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A Descriptive Catalogue of the Organ Works of Guy Bovet.

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A DESCRIPTIVE CATALOGUE OF THE
ORGAN WORKS OF GUY BOVET

A Monograph
Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts
in
The School of Music

by
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December, 1997
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Guy Bovet, b. 1942, has a compositional output including over 130 instrumental and vocal works. His organ compositions are comparatively few. Nonetheless, these are of great value to the recital organist looking for new material, the church organist looking for meritorious psalm- and hymn-tune settings, and for the organ student of one to three years needing challenging but not-too-difficult music (some of which can be played on one manual with no pedals), clearly marked with registration instructions.

This composer/performer/teacher/writer/scholar, winner of numerous competitions in performance and improvisation, was born into a family well-known in Swiss musical circles. He is active in many Swiss musical societies, and is keenly interested in historical organs and organ music of Latin countries. This interest has led not only to three series of recordings but also to sponsorship of first the Swiss government, then the United Nations Educational, Scientific and Cultural Organization, for a survey of Mexican and Brazilian organs of the early Colonial period.

This paper is a descriptive presentation of Bovet's organ works. Chapter One is a biography; Chapter Two is a descriptive listing of (1) larger organ works (concertos,
works for two organs, solo works for one organ); and (2) 95 smaller organ works for organ solo (chorale settings, psalm tune settings, brief descriptive pieces, free pieces).

Chapter Three is a brief consideration of stylistic features in the organ works. The composer's forms often derive from late Renaissance/early Baroque forms, particularly the Spanish diferencias. He uses chromaticism, polytonality, and polymeter within the framework of classically balanced phrases that are often lengthened by virtuosic ornamental passages to which this writer has applied the term glosas, after the New Harvard Dictionary definition.

The descriptive listing for each work includes title of piece, date of composition, premiere information if available, length in pages and measures (for individual movements), commentary, and brief musical examples from each movement of each work, with the exception of the music in Intonations and the 1972 Pièces d'orgue. From these two collections, a few representative examples have been quoted at greater length.
CHAPTER ONE

GUY BOVET: AN ORGANIST OF MANY TALENTS

Whether he is writing about the problems of rhythmic proportion in a Correa tiento,1 organizing a concert season for Geneva's Société des Concerts Spirituels,2 conducting a workshop at an American Guild of Organists convention in New York City,3 playing Sunday services at the Collegiale church in Neuchâtel,4 giving one of his seventy-plus concerts a year on famous organs of the world, or teaching a workshop on the organs and organ literature of the Spanish Renaissance in the

1Guy Bovet, "Les problèmes de proportions dans le Tiento XVI de Correa de Arauxo: Segundo tiento de quarto tono (a modo de canción)," La Tribune de l'orgue 31 no. 3 (September 1979): 3. A tiento, according to the New Harvard Dictionary of music, is "a Spanish or Portuguese composition for harp, vihuela, or keyboard from the 16th through the early 18th century" that varies from "short flourishes of chords mixed with running scales to long and complex contrapuntal works."

2All of the information in this chapter except where otherwise notated comes from material sent from Guy Bovet's office, including a résumé from the Karen McFarland Artists agency.


4Bovet, in comments during conversation July 22, 1997, stated that the Collegiale is a complex of church and auxiliary buildings run by the city of Neuchâtel, and governed by a board of seven persons. He himself is the city organist, working with the board on weekly church services, weekly recitals, and other matters.
city of Salamanca, Spain, Swiss organist Guy Bovet manages his diversified career with efficiency and aplomb.

Born on May 22, 1942, in Thoune, Switzerland, into a family of musicians, Bovet demonstrated early on musical talent and leadership qualities. At age eight he was writing music in the margins of his school books. At twelve he was experimenting with 12-tone music and founded a music society for its study. Keyboard studies with aunt Jeanne Bovet in Bern, herself an artist/student of famed pianist Alfred Cortot, supplemented traditional gymnasium training in Latin and Greek in Lausanne, near Morges, where Bovet had moved to live with his godfather. By 1958 he had entered the Geneva Conservatory to study with Pierre Segond. While there he was awarded, in 1960, a professional diploma with distinction, and at graduation in 1962 he received the Conservatory's highest honor, the Premier Prix de Virtuosité. For two years, 1962-64, he taught at the Conservatory as he began his concert career. Between 1962 and 1969 he entered twenty (and won nine) international organ competitions. Also, during this period, he spent two years commuting from Geneva to Paris to study organ with Mme. Marie-Claire Alain, at her invitation (Mme. Alain had been a judge at one of the competitions in which Bovet appeared).

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"Material from Guy Bovet's office states that, according to Swiss law, the family's official residence was Neuchâtel. Information from Bovet himself in the July 22 conversation further states that "Swiss custom identifies families not by their city of residence, but by their place of origin: the city where the family was first recorded, sometimes several hundred years ago."
In Switzerland he continued to study organ with another aunt, the concert organist/pianist Marie Dufour; Lausanne cathedral organist André Luy (both have recorded for Gallo; Luy premiered Variations Romanesques with Bovet⁴) and composer Frank Martin (1890-1974), his teacher and coach when Bovet played the Martin Passacaille pour orgue in 1964.⁵

During the decade of the 1960s, Bovet continued to compose instrumental music. He wrote three large organ works, one for two organs, at the request of his fellow performers, while continuing to write smaller works for use in church and concert. It was probably about this time that he began to write music for the budding Swiss movie industry as well as the stage. This activity contributed to the list of over 130 works he now has to his credit.

Beginning in 1966, articles by Guy Bovet began to appear in various European and American publications such as L’Orgue; revue trimestrielle (October–December 1966), The Diapason (September 1968), Ruch Muzyczny (April 1969), Schweizerische Musikzeitung (1970), and many others.⁶ In 1968 he began 12 years’ service as president of the Swiss Organists’ Society; this service has led to involvement in the Swiss Council for

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⁴See p. 23 for premiere information. The Gallo catalogue lists recordings by Dufour (LP 30-181, LP 30-347) and Luy (LP 30-02, LP 30-105, and LP 30-270).


⁶All articles recorded in the Music Index are listed in Appendix A.
Preservation of Historical Instruments, the directorship of two concert societies (one in Geneva and one in Neuchâtel), and countless other responsibilities.

By 1970 Bovet's concert career was well established. He had joined the Lilian Murtagh Concert Management firm in the United States and was concertizing worldwide; he continued to teach in Europe, and was now an adjudicator for the contests in which he had previously competed. In the summer of 1970 he founded, in an old Cistercian monastery in Romanmotier (his village of residence about fifty miles northeast of Geneva), a two-week course for organ professionals and students. It now attracts forty to sixty students each year from all over the world to its various seminars and workshops and holds the distinction of being the permanent home of the Alain family organ, built by Albert Alain, on which Jehan Alain played and composed his organ works.9

In the fall of 1970 Bovet's Variations Romanesques à deux orgues was premiered at the Lausanne Cathedral with André Luy. In 1972 Bovet made his first concert tour of the United States.10 Also, in 1972, Eulenburg Press of Zurich published

9Guy Bovet, "L'orgue de Jehan Alain va revivre à Romain-môtier," La Tribune de l'orgue 37 no. 2 (June 1985): 11-12. In this article Bovet tells of plans to restore the organ and re-install it at Romainmotier, stating the work is being done by the St. Martin company, headed by Georges Lhôte. In a second article, "L'orgue Alain inauguré," La Tribune de l'orgue 43 no. 3 (September 1991): 18-19, he tells of the five-day inaugural festivities, June 19-23, which celebrated the installation of the organ.

10Advertisement in The Diapason 63 no. 3 (March 1972): 3.
his Pièces d'orgue: Psaumes, chorals, pièces libres, which is a collection of sixteen short pieces that the composer had written between 1959 and 1968.

In 1975, according to Music Index listings, Bovet's name first appeared as chief editor of La Tribune de l'orgue, an organ journal published quarterly in Lausanne that deals with performance practises, historical subjects, career management, and other topics. The next year Bovet undertook a series of teaching activities in North America that lasted well into the 1980's: 1976-77 at the University of Western Ontario; 1980-82 at the University of Oregon; 1983 at Drake University in Des Moines; 1984 at Southern Methodist University in Dallas as Distinguished Visiting Professor; and 1986 at the Cincinnati Conservatory of Music. During this time Bovet composed three new organ works that were premiered in Germany and France, served on a Swiss church committee which in 1980-81 published three books of hymn intonations (introductions and arrangements). He began intense study of Hispanic organs and organ music, particularly that of the late Renaissance and early Baroque, which has led him to Spain, Mexico, Brazil, and the Mission country of Southern California. He is well known for this interest and has done much to publicize the music of this period. In 1978 he appeared in concert and as guest lecturer at the American Guild of Organists' convention in

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Conversations and lectures at the Mission San José, Fremont, California, August 3-5, 1995.
Seattle. This is documented by announcements and articles in both *La Tribune de l'orgue* and *The American Organist*, where mention is made of a series of three lectures on the interpretation and registration of Spanish organ music on the modern organ.²

In the summer of 1979, Montserrat Torrent and Guy Bovet began the annual 10-day International Course of Interpretation of Spanish Organ Music, the Curso de Interpretación de Música Española para Organo, in Salamanca, Spain.³ Held in the old and new parts of the Cathedral in Salamanca and in the University of Salamanca Chapel, the course is now in its eighteenth year, offering to participants the opportunity to practice and perform on four historic organs.⁴

Of great significance is the fact that Bovet has been awarded both Swiss government and United Nations Educational,

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⁴1997 registration form sent out by the registrar of the course, Mlle. Marisa Aubert. Although all of the organs are historical, one in the University Chapel is an 18th-century organ.
Scientific, and Cultural Organization (UNESCO) grants to study and catalogue colonial and post-colonial-era pipe organs in Mexico and Brazil that were built from approximately 1550 to 1850. He has led over fifteen research expeditions to these countries during this research. Additionally, he has studied the works of Renaissance/early Baroque organ composer Correa de Arauxo (c. 1583-1654) and has done a complete translation of Correa's written commentary for the Facultad Organica, published in Alcala in 1626. This translation appears in La Tribune de l'orgue in an extensive series of articles running from March 1985 through March 1992. Bovet has put all the articles, written in French, in one booklet.

On February 15, 1988, Guy Bovet received from "l'Academie du Disque Francais" (translated, "the Academy of the French"

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1 The first of these grants, by the Swiss government agency Pro Helvetia, was in 1983, according to a brief biography in International Who's Who in Music and Musicians Directory, 12th edition, ed. David M. Cummings and Dennis K. McIntire (Cambridge, England: Melrose Press LTD, 1990): 87. In the Minnesota Public Radio organ bulletin Pipedreams, Summer Quarter 1994, is a short item stating that the art of organ-building was taught to the native artisans by Spanish monks.

2 Commentary booklets from Orgues du Mexique, 2 vols., Guy Bovet, Gallo C.D. 47-439 and C.D. 47-440, 1987. Both contain acknowledgement of the help of the Swiss government agency Pro Helvetia. Deeply involved in this work was Ms. Susan Tatershall, organologist and restorer, who, according to Pipedreams, Fall Quarter 1991, has restored many of the historical organs in Mexico and recently, in 1996, moved her workshop from New Hampshire to Mexico to continue her work (conversation with Ms. Tattershall August 4, 1995, Mission San José, California).

3 See References, pp. 120-21.
Disc") the "Laser d'or" ("Laser of Gold") award for each of three recordings, first recorded and then re-edited some years later, on Swiss and Mexican organs. One of these was recorded on the oldest playable organ in the world, built for the Basilica of Valère, Switzerland, in 1390, one on organs of the cathedral in Mexico City, and one on organs in the state of Tlaxcala, Mexico. In connection with the Valère recording, it should be mentioned that this is one of a series of eleven recordings Bovet has made on historical organs of Switzerland (see Discography, Appendix B, pp. 123-24).

Many new teaching assignments, as well as duties relating to the organ-building profession, have expanded the scope of Bovet's career in recent years. In Europe, he has held classes at the Elsener music school in Warsaw, Poland, and in 1992 and 1994 taught Gothic organ music at the Haarlem Summer Academy for Organists. In America, he was a featured recitalist and workshop director at the centennial American Guild of Organists Convention in New York City, July 7-11, 1996. At that time his music and lectures dealt with French Classic

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Gallo ad in La Tribune 40 no. 1 (March 1988): 8.
The following discs are listed: L'orgue de Valère CD 088; Orgues du Mexique vol. 1, Orgues de la cathédrale de Mexico, CD 439; Orgues du Mexique vol. 2, quelques instruments se trouvant dans l'Etat de Tlaxcala, CD 440. CD 088 was first made in 1973, and re-edited in 1986; CD 439 and CD 440 were first recorded in 1983, and re-edited in 1986.
repertoire. In Japan, he is currently engaged as a member of a consulting group supervising the building of many pipe organs in that country.

Since 1981 Bovet has composed a large-scale solo work for organ (1989), a collection of shorter works (1993), and a suite of eleven pieces (1994). Presently he holds a permanent teaching position at the Music Academy of the city of Basel, Switzerland, in addition to being City Organist at the Collegiale in Neuchâtel. In this capacity he and fellow organist Bernard Heiniger have founded the "Swiss Organ Festival and Competition," now in its fifteenth year.

In 1981, while teaching at the University of Oregon, Guy Bovet wrote an article for The Diapason, "A Letter to My Students," which contains much practical advice for the young organist contemplating a career in music, and also contains what might be called the author's credo for performers:

Our job is to communicate joy, to talk to people through music—this is the first important thing. So we have to love the people to whom we talk, and because

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2: Informal interview with composer, 5 August 1995, St. José Mission, Fremont, California. Tape and notes in Baton Rouge, LA.


we love them, we have to do it as well, as professionally, as we can. . . . If we want to be able to do so, we need to be very, very rich ourselves. We cannot invent such a wealth; we have to receive it from somewhere. Therefore, we have to be as open as we can to all sources of warmth, of light.\textsuperscript{23}

This philosophy seems to apply to his approach to composition, as revealed in his works.

\textsuperscript{23}\textit{Ibid.}, 2.
CHAPTER TWO

THE ORGAN WORKS OF GUY BOVET

**Larger Organ Works**

**Concertino, Opus 7**

**Medium:** Solo pipe organ and chamber orchestra (fl., oboe, str. 5).

**Composed:** May 1963, Geneva; revised organ part, n.d.

**Commissioned:** Written for organist François Desbaillet to be played in a competition.

**Premiere:** Date - either 1963 or 1964; place - Cracow Philharmony, Poland; conductor, Renard Czajkowsky; soloist, Guy Bovet.

**Score:** In possession of composer.

**Number of pages:** 23; movements: 3.

- Allegro cantabile -- 56 mm.
- Andante pomposo -- 50 mm.
- Toccata alla Española -- 170 mm.; in revised organ part third movement is called Españolada.

**Example 1. Themes, Concertino, Op. 7.**¹

a. Allegro cantabile, mm. 1-4: theme 1, solo flute.

(Example con'd.)

¹All the manuscript material in this paper is used with the permission of Guy Bovet, whose letter of permission is reproduced in Appendix C.
b. Allegro cantabile, mm. 15-17: theme 3, solo organ.

\[ \text{[Musical notation image]} \]

\[ \text{[Musical notation image]} \]

c. Andante pomposo, mm. 1-4: variation theme, organ.

\[ \text{[Musical notation image]} \]

d. Toccata alla Española, mm. 1-4: theme 1, organ.

\[ \text{[Musical notation image]} \]

Both the first and last movements of the moderately difficult Concertina are in sonatina form. The opening theme of movement 1 (Example la) contains four motives from which much material is derived, including the first theme of the Toccata (Example ld), which is a diminution of the first motive, first movement. Measure 15 of example 1b illustrates the device of simultaneous half-steps that Bovet uses frequently in his music (C# against C ). The theme of the second movement (Example lc) is a catalyst for a set of continuous variations of
uniform length that could well be identified as twentieth-century diferencias (see Chapter 3). In these, energetic figurations are the propelling force. Variations are worked out in pairs; each pair of entrances (organ/orchestra) begins a half-step higher except for the last (E, F, F#/G, G#/A, B).

Suite à deux orgues sur des Psalms huguenots, Op. 14

Medium: two pipe organs.

Composed: November-December 1964, Geneva, Switzerland.

Commissioned: Written for upcoming concert.

Premiere: Late 1964 or early 1965 at the Auditoire de Calvin, Geneva, Switzerland; François Delor and Guy Bovet, organists.

Score: in possession of composer.

Number of pages: 10; movements: 4.

- Introduction -- 64 mm.
- Petit Fugue: Doucement -- 64 mm.
- Pastorale -- 28 mm.
- Vivace -- 63 mm.

Example 2. Themes, Suite à deux orgues sur des Psalms huguenots.

a. First phrase of "Louez l'Eternel," Swiss Hymnal #38.² Melody notes are numbered by note progression.

²The currently used Swiss Protestant hymnal is Psaumes, Cantiques et Textes à l'usage des Églises réformées suisses de langue française, Recueil à une voix, ed. by the Fondation d'Édition des Églises Protestantes Romandes (Lausanne, Switzerland, 1990). All four of the psalm tunes are in this hymnal. Since Swiss copyright laws do not apply to scholarly work (see Bovet's letter, Appendix C), permission was given.
b. Suite, "Introduction, mm. 1-10. Theme 1 (accompaniment theme) is derived from psalm tune, as shown by numbers, m. 1.


(example con'd.)
e. First phrase of Psalm 6, 1990 Swiss hymnal #5.

PSAUME 6. VERSION I

1. Seigneur, qui vois ma peine.
2. Mon Dieu, mon espace.


"Petite Fugue," mm. 24-28: psalm tune in score.

(example con'd.)
h. Opening phrase of Psalm 42, Swiss hymnal #24.

PSALMES 42 ET 43
L. Bourgeois. Genève 1551

1. Comme un cerf au loin soupirer
   O Seigneur, je te désire.
2. Pour mon pain, pour mon breuvage.

i. "Pastorale," mm. 1-6: introductory material which is used for accompaniment.

(example con'd.)
j. "Pastorale," mm. 11-14: psalm tune in score.


l. First phrase of Psalm #47 melody; Loys Bourgeois, 1551 Psalter, from Swiss hymnal #25.

m. "Vivace," mm. 10-14: first phrase psalm melody in score.
Each short movement of this work has its own character. The first movement, "Introduction," contains counterpoint derived from the opening of the psalm tune (see Examples 2a, 2b, and 2c, pp. 13-14). Using devices such as polytonality (Examples 2c, mm. 16-19, and 2d, mm. 37-38, p. 14), registration contrast (Example 2c, m. 15, where organ 1 is flute 4', organ 2 is bourdon 8'), and implied meters that vary in each voice so as to negate any strongly felt accents (Examples 2c and 2d), the composer creates a vague and indistinct background against which the psalm tune finally appears (Example 2d, p. 14, m. 37 ff, pedal of organ 2), in a penetrating 4' cromhorne registration. "Petite fugue" begins with entrances of subject and countersubject that continue throughout the work, against which phrases of the psalm tune appear in varied voices of the two organs (Example 2f and 2g, p. 15). "Pastorale" incorporates large glosas, or decorations (Example 2i, p. 16), and some fanciful bird calls (Example 2k, p. 17), which adorn the phrase melodies. The last movement, "Vivace," in 6/8 meter (Example 2l, p. 17), has a rather angular chordal accompaniment as the right hand of organ 2 plays the psalm melody in octaves. Only one movement, the first, has a key signature; two have no time signatures, but the meter is easily discernible in all movements of this moderately difficult work.
Grand Concerto Russe

Medium: Solo pipe organ and full orchestra (2222-2320, timp., trg., tam-tam, cymb, harp, celeste, vibraphone, str.).


Commissioned: by Leopoldas Digrys of Vilnius, Lithuania.

Premiere: November 1971 at Vilnius Philharmonic Hall, Lithuania; Leopoldas Digrys, organ soloist.

Score: in possession of composer.

Number of pages: 108; movements: 3.
Legatissimo - 37 mm.; Allegro - 20 mm.; Largamente (Recitative) - 3 mm.; Allegro a Tempo - 71 mm.; Recitative - 9 mm.; Allegro - 53 mm.; Maestoso - 6 mm.; Tempo de Marcia - 23 mm.. Total 222 mm.
Lent: Poco pio andante; Rallendo -- 85 mm.
Scherzo; Trio; Scherzo -- 199 mm. incl. repeats.

Example 3. Themes, Concerto Russe.

a. Legatissimo (mvmt. 1), mm. 2-5: theme 1, flutes, oboes, (acc. harp, celeste, vibraphone).

b. Legatissimo, mm. 17-18, 58-60: theme 2, woodwinds.

(example con'd.)
c. Lent (mvmt. 2), m. 1-4: theme 1, woodwinds (later echoed by organ).

\[ \text{Lent} \]
\[ \text{\textit{concertino, al., ban.}} \]

\[ \text{\textit{Noir tranquillo}} \]
\[ \text{flutes (celeste acc. not given)} \]
\[ \text{E minor pentachord \textit{[Lydian pentachord]}} \]

\[ \text{Lent, mm. 18-20: theme 3, solo organ.} \]

\[ \text{\textit{Scherzo}} \]
\[ \text{\textit{(\textup{cont'd.})}} \]
g. Scherzo, mm. 8-9: theme 2, brass (later in organ).

h. Scherzo, mm. 25-27: theme 3, organ and strings.

i. Scherzo, mm. 55-58: theme 4, organ (harp acc. not shown).

(example con'd.)
The rhapsodic first movement in eight sections can perhaps best be described as a large-scale rondo with introduction and coda: introduction, A (theme 2, m. 17 ff), B, A (m. 58 ff.), C, A (m. 132 ff.), D, A (mm. 178 ff.), coda in 2 sections—Maestoso and Tempo di Marcia. In the second movement the many fortissimo passages and extravagant glosas of movement 1 give way to a quieter, more serene mood marked by three predominant themes and a contrasting middle section in which organ figurations and a crescendo eventually return to the quiet mood of the beginning. The energetic third movement, also A B A in form, places the organ in dialogue with various instruments. Its trio is unusual: trombone solo accompanied by organ, low range (Example 3j above). Because of the many and wide-ranging ornamentations, this concerto, while not too difficult for the orchestra, places many demands on the organ soloist and requires a strong technique.
Variations Romaneques à 2 orgues

Medium: Two pipe organs.

Composed: August, 1970, La Chaux-de-Fonds, Switzerland.

Commissioned: Written for upcoming concert.

Premiere: Fall 1970 at the Cathedral of Lausanne, Switzerland; Guy Bovet and André Luy, organists.

Score: in possession of composer.

Number of pages: 22: 21 variations; restatement of Romanesca as at beginning.

(This work is based on the traditional Romanesca bass-and-discant pattern of the middle 16th through 17th centuries, which probably developed first in Spain and Italy.)

Example 4. Romanesca patterns (from four sources).

a. Discant from Apel, bass from Bukofser.

\[\text{Example con'd.}\]


'Willi Apel, The History of Keyboard Music to 1700, trans. and ed. by Hans Tischler (Bloomington, Indiana: Indiana University Press, 1972), 263; Manfred J. Bukofzer, Music in the Baroque, 41. It should be noted that 4b and 4c bear the titles Las Vacas and Guárdame las Vacas. This was a popular 16th-century folk song called Romanesca O Guárdame las vacas (Oh, let us put the cows to pasture) which, by the beginning of the 17th century, was simply called the Romanesca. Apel, pp. 263 and 459, states that both discant and bass were traditional.
b. "Cinco diferencias sobre Las Vacas," anónimo, La música de la corte de Carlos V.


a. mm. 1-14, opening, first part of Variation A.


d. Variation G (#7), mm. 72-74: Mozart, James Bond themes.

(example con'd.)
e. Variation H (#8), mm. 81–83: melismas against ground bass.

f. Variation K (#11), mm. 108–17: opening measures of section that composer names "Musette"; glosas; Romanesca discant harmonized, appears in varied key areas; 10/8 implied meter.

Apparently the term "musette" originated in France in the 17th and 18th centuries. It meant a type of small French bagpipe (New Harvard Dictionary, 515). Apel mentions the use of "Muzette," a canonic form using a pedal point, in a Christmas carol arrangement by Dandrieu (History of Keyboard Music, 742). Bovet uses the term to describe the ostinato in this variation.
g. Variation L (#12), mm. 144-46

(example con'd.)
h. Variation P (#16), mm. 168-172: two organ parts dove-tailed in 5/8 meter, polytonality.

i. Incipits of Variations Q, T, typical of buildup Variations Q, R, S, T, in which organ 2 has the Romanesque discant, harmonized and in 5/8 implied meter; organ 1 has simultaneous ostinati in 5/4 implied meter at the same time, in cross-rhythm. Until Variation U organ 2 has two measures to each measure of organ 1

(example con’d.)
j. Variation U, mm. 197-99 (organ 1) and simultaneous mm. 216-20 (organ 2). At m. 208, organ 1 and organ 2 (now at m. 232) have the same bar lines and the same meter.
This work was finished in late August, 1970. One sees from the note in the score at the beginning of Variation K (Example 5f, p. 28) that the composer had attended a jazz festival the summer of 1970 ['en été 1970'] on the isle of Aberdlyngoch in Lake Ness [Loch Ness], northwestern Scotland. The Variations Romanesque are the first of many organ works, especially in the 1970's, in which Bovet integrates jazz idioms into his own style (see Chapter Three, pp. 92-93). Throughout most of the 21 variations, the composer adheres to the ten-measure frame of his opening statement, which is the traditional eight measures of Example 4a (p. 23) plus two measures of codetta (Example 5a, pp. 25-26). In the first eight variations the bass of the Romanesca is set against countermelodies (see Example 5a, p. 26 for incipit of Var. A), sweeps of parallel chords (Var. D, Example 5b, p. 26), wide-ranging arpeggios (Var. E, Example 5c, p. 27), sly humorous references to Mozart and "James Bond 007" (Var. G, Example 5d, p. 27), and a jazz idiom of descending triplets against a reharmonized bass (Var. H, Example 5e, p. 28). At the ninth variation, a free bass moves up E♭, F, G, A, B♭, B♮.

3Composer's note at end of manuscript states "Fin - Chaux-de-Fonds, 27 Août, 1970."

3A check with Dr. William Grimes, Louisiana State University professor of jazz studies, revealed that triplets using neighboring tones are indeed a jazz idiom. Dr. Grimes also remarked that, although the Romanesca bass is not a jazz bass, many jazz progressions, especially the blues, are based on chords repeated in a certain order (conference 30 September, 1997).
C, D, Eb, against decorative arpeggios in the manuals, and a short Variation J leads into a 36-measure Variation K.

This central section, which the composer names "Musette," consists of decorative scalar glosas and a drone-like ostinato in one organ, against a fragmented and harmonized Discant line in the other (Example 5f, pp. 28-29). At measure 127, exactly halfway through the variation, the two organs trade parts. Brief, slightly ornamented, Romanesca statements follow (see 5g, p. 29, for Var. L), then come two variations demanding very close rhythmic cooperation between the two organists (incipit of Var. O, Example 15, p. 79; incipit of Var. P, Example 5h, p. 30). These lead into closing sections Q, R, S, T, and U featuring ever more dense ostinati against the Romanesca chords. Examples 5i and 5j (pp. 30-31) show incipits of Variations Q, T, and U, as well as a later passage from the Variation U. This final 25-measure variation becomes more and more frenetic in character until it ends with the reappearance in both organs of the beginning ten-measure Romanesca theme, with harmonies slightly changed for emphasis. A 5-measure coda brings the work to a close. It should be pointed out that at the beginning of Variation Q, measure 178, the organ 1 part appears in an implied 5/4 meter; organ 2, in an implied 5/8 meter (Example 5i, p. 30). This polymeter continues through Variations R and S until it ends in Variation U at measure 201/225 (organ 1/organ 2). Technically, this simple yet complex piece demands much of the performers.
Hommage à Haendel - Concerto Decimo

Medium: Solo pipe organ and chamber orchestra (2 bsn., str. 2121).

Composed: March-April 1976.

Commissioned: by Collegium Academicum Orchestra in Geneva.

Premiere: April, 1976 at Nyon Parish Church in Geneva; Collegium Orchestra, Robert Dunand, conductor; Guy Bo-vet, soloist.

Score: In possession of composer.

Number of pages: 27; movements: 4.
Molto lento (più lento che da Haendel), quasi cadenza -- 57 mm.
Allegro -- 96 mm. (including repeat).
Organo ad libitum.
Minuetto -- 245 mm.

Example 6. Themes, Hommage à Haendel.

a. Introduction (mvmt. 1), mm. 1-4: theme, later inverted.

b. Introduction, mm. 47-49: 2-mm theme expanded to 4 mm.
c. Allegro (movt. 2), mm. 62-63: theme 1 (after transition).

\[
\text{Allegro (organ)}
\]

\[
\begin{array}{c}
\text{mm. 62-63: theme 1 (after transition)}
\end{array}
\]

d. and e. Allegro, mm. 68-69, 69-71: themes 2 and 3.

\[
\text{d. and e. Allegro, mm. 68-69, 69-71: themes 2 and 3.}
\]

f. and g. Allegro, B section, mm. 95-99: themes 4 and 5.

\[
\text{f. and g. Allegro, B section, mm. 95-99: themes 4 and 5.}
\]

h. Allegro, B section, mm. 101-3: theme 6, violin 1.

\[
\text{h. Allegro, B section, mm. 101-3: theme 6, violin 1.}
\]

\[
\text{(example con'd.)}
\]

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i. Menuetto (mvmt. 4), mm. 1-11, 18-23: 2-mm. introduction, 4-mm. basic theme and extension; closing mm. of 22-mm. theme.

j. Menuetto, mm. 64-69: theme 2 of A section (derived from theme 1), violins 1 and 2.

k. Menuetto, mm. 81-86: theme 2 of A section, orchestra.

(example con'd.)
1. Menuetto, mm. 188-92: "Trio" or B section; two themes, one from first mvmt (cello part), begin crescendo to climax.

Hommage à Haendel, called by Bovet "one of a kind," is not quite as difficult as some of his other large works, although it is a work of great interest.

The first movement, titled "Introduction," is monothematic, characterized by imitation and inversion of the two-measure theme, organ cadenzas, and a final six-measure expansion of the theme just before the transition to the second-movement Allegro (Examples 6a and 6b, p. 34). Its opening measures evoke the Grave style of a Haydn symphonic introduction. In the ternary-form Allegro, each of the A and the B sections is an exposition of three short, energetic themes (Examples 6c through 6h, p. 35). Although the key center is D Major, there are many temporary digressions into other keys (the B section begins with C Major fifths, Example 6f, p. 35). These digressions are held together by the driving nature of the themes themselves. The sole written part for movement three, Organo ad libitum, is a theme for improvisation on the name Haendel: [Music notation]. Tempo in the 245-measure Menuetto derives from the dance; the basic theme in measures 3-6.
incorporates the trill and the accents of the minuet (Example 6i, p. 36). The proportions, however, result from the spinning out of the four germinal measures as seen in Example 6i into a 22-measure theme that, like the theme of movement 2 of Concerto pour choeur et orgue, invites a constantly changing tonal kaleidoscope during the course of its many repetitions (seven or eight before the "Trio" at m. 190). Examples 6j and 6k (p. 36) show a harmonized theme 2 (derived from theme 1) and its interaction with the ostinato. The "Trio" middle section begins when the meter changes to 4/4, the ostinato moves from low bass to high violin 1, the basses play the "Introduction" theme from movement 1 (Example 61, p. 37), and the organ plays the chaconne theme as the orchestra moves towards the climactic fortissimo at m. 214. The final A section begins at m. 214 in the original tonality of theme 1, and a decrescendo takes place over the next 27 measures with instruments dropping out. By the last 5 measures, in the Coda, only the bass viol and organ are left.

Ricercata sopra Jesus Christus unser Heiland

Medium: Solo pipe organ.

Composed: April 1977, Los Angeles, California.

Commissioned: by Landes-Kirchenmusik director Dieter Weiss.

Dedicated: to Dieter Weiss.

Premiere: concert season, 1977-78, Oldenberg, Germany; Dieter Weiss, organ soloist.

Score: In possession of composer.
Number of pages: 10; 6 sections with interludes.

Lento; poco Allargando; Ritenuto -- 35 mm. Canon of chorale melody at 2nd, 6th, and 3rd.

A Tempo -- 19 mm.

Sempre allargando; quasi Tempo de rumba lenta -- 21 mm. Melody in octaves, l.h., key b minor,

Tempo largo mà Sempre Andante -- 22 mm.

A Tempo 1 -- 25 mm.

Non troppo allegro -- 14 mm.

Example 7. Passages from Ricercata.

a. Mm. 1-18: opening with entrance of chorale.
b. Lento, mm. 24-26: transition to jazz idiom.

c. Sempre Allargando and Quasi Tempo de Rumba Lenta (Section, or Variation, 3), mm. 55-62: chorale in chords, left hand.
d. Tempo largo ma Sempre Andante (section 4), mm. 78-79, 88-92.

(example con’d.)
e. A tempo (section 5), mm. 101-7.

This ricercata is one of two Bovet has written, the other having been composed in 1992 (see page 82). The composer states that in the 1977 work he interprets the term ricercata historically, i.e., as a study or exploration of, in this
case, the chorale theme. This exploratory idea characterizes the music as it moves from the canons of its subdued beginning (Example 7a, p. 39) to transitional material (Example 7b, p. 40) that ushers in a second section using glosas in jazz idioms, then a third section, Quasi Tempo di Rumba Lenta, in which the left-hand melody, in chords, is accompanied by a quiet rhumba rhythm in pedal, and an ostinato triplet figure in the right hand (Example 7c, p. 40). In the fourth section, Tempo Largo ma sempre Andante, the pedal cantus firmus appears first in diminution, in one voice, then in two-voice canon, against spectacular glcsas (figurations) in the manuals (Example 7d, p. 41). In the fifth section, marked A Tempo, fortissimo octaves in the pedals announce a final statement of the chorale theme (Example 7e, p. 42). This leads to the closing Non troppo Allegro (Example 7f, p. 42), which has the rhythm and lush harmony of a Spanish folk dance. Numerous figurations and arpeggios in both hands make this work difficult to perform.

In a note at the top of manuscript page 6, the composer gives instruction as to how the arpeggios (arpéges) should be played. He states that they are to be performed as rapidly and as smoothly as possible, except if they occur under a heading "valeurs réelles," meaning "real [exact] value."

\footnote{Fax letter from Guy Bovet dated July 3, 1996; New Harvard Dictionary, 706. Bovet uses an alternate Italian term, ricercata, instead of ricercare.}
Concerto pour choeur et orgue

Medium: Youth choir and organ.


Commissioned by and dedicated to: the Jugendkantorei de Dormagen, Hermann Max, conductor.

Premiere: 1979 (?) in Dormagen, Germany; Jugendkantorei conducted by Hermann Max; Guy Bovet, soloist.

Score: In possession of composer.

   Allegro -- 114 mm.
   Andante -- 90 mm.
   Fuga à 3 voci -- 151 mm. (including repeat).

Example 8. Themes, Concerto pour choeur et orgue.

a. Allegro (first mvmt.), mm. 1-4: theme 1 in voices.

b. Allegro, mm. 12-15: recurring "pillar" theme, and theme 3.
c. Allegro, mm. 63-67: "pillar" theme and themes 4 and 5.

d. Allegro, mm. 30-31: sweeping upward gesture, voices and organ.

e. Andante, mm. 1-10: ostinato introduction, main theme.
f. Andante, mm. 39-42: ornamentation of theme, organ part.

(example con'd.)
g. Fuga, mm. 1-10: Fugue subject, soprano and organ.

[motiva 1]

[motiva 2]

[motiva 3]

(example con'd.)
h. Fuga, mm. 34-36: episode theme, organ (later inverted).

i. Fuga, mm. 42-45: theme 3, voices.

This piece, written for youth choir and organ, is ideally suited for this medium because of its rhythmic vitality, contemporary harmonies, and simplicity of thematic material. Despite the fact that the soprano occasionally goes up to high A, performance demands are not extreme. Because the piece has no words, the working out of syllables to be sung is
the biggest challenge for conductor and choir alike. Movement 1, Allegro, is in sectional form in the key of A Major; its varied changes of meter are balanced by "pillars" of chords in the voices which usually introduce new thematic material (Examples 8b and 8c, pp. 44-45). The nine-note upward gesture of Example 8d (p. 45) in both voices and organ typifies many other sweeping passages throughout the piece. Three factors in the Andante movement determine its character: the fluid 7/4 meter; the ever-present ostinato, shared by voices and organ; and the structure of the stepwise 7-measure theme. Repetition of the theme ensures unity; small intervallic changes cause constant shifting of key areas implied in the melodic line and implemented by the bass of the organ (Example 8e, pp. 45-46). This melodic line lends itself well to ornamentation (glossing), which appears during the second half of the movement (Example 8f, p. 46). Fuga, Movement 3, uses the simplest of melodic materials: scales, arpeggios, and a chromatic melody based on the half steps of the major third (see Example 8g, p. 47). The three motives of the main fugue subject use dotted rhythms: the first is an ascending mixolydian scale; the second, the chromatic melody just mentioned; the third, mm. 6-9, is sequential treatment of a Major seventh arpeggio. In each of the two episodes, one at measure 34 and another at measure 62, there are two new themes, one an arpeggiated form of a B♭ Major 6/4 triad played by the organ (Example 8h, p. 48), the other a legato theme sung by the voices.
(Example 8i, p. 48). These are interwoven with the first three themes in an increasingly complex fashion, as the second episode prepares for the final stretto in F Major, a fifth above the fuga opening as well as the key area of the second movement.

Bachaphrase pour orgue et bande magnétique

Medium: Solo organ and tape (apparently using solo flute, organ, and piano).


Dedicated: to Susann Kern.

Premiere: 19 December 1971, Chatelaine Parish Church, Geneva; Guy Bovet, organ soloist.

Score: In possession of composer.

Number of pages: 3 large.

Example 9. Selected passages, Bachaphrase

a. Opening: according to score, tape consists of pipe organ, piano, and flute.
b. Quotation of passage leading to paraphrase of a well-known half-step, arpeggio, and cadence, from an early but famous Bach work.

\[ \text{Music notation image} \]

\[ \text{Music notation image} \]

\[ \text{Music notation image} \]


\[ \text{Music notation image} \]

Three factors are obvious from perusing the score: the great respect Bovet has for the cantor of Leipzig; Bovet's
readiness to experiment with twentieth-century idioms; and his ever-present sense of humor. Despite the aleatoric nature of the music, the composer has been faithful to the succession of motives in the Toccata, BWV 565; his performing instructions are, as is his habit, meticulous; the drafting of Beethoven's "Für Elise" motive is a completely unexpected touch. However, on looking back at the beginning, one finds that the very first half-step motive, a paraphrase of the actual whole-step motive, is a preparation for its use again at the closing of the piece. Like the Hommage à Haendel which likewise calls for performance improvisation, this work is "one-of-a-kind."\footnote{According to word recently received from the composer, there is in his possession a tape, not of premium quality, of this work. It is possible a duplicate of this may be sent to the writer.}

\footnotesize

\textit{Trois Préludes Hambourgeois}

\textbf{Medium:} Solo organ.

\textbf{Composed:} Salamanca (Mvmt. 1) -- April 1986, Cincinnati, Ohio; Sarasota (Mvmt. 2) -- May 1979, Sanary, France (first version for organ and brass quartet), January 1984, Hayman Island, Australia (second version for solo organ); Hamburg (Mvmt. 3) -- Hamburg, Germany.

\textbf{Dedication:} Salamanca -- to the Caretakers, Cathedral of Salamanca, Spain; Sarasota -- to Lee Burns; Hamburg -- to Herbert Wulf.

\textbf{Premiere:} Each movement developed from improvisation; each movement was premiered at a different location. The last movement originated from a four-handed improvisation at a 1970 Hamburg concert. Premier of the whole work: date unknown.

Example 10. Themes and cadenzas, Trois Préludes.

a. Salamanca (mvmt. 1), mm. 1-5: opening theme.

For a conventional organ:
R. H.: Flute 2’ and/or Octave 2’; perhaps with Tremolo
L. H.: Flute 8’ to imitate drums

b. Salamanca, m. 139: first half, cadenza leading into final section.

c. Sarasota (mvmt. 2), mm. 1-3.

(example con’d.)
d. Sarasota, m. 20: beginning of B section melody, left hand.

20 Poco più andante
Swell 'A somewhat different reed, or Flutes 8', 4

cantabile quasi violoncelli

Great: Foundation 8' (+ 4' if necessary)

Pedal: 16', 8', remove reed

e. Sarasota, m. 35: cadenza leading into final A section.

(example con'd.)
f. Sarasota, m. 45: figurations on melody, jazz idiom.

```
\begin{music}
\newStaff
\newTransposingStaff
m. 45
\end{music}
```

g. Sarasota, m. 49: ending with subtle humorous touch.

```
\begin{music}
\newStaff
\newTransposingStaff
\newDynamic{f}
\newTempo{rit. lento}
\end{music}
```

h. Hamburg (mvmt. 3), mm. 1-4: opening.

The entire piece should be a big crescendo. Feel free to make the sound more-or less-colorful than indicated by these suggested registrations.

```
\begin{music}
\newStaff
\newTransposingStaff
\newTempo{Allegro non molto}
\end{music}
```

(example con'd.)
i. Hamburg, mm. 97-99: chromatic triads, melody left hand.

j. Hamburg, mm. 164-67: closing measures showing Major/minor ambiguity, half-step dissonance.

This best-known of Bovet's large organ works includes a preface by the composer that furnishes background information about each movement. "Salamanca" began as an improvisation on a tune about a burro, sung to Bovet by the caretakers of Salamanca Cathedral for his close-of-concert improvisation. Bovet relates that he later found this melody in a 1907 Cancionero with a text that depicted not a little burro, but the folk
story of "La Clara," a woman of questionable reputation who sat on the main altar of the church to obtain forgiveness for her many sins. When the composer performed "Salamanca" at a cathedral 50 miles west of Salamanca, he relates that the priest at that place became violently angry.12

The music itself is in the style of a tiento, having a sectional structure with intricate contrapuntal work in at least two sections, mm. 73-98 and mm. 118-128 (see Example 17, p. 94, for quote from the latter). The description "sudden changes of mood, episodic sections, punctuating passages in brilliant improvisatory style"13 applies very well to the style of this movement. (For excerpts of two cadenzas, see Examples 10b and 10e, pp. 53-54.) Principal subject entrances are on varied pitches, as in Renaissance tientos, although the harmonies, especially in the final two sections that build up to the fortissimo climax, are typical of the twentieth century.

The second movement, "Sarasota," in the words of Bovet, "captures the flavor of the Southern United States."14 Both principal subjects of this ternary (A B A) piece use an irregular rhythm typical of American jazz (Examples 10c and 10d, pp. 53-54). In a footnote to the score, Bovet writes:

14Bovet, Trois Préludes, prefatory note.
The rhythm must be played approximately as throughout. Jazz musicians would write the rhythm in equal eighth notes and the performer would play with the proper swing.\footnote{Bovet, \textit{Trois Préludes hambourgeois}, fn. p. 12.}

Bovet's improvisatory style is fully evident in this movement (see Example 10f, p. 55); his written-out version of a jazz improvisation on a melody shows his mastery of the idiom, and could only come from one who has been in the Southern United States, as Bovet has. The ending to "Sarasota" also uses a typical American jazz signature (see Example 10g, p. 55).

"Hamburg," the last movement, is a giant crescendo on an ostinato rhythm (Example 10h, p. 55). In measures 97 through 111 a left-hand paraphrase of Offenbach's Barcarolle melody (in $B^\flat$) is combined with a cascade of chromatic chords in the right hand (Example 10i, p. 56). This unlikely pairing of elements is another instance of playfulness and humor in Bovet's writing. The final measures, in fortissimo ($fff$), are written in a G Major/g minor tonality, in which $B^\flat$ and $B^\natural$ are played simultaneously (Example 10j, p. 56).

Suite pour Souvigny

Medium: Solo pipe organ.

Composed: 1993-94.

Commissioned: The Association of Saint Marc of Souvigny.

Dedicated: To the memory of François Henry Cliquot, builder of organs; also Saint Mayeul and Saint Odilon, patron saints of Souvigny.
Premiere: Aug. 12, 1993, Souvigny Church (ex-convent), Souvigny, France; Guy Bovet, organ soloist.

Score: Published by composer, 1994.

Example 11. Titles and incipits, each piece of Suite pour Souvigny.

a. "Grand and Petit Pleins-Jeu": (34 mm. in length), mm. 1-5. [the traditional first movement of a French Classic suite.]

b. "Le Sanctuaire féerique: Flûtes" (51 mm. in length), mm. 1-3. ["The Enchanted Sanctuary: Flutes"] According to legend, the first church at Souvigny was magically built in

The Grand Plein Jeu registration is on the Grand Orgue manual, and consists of 16' Montre, 16' Bourdon, 8' Montre, 8' Bourdon, 4' Prestant, 2' Doublette, Fourniture and Cymbal. The Petit Plein Jeu: 8' Montre, 8' Bourdon, 4' Prestant, 2' Doublette, Fourniture and Cymbal. "Jeux" is plural, referring to the both manuals. Historically, this registration stems from the old Netherlands Blockwerke. (Information from class notes, Fall 1989, Dr. Herndon Spillman, professor.)
c. "Récits de Cromorne et de Tierce en Taille: Saint Mayeul et Saint Odilon" (37 mm. in length), mm. 1-4.
[Traditional duet movement of a French Suite...the two solo stops, cromorne and tierce, depict the two saints whose monument is in the interior of the church.]

\[ \text{Musical notation for c.} \]

d. "Le font Saint Mayeul: Sur les Petits Jeux" (29 mm. in length), mm. 1-4. ["The fountain of Saint Mayeul: on the Petits Jeux."

Bovet, in his written preface to the piece, mentions the legend that the fountain gushed forth from the ground where Mayeul had been beating time to the prayers with his crutch.]

\[ \text{Musical notation for d.} \]

e. "Pastourelle: Voix humaine" (25 mm. in length), mm. 1-5. ["Pastorale."

\[ \text{Musical notation for e.} \]

\text{(example con'd.)}
f. "Basse de Trompette: La Bequille de St. Mayeul" (28 mm. in length), mm. 1-3. ["Bass solo on trompette: The Crutch of St. Mayeul."]

(g. "Duo sur les Tierces: Le Péché de dame Ermengarde" (60 mm. in length), mm. 1-4. ["Duet on the Tierces: The Sin of Dame Ermengarde."])

h. "Recit: Blanche Biche" (16 mm. in length), mm. 1-2. ["The White Doe."]

Because of heavy black ink on the manuscript photocopy, all that could be determined was that the story did involve St. Odilon talking to the countess as a dinner guest in her house. Bovet lists his source: Dom Sébastien Mercaillle, "Les Antiquités du Prieuré de Souvigny." ["The Remote Times of the Priory of Souvigny."]
i. "Fond d'Orgue: Les âmes maudites et la fête de la Toussaint" (23 mm. in length), mm. 1-2. ["Foundation stops: The souls cursed and the feast of All Saints."]

j. "La colonne aux monstres et le tombeau miraculeux" (23 mm. in length), mm. 1-2. ["The column of monsters and the tomb of miracles."]

k. "Noël de Moulins" (248 mm. in length), mm. 1-7. ["Noel of Moulins," Moulins being a city in France.]

These pieces were commissioned to provide some new music for the restored Baroque organ at the church of Souvigny, France. François Henry Cliquot was the organ builder "whose work brought to a climax the principles of the French Baroque
organ art." Therefore, it is fitting that Bovet would choose to write his commemorative music in the form of the French Classic Suite. It is also fitting that he should choose to commemorate the two saints of Souvigny, remembered locally in monument and legend, for their wisdom, their charitable acts, their help to the starving poor in the late tenth and early eleventh centuries, and the miracles attributed to them after their deaths. Each of the twelve pieces is descriptive except for the first and last; the first captures the style of the Plein Jeux, the typical opening movement of a French Classic suite; the last piece resembles a typical French Noel, with the addition of humorous treatment of its opening motive, familiar to many as "Three Blind Mice" (Example 11k, p. 62, mm. 1-2). Numbers two, "Le Sanctuaire féerique," and four, "Le font Saint Mayeul," are miniature tone poems (Example 11b

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12There is a wealth of material on this topic. Probably the most concise is that found in Corliss Richard Arnold, Organ Literature vol. 1 (Metuchen, N.J. and London: The Scarecrow Press, Inc., 1984), 121-133; the definitive book on the topic is Fenner Douglass, The Language of the Classical French Organ (New Haven: Yale University Press, 1969). Both Douglas and Arnold place the dates of the Classical French Organ School at around 1590 to 1750, which coincides with the historical Baroque period.

and 11d, pp. 59-60), as are also the humorous "Fond d'Orgue: Les âmes mandites et la fête de la Toussaint," in which St. Odilon and a companion are frightened by the wind while walking through a cemetery on All Saints' night (Example 11i, p. 62), and the dissonant "La colonne aux monstres et le tombeau miraculeux," which depicts the worn carvings of demons on a mysterious column in the church of Souvigny, supposedly set up to commemorate the miracles of the two saints in overcoming evil (Example 11j, p. 62). In the third piece, dialogue between Saint Mayeul and Saint Odilon is depicted by the cromorne and the tierce, the cromorne describing the crutch of Mayeul (Example 11c, p. 60). Much of the same material appears in the sixth piece, "The Crutch [Bequille] of Saint Mayeul" (Example 11f, p. 61). The other dialogue, using traditional registrations, is the sixth piece, in which Petite tierce depicts the countess Ermengarde and Grande tierce depicts Saint Odilon (Example 11g, p. 61). "Pastourelle" and "The White Doe" (Examples 11e and 11h, pp. 60-61) are simply composed but nonetheless highly evocative of their titles,

"Cromorne" designates "a reed stop with half-length cylindrical resonators," according to New Harvard Dictionary, 214. "Tierce" is "a 1 3/5' organ stop of open flue pipes pitched a tenth above unison" (Ibid., 858). The composer says "tierce" is used in practise to designate what is also called "jeu de tierce," a sound consisting of 8', 4', 2 2/3', 1 3/5', and eventually 1 1/3'.

Petite Tierce is usually 8' bourdon, 4' flute, 2 2/3 Nazard, 2', and 1 3/5 (the tierce) on the Positif manual. Grande Tierce, on the Grande Orgue manual, uses 16' bourdon, Tierce at the 16' level (3 1/5), plus cornet at 8' pitch.
"Blanche Biche" being a two-voiced bicinium with organ point.

As can be seen from the outline just given, it is highly desirable to play this Suite on a French Classic organ, or at least one which contains the stops necessary for performance of works written in this style.

**Smaller Organ Works in Collections**

Pièces d'orgue (Psaumes, chorals, pièces libres)

Medium: Solo pipe organ.

Commissioned: Eulenburg Publishing company.


I. Psaumes

"C'est Dieu que mon âme attend" -- 1 page, 13 mm. ["It is the Lord who my soul attends."]

Composition dated: 29 July 1959.

Key: e minor. Meter: none given; \( \text{\textit{J}} \) is unit of time, metronome marking being \( \text{\textit{J}} = 72 \). Tempo: Vif.

Description: A homophonic composition, each phrase being introduced by a 7-note ascending scalar figuration in sixteenth notes. A crisp finger technique is needed.

"Petite Toccata sur 'Rendez à Dieu louange et gloire'" -- 2 pages, 37 mm. ["Small toccata on 'Render unto God praise and glory.'"]

Composition dated: 4 August 1964.

Key: G Major. Meter: C. Tempo: Allegro; \( \text{\textit{J}} = 60-72 \).

Description: A cantus firmus piece; registration calls for 4' flute pedal solo, flutes 8' and 4', and Cymbel (mixture) or Larigot (1 1/3') in toccata-style accompaniment. Moderately difficult.

"Du fond de ma pensee" -- 1 page, 24 mm. ["At the bottom of my thinking."]


Description: A cantus firmus piece, 4' flute or prestant solo in pedal, 8' flutes in both manuals for an accompaniment as derived from the first 5 notes of the psalm tune. There are some long reaches in manuals that have to be worked out between the two hands.

"Eternal Dieu" -- 1 page, 13 mm. {"Eternal God."}


(The composer uses the term "en canon".)

Description: 4-voice counterpoint at times, the top 3 voices being highly ornamented; c. f. in pedal, in canon with ornamented soprano. Pleno (full) registration. Short but moderately difficult.

"Louez L'Eternel" -- 9 pages, 5 sections. {"Praise eternal."}

Composer suggests that a performer choose whichever parts best suit a given program. The piece is not a partita.}


Description: c.f. in 8' pedal trompette against pleno accompaniment on manuals, canon with alto voice. Moderately difficult.

II. Key: ends on D Major triad but no key or meter signature. Tempo: Très souple {very supple, flexible}; $\text{\textit{}\textbf{\textit{}}}=80-100, \text{\textit{}}=160-200$. Length, 16 mm.

Description: Highly chromatic, marked "Très expres-sif," scalar ornamental passages are not to be hurried. 4' flute ornamental passages are not to be hurried. 4' flute solo stop in pedal, r.h. accompaniment on 4' flute, l.h. accompaniment on 8' flute.


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*Bovet, Pièces d'orgue, 1972. The composer states in a note at bottom of p. 8 that the piece was not meant to be played in its entirety.*
Description: First 5 notes of psalm tune furnish material for imitative figure and accompaniment in diminution, while pedal plays c.f. on reed stops. At m. 13 more stops are added, double pedaling begins, building to a climax. Difficult.

IV. Key: ends on D Major. Meter: 3/2. Tempo: Lent; \( \frac{4}{4} = 66-72. \) Length: 22 mm.

Description: Composer calls for doux [sweet, soft] registration on manuals; douce and profonde [gentle and profound] registration in pedal. Soprano has melody against descending ostinatos in other voices. Chromaticism, finger substitutions, make it slightly difficult. Easy pedal part.

V. Key: D Major. Meter: 6/8. Tempo: Vif; \( \frac{4}{4} = 72. \) Length: 47 mm.

Description: An active finale, c.f. on reeds in pedal, accompaniment on two manuals coupled together with 8',4',2' principals and mixtures on both manuals. Moderately difficult. \( \frac{4}{4} = 72. \)

II. Chorals et cantiques

"Jesus Sauveur Adorable" -- 1 page, 33 mm. with repeats. ["Jesus Savior Dear," German chorale "Schmücke dich."]

Composition dated: 17 September 1967.

Key: E-flat Major. Meter: triple. Tempo: Très Lent, \( \frac{4}{4} = 72. \)

Description: Chords in an ostinato rhythm provide background for melody in right hand. No registrations specified. Despite finger substitutions, fairly easy.

"Ouvrez les portes du Saint Lieu (dans le style ancien)" -- 3 pages, 69 mm. with repeat. ["Open the gates of Saint Lieu (in the ancient style)." This is a little Rococo parody using turns and scalar ornamentation against a cantus firmus.]


Dedication: Danielle Christinet.

Key: F Major. Meter: 3/4. Tempo: \( \frac{4}{4} = 108. \)

Description: Registration calls for Principals 16',8', 4',2', and Mixtures on Great (G.O.), Principals 8',4', 2', and Mixtures on Positif; the manuals are coupled.
Introduction uses first two phrases of song, glossed. This continues when melody enters. Practice needed.

"Contemplons en ce jour" -- 1 page, 22 mm. with repeat. ["We meditate on the day."]

Composition dated: 19 September 1959.

Dedication: Jacques Viret.


Description: Chromatic piece, almost easy, 4' flute "très douce," in manuals, solo stop in left hand, pedal coupled to right hand manual. Easy pedal part.

"Un Enfant nait à Bethlehem" -- 1 page, 19 mm. ["An infant born in Bethlehem."]

Composition dated: Noël 1960.

Dedication: Bernard Reichel.

Key: g minor. Meter: 3/4, r.h.; 6/8, l.h. Tempo: Vif.

Description: This is another of Bovet's pieces in which polyrhythms result in unusual accents. It is a little 2-voice bicinium, with melody and 3/4 meter, right hand, running accompaniment and 6/8 meter, left hand. No registration specified, no pedal part. Easy.

III. Pièces libres: Trois Préludes anglais

"Bien allant, plutôt vif et très chantant" -- 1 page, 29 mm. ["Well moving, rather lively and very singing."]

Key: Begins and ends on B♭. Meter: none given, a succession of meters in which eighth note is constant. Tempo: as given in title above.

Description: Has the character of a little march; much half-step dissonance, polytonality. 4' flute on G.O., right hand; 8' flute on Pos., left hand; 8' regale on third manual. No pedal part.

---

"A comparison of polyrhythm, polymeter, and cross-rhythm is found on p. 90, fn. 1."
"Récit de Cornet" -- 1 page, 22 mm. ["Solo on the Cornet."]


Description: Cornet melody in right hand, ornamented with trills, turns, mordents, rubato on the turns.

"Carillon de Westminster" -- 2 pages, 38 mm. ["Bells of Westminster."]


Description: Based on the well-known Westminster bell pattern that rings out on each quarter-hour, this piece is well-served by the opening 5/8 rhythm and by the registration of 16', 8', 4' flutes, nazard, gross tierce (3 1/5), mixtures, cymbels on manuals and 8' reed on the pedals. Half-way through it becomes polytonal, ending on a sixteenth-note diminution of the bell figure on 3 pitches a tone apart, each manual and the pedals playing simultaneously (figure begins F# r.h.-E l.h.-D ped.).

Composition (all three pieces) dated: 12 June 1965.

Dedication: Melville Cook.

Incipits from "Petite Toccata," "Jesus Sauveur Adorable," and "Carillon de Westminster" that appear on pages 63 and 64 (Examples 12a, 12b, and 12c) are representative of the style of the pieces in this collection. All pieces are eminently usable, though some need to be practiced thoroughly to achieve the effect of spontaneity that is so much a part of Bovet's style. The five-part "Louez L'Eternal" won first prize in the Swiss Organist Society competition of 1970.

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25 The cornet on the organ consists of 5 stops: 8' flute, 4' flute, 2 2/3' or nazard, 2' flute and 1 3/5' or tierce.
Example 12. Incipits of 3 representative pieces, 1972
Pièces d’orgue.

a. "Petite Toccata sur 'Rendez à Dieu',' mm. 1-5.

Allegro leggiero \( \text{m. } d = 60-72 \)

b. "Jesus Sauveur Adorable," mm. 1-5.

Très lent \( \text{m. } d = 72 \)

(example con'd.)

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Intonations à Psaumes et cantiques, 3 volumes

Medium: Solo pipe organ.

Commissioned: l'Association des organistes et maitres de chapelle protestants romands (AOPR) [The association of French Protestant organists and chapel masters].

Scores: Published by Cantate Domino, Lausanne, 1980 (vols. 1 and 2), 1981 (vol. 3); edited by AOPR with the support of La Fondation d'édition des Eglises protestantes romandes [The Foundation for publishing for Protestant French Churches].

In 1976, the central committee of the AOPR appointed a commission, consisting of Guy Bovet, Philippe Laubscher, and

---

\[\text{\footnotesize In this case, 'Edition' probably means 'publishing' or 'publications'.}\]
Jean-François Vaucher, under chairman Claude Reutter, to set up a broad outline for a book of intonations. Called \textit{Psaumes et Cantiques}, they were to be used with the Swiss Protestant hymnal. The commission decided to ask composer-contributors to write 3 intonations for each psalm tune: the first very brief, the second about one phrase long, and the third a full-length composition which could be used as a chorale prelude or as free accompaniment for the singing of a given tune. During four years of preparation, twenty-one composers contributed to the three volumes. Compositions by Bovet include:

**Volume 1**

- **#1** Melody of Psalm 1, listed in 1990 as having come from two psalters: Strasbourg 1539, Geneva 1551.
- **#12** Psalm 18, from Geneva 1543, 1551.
- **#13** Psalm 19, from Geneva 1542, Lyon 1548.
- **#24** Psalms 42, 43, Louis Bourgeois, Geneva 1551.\textsuperscript{27} The name of the German chorale tune is: "Freu dich sehr, o meine Seele."
- **#31** Psalm 63, L. Bourgeois, Geneva 1551, Psalm 17.
- **#42, 43** Psalm 89, from Geneva 1562.

\textsuperscript{27}The present edition of this hymn/psalm book: \textit{Psaumes, cantiques et Textes}, ed. by the Fondation d'édition des Eglises protestantes romandes (Lausanne: Cantate Domino, 1990).

\textsuperscript{27}According to \textit{The New Grove Dictionary of Music and Musicians}, ed. 1980, s.v. psalter, the only psalter which Louis Bourgeois wrote was the 1551 psalter. He left Geneva in 1555.
Psalm 91, from Geneva 1543, 1551.
Psalm 92, from Geneva 1562.
Psalm 105, from Geneva 1562.
Psalm 119, L. Bourgeois, Geneva 1551.
Psalm 150, from Geneva 1562.

Response from Strasbourg 1524 book.
Response from J. Spangenberg 1545.
Chorale by J. Crüger, "Schwing dich auf zu deinem Gott."
Chorale adapted from P. Nicolai, "Wie schön leuchtet der Morgenstern," 1599.
"Christ unser Herr zum Jordan kam," Wittenberg, 1524.
"Schmücke dich, O liebe Seele," J. Crüger, 1649
"Pour t'obèir, ô maître, tu nous vois," music, O. Gibbons, 1623; words, E. Pidoux, 1980.
"Die helle Sonn leucht," M. Vulpius, 1609.
"Eventide," ("Abide with me"), W. H. Monk, 1861, English words, Henry F. Lyte, 1847.
"Macht hoch die Tür," G. Weissel, 1590-1635.

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2The Lutheran Hymnal (St. Louis, Mo.: Concordia Publishing House, 1941), 552.

"Stille Nacht, heilige Nacht," adapted from Franz Gruber, 1787-1863.


Volume 3

"Durch Adam's Fall ist ganz verderbt," L. Spengler, 1529, Wittenberg.

"O Lamm Gottes unschuldig," N. Decius, 1485-1546.

"Herzliebster Jesu, was hast du verbrochen," J. Crüger, 1649.

"Comme un agneau, tu te laissas meurtrir," F. Demierre, 1932, words adapted from Moravian psalter, 1743.


"Lyra Davidica," 1708, known in America as "Jesus Christ is Ris'n Today."

"Komm Heiliger Geist, Herre Gott," 15th century: Martin Luther, 1524, Erfurt.

"O Heiliger Geist, O Heiliger Gott," Cologne, 1623, Altenberg, 1651.

In English, "The Church's One Foundation," music by Samuel Sebastian Wesley, 1810-1876, words by S. J. Stone, 1839-1900.


"Oui, je veux te bénir et chanter ta clé- mence!" A. Mottu, 1934, words by F. Dumont, 1836 (vs. 1,2), and E. Pidoux, 1980 (vs. 3).

Psalm 110, Geneva 1543/1551, K. Kocher 1841.

"Le cri de mon âme S'élève vers toi," after D. Bortniansky, 1751-1825.


"Ist Gott für mich, so trete," 16th century, Augsburg, 1609.

"Travaillons! l'oeuvre est immense," music by F. Silcher, 1789-1860, words, E. Perrot, 1892

"Straf mich nicht in deinem Zorn," Dresden, 1694.

"Cantique Suisse," A. Zwyssig, 1808-1854.


Psalm 92, Geneva, 1562.

"Rameaux," C. Malan, 1824.

"Bethany," ("Nearer, my God, to thee"), L. Mason, 1856, English words by Sarah F. Adams, 1841, French words Chatelanat, 1885.\(^3\)


Many of these intonations do not require organ pedal, although it can be used if the performer chooses. Many do not require two manuals, which makes them useful for a keyboard player with limited experience at the organ; they can be performed on a small one-manual organ. A 'set' follows; the note above Example 13c states that two claviers are optional.

\(^3\)The Lutheran Hymnal (St. Louis: Concordia Publishing House, 1941), 533. The rest of the information in this section comes from the index of Intonations, vol. 3, and from the 1990 version of the Swiss Protestant hymnal, Psaumes et cantiques.

293  \textit{Herzliebster Jesu, was hast du verbrochen}

\begin{center}
\begin{tabular}{c}
\textbf{a}  \\
\includegraphics[width=\textwidth]{example_a}
\end{tabular}
\begin{tabular}{c}
\textbf{b}  \\
\includegraphics[width=\textwidth]{example_b}
\end{tabular}
\end{center}

(\textit{example con'd.})
À 2 claviers si l'on veut, ou à 1 cl. On peut aussi jouer le c.s. à la Pédale.
Nouveau cahier de pièces d'orgue

Medium: Solo pipe organ.

Commissioned: Cantate Domino publishing house.

Scores: Published by Cantate Domino, Lausanne, Switzerland, 1993. No. 3070.

Example 14.

I. Psalms and chorals, with incipits.

a. "Comme on entend le cerf bruire" (Psalm 42); slightly modified from #24 of Intonations. ["As one hears the stag rustle."] No mensuration. Length: 1 page.

b. "Je chanterai ta gloire et ta bonté Seigneur" (Psalm 89); slightly modified from #42 of Intonations. ["I shall sing your glory and your kindness, Lord"]. No mensuration. Length: 1 page.

---

31: The common title as used in England and America for settings of this psalm is "Like as the hart desireth the waterbrooks". This version of the psalm is found in The Book of Common Prayer (New York: The Church Pension Fund, 1945), used by the Protestant Episcopal Church of the United States.

Flûte 4' ou autre registration.

```
\begin{music}
\begin{staff}
\begin{clef}\text{C}\end{clef}
\begin{notes}
\text{C} \quad \text{E} \quad \text{G} \quad \text{B} \quad \text{D} \quad \text{F} \quad \text{A} \quad \text{C}
\end{notes}
\end{staff}
\end{music}
```

d. "Stille Nacht, heilige Nacht (Voici Noël)"; expanded by 7 measures from Intonations #267. "Silent Night, holy night." Length: 19 mm.

```
\begin{music}
\begin{staff}
\begin{clef}\text{C}\end{clef}
\begin{notes}
\text{C} \quad \text{E} \quad \text{G} \quad \text{B} \quad \text{D} \quad \text{F} \quad \text{A} \quad \text{C}
\end{notes}
\end{staff}
\end{music}
```

e. "Das alte Jahr vergangen ist (La vieille année s'en est allée.)" "The old year is passed away." Length: 13 mm.

Composition dated: 8 December, 1980.

Dedication: David Golden.

Key: ends on D. Meter: 8/4, 10/4, 8/4.

```
\begin{music}
\begin{staff}
\begin{clef}\text{C}\end{clef}
\begin{notes}
\text{C} \quad \text{E} \quad \text{G} \quad \text{B} \quad \text{D} \quad \text{F} \quad \text{A} \quad \text{C}
\end{notes}
\end{staff}
\end{music}
```

(example con'd)
f. "Wie schön leucht uns der Morgenstern (Voici l'étoile du matin)"; identical to Intonations #206. ["How brightly shines the morning star."] Length: 14 mm.

Tenir toutes les notes prises dans chaque liaison:

Andante

Sempre legato

Flûte 4 ou Bourdon 8 avec tremblant

---

g. "Christ unser Herr zum Jordan kam (quand Jésus-Christ vint au Jardin)"; expanded slightly (2 mm.) from Intonations #219. ["Christ our Lord to Jordan came."] Length: 28 mm.

A 1 ou 2 claviers

Accompagnement:
flûtes 8' 4', Tremb.
Solo: pas trop coloré
Péd. 16' 8' (4')

bien accentuer les phrases

---

h. "O Lamm Gottes unschuldig (Victime pure et sainte)";
expanded slightly from Intonations 286. ["O Lamb of God, pure, spotless."] Length: 31 mm.

Adagio

Pédale si possible sans accouplement sur le jeu manuel

(Example con'd.)
i. "Schmücke dich, o liebe Seele (Jésus, ton église est prête)"; a pedal part is written out for this version of Intonations 226. ["Soul, adorn thyself with gladness."] Length: 22 mm.

![Musical notation for Schmücke dich, o liebe Seele]

j. "Schwing dich auf zu deinem Gott (Tous ensemble, ô notre Dieu)"; a pedal part is written out for this version of Intonations 206. ["Fly up to your God."] Length: 24 mm.

![Musical notation for Schwing dich auf zu deinem Gott]

II. Pièces libres.

k. "Le Boléro du Divin Mozart."


l. "Fuga sopra un soggetto."


(example con'd.)

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m. "Toccata": mm. 1-5.

Composition dated: 1 December, 1963. Length: 82 mm.

Dedication: André Luy.

n. "Ricercare."


Beginnig

Plutôt lent mais jamais traînant, et toujours libre, à la manière d'un récitatif
Les altérations valent pour la note qu'elles précèdent immédiatement.

(exemple con'd.)
On peut terminer en mineur ou en majeur, à volonté

"Toccata planyavska."

Length: 131 mm.

Each of the chorales as arranged in Nouveau cahier requires a moderate degree of technique; none requires extensive pedal technique; many can and should be played on one manual only. The two toccatas, however, are the exceptions:
"Toccata," on page 19 of the book (Example 141, p. 82) contains figurations of wide range, although marked "Pas trop vite" ("not too fast"); "Toccata Planyavska" on pages 26-31 of the book (Example 14n, p. 83) presents rhythmic challenges in its subdivisions of the beat and frequent meter changes. Registration is not difficult in any of the pieces, due to the composer's detailed and careful instructions.
CHAPTER THREE

STYLISTIC FEATURES

Phrases, melodic arches, chromaticism, harmonic and rhythmic language

One of the most obvious stylistic features in the organ works of Guy Bovet is his predilection for symmetrical, well-balanced phrases: two to four measures in length, sometimes elongated, which are often in irregular meters such as 5/4, 5/8, 7/8, 10/8, 11/8, among others. Illustrative are: the perfectly balanced first theme of Concertina, first movement (Example 1a, p. 11), with two one-measure units followed by a two-measure unit (including the two short notes at the end of the example); the lyrical first theme of the second movement of Concerto Russe (Example 3c, p. 20); the pervading four-measure structure of Variations Romanesques in 5/4, 5/8, or 10/8 meter (Examples 5a p. 25-26, and 5h, p. 30); themes of the Allegro second movement of the Hommage à Haendel (Examples 6c through 6h, p. 35); and the basic 2- or 4-measure structure of each theme of each movement of Concerto pour choeur et orgue (Examples 8a-8c pp. 44-45, 8e, pp. 45-46, and 8g-8i pp. 47-48). The theme of the second movement, Andante, in 7/4, starting after a 2-measure introduction, is seven measures long; its second 2-measure unit is extended by one measure to prepare for a melodic and harmonic transition to the tonal
area of E Major (which immediately shifts to e minor; Example 8e, pp. 45-46).

Symmetry and balance prevail even when there is no meter or measure. For example, the opening line of "Ricercare" from Nouveau cahier (Example 14n, p. 82) is arranged rhythmically so that the highest notes of each gesture function as resting points, and the scale passages in shorter note values provide movement between these points. The closing fragment from "Ricercare" (p. 83) contrasts with the rest of the piece because of static motion, static harmony, and at the end, notes of longer value.

Bovet's melodies and ornamentations abound in illustrations of the melodic arch, which balances upward and downward motion. Some examples are: the fugal subjects of Concertina third movement (Example 1d, p. 12) and Suite à deux orgues, movement two (Example 2f, p. 15); the angular yet balanced motives of Concerto Russe theme 3, Lent movement, and theme 1, Scherzo movement (Examples 3e and 3f, p. 20); flamboyant yet balanced melodic arches of Ricercata (Examples 7d and 7e, pp. 41-42); the cadenzas of movements 1 and 2 of Trois Preludes (Examples 10b and 10e, pp. 53-54); and the glosas of Schmücke dich (Example 14i, p. 81) and "Le font Saint Mayeul" (not shown, but occurring after Example 11d, p. 60).

Another characteristic aspect of the composer's style is his pervading use of chromaticism, especially the use of one note used simultaneously with its sharp or flat (i.e., a
simultaneous cross-relation), often on a strong beat. *Concertina* (Example 1b, p. 12), *Suite à deux orgues* (Example 2g, m. 24, p. 15, circled notes), *Variations Romanesques* (Example 15 below), and *Trois Préludes* (Example 10j, p. 56), have particularly relevant examples of this. The last part of movement 3 of *Trois Préludes*, mm. 97-167, is extremely chromatic.

Example 15. *Variations Romanesques*, Variation 0, mm. 158-61.

It contains one of the most striking passages in Bovet's output, in which the melody of Offenbach's "Barcarolle," in B♭, is combined with a cascade of chromatic descending major (later, minor) triads (Example 10i, p. 56).

Melodic chromaticism dominates many of the composer's themes, such as the first theme, Allegro movement, *Concertina* (Example 1a, p. 11), the *fuga* theme of movement 2, *Suite à deux orgues* (Example 2f, p. 15), the Scherzo themes of *Concerto Russe* (Examples 3e-3j, p. 20-22), the first Allegro theme.
of *Hommage à Haendel* (Example 6c, p. 35), and the descending second motive of the *Fuga* theme of *Concerto pour choeur* (Example 8g, m. 3, p. 47). Melodic and harmonic chromaticism result in part from another aspect of Bovet's style, namely, polytonality.

Although this stylistic feature is not limited to compositions for two organs, the medium is particularly effective in working out polytonality. In every movement of *Suite à deux orgues* the psalm tune is in a different tonality than that of its accompaniment, which itself is often polytonal. In the first movement, for example, the accompaniment material in organ 1, measures 6 through 9, leads into an f# minor tonal area in both organs (Example 2b, p. 14, organ 2 entrance at m. 6 not shown). At measure 16 (Example 2c, p. 14) organ 1 and the right hand of organ 2 are still in f# minor; the left hand, organ 2, enters in the tonal area of E♭ Major, soon joined by an E♭ organ point in the pedal (Example 2d, p. 14). At measure 38 (Example 2d) the pedal of organ 1 enters with the psalm tune, clearly in the Key of D Major. A more straightforward, vigorous polytonality occurs in Variation P of *Variations Romanesques* (Example 5h, p. 30), while in Variation K of the same work, the jazz ostinato (musette) of mostly F♯ C♯ G♯ contrasts with development in varied key areas of the first three Romanesca discant notes, harmonized by first- and second-inversion triads (Example 5f, p. 29). In a 1965 work, "Carillon de Westminster" from the 1972 *Pièces d'orgue*, poly-
tonality is evident in the right- and left-hand parts of the triadic bell theme (Example 12c, p. 71).

Because of this chromaticism, one might presuppose consistent use of an underlying octatonic or 12-tone scale in Bovet’s writing, but this is not the case. There are isolated instances of both: the trombone solo passage and accompaniment from the Scherzo of Concerto Russe are octatonic for 2 measures (Example 3j, p. 22), then come 4 more measures using all 12 tones. There are, however, many tonal repetitions. The first triplet note of the right-hand glosas in the first two measures of Romanesques Variation H form a descending octatonic scale, but in the next two measures the scale is mainly chromatic (Example 5e, p. 28). Bovet’s harmonic language is his own: he combines a tonal cantus firmus with highly chromatic accompaniment, as in "Petite Toccata sur 'Rendez à Dieu'" (Example 12a, p. 70) or the introductory theme of Hommage à Haendel (Example 6b, p. 34), creating a momentum that would not otherwise exist. He takes a simple homophonic statement, such as the first theme of the Lent movement, Concerto Russe (Example 3c, p. 20), and by interchanging a sharp and a natural (D♯ and D♮) gives the passage a unique poignancy. He often combines two or more scales or modes in one utterance: the second theme from the movement just mentioned contains a descending minor pentachord followed by a descending Lydian pentachord (Example 3d, p. 20); at the beginning of Romanesca Variation A (Example 5a, p. 26) an
emphasis on Lydian mode is soon followed by a return to B♭ Major; the glosas that open the "Grand and Petit Pleins-Jeux" from Suite pour Souvigny, harmonized by simple triads, move rapidly and smoothly through major-key areas of D, E, A, and D (Example 11a, p. 59) to lead into a b minor triad that anticipates an arpeggiated G#7 chord at measure 4. This is the high point of the phrase, intensified by the composer's harmonic language.

Any discussion, however brief, of Bovet's compositional style must mention his rhythmic language, which ranges from complex polyrhythms and polymeters\(^1\) to simple driving rhythms as seen in: Example 3h from the Scherzo movement of Concerto Russe (p. 21); the ostinato and main theme of the Menuetto from Hommage à Haendel (Example 6i, p. 36), and music from the first and last movements of Trois Préludes (Examples 10a, h-j, pp. 53, 55-56). One of the most interesting examples of polyrhythm is the second part of Bovet's five-part work on "Louez l'Eternel," 1965-67, included in the 1972 Pièces d'orgue (Example 16, p. 92). In measures 1-4 the meter in the manuals is

\(^1\)According to The New Harvard Dictionary of Music, ed. Randel, 645-6, polymeter is "the simultaneous use of two or more meters" or "the successive use of different meters in one or more parts." Polyrhythm is "the simultaneous use of two or more rhythms that are not readily perceived as deriving from one another," such as triple and duple subdivisions of the beat at the same time. Cross-rhythm, another aspect of polyrhythm, occurs when a regular pattern of accents of the prevailing meter is "contradicted by a conflicting pattern". (ibid., 216).
an implied 7/8, (no meter signature). At measure 5 the pedal enters, in a rhythm that can be interpreted three ways: as a 7/8 meter matching the bar lines of the manuals, as a 3/4 meter followed by a downbeat (on the high note) in a 4/4 bar, followed by another 4/4 bar at measure 7, or as a 4/4 meter, a 3/4, and a closing 4/4 at measure 7 (following the word phrasing of Example 2a, p. 13). Much the same ambiguity is present at the next pedal entrance, measure 9, but it will not be further discussed because the second phrase does not appear in Example 2a. What is obvious is that the bar lines in manuals and pedal are the same, while changing meter continues until the conclusion of this short piece. Polymeter is so prevalent in Bovet's compositions that he usually leaves out meter signs when the unit of time is consistent, as in Example 2f from Petite Fugue of the Suite à deux orgues (p. 15) where the eighth note is the time unit. In works such as the 1977 Ricercata and the Concerto pour choeur et orgue, however, where sections vary in character, changes of meter and tempo are clearly marked (Examples 7c, 7d, pp. 40-41; Examples 8b, 8c, 8d, pp. 44-45).

Further striking examples of rhythmic complexity are found in:

(1). Examples 2c, 2d, and 2g, pp. 14-15, from Suite à deux orgues. (At the left of the scores are bracketed meter signs written in by this writer.) Reading the vertical margin of 2c, one sees that the right hand of organ 1 has an
implied meter of 6/8, with metric displacement; the left hand
has an implied meter of 3/4, with hemiola. Organ 2 right hand
is in 6/8; left hand, though following the accents of 6/8, is
in 2/4. It is obvious that there are three different meters;
also, there are, in organ 2, simultaneous duple and triple
subdivisions of the beat which continue to the end of the
movement. Continuing down to the next quotation, the 2d mar-
gin reads: organ 1 right hand 9/8, left hand 3/4, pedal
cantus firmus 3/4; organ 2 right hand 3/4, left hand 2/4,
pedal 3/4. Both organ 1 and organ 2 contain conflicting
triple and duple subdivisions: organ 1 of the beat; organ 2
of the measure. One can use the terms 'polymeter' and 'cross-
rhythms' to describe what is happening (see fn. p. 90). In
Examples 2f and 2g (p. 15) the implied meter changes every
measure, though the eighth-note unit of time remains constant;
all voices but the cantus firmus have the same bar lines. How-
ever, in Example 2f the countersubject, entering at measure 7,
does not share the pattern of accents of the first fugal sub-
ject; it is in cross-rhythm. In Example 2g the cantus firmus
(in the left hand of organ 2) has an entirely independent
meter; its accents of course differ from both its right hand
and pedal, as well as both hands of organ 1. Here again is
polymeter, and cross-rhythm which lasts throughout the move-
ment.

(2). The first psalm tune of Nouveau Cahier, "Comme on
entend . . ." (see p. 78). Although the piece is without
meter or bar lines the accents are so clearly implied in the right hand accompaniment that the writer has furnished vertical marks above the staff. The left hand part in simple harmony follows exactly the note values of Psalm tune #42 first phrase, as seen on page 16, Example 2h. It can therefore be called the "prevailing meter" (fn. p. 90), and the right hand in contradicting accents creates cross-rhythm.

(3). The passage from "Salamanca," Trois Préludes, measures 118-124, shown below as Example 17. Here, right hand implied meter is 6/8, left hand implied meter is 3/4, with the added complexity of canon at the fifth (m. 121) and canon another fifth higher in alto voice, in diminution (mm. 122-24). This creates many conflicting accents.

Example 17. Trois Préludes, "Salamanca": mm. 118-124.
Stylistic Influences: improvisation, glosas, gestures, Spain, chorales, jazz

It is something of a paradox that one who composes as systematically and carefully as Guy Bovet can also express such exuberance as is seen in the glosas and gestures of his larger organ works, and many of his smaller works. Example 18, page 96, contains the G#/A pair of variations from the second movement, Andante pomposo, of the Concertino Opus 7 (see Example 2c, p. 12). This passage, typical of many in the movement, was chosen because of the 'flying' organ glosa leading into measure 33, and the filling in, or glossing, of the theme during each variation. Example 19, page 97, contains two transcriptions (one complete, one a fragment from Apel's book) of a sixteenth-century diferencias of five variations. Figurations (glosas) on the 2-measure variation theme can be seen clearly, especially in the 3/2 fragment in Apel; a comparison between the structure of the Renaissance piece and the Bovet work is interesting. The latter would seem to fit Apel's description of the continuous variation type of diferencias (homophony furnished with figurations, a short two- to four-measure subject, variations that follow one another without a break, harmonic movement to the dominant).


1Apel, History of Keyboard Music, 263-64.

CXVII
ROMANCE IV
CINCO DIFERENCIAS SOBRE
CONDE CLAROS
Anónimo
except that Bovet's harmonic movement is geared to his own plan (see top of p. 13, text). Some of his variations do end a fifth below the melody note on which they began (Example 18, p. 96, mm. 36, 40), but the progressions are entirely his own.

Because the writer has used the term glosa several times in connection with Bovet's music, some clarification of the term follows. The *New Harvard Dictionary* defines glosa as:

In 16th-century Spanish music, (1) ornamental figures and passages and (2) a musical gloss.

Diego Ortiz's treatise (1553) provides melodic formulas that a viol player might use to embellish cadences and fill in intervals. . . . Glosa and its adjectival form, glosado, thus identify a composition, usually an intabulation, that has been enlivened with nearly continuous, florid instrumental ornamentation or divisions. Spanish and Portuguese collections of organ and *vihuela* music are full of such works. . . .

In Cabezón's works, published by Luis Venegas de Henestrosa, . . . glosa identifies short figural variations in *fabordòn* style on psalm tones. . . . in contrast to sets of variations called *diferencias.*

Glosas in sixteenth-century music decorated polyphony (Examples 21 and 22, pp. 101-102) as well as homophony.

Horsley states that the practise of improvisational embellishment (glossing) was well established by 1535, in the musical centers of Italy, Spain, and Germany. She depicts the practise as being entirely dependent on the virtuosity and training of the performer, who was often criticized for clouding the musical intentions of the composer. Imogene Horsley, "Improvised Embellishment in the Performance of Renaissance Polyphonic Music," *Journal of the American Musicological Society (JAMS)* 4 (1951), 3-19.
This low opinion of the *glosa* must be reconciled with the reputation of the men who wrote treatises on the subject and those, like Cabezon, who composed such pieces. This can be done if the *glosa* is considered a musical form and not merely an ornamented intabulation. The indiscriminate application of ornamentation was a parasitic art. . .; if, however, the borrowed music was completely transformed into a figural variation, the artistic purpose was of a higher order. That *glosas* and straight intabulations exist side by side in Cabezon's obras signifies that the particular treatment of borrowed music was a matter of artistic decision.6

Bovet himself states that a *glosa* is a commentary, connecting notes of existing text by elegant movement. In a 1995 lecture he presented a teaching piece from the Tomás Sancta Maria teaching manual *Arte de tañer fantasia* (The Art of Making a Fantasy), remarking that "This piece has a graceful way to go because it is not always moving."7

Example 20. Opening of unornamented *tiento*, Tomás Sancta Maria, from Bovet lecture handout, August 1995, Fremont, California.

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7 Guy Bovet, lecture, St. Jose Mission, Fremont, California, 3 August 1995. The Sancta Maria manual is described in Apel, History of Keyboard Music, 206.

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Although there is no written version of Bovet's improvisation on this particular piece, there is a recording, made in 1992 on the three organs of the Cathedral of Salamanca, containing his decorative treatment of this and other works by Spanish Renaissance masters (see Appendix B, p. 123). For written versions, one must turn to Bovet's already composed works which bear his improvisational imprint, particularly the 1977 Ricercata with its highly ornamented counterpoint, the Suite for two organs based on psalm tunes, the Romanesque variations based on a Spanish folk tune, the Concerto Russe with its many figurations, and the "Salamanca" folk tune of the Trois Préludes. It could be said that these all show the influence of the Spanish glosa; it could also be said that Bovet goes far beyond the Renaissance practice: his harmonies draw from the twentieth century; his Ricercata figurations are quite as reminiscent of Chopin as they are of the Renaissance Spanish masters (Examples 21 and 22, pp. 101-102); his Menuetto in Hommage à Haendel perhaps reflects the drive that fueled Ravel's Bolero; his sweeping upward gestures (see Concerto Russe, Example 3g, p. 21; Romanesque variations, Examples 5b, 5c, 5f and 5k, pp. 26-29; Hommage, Examples 6d, 6e, 6g, and 6h, p. 35; Concerto pour choeur Examples 8d, 8e, and 8g, pp. 45, 47; Souvigny, Example 11i, p. 62) are probably influenced as much be his own energetic personality as by any outside factor. However, there are structural similarities between the variation forms and the decorated polyphony of the
Spanish Renaissance masters and the work of this twentieth-century composer. Also, the decorative impulse that results from virtuosity and improvisational skill combined with a sure statement.

Example 21. Two sections, "Tiento lleno de 1º tono," by de Heredia: statement, mm. 1-18; ornamented counterpoint, mm. 68-80.

Mm. 1-18.

Mm. 68-80. [ornamented polyphony]

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"Antologia de Organistas Españoles del siglo XVII vol. 1 (Barcelona: Biblioteca Central, 1966), 7, 9."
Example 22. Sections of Tiento #60, by Correa de Arauxo.

LX

TIENTO de medio registro de beaón
de treinta y dos números al compás,
de SEGUNDO TONO

Ma. 42-53.

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knowledge of form and a grounding in counterpoint, might, in the work of Bovet, be a twentieth-century parallel to the middle and late Renaissance style of the glosa and of decorated (glossed) polyphony.

Three other influences, the chorale or psalm tune, the jazz influence, and that of humor, are much easier to document but will be mentioned only briefly. As can be seen from the examples of psalm tunes and chorales already given, they have been a predominant factor in the work of Bovet all of his professional life. Since the 1970s, the influence of jazz is in evidence: passages in Variations Romanesques (Examples 5d, 5e, and 5g, pp. 27-29), sections of the Ricercata (especially Examples 7b, 7c, and 7f, pp. 40, 42), the whole of Concerto pour choeur et orgue (Example 8, pp. 44-48), and the second movement, "Sarasota," of the Trois Préludes, all bear witness to this influence. Four particularly noteworthy applications of jazz occur in a passage from the Romanesque variation K (Example 5f, mm. 111-17, p. 29), a passage from the Menuetto section of Hommage (Example 6k, p. 36), and the 'written improvisations' from "Sarasota," Trois Préludes (see Examples 10c, 10d, and 10f, pp. 53-55).

Guy Bovet states in his prefatory remarks to the Nouveau cahier that the contemporary organist faces a tough

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12 According to Dr. William Grimes, professor of jazz studies at Louisiana State University, pure jazz is always improvised. The term 'written improvisation' is here used to denote the composer's mastery of these jazz idioms.
challenge: that of communicating with today's society on an instrument "loaded with history, . . . subject to stylistic problems and usually located in . . . solemn places." (Most organists would agree and have developed ways of reaching out to their audiences.) One of the ways in which Bovet communicates is in his use of subtle humorous touches that appear at surprising times, therefore seeming spontaneous. The ending of "Sarasota," (Trois Préludes Example 10g, p. 55) is a case in point. After an especially fluid idiomatic jazz passage the music comes to rest; but then comes a sly, barely audible echo of a much-used American jazz signature, which "formally" closes the movement. Two short humorous pieces in Nouveau cahier, which are characterized in the preface as needing to be "handled with care," are represented by Examples 23 and 24 (pp. 105-106). Bovet uses these for encores, and suggests to those who use them that they not be announced. (The paraphrase on Mozart using the theme of "Bolero" is unexpected, and Americans will recognize the "Pink Panther" theme of the "Fuga sopra un soggetto.") The last movement of Suite pour Souvigny (French classical in style but containing many programmatic features) is the "Noël de Moulins." This Noël is so well-constructed one does not grasp the humor, at first, implicit in the opening motive of the main theme (Example 11k, p. 62). Actually, the piece is a set of seven

"Guy Bovet, prefatory page to Nouveau cahier, written March, 1993."
variations on a tune which is truly a French Noël, as can be seen from the words above the keyboard music. (Many Americans are conditioned to hear the opening of "Three Blind Mice," but there is also a three-note descending pattern in Beethoven's "Das Lebewohl.") The variations are playful in character: the three descending notes are given many different whimsical settings, in the context of the entire tune, after which the last page-and-a-half is devoted to a restatement of the theme and tongue-in-cheek settings of the opening ("Three Blind Mice") motive. Example 25 shows the beginnings of a few of the variations and the coda in this 248-measure piece.

Example 25. Variation incipits from "Noël de Moulins" ["Noël of Moulins."]

a. Var. 1: mm. 20-28

(examples con'd.)
b. Var. 2: mm. 39-45.

c. Var. 3: mm. 68-72.

d. Var. 7: mm. 177-182.

e. Echo work, Var. 7: mm. 197-202.

(example con'd.)
f. Ending: mm. 244-48.

There are many more examples of humor in Bovet's writing; often he will bring in a Viennese waltz-tune fragment (one is on p. 35, Example 6e, notated "Alla Viennese"). He also incorporates little Spanish folk motives, using them as transitional material in his earlier works (one is on p. 45, Example 8c, m. 65--Theme 4; another is Example 26 below).

It is a tribute to the versatility and skill of the composer that he is able to fuse so many different styles and musical elements into an utterance that is unmistakably his own, and that has integrity of design and structure. His compositional art is improvisatory as well as disciplined, humorous as well as pensive, thoroughly grounded in tradition as well as very much a part of the twentieth century. His music is almost always written under pressure for a specific occasion or need, as one can see from looking at the data of each entry in the foregoing catalogue, from the notations written at the end of Bovet's scores, and from remarks contained in a recent record pamphlet accompanying the 1996 MDG compact disc, "Bovet plays Bovet." However, as Bovet also states in these remarks, composing for the organ is not easy for him; often he lets an idea "simmer" for several years, trying it out in improvisations, until a commission finally necessitates his giving it written form. This may partly explain why the writing itself is done with comparative rapidity.

The composition activity of this composer is related to the multiple facets of his career. His music reaches people (as one can see from the warm reception it receives whenever it is performed) because he works with people, as teacher, church musician, administrator, and hard-working colleague.

One of the chief aspects of his compositional style, the many and varied types of ornamentations, or glosas, is at least partly related to his many years of study and performance of the music of Hispanic countries, especially that of the late Renaissance (see Chapter One, pp. 5-8). Also, an abiding influence in his compositions for organ is his zeal for and dedication to the pipe organ and its history. In the record pamphlet to MDG 320 0675-2 he mentions having discovered a lovely 8' flute stop on an old organ in the village of Valendas, in the Swiss canton of Graubunden. This, he relates, inspired him to write the little "Ricercare" from Nouveau cahier (Example 14m, p. 82-83), one of his few non-commissioned works. He says "I wanted to make it a one-part piece, but finally it ended up as polyphony."1

Elsewhere in this paper, in Chapter One and in the commentary following each work, the versatility of Bovet's interests and experiences has been discussed. The almost medieval mysticism of the first two pieces of the Suite à deux orgues, the Renaissance glosas and diferencias (sometimes couched in nineteenth- and twentieth-century harmonies), the simple psalm and chorale settings of the Intonations, the twentieth-century jazz idioms of Concerto pour choeur et orgue and Trois Préludes, and the more traditionally cast concertos, all constitute a record of his experience and knowledge. Humor, lurking in the background

1Ibid., p. 6.
and often translated in his music as exuberance, is also an indispensable part of his expression.

In Chapter One, pages 9-10 (fn. 22), mention is made of a 1981 article Bovet wrote called "A Letter to My Students". In it he speaks about keeping oneself open to "all sources of warmth, of light." It would seem that, 16 years later, he has certainly followed his own advice. Guy Bovet, organist of many talents, not only has a formidable record of achievement but also continues his concert career and his many related careers. His compositional art is not separate from his other activities; it is integrated into his life. It is influenced by his own astonishing virtuosity, his many and varied scholarly pursuits, his broad range of interests, and his joy in living.
REFERENCES

Books


Articles


Scores


Title Entry


Pipedreams, Minnesota Public Radio, a quarterly publication founded in 1982.
Unpublished Material

Guy Bovet, lectures given at Westfield Center workshop on Spanish and Mexican Organ Cultures. Mission San José, Fremont, California. 2-5 August 1995. Notes in Baton Rouge, Louisiana.


———, and assistant Marisa Aubert. Letters since 1995

———, conversation, 22 July 1997.

William Grimes, Louisiana State University professor of jazz studies, conversation/interview, 7 October 1997.
APPENDIX A

ARTICLES BY GUY BOVET

Chronological Listing


"Romainmotier, Abbaye: Une grand orgue Romainmotier." La Tribune de l'orgue. 29 no. 3 (September 1977): 11-16.


1989


1990

"Quel orgue pour demain?" *Tribune de l'orgue* 42 no. 3 (September 1990): 2-3.

"Quelques notes sur l'histoire ancienne de l'orgue au Japon." *Tribune de l'orgue* 42 no. 3 (September 1990): 11.

1991


1992


1993


1995


1996 "De l'accéléré dans la musique d'orgue," contribution to Gratia discipulorum, a commemoration of the 70th birthday anniversary of Marie-Clair Alain. Edited by Ton van Eck. Other contributors include: Alain Cartayrade, Aurélie Decourt, Jesse Eschbach, Jon Laukvik, Ludger Lohmann, Pierre Perdigon, Daniel Roth, and Ton van Eck.

Listing of Articles in a Series

"Une traduction integrale de la preface et des remarques de Francisco Correa de Arauxo." La Tribune de l'orgue.

37 no. 1 (March 1985): 5-7.
37 no. 2 (June 1985): 3-11.
38 no. 2 (June 1986): 1-12.
39 no. 3 (September 1987): 9-19.
41 no. 4 (December 1989): 10-17.
42 no. 1 (January 1990): 1-5.
"Traduction des notes (prefaces) des Tientos et autres pieces de la Facultad organica de Correa de Arauxo." La Tribune de l'orgue.

43 no. 3 (September 1991): 11-17.

"Les orgues au Mexique." La Tribune de l'orgue.

45 no. 2 (June 1993): 18-23. (il map mus.)
45 no. 3 (September 1993): 20-24. (facs il mus.)
45 no. 4 (December 1993): 5-11. (Includes summary in English.)
46 no. 2 (June 1994): 3-12. (il map spec.)
46 no. 3 (September 1994): 3-11. (il spec.)
46 no. 4 (December 1994): 9-17. (il spec.)
47 no. 1 (March 1995): 10-17. (il map spec.)
47 no. 3 (September 1995): 3-10.
APPENDIX B

DISCOGRAPHY: GUY BOVET, ORGANIST

[30--- denotes long-playing record; CD--- denotes compact disc.]

Single Recordings

GALLO


30-259 Orgue de Romainmôtier, Abbatiale (Vaud), J. S. Bach.


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1 Information used in this discography is drawn from the VDE-GALLO catalog 1996 and other material sent from Gallo headquarters in Donneloye, Switzerland; from material sent to the writer from Albany Music Distributors, Albany, New York; from record notes accompanying Gallo CD 440 (Orgues du Mexique vol. 2); from various Gallo ads in issues of La Tribune de l'orgue, and from a chronological list sent from Guy Bovet's office.

2 The first named is the village or city; the second is the name of the church or establishment; the third, in parenthesis, is the name of the canton, or county where the church is located.
Orgues de Salamanca, les 3 orgues des 2 Cathédrales (Espagne). Works by Cabezón, Sancta Maria, Bernardo Clavijo del Castillo, Jiménez, Lidón, Vicente Herrás, Guy Bovet.


Series Recordings

Historical Organs of Switzerland

30-86 No. 1. The organ at Vouvry (Valais). Works by G. Balbastre, A. Boély.

30-088 No. 2. The organ at Valère/Sion (Valais), vol. 1. Works from the Robertsbridge codex, by J. S. Bach, anonymous English composer, G. Gabrieli, G. Guami, Trabaci. This restored organ, which dates to 1390, is probably the oldest playable organ in the world. Winner of the French Laser d'or [Gold Laser] award.

30-102 No. 3. The organ at Visperterminen (Valais). Works by G. P. Telemann.

30- No. 4. The organ at Lutry (Vaud). Works by John

The first date indicates date of the original recording; the date below it indicates the date of re-issue as a compact disc.

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Stanley: all his voluntaries for organ.

No. 5. The organ at Sainte-Croix, Carouge (Genéve) C. M. Widor, 5th Symphony for Organ.

No. 6. The organ at Valère/Sion (Valais), vol. 2. Works by P. Hofhaimer, H. Neusidler, A. Normiger, CD 281 A. Normiger, Recueil Regina Clara im Hoff, Andreas Gabrieli, A. Banchieri, G. Muffat, J. Haydn.

No. 7. The organs of the Toggenbourg room at St. Gall. "Pièces populaires": Works from the collections of Edelmann, Nüssle, and Steiner.


No. 9. The organ at St. Claire, at Vevey (Vaud). Works by J. Brahms (Chorale Preludes Opus 122), A. Bruckner.

No. 10. The organ at Coppet (Vaud). Works by W. A. Mozart (K 608, K 594, K 616, K 1511, K 15r), L. Van Beethoven ("Orgel Fugue in D," etc.). With Ernest Gerber.

No. 11. The Jürgen Ahrend Jésuit organ at Porrentruy (Jura). Works by J. S. Bach (Toccata in d minor BWV 565, Prelude in G Major BWV 568, Gigue in G Major BWV 577, Chorales BWV 645, 648, 659, etc.). This organ, according to the record pamphlet, is a copy of the Silbermann organ at Glashau, East Germany.

Organs of Spain


Organs of Mexico

Orgues du Mexique vol. 1, Grand Orgue de l"Evangile de la Cathédrale de Mexico [the West or Gospel or-
CD 439 Organ at the Cathedral in Mexico City]. Works by de Heredia, Cabezón, J. Jiménez, A. Correa Braga, P. Bruna. This disc is one of three Bovet recordings which won the French Laser d'Or [Gold Label] award in 1987.

30-440 Orgues du Mexique vol. 2. Five organs in the state of Tlaxcala, Mexico. Works by A. Carreira, Cabezón, Bovet, Anonymous, M. Corral, de Heredia, de Arauxo. This disc is the third which won the French Laser d'Or award in 1987.

30-560 Orgues du Mexique vol. 3, orgue de l'Epitre de la Cathédrale de Mexico [the Epistle organ at the Cathedral in Mexico City]. Works by Cabanilles, Durón, de Arauxo, Roque de Conceicao.

To be released: Les Orgues de la Collégiale de Neuchâtel. Norbert Moret, Premier Concerto pour orgue et orchestre de chambre. Guy Bovet, orgue; Orchestre de chambre de Neuchâtel, Nolentin Reymond, chef d'orchestre.

In planning stage: Orgue de Saint-Jean-de-Losne.

Currently being re-issued: Orgues du Toggenburg (30-159) + 4 orgues (Oeuvres de la bibliothèque d'Einsiedeln, 30-170) Orgue de Carouge (Widor, 30-167) + Orgue de Bulle (Mendelssohn, 30-304); Orgues de Romainmotier: Abbatiale (Bach, 30-259) Orgue Alain (Jehan Alain, CD 851) Orgue italien Orgues de Coppet (Mozart/Beethoven, 30-452) + nouvel orgue

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'This and the next item were on the discography recently released by Guy Bovet's office.
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With all my best wishes,

[Signature]

Guy Bovet

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VITA

Val Jeanne Phillips was born and raised in the rural Midwest, becoming interested early in life in keyboard and vocal music. In high school at Nashua, Iowa, she learned to play the bass viol, going to the national high school music contest in her senior year. During her four years at Iowa State Teachers College (now the University of Northern Iowa) she majored in Music Education. She continued music studies at Northwestern University, Evanston, Illinois, while teaching public school vocal music in Hammond, Indiana. In June of 1976 she received the Master of Music degree in Music Education from Northwestern University, while still teaching, raising a family, and serving on the Bishop's Advisory Commission on Church Music for the Episcopal Diocese of Chicago. From 1985 to 1987 she attended Valparaiso University, Valparaiso, Indiana, obtaining a Master of Music degree in church music in December of 1987, shortly after beginning work in August of 1987 on the Doctor of Musical Arts degree in organ performance at Louisiana State University.

At present she is employed as church organist on a part-time basis by two area churches as she works on her doctorate. She has studied organ with Grigg Fountain, Richard E. Enright, Phillip Gehring, and Herndon Spillman.
DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Val Jeanne Phillips

Major Field: Music

Title of Dissertation: A Descriptive Catalogue of the Organ Works of Guy Bovet

Approved:

[Signatures]

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination:

October 10, 1997