

BLENDING TWO DIFFERENT STYLE PERIODS AND NATIONAL STYLES IN THE SONATAS
OF JEAN-MARIE LECLAIR:
AN ORNAMENTATION STUDY AND TRANSCRIPTION OF JEAN-MARIE LECLAIR'S
SONATA IN E MINOR, OP. 9 NO. 2 FOR MODERN OBOE

by

HOLLY LYN BEHRE

(Under the Direction of Reid Messich)

ABSTRACT

Music from eighteenth century France represents one of the most fertile eras of repertoire development for solo treble instruments. However, it is also one of the most neglected eras by modern scholars and performers. One possible explanation for the absence of French Baroque music from the standard oboe repertoire is the lack of sonatas specifically written for the oboe. Composers in the late-Baroque period did not specifically write for the oboe. Rather, many solo sonatas were written for the violin or transverse flute with the understanding that they could be adapted for other instruments such as the oboe, recorder, and musette. Additionally, many of the sonatas written during the French Baroque that could be adapted to the oboe have yet to be published as modern editions.

The violin and flute sonatas of French Baroque composer Jean-Marie Leclair are brilliant representations of the late-Baroque compositional style and would be adaptable to the modern oboe. Few composers of the late-Baroque period were writing in a hybrid style, which meant mixing the elegant, graceful, and reserved French style with the virtuosic and florid Italian style. Leclair equally blends the two national styles in his sonatas and concertos, showcasing a synthesis of the French Lully-Couperin tradition and the Italian Corelli-Vivaldi style. In particular, Leclair balances the use of French *agréments* and written out Italian ornamentation throughout his various sonatas.

The purpose of this study is to examine and illustrate the differences between the French and Italian ornamentation practices used in Jean-Marie Leclair's *Sonata in E minor*, Op. 9 no. 2. This study provides modern oboists with specific examples of ornamentation and applicable performance practice instructions that can serve as a basis for further study and performance.

INDEX WORDS: Oboe, French Baroque, performance practice, ornamentation, agréments,
Jean-Marie Leclair, *Sonata in E minor*, Op. 9 no. 2

BLENDING TWO DIFFERENT STYLE PERIODS AND NATIONAL STYLES IN THE SONATAS
OF JEAN-MARIE LECLAIR:
AN ORNAMENTATION STUDY AND TRANSCRIPTION OF JEAN-MARIE LECLAIR'S
SONATA IN E MINOR, OP. 9 NO. 2 FOR MODERN OBOE

by

HOLLY LYN BEHRE

BM, University of Idaho, 2010

MM, University of North Carolina at Greensboro, 2013

A Dissertation Submitted to the Graduate Faculty of The University of Georgia in Partial Fulfillment
of the Requirements for the Degree

DOCTOR OF MUSICAL ARTS

ATHENS, GEORGIA

2017

© 2017

Holly Lyn Behre

All Rights Reserved

BLENDING TWO DIFFERENT STYLE PERIODS AND NATIONAL STYLES IN THE SONATAS
OF JEAN-MARIE LECLAIR:
AN ORNAMENTATION STUDY AND TRANSCRIPTION OF JEAN-MARIE LECLAIR'S
SONATA IN E MINOR, OP. 9 NO. 2 FOR MODERN OBOE

by

HOLLY LYN BEHRE

Major Professor:
Committee:

Reid Messich
Stephen Valdez
Amy Pollard

Electronic Version Approved:

Suzanne Barbour
Dean of the Graduate School
The University of Georgia
May 2017

DEDICATION

For my mother and father:

“Accept— then act.
Whatever the present moment contains, accept it as if you had chosen it...
This will miraculously transform your whole life.”

-Eckhart Tolle

ACKNOWLEDGEMENTS

I would like to express my deepest gratitude to my Blanchette and Behre families, especially my parents. I wish to thank Dr. Stephen Valdez for his mentorship, initial inspiration for this study, guidance, and assistance with the research and editing of this project. I would like to thank Dr. Reid Messich for his pedagogical assistance during my oboe studies at the University of Georgia and Dr. Amy Pollard for her willingness to serve on my committee and for her sincere encouragement during the writing process.

Also, Dr. Lillian Buss Pearson, Dr. William Peebles, Dr. Ellen Ritchey, Dr. Roger Vogel, Dr. Stephanie Carlson, Dr. Whitney Holley, Chloe Cook, Idriya Moore, Abigail Callaway, Dr. Leigh Miller, Ashley Salter, Corinne Klemenc, Steven Landis, and Dr. Richard Knepp have my sincerest thanks for their encouragement and assistance with the final aspects of this capstone project. Finally, I wish to thank my husband for his unwavering support, patience, and constant reassurance.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	v
LIST OF TABLES	viii
LIST OF FIGURES	ix
CHAPTER	
1 INTRODUCTION.....	1
Need for Study	1
Review of Literature	2
2 HISTORICAL BACKGROUND	5
The Development of the Baroque Oboe as Adapted to Lully's Orchestra	5
The Late-Baroque and the Influence of Louis XIV and Louis XV	5
Louis Quinze Style Period	7
The Life of Jean-Marie Leclair (1697 – 1764)	8
3 LECLAIR'S <i>SONATA IN E MINOR</i> , OP. 9 NO 2: AN OVERVIEW.....	11
Leclair's Musical Style	11
Italian Elements used in <i>Sonata in E minor</i> , Op. 9 no. 2.....	12
French Elements used in <i>Sonata in E minor</i> , Op. 9 no. 2.....	14
Pre-Classical/Galant Elements used in <i>Sonata in E minor</i> , Op. 9 no. 2	15
4 PERFORMANCE OF LECLAIR'S <i>SONATA IN E MINOR</i> , OP. 9 NO. 2	16
A Brief Account of Agréments in the French Baroque	16
The <i>Port de voix</i>	18
The <i>Coulé</i>	21
The <i>Tremblement</i>	24

The <i>Coulade</i>	27
The <i>Passage</i>	28
5 ADDITIONAL PERFORMANCE CONSIDERATIONS AND CONCLUSIONS	30
Rhythmic Considerations: Notes Inégales.....	30
Creating a Historically Informed Performance of the French Baroque Ornamentation....	31
Conclusions.....	31
BIBLIOGRAPHY	37
APPENDICES	
A LECLAIR’S <i>SONATA IN E MINOR</i> , OP. 9, NO. 2.....	40
B AGRÉMENT REALIZATION OF LECLAIR’S <i>SONATA IN E MINOR</i> , OP. 9, NO. 2.....	48
C LECTURE RECITAL SCRIPT	62
D ADDITIONAL ORNAMENTATION DIAGRAMS FROM ALDRICH	75

LIST OF TABLES

	Page
Table 1: Location of <i>ports de voix</i> in Leclair's <i>Sonata in E minor</i> , Op. 9 no. 2.....	20
Table 2: Location of standard <i>coulés</i> in Leclair's <i>Sonata in E minor</i> , Op. 9 no. 2.....	23
Table 3: Location of <i>tierce de coulé</i> in Leclair's <i>Sonata in E minor</i> , Op. 9 no. 2.....	24

LIST OF FIGURES

	Page
Figure 1: Example of a <i>port de voix</i> , m. 5 of the <i>Sarabanda</i> in Leclair's <i>Sonata in E minor</i> , Op. 9 no. 2	18
Figure 2: Realization of on-beat interpretations of the <i>port de voix</i>	19
Figure 3: Example of a realized <i>port de voix</i> in the <i>Sarabanda</i> , m. 5 of Leclair's <i>Sonata in E minor</i>	20
Figure 4: The standard <i>coulé</i> , seen in m. 1 of the <i>Allemanda</i> in Leclair's <i>Sonata in E minor</i>	21
Figure 5: The <i>tierce de coulé</i> , seen in m. 23-24 of the <i>Andante</i> in Leclair's <i>Sonata in E minor</i>	22
Figure 6: Rhythmic interpretations of the <i>coulé</i>	22
Figure 7: Correct manner of performing the <i>cadence pleine</i>	25
Figure 8: Example of the <i>cadence pleine</i> , seen in m. 3-4 of the <i>Andante</i> in Leclair's <i>Sonata in E minor</i>	26
Figure 9: Example of <i>tremblement ouvert</i> with ascending <i>tour de gozier</i>	27
Figure 10: Example of <i>tremblement fermé</i> with descending <i>chûte</i>	27
Figure 11a: Example of <i>coulades</i> in mm. 11-12 of the <i>Allemanda</i> in <i>Sonata in E minor</i>	28
Figure 11b: Example of <i>coulades</i> in mm. 43-44 of the <i>Allemanda</i> in <i>Sonata in E minor</i>	28
Figure 12: Example of <i>passages</i> in Leclair's <i>Sonata in E minor</i> , Op. 9 no. 2	29
Figure 13a: Original violin manuscript from the <i>Minuetto</i> , mm. 93 - 113	33
Figure 13b: Adaptation of the <i>Minuetto</i> , mm. 93 – 112 for modern oboe	34
Figure 14a: Original part, <i>Sarabanda</i> , mm. 9 – 23	35
Figure 14b: Adaptation of the <i>Sarabanda</i> , mm. 9 – 27 for modern oboe	35

CHAPTER 1

INTRODUCTION

Need for Study

Music from eighteenth-century France represents one of the most fertile eras of repertoire development for solo treble instruments. However, it is also an era that is often neglected by modern scholars and performers. One possible explanation for the absence of French Baroque music from the standard oboe repertoire is the lack of sonatas specifically written for the oboe. Composers in the late-French Baroque period, roughly spanning the years 1700 to 1750, did not specifically write for the oboe. Rather, many solo sonatas were written for the violin or transverse flute with the understanding that they could be adapted for other instruments such as the oboe, recorder, and musette.¹ Additionally, many of the sonatas written during the French Baroque that could be adapted to the oboe have yet to be published as modern editions. Original prints of these works reside in the Bibliothèque Nationale in Paris, and remain inaccessible to most oboists.² Aside from being invaluable artistic works, many of the solo sonatas would serve as excellent pedagogical pieces for teaching French Baroque ornamentation and performance practice.

The violin and flute sonatas of French Baroque composer Jean-Marie Leclair are brilliant representations of the late-Baroque compositional style and are adaptable to the modern oboe. Few composers of the late-Baroque period were writing in a hybrid style, which meant mixing the elegant, graceful, and reserved French style with the virtuosic and florid Italian style.³ Leclair was no stranger to this compositional practice as he equally blends the two national styles in his sonatas and concertos, showcasing a synthesis of the French Lully-Couperin tradition and the Italian Corelli-Vivaldi style. In particular, Leclair balances the use of French *agréments* and

¹ Bruce Haynes, *The Eloquent Oboe* (New York: Oxford University Press, 2007), 169.

² *Ibid.*, 169.

³ David Schulenberg, *Music of the Baroque* (New York: Oxford University Press, 2001), 327.

written-out Italian ornamentation throughout his various sonatas. Jean-Marie Leclair's particular use and combination of French and Italian Baroque ornamentation sets him apart from his contemporaries of the late-Baroque as his understanding and assimilation of both national styles was rarely seen from other composers at the time.⁴

The purpose of this study is to examine and illustrate the differences between the French and Italian ornamentation practices used in Jean-Marie Leclair's *Sonata in E minor*, Op. 9 no. 2 in the form of a lecture recital. The lecture recital features a transcription of the sonata adapted for the modern oboe, demonstrates the performance practice differences between the two national ornamentation styles through various examples, and applies the information in a live performance of Leclair's *Sonata in E minor*, Op. 9 no. 2. It is the author's intention that this project will renew interest in and act as a pedagogical tool to enhance a greater appreciation and knowledge of late-French Baroque sonatas that can be applied to modern oboe.

Review of Literature

Burgess, Geoffrey, and Bruce Haynes. *The Oboe*. New Haven, CT: Yale University Press, 2010.

This book provides a detailed historical account of the oboe with two chapters by Bruce Haynes dedicated to the oboe in the years 1610-1760. These relevant, applicable chapters include information about the history and development of the oboe in addition to history about oboe music, musicians, composers, and specific compositions.

Freillon-Poncein, Jean-Pierre, and Catherine Parsons Smith. *On Playing Oboe, Recorder, and Flageolet*. Bloomington, IN: Indiana University Press, 1992.

A treatise originally published in 1700 in Paris. Includes technical information such as fingerings and trills, introductory music theory, and a chapter on composing dance tunes.

⁴ David Schulenberg, *Music of the Baroque* (New York: Oxford University Press, 2001), 316.

This treatise provides a valuable window into the world of French woodwind playing and instruction at the turn of the eighteenth century.

Haynes, Bruce. *The Eloquent Oboe: A History of the Hautboy 1640-1700*. New York: Oxford University Press, 2001.

Comprehensive history of the oboe during the sixty-year time period from 1640-1700.

Contains information about the transition to oboe from the shawm, the physical characteristics of Baroque oboes, and the geographical spread of the instrument. Includes helpful information on performance practice techniques. There are two chapters to which I will be specifically referring for my research. Chapter Five contains a specific section about France/French Baroque, and Chapter Seven focuses on the influence of the Italian style on French music.

Hotteterre, Jacques-Martin. *Principles of the Flute, Recorder and Oboe:*

(*Principes de La Flute*). New York: Dover Publications, 1984.

Treatise which was originally published in 1707 in Paris. Consists of a long and detailed text on flute playing, followed by a much shorter essay on the recorder, and finally a very short description of oboe technique (which assumes familiarity with the flute and recorder chapters). Contains useful and relevant information on ornamentation and style in France supplemented with introductory notes by Baroque flute scholar David Lasocki. In this treatise, Hotteterre provides detailed performance practice information concerning technique, style, articulation, and ornamentation. As such, these treatises constitute some of our most valuable insight into the specific characteristics of the style of the *Louis Quinze* period, mid-eighteenth-century woodwind techniques, and mid eighteenth century French Baroque musical style as a whole.

Preston, Robert Elwyn. “The Sonatas for Violin and Figured Bass by Jean-Marie Leclair L’Aîné.” PhD diss., University of Michigan, 1959.

A dissertation that individually analyzes all four volumes of the Leclair sonatas in addition to specific discussion of ornamentation. Preston examined most of the French violin treatises of the eighteenth century, and he attempts to synthesize the material dealing with ornaments in order to provide period-appropriate explanations to adapt to the present-day violinist. I will be using his analysis of the *Sonata in E minor*, Op. 9 no. 2 and the ornamentation information to aid in an appropriate reconstruction of period-specific French Baroque ornamentation that can be applied to the modern oboe.

Schwarze, Penny Suzanne. “Styles of Composition and Performance in Leclair's Concertos.” PhD diss., University of North Carolina at Chapel Hill, 1983.

A dissertation that evaluates the concerti of Leclair focusing on his overall compositional style with a discussion of performance practice in the eighteenth-century. Schwarze refers to eighteenth-century treatises from contemporaries of Leclair, the most important of which was written by Joseph Barnabé Saint-Sévin, a student of Leclair’s who actually performed at least one of Leclair’s concertos.

Zaslaw, Neal Alexander. “Materials for the Life and Works of Jean-Marie Leclair l’Aîné.” PhD diss., Columbia, 1970.

A dissertation that consists of a documentary biography, a stylistic study, and an appendix containing a thematic catalogue and a bibliography. The stylistic study of Leclair’s music attempts to show that he considered himself a French composer and performer even though he received part of his training in Italy and wrote largely in the Italian genres of the concerto and sonata. This particular source will be very helpful in supporting my claim that these sonatas, while extremely virtuosic and reminiscent of the Italian style, still hold French Baroque characteristics and thus should be classified as such.

CHAPTER 2

HISTORICAL BACKGROUND

The Development of the Baroque Oboe as Adapted to Lully's Orchestra

Prior to 1640, little is known about the transition from the shawm to the Baroque oboe because both instruments shared the name *hautbois* at the time.¹ The shawm, a small and conical double reed instrument has been widely regarded as the direct ancestor to the oboe. The shawm was introduced in Europe around 1200 during the Crusades when the Saracens² used its overpowering and boisterous sound quality as a psychological weapon against their opponents.³ Until the seventeenth century, the shawm was primarily used as an outdoor military and ceremonial wind band instrument. By the mid-seventeenth century, Lully was the first composer of note to imagine the potential of the shawm as an instrument to be used in a reserved concert setting. In order to achieve a more refined sound appropriate for Lully's ballet and opera orchestras, it became necessary to evolve the shawm into a new double reed instrument, the oboe. The Baroque oboe developed gradually between 1640-1670, reaching its definitive form in the late 1660s. This new oboe could imitate the human voice in obbligatos with solo singers, express the affections, and tastefully blend with the strings in a small ensemble setting.⁴

The Late-Baroque and the Influence of Louis XIV and Louis XV

There are two distinct musical periods in which the French Baroque can be defined, coinciding with the reigns of Louis XIV (1661-1715) and Louis XV (1715-1774). These periods are respectively known as the *Louis Quatorze Style Period* (to c. 1726) and the *Louis Quinze Style Period* (after c. 1726).⁵ The reign of Louis XIV was marked by his fixation with supreme control

¹ Bruce Haynes, *The Eloquent Oboe* (New York: Oxford University Press, 2007), 18-19.

² Indiscriminate term for Muslims used during the Crusades.

³ Leon Goossens and Edwin Roxburgh, *Oboe* (London: Kahn & Averill Publishers, 2001), 10.

⁴ Bruce Haynes, *The Eloquent Oboe* (New York: Oxford University Press, 2007), 18-19.

⁵ *Ibid.*, 169.

over all things including music and the arts. This control was reflected in the French Baroque compositional style, featuring music that was marked by refinement, elegance, and restraint.⁶ Successful composers and performers recognized by Louis XIV, such as the Hotteterre and Philidor families, found themselves employed in one of the three divisions of court music: *Music of the Royal Chapel*, *Music of the Great Stable* (outdoor performances), and *Music of the Chamber* (indoor performances). The Hotteterres and Philidors, along with François Couperin, Michel de La Barre, and Marin Marais, were important composers of court music in the *Louis Quatorze Style Period*. The emphasis during this style period was clarity of articulation and fine control in executing various ornaments rather than virtuosity.⁷

The glory of Louis XIV reached its peak during the 1670s and 1680s, and subsequently grew dimmer by the late 1690s. The death of Lully in 1687, a court deep in debt, and a declining need for elaborate spectacle all led to a rise in the popularity of solo music.⁸ The 1690s also saw a surge in music intended for generic treble instruments in addition to newly composed pieces that were not derivatives of marches or opera music. Still, Louis XIV continued to dictate and influence the solo music of these years; therefore, it remained traditionally French in style. Though he had been very supportive of music during his reign and had been intimately involved and influential in French music making, Louis XIV's time on the throne was quite oppressive and restrictive, keeping foreign musical influences at bay.⁹

The death of Louis XIV in 1715 further accelerated the direct change in French musical style, which took place gradually from 1700 to 1730.¹⁰ Immediately after his death, an unexpected shift and favoritism towards the virtuosic music of the Italians occurred, prompting French composers to start pressing the demands of solo instruments in their new compositions. Furthermore, the loss of notable Louis Quatorze court composers including all three Philidors

⁶ Bruce Haynes, *The Eloquent Oboe* (New York: Oxford University Press, 2007), 170.

⁷ Ibid, 291.

⁸ Ibid, 129.

⁹ Ibid, 289.

¹⁰ Ibid, 289.

(Anne in 1728, André in 1730, and Pierre in 1731) as well as Colin Hotteterre (1727) and François Couperin (1733) occurred within a span of five years.¹¹ The absence of the domineering Louis XIV encouraged some French court composers to look beyond their own interests, marking a significant time of transformation and growth fueled by their intrigue with foreign musical styles and genres.

Louis Quinze Style Period

Louis XV became king at the age of five in 1715 after the death of his grandfather, Louis XIV. Due to his young age, he was not crowned until 1723. Soon after his coronation, musical performances shifted from the court to public concerts. One particular venue, the *Concert Spirituel*, became the principal location of non-operatic works in Paris.¹² The *Concert Spirituel* allowed the Parisian public to hear music and performers who had previously only been heard at the royal court.¹³ Additionally, the *Concert Spirituel* introduced new genres and artists from abroad to public audiences. During this period, Italian virtuosity was dominant throughout Europe with many Italian musicians traveling and performing throughout the continent. The first Italian oboists to arrive in France were the Besozzi brothers, Alessandro, Giuseppe, and Paolo Girolamo at the *Concert Spirituel*; this marked the first time that programs included oboe solos and soloists.¹⁴ Prior to the Besozzi's arrival, the oboe had not previously been regarded in France as an instrument on which to play solos of the dexterity and skillfulness displayed by the Italians.¹⁵ The skill and sensitivity the Besozzis used in their approach to the instrument was considered a revelation and had a profound impact on the course of French oboe playing and compositions.¹⁶

The accessibility of Italian Baroque musicians and their performances fueled French curiosity toward creating works that showcased the brilliance demonstrated by the Italians. One

¹¹ Stephanie Carlson, "A Study of Early 18th-Century French Baroque Musical Style: An Oboist's Performance Practice Guide to Jacques-Martin Hotteterre le Romain's *Troisième Suite de Pièces à Deux Dessus, Pour Les Flûtes Traversières, flûtes à bec, hautbois, et muzettes*, op. 8," DMA diss., University of Georgia, 2012, 8.

¹² Gotthold Frotzcher, *Performance Practices of Early Music: A Comprehensive Reference Work About Music of Past Ages for Musicians, Interpreters, and Amateurs* (New York: C.F. Peters, 1981), 56.

¹³ Ibid, 57.

¹⁴ James R. Anthony, *French Baroque Music from Beaujoyeux to Rameau* (New York: W.W. Norton, 1974), 386.

¹⁵ Ibid, 413.

¹⁶ Bruce Haynes, *The Eloquent Oboe: A History of the Hautboy 1640-1760*. (New York: Oxford University Press, 2007), 411.

genre that was influenced by the Italian arrival was the French solo sonata. There was a major shift in which the French sonata took on a new form similar to the Italian sonata. It followed the slow-fast-slow-fast four-movement sonata da chiesa scheme, and it featured a combination of lightness, nonchalance, and frivolity with grace.¹⁷ These new style characteristics were in direct contrast to the depth and sincerity of the old *Louis Quatorze Style* used by the Philidors, Hotteterres, and François Couperin.

Composers of solo treble music during the *Louis Quinze Style Period* include Jean-Marie Leclair, Jean-Daniel Braun, Jacques-Christophe Naudot, Louis-Antoine Dornel, Michel Blavet, Michel Corrette, Joseph Bodin de Boismortier, Nicolas Lavaux, and Jean-Joseph Cassanea de Mondonville. Throughout the *Louis Quinze Style Period*, chamber music was the most prevalent genre, but many solo sonatas with basso continuo, solo concertos, and quartets were being composed during this time as well.¹⁸ According to Bruce Haynes, there were 313 pieces that included the oboe written in the 1730s, 141 in the 1740s, and 55 in the 1750s, but all were written *en symphonie* with many not indicated as being specifically for the oboe.¹⁹ By the late 1730s, the solo sonata and concerto gained in popularity and completely overshadowed the once popular genre of chamber music.

The Life of Jean-Marie Leclair (1697-1764)

Jean-Marie Leclair was born in Lyon on May 10, 1697, the oldest of six siblings, five of whom were musicians. He is often referred to as “the elder” to distinguish him from his younger brother who was also named Jean-Marie.²⁰ Little is known about his formative years aside from the fact that he performed as a dancer and violinist for a decade prior to marrying 19-year-old ballerina of the Lyon Opera, Marie-Rose Casthanie.²¹ In 1722 he was engaged as first dancer and ballet master at the Turin opera, where he also composed a few short pieces for the ballet. Leclair

¹⁷ Bruce Haynes, *The Eloquent Oboe: A History of the Hautboy 1640-1760*. (New York: Oxford University Press, 2007), 412.

¹⁸ Ibid, 411.

¹⁹ Ibid, 411.

²⁰ One of his younger brothers, born on September 23, 1703, was also named Jean-Marie and also became a composer, usually signing his name, “J. -M. Leclair le second.”

²¹ Robert Elwyn Preston, “The Sonatas for Violin and Figured Bass by Jean-Marie Leclair L’Aîné,” PhD diss., University of Michigan, 1959, 15.

came to Paris in the fall of 1723 and, after obtaining the necessary permissions, he published his first book of *Sonatas for Violin with Basso Continuo*, Opus 1.²²

Johann Joachim Quantz notes Leclair's presence in Turin around 1726 and also mentions that Leclair was studying violin technique from the director of the orchestra, Giovanni Battista Somis.²³ Somis, a student of Corelli, "noticed his [Leclair's] uncommon aptitude for the violin, at which he was already quite proficient, and encouraged him to pursue the violin, as it would probably carry him further than his career as a dancer would."²⁴ Leclair's encounter with Somis aided in beginning his career as a professional violinist and encouraged the use of the Corellian violin style in his later compositions. In 1728, Leclair returned to Paris and made his violin performance debut as concertmaster at the *Concert Spirituel*, the first of many such performances.

By 1734 Leclair had achieved considerable fame through his performances at the *Concert Spirituel*. He received royal recognition and was appointed by Louis XV as *ordinaire de la musique of the roi*²⁵ along with a fellow Somis student and rival, Pierre Guignon.²⁶ Unfortunately, this appointment was short-lived as Leclair did not want to alternate leadership of the orchestra with Guignon, resulting in Leclair's departure from Louis XV's service in 1737. Leclair spent the next five years traveling back and forth from France to the Netherlands, occasionally taking violin lessons from the Italian violin virtuoso Pietro Locatelli. After 1743 Leclair returned to Paris and continued to compose there until his tragic death on October 23, 1764. It is rumored that Leclair's cousin murdered him in a jealous rage, but police reports of that time were unable to officially name the family member as a prime suspect.²⁷ Leclair was buried in Paris on October 25, 1764, at the church of Saint-Laurent.

Leclair's compositions incorporate elements of both French and Italian styles, ranging

²² Robert Elwyn Preston, "The Sonatas for Violin and Figured Bass by Jean-Marie Leclair L'Aîné," PhD diss., University of Michigan, 1959, 15.

²³ Ibid, 16.

²⁴ Penny Suzanne Schwarze, "Styles of Composition and Performance in Leclair's Concertos" (PhD diss., University of North Carolina at Chapel Hill, 1983), 12.

²⁵ "Ordinary music king." Quoted in Schwarze's "Styles of Composition and Performance in Leclair's Concertos", 12.

²⁶ Neal Alexander Zaslaw, "Materials for the Life and Works of Jean-Marie Leclair L'Aîné" (PhD diss., Columbia, 1970), 9.

²⁷ Penny Suzanne Schwarze, "Styles of Composition and Performance in Leclair's Concertos" (PhD diss., University of North Carolina at Chapel Hill, 1983), 14.

from the simple style of Lullian ballet and dance music to the free, virtuosic, and cantabile style of Italian violin music. An important aspect of his compositional style that separates him from his contemporaries is the unrivaled technical difficulty. Most of his works are instrumental pieces that feature the violin as the primary instrument. His publications span the years 1723-1753 and consist of thirteen opus numbers.

The Opus 9 sonatas present a distinctive French flavor characterized by simple rhythms and textures, use of binary form with sectional repeats, and comparatively little sequential passage work.²⁸ Many of the works in Opus 9 demonstrate a preference for dance-inspired forms, such as the *Allemande*, *Sarabande*, and *Minuet*. Leclair incorporates Italian elements such as the Corellian virtuosic and florid writing and ornamentation in the two fast movements, in addition to modeling the sonata after the four-movement Italian *sonata da chiesa* form. All of the sonatas in Leclair's Opus 9 are for solo violin or occasionally solo transverse flute where indicated.²⁹

As an oboist, I chose to work with the *Sonata in E minor*, Op. 9 no. 2 due to the option of performance on "violin or transverse flute" as indicated in the original manuscript. The particular edition that I am working with includes a score with clearly indicated optional cues for adapting the work to the flute. The transverse flute shares a similar range with the modern oboe, which is a fundamental element to consider when contemplating transcriptions of solo treble works from the French Baroque to the modern oboe. Moreover, the E minor and major tonalities featured in this piece are comfortable key areas on the modern oboe.

²⁸ Robert Elwyn Preston, "The Sonatas for Violin and Figured Bass by Jean-Marie Leclair L'Aîné," PhD diss., University of Michigan, 1959, 457.

²⁹ Ibid, 457.

CHAPTER 3

LECLAIR'S *SONATA IN E MINOR*, Op. 9 no. 2: AN OVERVIEW

Leclair's Musical Style

The *Sonata in E minor*, Op. 9 no. 2 was published in Jean-Marie Leclair's fourth and final book of solo sonatas for violin and basso continuo. Leclair was 46 years of age at the time and at the height of his career as a violinist and composer. Each sonata in the *Fourth Book of Sonatas for Violin and Basso Continuo* features extreme technical difficulty in the violin part and the most adventurous harmonic complexity Leclair had as yet attempted by the time of its publication in 1737. Zaslaw suggests the style of writing used in this book might be a musical representation of Leclair's character, which was described by his contemporaries as "difficult, reserved, evasive of companionship and almost misanthropic."¹ The *Sonata in E minor* incorporates surprising turns in the melodic line, fragmented cadences, and unexpected modulations. This pronounced expressive subjectivity placed Leclair in a class of his own as a French solo sonata composer, and made it difficult to label him solely as a late-French Baroque composer. This chapter illustrates the ways in which Leclair blends the style characteristics of the late-Baroque and the pre-Classical along with a fusion of the French and Italian national styles.

As a composer during the late-Baroque, Jean-Marie Leclair incorporates French and Italian national musical styles in his compositions. Few composers of this period were blending both Italian and French elements into their compositions, which was becoming the standard practice during the late-Baroque. As previously mentioned in Chapter 2, the reign of Louis XV made it easier for French composers to encounter Italian compositions. Restrictions placed by Louis XIV, such as limitations on travel and incorporation of outside (Italian) musical influences placed by Louis XIV were no longer enforced. This newfound freedom allowed French musicians

¹ Neal Alexander Zaslaw, "Materials for the Life and Works of Jean-Marie Leclair L'ainé" (PhD diss., Columbia, 1970), 49.

and composers to travel abroad and personally experience an array of different national styles. As stated earlier, Leclair traveled to Turin where he studied violin with Giovanni Battista Somis, a former student of Corelli. Leclair also traveled to Amsterdam where he had contact with the Italian violin virtuoso Pietro Locatelli.² The influence of the Corellian and Italian violin virtuoso style of training can be seen and heard throughout the works of Leclair, especially in the *Sonata in E minor*, Op. 9 no. 2, in juxtaposition with the French national style and musical elements.

During the late-Baroque, the idea of mixing French and Italian styles was not a foreign procedure. French contemporaries of Leclair, such as François Couperin and Jean-Philippe Rameau, were borrowing the elegant lyricism of the Italian style and incorporating it into the melodies of their instrumental and vocal works. However, Leclair's inclusion of the virtuosic Italian violin style into the French solo sonata was unique to his compositional style as a French Baroque composer.³

Italian Elements used in *Sonata in E minor*, Op. 9 no. 2

The amount of Italian elements used in Leclair's *Sonata in E minor* largely overshadows the amount of French elements. This imbalance likely supported the thought that he was a Frenchman masquerading as an Italian composer. Some argued Leclair was the "French Corelli," which was further supported by the influence of the Corellian style found in Leclair's sonatas. Leclair uses Italian terminology to label each movement of the *Sonata*—such as *Andante*, *Allemanda*, *Sarabanda*, and *Minuetto*—in addition to dictating the tempo markings for each movement.⁴ The dictation of tempo markings for each movement was unusual for the time. Prior to 1700, the distinction between the *sonata da chiesa*⁵, which this piece is modeled after, and the *sonata da camera*⁶ was dictated by movement titles and performance space. The *sonata da chiesa* used tempo designations for each movement title and was performed in churches whereas the

² Neal Alexander Zaslaw, "Materials for the Life and Works of Jean-Marie Leclair L'ainé" (PhD diss., Columbia, 1970), 14.

³ Rameau and Couperin wrote challenging music during the 1700s as well, but they were not specifically employing the use of the virtuosic Italian violin style used by Leclair.

⁴ The use of tempo markings was specific to the Italian style and is more common in the music of Corelli. Typically, one would not find tempo markings indicated in French Baroque music.

⁵ "Church sonata"

⁶ "Chamber sonata"

sonata da camera used stylized dances for each movement title.⁷ Around 1700, the *sonata da chiesa* began to intersect with the *sonata da camera*, and movement titles no longer featured dance or tempo designations.⁸

The following Italian traits illustrate the profound influence Corelli and the Italian style had on Leclair's compositional writing:

- Binary Form
- Chains of suspensions, triplets, and sequences
- Individual motivic themes for each movement
- Italian expression and tempo markings
- Written-out ornamentation
- Repetitive motor rhythms
- Virtuoso violin writing
- Clear, diatonic harmonies with few borrowed chords
- Movement-specific traits

There is a strong sense of tonality throughout all four movements of the *Sonata*, marked by a sense of forward direction and progression. Leclair models the scheme of this sonata after Corelli with each movement thematically independent and based on a single rhythmic motive stated at the beginning of each movement. The exception to this can be found in the third movement of the *Sonata*, the *Sarabanda*. The *Sarabanda* does not employ a rhythmic motive at the start; instead it follows the traditional *sarabande* rhythmic pattern, which stresses the second beat.

Like Corelli, Leclair occasionally relies on chains of suspensions and sequences to attain a forward sense of motion on which the tonality depends. The most interesting material of each movement of the *Sonata in E minor*, Op. 9 no. 2 usually occurs during points of modulation to the dominant and relative major or minor. Typical of the Italian writing style, the fast movements place great demand on the performer, including virtuosic runs,⁹ arpeggios, and extended perpetual

⁷ The *sonata da camera* typically featured three or more stylized dance movements, including the allemanda, corrente, sarabanda, gigue, and gavotte.

⁸ Similar to Leclair, the movement titles in the sonatas of Telemann and Vivaldi also mix dance and tempo designations.

⁹ Including chains of triplets and fast scaled runs.

motion passages.¹⁰ Leclair also borrows the Italian practice of simply notated melodies for the slower movements, but, rather than allowing performers to supply their own free ornamentation to the sparse melody as was expected of the Italian practice, he dictates the specific ornaments intended for each movement.¹¹

French Elements used in *Sonata in E minor*, Op. 9 no. 2

Leclair uses a combination of French compositional devices originated by Lully and those of Leclair's contemporaries, François Couperin and Jean-Philippe Rameau. The dance movements composed by Lully during the 1680s were typically in binary form. Leclair's dance movements are similar in form to Lully's and use open binary forms where the first section cadences on the dominant.¹² The slower movements feature melodic writing that is refined and elegant in its simplicity with dissonances that stem from the *agréments* rather than the chains of suspensions typical of the Italian style.

Specific to the French style are dance rhythms and music that was propelled by dissonance but would rest with consonance. In the *Sarabanda*, Leclair follows the French tradition by keeping the movement in triple time with a clear emphasis directed toward the second beat.¹³ The French style of Leclair's *Sarabanda* is further characterized by the strong sense of balance based on four-measure phrases in addition to the bipartite structure (AABB).

The most prominent example from the French style featured throughout the *Sonata* is Leclair's frequent use of *agréments*, each dictated by means of stenographic notation or notated as a small grace notes in the score. Leclair did not allow for the Italian practice of free ornamentation in the *Sonata*, and he took particular care to notate the specific ornamentation he wanted realized in the piece. The specific *agréments* used in the *Sonata* and their realization is discussed in the following chapter.

¹⁰ The use of a succession of sixteenth notes is primary exclusive to the Italian style.

¹¹ Leclair's use of specific ornamentation in this instance is a direct nod to the French tradition of *agréments*.

¹² Stephanie Carlson, "A Study of Early 18th-Century French Baroque Musical Style: An Oboist's Performance Practice Guide to Jacques-Martin Hotteterre le Romain's *Troisième Suite de Pièces à Deux Dessus, Pour Les Flûtes Traversières, flûtes à bec, hautbois, et muzzettes*, op. 8," DMA diss., University of Georgia, 2012, 21.

¹³ Per the French style, this second beat was often dotted. Leclair observes this tradition and uses a dotted half note on the second beat of the opening measure.

Pre-Classical/Galant Elements used in *Sonata in E minor*, Op. 9 no. 2

While Leclair composed mostly in the late-Baroque style, there are a few surprises that do not fit in the tradition of the period. The structural melodies used in the two slower movements are simpler and more song-like than what was typical of the style period with a simplified harmonic rhythm that accompanied the melodies. The *Sarabanda* in particular exhibits these qualities, which are indicative of the *Galant style*. The slower pace of the harmonic rhythm allows for a shift from the significance of the forward-driving, sequential accompaniment of the Baroque¹⁴ to the elaborate ornamentation and occasional secondary harmonies generated by the melodic solo line in the *Galant style*.

¹⁴ This type of active harmony (through sequences, chromaticism, and frequent modulation) was the foundation of harmony throughout the Baroque period until elements of the *Galant*/pre-Classical started to emerge.

CHAPTER 4

PERFORMANCE OF LECLAIR'S *SONATA*, OP. 9 NO. 2

A Brief Account of Agréments in the French Baroque

A variety of composers and theorists of the seventeenth and eighteenth centuries devised signs of their own for indicating position and direction of specific ornaments. Originally these signs appeared as penciled annotations in the score and were added after the original melodic material had been composed. Putnam C. Aldrich defines *agréments* as “specific, concise ornaments of a small range, standing in a definite relationship to a single note of the basic melody.”¹ In this way, the *agrément* may be performed in place of its assigned note in the main melody.² This close association of the *agrément* with a single note of the melody requires that the *agrément* be of a relatively small melodic range, and typically consists of three notes or less.³ A larger range could potentially distort the melodic line.

Due to the variety of symbols being used by numerous composers at the time, the lack of uniformity among many of the signs created a problem for musicians when attempting to perform the piece the way the composer intended. For example, different signs used for the *port de voix* did not indicate different interpretations of the ornament; rather, it reflected the personal preferences of the composer or editor. To clarify the interpretation of the various signs and symbols in use for the different *agréments*, composers began supplying performers with treatises. François Couperin, Montéclair, Loulié, Rousseau, Hotteterre, and other contemporaries of Leclair wrote treatises that explained the specific symbols they used for their *agréments*. Acting as a written tutor for amateur musicians, the treatises provide detailed instructions on the melodic, harmonic, and rhythmic performance expectations of each *agrément*. These rules led to confusion

¹ Putnam Aldrich, “The Principal Agréments of the Seventeenth and Eighteenth Centuries: A Study in Musical Ornamentation” (PhD diss., Harvard University, 1942), iv.

² Ibid, iv-v.

³ Ibid, v.

and discrepancy over the preferred method in which to execute the ornaments. As a result, modern performers often find it difficult to provide a historically accurate representation of French Baroque works that feature varieties of *agréments*. However, the French Baroque principle of *le bon goût*⁴ allows some artistic freedom and liberty when realizing the *agréments*.

The principle of *le bon goût* during the French Baroque informed all aspects of music composition especially ornamentation practices as stated by Michel de Saint-Lambert in *Les principes du clavecin* (1702): “[Regarding ornament choice], good taste is the only law that one can follow.”⁵ In most cases, composers notated all essential ornaments and the performer was not expected to improvise.⁶ In addition to small grace-notes, only the symbol “+” appears in Leclair’s sonatas despite the availability of numerous other signs.⁷ By use of his non-specific ornamentation signs, Leclair places much responsibility on the performer. As far as is known, Jean-Marie Leclair did not write any sort of treatise describing the realization of his *agréments*, nor how to go about incorporating them in the piece. Fortunately for modern performers, Leclair wrote out most of the *agréments* in his scores.

In his *avertissement* for *Sonata*, Op. 9 no 2, Leclair takes special care to provide specific instructions for the performer:

All those who should be desirous of executing this work in the spirit of the author should endeavor to seize the character of each piece, as well as the true tempo and the quality of sound which is appropriate to the various movements. One important point, upon which one cannot insist too greatly, is to avoid that confusion of notes which one adds to vocal and expressive compositions, and which only serve to disfigure them. It is no less ridiculous to alter movements consisting of two complementary rondeaux, playing the major more quickly than the minor: it is indeed felicitous to enhance the major by the manner in which it is played, but this may be done without forcing the tempo.⁸

The four main types of *agréments* that appear in this work are the *port de voix*, the *coulé*, the *tremblement*, and the *accent*. Other *agréments* used sparingly throughout this work include

⁴ Meaning “good taste”

⁵ Michel de Saint-Lambert, *Les principes de clavecin* (Genève: Minkoff Reprints, 1972).

⁶ Most French Baroque composers discouraged the improvisatory nature of free ornamentation, taking special care to note in their *avertissements* (foreword) how they wanted their pieces performed.

⁷ Neal Alexander Zaslaw, “Materials for the Life and Works of Jean-Marie Leclair L’aîné” (PhD diss., Columbia, 1970), 57.

⁸ Jean-Marie Leclair, *Sonate op. 9 no. 2 pour flute traversière ou violon et basse continue violon*, Paris: Alphonse Leduc, 1977, 17.

the *coulade*, the *passage*, and compound ornaments, which combine individual ornaments to create a single unit. Through the study of multiple ornamentation guides and the treatises written by contemporaries of Leclair, these *agréments* will be explained according to their function and proper implementation in *Sonata in E minor*, Op. 9 no. 2.

The *Port de voix*

The *port de voix*, indicated in Leclair's *Sonata* as a small grace note, functions as a transitional *agrément* as seen in the example below (Figure 1):



Figure 1: Example of a *port de voix*, m. 5 of the *Sarabanda* in Leclair's *Sonata in E minor*, Op. 9 no. 2

The *port de voix* is executed by repeating the preceding note then slurring to the main note as a means of “carrying the voice” to the next tone.⁹ This ornament should preserve any accidentals indicated on the preceding note.¹⁰ Rousseau states that “the instrumental *port de voix* must always be introduced when the melody rises conjunctly from a short note to a long one, and in all final cadences where the last note is approached from below by a quarter note or one of lesser time value.”¹¹ Rousseau's rules are representative of the period during which Leclair was composing and were generally accepted during a large part of the eighteenth-century.¹²

⁹ Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music: with Special Emphasis on J.S. Bach*, 3rd ed. (Princeton: Princeton University Press, 1983), 49.

¹⁰ Putnam Aldrich, “The Principal Agréments of the Seventeenth and Eighteenth Centuries: A Study in Musical Ornamentation” (PhD diss., Harvard University, 1942), 30.

¹¹ Ibid, 38.

¹² Ibid, 39.

It should be noted that the *port de voix* does not introduce any supplementary notes that are not already specified in the score; it only encompasses the main note and the preceding note.¹³ The *port de voix* itself is susceptible to infinite rhythmic variations and is governed by the principle of *le bon goût*.

Rhythmic interpretation of the *port de voix* was varied during the French Baroque. Some played it before the beat while others performed it entirely in the time of the main note.¹⁴ Rousseau believed the note that assumes the *port de voix* must always be on a strong beat within the measure.¹⁵ The *port de voix* acts as a harmonic intensifier, creating dissonance when performed on the beat. Therefore my opinion is that an on-beat interpretation of the *port de voix* would be appropriate for Leclair's music.

Concerning the rhythmic performance of the *port de voix*, the period authors are rather ambiguous. Of this uncertainty, Aldrich suggests "the ambiguity cannot always be laid to the inability of the authors to calculate the correct time values of the notes; the ambiguity is frequently intentional, introduced with the express purpose of allowing the performer a certain latitude in their interpretation of the ornament."¹⁶ Aldrich provided the following possible rhythmic realizations of *ports de voix* beginning on the beat (Figure 2):

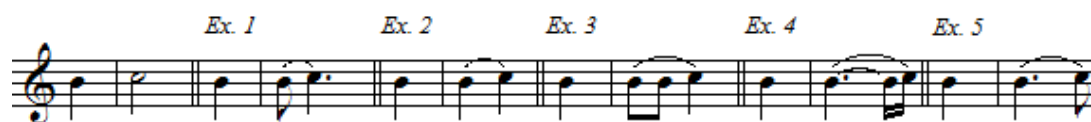


Figure 2: Realization of on-beat interpretations of the *port de voix*¹⁷

¹³ Putnam Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries: A Study in Musical Ornamentation" (PhD diss., Harvard University, 1942), 88.

¹⁴ This "pre-beat" approach to the *port de voix* would not be appropriate for Leclair's *Sonata*, as it was abandoned at the beginning of the eighteenth century. Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries: A Study in Musical Ornamentation" (PhD diss., Harvard University, 1942), 15.

¹⁵ Ibid, 38.

¹⁶ Ibid, 10-11.

¹⁷ Ibid, 29.

My preference is for the first interpretation (example 1) illustrated above in Figure 2 in which the *port de voix* borrows a quarter of the time value from the main note. Figure 3 provides an example of a *port de voix* and its realization in Leclair's *Sonata*:



Figure 3: Example of a realized *port de voix* in the *Sarabanda*, m. 5 of Leclair's *Sonata in E minor*, Op. 9 no. 2

The table below (Table 1) lists all movements and measures where the *port de voix* can be found:

Table 1: Location of *ports de voix* in Leclair's *Sonata in E minor*, Op. 9 no. 2

I. <i>Andante</i>
• The “and” of beat one in m. 2
II. <i>Allemanda</i>
• Downbeat of m. 30
• Downbeat of m. 42
III. <i>Sarabanda</i>
• The third beat of m. 5
• Downbeat of m. 10
IV. <i>Minuetto</i>
• Downbeat of m. 4
• Downbeat of m. 32
• Downbeat of m. 50
• Downbeat of m. 78

The *Coulé*

The *coulé*¹⁸ is a descending appoggiatura indicated in Leclair's compositions as a small grace note. This *agrément* appears in two forms in instrumental music. The first, the standard *coulé*, is a repetition of a preceding note at some other interval above the main note. The second, the *tierce de coulé*, acts as the middle note between two notes of the melody that form the interval of a descending third.¹⁹ Like the *port de voix*, the function of the *coulé* is one of transition. Melodically, the *coulé* is an appoggiatura, but rhythmically and harmonically it behaves similar to a passing tone.²⁰ It does not receive any stress or emphasis that is customarily heard with the *port de voix*, and the *coulé* is always slurred to the following note.²¹ Leclair uses both types of *coulés* in his *Sonata*. An example of a standard *coulé* and its realization from the first measure of the *Allemanda* can be seen below in Figure 4:

Figure 4: The standard *coulé*, seen in m. 1 of the *Allemanda* in Leclair's *Sonata in E minor*, Op. 9 no. 2

¹⁸ From the French word *couler* meaning "to flow. The term *coulé* means "in a flowing manner."

¹⁹ This *coulé* would be considered a *tierce de coulé*, due to the descending intervals of a third.

²⁰ Putnam Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries: A Study in Musical Ornamentation" (PhD diss., Harvard University, 1942), 91.

²¹ In performance, it is more suitable not to stress this ornament because the stress would reduce the graceful motion between the thirds that it connects.

An example of the *tierce de coul  * and its realization can be found in Figure 5, mm. 23 – 24 of the *Andante* in Leclair’s *Sonata in E minor*, Op. 9 no. 2:



Figure 5: The *tierce de coul  *, seen in mm. 23 – 24 of the *Andante* in Leclair’s *Sonata in E minor*, Op. 9 no. 2

Regarding the rhythmic interpretation of the *coul  *, the value of the ornament is taken from the preceding note. Aldrich suggests that the *coul  * occasionally anticipates the beat and is thus utilized as an anticipatory ornament.²² As in the case of the *port de voix*, the time value of the small grace note has no bearing on the actual duration of the appoggiatura. The following example (Figure 6) from Aldrich illustrates various rhythmic interpretations of the *coul  *:



Figure 6: Rhythmic interpretations of the *coul  *²³

²² Putnam Aldrich, “The Principal Agr  ments of the Seventeenth and Eighteenth Centuries: A Study in Musical Ornamentation” (PhD diss., Harvard University, 1942), 99.

²³ Ibid, 100.

My preference is for example 1 in Figure 6 in which the *coulé* precedes the beat and acts as an anticipatory ornament. The following tables list specific locations where the *coulé* (Table 2) and *tierce de coulé* (Table 3) can be found in the *Sonata in E minor*, Op. 9 no. 2:

Table 2: Location of the *coulés* in Leclair's *Sonata in E minor*, Op. 9 no. 2

I. <i>Andante</i>
• None
II. <i>Allemanda</i>
• The fourth beat of m. 1 • Downbeat of m. 3 • The fourth beat of m. 9 • The second and fourth beats of m. 10 • The second beat of m. 11 • The second beat of m. 22 • Downbeat of m. 28 • Downbeat of m. 39
III. <i>Sarabanda</i>
• The third beat of m. 3
IV. <i>Minuetto</i>
• Downbeat of m. 20 • The second beat of m. 23 • The third beat of m. 44 • Downbeat of m. 66

Table 3: Location of the *tierce de coulés* in Leclair's *Sonata*, Op. 9, no. 2

I. <i>Andante</i> • The fourth beat of m. 23 • Downbeat of m. 24
II. <i>Allemanda</i> • The “and” of the first beat of m. 2 • The third beat of m. 43 • The third beat of m. 44
III. <i>Sarabanda</i> • The third beat of m. 3 • The “and” of the third beat of m. 6 • Downbeat of m. 7 • The second beat of m. 12 • The second beat of m. 23
IV. <i>Minuetto</i> • The third beat of m. 8 • The third beat of m. 14 • Downbeat of m. 22 • Downbeat of m. 38

The *Tremblement* (Trill)

The *tremblement*, or trill as we commonly refer to it in modern musical terminology, is a quick oscillation between the principal note and its upper auxiliary. The *tremblement* is the most frequently used *agrément* in French Baroque music, often indicated by a stenographic sign (+) that appears above the note in Leclair's *Sonata in E minor*. While the *tremblement* can be used to fulfill a variety of functions, it also can be used to express a wide range of emotions. In wind music, *tremblements* are used as a means of sustaining longer notes or to further emphasize important cadential points.

Depending on the spirit and context desired at the moment in which the *tremblement* is used, there are many different ways in which this ornament could be interpreted, performed, or described. *Tremblements* were occasionally initiated on the principal note and sometimes on the upper auxiliary. Neumann defined *tremblements* beginning on the principal note as *main note*

trills and *tremblements* beginning on the upper auxiliary as *appoggiatura trills*.²⁴ This degree of uncertainty led to numerous classifications of *tremblements* available during the French Baroque.²⁵ Leclair's *Sonata in E minor*, Op. 9 no. 2, uses the following classifications of *tremblements*: the *cadence pleine*²⁶, the *tremblement ouvert*²⁷, and the *tremblement fermé*.²⁸

It is rare for the *tremblement* to begin on the principal note; the only occasion where this might appear is with the *cadence pleine*. The *cadence pleine* occurs when the upper auxiliary is expressed in ordinary notation. The note value and length of the upper auxiliary establish the length in which the auxiliary is to be held before resuming the oscillations. Figure 7 exhibits an instance where the *tremblement* would begin on the main note along with its realization:



Figure 7: Correct manner of performing the *cadence pleine*²⁹

Figure 8 provides an example of the *cadence pleine* as found in the upper voice in measures 3 and 4 of the *Andante* from Leclair's *Sonata*:

²⁴ Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music: with Special Emphasis on J.s. Bach*, 3rd ed. (Princeton: Princeton University Press, 1983), 241.

²⁵ *Ibid.*, 186.

²⁶ "Full cadence."

²⁷ "Open trill/shake." A trill with an open ending

²⁸ "Closed trill/shake." A trill with a closed ending

²⁹ Putnam Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries: A Study in Musical Ornamentation" (PhD diss., Harvard University, 1942), 428.



Figure 8: Example of the *cadence pleine*, seen in mm. 3-4 of the *Andante* in Leclair's *Sonata in E minor*, Op. 9 no. 2

In this instance, it appears the oscillations comprising the *tremblement* should begin on “G,” which is the principal note as indicated by the cross. However, there are certain instances where approaching the *tremblement* from the principal note would not make musical sense. Again, the principle of *le bon goût* remains true for this work especially since Leclair left a great deal to the performer's musical discretion. Additionally, during Leclair's time, the “rigid doctrine” that all Baroque *tremblements* must be approached from above was in a more flexible state, reflective of the period of transition from the late-Baroque to the pre-Classical era.³⁰ The most important rule to consider was whether an approach from the auxiliary or beginning the oscillation directly on the principal note created the dissonance that was necessary to express the affections of the Baroque.

Two other variations of *tremblements* are found in this work: the *tremblement ouvert* and the *tremblement fermé*. The *tremblement ouvert* is a *tremblement* with suffix notes that lead upward and connect to the next note with a *tour de gozier*.³¹ The *tremblement fermé* differs from the *tremblement ouvert* by direction; the two notes following the *tremblement* descend and

³⁰ Frederick Neumann, *New Essays on Performance Practice* (Rochester, NY: University of Rochester Press, 1992), 263-265.

³¹ “Throat turn/single relish.” Also known as a *grupetto* or a turn.

connect to the next note with a *chûte*.³² An example of each from Leclair's *Sonata in E minor* can be seen below in the following figures:



Figure 9: Example of *tremblement ouvert* with ascending *tour de gozier*, *Allemanda*, m. 23



Figure 10: Example of *tremblement fermé* with descending *chûte*, *Andante*, m. 9

The *Coulade*

In Étienne Loulié's treatise *Éléments ou Principes de musique mis dans un nouvel ordre* of 1696, he describes the *coulade* as an instrumental scale passage that joins two distant tones to connect them more pleasingly.³³ The *coulade* can ascend or descend and is often illustrated in the

³² "Descending fall." A soft, unaccented fall from one note to another.

³³ Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music: with Special Emphasis On J.s. Bach*, 3rd ed. (Princeton: Princeton University Press, 1983), 206.

music using large notes instead of a symbol. An example of this ornament from Leclair's *Sonata* can be seen below in Figures 11a and 11b:



Figure 11a: Example of *coulades* in *Sonata in E minor*, Op. 9 no. 2, *Allemanda*, mm. 11 – 12



Figure 11b: Example of *coulades* in *Sonata in E minor*, Op. 9 no. 2, *Allemanda*, mm. 43 – 44

The *Passage*

Written as small notes, the *passage* was a way of moving from one main note to another by the addition of an unmeasured burst of little notes. It differs from the various species of *port de voix* and *coulade* in its small turns and twists away from the direct, scale-wise progression from one note to the other. Figure 12 illustrates an example of the *passage* in Leclair's *Sonata*:

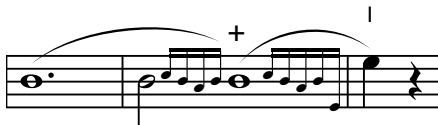


Figure 12: Example of *passages* in Leclair's *Sonata in E minor*, Op. 9 no. 2, *Sarabanda*, mm. 25-27

This discussion of ornamentation provides some insight as to how the *agréments* used in Leclair's *Sonata in E minor*, Op. 9 no. 2 might be realized. As mentioned in the beginning of this chapter, Leclair took time and special care to notate many of the *agréments* used in this piece as opposed to using the French practice of symbols. The only symbol Leclair uses in the *Sonata* is the "+" to indicate various points where the performer is encouraged to trill. The other *agréments*, such as the *port de voix*, *coulé*, *coulade*, and others mentioned earlier in the chapter are notated in the form of tiny grace notes. These small grace notes aid the performer in understanding the note direction and purpose of the *agrément* within the context of the piece, and they remove some of the confusion typically associated with the sole use of symbols. Finally, the notation of the *agréments* provides the performer with a stronger understanding of the embellishments and their realizations. However, it is important to understand the purpose and intent of each ornament and the French tradition from which these *agréments* developed to convey the spirit of this style in a historically informed manner.

CHAPTER 5

ADDITIONAL PERFORMANCE CONSIDERATIONS AND CONCLUSIONS

Rhythmic Considerations: Notes Inégales

Rhythmic freedom was considered to be a trademark of the French style, so the question can be raised as to whether or not the practice of *notes inégales* applies to this work of Jean-Marie Leclair. *Notes inégales*, or the French style of playing evenly-notated pairs of consecutive notes as uneven, long-short rhythms, was a common practice applied almost exclusively to French music or music written in the French Style.¹ Since Leclair is a French composer, this practice could be applied to his sonatas. However, as previously discussed in Chapter 3, Leclair composed in both the French and Italian style rendering the decision to apply *notes inégales* to his music rather unclear. In his treatise *L'Ecole d'Orphée*, Michel Corrette suggests “inequality does not apply to eighth notes in Italian music such as those in the Adagios, Allegros, and Prestos in 4/4 meter of sonatas and concertos.”² Therefore, it is the author’s opinion that *notes inégales* would not apply as a general rule to Leclair’s *Sonata in E minor*, Op. 9 no. 2, especially those movements written in an Italianate style.³

¹ Penny Suzanne Schwarze, “Styles of Composition and Performance in Leclair's Concertos” (PhD diss., University of North Carolina at Chapel Hill, 1983), 244.

² Frederick Neumann, *New Essays On Performance Practice* (Rochester, NY: University of Rochester Press, 1992), 29.

³ This also includes the slower, French style *Sarabande*. Even though this movement is written in the French style, the rule of consecutive eighth notes cannot be applied, as the movement only features a mixture of dotted half notes, half notes, quarter notes, and dotted eighth notes.

Creating a Historically Informed Performance of the French Baroque Ornamentation

Penny Suzanne Schwarz best summarizes the issues performers face when attempting to understand and assimilate the various rules and procedures of ornamentation execution:

The issue of ornamentation poses this paradox: tastefully executed ornaments spring from an understanding of their affective role in the style, but such an understanding often does not come until after one already knows how to ornament. To catalyze this entire process, theorists—ancient and modern—have outlined general rules for ornamenting. Such rules become a double-edged sword, however; they help in the initial phases of understanding, but if not eventually used in conjunction with an intuitive response they can undermine the very essence of ornamentation. Ornaments may therefore be bursts of intense expression, not merely decorative formulas. As is true of all forms of expression, no set guidelines can cover all circumstances or convey all the subtleties involved. Only one principle, one that Leclair's contemporaries reiterated time and again...holds true in every instance: taste is the ultimate arbiter.⁴

It is important to understand that in order to create a historically informed performance of any work from the French Baroque, one must not limit oneself to a rigid set of rules. It is highly improbable that composers of the French Baroque period performed their ornaments in the exact same way they instructed in their treatises and tutors. The treatises written by Leclair's contemporaries, and others before them, were originally intended to assist amateur musicians in their study and understanding of the practice and style at that time. As human beings, it is impossible to perform a work in the exact same way it was presented the day before, a week ago, or even a year ago. The amount of personal and musical growth that occurs in just a day's time can alter a performance. This same principle applied to musicians during the late-Baroque.

Conclusions

The amount of time I have spent researching, transcribing, rehearsing, and performing Jean-Marie Leclair's *Sonata in E minor*, Op. 9 no. 2 has done nothing but reaffirm my desire to promote these underperformed works from the late-French Baroque period. My research, while helpful and enlightening, has demonstrated a need for more period-specific instruction and resources dedicated to wind instruments. The information regarding wind-specific ornamentation

⁴ Penny Suzanne Schwarz, "Styles of Composition and Performance in Leclair's Concertos" (PhD diss., University of North Carolina at Chapel Hill, 1983), 251.

and performance practice presented in this document was compiled only after reviewing countless pages in multitudes of books each of which only had a few sentences related to performance practice of winds. It would be useful to create a style guide for wind instruments specific to French Baroque practice, encompassing all national styles practiced during the period. Such a project would be a huge undertaking, but it is one that wind players would benefit from immensely.

Additionally, while I was able to transcribe this sonata for modern oboe, it did take quite a bit of creative arranging. This piece was more accessible to the modern oboe due to its original designation for transverse flute or violin. If it was solely intended for violin, I am not sure the virtuosity would have allowed for accessibility on the modern oboe. The rapid succession of sixteenth notes, triplets, and arpeggiations in the work are challenging on the oboe especially when considering the numerous disjunct leaps typical of the virtuosic violin style that Leclair imported from Corelli.

The modern oboe has more keys than the Baroque oboe, which makes the virtuosic passages easier. However, there were a handful of instances where awkward fingerings in the extreme upper register of the oboe rendered some lyrical passages unplayable. Additionally, the double reed mouthpiece does not allow for effortless fluidity of the technical passages, particularly when performing articulated passages. Articulation on the oboe is more pointed than the violin and flute and requires finesse to reduce the reedy qualities that interrupt virtuosic successions of articulated sixteenths or arpeggiations. While oboists can reduce the pointed quality by slurring some notes during technical passages, in some cases it deprives the musical line of its original brilliance.

Finding suitable places to breathe proved to be a recurring issue especially in the final movement of the *Sonata*. The second variation of the final movement features the most challenging virtuosic music of the entire work due in large part to the explicit “violin only”

indication in the manuscript.⁵ The examples below illustrate the original part along with my transcription for modern oboe (Figures 13a and 13b):



Figure 13a: Original violin manuscript from the *Minuetto*, mm. 93 – 113

⁵ There are no recorded examples of this work on violin available at this time. The recordings that featured the flute omit this portion of the movement entirely. The constant arpeggiations, disjunct leaps, and successions of sixteenth notes leave little room for any wind player to breathe without interrupting phrasing of the musical line.

Optional Ending

The musical score consists of five staves of music for a modern oboe. The key signature is one sharp (F#) and the time signature is 3/8. The score is labeled with measure numbers 93, 97, 101, 105, and 109. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final measure of the score (measure 112) is marked with a plus sign (+) above the staff.

Figure 13b: Adaptation of the *Minuetto*, mm. 93 – 112 for modern oboe

The range of the modern oboe compared to the violin and flute created some difficulties when working with the slow, lyrical *Sarabande* movement. This movement features the highest note of the piece, a high F-sharp above the staff, and requires the performer to spend a portion of the movement sustaining pitches in the uppermost part of the register. While it is possible for the modern oboe to comfortably play a high F sharp above the staff, it is not logical to sustain the pitch or multiple pitches in that register beautifully for a long duration of time as seen in the following examples (Figures 14a and 14b):



Figure 14a: Original part, *Sarabanda*, mm. 9 – 23

In order to adapt this section for modern oboe, the register was displaced an octave lower in measures 13 – 15 and in measures 18 – 23, as seen below (Figure 14b):



Figure 14b: Adaptation of the *Sarabanda*, mm. 9 – 27

While it was necessary to displace the upper register in this particular instance, it should be done with careful consideration toward the original shape of the melodic line. The author decided to displace the register in this instance due to the difficult fingerings on the modern oboe in the

upper register, which would have critically impacted the original melodic flow intended in the *Sarabanda*. One would discourage applying octave displacement automatically as it would be disruptive to alter the melodic content significantly merely for the sake of adapting the music to the modern oboe.

Finally, when considering transcriptions of works intended for violin or transverse flute, the author advises one to consider the successful probability of an effective performance on the modern oboe. The oboe has many wonderful qualities and capabilities, but it also has limitations. The double reed provides the unique sound quality that the oboe is known for, but it is not graceful when concerning articulation, disjunct leaps, or extreme register prolongation.

It is my hope that readers continue the exploration of late-French Baroque music after reading this document whether through creating their own transcriptions of French Baroque works for the modern oboe or by simply discovering the existing repertoire with a better understanding of historically informed performance practice in mind.

BIBLIOGRAPHY

- Aldrich, Putnam. "The Principal Agréments of the Seventeenth and Eighteenth Centuries: A Study in Musical Ornamentation." PhD diss., Harvard University, 1942.
- Anthony, James R. *French Baroque Music from Beaujoyeux to Rameau: Revised and Expanded Edition*. 2nd ed. Portland: Hal Leonard Corporation, 2003.
- Buelow, George J. *A History of Baroque Music*. Bloomington, IN: Indiana University Press, 2004.
- _____. ed. *The Late Baroque Era: from the 1680s to 1740*. Englewood Cliffs, NJ: Prentice Hall College Div, 1993.
- Bate, Philip. *The Oboe (Instruments of Orchestra)*. 3rd ed. London: Ernest Benn Ltd, 1975.
- Burgess, Geoffrey, and Bruce Haynes. *The Oboe*. New Haven, CT: Yale University Press, 2010.
- Carlson, Stephanie. "A Study of Early 18th-Century French Baroque Musical Style: An Oboist's Performance Practice Guide to Jacques-Martin Hotteterre le Romain's *Troisième Suite de Pièces à Deux Dessus, Pour Les Flûtes Traversières, flûtes à bec, hautbois, et muzzettes*, op. 8." DMA diss., University of Georgia, 2012.
- Carter, Stewart, and Jeffery Kite-Powell. *A Performer's Guide to Seventeenth-Century Music*. Bloomington: Indiana University Press, 2012.
- Cyr, Mary. *Performing Baroque Music*. Portland: Amadeus Press, 2003.
- Dart, Thurston. *The Interpretation of Music*. 4th ed. London: Hutchinson, 1962.
- Donington, Robert. *Baroque Music: Style and Performance: A Handbook*. New York: W.W. Norton & Company, 1982.
- _____. *The Interpretation of Early Music*. New ed. New York: W. W. Norton & Company, 1992.
- Freillon-Poncein, Jean-Pierre, and Catherine Parsons. *On Playing the Oboe, Recorder, and Flageolet*. Bloomington: Indiana University Press, 1992.
- Frotscher, Gotthold. *Performance Practices of Early Music: A Comprehensive Reference Work About Music of Past Ages for Musicians, Interpreters, and Amateurs*. New York: C.F. Peters, 1981.
- Goossens, Leon, and Edwin Roxburgh. *Oboe (Yehudi Menuhin Music Guides)*. 3rd ed. London: Kahn & Averill Publishers, 2001.

- Haynes, Bruce. *Music for Oboe, 1650-1800: A Bibliography*. 2nd ed. Berkeley, CA: Scarecrow Press, 1992.
- _____. *The Eloquent Oboe: A History of the Hautboy 1640-1760*. Oxford: Oxford University Press, 2007.
- _____. "Lully and the Rise of the Oboe as Seen in Works of Art." *Early Music* 16, no. 3 (1988): 324-38.
- _____. "Tu Ru or Not Tu Ru: Paired Syllables and Unequal Tonguing Patterns on Woodwinds in the Seventeenth and Eighteenth Centuries." *Performance Practice Review* 10, no. 3 (1997): 41-60.
- Hefling, Stephen E. *Rhythmic Alteration in Seventeenth- and Eighteenth-Century Music: Notes Inégales and Overdotting*. New York: Schirmer Books, 1993.
- Hotteterre, Jacques-Martin. *Principles of the Flute, Recorder and Oboe: (Principes de La Flute)*. New York: Dover Publications, 1984.
- Jerome, Wilbert Davis. "The Oboe Concerto Before 1775." PhD diss., Bryn Mawr College, 1973.
- Krause, Robert James. "A Biographical Dictionary of Oboists Before 1900." DMA diss., University of Miami, 1981.
- Leclair, Jean-Marie. *Sonate op. 9 no. 2 pour flute traversière ou violon et basse continue Violon*. Paris: Alphonse Leduc, 1977.
- Mather, Betty Bang. *Interpretation of French Music from 1675-1775 for Woodwind and Other Performers*. New York: McGinnis & Marx Music Pub, 1973.
- Neumann, Frederick. *New Essays on Performance Practice*. Rochester, NY: University of Rochester Press, 1992.
- _____. *Ornamentation in Baroque and Post-Baroque Music: with Special Emphasis On J.S. Bach*. 3rd ed. Princeton: Princeton University Press, 1983.
- _____. *Performance Practices of the Seventeenth and Eighteenth Centuries*. New York: Schirmer Books, 1993.
- _____. "The Dotted Note and the So-Called French Style." *Early Music* 5, no. 3 (July 1977): 310-24.
- Newman, William S. *The Sonata in the Baroque Era*. 3rd ed. New York: W. W. Norton & Company, 1972.
- Nutting, Geoffrey. "Jean-Marie Leclair, 1697-1764." *The Music Quarterly* 50, no. 4 (Oct 1964): 504-14.
- Preston, Robert Elwyn. "The Sonatas for Violin and Figured Bass by Jean-Marie Leclair L'Aîné." PhD diss., University of Michigan, 1959.

- Quantz, Johann Joachim. *On Playing the Flute*. New York: Schirmer Books, 1966.
- Schwarze, Penny Suzanne. "Styles of Composition and Performance in Leclair's Concertos." PhD diss., University of North Carolina at Chapel Hill, 1983.
- Shrock, Dennis. *Performance Practices in the Baroque Era*. Chicago: GIA Music, 2005.
- Walls, Peter, ed. *Baroque Music (The Library of Essays on Music Performance Practice)*. New ed. Edited by David Milsom et al. 4 vols. Burlington: Ashgate Pub Co, 2011.
- Wilkins, Wayne. *The Index of Oboe Music Including the Index of Baroque Trio Sonatas*. Magnolia: The Music Register, 1976.
- Womack, James Jeffrey. "A Study and an Approach to Historical Practices in the French Baroque: Based on François Couperin's *Treizième Concert à 2 instruments à l'unisson*." DMA Thesis, Louisiana State University, 2003.
- Zaslaw, Neal Alexander. "Materials for the Life and Works of Jean-Marie Leclair l'Aîné." PhD diss., Columbia, 1970.

RECORDINGS

- Leclair, Jean-Marie, Laura Blustein, John Gibbons, Laura Jeppesen, Christopher Krueger, and Fenwick Smith, performers. *Leclair: Chamber Music with Flute (Complete)*. Naxos Digital Services Ltd., 2007, CD.
- _____, Adrian Butterfield, Jonathan Manson, and Laurence Cummings, performers. *Violin Sonatas*. Naxos Rights International, 2013, CD.
- Schocker, Gary, Jason Vieaux, Antonio Vivaldi, Jean-Marie Leclair, Johann Sebastian Bach, Johann Sebastian Bach, Nicolas Chédeville, and Johann Sebastian Bach, performers. *Arioso*. Azica, 2009, CD.

APPENDIX A: LECLAIR'S SONATA IN E MINOR, OP. 9 NO. 2

SONATE

Op. 9 No II

Jean-Marie Leclair

Andante
Dolce

5
10
15
20
25
30
35
40
45

Allemanda

Allegro ma non troppo

3

6

9

11

13

16

18

21

24

piano

26

29

32

35

37

40

43

45

48

50

f

p

pp

Sarabanda

Adagio

5

9

14

19

24

p

f

Minuetto

Allegro non troppo

The musical score for the Minuetto is written in 3/4 time and the key of D major (indicated by two sharps: F# and C#). The piece consists of 40 measures, organized into eight staves of five measures each. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests, often beamed together. Fingerings are indicated by numbers 1, 2, and 3. Accents are marked with a '+' symbol above the notes. The score concludes with a double bar line and repeat dots at the end of the eighth staff.



Optional Ending



[illegible]

117

Musical notation for measures 117-118. Measure 117 contains a melody in G major (one sharp) with eighth and sixteenth notes. Measure 118 contains a melody in A major (two sharps) with eighth and sixteenth notes. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff.

121



125



129

Musical notation for measure 129, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with a repeat sign at the end.

133

Example 133 is a single staff of music in treble clef, featuring a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes. A long slur covers the final six measures of the excerpt, indicating a continuous melodic line.

136

+

APPENDIX B: AGRÉMENT REALIZATION OF
LECLAIR'S SONATA IN E MINOR, OP. 9 NO. 2

Ornamental Realization Edition

Sonata in E Minor

Op. 9 no. 2

Jean-Marie Leclair

Holly Behre

Oboe

Dolce

Ob.

Ob.

Ob.

The musical score is written for Oboe and Oboe da Cassa (Ob.). The Oboe part is in E minor, 2/4 time, and is marked 'Dolce'. It begins with a treble clef and a key signature of one sharp (F#). The Oboe da Cassa part enters at measure 6, also in E minor. The score includes measures 1 through 16, with repeat signs at the end of the first and second systems. Ornamental realizations are indicated by plus signs (+) and vertical lines (|) above notes.

Ob. 21

Ob. 26

Ob. 31

Ob. 36

Ob. 41

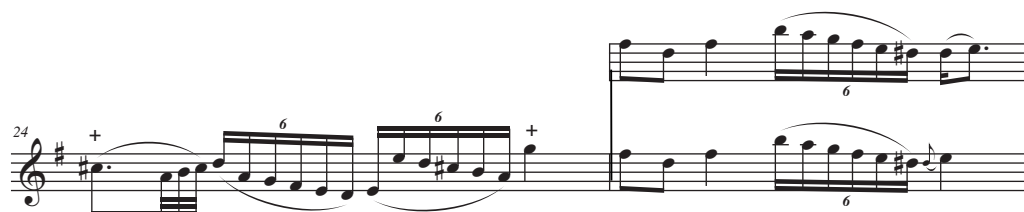
This musical score for Oboe (Ob.) spans measures 21 to 41. The key signature is one sharp (F#). The score is divided into five systems, each with a measure number at the beginning. The notation includes various musical symbols such as treble clefs, key signatures, measure rests, eighth and sixteenth notes, beamed sixteenth notes, and slurs. Some notes are marked with a '+' sign, likely indicating breath marks or accents. The music features a mix of melodic lines and more rhythmic, textured passages.



Allemanda

Allegro ma non troppo

The musical score is written for two staves in G major (one sharp) and 3/4 time. It consists of 12 measures. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1, 2, and 3 above notes. Accents are marked with a '+' symbol above certain notes. Measure numbers 3, 6, 9, and 11 are placed at the beginning of their respective systems. The piece concludes with a final cadence in the last measure.



26

26

29

32

35

37

40

This musical score is for guitar, spanning measures 26 to 40. It is written in treble clef with a key signature of one sharp (F#). The notation includes various guitar-specific techniques: measure 26 features sixteenth-note runs with a '6' (sixth fret) and a '+' (bend) mark; measure 29 includes a trill marked with '(#)(#)'; measure 32 contains triplet eighth notes marked with '3'; measure 35 has a triplet of eighth notes marked with '3' and a '+'; measure 37 includes triplet eighth notes marked with '3' and a '+'; and measure 40 features triplet eighth notes marked with '3' and a '+'.

Sarabanda
Adagio

Oboe

Ob.

Ob.

Ob.

p

Detailed description: This page contains the musical score for the Sarabanda movement, Adagio. It features four staves of music. The first staff is for Oboe, starting with a treble clef, key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The music begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. There are three breath marks (+) in this section. The second and third staves are for Ob. (Oboe), also in treble clef and key signature. They begin at measure 5, marked with a '5' above the staff. The music continues with various note values and rests, including a double bar line with repeat dots. The fourth staff is also for Ob., starting at measure 9, marked with a '9' above the staff. It includes a first ending bracket and a second ending bracket, both marked with a '2.' above the staff. There are breath marks (+) throughout. The fifth staff is for Ob., starting at measure 13, marked with a '13' above the staff. It begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. There are breath marks (+) in this section. The music concludes with a dynamic marking of *p* (piano) at the bottom.

Ob. 17

f

Ob. 21

Ob. 25

Ob. 29

This musical score for Oboe (Ob.) spans measures 17 to 29. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four systems. The first system (measures 17-20) begins with a forte (*f*) dynamic and includes a first ending bracket over measures 18-19. The second system (measures 21-24) continues the melodic line. The third system (measures 25-28) features a second ending bracket over measures 26-27. The fourth system (measures 29-30) concludes the passage. Various musical notations are used, including slurs, ties, and breath marks (+).

Minuetto

Allegro non troppo

Musical score for Minuetto, Allegro non troppo, page 57. The score is written in treble clef, 3/4 time, and D major. It consists of five staves of music.

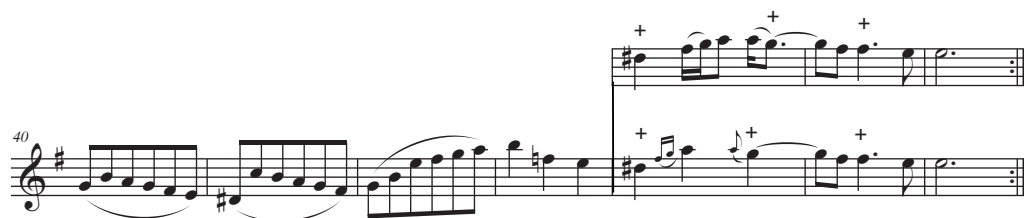
Staff 1 (Measures 1-6):
1. Quarter note D4, quarter note E4, quarter note F#4.
2. Quarter note G4, quarter note A4, quarter note B4.
3. Quarter note C5, quarter note B4, quarter note A4.
4. Quarter note G4, quarter note F#4, quarter note E4.
5. Quarter note D4, quarter note C4, quarter note B3.
6. Quarter note A3, quarter note G3, quarter note F#3.

Staff 2 (Measures 7-12):
7. Quarter note E4, quarter note F#4, quarter note G4.
8. Quarter note A4, quarter note B4, quarter note C5.
9. Quarter note D5, quarter note C5, quarter note B4.
10. Quarter note A4, quarter note G4, quarter note F#4.
11. Quarter note E4, quarter note D4, quarter note C4.
12. Quarter note B3, quarter note A3, quarter note G3.

Staff 3 (Measures 13-18):
13. Quarter note F#4, quarter note G4, quarter note A4.
14. Quarter note B4, quarter note C5, quarter note D5.
15. Quarter note E5, quarter note D5, quarter note C5.
16. Quarter note B4, quarter note A4, quarter note G4.
17. Quarter note F#4, quarter note E4, quarter note D4.
18. Quarter note C4, quarter note B3, quarter note A3.

Staff 4 (Measures 19-25):
19. Quarter note G3, quarter note F#3, quarter note E3.
20. Quarter note D3, quarter note C3, quarter note B2.
21. Quarter note A2, quarter note G2, quarter note F#2.
22. Quarter note E2, quarter note D2, quarter note C2.
23. Quarter note B1, quarter note A1, quarter note G1.
24. Quarter note F#1, quarter note E1, quarter note D1.
25. Quarter note C1, quarter note B0, quarter note A0.

Staff 5 (Measures 26-31):
26. Quarter note G3, quarter note F#3, quarter note E3.
27. Quarter note D3, quarter note C3, quarter note B2.
28. Quarter note A2, quarter note G2, quarter note F#2.
29. Quarter note E2, quarter note D2, quarter note C2.
30. Quarter note B1, quarter note A1, quarter note G1.
31. Quarter note F#1, quarter note E1, quarter note D1.







*Optional (Intended for violin only as indicated in original score)





APPENDIX C: LECTURE RECITAL SCRIPT

INTRODUCTION

Hello and welcome to my doctoral lecture recital. For my project, I transcribed Jean-Marie Leclair's *Sonata in E minor*, Op. 9 no. 2 for the modern oboe and provided an accompanying research paper with suggestions for appropriate French Baroque performance practice on the modern oboe. I chose this work of Leclair's as a means of highlighting his importance as a transitional composer during the late-Baroque period. By balancing both the French and Italian national styles, Leclair offers an accessible work for those who are more familiar with the Italian Baroque style and wish to begin exploring some aspects of the French Baroque style. I would like to begin this lecture with a brief overview of the late-Baroque during Leclair's time.

HISTORICAL BACKGROUND

The Late-Baroque and the Influence of Louis XIV and Louis XV

There are two distinct musical periods in which the French Baroque can be defined, coinciding with the reigns of Louis XIV (1661-1715) and Louis XV (1715-1774). These periods are respectively known as the *Louis Quatorze Style Period* (to c. 1726) and the *Louis Quinze Style Period* (after c. 1726). Leclair was a composer of the *Louis Quinze Style Period*.

The reign of Louis XIV was marked by his fixation with supreme control over all things including music and the arts. This control was reflected in the French Baroque compositional style, featuring music that was marked by refinement, elegance, and restraint. The emphasis during this style period was clarity of articulation and fine control in executing various ornaments rather than virtuosity. Though he was supportive of music during his reign and had a strong influence on French music making, Louis XIV's time on the throne was quite oppressive and restrictive, keeping foreign musical influences at bay.

The death of Louis XIV in 1715 further accelerated the direct change in French musical

style, which took place gradually from 1700 to 1730. Immediately after his death, an unexpected shift and favoritism towards the virtuosic music of the Italians occurred, prompting French composers to start pressing the demands of solo instruments in their new compositions. The absence of the domineering Louis XIV encouraged some French court composers to look beyond their own interests, marking a significant time of transformation and growth fueled by their intrigue with foreign musical styles and genres.

Louis Quinze Style Period

Louis XV became king at the age of five in 1715 after the death of his grandfather, Louis XIV. Due to his young age, he was not crowned until 1723. Soon after the coronation of Louis XV, musical performances shifted from the court to public concerts. One particular venue, the *Concert Spirituel*, became the principal location of non-operatic works in Paris. The *Concert Spirituel* allowed the Parisian public to hear music and performers who had previously only been heard at the royal court. Additionally, the *Concert Spirituel* introduced new genres and artists from abroad to public audiences. During this period, Italian virtuosity was dominant throughout Europe with many Italian musicians traveling and performing throughout the continent.

The accessibility of Italian Baroque musicians and their performances fueled French curiosity toward creating works that showcased the brilliance demonstrated by the Italians. One genre that was influenced by the Italian arrival was the French solo sonata. There was a major shift in which the French sonata took on a new form similar to the Italian sonata. This new sonata followed the slow-fast-slow-fast four-movement Italian *sonata da chiesa* scheme, and it featured a combination of lightness, nonchalance, and frivolity with grace. These new style characteristics were in direct contrast to the depth and sincerity of the old *Louis Quatorze Style*. The *Sonata in E minor*, Op. 9 no. 2 is firmly rooted in the *Louis Quinze Style* due to its mixture of French and Italian national styles.

The Life of Jean-Marie Leclair (1697-1764)

Jean-Marie Leclair was born in Lyon on May 10, 1697, the oldest of six siblings, five of whom were musicians. He is often referred to as “the elder” to distinguish him from his younger brother who was also known as Jean-Marie. Leclair spent his formative years as both a dancer and violinist. In 1726, Leclair’s travels took him abroad to Turin where he studied violin under Giovanni Battista Somis, who was a former student of Corelli. Leclair also traveled to Amsterdam where he had contact with the Italian violin virtuoso Pietro Locatelli. Jean-Marie Leclair’s encounters with these Italian violin virtuosos likely had a profound impact on his use of the Italian style in his French Baroque compositions.

During the late-Baroque, the idea of mixing French and Italian styles was not a foreign procedure. French contemporaries of Leclair such as François Couperin and Jean-Philippe Rameau were borrowing the elegant lyricism of the Italian style and incorporating it into the melodies of their instrumental and vocal works. However, Leclair’s inclusion of the virtuosic Italian violin writing into the French solo sonata was exclusive to his compositional style. Most of Leclair’s works are instrumental pieces that feature the violin as the primary instrument. His publications span the years 1723-1753 and consist of thirteen opus numbers.

Leclair was 46 years of age when he published his final collection of solo sonatas, the *Fourth Book of Sonatas for Violin and Basso Continuo*, Op. 9. He was at the height of his career as a violinist and composer. Each sonata in the *Fourth Book of Sonatas for Violin and Basso Continuo*, Op. 9 features extreme technical difficulty of the violin part and the most adventurous harmonic complexity Leclair had attempted at the time of its publication in 1737.

The Opus 9 sonatas, including the *Sonata in E minor*, present a distinctive French flavor characterized by simple rhythms and textures, use of binary form with sectional repeats, and comparatively little sequential passage work. Many of the works in Opus 9 demonstrate a preference for dance-inspired forms such as the *Allemande*, *Sarabande*, and *Minuet*. Leclair incorporates Italian elements such as the Corellian virtuosic and florid writing and ornamentation

in the two fast movements and models the sonata after the four-movement Italian *sonata da chiesa* form. This pronounced expressive subjectivity placed Leclair on a pedestal of his own as a French solo sonata composer and made it difficult to solely label him as a late-French Baroque composer. The sonatas in Leclair's Opus 9 are for solo violin or occasionally solo transverse flute where indicated.

LECLAIR'S *SONATA IN E MINOR*, Op. 9 no. 2: AN OVERVIEW

The *Sonata in E minor*, Op. 9 no. 2 incorporates surprising turns in the melodic line, fragmented cadences, and unexpected modulations. The influence of the Corellian and Italian violin virtuoso style of training can be seen and heard throughout the *Sonata in E minor*, Op. 9 no. 2, juxtaposed with the French national style and musical elements.

I will now explain and demonstrate some of the Italian and French elements, along with any pre-Classical "surprises" in each movement of the *Sonata in E minor*, Op. 9 no. 2.

Overview of Predominant Italian Elements Used in Leclair's Sonata in E minor, Op. 9 no. 2

→ (MOVE TO SLIDE 2- LIST OF ITALIAN ELEMENTS)

The list of Italian elements used in Leclair's *Sonata in E minor* overshadows the amount of French elements used in the *Sonata*. These traits illustrate the profound influence the Italian style had on his compositional writing. Throughout the *Sonata*, Leclair uses:

- binary form
- chains of suspensions, triplets and sequences
- individual motivic themes for each movement
- Italian expression and tempo markings
- written out ornamentation
- repetitive motor rhythms
- virtuosic violin writing
- clear, diatonic harmonies with few borrowed chords
- movement-specific traits.

Overview of Predominant French Elements Used in Leclair's Sonata in E minor, Op. 9 no. 2

While Leclair was primarily writing in the Italian style during the latter part of his life, it was apparent that he still valued his French nationality and roots, taking the liberty to precisely indicate the way he intended this work to be performed. The Italian style emphasized a freer,

more improvisational approach to performance while the French style was strict and more refined. Leclair honored his heritage by providing written instructions in his foreword to the *Sonata in E minor*, Op. 9 no. 2: → (TAB TO SLIDE 3, ENGLISH TRANSLATION OF LECLAIR'S *AVERTISSEMENT*... READ THIS)

All those who should be desirous of executing this work in the spirit of the author should endeavor to seize the character of each piece, as well as the true tempo and the quality of sound, which is appropriate to the various movements. One important point, upon which one cannot insist too greatly, is to avoid that confusion of notes which one adds to vocal and expressive compositions, and which only serve to disfigure them. It is no less ridiculous to alter movements consisting of two complementary rondeaux, playing the major more quickly than the minor: it is indeed felicitous to enhance the major by the manner in which it is played, but this may be done without forcing the tempo...
-- Jean-Marie Leclair (1738 in Paris)

The “confusion of notes” Leclair refers to could be interpreted as his description of the improvisational and florid embellishments of the Italian style. While he employed the Italian practice of writing out the ornamentation, Leclair nevertheless used and kept the spirit of the short, refined French *agréments* in his works. The use of *agréments* is just one aspect of the French style that Leclair uses throughout the *Sonata in E minor*, Op. 9 no. 2.

→ (MOVE TO SLIDE 4 ON PREDOMINANT FRENCH ELEMENTS)

Along with the use of *agréments*, Leclair includes the French practice of largely stepwise melodies, dance-themed movements in open binary form (meaning that the first section cadences on the dominant), and *notes inégales*. He also uses the French language for performance instruction of the piece in his *avertissement*. I will now highlight and demonstrate the way Leclair uses both Italian and French national styles in each movement of the *Sonata*. → (MOVE TO SLIDE 5 HERE FOR THE FIRST MOVEMENT)

First Movement- *Andante*

Andante (Italian for walking)

(A movement in moderately slow tempo, perhaps not as slow as an adagio)

In the first movement, Leclair uses a motivic theme based on a recurring rhythmic pattern. The use of a motivic theme for each movement is a trait specific to the Corellian/Italian style of writing. Regarding the French elements, I will discuss and demonstrate the main *agrément* and its variations that are realized in this movement: the *tremblement* (or trill) and the variations—the *tremblement ouvert*, *tremblement fermé*, and *cadence pleine*.

Italian Elements: → (SHOW SLIDE 6 WITH EXAMPLE FROM M. 1 of the *ANDANTE*)

Melodically speaking, Leclair employs the Italian practice of using a single motivic idea for each movement. In the case of this particular movement and the second movement, Leclair is using a small rhythmic motive. For the *Andante*, the rhythm is a quarter note slurred to two eighth notes by two small sixteenth notes. The small rhythmic motive acts as a storytelling device, adding a sense of drama through the sequencing that occurs in the harmony. The harmonic sequences help propel the tonality forward as seen in measures 27 through 32 of the *Andante*.

→ (SHOW SLIDE 7 HERE) **PAUSE**

French Elements: → (SHOW SLIDE 8 HERE)

The *tremblement*, or trill as it is referred to in modern musical terminology, is a quick oscillation between the principal note and its upper auxiliary. The *tremblement* is the most frequently used *agrément* in French Baroque music, often indicated by a stenographic “plus” sign (+) that appears above the note in Leclair’s *Sonata in E minor*.

Depending on the spirit and context desired in the moment where the *tremblement* is used, there are different ways in which this ornament could be interpreted, performed, or described. Tremblements were occasionally initiated on the principal note or the upper auxiliary. The matter of when to use an upper note or main note *tremblement* remains a controversial issue. Baroque scholars Frederick Neumann and Robert Donington had differing opinions on the issue.

Neumann supported the frequent use of main-note trills and argues against the "rule" of the upper auxiliary start while Donington believed the upper auxiliary start of the trill was the norm for mid-to-late baroque performance. This degree of uncertainty led to a wide variety of *tremblement* classifications available during the French Baroque. One principle remained true throughout: no matter the point of initiation, one must not repeat the same *tremblement* twice in a row. Leclair's *Sonata in E minor*, Op. 9 no. 2, uses both main-note and upper auxiliary trills, along with the following classifications of *tremblements*: the *tremblement ouvert*, the *tremblement fermé*, and the *cadence pleine*.

The *tremblement ouvert* is a *tremblement* with suffix notes that lead upward and connect to the next note with a *tour de gozier*. The *tremblement fermé* differs from the *tremblement ouvert* by direction; the two notes following the *tremblement* descend and connect to the next note with a *chûte* (French for "falling"). → (MOVE TO SLIDE 10)

The *cadence pleine* occurs when the upper auxiliary is expressed in ordinary notation as seen in this example. The note value and length of the upper auxiliary establishes the length in which the auxiliary is to be held before resuming the oscillations. This allows for a main-note trill to occur. In order to better hear this example, I will demonstrate it for you now. (PLAY EXAMPLE ON OBOE ONLY)

I will now perform the *Andante* in its entirety. → (PERFORM *Andante* HERE)

→(MOVE TO SLIDE 11 FOR SECOND MOVEMENT OVERVIEW)

Second movement- Allemanda: Allegro ma non troppo

Allemande: (French/German... Italian = Allemanda)

In solo violin music, the *Allemande* is a binary form dance movement in quadruple meter beginning with one or more upbeats and proceeding to cadences on downbeats in phrases of irregular lengths. The mood is serious and the tempo moderately slow. The Corellian *Allemandas* in Italy (and in the case of Leclair's *Sonata in E minor*) were more imitative and varied broadly in tempo from largo to presto.

The *Allemanda* in Leclair's *Sonata* is primarily rooted in the Italian style. Elements of the *canzona* are prevalent throughout including a clear subject with marked rhythmic character, alternation between polyphonic and homophonic sections, use of imitation, and slight variations at later subject entrances. Again, Leclair incorporates the reserved French *agréments* throughout this movement, but this time the attention will be focused toward the *port de voix*, *coulé*, and *coulades*. → (MOVE TO SLIDE 12)

Italian elements:

The *Allemanda* features elements of the fugal style *canzona*. Leclair presents a clear subject with a marked rhythmic character → (SHOW SLIDE 13 WITH RHYTHMIC MOTIVE) immediately at the opening of this movement, which was typical of the *Allemanda* design.

→ (SHOW SLIDE 14) Additionally, there are points of imitation between the solo line and the continuo, which further emphasizes the Italian flavor of the *Allemanda*. → (SHOW SLIDE 15) **PAUSE** → (SHOW SLIDE 16) Lastly, a variation of the opening rhythmic subject (the sixteenth-to-quarter note rhythm) can be seen here in measures 29 – 31 where the marked rhythmic character is persistently restated in the continuo. This adds to the character and dramatic effect of the movement by interrupting the forward harmonic motion and melody.

French elements: → (SHOW SLIDE 17 OF FRENCH ELEMENTS OVERVIEW)

In the interest of keeping a certain amount of restriction toward the ornamentation of this movement, Leclair enlists the use of French *agréments* again. In this movement, I will specifically discuss and demonstrate the following ornaments: the *port de voix*, the *coulé*, and the *coulade*.

→ (SHOW PORT DE VOIX SLIDE 18)

The *Port de Voix*

The *port de voix*, indicated in Leclair's *Sonata* as a small grace note, functions as a transitional *agrément*. The *port de voix* is executed by repeating the preceding note then slurring

to the main note as a means of “carrying the voice” to the next tone. This ornament should preserve any accidentals indicated on the preceding note.

It should be noted that the *port de voix* does not introduce any supplementary notes that are not already specified in the score; it only encompasses the main note and the preceding note. The *port de voix* itself is susceptible to infinite rhythmic variations and is governed by the French principle of *le bon goût*, meaning to perform the *agréments* in a way that preserves “good taste.”

Rhythmic interpretation of the *port de voix* was varied during the French Baroque. Some played it before the beat while others performed it entirely in the time of the main note. The *port de voix* acts as a harmonic intensifier, creating dissonance when performed on the beat. It is therefore my opinion that an on-beat interpretation of the *port de voix* would be appropriate for Leclair’s music.

Concerning the rhythmic performance of the *port de voix*, the period authors are rather ambiguous. Of this uncertainty, Baroque scholar Putnam C. Aldrich suggests “the ambiguity cannot always be laid to the inability of the authors to calculate the correct time values of the notes; the ambiguity is frequently intentional, introduced with the express purpose of allowing the performer a certain latitude in their interpretation of the ornament.” Exact rhythmic precision of the *agréments* was not as important to the French as it was to the Italians. The principle of *le bon goût* remained prevalent and performers were expected to exercise good judgment in their rhythmic realizations of the *agréments*. To further clarify, one could not obtrusively distort the time, meter or phrase; to do such would be considered “bad taste.” Therefore, all rhythmic realizations of the *agréments* in this demonstration should be used as a consideration and not as the final say. → (MOVE TO SLIDE 19 ON COULÉ)

Coulés

The *coulé* is a descending appoggiatura indicated in Leclair's compositions as a small grace note. This *agrément* appears in two forms in instrumental music: The first, the standard *coulé*, is a repetition of a preceding note at some other interval above the main note. The second, the *tierce de coulé*, acts as the middle note between two notes of the melody that form the interval of a descending third. Like the *port de voix*, the function of the *coulé* is one of transition. Melodically, the *coulé* is an appoggiatura, but rhythmically and harmonically it behaves similar to a passing tone. It does not receive any stress or emphasis that is customarily heard with the *port de voix*, and the *coulé* is always slurred to the following note. Leclair uses both types of *coulés* in his *Sonata*. An example of the *standard coulé* can be seen on the fourth beat of measure 1 in the *Allemanda*. An example of the *tierce de coulé* can be seen on the third beat of measures 43 and 44.

The *Coulade* → (MOVE TO SLIDE 20)

The *coulade* is an instrumental scale passage that joins two distant tones to connect them more pleasingly. The *coulade* can ascend or descend and is often illustrated in the music using large notes. An example of this ornament from Leclair's *Sonata* can be seen in measures 43 and 44. I will now perform the *Allemanda* in its entirety. → (PERFORM ALLEMANDA)

Third movement- Sarabanda: Adagio

Sarabande: French (Italian = Sarabanda)

→ (MOVE TO SLIDE 21 FOR OVERVIEW)

The *Sarabanda* is a baroque dance movement in triple meter. In France and Italy, it was slow and majestic, characterized by an accented dotted note on the second beat, beginning without an upbeat and cadencing on the third beat. It was normally in binary form with regular four or eight measure phrases and simple melodies that invited florid ornamentation.

Italian elements: → (MOVE TO SLIDE 22)

The Italian element Leclair retains in the *Sarabanda* is the simply notated melodic line but without the elaborate ornamentation that was expected of the Italian style. Instead, Leclair uses the Italian practice of written out ornamentation, but the ornamentations are French *agréments*.

French Elements: → (MOVE TO SLIDE 23, then to SLIDE 24)

I have provided a view of the *Sarabanda* to visually highlight the French elements of phrase structure regularity (six phrases of four measures each) and the Sarabande rhythmic pattern that stresses the second beat. Out of all the movements in Leclair's *Sonata in E minor*, this movement is the most French in style and feel.

Pre-classical/Galant Elements:

The *Sarabanda* is the first movement where evidence of the Galant style can be seen. The melody is simpler and more song-like compared to the other three movements. Leclair was unaware of the so-called Galant style, which would eventually signify the end of the late-Baroque period, so I am marking his simplified, song-like melody as his own compositional experimentation.

I will now perform the movement in its entirety. → (PERFORM *SARABANDA*)

Fourth Movement- Minuetto: Allegro non troppo

Minuet: (French menuet... Italian: Minuetto) → (SHOW SLIDE 25 HERE)

Italian Elements:

The *Minuetto* in Leclair's *Sonata in E minor* is an elegant triple meter theme and variations dance movement in binary form. The theme → (SHOW SLIDE 26 HERE) from measures 1 – 20 is characteristic of the Italian minuet, featuring regular phrases constructed of four-measure units, beginning without an upbeat and cadencing on the strong beat. The straightforward melodic design did not encourage elaborate ornamentation or contrapuntal texture. The melody progressively becomes more virtuosic with each variation through

diminution of the rhythmic values of the previous theme. The first variation → (SHOW SLIDE 27) as seen here has been reduced to triplets while the second variation → (SHOW SLIDE 28) is further diminished to virtuosic sixteenths, typical of the Italian violin virtuoso writing style. The second variation was originally intended for violin, as indicated in the score, but optional flute cues were provided later as a means of making the variation more accessible for the flute. Many modern recordings omit the second variation as the virtuosic writing is suited more toward the violin and allows for few places to breathe. I have adapted the second variation to suit the modern oboe by tastefully moving some of the material to the continuo to provide opportunities to take breaths.

French Elements: → (SHOW SLIDE 29 HERE)

Notes inégales

The theme of the *Minuetto* is the only movement in Leclair's *Sonata in E minor* where the French practice of *notes inégales* could be implemented. → (SHOW SLIDE 30 HERE)

Notes inégales is the unwritten practice of performing sets of notes (usually eighth notes) in an uneven, long-short rhythmic configuration. The application of *notes inégales* is most suitable to eighth notes that proceed in a stepwise fashion. The performer would do well to embrace the flexibility and liberty inherent in the practice instead of attempting to execute the *notes inégales* in a rigid, mathematically proportionate manner. The practice of *notes inégales* can be compared to the modern practice of swinging notes in jazz. George Muffat's codification of *notes inégales* states that it is the first level of diminution (in this case, the theme of the *Minuetto*) that is subject to the inequality procedure.

With these guidelines in mind, *notes inégales* would only apply to the theme (mm. 1 – 46) of the *Minuetto*. I will demonstrate the measures where one could apply notes inégales. (PLAY EXAMPLES FROM MM. 1, 5, 19, 21, 24, 33, 35, 37, 39 – 42)

Leclair stays true to the spirit of the *Minuetto* and uses few *agréments* throughout. I will now perform the *Minuetto* in its entirety including the optional second variation as adapted to modern oboe. (PERFORM *MINUETTO*)

CONCLUSION

In conclusion, I encourage modern oboists to incorporate the music of Jean-Marie Leclair and other late-French Baroque composers into their repertoires. In order to create a historically informed performance of any work from the French Baroque, modern performers must not limit themselves to a rigid set of rules. It is unlikely that composers of the French Baroque performed their ornaments in the exact same way they instructed in their treatises and tutors. Rather, modern oboists would do well to embrace the flexibility of the late-Baroque period while honoring any performance guidelines provided by the composer. Before concluding, I would like to thank my accompanist, Dr. Lillian Buss Pearson for her collaboration and assistance in bringing this project to life. Thank you all for coming to my lecture recital this afternoon. We now have time for a few questions.

APPENDIX D: ADDITIONAL FRENCH BAROQUE ORNAMENTATION

REALIZATIONS FROM PUTNAM C. ALDRICH

Rhythmic Interpretations of Inferior Appoggiatura (French Sources)

(a) 

(b) 

(c) 

Rhythmic Interpretations of Superior Appoggiatura (French Sources)

(a) 

(b) 

(c) 

(d) 

(e) 

7 (f) 

(g) 

(h) 

Rhythmic Interpretations of Cadence (French Sources)

The image displays 13 musical exercises in French, organized into five groups (a, b, c, d, e). Each exercise is numbered and includes a French label describing the technique.

- Group a:**
 - 1) appuyée
 - 2) feinte or
 - 3) subite
- Group b:**
 - 4) liée
 - 5) détachée
- Group c:**
 - 6) continue
 - 7) coupée aspirée
- Group d:**
 - 8) molle
 - 9) égale
 - 10) a progression
- Group e:**
 - 11) a simple or b
 - 12) double a or b
 - 13) triple a or b

The exercises are written on a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values, accidentals, and articulation marks (accents, slurs, and breath marks) to indicate the specific techniques being taught.

Melody Showing Use of Appoggiaturas

