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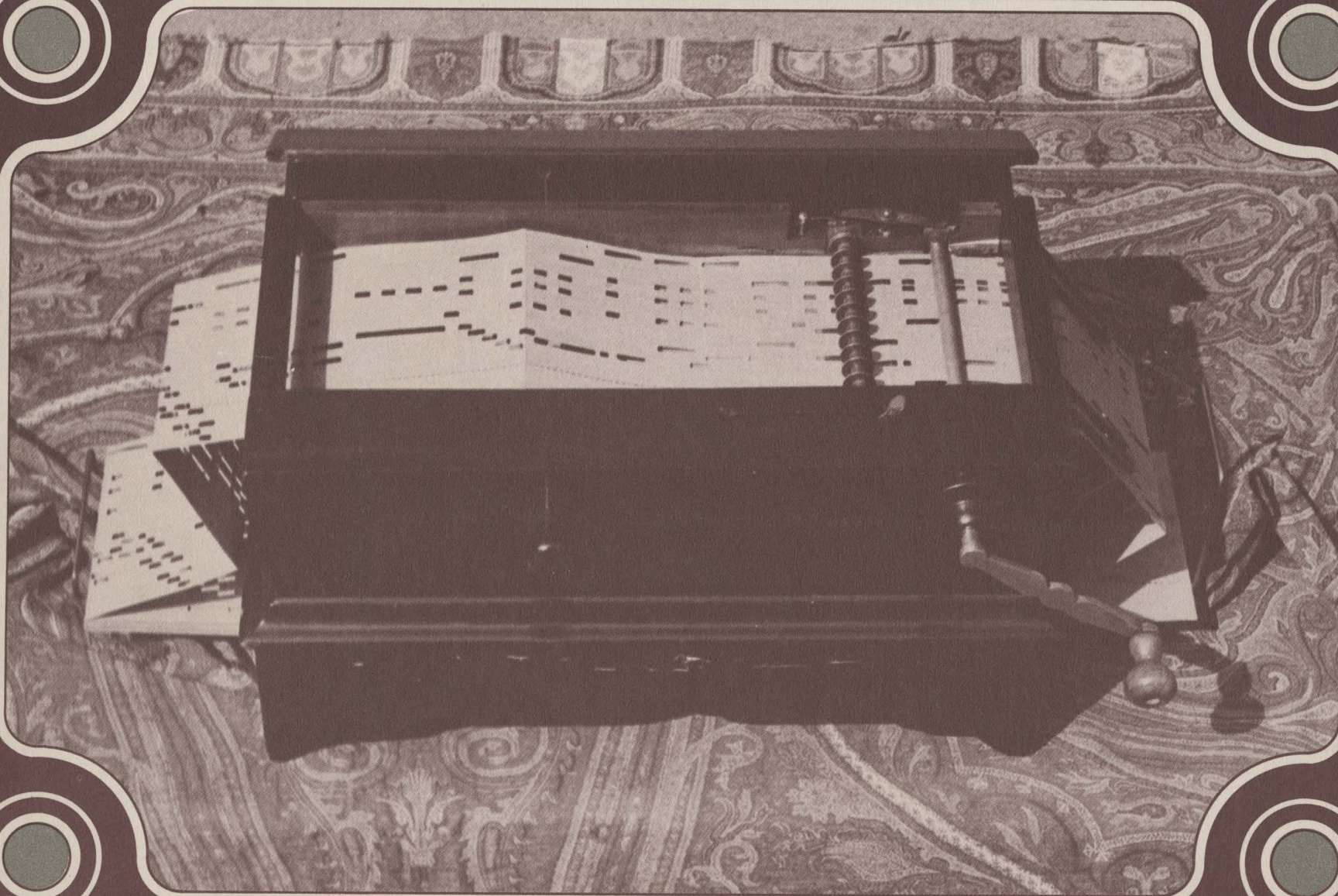
Mechanical Parlor Organ

Organina Thibouville

OPERATED BY

Gérard Dôle

RECORDED IN PARIS, FEBRUARY 1981



COVER DESIGN BY RONALD CLYNE

DANCE TUNES, OPERA TUNES AND PATRIOTIC MUSIC

FOLKWAYS RECORDS RF 116

DANCE TUNES

SIDE 1

1. MONTFERINES
2. LA BATAILLE DE FLEURS— VALSE
3. SERMENT D'AMOUR— POLKA
4. LA BOHEMIENNE— MAZURKA
5. LE VERRE EN MAIN— POLKA
6. LA FREMERSBERG— PASTORALE
7. L'OEIL CREVE— QUADRILLE

OPERA TUNES & PATRIOTIC MUSIC

SIDE 2

1. LE BARBIER DE SEVILLE— CAVATINE
2. LA JUIVE— AIR
3. LUCIE DE LAMERMOOR— SEPTUOR
4. LE TROUVRE— MISERERE
5. CARMEN— VALSE
6. CAVALLERIA RUSTICANA— INTERMEZZO
7. HAIL COLUMBIA
8. HYMNE DE GARIBALDI
9. HYMNE NATIONAL RUSSE

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FOLKWAYS RECORDS
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43 W. 61st ST., N.Y.C., 10023 N.Y., U.S.A.

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DESCRIPTIVE NOTES ARE INSIDE POCKET

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THE ORGANINA THIBOUVILLE

The *Organina Thibouville* has the appearance of an oblong wooden cabinet, varnished black, and provided with a crank-handle. A small mechanical organ, it was extremely popular in the parlors and drawing-rooms of the Parisian and provincial *bourgeoisie*, where it slightly predated the phonograph. It is equipped with a range of twenty-four free reeds made of brass, which reproduce music that is specially recorded on folding punched cards. Examples of this type were constructed between 1892 and 1916 (when the factory at Mirecourt, Vosges, was destroyed by fire) by the firm of *Jérôme Thibouville et Lamy*, established in Paris at 68-70 rue Réaumur.

THE REPERTOIRE

The repertoire of cards recorded for the *Organina Thibouville* was intended for family enjoyment, being composed chiefly of dance tunes, extracts from opera and comic opera, patriotic songs, and hymns. They could be listened, sung, or danced to.

Side 1: DANCE TUNES

MONTFERINES

Montférines, also known as *Montféranaïses* or *Montférandaïses*, are kinds of jigs that were invented, so the story goes, by *Napoléon Bonaparte's* soldiers during the campaign in Italy in 1794 or 1796 in order to ease their boredom when they were besieging Montferrat (south-east of Turin, between Asti and Casale in the northern part of Italy).

VALSE

The waltz was introduced to France under the Revolution but was thought to be shameful. The *valse à trois temps* (triple time) was marked with a certain coolness, a distinct monotony created by the incessant rotations of the dancers. It gave way to the *valse à deux temps* (double time) which came from Russia and was brought to France, it is said, in 1839.

POLKA

The *Polka* is said to come from Bohemia where it had its birth in 1830. In 1835 it appeared in Prague and received its name, and four years later it was imported into Vienna. In 1840 it was performed for the first time in Paris. The theatres, dance halls, parlors seized upon it; it became a veritable epidemic. It was danced everywhere and by 1844 the enthusiasm was universal. It is danced to 2/4 time.

MAZURKA

Shortly after the introduction of the *Polka*, the Poles brought the *Mazurka*. It is sometimes said that it is a modification of the steps of the *Polka*, hence the name *Polka-Mazurka* which it was also given.

PASTORALE

There is no dance - even in folklore - that has this name, but many various types of dance can be *Pastorales*. The word comes from "*pasto*" which means "shepherd/shepherdess" in the Languedoc dialect. One could thus give the name *Pastorale* to any dance alluding to country life, shepherds and shepherdesses, and the like.

La Fremersberg was written by Leon Chic and Hiloslaw Koenemann.

QUADRILLE

The *Quadrille* was formulated around 1825. It is no longer one dance but a set-piece comprising five dances; these are *Contredanses* which have become known as "*figures*." When the passion for *Contredanses* eventually diminished, people satisfied themselves by putting together five of them which were always performed in the same order.

In the *Quadrille français* there is to begin with:

- the call
- after that the first figure is called: *CHaine ANGLAISE*
- the second: *AVANT DEUX*
- the third: *LA POULE*
- the fourth: *LA PASTOURELLE*
- the fifth: *LE CHASSE-CROISE* and also *GALOP*

The *Quadrille* included on this record is an extract from a comic opera entitled *L'Oeil Crevé*.

L'OEIL CREVE

Comic opera by Florimond Ronger known as *Hervé* (1825-1892). Produced in Paris in 1867. A tireless worker, *Hervé* wrote more than 127 operettas, pantomimes, ballets, etc. He could compose flowing melodies and captivating waltzes. He had his first opera produced at the age of 17 years, using for his cast the lunatics of Bicêtre where he was organist. In 1854 he opened his own theatre (Boulevard du Temple), and became the rival of *Offenbach*. *L'Oeil Crevé* is one of his best-known comic operas.

Side 2: OPERA TUNES and PATRIOTIC MUSIC

LE BARBIER DE SEVILLE

An opera in two acts by *Gioacchino Rossini* (1792-1868) after the libretto by *Césaire Sterbini*. Produced at the *Theatre Argentina* in Rome in 1816. The first performance was one of the most famous failures in the history of the theatre on account of the hostile atmosphere aroused by the composer's enemies, who accused him of having been too pretentious in putting *Beaumarchais'* work to music. But this flop was afterwards followed by complete triumph throughout the world. The orchestral parts, always lively, remain unceasingly faithful to the dramatic development. Thus, in *Figaro's "Cavatine"* the first measures from the orchestra foretell of the barber's jesting swagger, even before he appears on the stage.

LA JUIVE

An opera in five acts by *Jacques Fromental Elie Halévy* (1799-1862) from a libretto by *Scribe*. Produced for the first time in Paris on 23rd February 1835. This opera is considered to be the masterpiece of the composer, who was the pupil of *Cherubini* from whom he drew his inspiration, imitating his sparkling style.

LUCIE DE LAMERMOOR

An opera in three acts by *Gaetano Donizetti* (1797-1848) after the libretto by *Salvatore Cammarano*. Produced at the *Theatre San Carlo* in Naples on 26th September 1835. The libretto faithfully follows the plot of *Walter Scott's* novel *The Bride of Lammermoor*, published in 1819. Famous is the remarkable sextet *Toi qui, vers Dieu, as déployé les ailes* which closes the last act. This is *Donizetti's* most popular opera; it is considered to be not only a great work, but also one of the richest and most powerful creations of the romantic period preceeding *Verdi*.

LE TROUVÈRE

An opera in four acts by *Giuseppe Verdi* (1813-1901) after the libretto by *Salvatore Cammarano*. Produced at the *Theatre Apollo* in Rome on 19th January 1853. This is an opera of extreme zest and fire, so melodramatic that the composer has created passionate melodies based on the rhythms of dances such as the *Mazurka* and the waltz. *Le Trouvère* has had a world-wide reputation for many years and is perhaps the most popular opera in the repertoire over all countries.

CARMEN

An opera in four acts by *Georges Bizet* for which the libretto was adapted from the story by *Prosper Mérimée* by *Meilhac* and *Halévy*. Produced in Paris in 1875. The opera constitutes one of the most perfect and accomplished expressions of French musical theatre of the late 19th century.

CAVALLERIA RUSTICANA

An opera by *Pietro Mascagni* (1863-1945) taken from the play by *Giovanni Verga* after the libretto worked out by *Menasci* and *Targioni-Tozzetti*. Presented for the first time at the *Theatre Constanzi* in Rome on 17th May 1890. The evening was a memorable

triumph in the annals of the theatre and the musician from Livourne was crowned with sudden glory. The work afterwards became a perennial and universal success.

HAIL COLUMBIA

An American patriotic song written in 1798. The words by Judge Joseph Hopkinson were set to the melody of the *President's March*, composed in the early 1790's by Philip Roth in honor of President George Washington. First sung by Gilbert Fox at a theatrical benefit, *Hail Columbia* became popular as an expression of patriotism after the Revolution.

HYMNE DE GARIBALDI

An anthem to the glory of Giuseppe Garibaldi (1807-1882) composed by Alessio Olivieri (died 1867). Garibaldi, the most distinguished soldier of the "*Risorgimento*" movement that united Italy, was known in his day as a great revolutionary and patron of protest movements all over Europe and the Americas, and was one of the most skilful guerrilla generals of all time. Of all his successes, the most remarkable was an expedition of "the Thousand" in 1860 when an invading force under his command landed in Sicily, defeated the larger army of the King of Naples, and ended by conquering half of Italy and playing a key role in the unification of the country.

HYMNE NATIONAL RUSSE

Anthem composed by Michaël Glinka (1804-1857) entitled *Dieu protège le Czar*, taken from his first opera *La vie pour le Czar* (1836), to the glory of Nicholas 1st or Alexander 1st.

The Organina Thibouville heard on this record was restored by Messrs. Lélío and Alain Vian, who sell mechanical musical instruments at 8 rue Grégoire de Tours, Paris 75006. The selected punched cards are all originals, made by the firm of Thibouville.

I am grateful to Lélío and his brother Alain Vian. Special thanks to Dave Smith for helping with the English translation and preparing this text.

FOLKWAYS Records

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Long-Playing Non-Breakable Micro Groove 33 1/3 RPM

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**MECHANICAL PARLOR ORGAN
ORGANINA THIBOUVILLE**

DANCES

SIDE 1

RF 116 A

1. MONTFERINES
2. LA BATAILLE DE FLEURS Valse
3. SERMENT D'AMOUR Polka
4. LA BOHEMIENNE Mazurka
5. LE VERRE EN MAIN Polka
6. LA FREMERSBERG Pastorale
7. L'OEIL CREVE Quadrille

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**MECHANICAL PARLOR ORGAN
ORGANINA THIBOUVILLE**

PATRIOTIC & OPERA TUNES

SIDE 2

RF 116 B

1. LE BARBIER DE SEVILLE Cavatine
2. LA JUIVE Air
3. LUCIE DE LAMERMOOR Septuor
4. LE TROUVRE Miserere
5. CARMEN Valse
6. CAVALLERIA RUSTICANA Intermezzo
7. HAIL COLUMBIA
8. HYMNE DE GARIBALDI
9. HYMNE NATIONAL RUSSE

Operated by Gérard Dôle
Recorded in Paris, February 1981