

Kopeika Anna

<https://orcid.org/0000-0001-6291-9571>

graduate student of the Department of the History
of Music and Musical Ethnography
of The Odessa National A. V. Nezhdanova Academy of Music
anna.kopejka@gmail.com

THE ORGANIC CYCLE OF JEANNE DEMESSIEUX “12 CHORAL PRELUDES FOR THE GREGORIAN TUNES”

Objective of the work is to study the compositional and semantic features of the organ cycle of Jeanne Demessieux «12 Choral-Preludes on Gregorian Chant Themes», the relationship between the author's individuality and the French historical organ tradition. **The methodology** is based on the use of the analytical, biographical, historical-logical, comparative methods. **The scientific novelty** of the work lies in the analysis of each of the preludes of the cycle in the historical and authorial-style context, which has not yet been implemented in musicological literature. **Conclusions.** The cycle «12 Choral-Preludes on Gregorian Chant Themes» occupies a special place in Jeanne Demessieux works. It harmoniously combines technical simplicity and deep content, appeal to the historical tradition and the original author's reading, combining the principles of the French organ school and some features inherent in German organ music.

Keywords: Jeanne Demessieux, French organ music, XX century, organ cycle, religious-program music.

Копійка Ганна Павлівна, аспірантка кафедри історії музики та музичної етнології Одеської національної музичної академії імені А. В. Нежданової.

Органний цикл Жанни Демесьйо «12 хоральних прелюдій на григоріанські наспіви»

Мета роботи полягає в дослідженні композиційно-семантичних особливостей органного циклу Жанни Демесьйо «12 хоральних прелюдій на григоріанські наспіви», взаємозв'язків між авторською індивідуальністю і французькою історичною органною традицією. **Методологія** дослідження обумовлена використанням аналітичного, біографічного, історико-логічного, компаративного методів. **Наукова новизна** роботи полягає в аналізі кожної з прелюдій циклу в історичному і авторсько-стильовому контексті, що до теперішнього моменту не було здійснено в музикознавчій літературі. **Висновки.** Цикл «Дванадцять хоралів на григоріанський наспіви» займає особливе місце в творчості Жанни Демесьйо. У ньому гармонійно поєднуються технічна простота і глибока змістовність, звернення до історичної традиції і оригінальне авторське прочитання, поєднання принципів французької органної школи і деяких рис, притаманних німецькій органній музиці.

Ключові слова: Жанна Демесьйо, французька органна музика, ХХ століття, органний цикл, релігійно-програмна музика.

Копейка Анна Павловна аспірантка кафедри історії музики і музикальної етнології Одеської національної музикальної академії імені А. В. Неждановой.

Органний цикл Жанни Демесьё «12 хоральних прелюдий на григорианские напевы»

Цель работы заключается в исследовании композиционно-семантических особенностей органного цикла Жанни Демесьё «12 хоральных прелюдий на григорианские напевы», взаимосвязей между авторской индивидуальностью и французской исторической органной традицией. **Методология** исследования обусловлена использованием аналитического, биографического, историко-логического, компаративного методов. **Научная новизна** работы заключается в анализе каждой из прелюдий цикла в историческом и авторско-стилевом контексте, что до настоящего момента не было осуществлено в музыковедческой литературе. **Выводы.** Цикл «Дванадцать

хоралов на григорианские напевы» занимает особое место в творчестве Жанны Демесьё. В нем гармонично сочетаются техническая простота и глубокая содержательность, обращение к исторической традиции и оригинальное авторское прочтение, совмещение принципов французской органной школы и некоторых черт, присущих немецкой органной музыке.

***Ключевые слова:** Жанна Демесьё, французская органная музыка, XX век, органный цикл, религиозно-программная музыка.*

Relevance. Jeanne Demessieux is the legendary French organist, pianist and composer of the mid-20th century, the first female virtuoso of international level, one of the organ's "titans". Over her short life, Jeanne Demessieux was able to exert a great influence on the formation of world art, in general, and French organ music, in particular [1].

Among the organ works that came out of her pen there are the following: six studies, the cycle "Seven Reflections on the Holy Spirit", Triptych, the cycle "12 choral preludes for Gregorian tunes", a poem for organ and orchestra, Te Deum, Prelude and Fugue, etc.

Unfortunately, nowadays, there has been no research in the domestic literature on the work of Jeanne Demessieux, and only articles of a biographical content are found in foreign literature [2-4], despite the fact that many of her works are included in the repertoire of outstanding modern organists.

The aim of work is to investigate the compositional features of the organ cycle "12 choral preludes for Gregorian tunes", the author's stylistic incarnation and the genre expression of the historical source in each of the preludes.

Main material. The cycle "12 choral preludes for Gregorian tunes", op. 8 was written by Jeanne Demessieux in 1947 (published in 1950). This period of Jeanne's life was quite bright. At that time, the world had already managed to breathe a little after the war, its horrors faded in the haze of memories, and people began to increasingly turn to the healing power of art. Jeanne was warmly received by the Parisian and London public, the first pages of international recognition and grandiose prospects opened before her, she was accompanied by the ardent support of the mentor Marcel Dupre (which would abruptly break off a year later, in 1948).

Jeanne combines concert activity with the equally significant role of organist in the church of Saint-Esprit. Perhaps, the individual numbers of the cycle we are considering were originally of a service-applied nature, and after that they already formed a single, integral 12-part structure.

The cycle numbers tell about the most significant episodes of Christianity, and each of them appears in its own personal stylistic and genre expression. Plunging into each episode in its historical era with its associative-symbolic compositional and musical expressive manifestations, at the same we time remain at the height of the author's era and feel her handwriting even with distant time references.

The cycle consists of the following numbers:

1. Rorate caeli (*Choral orné*)
2. Adeste Fideles (*Musette*)
3. Attende Domine (*Choral paraphrase*)
4. Stabat mater (*Cantabile*)
5. Vexilla Regis (*Prelude*)
6. Hosanna Filio David (*Choral fugue*)
7. Filii (*Variations*)
8. Veni Creator (*Toccata*)
9. Ubi Caritas (*Ricercare*)
10. In Manus Tuas (*Litanie*)
11. Tu Es Petrus (*Marcia*)
12. Domine Jesu (*Berceuse*)

The range of genres addressed by the composer is interesting: ornamented choral, muset, choral paraphrase, cantabile, prelude, choral fugue, variations, toccata, richerkar, litany, march and, quite unusual, lullaby (ending cycle). Many of these genres have already managed to incorporate voluminous historical experience, and some (richerkar, muset) are unambiguously associated with musical eras very distant from us. And the listeners have these associations, however, in the process of musical development; they are intertwined with individual authorial stylistic features, as if plunging us into a semantic dialogue of prescription and modernity.

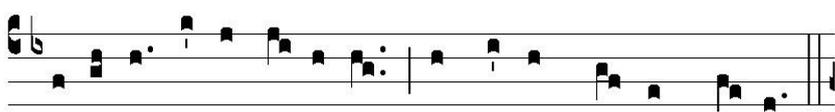
This dialogue can be even more clearly traced by the nature of the transformation of the chorals that underlie the preludes. Jeanne turns to canonical Gregorian chorals, whose age sometimes steps over a millennium. And you feel this temporary and worldview abyss with all the distinctness when comparing the textual-semantic and musical-melodic component of chorals.

For a modern listener with his set of modal and intonational-expressive associations, certain moments may cause some surprise. For example, the obvious majority and even some heroism of the *Attende Domine* tune (the text of which is about repentance), the carefree major narrative of the *Stabat mater* tune (about the mourning mother), and, on the contrary, the minor coloring of the very light text *Rorate caeli* (about the imminent birth of Christ). Jeanne, in choral preludes, carefully and attentively reacts to the figurative and semantic component of a religious text and displays it by means that are consonant with the spirit of modernity. Her choral processing options differ from those traditionally performed; they reveal the rich inner world of the author, then a deeply personal human that in ordinary life remains unspoken

The substantial and semantic component of the texts selected for the Jeanne Demessieux cycle represents a fairly wide range of key and most significant moments of Christianity.

1. **Rorate caeli**¹ (*Choral orné*) – this chorus is performed at the morning masses in honor of the Blessed Virgin Mary, which are reigned during Advent in the week preceding Christmas. Holy Masses are celebrated at sunrise. The expectation of the rising of the heavenly luminary symbolizes the expectation of the coming of Christ, the Sun of Truth, which has dispelled darkness.

I



R Orá-te cæ-li dé-super, et nubes plu- ant justum.

In the choral prelude of Jeanne Demessieux, the canonical version of the chorus takes place in the upper voice, distinguished by the soft-solemn timbre of Cornet, hovering above the transparently muffled tones of the remaining voices. The light harmonious solution and the unhurried chant of the choral create a feeling of sublime spirituality, frozen and static, but at the same time full of life-giving power. Thanks to the complementary use of other voices, the theme of the choir is transformed, sometimes colored by unexpected colors, and the deep bass, periodically reminiscent of itself, and a small 4-step episode, performed by purely flute

¹ «Rorate, caeli, desuper et nubes pluant justum »-“ Sprinkle, heaven, from above, and clouds spill the truth; may the earth be revealed and bring salvation, and may truth grow together. I, the Lord, do it ”(Isa. 45: 8). From the first word of this introit antiphon the name "Roratnie Masses" (or "Rorats") came from.

registers, after which the Cornet timbre returns, set off the theme, creating for its sound spatial perspective.

Unlike the traditional arrangements of this choral, which focus on baroque-classical harmonic revolutions and colorize the theme in minor tones, Jeanne's treatment from the very first sounds dips us in light major colors and reveals a longer time perspective, recalling the era of heterophony, modal thinking and contrast polyphony. At the same time, Jeanne does not resort to stylization, her harmonious language remains belonging to the era of the XX century. As a result, the image of the Virgin is created, in which the features of bright joy and wise sadness, gentleness and femininity are manifested antinomically, but at the same time, it has tremendous inner strength and willingness to go through everything that is ahead.

2. **Adeste Fideles** (*Musette*) – from lat. “Come, the faithful” - a Catholic Christmas carol, known since the second half of the XVIII century². This anthem is very popular today. Most of its conceptual and performing options impress us with its massiveness, solemnity and magnificent festivity. In the version of Jeanne Demessieux, this hymn sounds completely different. It sparkles with joy, but with a chamber-intimate joy, gradually opening like a flower bud, growing in echoes and saturated with colors, until it grows to its sonorous-crystal peak - range (not dynamic).



6. **A** D- éste fidé-les, læ-ti tri- umphántes : Vení-te,
2. En gré-ge re-licto, húmi- les ad cú-nas Vocá-ti

1. ve-ní-te in Bétlhe-em : * Ná- tum vi-dé-te Régem An-
2. pastóres apró- pe-rant : * Et nos o-vánti grádu fe-

The genre basis of this prelude is the muset (an old French fast-paced dance performed to the accompaniment of a French folk musical instrument, like an improved bagpipe, also called a muset). The whole prelude is sustained on a soft, deep organ point (moreover, the dominant organ point sounds almost throughout the entire work, only in the small final episode does it replace the tonic one). This “bagpipes”, complemented by the dance laid in

² For the first time, four verses of a hymn signed by John Francis Wade were discovered in the Jacobite manuscript of the XVIII century. Historians used to believe that Wade simply found the old anthem of an unknown author, which may have been Saint Bonaventure, an Italian theologian of the XIII century. However, further research led to the conclusion that Wade himself wrote both words and music.

the rhythmic side of the prelude, plunge us into the distant historical past, carefully preserved by the memory of the genre chosen as the basis by the composer. However, even in this issue of the cycle there is no feeling of just stylization. Dance is complemented by the extreme polyphonization of the fabric of the work with all sorts of imitation techniques and an abundance of earmuffs and registration means create multidimensionality, timbral bulge and volumetric sound. Harmonious transparency in the process of development is replaced by unexpected tonal switching, reminiscent of the fact that this excursion into the past is made from an era that is practically modern for us. However, at the end of the work, the original tonality reigns and everything dissolves in perfect consonance.

3. **Attende Domine** (*Choral paraphrase*) - from lat. "Hear, Lord."³. The text of the anthem dates back to the Mozarabic tradition of the X century. Due to its penitential character in the Roman Catholic Church, this hymn is mainly sung in Lent.

A T-ténde Dómine et misere-re qui a peccávimus ti-bi.
 Ad te, Rex summe, óm-ni-um red-ém-ptor, ó-culos nostros
 sub-le-vámus flentes: exáud-i, Christe, supplicántum pre-ces.

The choral in its original version is built on the verse principle. The bright-major recruiting line of the main theme of the choral ("chorus"), based on the sounds of the major triad and bold quart moves, is replaced by a thoughtfully-repentant chorus of the "verse". In the prelude to Jeanne Demessieux, the main theme of the choir is noticeably softened and immediately plunges us into a state of philosophical reflection. The theme slowly passes in the upper voice, entwined with a web of second moves of other voices and does not stand out in timbre in any way against their background. This achieves a shift in the accent of the listener from the heroic semantic line, involuntarily popping up when sounding the unfolded major triads and quart moves, towards a deeply spiritual one. The theme of the "verse", melodically inferior in brightness to the "refrain", is entrusted with the role of counterposition in the development section, which replaces the exposition of the main theme.

³ «Hear, Lord, and have mercy, for You are merciful God; have mercy, for we have sinned before Thee».

In the middle section of the choral, the main theme is not involved in any way; momentum comes to the fore, so far only accompanying it and dialogizing with it. The descending second intonation grows to tertz, and its motive development becomes one of the main compositional links of the entire middle section. In the final “reprise” section, the main theme of the choir returns again, but now it passes in the middle voice, clearly standing out timbrely and gaining the significance that it was deprived of in the exposition section. This is accompanied by harmonious enlightenment, which creates the effect of purification, peace and optimism.

4. **Stabat Mater** (*Cantabile*) – is a medieval Catholic sequence, the text of which is recorded in the sources of the XIII century.⁴ The sequence was named after the incipient "Stabat Mater dolorosa" ("The mourning mother stood"). The first part of the text tells about the sufferings of the Virgin Mary during the crucifixion of Jesus Christ; the second is the sinner's prayer to the Virgin, ending with a request for the granting of a saving paradise.

Stabat Mater

Hymn. 6.
S Tábát Má-ter do-lo-rósa Juxta crúcem lacrimósa,
 Dum pendébat Fí-li- us.

The canonical chorus envelops us in bright major colors, rather unexpected for a text so mournful in content. In Jeanne's prelude, the character of the melody is substantially transformed; in the exposition section, the theme is enlarged with rhythmic stops, filled with “walking” syncopating chords, while maintaining the timbral bulge. The topic becomes the core on which harmonic semantic strata are strung, accumulating within itself the sensually-meaningful facets of the text in all their diversity and antinomy. Octave moves are added to the theme, and that retains its canonical originality, ascending after the first phrase ("Stabat mater dolorosa") and descending in the final (before "Filius"). This gives the topic even greater volume and expressiveness, with an upward leap it takes its breath before a long

⁴ A text consisting of 20 three-line stanzas is traditionally attributed to the Italian poet Jacopone da Todi; in another tradition, to Pope Innocent III or Bonaventure. Until the middle of the XVI century the sequence was included (along with many others) in the Roman missal. At Trident Cathedral, the Stabat mater sequence was banned; accepted again by Rome in 1727.

tiring descent. The principle of octave variation of the theme is maintained throughout the prelude, becoming more frequent in separate fragments.

The exposition section is replaced by a developmental polyphonic episode in which the theme is sequentially conducted by the upper voices in a rhythmically complementary presentation. After that, a reprise with an extension passing into the code sounds - the semantic conclusion of the prelude. In the code, the timbre and register color changes, the theme passes into the bass, harmoniously accompanied by the other voices, however (unlike the exposition and reprise sections) a wide distance forms between the upper and lower layers, an abyss, as if contrasting the low and the elevated, earthly and heavenly. In the harmonies that accompany the theme, chromatic moves and downward movement abound. The last breath leads these lines to a long octave unison, in which humility and balance are achieved.

In this prelude, one can clearly feel the characteristic “cycle of epochs” cycle: using the harmonic language of its modern era, Jeanne emphasizes the primordial nature of the melody with heterophony, the choice of timbre combinations that recreate the effect of archaic singing, in which artistry and representativeness remain in the background, giving way to primary semantics worship services. Only in the code episode do tones saturated with overtones appear, foreshadowing the cathartic end of the prelude.

5. **Vexilla Regis** (*Prelude*) - “Royal banners blow”. The history of writing the text of the anthem dates back to the VI century⁵. It was performed on Holy Week, as well as on the evening feast of the Holy Cross of the Lord - Gaining (May 3), Exaltation (September 14) and Glee (July 16).

The image shows a musical score for a hymn. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The word 'Hymn.' is written above the first staff. A large, ornate initial 'V' is placed at the start of the first staff. Below the first staff, the Latin text 'Exil-la Ré- gis prod-e-unt : Fúlget Crú-cis mysté-' is written. The second staff continues the melody. Below the second staff, the text 'ri-um, Qua ví-ta mórtem pértu-lit, Et mór- te ví-tam pró-' is written. Below the second staff, there are three empty staves, and the text 'tu-lit.' is written at the bottom.

⁵ The anthem was composed by Venantius Fortunatus, bishop of Poitiers (Poitiers - Venantius Fortunatus, 530 / 540-600), on behalf of the Thuringian princess, the wife of King Lothar I, Queen Radegunda, who left the throne of Lotharingia and retired to the monastery in Poitiers founded by her on the occasion of the transfer there in 569 by Emperor Justin II and Empress Sophia particles of the Holy Cross. Initially included eight stanzas. In the X century, stanzas 7 and 8 were replaced by new ones (“O crux ave, spes unica” and the couplet “Those summa Deus trinitas”). Stanza 2 survived the omission of the other two and switched to print officials. During Pope Urban VIII in 1632, the anthem was revised in terms of classical prosody and the stanzas 2, 7, and 8 were omitted.

During the whole prelude, the theme of the choral in measured gait passes into the bass, accompanied by a harmonious lace of the upper voices. Jeanne retains the phrasing of the choral, creating with each semantic line of the text a semblance of a wave, gradually gaining the texture-harmonic strength and fading to the final sounds.

The prelude has a three-part reprise structure (in this case, in the first two parts, all the choral passes completely to the bass). In the extreme sections of the bass register, themes with leisurely, evenly (step by step) and heavily pulsating chords are contrasted with a sparkling register of upper voices. This combination manifests itself in a plurality of semantic levels of the text of the choir associated with the cult of the cross: from awareness of the inevitability of the crucifixion and procession to Golgotha to the bright hope of atonement for the sins of mankind and salvation.

The second section begins thoughtfully in the middle register, gradually blossoming harmoniously, illuminating with unexpected modulations, gaining a wide range and reaching a very wide dilution of notes, followed by a reprisal section. The muffled dynamics throughout the prelude and the absence of sharply distinguished timbres create the effect of experiencing the described events through the prism of humility, a way of moving away from the outside of the action to internal involvement.

In this prelude, we again encounter a synthesis of modern compositional techniques characteristic of the style of Jeanne Demessieux with archaic moments that make it possible to forget about the antiquity of the melody-basis. This is manifested, for example, in some harmonious combinations, when the linear horizontal movement of voices prevails over the vertical that arises. Triads slipping during such a movement are perceived as random temporal coincidences of tones of different heights, and not as a result of modal gravitations.

Another point is the appeal to the ancient method of working with the choral, in which the main melodic line is placed in a bass voice, which is a characteristic feature of the French organ school and also “carries” us into the bowels of the historical past.

Among the individual stylistic features of Jeanne's composer writing, her careful attention to the interval component of various thematic foreplay units can be noted. This and the predominant incoming movement of the earmuffs, causing them to become related with a theme saturated with second steps. And expressive ascending sexte passages, as if opening the "second wind" of the next wave of choral after the withering of the previous one.

6. **Hosanna Filio David** (*Choral fugue*) - "Hosanna to the Son of David" ⁶. This antiphon is performed on Palm Sunday and is one of the chants of the Entrance of the Lord into Jerusalem feast.

Antiphon:

VII

H O-sánna * fí-li- o Da-vid: benedí-ctus qui ve-nit

in no-mi-ne Dómi-ni. Rex Is- ra- el: Ho-sánna in

excél-sis.

This prelude is one of the brightest numbers in the cycle. Coloring with polyphonic imitations, sparkling with numerous thematic quinte moves and their tonal quarte answers, the prelude evokes a feeling of festive spiritual unity of a many-sided multitude. The unifying principle for such unity is the theme of choral in magnification, permeating through the whole prelude, which comes a little late in the middle voice and immediately draws attention to itself with a timbre that stands out from the numerous imitation layering of the remaining voices.

In prelude, diatonicism predominates. The soft flowing romantic harmony with classical cadence and a long ascending sequential move in the middle section takes us into the sphere of sensory perception of the world, recalls the love that all Christians should strive for, universal, merciful, long-suffering and selfless love.

Unlike many other numbers in the cycle, this issue does not have an in-depth temporary stylistic dialogue with the era of the emergence of the choral. On the contrary, all the features that give out the antiquity of the tune (frets, rhythmic) are softened, rethought and wrapped in harmonious forms. So, the mixolidian mood, seen in the words "... venit in nomine ...", is transformed into a tonal transition and comparison from the D-dur tonality that has been long preserved in the initial section to the C-dur tonality at the junction with

⁶ Antiphon text: "Hosanna to the Son of David! Blessed is the King of Israel coming in the name of the Lord! Hosanna in the highest! "

the middle section, after which the gradual upward sequential passage smoothly returns to the initial tonality in the reprise section.

7. **O Filii**⁷ (*Variations*) – is a well-known anthem for the celebration of Easter, narrating about the events that occurred after the Resurrection of Christ. Music dates back to the XIII century, France. The text is dated to the XV century; its author is Franciscan monk Jean Tisserand.

Hymn.
2.
A L-le-lú-ia, alle-lú-ia, alle-lú-ia.

1. O fí-li- i et fí- li-ae, Rex caelés-tis, Rex gló-ri-ae,

Mórte surré-xit hó-di- e alle-lú-ia.

This hymn received wide distribution in a three-part metric modification, in which it is most often performed to this day.

Al-le- lú- ia, Al-le- lú- ia, Al-le- lú- ia.

Chorus repetit : Allelúia.

1. O fí- li- i et fí- li- ae, Rex cae- lé- stis, Rex gló- ri-

ae, Mór- te sur- ré- xit hó- di- e, Al-le- lú- ia.

A similar rhythmic version is used by Jeanne as a theme for subsequent variation in this prelude.

Prelude (variations) begins with a one-voice narrative presentation of the theme, conducted on behalf of two "storytellers" with alternating muted tones. After this, various textured, register and mod variations of this theme follow, which, developing on the principle of gradual crescendo, reach their last peak in the last variation. This "peak"

⁷ «O filii et filiae» – literally translated as "O sons and daughters." The Orthodox analogue of this text is "Come faithful people."

expands due to the next, eighth, prelude (sustained completely in a bright festive key) and marks the dramatic climax of the whole cycle (attributable precisely to its point of the golden section).

However, the main distinguishing feature of this seventh prelude is the style variation that occurs during the development of the theme, the eclecticism workshop, the play of allusions, which leads to blurring the boundaries between eras, genres, major-minor and atonal means, consonances and dissonances.

The first variation resembles an old chime. A rhythmic three-partness with a stop on a strong beat is inherited by a bass voice, while the theme itself develops figuratively. Sustained at first in a minor fret, it gradually expands harmoniously, as if casting off its mode shackles, trying to break free, but in the final chord it nevertheless returns to a minor triad.

In the second variation, the theme sounds in its original form, accompanied by a wide range of descending gamma-shaped passages, which transfers our imagination to the Vivaldi era.

However, in the third variation, a clear tonal-modal beginning is replaced by harmonic variability with Jeanne's favorite unexpected modulation transitions, a game with a consonance-dissonance medium, when the tertz structure chords freely alternate with non-tertz and even cluster harmonies, and such a thickening and rarefaction of sound is perceived without negative semantic load, as a natural harmonic stereoscopy. The theme, surrounded by its echoing earmuffs, sounds in a high register, echoing periodically with individual echoing bass sounds. In this variation, the theme is supplemented by an episode developing the theme, which becomes a harbinger of the subsequent large-scale and dynamic expansion of the variations.

The next variation marks a fret and dramatic fracture of the prelude. The theme is accompanied by a marching dotted rhythm, and each phrase of the choir is an expanding wave, which starts in the upper register in a minor mood, but gradually captures a larger range and sharply becomes major from the middle of the phrase, after which it also returns to the minor in the next wave. This modal dialogue gradually turns into a free harmonic space devoid of modal expression and imperceptibly brings us to the code section of the prelude.

The code is distinguished by its special weight and significance, majority is fixed in it and monumental holiday organ registers, so rare for this organ cycle, come into effect. The

prelude ends with the return of a marching rhythmic pattern, but this time it is with a pronounced major coloration, reinforced by the Lydian fret and alternating major triads of the first and second stages, after which the tonic major triad, which takes on a long-lasting character, acquires special symbolic significance in this context. It accumulates various semantic lines in itself, in relation to what we can speak of neobahyanstvo and the high overtone strength of the major triad, the optimistic semantic concept embodied in the text of the choral. The latter clearly appears before us in the structural and musical expressive components of the prelude, which unfolds the gradual evolution of the spiritual content of the text, its long and thorny path to the final joy of resurrection.

8. **Veni Creator** (*Toccata*) - “Oh, the Creator and Spirit, come!” – is one of the most beloved hymns (not only among Catholics⁸), performed on Pentecost. It is believed that the poetic text was written in the IX century by Saint Rabanus Maurus, Archbishop of Mainz. The anonymous melody of the choral (eighth tone) is first recorded in the Swabian manuscript approx. in 1000.

VIII

V

E-ni Cre- á-tor Spí-ri-tus, Men-tes tu- ó-rum ví-si-

ta: Im-ple su-pérna grá-ti-a Quæ tu cre- ásti pécto-ra.

The prelude to Jeanne Demessieux, written in the toccata genre, is the bright dramatic peak of the whole cycle (prolonging the state of an all-encompassing holiday achieved in the previous prelude). The basis of her compositional idea is the principle of monothematism. The theme of the Choral is held in the middle register, clearly standing out timbrally, but veiled by the figures flickering in a high register, representing the same topic in a different rhythmic presentation. The uniform pulsation of the toccata texture, which persists throughout almost the entire work, fills it with a sense of life-giving power and inexhaustible creative energy. Sustained completely in a festive character, the prelude has its own inner dramatic development, from the initial section sparkling with paints of predominantly high registers, through a medium episode muffled in sound, gradually gaining a range and turning

⁸ Widely used in the Anglican church. Martin Luther used this hymn as the basis for his choir “Komm, Gott Schöpfer, Heiliger Geist”, published in 1524. G. Berlioz, G. Mahler, M. Dürufle, P. Hindemith, K. Penderetsky, K. Stockhausen and others.

into a reprimand and culmination climax. This final section is impressive with its orchestrality, it reaches its maximum range, all registers are involved, from the deepest pulsating bass at the organ point to the theme itself in the middle register and the sparkling high toccata figures accompanying it.

The harmonic language of this prelude is stylistically homogeneous, it is a synthesis of the traditional harmonic system (with a pronounced major fret orientation) and individual author's additions to it from more tart dissonant harmonies, which do not go against the general concept, but only expand its colorful sound palette. In particular, the author's harmonic preferences are manifested in the middle section of the prelude, during a tonal unstable movement to a climax. Noteworthy is the detention preceding the final major triad, like the last breath of emotion, a manifestation of the neo-romantic component of Jeanne's style.

9. **Ubi Caritas**⁹ (*Ricercare*) – “Where there is true mercy, there is God” - an anthem that is used as one of the antiphons for washing feet on Pure Thursday. The approximate time of the beginning of the melody is determined by the interval between the IV and X centuries.

Ant.
6.

-bi cá-ri-tas et ámor, Dé-us ibi est. V. Congregá-
vit nos in únum Chrísti ámor. V. Exsultémus, et in ípso
jucundémur. V. Time-ámus, et amémus Dé-um vívum.
V. Et ex córde dí-ligámus nos sin-cé- ro...

The richerkar genre¹⁰, which Jeanne refers to in this prelude, spreads in Western Europe of the XVI-XVII centuries and finds expression in various historical genre types of both imitation-polyphonic warehouse (which led to the subsequent formation of the fugue) and non-imitation (improvisational nature). Initially, the term was used to understand the

⁹ The entire starting line of text sounds like this: «Ubi caritas et amor, Deus ibi est».

¹⁰ from It. *ricercare* — look for, search; отсюда *ricercar* — «search».

“search” of the fret, later they began to understand it as “search” (development) of motives, that is, simply the composition of the imitation-polyphonic warehouse.

Jeanne's prelude combines an imitation-polyphonic repository (which is based on the theme of Choral, which is not very bright in melodic and rhythmic terms, but, thanks to this, capable of active polyphonic development) and the effect of improvisation arising from the linear wandering of voices, which generates the most bizarre vertical layering. These combinations, despite the abundance of dissonance in them, as a whole create a feeling of harmony, peace, and calm peace.

The prelude is sustained in one character, it has no register and textured contrasts, it slowly flows along the river of time, taking on new shapes in the course of its movement. The theme of the choral is held in a bass (pedal) voice, not in a low, but in a medium-high register, climbing, at times, into the region of the highest voices and only slightly distinguishing itself with timbre. This rise is carried out in an octave jump after the first line of the choir “Ubi caritas et amor, Deus ibi est” and in the same octave move returns to the last phrase “Et ex corde diligamus nos sincere”. This creates the effect of the transition from earthly disunity to divine unity, from soulless worldly fuss to a feeling of universal mercy and sincerity.

Similar octave flip-flops took place in the prelude No. 4 of “Stabat Mater” (mirror symmetric to the given place in the loop), also enhancing the figurative expressiveness of the sound of the topic.

10. **In Manus Tuas** (*Litanie*) - “Into thy hands, Lord, I betray my spirit”¹¹ – these are the last words of Jesus on the Cross before the expiration. It is these words that close the secret of the Passion of Christ and open the secret of liberation through death, which will take place on Resurrection.

The image shows two staves of musical notation. The first staff is in C major and contains the melody for the first line of the text: "In manus tu-as Dómine, Comméndo spí-ri-tum mé-um". The second staff is in D minor and contains the melody for the second line: "Redemísti nos Dómine, Dé-us ve-ri-tátis." Both staves use square notes and have a double bar line at the end.

¹¹ This text is included in the Liturgy of the Hours as part of the Completorium, which is performed before going to bed and has the character of preparing the soul for the transition to eternity.

Jeanne Demessieux turns to the genre of litany¹², thereby continuing the historical line of the French organ school, which has shown interest in instrumental means of embodying this inherently vocal and verbal phenomenon¹³.

The litany of Jeanne is filled with a prayer-humble state, she elevates to the realm of peace of mind and bright thoughts. The prelude begins with a sustained predictive sound, which, with an upward sexte leap (like the beginnings of wave phrases in Prelude No. 5 “Vexilla Regis”), plunges us into a leisurely, wide-ranging choral texture of the initial section of the prelude. Cantus firmus of the theme of the choir, held in the middle register, soars above the multidimensional space of its harmonious environment, creating the effect of presence and simultaneous dissolution in something infinite, wise, eternal.

The second section of the prelude is marked by an abundance of imitative replicas (prayer calls of the litany), based on the initial thematic link of the choir, consisting of three repetitions of the sound and a second deviation from it (upward and inverse - downward), followed by returning back. This section is finished with a melodious voice that is left alone without harmonious support, which “finishes off” the final second course of the topic. This technique is characteristic of Jeanne’s authorial style (it is found, among other things, in the already mentioned prelude No. 5 “Vexilla Regis”). With its help, compositional clarity is achieved and, at the same time, interconnectedness of the structural parts of the work, allowing on the one hand to convey the idea of the ending section, and on the other hand, to set the starting point for a new wave of musical material development.

The third section follows the path of gradual ascent. Thematic links rise higher, accompanied by harmonious fluctuations smoothly climbing up and an unobtrusive soft bass base that periodically reminds of itself with the next step shift, which creates a sounding space of special stereoscopy and spiritual fullness.

The code section is the cathartic result of the prelude, completing the process of harmoniously changeable movement (soaring to eternity) by establishing a major triad - a symbol of perfection and balance.

¹² Litany (lat. *litanía* from Greek *λιτή*, meaning “prayer” or “request”) – is a prayer of repeated short prayers claims.

¹³ The Litany by Jean Arist Alain (1911-1940), a pupil of Marcel Dupre, written in 1937, whose theme 5 years later Maurice Durufle symbolically used in the famous “Prélude et Fugue sur le nom d’Alain”, op. 7 (1942), written in memory of Alain who died in battle.

11. **Tu Es Petrus**¹⁴ (*Marcia*) – this text is associated with the monarchical structure of the Roman Catholic Church and the phenomenon of the papacy, as a necessary element to ensure the unity of governance and creed of the church.

2. **A**

Lle-lú-ia. * ij. V. Tu es Pé-
trus, et super hanc pé- tram aedi-fi-
cá- bo Ecclé- si- am * mé- am.

In this prelude, Jeanne refers to the genre of march, which has developed in instrumental music in connection with the necessity to synchronize the movement of a large number of people. The uniform, heavy chord pulsation that accompanies the theme of choral gives the image of the work a strong-willed character, enhanced by the use of sonorous potent registers of the organ (a similar chord tread reveals the associative relationship of this number with the prelude No. 5 of “Vexilla Regis”, associated with the figurative sphere of the cross - the main unifying Christian character).

The theme of choral in such a textured environment sounds immutable and undeniable, as if accumulating in itself the basic dogmatic provisions of the church. An excursion into the archaic depths of Christian history is completed by the harmonic revolutions used in the prelude, reminiscent of the era of modal thinking, as well as unison stops periodically arising in the chord pulsation, suggesting analogies with the compositional principles of medieval organums.

13. **Domine Jesu**¹⁵ (*Berceuse*) – that is the text of the Offertorium from the requiem with a prayer’s request for salvation from the torment of hell and eternal life for the dead.

¹⁴ The continuing of this text: «Tu es Petrus, et super hanc petram aedificabo Ecclesiam meam».

¹⁵ «Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni, et de profundo lacu...» – “Lord Jesus Christ, King of Glory, deliver the souls of all faithful deceased from the torment of hell and the depths of the abyss of the underworld. ... ”

Offert.
2.

Omne Jé-su Chríste, * Rex gló-ri-ae,
líbe-ra ánimas ómni-um fidé-li-um de-functó-rum
de poénis infér-ni, et de pro-fúndo lá-cu : líbe-ra é-as
de ó-re le-ó-nis, ne absórbe-at é-as tár-tarus, ne
cádant in obscú-rum : sed sígni-fer sánctus Mí-cha-el
repraeséntet é-as in lú-cem sánctam : * Quam o-lim
Abrahæ promi-sísti, et sé-mi-ni
é-jus. V.

This is the final prelude to the cycle, written in the lullaby genre. She breathes humility and peace. The theme of the choral by the wise power of the sounding inner voice passes in the middle register, accompanying with its measured relentless movement the long-noted swaying moves of soprano and bass, periodically changing its register and timbre. A counter-punctual combination of choral and “rocking” intonational revolutions takes place over almost the entire prelude, giving way only to a chord-choral episode at the golden section, after which the original textured principle returns to the code section.

Noteworthy is the intonation relationship of the theme and the echoes. So, the three-sound rotation “ascending small second - descending small third”, which is often found in the choral, is transformed into low-third and low-second passages of earmuffs fluttering, manifested both in a simple interval expression (oscillations “df”, “d-cis”), and in mixed (phrases “g-b-cis-d”, “d-cis-b-a”¹⁶).

¹⁶ Here a small third is embodied in an increased second.

In general, the cycle numbers are built dramatically into a single integral structure, the culmination of which is at the point of the golden section (No. 7-8). The cycle can be executed as a whole, with each episode more and more immersing in its content and “dissolving” the artist’s imaginative intentions, and in the form of individual numbers.

The scientific novelty of the work is in the compositional and semantic analysis of the organ cycle “12 choral preludes for Gregorian tunes”, which has not been carried out in the literature to this moment.

Consideration of this cycle of Jeanne Demessieux in the context of her organ work as a whole allows us to draw the following **conclusions**. In the preludes, stylistic features manifest inherent in other works of Jeanne. Among them there are compositional techniques based on *working with a motif* as the main element and thematic grain of a work, when motifs repeated at different heights, polyphonically layered on top of each other using various imitation techniques, gain relief due to timbre coloring. Jeanne Demessieux pays great attention to the *acoustic factor*, emphasizing registration and texture of more significant thematic lines, creating the versatility of the musical fabric sound or the dialogue effect when comparing contrasting tones depending on the content needs of the work. In this cycle, in contrast to the Seven Reflections on the Holy Spirit cycle, less attention is paid to the coloristic factor, and more - to philosophical in-depth content and a polyphonic compositional method, which is a characteristic feature of the German, and not the French, organ school. However, the French features in this cycle also manifest themselves: in individual genre moments, in the harmonic language of the chorals, in the special symbolism and acoustic soundness of the sound. And that implies the use of specific timbre combinations and sound features of French symphonic organs to achieve the greatest impact on the listener.

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