter, 1972, of Répertoire International des Sources Musicales. München: G. Henle Verlag, 1960--.
- "Corrette, Michel," Das Grosse Lexikon der Musik, 8 bd., herausg. Marc Honegger und Günther Massenkeil. Freiberg: Herder, 1976, II, 214-215.

- Corrette, Michel. Méthode pour Apprendre Aisément à jouer de la Flûte Traversière. Hildesheim, Germany: Georg Olm Verlag, 1975.
- Eitner, Robert. Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des 19. Jahrhunderts. 10 vols. Leipzig: Breitkopf & Härtel, III, 1898-1904.
- Farrar, Carol Reglin. Michel Corrette and Flute Playing in the Eighteenth Century. Brooklyn: Institute of Mediaeval Music, Ltd., 1970.
- Fetis, Francois Joesph. Biographie Universelle des Musiciens et Bibliographie Generale de la Musique. 2 ed. Paris: Librairie de Firmin-Didot et Cie, II, 1874-1878.
- Gaxotte, Pierre. The Age of Louis XIV. New York: MacMillan Company, 1970.
- Hutchings, Arthur. The Baroque Concerto. London: Faber and Faber, 1961.
- King, A. Hyatt. Chamber Music. London: Max Parrish and Co. Limited, 1948.
- Lacroix, Paul. France in the Eighteenth Century: Its Institutions, Customs, and Costumes. New York: Ungar, 1963.
- Lang, Paul Henry. Music in Western Civilization. New York: W. W. Norton and Company, Inc., 1941.
- Newman, William S. The Sonata in the Baroque Era. New York: W. W. Norton and Company, Inc., 1972.
- Paillard, Jean-Francois. "Les Premiers Concertos Francais Pour Instruments a Vent." Le Revue Musicale, no. 226, 1955, pp. 144-162.
- Raynor, Henry. A Social History of Music from the Middle Ages to Beethoven. New York: Schocken Books, 1972.
- Robertson, Alec, ed. Chamber Music. Baltimore: Penguin Books Inc., 1960.
- Rowen, Ruth Halle. Early Chamber Music. New York: Da Capo Press, 1974.
- Veinus, Abraham. The Concerto. London: Cassell and Company Limited, 1948.

Walter, Richard. The Development of Chamber Music. London: Boosey and Co., 1909.

Editions of Music

Corrette, Michel. "Concerto C-Dur für Horn Solo, zwei Oboen, Fagott, Streicher und Basso Continuo." Amsterdam: Edition Heinrichshofen, 1967.

_____. "Concerto C-dur, La Choisy." ed. Edmond Leloir. Wilhelmshaven, Germany: Heinrichshofen's Verlag, 1971.

_____. "Concerto E-Moll für Querflöte, zwei Violinen und Basso Continuo, opus IV, no. 6." herausg. Hugo Ruf. Mainz: B-Schott's Sohne, 1968.

_____. "Sonate D-Dur, Les Jeux Olympics." herausg. Hugo Ruf. Mainz: B. Schott's Sohne, 1968.

_____. "Sonate en ré mineur, op. XIII pour flûte ou violon, clavecin (ou piano) et violoncelle," realisation et revision de Laurence Bouley. Paris: Les Éditions Ouvrières, 1970.

Unpublished Manuscripts

Graves, Charles Doug. "The Theoretical and Practical Method for Cello by Michel Corrette. Trans., commentary and Comparison with Seven other Eighteenth Century Cello Methods." Unpublished PH.D. dissertation, Michigan State University, 1972.

Morby, John Edwin. "Musicians at the Royal Court of Versailles, 1683-1792." Unpublished thesis, University of California, 1971.

Schwarz, Brois. "French Instrumental Music Between the Revolutions (1789 to 1830)." Unpublished PH.D. dissertation, University of Columbia, 1950.

APPENDIXES

APPENDIX A

TREATISES WRITTEN BY MICHEL CORRETTE

- Op. 18 Méthode pour apprendre à jouer de violon (Ecole d'Orphée). Editions: 1st/1738, 2nd/1779, 3rd/1790
- Op. 24 Méthode pour apprendre le violoncelle. Editions: 1st/1741, 2nd/1783.
- 1735 Méthode pour apprendre la flûte traversière. Editions: 2nd/1773, 3rd/1778, 4th/1790
- 1748 Méthode de par-dessus de viole à cinq et six cordes.
- 1753 Le Maître de clavecin pour l'accompagnement. Edition: 2nd/1790
- 1753 Le parfait maître a chanter. Edition: 2nd/1763
- 1762 Les Dons d'Apollon. Méthode pour apprendre la guitar.
- 1772 Méthode pour apprendre à jouer de la mandoline.
- 1773 La gamme de hautbois et de la clarinette.
- 1774 Méthode pour apprendre el al harpe, avec et sans pédale.
- 1775 Prototipes. La maître de clavecin pour l'accompagnement.
- 1781 Méthode pour apprendre à jouer de la contre-basse à 3, à 4 et à 5 cordes.
- 1782 L'art de se perfectionner dans le violon.
- 1783 Le belle vielleuse, méthode de vielle.
- 1784 Le Berger galant, méthode de flûte à bec.

APPENDIX B

LISTING OF MICHEL CORRETTE'S WIND AND
STRING CHAMBER WORKS

- Op. 1 Sonates à Violon seul avec ls Basso Continuo.
Edition: 2nd/1740
- Op. 2 Sonates pour deux flûtes traversières sans Basse.
1727
- Op. 3 6 Concertos pour 3 flûtes, violons, ou hautbois,
et B.C. n.d.
- Op. 4 6 Concertos pour 3 flûtes, violons, ou hautbois
et B.C. n.d.
- Op. 5 Pièces pour la musette, la vièle ou la flûte à bec.
n.d.
- Op. 6 VI fantaisies à trois parties pour les vielles,
musettes, flûtes et B.C. n.d.
- Op. 7 Divertissements pour deux cors de chasse ou
trompettes 1733.
- VI Concertos pour musette ou vielle composés sur
les vaudevilles les plus connus.
- Op. 8 #1-6 Concertos comiques pour trois flûtes, haut-
bois ou violons et B.C. (1738-56).
- Op. 13 Sonates pour la flûte traversière ou violon et B.C.
- Op. 14 Sonates en trio pour la flûte traversière, le
violon et B.C.
- Op. 15 Concerto de symphonie en trio pour les violons,
flûtes ou hautbois avec B.C. n.d.
- Op. 19 Sonatilles pour la flûte traversière avec la Basse.
- Op. 20 Les Délices de la Solitude, sonates pour le
Violoncelle, Vièle ou Basson avec la B.C.
Edition: 2nd/1766
- Op. 21-23 Sonates à deux flûtes ou violons.

- Op. 26 Concerti à sei stromenti, cimbalo o organo pour 3
Violon, flûte alto et Violoncelle n.d.
- Before
1733 Menuets pour la flûte ou le violon avec B.C.
Trios Concertos de Noël pour flûte, violons,
musette, etc.
Noël suisse (4th Concerto de Noël) pour musette,
viole, flûte, violon, B.C.
- Before
1738 Concerto comiques, #7-13
Trios concertos du Berger fortuné, concertos pour
les vieilles, les musettes, etc.
Le Phénix, concerto pour quatre violoncelles,
violes ou bassons.
- 1740 Les plus beaux vandeilles, chansons et contre-
dances angloises, accommodées pour deux flûtes
ou deux violons.
- 1743 VI Sonates de l'op. I de Mossi mises en grands
concerto (sic) pour quatre violons et violoncelle
oblige et organo
Cors de chasse ou deux trompettes
- 1755 #21 Concerto comique : Les amours de Thérèse avec
Colin.
- 1756 #22 Concerto comique : La prise de Port-Mahon
Livre de Concerto (sic) pour le Livre de
Concerto (sic) pour le Clavecin avec accom-
pagnement de Violon et de Basse.
- 1781 Six symphonies en quatuor, contenant les plus
beaux Noëls français et étrangers.
- 1792 "Ca, ira, ca ira," symphonie pour orchestre
(2 Vln., 2 Ob., 2 Hr., Va., Vc., Fa., Org., Per.).