

## Abstract

Historically informed performance of French organ music from the late nineteenth- and early twentieth-centuries can be a difficult thing to achieve on a non-French instrument. Discrepancies in general organ character and specific stop timbre, the organ's location within the building, and issues of console management are all areas which need addressing when playing on an instrument which is not of the style and layout of a typical Cavaillé-Coll organ.

This study will explore the issues connected with the realisation of an historically informed performance of such a work on a modern British instrument. Connected with explicit issues such as registration, adapted tempi and educated amendments to the score, areas including the underlying influences composers were exposed to are considered. Included amongst these are the renaissance in interest and use of plainchant at the time, the striving for a corpus of French organ works to rival that of the German Baroque, and the impact the *orgue symphonique* had upon a generation of composers starting with César Franck, passing through Charles-Marie Widor and Louis Vierne, and moving on to the next generation seen in composers such as Maurice Duruflé and Olivier Messiaen.

As an example of how these elements can be addressed and integrated within a specific piece, Duruflé's *Prélude, adagio et choral varié sur le thème du 'Veni creator'* Op. 4 is explored. In addition to the issues outlined above, this work's role within his early recital programming and how it reflects his musical genealogy and influences is examined. Contrasting performances of the work (including Duruflé's own and one on a typical British organ) are scrutinised and used to support points discussed.

Finally, the outcomes of this study are used to inform a performance of this work as part of the recital element of this study. The full programme is a recreation of one Duruflé gave in Louviers in 1926. Central to this was a performance of his recently composed *Variations sur le Veni creator*, the first performed incarnation of what was to become his Op. 4. The original programme further enlightens a study of the influences Duruflé was exposed to not least as it includes works by his immediate French forebears, as well as music by composers of the French and German Baroque.

# **Performing Duruflé's *Veni creator* Op. 4: Influences, Issues and Ideals**

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for the degree of  
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This doctorate is dedicated to  
Nest, for her endless encouragement of her musician son,  
Alec, who would have been so proud of his son's achievement,  
and Annie, for all her support, advice and love.



*Un exécutant doué d'ingéniosité et de goût saura obtenir,  
par des combinaisons de jeux, des sonorités équivalentes.*

*(Gabriel Fauré)*

## Performing Duruflé's *Veni creator* Op. 4: Influences, Issues and

### Ideals

### Contents

List of Figures	v
List of Tables	vi
List of Examples	viii
Acknowledgements	xi
Author's Notes	xiii
Common Terminology	xiv
Introduction	1
Chapter 1 Duruflé in context	16
Chapter 2 Duruflé's recital programming, 1917–1939	32
Chapter 3 The influence of plainchant in Duruflé's organ works	67
Chapter 4 Approaches to the use of plainchant in Duruflé's <i>Veni creator</i>	104
Chapter 5 A comparative investigation of selective recordings of Duruflé's Op. 4	162
Chapter 6 English versus French organs from the performer's perspective	208
Chapter 7 Aiming for a performance ideal	246
Appendices	
A Recital programme	264
B Specifications of relevant organs	273
C Works performed by Duruflé in recitals, 1917–1939	292
D Venues where Duruflé performed, 1917–1939	301
E <i>Veni creator</i> : performances by M. & M.-M. Duruflé, 1926–1998	305
F Interview with Thierry Escaich, Titulaire l'Église Saint-Étienne-du-Mont, Paris	308
G Interview with Stephen Moore, Master of the Choristers, Llandaff Cathedral	310
H Interview with Robert Quinney, Organist and Master of the Choristers, New College, Oxford	312
Bibliography	317

## List of Figures

<i>Ref</i>	<i>Title</i>	<i>Page</i>
2.1	The programme for Duruflé's 1926 Louviers recital	39
5.1	The internal layout of the Saint-Eustache <i>Grand Orgue</i>	176
5.2	Typical sound maps of recordings made using omnidirectional and cardioid microphones	178
5.3	The nave of l'Église Notre-Dame de Louviers	190
6.1	The <i>Plein jeu</i> from Corrette's <i>Magnificat</i>	215
6.2	The console of the <i>Grand Orgue</i> , Louviers	232
6.3	A console showing a standard concave radiating pedalboard	238
6.4	A straight pedalboard	239
6.5	The Console at l'Église Saint-Sulpice, Paris	241
6.6a	The Harrison & Harrison console at the Durham Cathedral	242
6.6b	The Nicholson & Co. console at the Llandaff Cathedral	243
7.1	Overview of the placing of the departments on the Nicholson & Co. organ at Llandaff Cathedral	249
7.2	Epstein's <i>Majestas</i> , Llandaff Cathedral, with the display pipes (some of which are dummy) overlooking the choir stalls and behind the sculpture.	252
7.3	Typical French and British consoles	258

## List of Tables

<i>Ref</i>	<i>Title</i>	<i>Page</i>
i	Duruflé's Louviers and GIJP doctoral recital programme	13
1.1	The number of works/movements by individual composers appearing in recitals given by Maurice Duruflé between 1919 and 1939	18
1.2	Number of occasions when composers' music appears in Maurice Duruflé's recitals between 1919 and 1939	19
2.1	Distribution of stops on the 1859 organ at Sainte-Clotilde	49
2.2	Foundation ranks on the <i>Great</i> of the 1915 Christ Church, Woburn Square and <i>Grand Orgue</i> of the 1932 Saint-Étienne-du-Mont	63
2.3	Higher pitched ranks and reeds on the <i>Swell</i> of the 1915 Christ Church, Woburn Square and <i>Récit</i> of the 1932 Saint-Étienne-du-Mont	65
4.1	The sung verses used in Duruflé's Soissons recording of Op. 4	147
5.1	Details of selected recordings	165
5.2	Comparative durations for the various sections of Op. 4	169
5.3	Tempo changes in the <i>Prélude</i> (b 137–142)	186
5.4	Chosen tempo differences for the various sections of the <i>Prélude</i>	188
5.5	Durations (in seconds) and differences for the <i>choral varié</i>	191
5.6	Crochet/minim pulse comparisons and differences within performances of the <i>choral varié</i>	191
5.7	Stated registration in the copy and the probable registration adopted by Scott for the opening of the <i>Prélude</i>	198
5.8	Stated registration in the copy and the probable registration adopted by Scott for the <i>Récitative</i>	200
5.9	Changes to the registration indicated between bars 79 and 96	202
5.10	Duruflé's apparent registration changes (b 79–96)	203
6.1	The typical manual orders in Cavaillé-Coll and English organs	234

7.1	Possible registrations for the <i>choral varié</i> if played on the Walker organ at the University Concert Hall, Cardiff University	250
7.2	Registration changes specified between <i>choral varié III</i> and <i>IV</i>	257

## List of Examples

Unless otherwise stated, all examples are composed by Maurice Duruflé

<i>Ref</i>	<i>Title</i>	<i>Page</i>
3.1	Guilmant – <i>Verset Two</i> from <i>Stabat Mater Dolorosa</i>	80
3.2	Guilmant – <i>Verset Four</i> from <i>Stabat Mater Dolorosa</i>	80
3.3	Guilmant – <i>Verset Six</i> from <i>Stabat Mater Dolorosa</i>	81
3.4	Guilmant – <i>Verset Nine</i> from <i>Stabat Mater Dolorosa</i>	82
3.5a	The opening of the <i>Salve Regina</i> plainchant	84
3.5b	Widor: <i>Deuxieme Symphonie (iv)</i> incorporating the <i>Salve Regina</i> in the left hand	85
3.6a	The <i>Haec Dies</i> plainchant	87
3.6b	Widor: The opening ten bars of <i>Symphonie romane</i>	88
3.7a	<i>Méditation</i> (b 1–12)	93
3.7b	<i>Agnus Dei (Messe cum júbilo)</i> (b 1–14)	94
3.8a	<i>Ecce advenit dominator Dominus</i>	96
3.8b	<i>Prélude sur l'Introit de l'Épiphanie</i> (b 1–5)	96
3.9a	<i>Divertissement</i> (b 79–91)	97
3.9b	<i>Sicilienne</i> (b 74–79)	98
3.10	Tournemire: <i>L'Orgue Mystique No 7</i> (b 1–4)	100
3.11a	<i>Prélude sur l'Introit de l'Épiphanie</i> (b 47–53)	101
3.11b	Tournemire: <i>L'Orgue Mystique No 7</i> (b 10–14)	101
4.1	Tournemire: <i>L'Orgue Mystique No 25</i>	107
4.2a	Tournemire: <i>Deux Fresques Symphoniques Sacrées II</i> (Page 10)	108
4.2b	Tournemire: <i>Deux Fresques Symphoniques Sacrées II</i> (Page 16)	109
4.3a	The plainchant hymn <i>Veni creator Spiritus</i>	118

4.3b	<i>Prélude</i> (b 1–8)	118
4.4	<i>Prélude sur le nom d’Alain</i> (b 24–32)	119
4.5	<i>Sanctus (Requiem)</i> (b 1–5)	120
4.6	<i>Introit (Requiem)</i> (b 1–3)	121
4.7	<i>Prélude</i> (b 17–24)	122
4.8a	The second phrase of the <i>Veni creator</i> chant	123
4.8b	<i>Prélude</i> (b 48–51)	123
4.9	<i>Prélude</i> (b 60–61)	124
4.10	<i>Prélude</i> (b 78–83)	125
4.11	<i>Prélude</i> (b 129–130)	126
4.12	<i>Prélude</i> (b 137–142)	128
4.13	<i>Prélude</i> (b 155–160)	129
4.14	<i>Prélude sur le nom d’Alain</i> (b 38–41)	130
4.15	<i>Prélude sur le nom d’Alain</i> (pages 14–15)	132
4.16	<i>Lento, quasi recitative</i> (b 7)	134
4.17	<i>adagio</i> (b 1–8)	136
4.18a	<i>Recitativo</i> b 4–6)	137
4.18b	<i>adagio</i> b 35–39)	137
4.19	<i>adagio</i> (b 40–41)	138
4.20	<i>adagio</i> (b 65–68)	139
4.21	<i>adagio</i> (b 84–87)	141
4.22	<i>adagio</i> (b 94–98)	142
4.23	<i>adagio</i> (b 102b–106)	144
4.24	Mode VIII (Hypomixolydian)	145
4.25	<i>Veni creator</i> plainchant (first phrase and Amen)	145

4.26	<i>choral varié</i> (b 1–3)	146
4.27	<i>varié I</i> (b 1–6)	149
4.28	<i>varié I</i> (b 10–13)	149
4.29	<i>varié II</i> (b 1–5)	151
4.30	<i>varié III</i> (b 7–10)	152
4.31	<i>varié III</i> (b 1–3)	152
4.32	<i>varié IV</i> (b 1–6)	154
4.33	<i>varié IV</i> (b 7–14)	155
4.34	<i>varié IV</i> (b 32–38)	156
4.35	<i>varié IV</i> (b 45–48)	157
4.36	<i>varié IV</i> (b 56–67)	158
4.37a	<i>In Paradisum (Requiem)</i> (b 102–106)	160
4.37b	<i>varié IV</i> (b 68–71)	160
5.1	<i>Prélude</i> (b 136–142)	187
5.2	<i>adagio</i> (b 90–93)	203
6.1	<i>Scherzo</i> (bars 327–333)	236
6.2	<i>Sicilienne</i> (bars 18–21)	236
6.3	<i>Sicilienne</i> (bars 109–113)	237
7.1	<i>Prélude</i> (b 137–138)	247
7.2	<i>adagio</i> (b 31–34)	253
7.3	<i>Prélude</i> (b 93–98)	254
7.4a	<i>Prélude</i> (b 45–47)	255
7.4b	<i>Prélude</i> (b 123–126)	256



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## Author's Notes

In preparing this dissertation, the author has been guided by the following presentation principles:

- Quotations in a language other than English have been provided in translation with the original as a footnote. Unless otherwise stated, the translations have been made by the author.
- Numbers up to one hundred are written in words, except where they refer to bar numbers, opus numbers or organ pipe lengths.
- For clarity, specific stop and manual names are italicised. For example, a generic comment on a flute stop is not italicised, whereas an explicit stop name such as *Flute 8* when indicated in the copy or list of ranks available on an instrument is italicised.
- The full title of the specific work being studied (the *Prélude, adagio et choral varié sur le thème du 'Veni creator'* Opus 4) is often abbreviated to either 'Veni creator' or Op. 4.
- The *l'Association Maurice et Marie-Madeleine Duruflé* is often abbreviated to *l'Association Duruflé*.
- The recognised system of capitalisation of French words is used with the first word capitalised then the remaining words written using an initial lower case letter unless there is a proper noun present or it is explicitly indicated otherwise by the composer.
- When referring to organ pipe lengths, 8-foot is abbreviated to 8ft and where there is a combination of ranks (4-foot, 8-foot, 16-foot and 32-foot, for example), this is abbreviated further to include the ft after the final one only (4, 8, 16 & 32ft, in the example above).

## Common Terminology

Certain terminology common to those working with the world of the organ appears within this doctorate. For clarification, and to aid those not familiar with these terms, they are defined here:

- **English organ:** Due to the inherent nature of the music written for the Anglican rite, when referring to an English organ, this also includes many of those instruments found in the devolved nations. The nomenclature ‘English’ is usually used for no other reason than the sheer number of important religious buildings in England compared to the other nations that make up the United Kingdom. There are a number of organs built by foreign builders (such as Klais, Flentrop, Reiger, etc.) but these are rarer in large cathedrals where organs by British companies such as Harrison & Harrison, Willis & Sons, Walker & Sons, Nicholson & Co. and Tickell prevail. These companies have endeavoured to keep the English ‘sound’ as discussed in Chapter 6 ongoing and active through the new instruments they are commissioned to build and through rebuilds of existing organs.
- **Ranks:** A rank consists of the set of pipes that collectively constitute any one complete organ stop or several sets in the case of stops such as Mixtures (see below).
- **Mixtures:** A combination of two or more ranks that collectively constitute a composite stop. They are higher pitched ranks, often sounding a note that is different from the named one but which form part of the overall harmonic series.
- **Thumbing up or thumbing down:** This involves playing an additional line of music on a different keyboard whilst playing another part on an adjacent keyboard. This extra line might be played by one hand only or shared between hands. Invariably, notes on a lower keyboard are ‘thumbed down’ whilst those on higher keyboards tend to be played by fingers for ease of performance. The process allows three independent melodic lines or timbres to sound at the same time with, potentially, in addition to one on the pedals, too).
- **Ventil:** This is a valve which allowed the wind supply to be cut off from a specific wind-chest meaning that ranks of pipes could be pre-drawn without them actually making a sound until the valve is cancelled by a mechanical system often operated using a pedal lever. These were particularly common in Cavaillé-Coll organs where he subdivided each chest into two: the *Laye des fonds* (foundation stops) and the *Laye des anches* (reeds and mixtures). This allowed a performer to prepare the *anches* before starting a piece and then add them when required, resulting in immediate tonal brilliance and weight. The means of adding the *anches* was usually a hook-down pedal placed above the pedalboard, not dissimilar to the old hook-down swell levers found on some early English organs. The instruction *anches préparées* (prepared reeds) appears in many French organ works and refers to the use of this system.

## Introduction

French organ music of the late nineteenth and twentieth centuries has gained a level of dominance both in the world of the solo recitalist and for performers seeking to find a variety of music for an act of worship. Widor's flamboyant and famous *Toccata* from the *Cinquième Symphonie pour orgue* has become something of a wedding favourite and now appears almost as often as the marches by Mendelssohn or Wagner.<sup>1</sup> However, the pool from which these pieces are chosen is often rather small and there are certainly issues to be considered with the 'vogue in England for a relatively small repertoire of Vierne, Duruflé, Dupré and Messiaen (namely the early music), along with a paucity of Alain (especially *Litanies*), Tournemire and Guillou'.<sup>2</sup> Moreover, performances of even well-known pieces such as the Widor *Toccata* often fail to capture the style, timbres and character of the original. Whilst recordings of French instruments and the relatively inexpensive nature of travel to hear them live have helped to make performers more aware of the character of the organs, this does not provide the depth of understanding needed to underpin a performance. This is due, in part, to a lack of understanding of the style of instrument for which they were originally conceived, the influences which affected the composers at the time, and an individual work's place within the genealogy of organ music from the period.

This study takes as its point of departure the three main research questions indicated below. These questions naturally beget others, including the overarching issue Daniel Leech-Wilkinson raises when he states that

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<sup>1</sup> The *Toccata* topped a poll by ClassicFM to find the UK's most-loved wedding music with the Mendelssohn gaining fourth place and the Wagner seventh place (13 May 2018). Perhaps adding to its popularity, it has also been played at nine royal weddings over the past 65 years.

<sup>2</sup> Robert Sholl *Qu'est-ce qu'il se passe* (*The Musical Times*, Vol 137, No. 1848, 1996) p. 37

our duty, in pursuing the ideal of performance authentic to the composer's intentions is to reproduce in us the impressions received by his original audiences.<sup>3</sup>

The issues to which these specific areas of research relate have not been addressed in this way in the past, and have not previously been considered within a study that aims to prepare a player for the creation of what might constitute an historically informed performance.

- Is it possible to offer what might now be regarded as an authentic performance of an organ work from the late nineteenth- and early twentieth-century French school on an instrument which is of a different tradition?
- What a performer might consider to be accepted compromises in a performance of such music on a contemporary British organ? This element will act as a link to the performance element of the study with findings included in the recital which concludes the work.
- What were the significant and perhaps most defining influences upon Parisian organ composers of the time?

Each question, and related issues, is addressed individually as well as being approached from a more interconnected perspective, the findings forming part of an investigation that seeks practical application within a modern performance on a non-French instrument. Specifically, the importance of plainchant as an underpinning element within much of the Parisian organ music of the period, both written and improvised, is considered, not least as it is inextricably linked with the development in of the new ideas for Cavaillé-Coll's symphonic instrument. From this, the fundamentally different character of non-French instruments in terms of

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<sup>3</sup> Daniel Leech-Wilkinson, *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance* (London: CHARM, 2009), <http://www.charm.rhul.ac.uk/studies/chapters/chap2.html> [18]

timbre and tone is investigated. This includes the need to find an level of compromise, based on detailed and specific research, for problems such as the substitution of indicated registration within a score. Connected with this are differences regarding the specific layout of individual instruments themselves. This includes console management and the need for assistants, the location of the instrument within the building, and the fundamental role it is seen as having within worship.

For the purposes of this study, Duruflé's *Prélude, adagio et choral varié sur le thème du 'Veni creator'* Op. 4 (1926/1930) (hereafter referred to as Op. 4) serves the role of a case study. Recordings of selected performances are used to elucidate observations and findings.

Maurice Duruflé (1902–1986) remains a composer still comparatively less known than many others, although individual works such as his *Requiem*, Op. 9, have become established within the choral repertoire both within a liturgical and a concert setting.<sup>4</sup> Many of his organ works are regularly performed both in recitals and liturgically, and his music has been the subject of scholarly research. In addition to considering the performance of French works on British organs in general, this study also investigates three main areas that relate to the performance of Duruflé's organ works as a whole through focussing on his Op. 4. The objective of the concluding recital that forms part of this overall submission is to put these findings into practice. The three main areas investigated concern:

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<sup>44</sup> An Internet search (31 December 2018) on concert performances in 2018 of Fauré's and Duruflé's settings of the *Requiem*, showed 347,000 entries for the former and just 72,800 for the latter (approximately 21% of the number of Fauré entries). Whilst this does not imply that Fauré's work was performed five times more than Duruflé's, it is indicative of the level of public acknowledgement for each composer. In addition, Duruflé's *Requiem* received about 54% of the entires compared with Poulenc's *Organ Concerto* (a work Duruflé advised on and premiered in 1938) when looking for concert performances in 2018 (Poulenc's work produced 134,000 entires).

- External influences affecting Duruflé as a composer
- Issues that the performance of his music create
- Ideals one might aim for in interpretation and performance.

Whilst some of these issues have been touched on in existing Duruflé scholarship, his music is an area which has received comparatively little scholarly attention and the issues forming the main areas of this investigation have been considered only in the most general sense.<sup>5</sup> The areas indicated above not only merit exploration in greater detail but are here addressed specifically in relation to the organ music for the first time. As one of the composer's most significant organ works and one which is explicitly built upon a plainchant theme, the *Prélude, adagio et choral varié sur le thème 'Veni creator'* provides a valuable case study of the examination of performance and stylistic issues which relate to his music as a whole.

This work also represents the focal point of the performance element of this submission, namely the recreation of a recital given by Duruflé in 1926 at l'Église Notre-Dame de Louviers, his 'home' church for a period of ten years from 1919. In 1929, he was appointed *organiste titulaire* at Saint- Étienne-du-Mont in Paris, a position he held for the rest of his life. His 1926 recital at Louviers not only served to inaugurate the *Grand Orgue* following some work on the instrument, but also included a performance of his then newly composed *Variations sur l'hymne 'Veni Creator'*, a work which would find its final incarnation as the last section of in his Op. 4, completed for *Concours de*

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<sup>5</sup> For example, Frazier's chapter *In Gregorian Mode* or Spillman's *As the Master Wanted* in Ronald Ebrecht, ed. *Maurice Duruflé, 1902–1986: The Last Impressionist* (Lanham, MD: Scarecrow Press, 2002) or David Connolly *The Influence of Plainchant on French Organ Music after the Revolution* (Dublin Institute of Technology, 2013), pp. 239-268



*Composition des Amis de l'Orgue* in 1930, a competition Duruflé's piece won, though not in the version which is now usually performed.<sup>6</sup>

This study comprises seven chapters leading to a proposal of the practical application of the research in a performance. Chapter 1 investigates the major influences which affected Duruflé during his life. Whilst there is no intention to duplicate existing biographical studies, it is worth noting that, as a boy, Duruflé had trained at the *École de la maîtrise Saint Evode* in Rouen (1912–1918).<sup>7</sup> This was to be a life-changing time for the young musician who recalled the impact it had upon him in his autobiographical writings: 'It is there, in the place of greatness, in the middle of so many liturgical riches and musicians that I experienced my vocation to be an organist.'<sup>8</sup> Further influence came through four organist-composers who established styles of composition reflected in Duruflé's own works: César Franck (1822–1890), Charles-Marie Widor (1844–1937), Louis Vierne (1870–1937) and Charles Tournemire (1870–1939). Compositional shape and structure is also found in the more formal styles of writing (including fugue and variation), not least through the works of French Baroque composers such as Clérambault and Daquin – Duruflé performed these composers' pieces regularly and, as will be made clear from Chapter 2, his *choral varié* can be seen to reflect the *verset* style of writing found at this time.

Chapter 2 explores the recitals given by Maurice Duruflé between 1917 and 1939. Intrinsicly connected with the issues of influences examined in the

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<sup>6</sup> See Thomas Lacôte, *Le Veni creator de Maurice Duruflé: écriture et réécritures* (Paris: l'Association Maurice et Marie-Madeleine Duruflé: Bulletin No 13, 2014)

<sup>7</sup> See for example, James E Frazier, *Maurice Duruflé: The Man and His Music* (Rochester, NY: University of Rochester Press, NY, 2007) which covers this in detail.

<sup>8</sup> Maurice Duruflé, *Souvenirs (1976) et autre écrits (1936–1986)*, ed. by Frédéric Blanc (Paris: Séguier Editions, 2005), p. 24 [C'est bien là, dans ce deployment de grandeur, au milieu de tant de richesses liturgiques et musicales que j'ai eu ma vocation d'organiste.] All translations from the original French are my own unless otherwise stated.

opening chapter, this chapter considers aspects of Duruflé's programming including the significance of his performance of works by the four composers discussed above. The span of dates comprising the twenty-two years on which this chapter is focused was chosen for several reasons. The period not only defines the first stage of his performance career, the 1926 Louviers recital and the publication of his Op. 4 in 1931 sitting roughly equidistant, but also reveals the developing trends of his recital programming and, specifically, the inclusion of what became his Op. 4 among his star works. 1939 also provides a logical boundary marker with the outbreak of the Second World War and the ensuing Fall of France and German Occupation of Paris from June 1940. The final reason is due to the fact that from December 1953, the nature of Duruflé's recitals (and recital tours) changed when he started to perform jointly with his second wife, Marie-Madeleine Duruflé. As this investigation focuses on the development of Duruflé's Op. 4, issues connected with his so-called Vichy Commissions fall beyond the scope of this study.<sup>9</sup>

Chapter 3 discusses the influence of plainchant in the Duruflé organ works. Much has been written on its impact within the choral works (such as the *Requiem* and the *Quatre Motets sur des thèmes grégoriens*), but the underlying inspiration for this strand of music within the organ works has been less widely explored. It was a fundamental stimulus during the years leading up to Duruflé's time as an organist-composer, and the revival of interest in Gregorian chant in France was as a reaction to the new *laïcité* following the passing of the French

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<sup>9</sup> Duruflé was commissioned to write a symphonic poem in May 1941 by the Vichy regime with a fee of 10,000 francs agreed. In reality, it took Duruflé over six years to complete his composition which ended up being a *Requiem* for which he was paid 30,000 francs. See James E Frazier, *Maurice Duruflé: The Man and His Music* (Rochester, NY: University of Rochester Press, NY, 2007), pp 156–165

law of Separation of Church and State in 1905. The encouragement and inspiration gained from Pope Pius X's 1903 *Motu Proprio* led to composers seeking to find ways of incorporating plainchant into organ works, something further encouraged by the *Schola Cantorum*, who promoted publication of new works and editions of older compositions which matched their aims. Particular attention is paid here to the role of Félix-Alexandre Guilmant (1837–1911) and the last two organ symphonies of Widor. This thread of plainchant was to weave its way throughout Duruflé's compositions both in terms of his literal use of chant (as in the *Requiem*, for example) and the original melodic material he produced which has many of the characteristics of chant within it, creating what Jeffrey Reynolds calls 'clouds of incense'.<sup>10</sup> In addition, an analysis of his *Prélude sur l'Introit de l'Épiphanie* is used as a way of demonstrating his approach and this is contrasted with a piece on the same chant by the major composer of chant-inspired works at the time, Tournemire.

Chapter 4 comprises an analysis of Duruflé's Op. 4. Throughout the chapter attention is paid to the way in which the sections of the chant are used as motifs as well as the original thematic material which supplements this. Other issues addressed in connection with the work include the harmonic language used, which allows dating of the various sections of the composition. Practical issues connected with performing the piece concerning registration and organ size and range are included which will then help to inform the performance element outlined in Chapter 7.

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<sup>10</sup> Jeffrey Reynolds, *On clouds of incense*, ed. Ronald Ebrecht *Maurice Duruflé, 1902–1986: The Last Impressionist* (Lanham, MD: Scarecrow Press, 2002), p. 87

Chapter 5 investigates performances of Duruflé's Op. 4 through a comparative study of six contrasted recordings. Four of the recordings discussed use French instruments (including Duruflé's own recording from La Basilique Cathédrale Saint-Gervais-et-Saint-Protais de Soissons), whilst the remaining two consider performances on English and American instruments. Various merits of each are discussed as well as consideration being given to areas such as changes to the score in terms of registration and tempo markings, and practical areas connected with a recording such as microphone placements, the organ's position, and the underlying character of the instrument in terms of stop timbre. Issues of performance practice are discussed, these informing my own performance in the recital part of this submission.

Chapter 6 then considers the final area of influence in Duruflé's compositions, namely the role of the organ itself and the developments and changes made by the French builder Aristide Cavaillé-Coll (1811–1899). His revolutionary approach to organ construction and design is discussed here, and specifically his concept for his *l'Orgue symphonique* and the impact this had upon the players, composers and audiences of the time is discussed. In direct comparison to this, an overview of the state of organ building and organs in Britain at the time is considered, as well as changes which occurred in English instruments during the latter stages of the nineteenth-century. Some of the issues raised are of a practical nature whilst others are more philosophical. As well as looking at areas such as stop timbres, organ placing within the building and technique and repertoire, the role of the organ and organist within the liturgy are considered. Additionally, practical problems such as technical differences

between English and French instruments, such as console management, and player aids (as well as the need for a registrant or assistant at the console) are discussed.

Finally, Chapter 7 aims to apply the research in a practical way as an aid to any performance of Op. 4 as well as other works by Duruflé and from this period in general. This includes additional areas such as tempi adopted within a specific performing environment, and whether a performance of the piece is realistic on a smaller organ in terms of number of manuals and stop specification available. Finally, these findings will be used to inform the performance element of this doctorate in a recital at Cathedral of Saints Peter and Paul, Llandaff.

## **Literature review**

The quantity of literature available on Maurice Duruflé to date rather reflects the number of his published works in that there is relatively little. A number of books have been written on his works, though the majority are either generalist in nature or focus on the choral music, especially his *Requiem*, Op. 9. However, two important books have been published. The first, *Maurice Duruflé: The Man and His Music* by James E Frazier<sup>11</sup> is divided into chapters on elements of his life, his musical education, his compositions, his role as a teacher, and his career as an organist. The second, *Maurice Duruflé, 1902–1986: The Last Impressionist*,<sup>12</sup> published to mark the centenary of Duruflé's birth, is a collection of essays edited by Ronald Ebrecht. Contributors for this included Marie-Claire Alain (a general introduction), James Frazier, Marie Rubis Bauer, Jeffrey Reynolds, Herndon Spillman (whose recording of Duruflé's complete known organ works of the time

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<sup>11</sup> James E. Frazier, *Maurice Duruflé: The Man and His Music* (Rochester, NY: University of Rochester Press, NY, 2007)

<sup>12</sup> Ronald Ebrecht, ed. *Maurice Duruflé, 1902–1986: The Last Impressionist* (Lanham, MD: Scarecrow Press, 2002)

won him a *Grand Prix du Disque* in 1973), Ronald Ebrecht and Elaine Chevalier (who contributed a chapter on her sister, Marie-Madeleine Duruflé).

Of the two, Frazier's is a more comprehensive and rigorous account of the man and his music with chapters outlining his early life, the influence of Tournemire and Vierne, his time as a student at the Conservatoire, his performing career as a recitalist and as a church organist, his role as a teacher, his compositions, and his interest in organ design. In addition, its appendices include full lists of compositions (published and unpublished), transcriptions (both reductions for organ and orchestrations from organ repertoire), reconstructions of improvisations by Tournemire and Vierne, and contributions to pedagogical works. There is also a comprehensive discography of both Maurice and Marie-Madeleine Duruflé's recordings as well as nineteen organ specifications pertinent to his life and work.<sup>13</sup> The detailed scrutiny of the recitals given between 1917 and 1939 and the analysis of Op. 4 together with performance implications and practical solutions which constitutes this research is not something which appears within in these publications.

In addition, since 2001, *l'Association Maurice et Marie-Madeleine Duruflé* have published an annual *Bulletin* connected with specific works or areas of his life and works. *Bulletin 13* is of particular relevance to this study as one area it focuses on is the Op. 4. Areas discussed include some background to the work written by the General Secretary and Administrator of *l'Association Duruflé*, Alain Cartayrade, a look at the various rewritings of the work by Thomas Lacôte, and a detailed analysis of the six versions of the work undertaken by

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<sup>13</sup> A third publication, Jörg Abbing, *Maurice Duruflé: Aspekte zu Leben und Werk*, (Verlag Peter Ewers, 2002) was also published to mark the centenary of Duruflé's birth and is based on Abbing's 1995 doctoral thesis on the works of Duruflé.

Ronald Ebrecht. Included with the *Bulletin* is a CD with three recordings of the work: Ebrecht playing the 1931 version, Maurice Duruflé's 1959 recording, and Marie-Madeleine Duruflé's 1966 one.<sup>14</sup>

The other important work concerning Duruflé is his autobiographical writing contained in *Souvenirs (1976) et autres écrits (1936–1986)*.<sup>15</sup> Edited by Frédéric Blanc, it is a collection of brief memoirs, writings and transcribed interviews with Duruflé. It also contains a list of his works, a number of photographs of him, an outline list of recital venues with some works listed, details of selected organs connected to Duruflé, a discography of both his and his wife's recordings, a list of some of these published up to that date, a selected bibliography, and lists of the prize-winning pupils in his harmony class at the Paris Conservatoire from 1944 till 1970.

There are a number of theses which address his organ works including Herndon Spillman's *The Organ Works of Maurice Duruflé* (Indiana University, 1976), John Stuart McIntosh's *The Organ Works of Maurice Duruflé* (University of Rochester, 1973), and Charlyn Dumm's *The compositional language of Maurice Duruflé in Prelude, Adagio, et Choral Varie, Op. 4 and Quatre Motets, Op. 10* (University of Louisville, 2010).

## Performance element

The programme for the performance element connected to the present study is based on a reconstruction of a recital given by Maurice Duruflé on 18 October

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<sup>14</sup> Ronald Ebrecht performs this at Memorial Chapel, Wesleyan University, Maurice Duruflé plays at la Cathédrale de Soissons, and Marie-Madeleine Duruflé is playing at Christ Church Cathedral, St. Louis, Missouri. The latter two are part of the comparison of available recordings explored in Chapter 5.

<sup>15</sup> Maurice Duruflé, *Souvenirs et autres écrits* (Paris: Séguier, 2005)

1926 to mark the inauguration of the restoration of the *Orgue de tribune* at the church where he was *organiste titulaire*, Notre-Dame de Louviers. This followed work on the John Abbey instrument which was overseen by the organ builder Augustus Convers who had succeeded Charles Mutin as the head of the Cavaillé-Coll firm in 1924.<sup>16</sup>

The table below shows both Duruflé's programme on the left and the programme being performed at Llandaff Cathedral as part of this submission on the right. Many of the issues surrounding a reproduction of this programme are discussed in detail in Chapter 2, including things such as a consideration as to which of the Daquin *Noël* compositions Duruflé performed. The replacement of non-organ works performed by other musicians at the original concert (appearing in italics in the table) also needed consideration: those marked \* were cello solos played by Marcel Frécheville and those which originally appeared between the Franck *Choral* and the *Final* from Vierne's *Symphonie III* were choral items (Table i).

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<sup>16</sup> Abbey's 1887 *Grand Orgue* was originally three manuals and pedal with thirty-six stops but was enlarged by him in 1894 to forty-four stops.



**Table i: Recital programmes by Duruflé at Louviers 1926 and Gareth Price at Llandaff Cathedral 2018**

<b>Duruflé's Louviers Programme</b>	<b>Gareth Price Llandaff Programme</b>
Bach: Prelude & Fugue in a BWV 543	Bach: Prelude & Fugue in a BWV 543
* <i>Bach: Aria</i>	Bach/Duruflé: Mortifie-nous par ta bonté (Cantata 22) Bach/Duruflé: Réjouis-toi, mon âme (Cantata 147)
Daquin: Noël	Daquin: Noël I in d
* <i>Sammartini-Salmon: Largo</i>	Duruflé: Prélude sur l'Introit de l'Épiphanie
Franck: Grande Pièce Symphonique	Duruflé: Chant donné
Duruflé: Variations sur l'hymne 'Veni creator'	Duruflé: Prélude, adagio et choral varié sur le thème du 'Veni creator'
Clérambault: Basse et dessus de trompette ( <i>Suite du Premier Ton</i> )	Clérambault: Basse et dessus de trompette, Récit de cromorne et de cornet séparé & Dialogue sur les Grands Jeux ( <i>Suite du Premier Ton</i> )
* <i>Adagio – Haydn</i> * <i>Sicilienne – Fauré</i>	Franck: Choral II in b
Franck: Choral II in b	Tournemire: Cantilène improvisée
<i>Josquin des Pres: Ave vera Virginitas</i> <i>Gregorian chant: Alleluia, salve</i> <i>Widor: Quam dilecta</i> <i>Berruyer: Tantum ergo</i>	Duruflé: Méditation
Vierne: Final (Symphonie III)	Vierne: Final (Symphonie III)

The Bach *Aria* cello solo in the 1926 Louviers concert has been replaced with two transcriptions of Bach cantata movements Duruflé made in 1952.<sup>17</sup> In addition,

<sup>17</sup> In addition, Duruflé undertook something of a reverse procedure and orchestrated four organ chorale preludes between 1942 and 1945. They were *Nun komm' der Heiden Heiland* (BWV 659 from the *Great Eighteen Chorale Preludes*), *Nun freut euch, lieben Christen g'mein* (BWV 734), *O Lamm Gottes unschuldig* (BWV 656 also from the *Great Eighteen Chorale Preludes*), and *In dir ist Freude* (BWV 615 from the *Orgelbüchlein*).

some of Duruflé's shorter organ compositions have been included to act as substitutions for the other pieces either played by Frécheville or those sung in the original performance.

The *Prélude, adagio et choral varié sur le thème du 'Veni creator'* is being performed in its entirety at Llandaff, whereas the original Louviers recital saw just the *choral varié* performed as the rest had not yet been composed. The 1931 edition of the Op. 4 is used for the reconstruction of the 1926 recital not least for the reason that it contains Duruflé's initial registrations. Issues connected with this are discussed in Chapter 4.

As well as including other works by Duruflé, an additional piece appearing in the doctoral recital programme is one of the *Cinq improvisations* transcribed by Duruflé from recordings made in 1930 and 1931 by Charles Tournemire at the *Grand Orgue* of la Basilique Sainte Clotilde, Paris. Its inclusion is to form a stylistic and chronological link between the Franck *Choral* and Duruflé's *Veni creator*, not least as Tournemire was Franck's successor as *organiste titulaire* at Sainte-Clothilde and, as discussed earlier, his compositional style and performance approach influenced Duruflé in his formative years in Paris. The *Cantilène improvisée* is the second of the set of five transcriptions/reconstructions Duruflé made between 1956 and 1958.<sup>18</sup>

A slight rearrangement of the order of some of the pieces from the original Louviers recital has been made to allow for a more balanced programme. This is also partly due to an awareness that the recreation recital will be one using organ-only repertoire which would not provide the same sense of change in timbre as the

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<sup>18</sup> The transcriptions are *Petite rapsodie improvisée* (No. 1), *Improvisation sur le Te Deum* (No. 3), *Fantaisie-Improvisation sur l'Ave maris stella* (No. 4), and *Choral-Improvisation sur le Victimae paschali* (No. 5). It is worth noting that the last three of these are overtly plainchant based, reflecting both Duruflé's and Tournemire's clear interest in chant.

original would with its cello or choir pieces placed amid the organ solos. As a result, the planning of the programme for the Llandaff Cathedral programme has allowed for contrasts in registration, tempi and dynamic levels which has resulted in the changes to the 1926 order of the organ solos.

## Chapter 1

### Duruflé in Context

Throughout the nineteenth century, and especially during its latter years, the rise in the number of French composer-performer organists in Paris coincided with a renaissance in the building of organs suitable for both solo recital work and liturgical accompaniment, led by arguably the most important of all French organ builders, Aristide Cavaillé-Coll. His impact is fully explored in Chapter 6, but it has particular significance within, and bearing upon, the line of Parisian organist-composers who predate Maurice Duruflé which cannot be undervalued. Without the changes introduced to the concept of organ building by Cavaillé-Coll and the instruments he constructed and redesigned, the many organ works written in the symphonic style during late-nineteenth and early-twentieth century could not have been conceived: they were a synthesis of music and instrument which had appeal for both audiences and congregations alike. The main developments of the time, championed and introduced by Cavaillé-Coll, included a new approach to the tonal palette and individual stop timbres as well as technical innovations.

Any genealogical line of organist-composers from which the likes of Duruflé could be said to evolve in the years after the First World War is influenced by those organists, players and composers, who came into contact with Cavaillé-Coll instruments on a daily basis. Whilst instruments from the Cavaillé-Coll workshop were to be found in many important buildings throughout France such as Saint-Sernin in Toulouse, Saint-Ouen in Rouen and the Abbaye aux hommes in Caen,<sup>1</sup> the majority of his most artistically and historically significant

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<sup>1</sup> Cavaillé-Coll instruments can be found throughout Europe, in Russia and as far afield as Argentina, Mexico and Japan. His fame and importance is such that he is also the only organ builder to have an asteroid (5184) named after him.

instruments were located in Paris. These include instruments in such religiously important buildings as l'Église Saint-Sulpice, la Basilique Cathédrale de Saint-Denis, l'Église Sainte-Clotilde, la Cathédrale Notre-Dame de Paris, l'Église de la Sainte-Trinité, l'Église de St-Marie-Madeleine, l'Église Saint-Augustin, and la Basilique du Sacré-Cœur de Montmartre (Cavaillé-Coll's last great instrument). Cavaillé-Coll's standing as an organ builder became such that he was also asked to produce an instrument for the World Exhibition of 1878 situated in the Palais des Fêtes at the Trocadéro. This organ had the greatest Parisian organists of the time (including Alexandre Guilmant and César Franck) vying 'with each other to display their talents and [they] showed how much power an admirable instrument can put in the hands of an artist who knows how to use its incomparable resources.'<sup>2</sup>

The organist-composers whose work could be said to be influenced directly by the organs of Cavaillé-Coll, and who were the direct musical antecedents of Maurice Duruflé, comprise just four: César Franck, Charles-Marie Widor, Louis Vierne and Charles Tournemire. As a result of some analytical research of data collected regarding the composition of recital programmes Duruflé performed between 1917 and 1939 (see Chapter 2), it has been possible to see that works by these four composers appear regularly on Duruflé's recital programmes.<sup>3</sup> With the exception of Bach, twenty-five of whose works are included in Duruflé's programming during this period, these four Paris-based

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<sup>2</sup> Journal Officiel, 24 October 1878, [www.culture.gouv.fr/culture/cavaille-coll/en/bas\\_expo1878.html](http://www.culture.gouv.fr/culture/cavaille-coll/en/bas_expo1878.html)

<sup>3</sup> Data compiled from *Concerts de Maurice Duruflé de 1917 à 1977* Appendix to *Maurice Duruflé: Souvenirs et autres écrits* (Séguier, Paris), p. 245 – 252. Also found at *l'Association Maurice & Marie-Madeleine Duruflé*, <https://www.france-orgue.fr/durufle/index.php?zpg=drf.mmm.bio>. (accessed on various occasions from 2017 onwards)

make up the all remaining places in the top five in terms of number of compositions performed (Table 1.1).<sup>4</sup>

**Table 1.1: The number of works/movements by individual composers appearing in recitals given by Maurice Duruflé between 1919 and 1939**

<i>Composer</i>	<i>Number of works</i>
Vierne	33
Bach	25
Franck	15
Tournemire	13
Widor	9
Duruflé	7
Dupré	6
Handel	6
Mendelssohn	6
Brahms	5
Clérambault	5
Guilmant	4
Daquin	3
Gigout	3
Messiaen	3

Furthermore, a similar analysis of the number of times any work by a composer appears on Duruflé's recital programmes shows that the same four composers find themselves once again amongst those at the top of the list. Clearly, it is not only the case that Duruflé performed a lot of their compositions, he also performed their works frequently. In addition, Duruflé appears in the list himself, and as a result the order of the others is slightly different allowing for the number of times

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<sup>4</sup> It is interesting to note that many French organists had a rather unusual canon of organ music. This means that substantial Germanic works considered by many to be part of the standard repertoire (Ruebke and Rhenberger, for example) are not present whereas composers such as Bach (for obvious reasons), Liszt and Mendelssohn do appear. Joseph Bonnet edited an edition of Liszt's *Ad nos, ad salutarem undam* Fantasia and Fugue in 1919, for example, and Marcel Dupré produced his own edition of the major Liszt works (1941) as well as an arrangement for organ and orchestra in 1930 of the *Ad nos* in addition to editions of Bach, Handel, Mendelssohn and Schumann. This bias towards certain Germanic composers seems to have persisted to modern times: 'The Parisian guide *l'Officiel Spectacle* makes interesting reading for those fascinated by organ recital programming. It reveals that alongside a corpus of Bach, Liszt, Mendelssohn, Schuman, Franck and Messiaen (the early music), French organists seem to have a strong commitment to the performance of their contemporary organ repertoire.' (Robert Sholl *Qu'est-ce qu'il se passe (The Musical Times)*, Vol 137, No. 1848, 1996) p. 37)

which Duruflé included his own compositions in a public performance (Table 1.2).

**Table 1.2: Number of occasions when composers' music appears in Maurice Duruflé's recitals between 1919 and 1939**

<i>Composer</i>	<i>Number of works</i>
Vierne	128
Bach	101
Duruflé	79
Franck	69
Tournemire	33
Clérambault	29
Daquin	20
Buxtehude	19
Dupré	19
Mendelssohn	19
Widor	16
Brahms	15
Handel	12
Saint-Saëns	10

From these Tables it is easy to see that Duruflé found kindred spirits in the compositions of the quartet of composers named above. Table 1.2 is also of interest in that it highlights the pre-eminence of music composed by Baroque composers included by Duruflé in public performances. These include Bach and Buxtehude from the Germanic tradition and Clérambault and Daquin from the French. Compositions by both of the latter appear as often as works by composers such as Handel, Mendelssohn or Dupré, and their inclusion in the recital at 1926 Louviers is discussed in detail in Chapter 2.

One aspect of Duruflé's approach to his selection of music for his recitals which becomes clear through the recital programmes analysis undertaken, is that he rarely included multi-movement pieces in their entirety in recitals, programming individual movements from such works instead. For example, although he performed multiple individual sections from Vierne's *Première* and *Deuxième Symphonies* regularly over this period, there is no record of him

performing the works as complete pieces. That said, he does perform both Vierne's *Troisième* and *Sixième Symphonies* as complete works once each in concerts in 1938 and 1935 respectively. As a further indication of this single movement selection approach, none of Widor's ten *Symphonies pour orgue* receives a complete performance in any of his recitals although movements from six of them are included in his concert repertoire. This also seems rather incongruous today where such multi-movement compositions are often found at the heart of a recital programme.

Completeness of performance in terms of such works by Franck and Tournemire is more difficult to assess as neither wrote what were explicitly labelled multi-movement organ symphonies. Having said that, Franck's three-section, *Grande Pièce Symphonique*, a work lasting over twenty-five minutes and comparable in terms of length and thematic development with any *symphonie* of Vierne or Widor, does appear seven times in his concert programmes. This is a work Felix Aprahamian sees as one which was to influence the large-scale compositions written by the next generation of organist-composers:

Vierne, in turn the pupil of Franck, Widor and Guilmant, inherited something from each of his organist-composer masters. Even though the first of these devoted most of his time at his organ class to improvisation, his *Grande Pièce Symphonique* had sown the seeds of a 'symphonic' or concert-style of writing for the organ. Then Widor had crystalized this tradition in his ten organ symphonies.<sup>5</sup>

In a similar way, there is no record of a complete performance of any of Tournemire's *L'Orgue Mystique*<sup>6</sup> although several movements of his setting for the *Deuxième Dimanche après l'Épiphanie* (*Dominica II post Epiphahiam*, Op.

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<sup>5</sup> Felix Aprahamian, *Louis Vierne, 1870–1937*, *The Musical Times*, Vol. 111, No 1526 (April, 1970), p. 431

<sup>6</sup> *L'Orgue Mystique* consists of fifty-one sets of multi-movement pieces (usually five and usually a *Prélude*, *Offertoire*, *Elévation*, *Communion* and *Postlude* of some sort or other, such as a *Fantasie-Paraphrase*) written between 1927 and 1932 and covering the Sundays of the Roman Catholic liturgical year with each set based on the Gregorian chants for the Sunday or festival in question.



55, No. 9) do appear on programmes though not grouped together in one concert. Arguably, as primarily a liturgical organist, one could put forward a case that this lack of performances of complete multi-movement pieces is not unexpected given that Duruflé would rarely have the opportunity to perform such large-scale works liturgically. However, learning and performing such a collection of movements could easily be covered over a number of different services, not least as the characters of each movement could be tied in with the requirements of service at which it would be performed.

The idea of collections of stand-alone movements, unconnected in character and thematically independent, is also reflected Duruflé's own compositional approach. With the exception of the *Prélude, adagio et choral varié sur le thème du 'Veni creator'* and the *Prélude et Fugue sur le nom d'Alain*, his organ works are almost all what might be described as stand-alone movements and, even within the two examples given above, individual movements (the *choral varié* and the *fugue* respectively) are often heard in their own right without the preceding sections as either voluntaries or in recital programmes. In the same way, the three sections of Duruflé's *Suite pour orgue* (Op. 5) have little linking them by way of thematic or compositional ties and could easily be viewed as independent movements – even the titles show little connecting them: the sombre opening *Prélude* in B<sup>b</sup> minor, the rhapsodic *Sicilienne* in G minor with its lyrical main melody, and the ostentatiously flamboyant *Toccata* in B minor. This idea of viewing them as separate entities appears to be supported by Duruflé's own performance of these three pieces which saw him include movements from the

*Suite* in recitals or broadcasts some thirty-one times between 1932 and 1939<sup>7</sup> yet, apparently, only performing the three sections as a complete set twice, once at its première (25 June 1933) at a concert in the residence of le Comte Miramont Fitz-James at Neuilly-sur-Seine<sup>8</sup> and, subsequently, on the occasion when he played for the first time in Britain at Christ Church, Woburn Square, London (8 November 1938).<sup>9</sup> Lists of works taken from the programmes for 1938, for example, had all the movements appearing in five concerts but on no occasion did two or more appear together. This approach to including single sections of larger works is also evident in his programming of music from other periods such as the presence of individual movements from larger works such as a Mendelssohn *Sonata* or French Baroque suites. For example, he regularly played single segments of Clérambault's *Suite du Premier Ton*, whilst a performance of the work as a whole does not appear in any recital programme or radio broadcast from the period considered.

As has been mentioned above, this approach to programming might well reflect that taken by an organist who is more regularly required to play shorter, liturgically appropriate compositions before and after services rather than one who considers themselves more of a solo recitalist regularly undertaking recital tours.<sup>10</sup>

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<sup>7</sup> Data compiled from *Concerts de Maurice Duruflé de 1917 à 1977*, Appendix to *Maurice Duruflé: Souvenirs et autres écrits* (Paris: Séguier), p. 245–252. Also found at *l'Association Maurice & Marie-Madeleine Duruflé*, <https://www.france-orgue.fr/duruflé/index.php?zpg=drf.mmm.bio>. (accessed on various occasions from 2017 onwards)

<sup>8</sup> This concert was shared between Fleury, Langlais and Duruflé. Langlais's contributions included his *Tryptique* (*Annonciation, Nativité, Rameaux*) which is of additional interest as the second movement is the only work of Langlais's which Duruflé included in his recital programmes from 1917 to 1939.

<sup>9</sup> The importance of this recital is further explored in Chapter 2.

<sup>10</sup> Dupré's first tour to the United States, for example, saw him away from his church duties for ninety-four recitals (1922) followed another tour there a year later which saw 220 recitals given. Even disregarding travel time required, Dupré would have had to have been absent for long periods to accommodate this number of performances and he was also touring in France and throughout Europe at the same time.

For such a church-based player, whose regular performing and income was dependent on the daily worship rather than recital tours, a variety of individual movements would need to be readily to hand. It would appear far more commonplace for the former to play a mixture of shorter works of varying character (i.e. long enough to cover a liturgical moment or to allow for a procession before or after the service) than having to meet the expectations of a concert audience, with a substantial concert work as a focal point, which a player with more exposure to regular recitals and recital tours would need to have.

By contrast Franck, Vierne and Tournemire were not averse to performing the large-scale works they had composed, even giving complete recitals of just their own music. An illustration of this can be found in a concert (16 June 1930) which saw Tournemire devote a complete programme to music from *L'Orgue Mystique*, although he also seemed to envisage this concert as a religious experience for the listener asking them 'to be present at a "strictly intimate" concert.'<sup>11</sup> Along the same lines, Duruflé's Parisian contemporary Marcel Dupré (1886–1971) would often include large-scale multi-movement works of his own in recitals, especially when on a recital tour, and he regularly improvised multi-movement pieces (sometimes based on plainchant themes as in the first incarnation of the work which later became his *Symphonie-Passion*, Op 23<sup>12</sup>) as part of these. As can be seen through the analysis in both this chapter and specifically regarding the 1926 Louviers recital in Chapter 2, Duruflé approach to programming was one which saw most programmes compiled of a mixture of

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<sup>11</sup> Stephen Schloesser, *Jazz Age Catholicism: Mystic Modernism in Postwar Paris, 1919–1939* (Toronto: University of Toronto Press, 2005), p. 317

<sup>12</sup> These started as a series of four improvisations at a concert held in the Wannamaker Auditorium, Philadelphia, on 8 December 1921. The improvisations were reworked into the published score on his return to France.

shorter pieces from various styles and periods rather than something based around a single large-scale work, a single composer, or even a single era or style.

In terms of the harmonic language used within his compositions, Duruflé could also be said to be firmly rooted in the organist-composer genealogy mentioned above and which his programming also seems inspired by. It is no accident that the composers he performed most often (with the exception of Bach) are those whose elements of style are most evident in his own compositions: for example, he studied composition with Tournemire and Vierne as well as with Eugène Gigout (1844–1925)<sup>13</sup> and Paul Dukas (1865–1935),<sup>14</sup> amongst others. Ronald Ebrecht has referred to him as ‘the Last Impressionist’ although, as discussed below, there is much in his compositional style which questions this particular epithet.<sup>15</sup> Duruflé’s works could be said to be more of a fusion of different elements incorporating the thread of plainchant, the symphonic nature of the large-scale organ works he played, the harmonic language he was introduced to at the Conservatoire, and the juxtaposition of flexible form found in improvisatory-style works by the likes of Tournemire and the more formal writings of composers such as Vierne, Bach and the French Baroque. Philippe Ronzon has commented that his writing has

the modal aspect peculiar to French works since the end of the nineteenth century as a solution to post-Wagnerianism and the aspect of plainsong, the beginning of Western music in the middle ages. Through this tradition, he realizes a synthesis combining the alpha and omega of music in France.<sup>16</sup>

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<sup>13</sup> Gigout was a pupil of Saint-Saëns and organist of l’Église Saint-Augustin de Paris for sixty-two years. Duruflé entered his organ class at the Conservatoire in 1920 aged just eighteen and the youngest of the ten students in the class.

<sup>14</sup> Duruflé took the composition examination for the class run by Dukas using his *Scherzo* as his submission and studied with him until at least 1930.

<sup>15</sup> Ronald Ebrecht, *Maurice Duruflé, 1902–1986: The Last Impressionist* (Lanham, MD, Scarecrow Press, 2002)

<sup>16</sup> James E Frazier, *Maurice Duruflé: the Man and His Music* (Rochester, NY: University of Rochester Press, 2007), p. 109

One issue with appraising Duruflé's compositional influences is the comparatively small output he produced. This means that it is more difficult to find specific traits from his predecessors in the way that one might, for example, look at Pierre Cochereau (1924–1984) and his musical ties with Dupré. One can certainly argue that the brooding sense of depth and gravity in the *Prélude (Suite, Op. 5)*, is not dissimilar to underlying feelings and characteristics found in the first section of Franck's *Deuxième Choral*, a piece Duruflé performed sixteen times between 1926 and 1939. In a same vein, moments of the *Sicilienne* are not unrelated to the more lyrical movements from Widor's or Vierne's *Symphonies*. This movement is also reminiscent of the latter's 1926 *Sicilienne (24 Pièces de fantaisie, Deuxième Suite, Op. 53)* and there are a number of distinct similarities including the overall tripartite shape, the use of a minor key and a change to a triplet semiquaver left hand accompaniment for the final sounding of the melody. Likewise, one certainly finds hints of Vierne's *Toccata in B<sup>b</sup> minor (24 Pièces de fantaisie, Deuxième Suite, Op. 53)* in Duruflé's *Toccata (Suite, Op. 5)* though the latter is a much more substantial and complex work. However, as is discussed in Chapter 2, Duruflé's dislike of his *Toccata* meant that he rarely played it in public and performed it only once more in recitals than Vierne's *Toccata*, making it the least performed of all his works during the 1919-1939 period.

From Duruflé's own comments, it seems that he felt the influence of Ravel and Debussy were foremost in his harmonic language: 'above all Ravel, and Debussy, naturally'.<sup>17</sup> Thierry Escaich, the current *organiste titulaire* at Duruflé's church of Saint-Étienne-du-Mont, supports this, commenting that the 'free style of

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<sup>17</sup> George Baker, *An Interview with Maurice Duruflé (American Organist 14, November, 1980)* quoted in James E Frazier, *Maurice Duruflé: the Man and His Music* (Rochester, NY: University of Rochester Press, 2007), p. 100

the melody in Duruflé is from Franck and Fauré, the harmonies are from Dukas'.<sup>18</sup> Duruflé was less fond of Fauré, though Marie-Claire Alain claimed that Duruflé 'found inspiration in Debussy, in Ravel and above all in Fauré of whom he loved the fluid writing and modal spirit.'<sup>19</sup> The addition of notes such as sixths, sevenths and ninths to standard diatonic chords gives his works an harmonic colour which certainly leans towards supporting Ebrecht's description of him as *The Last Impressionist*.<sup>20</sup> However, the formal style of much of his writing, even that with the more fluid plainchant influences running through it, means that Duruflé appears to be a composer looking back beyond Debussy to Franck, Vierne and Widor, or possibly to the composers of the French Baroque if one considers the *choral varié* as a compositional genre, or perhaps even further to the days when plainchant was the pre-eminent musical form within the church.

Duruflé certainly seemed to eschew many of the newer avant-garde ideas which were permeating through Paris at the time. Marie-Claire Alain alludes to this saying that he

was not an innovator but a traditionalist. At a time when Alain and Messiaen broke all preconceived ideas, Duruflé evolved and amplified the old traditions, making them his own. [...] Like many of his contemporaries, he was victim of the tidal wave of modernity that beat over Europe in the 1950s: atonality, concrete music, experimental music, which discouraged many musicians from writing lest they appear old-fashioned.<sup>21</sup>

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<sup>18</sup> Interview with GIJP 23 June 2015 in the loft of the *Grand Orgue* at l'Église Saint-Étienne-du-Mont, Paris

<sup>19</sup> Marie-Claire Alain, *Introduction: Maurice Duruflé* in ed. Ebrecht, *Maurice Duruflé, 1902–1986: The Last Impressionist* (Lanham, MD: Scarecrow Press, 2002), p. xiv. Also quoted in James E Frazier, *Maurice Duruflé: The Man and His Music* (Rochester, NY: University of Rochester Press, 2007), p. 99

<sup>20</sup> The term Impressionism often appears synonymous with the music of Debussy, although he disliked this term. Seen as being analogous with artwork given this general title, in music it sought to explain the overarching elements such as static harmonies, timbres and the avoidance of more traditional musical form in terms of the composition itself. Duruflé's works, with formally defined structure to his organ *Préludes* and his use of compositional techniques such as *Fugue* and *varié*, as well as more traditional ideas such as developing one or two themes side by side during a movement, certainly calls into question whether this is a label which ought to be placed upon him.

<sup>21</sup> Marie-Claire Alain, *Introduction* in Ronald Ebrecht, ed. *Maurice Duruflé, 1902–1986: The Last Impressionist* (Lanham, MD: Scarecrow Press, 2002), pp. xiv-xv

The music of Messiaen and Duruflé seem a distance apart, though they were composing at the same time and within just a few miles of each other: even the most dissonant and chromatically complex phrases of the Op. 4, which appear as the climax to the *adagio*, are soon forgotten with the return to the more traditional, diatonic harmonies of the *choral varié* themselves. Likewise, the musical language of his other great influence, Charles Tournemire, rarely appears to be echoed in Duruflé's writings.<sup>22</sup> Thierry Escaich addressed this further noting that 'Tournemire is different: no strict pulse and polytonal which leads more towards Messiaen' and when asked if this tends to make the music of Duruflé sound rather outdated and backward looking, he replied, 'No, but it is a different style to that of Messiaen and more in the tradition of Franck.'<sup>23</sup>

Of particular interest for a study of the Duruflé's *Prélude, adagio et choral varié* is the fact that there is little comparable in terms of the chorale variations within the output of the four composers considered to be his chief influences. Clearly, there is much reflection on plainchant amongst Tournemire's output, not least in *L'Orgue Mystique* whose five movements were *Prélude a l'Introit* (discussed in Chapter 3), an *Offertoire* between the Offertory chant and the Preface, an *Élévation* which was a short interlude after the elevation of the chalice, a *Communion* possible intended for use when the choir were receiving Communion, and a final *Pièce terminale* which was often a *Sortie* at the conclusion of the Mass. Other composers have also written works on the *Veni Creator* theme, including Gaston Litaize's 1934 *Toccata sur le Veni Creator*.<sup>24</sup>

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<sup>22</sup> A detailed study of Duruflé's harmonic language is something which is outside the remit of this research, not least as it is something which would take a whole doctorate to explore. However, it is one which I will be looking to investigate in my next academic research.

<sup>23</sup> Interview with GIJP 23 June 2015 in the loft of the *Grand Orgue* at l'Église Saint-Étienne-du-Mont, Paris

<sup>24</sup> *12 Pièces pour grand orgue*, Vol. 2 (Alphonse Leduc, 1939)

However, the idea of writing *versets* to interpose with sung verses, or a clear set of variations upon a plainchant, or a large-scale composition based entirely on thematic material derived solely from a single chant is something which does not appear in the works of Franck or Vierne and is not addressed in the same way in Tournemire's writing for the organ.<sup>25</sup>

Another area worth touching upon when considering the context within which Duruflé was composing, is the sense of permanence and longevity in positions held within the Parisian musical society which the composers listed as influences on Duruflé must have felt: these were musicians who held posts as organists and/or teachers within leading Parisian establishments for many years. As a result, they benefited from the time needed to affect the musical world around them and to have influence upon those with whom they came into contact. All four of the organist-composers had long tenures as an *organiste titulaire*: César Franck was at Sainte-Clotilde for thirty-two years (1858–1890), Louis Vierne was at Notre-Dame de Paris for thirty-seven years (1900–1937), Charles-Marie Widor was at Saint-Sulpice for sixty-three years (1870–1933), and Charles Tournemire was at Sainte-Clotilde for forty-one years (1898–1939). It is hardly surprising, therefore, that Duruflé stayed at Saint-Étienne-du-Mont, either as *organiste titulaire* or joint *organiste* with his wife for 46 years (1929–1975), considerably longer than any of his predecessors.<sup>26</sup> With permanence, it could be argued, comes acceptance and influence.

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<sup>25</sup> It is unclear if Duruflé wished the verses of interposing plainchant to be included between the *choral varié* as there is no indication for this in the copy nor any specific reference to verses to be replaced by the *varié*. However, one might assume that alternative plainchant verses are something he considered might be included as this approach appears in his own recording of the work. This is an area discussed in greater detail in Chapter 4.

<sup>26</sup> The six holders of the position before Duruflé were Gabriel Gauthier (twenty-nine years: 1824–1853), Louis Lebel (thirty-five years: 1853–1888), George Syme (six years: 1888–1894),



With these various points in mind, the importance of the organist-composer genealogy which Duruflé felt part of can clearly be seen, a line stretching directly back to Franck; and if one were to include the influence of composers such as Clérambault on Duruflé, back even to the French Baroque. Not only was he a fine player who had close working relationships and friendships with Vierne and Tournemire but, through them, he also was part of a longer tradition dating back directly to Franck and Widor as organist-composers. It has been argued that, of all the great French organist-composers of the period, it is Vierne who is the most important in terms of effect and sway on those who followed. In the same way that Franck developed a style of composition which was embraced and expanded by Widor and Vierne, so the latter is the most important figure in terms of influence over the next generation. Certainly the longevity with which he was able to hold control over one of the greatest positions in French church music (namely his 37 years at Notre Dame de Paris which included 1750 recitals), the depth and variety of compositions he wrote for both religious services and for organ concerts, and his tours throughout Europe and to the United States allowed him to become an established figure within the Parisian organ world. Aprahamian has written that ‘Vierne’s influence was paramount over the French organ composers between the two wars, on Marcel Dupré as on the younger Maurice Duruflé and Jean Langlais’.<sup>27</sup>

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Alexandre Dantot (thirty years: 1894–1924), Rémy Clavers (less than a year: 1924), and Gaston Singery (five years: 1924–1929). Also of passing interest is the fact that all six of these predecessors to Duruflé were blind organists, perhaps due in part to the fact that the Institut des Jeunes Aveugles was just 15 minutes away on the Boulevard des Invalides and it was here that the first class for blind organ students was established in 1826.

<sup>27</sup> Felix Aprahamian, *Louis Vierne, 1870–1937*, *The Musical Times*, Vol 111, No 1526 (April, 1970), p. 432

In addition, Duruflé was able to benefit from, and to fully embrace, the ideas of Aristide Cavaillé-Coll, the craftsman responsible for creating a new tonal palette for the organ and improving the management of the organ from a performer's point of view as well as raising the organ to a status as an instrument of merit, a position not always enjoyed during the previous few generations. As a result of this came compositions which had an interwoven relationship with these new organs, pieces which had their compositional heart in the new sound of the French symphonic organs.

Finally, as will be discussed in greater detail in Chapter 3, Duruflé was also part of a group of composers who looked to embrace the growing popularity of plainchant and its use within liturgy, a re-emergence of which was partly seen as creating an historical context for French music and led to the setting up of the *Schola Cantorum de Paris* in 1894. In conversation with the renowned organist Pierre Cochereau,<sup>28</sup> Duruflé explained how plainchant became a continuous thread and delight and, at times, a dominant presence throughout his life, compositions and music making:

I am an organist, and I have lived for a considerable time within the ambience of Gregorian chant. And I consider that Gregorian chant is a very sage musical language. I have always been spellbound by Gregorian chant. I would even go so far as to say that it has sometimes come across to me as tyrannical, as spellbinding as it may be. But I have no intention of downplaying Gregorian chant, for it has given me a source of great joy as an organist and composer. Thus the fact that as an organist I have constantly been surrounded by chant has influenced my musical language, which indeed may from a contemporary standpoint be seen as relatively tame.<sup>29</sup>

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<sup>28</sup> Cochereau not only played Duruflé's works but recorded the *Prélude et Fugue sur le nom d'Alain* in 1972 and included it on the LP *Cochereau en concert a Notre Dame de Paris* (Solstice SOCD310)

<sup>29</sup> Sleeve note from *Duruflé: L'Œuvre intégrale pour orgue*, Stefan Schmidt, Église Saint-Pierre, Dusseldorf (Aeolus AE-10211, 2001) originally found on *Duruflé – l'Œuvre pour orgue*, Herndon Spillman (disques FY) [Je suis organiste et j'ai beaucoup vécu dans l'ambiance du chant grégorien. Je pense que le chant grégorien est un langage relativement sage. Et justement comme j'ai été toujours envouté par le chant grégorien – je dirais même que ce chant grégorien m'a quelquefois semblé un peu tyrannique, bein qu'il soit envoutant – mais je vous le dis: il m'a un petit peu... peut-être un peu trop encirclé, trop réduit mon chant harmonique si on peut dire, m'enfin encore une fois: je ne veux pas dire du mal du chant grégorien, au contraire je lui suis très

Duruflé used these traditional chants (as collected, amended and even added to by Solesmes) both literally and as an underlying, subliminal influence within his original thematic material; they seemed, for him, a source for melodic inspiration. The importance of this is something which is apparent in the specific work discussed within this doctorate, but also within many other compositions, literally in works such as the *Requiem*, the *Messe Cum Jubilo*, and the *Quatre Motets sur des thèmes grégoriens*, and in the generic character of melodic themes, such as found in the *Méditation*. Duruflé saw plainchant as a building block in his compositions: ‘as an organist I have constantly been surrounded by chant [which] has influenced my musical language, which indeed may from a contemporary standpoint be seen as relatively tame.’<sup>30</sup>

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reconnaissant parce-qu’il m’a donné de la maître d’organiste et de compositeur de bien grande joie. Alors, vous me demandez pourquoi j’écris dans un langage relativement sage, mais c’est peut-être à cause de ça, parce-que j’ai toujours vécu dans le chant grégorien qui est un langage évidemment plutôt sage.] (Translation by Kurt Leuders). Duruflé’s view that his musical language ‘may from a contemporary standpoint be seen as relatively tame’ is something addressed in Chapter 4 and, whilst being explicitly outside the scope of this work, is an area for future study.

<sup>30</sup> Sleeve note from *Duruflé: L’Œuvre intégrale pour orgue*, Stefan Schmidt, Église Saint-Pierre, Dusseldorf (Aeolus AE-10211, 2001) originally found on *Duruflé – l’Œuvre pour orgue*, Herndon Spillman (Disques FY) (Translation by Kurt Leuders)

## Chapter 2

### Duruflé recital programming, 1917–1939

The recital programme for the performance element of this doctorate is based on a reconstruction of one given by Maurice Duruflé on 18 October 1926 to mark the inauguration of the restoration of the *Grande Orgue de l'Église Notre-Dame de Louviers*. The work was overseen by the organ builder Augustus Convers who had succeeded Charles Mutin as the head of the Cavaillé-Coll firm in 1924. This recital was one of a large number given by Duruflé during the inter-war years, many performed in Paris, and which earned him a reputation as a fine performer and, latterly, a gifted composer. A careful study of the Louviers programme and others from this period have helped to inform both the performance element of this specific research and general contextual considerations surrounding Duruflé's *Prélude, adagio et choral varié sur le 'Veni creator'*.

Duruflé had been appointed as *organiste titulaire* at Louviers in 1919, playing there on Sundays whilst deputising in Paris, initially for Tournemire at Sainte-Clotilde and then Vierne at Notre-Dame de Paris, on other occasions during the week. He 'considered the John Abbey organ excellent and he composed much of his music on it during his trips home from Paris'.<sup>1</sup> Furthermore, Spillman has argued that whilst Duruflé's compositions were not influenced as heavily by a specific organ as, for example, Franck's were by the instrument at Sainte-Clotilde, the music, tone palettes and timbres Duruflé had in mind, are

definitely influenced by the nineteenth-century concepts of organ building introduced by Cavaillé-Coll and continued by his successor, Charles Mutin. Duruflé had intimate

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<sup>1</sup> James E Frazier, *Maurice Duruflé: The Man and His Music* (Rochester, NY: University of Rochester Press, 2007), p. 22

contact with two important Parisian Cavaillé-Coll organs at Sainte-Clotilde and Notre-Dame Cathedral, and even the organ that he knew at l'Église Notre-Dame de Louviers was built along Romantic concepts.<sup>2</sup>

The list of stops on the 1926 *Grand Orgue* Convers rebuild at Louviers was certainly comprehensive enough to meet the registration requirements needed to play the works Duruflé composed upon it: the *Grand Orgue* had fourteen stops (including a full 16, 8 & 4ft reed chorus), a ten stop *Positif* (with both a *Clarinette* and a *Trompette*), an enclosed *Récit* of thirteen stops, including the often specified *Voix céleste* 8 and a choice of two gentler solo reeds (*Voix humaine* and *Hautbois*) as well as the chorus reed (*Trompette*). It also had a practical *Pédale* section of six stops made up of two differently voiced 16ft ranks, two 8ft flute ranks and both 8 and 16ft reeds.<sup>3</sup> A consideration of the registrations specified in the score of the *choral varié* certainly seems to support Spillman's suggestion that the Louviers organ was the one Duruflé had in mind when composing his early works, not least as the same can be said of the stop requirements for his 1926 *Scherzo* (Op. 2). However, there are certain requirements in the Op. 4 which are not possible on the Louviers organ, including the addition of 32ft reed and certain flue ranks in the *Pédale*, though the 1868 Cavaillé-Coll instrument found in the Cathédrale Notre-Dame de Paris certainly had these ranks, as well as some other detailed registration requirements including the combination of *Clarinette* 8 and *Nazard* specified on page twelve of the Op. 4 *Prélude*. This, of course, was an instrument he knew well from his time deputising for Vierne.

The data for the list of works played by Duruflé during his concert performances and radio broadcasts between 1917 and 1939 was compiled from

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<sup>2</sup> Herndon Spillman, *As the Master Wanted* from ed. Ronald Ebrecht *Maurice Duruflé: The Last Impressionist* (Lanham and London: The Scarecrow Press, Inc., 2002), p. 122

<sup>3</sup> A full specification of this instrument appears as an Appendix.

information produced by *l'Association Maurice et Marie-Madeleine Duruflé* and from Duruflé's autobiographical collection of writings and accompanying information, *Souvenirs et autres écrits*, and appears as appendices: one outlines the works based on composer and frequency of performance each year which allows for a ranking in terms of the regularity with which a piece appears on concert programmes, whilst the other takes the data and looks at the performance venues. This analysis shows that he gave recitals in Louviers each year from 1924 to 1927<sup>4</sup>. Alongside these annual concerts, there were three recitals at Lisieux (1923, 1926 and 1927) and one each at Evreux (1925) and Pont-Saint-Pierre (1926) which included works by composers such as Mendelssohn, Dupré, Clérambault, Guilmant, and, with the exception of the October 1927 Louviers concert, each recital included at least one work by Bach, Franck and Vierne. It was these three composers who were to become the foundation on which many recital programmes were built over the coming years – hardly surprising given the stature of Bach within the organ world and Duruflé's organ genealogy (see Chapter 1). Analysis of the organ solos he gave from 1917 to 1939 shows that out of six hundred and eighty items performed (of course, many pieces were performed more than once but each playing is counted as a separate item), music by Bach was included one hundred and one times on the lists (14.85% of the performance programmes during the period considered), Franck sixty-nine times (10.14%) and Vierne one hundred and twenty-eight times (18.82%). Duruflé's

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<sup>4</sup> Data compiled from *Concerts de Maurice Duruflé de 1917 à 1977* Appendix to Maurice Duruflé, *Souvenirs et autres écrits* (Paris: Séguier), p. 245–252. Also found at *L'Association Maurice & Marie-Madeleine Duruflé*, <https://www.france-orgue.fr/duruflé/index.php?zpg=drf.mmm.bio>. (accessed on various occasions from 2017 onwards)

view regarding the pre-eminence of Bach and the importance of performing his works is clear from an answer he gave regarding why he played Bach:

The œuvre of J S Bach must constitute the core of any organist's repertoire. It certainly has its place in church repertoire, on the understanding that its character is adapted to that of the Office of the day and appropriate for the moment. Bach has himself planned this outcome in his *Orgelbüchlein*.<sup>5</sup>

The only other composer to appear more than fifty times on the list is Duruflé himself who played his own music on seventy-nine occasions (11.61%). It is also worth noting that the other great organist-composer figure associated with Duruflé, Charles Tournemire, receives just thirty-three performances (4.85%) with almost half of these being performances of just two movements from the same work (the *Adagio* and *Offertoire* from *Deuxième Dimanche après l'Épiphanie*, *L'Orgue Mystique*, No. 9, Op. 55).

Somewhat surprisingly, there are very few performances of works by his direct Parisian contemporaries. Only two works by Messiaen<sup>6</sup> appear, a single performance of *Le Banquet Céleste* and one complete performance of *L'Ascension*, (with an additional performance of the fourth movement, *Prière du Christ montant vers son Père*),<sup>7</sup> and Langlais<sup>8</sup> has just a single piece performed, *La Nativité* from his 1933 *Poèmes Evangéliques*, which was played on three occasions. These equally renowned composer/organists take up, collectively, less than 1% of Duruflé's programming from this period and it might well be argued

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<sup>5</sup> Maurice Duruflé, *Une enquête sur l'orgue: questionnaire pose aux organistes français et réponses*, L'Orgue, No 100, Association des amis de l'Orgue, Versailles, 1961, Question 20. [L'œuvre de J-S Bach doit constituer le fond du repertoire de tout organiste. Elle peut certainement trouver sa place dans le répertoire d'église, à condition d'en adapter le caractère à celui de l'office du jour et au moment convenable. Bach a d'ailleurs prévu lui-même cette destination dans son *Orgelbüchlein*.]

<sup>6</sup> Olivier Messiaen (1908–1992) was *organiste titulaire* at l'Église de la Sainte-Trinité 1931–1992.

<sup>7</sup> Of his time studying alongside Messiaen in Dukas's composition class, Duruflé says that 'Il y avait déjà Messiaen à cette époque-là qui apportait déjà des œuvres très intéressantes.' Interview with George Baker, *The American Organist*, Vol 14 (11), November 1980, reproduced in Maurice Duruflé *Autres écrits*, p. 204 [At that time, there was also Messiaen who brought very interesting works.]

<sup>8</sup> Jean Langlais (1907–1991) was *organiste titulaire* at la Basilique Sainte-Clotilde 1945–1988.

that this provides us with further confirmation of Duruflé's tendency to look back in terms of his compositional influences rather than looking to the new style of Parisian organ compositions in the late 1930s. A consideration of those pieces written by his contemporaries and chosen for performance by Duruflé are generally of a more reflective and introverted character and contain very few moments of the flamboyance often associated with Messiaen and Langlais. Organ registrations of distant quiet flutes or undulating strings ranks with reference to or at least themes echoing characteristics of Gregorian chant often seem to be where Duruflé feels most comfortable as a performer.

Another somewhat unexpected omission from Duruflé's recital programmes are any of the works of Jehan Alain (1911–1940). Duruflé must have known Alain's organ works and they were friends from the Paris Conservatoire (Alain left in 1939). In conversation with George Baker, Duruflé confirmed that he knew Alain well having met him at Paul Dukas's house<sup>9</sup> and the subsequent friendship was clearly such that the impact of Alain's death inspired Duruflé to compose what is generally considered to be his finest organ work, the *Prélude et fugue sur le nom d'Alain*, Op. 7. Composed in 1942, two years after Alain was shot by German forces besieging the town of Saumur, this piece not only builds both movements on a thematic motif based on a cipher of Alain's name, but also quotes his most famous piece, *Litanies* (JA117, 1937). The main theme from Alain's work appears towards the end of the *Prélude*, and is used almost as a recitative-like figure linking the *Prélude* to the *Fugue*, in much the same way that Duruflé links the *Prélude* and *adagio* in his Op. 4,<sup>10</sup> as discussed in Chapter 4.

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<sup>9</sup> George Baker: Est-ce que vous avez bien connu Jehan Alain?  
Maurice Duruflé: Oui, je l'ai connu chez Paul Dukas.

<sup>10</sup> Amongst Jehan Alain compositions are a number based on plainchant including the *Variations sur Lucis Creator* and the *Postlude pour l'Office de Complies*.



The 1926 Louviers recital, and the one which preceded it a month earlier in Pont-Saint-Pierre, included the newly composed *Variations sur le Veni creator de Duruflé* as a central work. This composition was to find a place within the recital programmes of Duruflé, either in its initial shorter form of just the *choral varié* or in its final triptych version, on more occasions than any other of his works in performed up to 1939: there were twenty-eight inclusions in recital programmes of the *choral varié* as a stand-alone work and six performances of the whole of the Op. 4. This means that in the thirteen years after its initial conception as just variations, it enjoyed a pre-eminent position in Duruflé's programming taking up 5.44% of the total number of pieces he performed.<sup>11</sup>

It is also worth stating that, in addition to the Op. 4, Duruflé appears to have been happy to publicise his own compositions in recitals and the regular radio broadcasts (on the Poste Parisien<sup>12</sup>, Radio Paris and PTT Paris) given during these years. This included seventeen performances of the *Prélude (Suite, Op. 5)*, eleven of his early *Scherzo (Op. 2)*, and ten of his *Sicilienne (Op. 5)*. His known antipathy towards the concluding *Toccata* of the Op. 5 is certainly reflected in the relative paucity of performances it received in comparison with the other sections of the *Suite*. Only four times does he include this final movement during the six years between its composition (1933) and the outbreak of the Second World War, with just one in the year it was written then nothing until 1937, this compared to

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<sup>11</sup> There are an additional three times when he is listed as playing his own works but details of which are not specified and so it is not possible to include these in specific lists.

<sup>12</sup> These were given on a seventy-six stop electronic instrument built by Edouard Eloi Coupleux in collaboration with the radio engineer Armand Givelet. Duruflé gave recitals on the instrument throughout this period although Vierne is credited with the inauguration on 26 October 1932, giving a recital consisting of Bach's *Toccata and Fugue in d*, two chorale preludes by Bach, Daquin's *Noël in d*, Franck's *Prélude, Fugue et Variation*, two of his own compositions (*Légende* and *Carillon de Westminster*) and an improvisation.

twenty-seven performances of the other two movements. Marie-Claire Alain recounts that during her lessons with Duruflé (when he substituted for Dupré who was absent on tours), the students ‘seized the occasion to work with him on his great works: *Veni Creator*, *Scherzo*, *Suite* (except the “Toccata” which he refused to hear), and the *Prélude et Fugue sur le nom d’Alain*.<sup>13</sup>

The programme for the recital given by Duruflé on the 18 October 1926, marking the inauguration of the newly restored *Grand Orgue de Notre-Dame de Louviers* by the Convers company is produced below. (Figure 2.1).<sup>14</sup>

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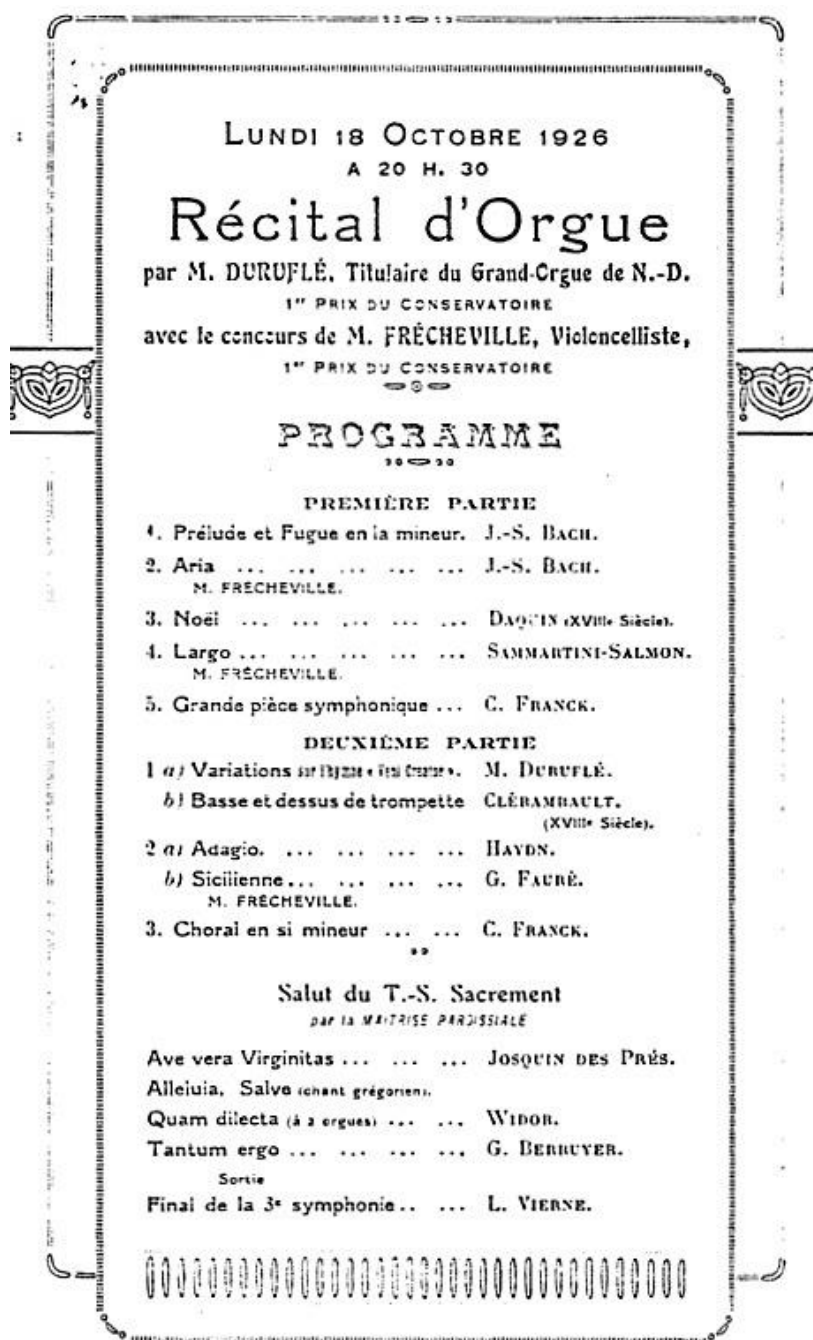
<sup>13</sup> Marie-Claire Alain, *Introduction* in Ronald Ebrecht, ed. *Maurice Duruflé, 1902–1986: The Last Impressionist* (Lanham, MD: Scarecrow Press, 2002), p. xiv.

Spillman also refers to the fact that on the opening page of Pierre Cochereau’s copy of the *Toccata*, Duruflé wrote ‘My dear Pierre, never play this bad piece.’ Herndon Spillman, *As the Master Wanted* from ed. Ronald Ebrecht *Maurice Duruflé: The Last Impressionist* (Lanham and London: The Scarecrow Press, Inc., 2002), p. 142.

In addition, Robert Sholl recounts an occasion when Duruflé, invited to conduct his Mass at St Mary’s Church, Paddington, described his *Toccata* to Dennis Hunt as the ‘sins of my youth.’

<sup>14</sup> Unfortunately, it has not been possible to obtain a copy of the original programme and so this somewhat less clear Internet-sourced version has had to be used for this publication. [http://orgues-normandie.com/orgue\\_normand/PDF/Orgue\\_Normand\\_12\\_2428.pdf](http://orgues-normandie.com/orgue_normand/PDF/Orgue_Normand_12_2428.pdf) (accessed on several occasions)

Figure 2.1: The programme for Duruflé students le's 1926 Louviers recital



As can be seen from this programme, the Louviers recital was not one made up of pieces for solo organ alone. A number of cello solos were played by Marcel Frécheville (*Premier Prix* winner at the Conservatoire) who was possibly accompanied by Maurice Duruflé as neither the facsimile of programme, nor the data accessed through *Association Duruflé*, or Duruflé's *Souvenirs et autres écrits* make reference to another accompanist. If this were the case, then it is safe to

surmise that these would have been accompanied on the organ as they appear between organ solos and the time taken to get from the console of the *Grand Orgue* to a piano (presumably in the nave) of around 4 minutes might have made for a somewhat disjointed concert.<sup>15</sup> Ebrecht makes reference to the fact that Tournemire ‘performed the concert for the rededication of the Louviers organ in 1926, at which Duruflé also performed,’ so it might well have been he who accompanied Frécheville.<sup>16</sup>

The Widor work performed at Louviers, *Quam dilecta*, (Op. 23, No. 1) raises a few queries regarding performers and supports the idea of an additional organist. Written in 1875, and scored for SATB choir and a pair of organs, it makes use of the different placing and character of the *Grande Orgue* and the *Orgue de Chœur*, and strings *ad lib*. The ideal of exploiting the spatial effect and difference of timbre between the organs was something Widor returned to in 1878 in his *Mass* (Op. 36), where he also adds the additional vocal texture of a male unison choir of seminaries, and in his setting of *Psalm 112* in 1879. The use of potential interplay between a west end organ and an instrument at the front of the church (usually located near to the choir stalls) was also something Duruflé’s mentor, Louis Vierne, exploited in his 1906 *Messe Solennelle* (Op. 16). The Louviers programme gives no indication as to the name of the second organist in the Widor piece and whilst it is possible to play both parts on one instrument (by

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<sup>15</sup> Having visited the loft at Louviers, it is clear that the time taken to get from the organ bench to the bottom of the stairs in the north-west corner of the nave takes about two minutes and additional time would be needed to walk up the nave and prepare to play at a piano giving a total of about 4 minutes before and after each piece accompanied on the piano.

<sup>16</sup> Ronald Ebrecht, *Ties that bind in Maurice Duruflé, 1902 – 1986: The Last Impressionist* (Lanham, MD, and London: The Scarecrow Press, Inc., 2002), p. 162. This also appears at <http://orgue.free.fr/of358.html> (accessed on several occasions from September 2003) which includes, below the specification of the instrument, the line that ‘Un relevage est effectué en 1926 et un récital sera donné par Charles TOURNEMIRE et Maurice DURUFLE (titulaire de l’instrument).’ [A rebuild was effected in 1926 and a recital was given by Charles TOURNEMIRE and Maurice DURUFLÉ (resident organist)]

exploiting the different timbres between the manuals and ranks available but losing the sense of distance between the two instruments and the space of the building itself) it is unlikely that this would have been the case at a celebratory concert and one in a church with two organs available for use. If there were a second organist involved in the concert (perhaps, as suggested by Ebrecht, Duruflé's mentor and friend Tournemire) then they might well have played the second organ part on the *Orgue de Chœur*, perhaps also accompanying the choir who sang the four pieces in the final section before Duruflé played the *Final* from Vierne's *Troisième Symphonie* on the *Grande Orgue*. Similarly, Duruflé's next recital (Saint-Pierre, Lisieux, on 29 October 1926) also featured a work written for two organs. the *Tu es Petrus à 2 orgues* (for tenor and four-part choir as well) by Henri Busser (1872–1973). This programme has another performance of Duruflé's *Variations sur le Veni creator*.

The works in the 1926 Louviers programme which featured the cello soloist were:

- *Aria* (not specified) – Johann Sebastian Bach
- *Largo* – Giovanni Battista Sammartini (arranged Joseph Salmon). This was possibly the first movement of the G minor Sonata originally written for Violin and Keyboard (Published by Édition Ricordi Paris)
- *Adagio* (not specified) – Franz Joseph Haydn
- *Sicilienne* – Gabriel Fauré. *Association Duruflé* suggest it might be an arrangement of the *Sicilienne* from *Pelléas et Mélisande* (Op. 80) though it is as likely to be the original *Sicilienne* (Op. 78).

With the exception of the Haydn, it is clear to see that these works were intended to reflect the music played around them: the Bach follows Duruflé's performance

of the ‘Great’ *A minor Prelude and Fugue*, the Sammartini follows the Daquin, and the Fauré prepares the way for the more substantial Franck *Choral*. The Haydn appears to be the one exception although it does bridge the chronological gap between the French Baroque (Clérambault’s *Basse et dessus de trompette* from his *Suite du Premier Ton*) and the Fauré/Franck pairing.

No reference is made on the programme available to the choir involved in the concert. However, given that it was a special occasion for the church, it might well have been the resident church choir singing the music listed in the *Salut du T.-S. Sacrement*, perhaps conducted by Duruflé and possibly augmented with other singers for the occasion. The works in the programme to be sung by the choir were:

- *Ave vera Virginitas* – Josquin des Prés. A simple homophonic four-part piece with some canonic writing in the soprano and tenor parts
- *Alleluia, Salve* – Gregorian chant
- *Quam dilecta* – Charles-Marie Widor
- *Tantum ergo* – G Berruyer.<sup>17</sup>

None of these pieces are specifically associated with the dedication of a new organ, but are rather a collection of the pieces which would have undoubtedly been sung on regular occasions and would, in all probability, have been known by those attending the event. The texts chosen included a simple Marian prayer,<sup>18</sup> a

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<sup>17</sup> This plainchant arrangement was one of a set of four published by Editions Musicales de la Schola Cantorum (1913). It is scored for four-part choir with organ *ad lib*. The other three pieces in the publication are settings of *Adore te*, *Tu es Petrus* and *In manus tuas*.

<sup>18</sup> The text of the hymn *Ave vera Virginitas* translates as *Hail true Virginity, unblemished chastity, whose perfection was our cleansing. O Mother of God, remember me, Amen.*

verse from Psalm 84,<sup>19</sup> whilst the *tantum ergo* sets a translation of the last two verses of St Thomas Aquinas's hymn *Pange Lingua*.<sup>20</sup>

The solo organ works performed were clearly chosen to reflect the new instrument in all its splendour whilst also allowing the organist to demonstrate that the instrument is capable of effective performances of works from many traditions; the French and German Baroque, late nineteenth-century French music, and contemporary organ pieces are all found in the programme. The solo pieces performed were:

*Première Partie*

- *Prélude and Fugue en la mineur* – Johann Sebastian Bach
- *Noël* – Louis-Claude Daquin
- *Grande Pièce Symphonique* – César Franck

*Deuxième Partie*

- *Variation sur l'hymne 'Veni creator'* – Maurice Duruflé
- *Basse et dessus de trompette* – Louis-Nicolas Clérambault
- *Choral en si mineur* – César Franck

*Salut du T.-S. Sacrement*

- *Final de la 3<sup>e</sup> Symphonie* – Louis Vierne

The recital's opening work is the only paired Bach prelude and fugue to be specifically titled as such on one of Duruflé's concert programmes between 1917 and 1939, although this does not mean that such a pairing did not happen elsewhere and that works were only partially titled or that the record of the programme is not complete. Appearing a total of twelve times, Bach's BWV 543

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<sup>19</sup> The text of *Quam dilecta* is taken from Psalm 84, *How lovely are thy dwellings, thou Lord of hosts*.

<sup>20</sup> The text of the hymn *Tantum ergo* translates as *Hence so great a Sacrament let us venerate with bowed heads*.

was only missing from a recital programme for four years during this period and is the first Bach work specifically noted in Duruflé's programmes, appearing twice in 1926. The work is almost certainly the BWV 543 and is nowadays given the additional title of *The Great* to differentiate it from the other preludes and fugues in A minor such as BWV 551, 559 (from *The Eight Short*) or 561 (more correctly titled *Fantasia and Fugue*). Other multi-movement works by Bach appear in his recital programmes during this period – including the *Fantasia and Fugue in C minor* BWV 537 – but there is no reference to any other prelude and fugue. It is not unreasonable to assume that Duruflé played other large-scale works by Bach, not least as he and his wife recorded the majority of Bach's works at Soissons in the 1960s and these included his performance of many of the more substantial works. The regularity with which BWV 543 appears implies that it was a favourite of Duruflé and the fantasia-like opening to the prelude with exuberant manual and pedal passages, followed by the carefully worked, large-scale fugue, and the concluding cadenza figures, make this one of Bach's most colourful and ostentatious large-scale organ works.

Both the Daquin and Clérambault pieces are described in the programme as *XVIII<sup>e</sup> Siècle*. This seems to imply that the pieces, or even the composers themselves, were unknown to the majority of the audience, not least as there is no similar explanation of period (and therefore style) for the other potentially less-known composers (Sammartini or Berruyer). However, these organ composers of the French Baroque were to become stalwarts of Duruflé's recital programmes over the following years with pieces by Daquin appearing twenty times – the *Noël* from the Louviers recital appears at least twelve times, there is some uncertainty over the specific *Noël* Duruflé performed on six further occasions (see below) –



and movements by Clérambault were included in performances twenty nine times during this period with, for example, the *Récit de nasard* (from the *Suite du Premier Ton*) appearing fifteen times between 1929 and 1938, making it the third most played piece in his recital programmes during this period.

As mentioned above, it can be difficult to ascertain which of Louis-Claude Daquin's *Noëls* Duruflé performed in some recitals; the key is not given and it is simply listed as *Noël*. This is also the case in the Louviers recital with the key being unspecified in the published programme. Daquin (1694–1772) published the *Noëls* as a set of twelve under the title *Nouveau Livre de Noëls* (Paris, 1757). My research has led to the conclusion that the one performed in Louviers was most likely to be the first in the set (the D minor *Noël*) and whilst there are others in the same key – I, II, V, VI, VII and XI all share D minor – several can realistically be discarded as they are quiet *Noëls* and so would seem to be inappropriate in terms of the programming: something faster and louder would be needed to provide contrast with the two cello works which sandwiched it. The lack of detailed programme referencing appears elsewhere too; for example, Duruflé simply uses the title *Noël varié en ré mineur* in a radio broadcast for Poste Parisien on 26 October 1932.

Whilst the original 1757 title of the first of the set is *Noëls sur les jeux d'Anches sans tremblant*,<sup>21</sup> the title given by Duruflé in the later recitals is *Noël*

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<sup>21</sup> Literally translated as reed stops without tremulants. The Cliquot organ in La Chapelle de Versailles (1711, restored Alexandre Cliquot 1736) had reeds on all divisions (*Trompettes* on the *Grand Orgue*, the *Récit* and the *Pédale*, and a *Cromorne* on the *Positif*) and '2 tremblants'. Professor Peter Williams, in *A New History of the Organ From the Greeks to the Present Day* (London: Faber and Faber, 1980), pp. 107–108. Williams states, when discussing the idea of the *Grand jeu*, that on 'larger organs [...] a pair of *Trompettes* on the *Grand Orgue* gave an extra flavour to the timbre peculiar to French reeds, with their depth of tone in the bass (often sounding as if a flue stop were drawn with them) and their brilliance in the treble.' He adds that the 'reed-basses, both of the *Trompette* and *Cromorne* types, remained the chief glory of the French *Grand jeu*.'

*varié* and seems to imply a connection to his '*Veni creator*' variations. The *Noël* appears regularly in Duruflé's recital programmes of this period and is often linked with other works found in the Louviers recital. Examples of this include:

- 1933: 19 March at Saint-Marcel, Laon; 26 August at the Basilique Notre-Dame de la Délivrance, Douvres-la-Délivrance. This programme also included Duruflé's *choral varié* on '*Veni creator*' and the *Récit de nasard* from Clérambault's *Suite du Premier Ton*.
- 1933: 19 November at the Cathédrale Saint-Vincent, Chalon-sur-Saône. This programme also included both the *Dialogue* and the *Récit de nasard* from Clérambault's *Suite du Premier Ton*.
- 1935: 15 September at the Cathédrale Saint-Sacerdos de Sarlat on the Jean-François Lépine organ (1752 restored 1932/33 just before Duruflé's recital by Claude Hermelin of the Mutin company) which included unspecified works by Bach, Couperin, Daquin, Clérambault and Gigout. Given the proximity of these recitals, it seems safe to assume that the Daquin would be the same piece.

Although Maurice Duruflé did not record any of the Daquin *Noëls*, Marie-Madeleine did so on a recording they jointly made in 1969 (EMI C06310545). These recordings were made on the 1674 Robert Ingout organ at l'Église Saint-Sauveur aux Andelys in the Normandy town of Le Petit-Andely, a fact proudly advertised in the church today. Maurice recorded some François Couperin and de Gringy and Marie-Madeleine performed Clérambault and Daquin (his *Le Coucou* and *Noëls I, IX, X & XI*).

Further attempts to clarify which of the *Noëls* was played in these recitals resulted in correspondence with Alain Cartayrade (General Secretary and

Administrator of *l'Association Maurice et Marie-Madeleine Duruflé*). Sadly, all he has been able to confirm is that there is no specific reference in the records of the *Association Duruflé* to which of the Daquin *Noëls* it was that Duruflé played. That said, Monsieur Cartayrade agrees with my view regarding which it is likely to be, adding that 'The most popular *Noëls* were No 1 & 10.'<sup>22</sup> Given this to be the case, and as *Noël X* is the key of G major, then Duruflé's title of *Noël varié en ré mineur* (as in the 1933 concert programme from Laon) would certainly support the hypothesis that it was the first of the set he performed. Disappointingly, at this time Duruflé's score of the works is not available for further research and so it is not possible to confirm whether it is annotated with dates of performances, or to see if there is any obvious indication (such as registrations) might suggest which was most likely to be played.

The music of these *Noëls* was made public mainly through a Durand edition of 1901. This was produced under the editorship of Guilmant and André Pirro as the third volume of *Archives des Maîtres de l'Orgue*.<sup>23</sup> The same combination of editor and publisher also produced an edition of Clérambault's *Suite du Premier Ton* titled *Premier Livre d'Orgue* in 1903 with the *Basse et Dessus de Trompette (Suite du Premier Ton)* appearing as a separate publication with Guilmant as editor under the somewhat misleading title of *Prélude pour*

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<sup>22</sup> Private correspondence with Alain Cartayrade in July 2015. After a request on 24 July for any information regarding further details on other programmes in the library of Duruflé, and a query as to whether Duruflé's own copy of the sheet music for the Daquin was available for inspection, Monsieur Cartayrade replied on the 28 July as follows: 'Dear Gareth, You're right [in reply to my assumption that it was unlikely to be *Noëls* 2, 7 or 9 and that there appears to be no clear reference anywhere regarding which it was] but on the programme there is no more information ... and I have no score. The most popular *Noëls* were No 1 & 10. Bel été et à bientôt. Alain'

<sup>23</sup> Paris: Durand & Fils, 1901

*Orgue* (Heugel et Co., Paris) as part of a series titled *La Maîtrise – Journal de Musique Religieuse*.<sup>24</sup>

Two works by César Franck appear in the Louviers recital, the *Grande Pièce Symphonique* and his *Deuxième Choral*. Whilst both were performed in concerts throughout the period studied, neither were the most played work of Franck. Both were debut recital performances for Duruflé but both became regular additions to programmes in subsequent years: the *Deuxième Choral* appeared eight times, making it the third most performed piece of Franck in this period, whilst the *Grande Pièce Symphonique* has seven performances. However, Franck's most performed works come from the *Six Pièces*, composed between 1859 and 1862, with fourteen appearances on programmes for the fourth piece in the set, the *Pastoral*, and nine appearances for the piece preceding it, the *Prélude, Fugue et Variation*.

The *Grande Pièce Symphonique* (Op. 17) is a work of symphonic proportions, lasting approximately twenty-three minutes, and is often considered to be the antecedent of his 1887–88 orchestral masterpiece, the *Symphonie (en Ré mineur) pour Orchestre*. The Op 17. appears as the second of *Six Pièces*, a collection which were not only an important cornerstone in Franck's organ output, but also reflected the first real sense of synthesis of composer and the new symphonic instruments. Franck had struck up a close friendship with Cavaillé-Coll from their first meeting in 1847,<sup>25</sup> and it was to the latter's company that Franck entrusted the production of a new forty-six stop organ at Sainte-Clotilde.

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<sup>24</sup> The series was published 'sous la direction toute special' of M L Niedermeyer, M J Ortigue with the support ('avec le concours') of Charles Gounod, A Thomas and F Benoist and the publishing house labels itself 'Éditeurs des Solfèges et Méthodes du CONSERVATOIRE' (Their capitals).

<sup>25</sup> At the time, Franck was assistant organist at Notre-Dame-de-Lorette, the church he was also married in. It was Cavaillé-Coll's custom to invite leading organists of the time, including Franck and Widor, to perform recitals on newly-completed instruments.

Inaugurated in 1859, the organ was designed by Théodore Ballu, whilst Franck was ‘named *maître de chapelle* and intended *organiste titulaire* of the new organ in 1857 [... and] he may have exercised a great influence on the final design of organ and its composition’.<sup>26</sup> The instrument is modest in size by today’s standards, with the forty-six stops divided as in Table 2.1 below:

**Table 2.1: Distribution of stops on the 1859 organ at Sainte-Clotilde**

Department	Number of stops
<i>Grand Orgue</i>	14
<i>Positif</i>	14
<i>Récit</i>	10
<i>Pédale</i>	8

Characteristic Cavaillé-Coll stops are present including a *Flûte Harmonique* 8 on all manuals, a *Voix céleste* and *Voix humaine* on the *Récit*, and reeds on all manuals. Franck certainly looked to exploit the changes made to organ design, tonal qualities and new player aids (see Chapter 6 for more detail regarding Cavaillé-Coll changes) and there is little doubt that his *Six Pièces* were conceived and shaped with this new organ concept in mind, not least through specific stops appearing in the copy (the *Voix céleste* in the *Grande Pièce Symphonique*, for example), the date of their composition (1859-1862), and Franck’s association with the organ builder which led to the building of the Sainte-Clotilde instrument.

Written in 1890, the *Trois Chorales* were Franck’s last works, composed twelve years after the second creative cycle which saw the *Trois Pièces* of 1878. Davies, in his book on Franck, regards these final works as the composer’s finest organ compositions: ‘the best of Franck’s works is to be found again, and with

<sup>26</sup> *The Organ of César Franck*, <https://www.orgue-clotilde-paris.info/uk/le-grand-orgue/lorgue-de-cesar-franck/index.php> (accessed 2017)

more consistency, in the *Trois Choral*, written in the last year of his life. These are introspective compositions, all redolent of the composer's tendency to mysticism.<sup>27</sup> This is a trait equally apparent in the works of one of Franck's Sainte-Clotilde successors, Charles Tournemire. Franck described the *Trois Chorales* conception in a letter to friends writing that 'before I die, I am going to write some organ chorales, just as Bach did, but on quite a different plan.'<sup>28</sup>

The second of his *Chorales*, dedicated to the publisher Auguste Durand, is in the key of B minor, and opens with a deep sense of foreboding. In its simplest form it can be seen as a passacaglia or 'a set of variations on a theme [first heard in the pedals] which passes and repasses incessantly across the musical scene to find calm after restlessness towards the end'.<sup>29</sup> This *Chorale* is in complete contrast to the more lyrical *Première Chorale* and the *Troisième Chorale* which has toccata-like moments (not dissimilar to the opening *Stylus phantasticus* of Bach's BWV 543) as well as some hauntingly lyrical quieter passages.

The *Deuxième Chorale* has a grave and stately character and 'the use of complex melodic suspensions tends to make it one of Franck's more closely textured works'.<sup>30</sup> The spiritual nature of this work is further reflected in the pianissimo B major sections which 'offers a glimpse [...] of the Christ motif of *Les Béatitudes*'.<sup>31</sup> As a result of this, many consider this to be 'a kind of supplicatory work in its questing after a response to man's predicament'.<sup>32</sup> This would certainly make its placing just before the religious section of the Louviers

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<sup>27</sup> Laurence Davies, *Franck*, (London: J M Dent and Sons Ltd, 1973), pp. 78–9

<sup>28</sup> Quoted in Leon Vallas, *César Franck* (London: George G Harrap & Co, Ltd, 1951), p, 232

<sup>29</sup> Ibid, p. 233

<sup>30</sup> Laurence Davies, *Franck*, (London: J M Dent and Sons Ltd, 1973), p. 81

<sup>31</sup> Ibid, p. 81

<sup>32</sup> Ibid, p. 81

concert – the *Salut de T.-S. Sacrement* – appropriate as it would provide a musical bridge, setting a more reflective mood for the liturgical moments which followed: ‘If one takes this view its close inspires one to think of it as a victorious work, having overcome passion (the intermezzo) and reached repose.’<sup>33</sup> Furthermore, the ending of each of the concert’s first two sections with music by Franck adds weight to the importance Duruflé placed on the composer: as discussed in Chapter 1, the number of works by Franck appear sixty-nine times (18.82%) in Duruflé’s recital programmes from 1919 to 1939, making them the fourth most played works, and Franck as a composer appears third in the list of composers whose music Duruflé played at this time (behind Vierne and Bach). In addition, as well as providing music which would, surely, have been known to many of the audience present. Duruflé might also have used it as a link between his chant-inspired variations and the chant-inspired choral works, not least as it reflects the idea that the real strength of Franck’s compositions for the organ ‘is the simplicity of their design, the atmosphere of religious and poetic faith they proclaim’.<sup>34</sup>

For a study of Duruflé, the most significant piece in the 1926 recital is his *Variations sur l’hymne ‘Veni creator’*. This was the initial version of the work which was to cement his reputation as a composer when published as the *Prélude, adagio et choral varié sur le ‘Veni creator’*. However, this was not the first time the variations appeared in a recital programme as they had been included in a concert given a month earlier (19 September 1926) to mark the inauguration of the organ at the church in Pont-Saint-Pierre, a small village in the Haute-Normandie area of France about fourteen miles north-east of Duruflé’s home

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<sup>33</sup> Ibid, p. 81

<sup>34</sup> Ibid, p. 83

town of Louviers.<sup>35</sup> The Pont-Saint-Pierre recital also included several choral works, with the organ solos being Bach's *Toccata et Fugue in ré mineur* (presumably BWV 565), Franck's *Prélude, Fugue et Variation*, Vierne's *Allegro vivace* (probably from his *Première Symphonie*), Duruflé's *Variations sur le Veni creator*, Mendelssohn's *Choral Varié* (Sonata VI) and Vierne's *Final de la Première Symphonie*.

Duruflé also performed his composition in a third concert in 1926 (Saint-Pierre, Lisieux, on 29 October 1926), but the variations are then not included in a recital until 4 May 1930 (in Bernay) where they are simply described as *Choral varié* with no attributed theme. That said, it is safe to assume that they are one and the same piece, not least given the very few works he composed. To further support the idea that it is the same set of variations, the recital in Bernay was just six weeks before Duruflé played the completed *Prélude, adagio et choral varié sur le 'Veni creator'* which won the prize in the competition organised by *Les Amis de l'Orgue* (20 June 1930), and it seems reasonable to assume that he would have performed these variations as something of a dry run for the competition.

At this stage several general points are worthy of attention when considering Duruflé's recital programming. The first is that he rarely concluded a recital with his Op. 4. In the vast majority of recitals where this work is performed (either as the complete triptych or just the set of *choral varié*), the programme ends with something by his guiding light Vierne, with the most common being the

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<sup>35</sup> The organ is a modest one built by the Damiens brothers and restored by Haerpfer-Erman (1958) and Cicchero (1986). Its specification is:

<i>Grand Orgue:</i>	<i>Montre 8, Bourdon 8, Prestant 4 &amp; Doublette 2</i>
<i>Récit (enclosed):</i>	<i>Flûte 8, Principal 8, Flûte à cheminée 4, Doublette 2, Sesquialtera II, Plein jeu (4 ranks), Trompette 8, Tremolo</i>
<i>Pédal:</i>	<i>Soubasse 16</i>
<i>Couplers:</i>	<i>GO to Péd (8 &amp; 4), R to Péd (8 &amp; 4), R to GO (16, 8 &amp; 4)</i>



flamboyant *Finals* to either his *Première* or *Troisième Symphonies*<sup>36</sup> or his *Carillon de Westminster*.<sup>37</sup> Interestingly, the recording Maurice and Marie-Madeleine made of early twentieth-century organ works from the Cathédrale de Soissons and Saint-Étienne-du-Mont<sup>38</sup> reverses this order with Maurice opening the recording by playing Vierne's *Carillon de Westminster* and closing with his own performance of the '*Veni creator*' with other works played by either performer sandwiched in between. However, it is unclear if the order of the tracks was decided by the Duruflés or the recording company.

The second point is that within Duruflé's recital programming, the '*Veni creator*' work is often linked with a piece of Clérambault. Furthermore, the earlier composer's work invariably follows the more modern piece directly, almost as a palette cleanser before the next section of the recital – Franck's weighty *Deuxième Chorale* in terms of solo organ works in the Louviers recital. This positioning of the various works also places the '*Veni creator*' at the central point of the Louviers recital, thus creating a pivotal point, and, either consciously or subconsciously, giving it a level of prominence within the programme.

Performances of the complete Op. 4 appear very rarely in Duruflé's recital programmes in the years following its composition and prize-winning. The research undertaken shows that, after its first performance in 1930 and four subsequent performances the following year, it only finds its way into a recital given by Duruflé on four other occasions and never after 1963. This, either by coincidence or design, was the first year which saw Marie-Madeleine include the work in a recital and she went on to perform the work eight times over the

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<sup>36</sup> *Première Symphonie* (Paris: Pérégal et Parvy fils, 1899, reprinted J Hamelle, 1903) and *Troisième Symphonie* (Paris: Durand, 1929)

<sup>37</sup> Louis Vierne, *Pièces de Fantaisie, Troisième Suite*, Op. 54 (Paris: Henri Lemoine, 1927)

<sup>38</sup> *Vierne, Tournemire, Duruflé: Œuvres Pour Orgue* (Erato Disques 256460593-2, 1963)

following fifteen years. Having said that, the *choral varié*, when considered as a stand-alone piece, appears on numerous occasions in Duruflé's recitals. The research undertaken shows these variations appearing 111 times in performances listed from 1926 to 1975, and post 1930 there are only five years when this concluding section of the triptych did not appear as part of a concert, two of which were during the Second World War.<sup>39</sup> The impact of these variations (not least as a stand-alone work) can also be seen by the fact that other organists started to perform them soon after their publication: 1934, for example, saw two radio broadcasts of the *choral varié* by former pupils of Widor: Martha Bracquemond (who had also studied with Vierne) played it for Radio Paris from the Salle Cavaillé-Coll on 4 November, and Susi Hock gave a performance for Radio Vienne on 15 November.

The final piece in the Louviers programme was the *Final* from Vierne's *Troisième Symphonie* (Op. 28). As already noted, Vierne was the composer most performed by Duruflé in recitals from 1917 to 1939, taking up almost 20% of the programmes he played, something hardly surprising given their close friendship and Duruflé's position deputising for him on numerous occasions. This bond was further cemented through events such as Vierne turning to Duruflé when seeking a performer for the première of his *Sixième Symphonie* in Notre-Dame in 1934, and the fact that it was Duruflé who was at the older player's side in the same organ loft in June 1937 when Vierne gave his last organ recital, famously passing away after playing his *Triptyque* (Op. 58) and having just been given a theme on which to improvise. This Op. 28 *Final* is the third most played piece of Vierne's

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<sup>39</sup> An analysis of recitals/broadcasts of both the work as a whole and those where just the *choral varié* appeared with both Maurice and Marie-Madeleine Duruflé playing (as well as some where it is unclear as to who is performing) appears as an appendix.

to appear in the list of works Duruflé performed in recitals or broadcasts: it was played on twelve occasions by Duruflé before the outbreak of the Second World War (also making it the ninth most played piece regardless of the composer), and was only beaten in the number of performances specific Vierne pieces received by the *Carillon de Westminster* and the *Scherzo (Deuxième Symphonie, Op. 20)* both of which were performed fifteen times over the period considered.

Written in 1911 and dedicated to Marcel Dupré, the *Troisième Symphonie* was premièreed in Paris in at the Salle Gaveau in March 1929. Of its five movements the final two (a lyrical *Adagio* and the flamboyant *Final*) are the only stand-alone movements played by Duruflé in recitals: he performed the complete *Symphonie* just once during this period (1938). The *Symphonie* is in F<sup>#</sup> minor<sup>40</sup> and the *Final* is a typical *tour de force* with a running manual figure accompanying a theme full of foreboding: Rollin Smith says of this movement that ‘a violent *Final* concludes the symphony, its sinister theme always accompanied by an ostinato of sixteenth notes’.<sup>41</sup> This theme is passed between hands and feet until it reaches a glorious conclusion with F<sup>#</sup> major arrived at on full organ. As the dedicatee points out, it ‘is beautifully written and very effective’.<sup>42</sup> Both Maurice and Marie-Madeleine Duruflé played this movement regularly and the latter also recorded it on a compilation of Tournemire and

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<sup>40</sup> Vierne’s Organ Symphonies were composed in key succession: the *Première* is in D minor, the *Deuxième* in E minor, the *Troisième* in F<sup>#</sup> minor, the *Quatrième* in G minor, the *Cinquième* in A minor, and the *Sixième* in B minor. Vierne died before completing more than sketches for the *Septième* which was to be in C and was to be dedicated to Maurice Duruflé.

<sup>41</sup> Rollin Smith, *Louis Vierne: Organist of Notre-Dame Cathedral* (Hillsdale, NY: Pendragon Press, 1999), p. 527

<sup>42</sup> Letter from Marcel Dupré to Rollin Smith (July 22, 1970) quoted in Rollin Smith, *Louis Vierne: Organist of Notre-Dame Cathedral* (Hillsdale, NY: Pendragon Press, 1999), p. 525

Vierne made by the couple at Soissons Cathedral and Saint-Étienne-du-Mont in 1961 for Erato (the *Final* was played at Saint-Étienne-du-Mont).<sup>43</sup>

In addition to his 1926 Louviers recital Duruflé gave an almost identical programme (in terms of the organ solos) soon after he won his composition prize from *Les Amis de l'Orgue* for the complete Op. 4. The recital took place in la Cathédrale Notre-Dame-Immaculée (also known as the Saint Nicholas' Cathedral), Monaco on 3 March 1931 (nine months after winning the prize); this was the first recorded performance outside Paris of the complete Op. 4. The pieces duplicated from the Louviers recital were:

- *Prélude, adagio et choral varié sur le thème du Veni creator* – Duruflé
- *Prélude et Fugue en la mineur* – Bach
- *Récit de nasard* – Clérambault
- *2<sup>e</sup> Choral* – Franck
- *Final de la 3<sup>e</sup> Symphonie* – Vierne

There were two other recitals on the short 1931 French Riviera tour which included the '*Veni creator*' in its entirety: la Cathédrale Sainte-Réparate, Nice (4 March) and l'Église Sacré-Cœur, Menton (6 March).<sup>44</sup> However, the other pieces in both of these programmes differed from both the Louviers and Monaco recitals: for example, Bach's *Toccata, adagio et fugue en ut* (BWV 564) took the place of the *Prélude and Fugue en la mineur* at both. The only other piece to be duplicated from Louviers was Vierne's *Final (Troisième Symphonie)* in Nice. The recital at

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<sup>43</sup> Maurice Duruflé and Marie-Madeleine Duruflé, *Vierne & Tournemire* (Erato EJA13, 1960/1961)

<sup>44</sup> It was in Menton that Duruflé's teacher and friend Louis Vierne had spent the previous summer (15 July till 15 September) staying at Cap-Martin in the villa of the mother of Madeleine Richepin whilst composing his *Symphonie VI*. Richepin was a singer who became Vierne's assistant, guide and travelling companion and to whom he dedicated a collection of songs setting text by her distant cousin Jean Richepin.

Sacré-Cœur, Menton, also includes reference to Duruflé improvisations as part of the concert – *Magnificat avec versets improvisés par M. Duruflé* with the choirs conducted by Abbé Roux. This is the only reference I have found to recital improvisation in Duruflé's recitals from 1917 to 1939.

Importantly, the pre-war recital programmes also offer the first opportunity to consider Duruflé's performance of his own works on an English instrument with all the accompanying issues of registration, timbre and console layout as well as the practicalities of playing French music on an English organ in general (see Chapter 6). On 8 November 1938 he was invited by the *Organ Music Society* to perform at Christ Church, Woburn Square, London. This was his only tour to Britain before the Second World War which seems rather at odds with the approach of other notable French organists of the time: Dupré gave over two thousand recitals abroad and Vierne regularly toured including ones to Italy (1922), Switzerland (1915 and 1922), Germany (1921), and the USA (thirty-four recitals in 1927). Twice he also made tours of Britain, first at the invitation of the organ builder Henry Willis III during January 1924 keen, no doubt, to show off some of his finest instruments<sup>45</sup> and subsequently at the invitation of John Verne in April 1925.<sup>46</sup> From this, it is clear that there was an appetite amongst the British organ concert-attending public to hear French players, often playing their own works. For example, Messiaen performed two movements of his *La Nativité du Seigneur* at the 1938 ISCM Festival in London. That said, the additional lure of

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<sup>45</sup> The venues on this tour were Trinity College, Cambridge and Westminster Cathedral (both on 3 January, the former at 11.30am and the latter at 6.30pm), and in the following nine days, recitals were given at York Minster, Leeds Parish Church, Manchester Town Hall, St Anne's Roman Catholic Church, Edge Hill, Liverpool, and Renfield Street United Reformed Church, Glasgow.

<sup>46</sup> This tour saw Vierne playing in London, Liverpool, Doncaster, Exmouth, Hinckley, Hove, Middlesbrough, Northampton, Nottingham, Sheffield and Torquay.

*Organiste de Notre-Dame de Paris* on any advertising in Vierne's case, or *Organiste à Notre-Dame* in the case of Dupré's must have had some further influence on attending audiences.<sup>47</sup>

Duruflé's London programme included works by Buxtehude (*Fugue en ut*), Bach (*Fantaisie en sol majeur*, presumably the *Pièce d'orgue* BWV 572), four works by Vierne (*Etoile du Soir* Op. 54 iii, *Légende* Op 31. xiii, *Communion* Op 58. ii and *Les Cloches de Hinckley* Op 55. iv), and concluded with Duruflé's *Suite pour orgue*, Op. 5. The recital was reviewed in *The Musical Times* in January of the following year<sup>48</sup> opening with a reflection on Duruflé's personality; clearly his introspective character was prevalent even then:

Neither is he the person to advertise himself. He is a modest and rather serious organist, who could and surely should enjoy a more conspicuous position. He has abundant technique and some fine musical qualities; if he had but a little of that flair for showmanship of which others seem to have so much, he would have travelled the world like them.<sup>49</sup>

Duruflé's playing of the Baroque pieces was well received in the review – it 'was noteworthy for fine rhythm and definition' – and his Bach seems to have reflected the trend of the day with the central section, the *Gravement*, whilst being 'perhaps a little slow,' receiving 'a broad treatment with a flue chorus and a big crescendo'.<sup>50</sup> This style of playing seems rather dated now with stop combinations

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<sup>47</sup> The relationship between the *Organiste* (Vierne) and *Suppléant* (Dupré) soured over the use of the title *Organiste* in relation to Notre-Dame. The issue was not helped by Dupré being allowed to use the title *Organiste à Notre-Dame* as opposed to Vierne's title *Organiste de Notre-Dame* not least as this created some confusion on Dupré's American tours, a situation not helped by the likes of Alexander Russell, Dupré's American manager, who referred to him as 'the Notre-Dame organist'. As a result, Vierne included a clear message to Dupré and the musical world of Paris and beyond, in a recital he gave in 1924 when he was billed as:

*Concert d'orgue donné par Louis Vierne  
Organiste titulaire de N.-D. De Paris*

The underlining made an emphatic point. Further details of the disagreement and its repercussions can be found in Rollin Smith, *Louis Vierne: Organist of Notre-Dame Cathedral*, (Pendragon Press, 1999), pp. 330–343

<sup>48</sup> *Organ Recital Notes* (*The Musical Times*) Vol. 80, No. 1151 (January 1939), p. 51  
[https://www.jstor.org/stable/921505?seq=1#page\\_scan\\_tab\\_content](https://www.jstor.org/stable/921505?seq=1#page_scan_tab_content) (accessed August 2017)

<sup>49</sup> Ibid

<sup>50</sup> Ibid

chosen to allow clarity and the avoidance of graduated dynamic changes being the accepted norm today. However, at the time, this orchestral approach was more common seeing its culmination in the literal orchestrations of the likes of Schoenberg, Respighi and Stokowski. That said, a consideration of the specification of the organ (see below) also reflects the sense that full fundamental tone was perhaps seen to be more important than the brightness and transparency of tone adopted today.<sup>51</sup>

The Vierne pieces received a glowing review, not least as they stress Duruflé's close friendship and working relationship with the older composer ('a much-favoured pupil'), making his playing 'authentic' and giving 'immense satisfaction'. Clearly, Duruflé found registration combinations which were to the liking of the reviewer, although it is impossible to know if Duruflé felt they were truly reflective of the French timbres as no record exists of his registration choices and the organ is no longer extant. Comment was also made of the fact that all four Vierne pieces were 'deliberate, sympathetic, and beautifully registered'.<sup>52</sup>

It is in the review of Duruflé's *Suite* that his approach to the registration issues when playing French music on an English organ are most clearly laid out. The *Prélude* and *Toccata* are brushed over in a sentence or two, but the reviewer dwells a little on the central movement, the *Sicilienne*:

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<sup>51</sup> A full specification of the instrument appears in the Appendix

<sup>52</sup> *Organ Recital Notes* (*The Musical Times*) Vol. 80, No. 1151 (January 1939), p. 51  
[https://www.jstor.org/stable/921505?seq=1#page\\_scan\\_tab\\_content](https://www.jstor.org/stable/921505?seq=1#page_scan_tab_content) (accessed August 2017)

Recitalists who need an expressive modern French movement should make a note of this. With the composer's clear and colourful registration, making use of the wholly agreeable Vox Humana<sup>53</sup> in this organ, the effect was delightful.<sup>54</sup>

He then goes on to give us an indication of some other aspects of Duruflé's

registration and of the way that the organ is managed:

M. Duruflé is essentially a modern. He confesses to little interest in ancient music or antique registration. He is not afraid to use the swell-pedal, albeit rather simply, as most Continental organists do. He has a remarkable and attractive sense of colour, which he uses to plan his registration architecturally: every change of stops means something, and grows out of the music itself, and is related to all that precedes and follows. As a musician he is thoughtful and sensitive.<sup>55</sup>

This reference to a 'sense of colour' is given greater weight and importance when placed alongside the programme notes which Duruflé wrote for this concert. In the *Prélude*, he describes the way a 'single theme [...] gradually accumulates the power of the organ'. Whilst in the *Sicilienne*, he refers to the fact that the 'contrasting of timbres and a quest for colours have been the composer's aim'.<sup>56</sup>

The idea of colour created through registration was also something which Duruflé's mentor, Vierne, referred to on several occasions. In the preface to his *Pièces de fantaisie*, many of which appeared in Duruflé's recitals (including two in the London concert), Vierne wrote that the chosen

registration is by no means inflexible, rather it is an indication for the general colouring. It can be altered according to the possibilities offered by the instruments on which they are performed. It goes without saying that the artist (i.e. performer) should refrain from

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<sup>53</sup> A reed stop referred to as a *Voix humaine* on French organs. Intended to resemble the human voice, this was a short-resonator reed and was often used with a tremulant to reflect the sound of a choir or soloist. Traditionally, it was of 8ft length and it was commonly found on French organs of the Classical period. From the nineteenth century, it was usually located on the *Récit*. In *Organ-Stops and Their Artistic Registration* (New York, H W Gray Co, 1921, reprinted by Dover Publications Inc, 2002), George Ashdown Audsley comments that this stop 'enters into effective combination with all the softer-voiced labial and lingual stops of unison pitch; giving a special coloring to the tones of stops more assertive than itself, and intensity and fullness to the tones of stops of its own value [...] Considering its value in artistic registration, the Vox Humana should find a place in all organs of any pretensions.' (p. 287)

<sup>54</sup> *Organ Recital Notes* (*The Musical Times*) Vol. 80, No. 1151 (January 1939), p. 51  
[https://www.jstor.org/stable/921505?seq=1#page\\_scan\\_tab\\_content](https://www.jstor.org/stable/921505?seq=1#page_scan_tab_content) (accessed August 2017)

<sup>55</sup> Ibid

<sup>56</sup> William McVicker's sleeve notes to John Scott's recording of the complete works of Maurice Duruflé, [www.hyperion-records.co.uk/dw.asp?dc=W40\\_66368](http://www.hyperion-records.co.uk/dw.asp?dc=W40_66368) (accessed 29/08/2017)



any effects which are inappropriate, picturesque or eccentric which are out of character with the music. This is the basic principle of all interpretation concerned with accuracy.<sup>57</sup>

Vierne then goes further by extending this to organ registration in general, including the works of Bach:<sup>58</sup>

I have taken the precaution of indicating that registrations are simply general color [sic] indications, not in the least inflexible; the spirit is what counts in such matters, the letter is nothing.<sup>59</sup>

Gabriel Fauré in the preface to his 1917 edition of Bach's organ works echoes this sentiment, raising awareness of the need to combine an understanding of music from a different country or period and the role of the organ within worship:

It is undeniable that when certain of Bach's works are played, different 'timbres' found only on old organs, are impossible to reproduce on the modern ones. However, a performer gifted with skill and taste will find by means of a combination of stops, the equivalent 'timbres'.<sup>60</sup>

The organ at Christ Church, Woburn Square, was a 1915 Hill & Son,<sup>61</sup> but is no longer in existence as the church was demolished in 1974 to make way for further expansion within the University of London. Unlike a typical French cathedral or many churches, the organ was more typically located, as many English instruments are, in the north chancel aisle (This is further discussed in Chapter 6). The compass of the manuals at fifty-eight keys was slightly larger than either Saint-Étienne-du-Mont (fifty-four) or Notre-Dame de Paris (fifty-six) but the

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<sup>57</sup> *Avertissement* (Preface) to *Pièce de fantaisie Suite 1 Op. 51* quoted in Rollin Smith, *Louis Vierne: Organist of Notre-Dame Cathedral* (Hillsdale, NY: Pendragon Press, 1999), p. 580 [La registration qui n'a rien d'inflexible est plutôt une indication de couleur générale, elle pourra être modifiée selon les possibilités offertes par les instruments sur lesquels elles seront exécutés; il y a sans dire que les artistes devront se garder des effets disparates, pittoresque ou excentriques non justifiés par le caractère de la musique; c'est un principe artistique élémentaire de toute interprétation soucieuse d'exactitude.]

<sup>58</sup> Vierne produced an edition of some of Bach's works (Paris: Éditions Salabert, 1924).

<sup>59</sup> Letter of October 8, 1928, from Vierne to Pierre Eschenbrenner discussing the issue of registration in Bach's Preludes and Fugues, in Rollin Smith, *Louis Vierne: Organist of Notre-Dame Cathedral* (Hillsdale, NY: Pendragon Press, 1999), p. 580 (Translation Rollin Smith)

<sup>60</sup> *J. S. Bach Œuvres complètes pour Orgue, Révision par Gabriel FAURÉ* (Paris: Durand & Fils, 1917) [Néanmoins, en faisant entendre certaines pièces de Bach, il y aura lieu de tenir compte de ce que telle ou telle sonorité très particulière aux anciennes orgues ne se retrouve plus dans les orgues modernes. Un exécutant doué d'ingéniosité et de goût saura obtenir, par des combinaisons de jeux, des sonorités équivalentes.] (Translation from the original preface)

<sup>61</sup> A full specification of this instrument appears in the appendix.

pedal compass on all three instruments was the same (thirty keys). The Christ Church organ had two of its divisions enclosed (the *Choir* and *Swell*, although one can safely presume that the solo *Tromba* on the *Choir*, and doubled on the *Great*, was not enclosed in the *Choir* box), whereas the instrument in Duruflé's church had only the *Récit* (*Swell*) enclosed. The secondary enclosed manual would have been important to a player looking to create an additional palette of timbres, and the fact that *The Musical Times* review refers to the use of the *Vox Humana* to create specific effects certainly supports this. In addition, the enclosed *Choir* would also have allowed Duruflé to use this manual as an accompanying one, using ranks such as the *Dulciana 8* and *Rohr Gedect 8* for this, thus freeing up an additional set of enclosed potential solo stops (the *Horn 8* and *Oboe 8* in particular) found on the *Swell*. The application of a similar approach for the organ at Llandaff Cathedral is discussed in Chapter 7.

The specification of the Hill & Son instrument is slightly smaller than that of the organ of Saint-Étienne-du-Mont after the work undertaken by Théodore Puget and Paul-Marie Koenig in 1932<sup>62</sup> although it is certainly flexible and has many timbres broadly similar to those on the French instrument. The *Pedal/Pédale* departments both have 32ft flue ranks (a *Sub Bourdon* and a *Soubasse*) as well as metal and wooden 16ft ranks. Alongside these, there are 8ft Flute ranks and a 4ft rank although these are different in character on the two instruments: a metal *Principal* in London and a wooden *Flûte* in Paris. The largest difference in terms of pedal stops is the reed department where London has just a single *16 Ophicleide* whilst Saint-Étienne-du-Mont has a full chorus of reeds (*Bombarde 16*, *Trompette-quinte 10 $\frac{2}{3}$* , *Trompette 8* and *Clarion 4*). To complete

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<sup>62</sup> A full specification of the instrument after the 1932 work appears in the appendix.

the full chorus of ranks, it also has a *Pedal* mixture (*Carillon III*) traditionally made up of ranks at seventeenth, nineteenth and twenty-second.

The main manuals (*Great/Grand Orgue*) of the two instruments have a full set of foundation stops (16 & 8ft) although the French organ certainly appears more flexible in terms of tone for these ranks, not least in the choice of the style and timbre of the stops – the Christ Church organ, for example, offers three metal ranks, but they are all of a similar style, *Open Diapason*, albeit of different intensities, and the 16ft is an extension of this timbre (Table 2.2).

**Table 2.2: Foundation ranks on the *Great* of the 1915 Christ Church, Woburn Square and *Grand Orgue* of the 1932 Saint-Étienne-du-Mont**

Christ Church, Woburn Square		Saint-Étienne-du-Mont	
16ft	<i>Double Open Diapason</i>	16ft	<i>Montre</i> <i>Bourdon</i>
8ft	<i>Open Diapason I</i> <i>Open Diapason II</i> <i>Open Diapason III</i> <i>Flauto Traverso</i>	8ft	<i>Montre</i> <i>Flûte harmonique</i> <i>Gambe</i> <i>Bourdon</i> <i>Flûte creuse</i>

There is a similar lack of tonal flexibility on the London organ's *Great* in terms of the mutations available to a player wishing to add colour or brightness to any registrations: the only stop available is a *Twelfth*  $2\frac{2}{3}$  whereas the French instrument offers two mixtures of different character (a six-rank *Plein jeu* and a five-rank *Cornet*). However, it is in the area of the chorus reeds that the biggest difference appears, with the Hill & Son organ offering just a *Tromba* 8 – traditionally a solo reed which also appears to be available on the *Choir* – compared to the full reed chorus available on the Saint-Étienne-du-Mont organ (*Bombarde* 16, *Trompette* 8 and *Clarion* 4). As discussed in Chapter 6, the

voicing on these reeds and their use in any *tutti* registration would have been quite different to reed use on a typical English organ.

The *Choir/Positif* organs are not dissimilar in terms of size and each offers foundation stops of different characters as well as ranks used for soloing out melodic lines. In this area the London organ appears, on paper at least, to offer more to the player: Saint-Étienne-du-Mont has just a *Cromorne* 8 and *Trompette* 8 whereas Christ Church offered a range of 8ft stops including a *Clarinet*, *Vox Humana*, *Orchestral Oboe* and the *Tromba* referred to above. Once again, there are differences in terms of the mutations available to add brightness and colour to fuller registrations. On the London organ, there is a single *Dulciana Mixture* of undisclosed ranks<sup>63</sup> whereas the Paris organ offers a *Nazard* 2 $\frac{2}{3}$  as well as two mixtures (*Fourniture III* and *Sesquialtera II*).

The *Swell/Récit* on both instruments are again of a similar size with a comparable set of 16, 8 and 4ft foundation stops. However, it is again in the areas of mutations, upper octave ranks and reeds where the two organs differ with the Hill & Son organ following the rather predictable layout of English organs of the time, although it does possess a full reed chorus. Given its placing within the *Swell* box, this would make it a useful and flexible addition to full organ sound allowing, as it would, for a noticeable graduation in volume. The non-foundation ranks on the London consist of just a *Fifteenth* 2 and an unspecified *Mixture*. In comparison, the organ at Saint-Étienne-du-Mont boasted four stops of higher

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<sup>63</sup> This mixture comprises smaller scaled metal pipes giving a delicate and softer tone and whilst it can be made up of up to five ranks (*Dulciana Mixture V*) as found on the 1928 organ at Woolsey Hall, Yale University, it was more commonly of two ranks (*Dulciana Mixture II*). The 1903 Hill organ in the Ulster Hall, Belfast had such a rank on the *Choir* manual made up of a nineteenth and twenty-second and it is not unreasonable to assume that the Hill & Son organ at Christ Church, Woburn Square, would not be dissimilar.

octave ranks or mutations and five reeds although some of these are clearly soloistic in nature and there is no 16ft reed to complete the set (Table 2.3).

**Table 2.3: Higher pitched ranks and reeds on the *Swell* of the 1915 Christ Church, Woburn Square and *Récit* of the 1932 Saint-Étienne-du-Mont**

Christ Church, Woburn Square		Saint-Étienne-du-Mont	
Higher pitched ranks and mutation stops			
2ft	Fifteenth Mixture	2⅔ft 2ft 1⅔ft	Nazard Octavin Tierce Plein jeu III
Reeds			
16ft	Contra Fagotto	8ft	Trompette
8ft	Horn	8ft	Cor
8ft	Oboe	8ft	Basson-hautbois
4ft	Clarion	8ft	Voix humaine
		4ft	Clarion

The London organ also possessed plenty of player aids including five adjustable thumb pistons below each manual and additional pistons to operate certain inter-manual couplers. The flexibility of pre-set combinations, combined with the fact that a player was less reliant on the need for potentially more than one assistant at the often cramped console – one to turn pages, the other to help register – was something which Vierne advocated having enjoyed consoles with multiple player aids during his 1927 tour of America. He wrote a three-part article titled *Musique en Amerique*<sup>64</sup> in which he described his experience of managing the two hundred

<sup>64</sup> Vierne's articles appeared in 3 editions of *Le Courrier Musical et Théâtral*, June 1, June 15 and July 1, 1927. *Le Courrier Musical* was founded in 1897 and ran until 1922, when it was rebranded as *Le Courrier Musical et Théâtral*.

and forty-stop console at the Wanamaker Store in Philadelphia, particularly in light of the Notre-Dame, Paris, instrument he played each day:

These multiple contrivances become extraordinarily simple and the player can operate them with complete assurance. With a console apportioned as described in this project (i.e. a rebuild and modification/alteration of the *Grand Orgue* at Notre-Dame), everything for the organ can be played by the artist, without the odious need for others to pull stops and couplers for him [...] Such control is completely impossible with the present stop [arrangement].<sup>65</sup>

With all this in mind, it would be fair to say that Duruflé should have had few practical issues in performing French organ music, and particularly his own compositions, on the Woburn Square instrument. The issue of how he was able to recreate specific timbres is, of course, one of speculation. In addition, it is impossible to endeavour to reproduce what might be regarded as typically French (i.e. in the style of Cavaillé-Coll) combinations on the instrument today as it is no longer extant. What we can safely surmise, not least through the review published in *The Musical Times* and referenced earlier, is that Duruflé was able to recreate what the reviewer considered to be an authentic French sound with an effect described as ‘delightful’,<sup>66</sup> although it is worth remembering that the biggest praise was reserved for registration choices in quieter sections where 8ft *Swell* and *Choir* combinations might sound more effective. That said, this alone confirms the argument that it ought to be possible for a performer with a clear understanding of the timbres of a French instrument to recreate much, if not all, of the sounds required when performing French organ music on an instrument of a different style and character.

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<sup>65</sup> Louis Vierne, *Musique en Amérique, Le Courrier Musical et Théâtral* in Rollin Smith, *Louis Vierne: Organist of Notre-Dame Cathedral* (Hillsdale, NY: Pendragon Press, 1999) p. 356 (Translation – William Hays)

<sup>66</sup> *Organ Recital Notes (The Musical Times)* Vol. 80, No. 1151 (January 1939), p. 51  
[https://www.jstor.org/stable/921505?seq=1#page\\_scan\\_tab\\_content](https://www.jstor.org/stable/921505?seq=1#page_scan_tab_content) (accessed August 2017)

## Chapter 3

### The influence of plainchant in Duruflé's organ works

Before a specific consideration of the role of Gregorian chant within the organ compositions of Maurice Duruflé can be fully addressed, it is important to be aware of the historical context under which he was writing. This is of particular significance when one considers the line of organist-composers who influenced him directly and, as discussed in Chapter 1, form the organist-composer genealogy of which Duruflé was part. At least two of those who can be seen as his musical antecedents embraced the renaissance in plainchant within worship in late nineteenth- and early twentieth-century France.

The first of these was Charles-Marie Widor who looked to make plainchant the underpinning element in all church music:

Let's seek an art that is appropriate to the Church: choral song, the organ, a musical theory inspired from Gregorian chant in its modalities and rhythmic formulas, and, to enliven this still inert material, an inspiration that believes and prays.<sup>67</sup>

This stance regarding the role of music within liturgy was also stressed by Pope Pius X in his *Motu Proprio* (22 November 1903), writing of the sanctity and universality of music within worship which does not exclude the admittance of music native to that country, but which must accept that this is subordinate to the general character of sacred music as it might lead to a negative impression on a visitor to that country. Pius X goes further by saying that these

qualities are to be found in the highest degree, in Gregorian Chant, which is, consequently the Chant proper to the Roman Church, the only chant she has inherited from the ancient fathers, which she has jealously guarded for centuries in her liturgical codices, which she

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<sup>67</sup> Widor commenting on Pope Pius X's *Motu Proprio*, in John R Near, 'Widor: a life beyond the Toccata' (Rochester NY: Rochester University Press, 2011), p. 227 and Michael R Bundy, 'Visions of Eternity: The Choral Works and Operas of Widor, Vierne and Tournemire' (Leicester: Troubador Publishing Ltd, 2017), p. 12 [Cherchons un art qui soit propre à l'Église: le chant choral, l'orgue, une théorie musicale inspirée du chant grégorien dans ses modalités, et ses formules rythmiques, et, pour vivifier cette matière encore inerte, une inspiration qui croit et qui prie.]

directly proposes to the faithful as her own, which she prescribes exclusively for some parts of the liturgy, and which the most recent studies [i.e. those at institutions such as Solemnnes] have so happily restored to their integrity and purity.<sup>68</sup>

It is clear from Widor's comment that he is in line with the sentiment of the upper echelons of the Catholic Church and is in agreement with the Pope's belief that 'Gregorian Chant has always been regarded as the supermodel for sacred music'.<sup>69</sup>

Worship has long embraced the tradition of alternating between Gregorian plainchant lines and sung or played responses, and since the Middle Ages 'musical interpolations in the form of tropes, prosulas, sequences, or polyphonic embellishments would be inserted into the service for added splendor'.<sup>70</sup> This still continues today through sung versicles and responses during the Anglican liturgy and responsorial psalms in both Catholic and Anglican services. Traditionally, these choral or instrumental sections reflected the text they replaced. The significance of this style of composition within the French Catholic tradition is no more clearly demonstrated than in the number of *alternatim versets* (or alternative verses) written before the eighteenth century. Composers such as Couperin, de Grigny and Corrette published collections of these pieces for organ and, given their original improvised nature, it seems fair to assume that these were merely published representations of a common practice. The reigns of Louis XIV and Louis XV saw this approach continuing to flourish whilst it declined elsewhere in Europe, and it could be argued that the importance of this genre of organ music at

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<sup>68</sup> Pope Pius X's *Motu Proprio*, II. *The different kinds of sacred music*.  
<https://adoremus.org/1903/11/22/tra-le-sollecitudini/> (Accessed February, 2018)

<sup>69</sup> Ibid

<sup>70</sup> Craig Wright, *Music and Ceremony at Notre Dame of Paris, 500-1550* (Cambridge University Press, 1989), p. 75



this time laid the foundations for its continued use through to the great French organist-composers of the twentieth century.<sup>71</sup>

The tradition of choral alternating of lines dates from the time where lines of hymns, psalms and the Office were sung by one side of the choir which was then answered by the opposite side singing the next line. Equally, as was often the case at Mass, the celebrant would sing one line and the gathered monks and/or choir would respond with the next. Playing of the organ within worship was carefully regulated with set times and seasons when its use was permitted. The *Caeremoniale Parisiense* (1662) outlined that

organ music was appropriate on feast-days of the first and second classes, and on Sundays throughout the year, except those during Advent and Lent; and, on each of these occasions, the organist had to be ready to play for Matins, Lauds, High Mass, Vespers and sometimes even Compline.<sup>72</sup>

The use of the organ as a substitute for a choir within this antiphonal musical dialogue was certainly not limited to those establishments where there was limited funding for a choir. It is true that some poorer parishes might well have used the organ in *alternatim*, but richer churches also used organs in addition to choirs, not least as a way of demonstrating their standing within the musical and ecclesiastical hierarchy of the area. As a result, many churches in Paris (and, it might be argued, throughout France, given that many aspired to emulate Parisian practice) employed several musicians and sought to install at least two instruments: one at the west end and one near the choir stalls.

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<sup>71</sup> A more detailed account of the use of the organ in French worship at this time can be found in Benjamin van Wye, 'Ritual Use of the Organ in France', *Journal of the American Musicological Society*, Vol. 33, No. 2, (Berkeley: University of California Press, 1980), pp. 287–325. In addition, a more general account of the early use of the organ can be found in Edmund A. Bowles, 'The Organ in the Medieval Liturgical Service', *Revue belge de Musicologie / Belgisch Tijdschrift voor Muziekwetenschap*, Vol. 16, No. 1/4 (Brussels: Société Belge de Musicologie, 1962), pp. 13–29, accessed through JSTOR <http://www.jstor.org/stable/3686069> 02/04/13

<sup>72</sup> Edward Higginbottom, introduction to *Michel Corrette, Magnificat du 3<sup>e</sup> et 4<sup>e</sup> ton* ed. Higginbottom (London: Novello, 1974), np

Within the wealthier religious establishments, one of the main roles of the *organiste titulaire* sitting in his *tribune d'orgue* above the west door was to play the instrumental *versets* and pieces such as a *sortie*, whilst the *maître de chapelle* directed the singers accompanied on the *Orgue de Chœur* by the *organiste accompagnateur*, if one could be afforded. Often such *Grand Orgue* solos would be improvised on the plainsong which was set for that particular service and their character would need to reflect the text of the chant and the specific liturgical moment. The renowned organist Marcel Dupré was both Professor of Organ Performance and of Improvisation at the Paris Conservatoire, and his *Manuel d'Accompagnement du Plain Chant Grégorien* includes his underlying approach to chant accompaniment and improvisations based upon it: 'Any accompaniment, so careful, so discreet, [that] it is never a heresy and anachronism'.<sup>73</sup> Such extemporisations are still common amongst French organists and a performer's skill is often judged by his ability as an *improvisateur* with renowned exponents including the likes of Olivier Latry, Philippe Lefebvre and Thierry Escaich, but it has also long been formally taught to aspiring organists. When César Franck was professor at the Paris Conservatoire, most of the organ class time each week (usually six hours) was spent on improvisation. Its importance was such that, for example, Joseph Bonnet eulogised that

no one may keep a position in any Catholic church in France without being able to improvise. The part the organ plays in the French Roman ritual is so elaborate that the organist is relieved of any accompaniment of the choir [...] On the *grand orgue* are played not only the prelude, offertories, and postlude, which may be taken from written music, but also a great number of more or less developed interludes for which only improvisation is possible.<sup>74</sup>

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<sup>73</sup> Marcel Dupré, *Manue; d'Accompagnement du Plain Chant Grégorien* (Paris; Alphonse Leduc, 1937), p. 13 [Tout accompagnement, si soigné, si discret, soit-il n'est jamais qu'une hérésie et de l'anachronisme]

<sup>74</sup> Joseph Bonnet, *Bonnet shows how a church in France selects an organist*, an excerpt from a talk given to the Guilmant Organ School Alumni Association, New York, 19 October 1942 (*The*

Of the sixty-seven students who studied under Franck, only three gained international fame as organist-composers: Vierne, D'Indy and Tournemire. However, the insistence on the importance of improvisation was to have a particularly profound effect on the latter, as seen in *L'Orgue Mystique*. He described his studies with Franck as 'leçons ailées, libérées des Lourdes chaînes des formules'.<sup>75</sup> Clearly, not all improvisations need be based on plainchant and some are free compositions, though they can be equally impressive especially when undertaken by a performer such as Franck: 'Sometimes he [Franck] would climb on the organ bench and improvise. These were feast days for us, and we used to talk about them among ourselves for a long while afterwards.'<sup>76</sup>

The publication of *versets* and other pieces specifically composed for specific liturgical moments continued throughout the nineteenth century. In 1812, for example, Guillaume Lasceux (organist at Saint-Étienne-du-Mont) published his *Nouvelle Suite de Pièces d'Orgue* containing music for the Mass, Magnificats and some Noël's 'à l'Usage des Paroisses et Communautés Religieuses'.<sup>77</sup> Some of these were merely thirty bars long but would provide musical cover within a service. The form and even titles of the movements remained fairly constant. Many of the sections in Lasceux's publication directly echo those of Michel

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*Diapason* December 1942), quoted in Rollin Smith, *Towards an Authentic Interpretation of the Organ Works of César Franck* (Pendragon Press, 2002), p. 3

<sup>75</sup> Charles Tournemire, 'La Classe d'orgue du Conservatoire de Paris', *Le Monde musical* 41 (1930), pp. 141–142, quoted in Orpha Ochse's *Organists and Organ Playing in Nineteenth-Century France and Belgium* (Bloomington: Indiana University Press, 1994), p. 159 [winged lessons, freed from the heavy chains of formulas]

<sup>76</sup> Leon Vallas *César Franck*, translated by Hubert Foss (London: G G Harrap & Co, 1951), p. 255 quoted in Richard Billingham, *Improvisation and Form in the Organ Works of César Franck* (*Music: The AGO & RCCO Magazine*, Vol. 12, No. 4, April 1978), p. 47

<sup>77</sup> These were published in 1812 by Mmes Le Menu et Boyer (Paris)

Corrette's *Magnificat du 1<sup>er</sup> Ton* written some 75 years earlier<sup>78</sup> or Jean-Jacques Beauvarlet-Charpentier's *Magnificats*.<sup>79</sup> All have a *Duo*, a *Grand Jeux* (called a *Grand Chœur* in Beauvarlet-Charpentier's work), and a *Cromorne* (or equivalent) movement, whilst several other similarly named movements are shared between pairs of composers.<sup>80</sup>

The publication of short, appropriate liturgical pieces continued to be a constant requirement for those organists unable to improvise. Even composers noted for large-scale, late Romantic compositions such as César Franck contributed to the repertoire; his 1896 publication *L'Organiste* of fifty-nine pieces in groups of seven for each major and minor (C to G and three additional pieces for A<sup>b</sup> major) fulfils the remit required with compositions ranging from simple three bar *Amens* to *Offertoires* of over one hundred bars in length.<sup>81</sup> In addition, Franck's collection was designed to be played on either an organ or harmonium – its full title includes *Recueil de Pièces pour Orgue ou Harmonium* – thus making them accessible to those providing music for either a village church or cathedral, whilst still allowing those unable to manage the pedal department of an organ to offer appropriate music.

Franck was not alone in his continuation of this style of composition.

Jacques-Nicolas Lemmens (1823–1881), an organist renowned for his Bach

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<sup>78</sup> Michel Corrette, *Premier Livre d'Orgue*, Op. 16 (1737)

<sup>79</sup> Jean-Jacques Beauvarlet-Charpentier. *III Magnificats*, Op. 7 (?1785)

<sup>80</sup> Corrette's *Magnificat de 1<sup>er</sup> Ton* contains: Plein Jeu, Duo, Tierce en Taille, Basse de Cromorne, Trio and a Grand Jeu. Beauvarlet-Charpentier's *Magnificat* contains: Plein Jeux, Duo, Cromorne avec les Fonds, Trio de Grosse Tierce, Récit de Flûte, Grand Chœur and a Petit Plein Jeux. Lasceux's *Magnificat pour servir de 6<sup>e</sup> Ton aux Paroisses et de 5<sup>e</sup> Ton aux Communautés Religieuses* contains: Duo, Cromorne avec les fonds, Dialogue de Voix humaine et de Hautbois, Récit de Flûte, Grand Jeu and a Grand Jeu "Chasse" pour servir d'Offertoire, a dance-like hunting piece in compound time which would certainly seem incongruous if played as part of an act of worship today!

<sup>81</sup> *L'Organiste* (Enoch & Cie, Paris, ca. 1896)

performances in Paris during 1852<sup>82</sup> and who could be regarded as an influence on later French organist-composers including Guilmant and Widor, also wrote pieces for liturgical use. These included chant-based works such as his short fugal *verset* on the *Magnificat anima mea Dominum 8<sup>e</sup> Mode*<sup>83</sup> or his more substantial *Offertoire pour une messe en l'Honneur de la sainte Vierge*.<sup>84</sup> Additionally, two of his three sonatas bear titles making clear reference to plainchant: *Sonata No 2: O filii* and *Sonata No 3: Pascale* (based on the plainchant *Victimae paschali laudes*). Another well-known Parisian composer Eugène Gigout (1844–1925) published his *100 pièces brèves dans la tonalité du plain-chant* in 1888 and another 115 two-stave miniatures found in his *Album grégorien* (1895).

### **Félix-Alexandre Guilmant: *L'Organiste* and the *Schola Cantorum***

Within the catalogue of published *versets* and plainchant inspired music, one of the most important collections of the second half of the nineteenth century and a precursor to compositions by the likes of Tournemire and Duruflé is Guilmant's *L'Organiste Liturgiste* Op. 65.<sup>85</sup> Guilmant (1865–1899) was a prolific composer for the organ<sup>86</sup> with many pieces reflecting an interest in chant. His twelve volume

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<sup>82</sup> This interest was to cause Bach's organ works to become the mainstay of study at the Conservatoire, although under Franck's professorship there seems to be less interest in the chorale preludes: during his tenure, Bachian pieces performed in examinations and competitions included forty-six free compositions (preludes, fugues, etc., as well as five other preludes and fugues attributed to Bach at the time), two concertos (G major and A minor), one sonata and twelve harpsichord works. Given this, finding just two chorale preludes on the list seems a little lacking to say the least. Quoted in Orpha Ochse, *Organists and Organ Playing in Nineteenth-Century France and Belgium* (Bloomington: Indiana University Press, 1994), p. 155

<sup>83</sup> Jacques-Nicholas Lemmens, *École d'Orgue*, No 13 (Lemmens, Paris, 1862)

<sup>84</sup> Jacques-Nicholas Lemmens, *Douze Pièces d'Orgue*, No XII (Published posthumously, 1883)

<sup>85</sup> A full investigation into *L'Organiste Liturgiste* can be found in Edward Zimmerman and Lawrence Archbold 'Why Should We Not Do the Same with Our Catholic Melodies?': Guilmant's *L'Organiste*, Op. 65' found in *French Organ Music from the Revolution to Franck and Widor*, ed Archbold and Peterson, (Rochester NY: University of Rochester Press, 1995), p. 201–247

<sup>86</sup> In addition to many shorter works, Guilmant also composed eight Organ Symphonies, two more than Louis Vierne, and just two fewer than the name synonymous with the organ symphony in France, Charles-Marie Widor.

*L'Organiste pratique* for *Orgue (Pédale ad Libitum)* ou *Harmonium* includes chant-based works such as *Magnificat Six versets* (Book 2, Op. 41), *Offertoire sur 'O filii'* (Book 5, Op. 49), *Fughetta sur l'Hymne du Sacré-Coeur* (Book 7, Op. 52) and *Strophes pour l'Hymne de l'Ascension* (Book 8, Op. 55). However, these pieces intended for religious use were interspersed between *marches*, *sorties*, and even his *Deuxième* and *Troisième* sonatas: none of Guilmant's sonatas have plainchant reference in their thematic material.

Guilmant had a reputation as a fine player; he was one of the chosen performers at the inaugural concert of the organ at Notre-Dame in 1868, and as well as giving a series of recitals at the Trocadéro he toured to the USA, Germany, Spain, Austria, Hungary, Sweden, Belgium, Italy, Russia and Britain, even playing for Queen Victoria at Windsor Castle in 1890.<sup>87</sup> He was also a renowned improviser and composer and many of his shorter published works may well have had their initial airings as liturgical improvisations, only then to be reworked as published compositions.<sup>88</sup>

Guilmant's *L'Organiste Liturgiste* is a ten-volume collection of fifty-nine pieces for organ composed between 1865 and 1899,<sup>89</sup> containing pieces whose themes are solely chant-based and range from short interludes to longer, more complex sorties. Sadly, much of *L'Organiste Liturgiste* is now forgotten due to the individual pieces often being considered either too outmoded or too

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<sup>87</sup> Preface to *The Organ Works of Alexandre Guilmant* ed. Wayne Leupold, (Van Nuys, CA: Belwin Mills Publishing Corporation, 1984), xiv

<sup>88</sup> It is worth noting that Guilmant was organist at Sainte-Trinité and the mantle of great improvisers there has passed on to others such as Olivier Messiaen (1931–1992), Naji Hakim (1993–2008) and, most recently, Loïc Mallié (2011–), a multi-award winning improviser and lecturer in improvisation, composition and analysis at the Conservatoire National Supérieur de Musique de Lyon et Paris.

<sup>89</sup> It was published in parts on a number of different occasions between 1886 and 1889.

insubstantial and most have now been superseded within a liturgical setting by works of more fashionable composers (such as Dupré) or simply replaced by organists being more confident with improvising, especially given the greater access to printed or audio examples of improvisers available today.<sup>90</sup>

Some pieces in *L'Organiste Liturgiste* are early works and lack the refinement of his later compositions, but most are easily accessible to the average player. As with Franck's *L'Organiste*, some pieces are written on two staves, doubling as harmonium pieces, though many of the two-stave pieces do have indications for optional use of pedal.<sup>91</sup> Guilmant's interest in and awareness for the need of harmonium in some churches is clear and appears to be

at its peak in the mid-1880s: while virtually all the music in the first *livraison* is scored for harmonium, as the contents of successive ones were composed [...] and published throughout the 1890s, the emphasis on harmonium works gradually decreases to the point that the last *livraison* has no such pieces at all.<sup>92</sup>

These were pieces written by a man clearly at one with the religion and ritual at which he was present<sup>93</sup> and those in *L'Organiste* seem to be a personal comment on the plainchant and the worship in which they were performed.

Guilmant's interest in plainchant was never more clearly demonstrated than when he and Vincent d'Indy (1851–1931) were amongst the collaborators in

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<sup>90</sup> A search for Organ Improvisation raised over 450,000 videos on *YouTube* (searched 8 August 2018) with contributions from renowned players such as Daniel Roth, Naji Hakim, Olivier Latry, Pierre Cochereau and Olivier Messiaen. It is hardly surprising that organists are more willing to explore this area more when they can hear masters tackling the same issues which they face.

<sup>91</sup> One work sits less comfortably in this dual role: the *Sortie sur l'hymne 'Creator alme siderum'* (Book 5) is a *Prélude et Fugue* which has to lose the initial movement when performed on the harmonium for purely practical reasons.

<sup>92</sup> Edward Zimmerman and Lawrence Archbold, 'Why Should We Not Do the Same with Our Catholic Melodies?': Guilmant's *L'Organiste*, Op. 65' found in *French Organ Music from the Revolution to Franck and Widor*, ed Archbold and Peterson, (Rochester NY: University of Rochester Press, 1995), p. 213.

<sup>93</sup> It has been said that there is no coincidence in the fact that the console of the *Grand Orgue* within most French cathedrals faces east, as it means that the player can clearly see what is happening, but can also feel a part of it and be a fellow contributor to it.

realising the dream of Charles Bordes<sup>94</sup> (1863–1909) in establishing the Schola Cantorum, a society to help to promote an interest in correct historical interpretation of music within the general public and professional musicians alike. In an article titled *Organ Music and Organ Playing*, Guilmant expressed his reasons behind helping with the foundation of the society:

In France, a society called ‘La Schola Cantorum’ has recently been formed with the object of reviving the ancient forms of church music, and for the study of the Plain-Song, Gregorian chant, and organ music. Were a similar movement initiated in America, it would certainly bear good fruit.<sup>95</sup>

Bordes had long shown an interest in early music, conducting performances of composers such as Palestrina and Bach through his position as *maître de chapelle* at Saint-Gervais. These coincided with the publication, in 1883, of Joseph Pothier’s edition of the *Liber gradualis* (representing the work undertaken at Solesmes). It, in turn, followed on from the Louis Alfred Niedermeyer’s study of plainchant and his published work on its performance, *Traité théorique et pratique de l’accompagnement du plain-chant* (1855), which formed part of the curriculum at the *École de musique classique et religieuse*, founded in 1853 by Niedermeyer.<sup>96</sup> It is true that those attending organ recitals were becoming more familiar with works of the German Baroque (Bach, Buxtehude, et al) but for many audiences, this was still an area of the repertoire which was barely touched upon.

The new school, with Guilmant as its President, had four aims:

- the promotion of a traditional approach to the performance of plainchant;

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<sup>94</sup> Guilmant’s friendship with Bordes was such that he composed a piece for his funeral *En mémoire de Charles Bordes, Souvenir du funèbre du 18 novembre 1909*

<sup>95</sup> Felix Alexandre Guilmant, *The Organ Music of Alexandre Guilmant, Volume I: Pieces in Different Styles, 1<sup>st</sup> Series (Books 1–6)*, ed. Wayne Leupold, (Colfax NC: Wayne Leupold Editions), preface XVIII

<sup>96</sup> This school was more commonly known as École Niedermeyer after its founder.



- a return to the style of composition found in the high Renaissance in composers such as Palestrina with this as a pinnacle of excellence for all to aspire to;
- a desire to encourage modern composers to seek inspiration in Gregorian chant and Renaissance polyphonic masterpieces;
- an active striving to improve the repertoire for organists looking to incorporate chant-based pieces within liturgy, an aim of particular importance for anyone studying plainchant in organ music at the time.

One thing was clear from the outset: the Schola Cantorum was to have a different approach to musical education compared to other Parisian institutions; most specifically it would aim to counterbalance the Conservatoire's emphasis on opera. Robert Waters has remarked that it

was to be free from the perceived dogmatism and secular spirit of the Paris Conservatoire. The premise of the school was to study great composers of the distant past, a philosophy echoed by Alexandre Guilmant, who in the inaugural address for the Schola Cantorum [October 15, 1896], recommended that students have "faith" in art and remain unselfish within the music profession. He further insinuated that the administration, faculty, and students at the Paris Conservatoire were altogether too concerned with earning money. As Guilmant remarked, "rather than teaching students to be workshop painters, we should have them endeavour to love music like a holy mission."<sup>97</sup>

The Schola Cantorum first came to the general musical world's notice with the publication of *La Tribune de Saint-Gervais* and with the founding of competitions for choral and organ works, the latter of which were to be *versets* on the plainchant hymn *Ave Maris Stella*. In addition, the society founded a music school, the *École de chant liturgique et de musique religieuse* which opened in 1896. All three co-founders taught there: Guilmant was in charge of organ studies, Bordes of choral music and d'Indy of composition and counterpoint as well as becoming the Director of the École. Excellence was sought in everything and

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<sup>97</sup> Guilmant, 'La Tribune de Saint-Gervais' (1901), p. 51 quoted in Robert Waters, *Déodat de Séverac: musical identity in fin de siècle France* (Aldershot: Ashgate Publishing Ltd, 1988), p. 20

students were taught that they must feel that this is music ‘qu’ils ont l’honneur d’interpréter’.<sup>98</sup> Even the organ used for tuition was sourced from the best available builder; it was a relatively small instrument of just eleven speaking stops but was built by the leading French organ building company of the time, Cavaillé-Coll-Mutin. After the Schola Cantorum moved to larger premises in 1900 a new instrument was installed in 1902, again built by Cavaillé-Coll-Mutin but this time, perhaps reflecting the new more impressive surroundings of the school, of thirty stops.<sup>99</sup>

Guilmant’s interest in plainchant, not least in published works requiring *alternatim*, was seen as paramount in the tuition he gave. In 1895 he wrote that:

It is necessary when playing alternating pieces, for the organist to play Gregorian melody, or at least, versets which are based on the themes. I believe that there are very interesting things to be composed polyphonically with ancient tonalities, and on these beautiful chants.<sup>100</sup>

Furthermore, and with reference to the way the text was reflected by Bach in his chorale preludes, he adds that:

German organists have composed pieces based on chorale melodies, creating a particularly rich literature for the organ; should we not do the same with our Catholic melodies?<sup>101</sup>

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<sup>98</sup> Vincent d’Indy ‘*La Schola Cantorum*’, from *Encyclopédie de la musique et dictionnaire du Conservatoire* ed. Albert Lavignac and Lionel de La Laurencie (Paris: Librairie Delagrave, 1913–1931) quoted in Orpha Ochse, *Organists and Organ Playing in Nineteenth-Century France and Belgium* (Bloomington: Indiana University Press, 1994), p. 221

<sup>99</sup> This instrument, located at 269, rue Saint Jacques, Paris, was restored by Beuchet in 1960 and 1967 and is three manuals of fifty-six notes and a pedalboard of thirty-two notes. It is now thirty-one stops (GO – 8, Pos – 8, Réc – 9, Péd – 6) though three of these are duplications.

<sup>100</sup> Alexandre Guilmant, ‘Du rôle de l’orgue dans les offices liturgiques,’ in *Congrès diocésain de musique religieuse et de plain-chant* (Rodez: E Carrères, 1895), pp. 157–59, quoted in Orpha Ochse, *Organists and Organ Playing in Nineteenth Century-France and Belgium* (Bloomington: Indiana University Press, 1994), p. 139: [Il est donc nécessaire que dans les pièces alternées, l’organiste joue la mélodie grégorienne, ou au moins, dans versets basés sur ces thèmes. Je pense qu’il y a des choses très intéressantes à écrire dans le style polyphonique avec ces tonalités anciennes, et sur ces chants si beaux.]

<sup>101</sup> Ibid, p. 139 [Les organistes allemands ont composé des morceaux basés sur le chant des chorals, formant une littérature d’orgue particulièrement riche; que ne faisons-nous de même avec nos mélodies catholiques?]

This desire for a corpus of French works of equal importance to the Germanic body of organ compositions can also be seen through Charles-Marie Widor. In 1906, Albert Schweitzer recalled Widor saying that, with the exception of some of Bach's preludes and fugues, 'I can no longer consider any organ music sacred unless it is consecrated by themes from chorales or Gregorian Chants.'<sup>102</sup>

A fine example of Guilmant's writings using *alternatim versets* is his setting of the *Stabat Mater Dolorosa* (*L'Organiste Liturgiste*, Book 3, 1886). Intended for use at the Feast of the Seven Sorrows of the Blessed Virgin Mary,<sup>103</sup> it comprises ten *versets* to be used as substitutions for the even numbered verses of the hymn following the chanted odd numbered verses. The set demonstrates Guilmant's approach to the *verset* form well, including his desire to reflect the text of the substituted verses through chromaticism and specific registration requirements. and, as such, is worthy of a brief analysis here.<sup>104</sup> Not uncommonly in such pieces, Guilmant starts his *versets* in a fairly simple way in terms of melodic development and harmonic language with them becoming more complex as the piece progresses. Almost all are of a uniform length (twelve bars) and the plainchant remains as minims in the majority. The first *verset* (verse two of the hymn) is a mere three bar long basic harmonisation of the melody whilst the first example of Guilmant's musical word painting appears in the second *verset* with a simple falling motif in the right hand (representing Mary's tears) accompanying the *cantus firmus* in the tenor part (Example 3.1).

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<sup>102</sup> Albert Schweitzer, *Deutsche und französische Orgelbaukunst und Orgelkunst*, 1906, translated by Charles Ferguson (*The Tracker*, 36/1, 1992), pp. 13–22

<sup>103</sup> Its full title is 'Fête de Notre-Dame des Sept Douleurs. Prose *Stabat Mater Dolorosa*' and it takes up the first six pages of the volume.

<sup>104</sup> It should be noted Duruflé's '*Veni creator*' *choral varié* do not appear to be written to reflect verses of the hymn in this way. In fact, in his recording from Soissons, the sung verses chosen are 1, 2, 6 & 7 and there is no indication in the copy or in any of his writings that he wished the chant to be interwoven with the organ *versets*.

### Example 3.1: Guilmant – *Verset Two from Stabat Mater Dolorosa*

4. **ORGUE POSITIF** Flûte, Salicional

**1** **RÉCIT. Trompette**

**1** **PED.** 16 et 8 P.

**5.** **CHOEUR**

*Rit.*

Musical word painting also appears in the third *verset* where Guilmant uses the relative minor (D minor) to reflect Mary's pain. Even more than this use of chromaticism, his specific registration of *Unda maris*<sup>105</sup> helps to reflect the sense of aching tenderness for a mother seeing her son dying. The fourth *verset*, setting the text *moriendo desolatum* (dying, forsaken), develops this chromaticism even further and adds carefully-placed suspensions to reflect the text and heighten the tension (Example 3.2).

### Example 3.2: Guilmant – *Verset Four from Stabat Mater Dolorosa*

**8. ORGUE**

**1 4**

*mp* **Fonds**

**1 4** **PED.**

**9.** **CHOEUR**

<sup>105</sup> Literally meaning 'wave of the sea,' an *Unda maris* stop is a quiet one, often a *Céleste* rank which is tuned slightly sharp or flat which, when drawn with another stop, creates a gentle undulation of the pitch.

A lyrical feel returns in the next *verset* but the registration reflects the textual anguish: an accompanying *Flûte harmonique* with the melody played on a *Voix humaine*, the oldest of all ranks specifically intended to imitate the human voice. The sixth *verset* is the only one to be marked *ff* and *Grand Chœur*. In this, it is the descending rhythmic motif appearing first in the lowest part, then in the alto and finally the tenor which is most striking (Example 3.3).

**Example 3.3: Guilmant – *Verset Six from Stabat Mater Dolorosa***

The musical score for Example 3.3 is presented in three systems. The first system is labeled "12. ORGUE" and "ff Grand chœur (sans 16 P)". It features a descending rhythmic motif in the bass line, which is then taken up by the choir in the third system. The second system continues the organ part. The third system is labeled "13." and "CHŒUR". The organ part features a descending rhythmic motif in the bass line, which is then taken up by the choir in the third system. Pedal markings are present throughout the organ part.

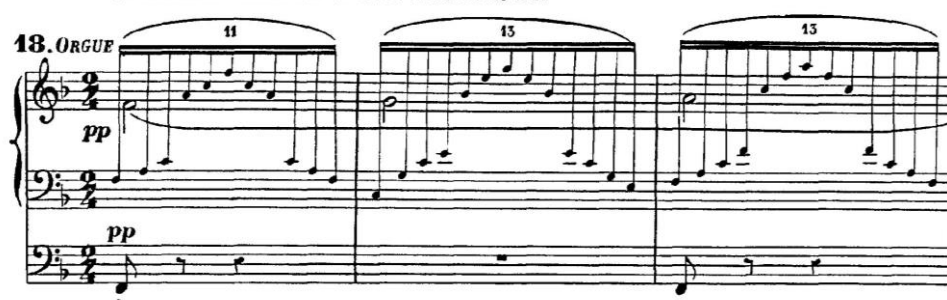
Following *versets* include more specific stop indications, for example the *Basson de 8*, and more musical commentary on the text, such as the use of a gentle pulse in the pedal (on the first beat of each bar) seemingly reflecting Jesus's weakening heartbeat on the cross. This pedal part here is marked *ad libitum*, perhaps in order to allow the *verset* to be played on a harmonium, but much of the character of this *verset* would be lost without this underlying texture.

More mirroring of the text appears in the ninth *verset* where arpeggio manual figures replace the previous chordal accompaniment echoing the idea of

angelic host singing ‘Sanctus, Sanctus, Sanctus’. In addition to the specific manual registration (including *Voix humaine*, *Voix céleste* and a *Tremulant*), the *Pedal* stops required are a traditional *Soubasse* (16ft pitch) and a *Flûte 4* which sounds two octaves above the fundamental in each chord.<sup>106</sup> (Example 3.4):

**Example 3.4: Guilmant – *Verset 9* from *Stabat Mater Dolorosa***

INDICATION DES JEUX { **Récit:** Voix humaine, Bourdon de 8, Viole de Gambe et Voix céleste de 8 avec le Tremblant  
**G<sup>d</sup> Orgue:** Bourdon de 16 P. seul, Récit accouplé.  
**Pédale:** Soubasse de 16 P. et Flûte de 4 P.



The final *verset* returns to uncomplicated harmonies followed by a three-bar *Amen*.

By comparison, an entirely different approach to the same chant appears as the next piece in *L'Organiste Liturgique*. The *Variations et Fugue sur le chant du Stabat Mater* is a work with more of the sense of being a recital than a liturgical one. Set in E<sup>b</sup> major and with the plainchant forced into a strict three beats in a bar for the variations and two beats in a bar for the fugue, this is a *tour de force* of flamboyant organ writing. Each variation becomes more intricate with the pedal part holding the plainchant through the majority.<sup>107</sup> Guilmant's standing and

<sup>106</sup> This *verset* makes clear reference to Guilmant's *Chant Serphique* (Hymn of Seraphs) which appears in the *Pièces d'orgue dans différents styles*. This movement, written to the memory of his mother, is the second half of a longer piece titled *Marche Funèbre et Chant Séraphique* (Op. 17, No 2). The arpeggiated figure from this is clearly reproduced in the *verset*. This piece was clearly a favourite of Guilmant and of his audience and was performed by him at the inauguration of the new Cavaillé-Coll organ in Notre-Dame, Paris, in 1868 as well as at the inauguration of the organ at the Trocadéro on 7 August 1878 with Guilmant playing once again.

<sup>107</sup> Zimmermann and Archibold consider this piece to be inspired by Bach's *Passacaglia and Fugue* BWV 582, not only in its overarching compositional style but also in the ways the manual writing becomes more intricate. However, all pretence at following a Baroque pattern is lost after

influence in Parisian liturgical music making was clearly of the highest level.

Writing in 1912, William Carl reflects that ‘Guilmant has been one of the most forceful inspiring influences to awaken dignity of musical sentiment in France.’<sup>108</sup>

### **Post-Guilmant – Widor’s last two organ symphonies**

The inclusion of Gregorian chant within organ compositions, both as *versets* and as thematic material within larger pieces, continued after Guilmant and saw composers such as Fernand de La Tombelle producing some fine music including his four groups of pieces, *Suite d’orgue* (published 1911), all of which are collections of pieces ‘sur des thèmes grégoriens’ written for religious festivals and which appeared as part of a collection of works *pour Orgue ou Harmonium dans l’esprit du ‘Motu Proprio’ de Sa Sainteté Pie X (22 novembre 1903)*. Clearly these hark back to an era when plainchant was more prominent in worship, something which Pius X’s *Motu Proprio* actively looked to encourage.<sup>109</sup> Others also contributed to this genre including Eugène Gigout (1844–1925) who published his 115 piece collection, titled *Album grégorien* (1895), Leon Boëllmann (1862–1897) who published both his *Heures mystiques*, (Op. 29 & 30) ‘a collection of music for 8 Masses and some *versets*’ and his *Verset de procession sur l’Adoro Te*

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the twelfth variation where a recitative section is characterised by dramatic chords interspersed with virtuosic runs. This leads to a fugue which concludes with a chance for the performer to display both his virtuosic technique and the full volume of the organ. This is more in the character of a composer such as Lefebure-Wely than the one Guilmant published the measured *versets* barely two years earlier. There is another setting of the *Stabat Mater* chant by Guilmant, one he refers to as a footnote to the *versets*: a *Méditation sur le Stabat Mater pour Orgue et Orchestre* Op. 63, published in 1884, which also appeared as a solo organ piece and one for organ and harmonium. Its only real interest is found in the ending where the organ specification demands an almost otherworldly sound (*mettez Salicional 8 avec tremblant ou Vox angelica*) whilst the strings of the orchestra play the chant pizzicato until the final *ppp* chord.

<sup>108</sup> William C. Carl, ‘Guilmant’s Contribution to Organ-Music and Organ-Playing’, *Studies in Musical Education, History and Aesthetics*, 6th series (Hartford, Connecticut, 1912), pp. 91–95

<sup>109</sup> The first is a set of three pieces for the *l’Office du Saint-Sacrement*, the second is a set of five for *l’Office de Noël*, the third is five pieces for *l’Office de Pâques* and the last is four pieces for *l’Office de la Pentecôte*.

(1898), and Ernest Chausson (1855–1899) who published *Les Vêpres de Commun des Saints* (Op. 31) a set of eight *versets* and three *Autres antiennes brèves pour le Magnificat*, written around 1900, and produced as part of a series of *Répertoire Moderne de Musique Vocale et d'Orgue, publié par les soins et sous le contrôle de la Schola Cantorum, Société de Musique Religieuse*.<sup>110</sup>

The most significant chant-based organ works composed at this time, in terms of their scale and impact, were the last two organ symphonies of Charles-Marie Widor: the *Symphonie gothique* and *Symphonie romane*. The interest the long-time organist of l'Église Saint-Sulpice had in Gregorian chant seems to have been considerable, even leading him to rewrite the fourth movement of his *Deuxième Symphonie* to incorporate chant. The original movement (J Maho, Paris, 1872) was a Scherzo<sup>111</sup>, but in the Hamelle reprint (Paris, 1901) this was replaced by a seventy-eight bar fantasia based on the plainchant *Salve Regina* and, as can be seen from the Example 3.5b below, even the title of the movement reflects the influence of plainchant, with the theme appearing in the LH manual part. (Examples 3.5a & 3.5b below).

**Example 3.5a: The opening of the *Salve Regina* plainchant<sup>112</sup>**



<sup>110</sup> [Modern repertoire of choir and organ music published under the care and control of the Schola Cantorum, a Society of Religious Music] The organ works in this series, published by the Bureau d'Édition de la Schola Cantorum, Paris, also included ones by composers including Guilmant, D'Indy, Tournemire and René Vierne (the brother of Louis Vierne). The same publishers produced performing editions of sacred choral works by composers such as Palestrina, Vittoria and Lassus including a number of Mass settings based on plainchant.

<sup>111</sup> This reappeared as a separate movement titled *IV. Scherzo 'La Chasse'* edited by Joseph Bonnet in *Historical Organ Recitals, Vol. V*, a series published by G. Schirmer (New York, 1929).

<sup>112</sup> The Dominican Tertiaries Handbook, 1952



**Example 3.5b: Widor: *Deuxième Symphonie (iv)* incorporating the *Salve Regina* in the left hand**

Salve Regina.

G. Fonds S. – P. Flutes 1, S. – R. Mixtures – Ped. Flute S.

Allegro.

As discussed previously, whilst there are many examples of shorter scale pieces employing thematic material based on plainchant from this time, large-scale works using it were far less common in France. This makes Widor's final two symphonies all the more important in the context of organ music incorporating chant, not least as they would have an influence on the next generation of organist-composers including Dupré, Tournemire and Duruflé. Leading Germanic organ composers of the nineteenth century seemed far more open to the idea of using chorale melodies. One only needs look to a composer such as Mendelssohn to see this: his *Organ Sonatas I, III* and *VI*<sup>113</sup> use the Lutheran melodies of *Was mein Gott will, Aus tiefer Not schrei ich zu dir* and *Vater unser in Himmelreich* respectively as thematic material. *Sonata VI* uses the melody in a set of variations

<sup>113</sup> Published between 1874 and 1877 by Breitkopf & Härtel

and a fugue and this was a piece which Duruflé knew well and included thirteen times on his recital programmes between 1917 and 1939.<sup>114</sup>

Widor, like Guilmant, had studied with Lemmens in Brussels, and his training exposed him to the works of J S Bach.<sup>115</sup> His understanding of Bach's music was further informed by the time he spent with Albert Schweitzer (1875–1965) who studied organ under Widor from 1893. Their relationship was mutually beneficial and the German theologian and Bach scholar was able to give Widor insight into the music's underlying religious significance.<sup>116</sup> Widor wrote that 'the works which I had admired up to that time as models of pure counterpoint became for me a series of poems with a matchless eloquence and emotional intensity.'<sup>117</sup> In addition to the underlying feeling that Widor was seeking to find religious worth in his music – a possible reason for the rewriting of the fourth movement of the *Deuxieme Symphonie* – Andrew Thomson points out that the final two symphonies seem to 'reveal a deepening of the religious impulse'.<sup>118</sup>

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<sup>114</sup> Perhaps the best-known examples of organ works based on Lutheran melodies from this time are those of Max Reger (1873–1916). These range from large-scale pieces such as the two *Choral-Phantasien für Orgel*, Op. 40 (on *Wie schön leuchtet uns der Morgenstern* and *Straf' mich nicht in deinem Zorn*), to the sets of *Kleine Choralvorspiele* (including his Op. 67 or Op. 135a) to the medium scale works written for specific feast days such as the *7 Stücke für Orgel*, Op. 145 which include No. 3 *Weihnachten* (Christmas), No. 4 *Passion* (Passiontide), No. 5 *Ostern* (Easter) and No. 6 *Pfingsten* (Pentecost). Joseph Rheinberger (1839–1901) was another German composer to use hymn melody, such as *Tonus peregrines* in his Organ Sonata 4. His twenty sonatas were described by J Weston Nicholl as 'undoubtedly the most valuable addition to organ music since the time of Mendelssohn' (Grove Dictionary of Music and Musicians, 1908 edition, Vol 4), p. 85.

<sup>115</sup> One of Widor's final publications was a set of pieces called *Bach's Memento, Six pièces pour orgue*. These were described as 'Transcription et registration de Ch. M. Widor' but they are more in the nature of free arrangements often only loosely based upon the original.

<sup>116</sup> Schweitzer and Widor's relationship was such that they were among six musicians who founded the Paris Bach Society in 1905 with the aim of performing Bach's choral music and Schweitzer was often the organist at concerts for the Society. They also worked on a complete edition of Bach's organ works with analysis in French, German and English. The first six volumes of this were published between 1912 and 1914, Schweitzer writing the analysis for the Preludes and Fugues and Widor doing the same for the Sonatas and Concertos. The final three volumes (the Choral Preludes with Schweitzer's commentaries on them) were never completed.

<sup>117</sup> James Brabazon, *Albert Schweitzer: A biography* (Syracuse University Press, 2<sup>nd</sup> edition, 2000), p. 76

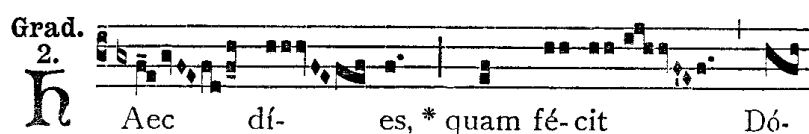
<sup>118</sup> Andrew Thomson, *C. M. Widor: a Revaluation (Church and Organ Music)*, reprinted from *The Musical Times*, 1984)

Unlike many of the symphonies which preceded them, Widor's last two have less of a feeling of being a collection of disparate pieces and the use of the chant seems to act as a unifying thread through these later works. Widor's sense of religious value can be seen in the following recounting of a comment made to Schweitzer in the organ loft at Notre-Dame:

Organ playing is the manifestation of a will filled with a vision of eternity. All organ instruction, both technical and artistic, has as its aim only to educate a man to this pure manifestation of the higher will.<sup>119</sup>

This can be seen no more clearly than in the opening movement of the *Symphonie romane* (Op. 73)<sup>120</sup> where the opening phrases of the *Haec Dies* chant<sup>121</sup> are used over and over again in a fantasia-like manner.<sup>122</sup> For example, the initial few phrases of the plainchant are sounded almost as a fanfare under an inverted pedal at the work's opening (Example 3.6a & 3.6b):

**Example 3.6a: The *Haec Dies* plainchant<sup>123</sup>**



<sup>119</sup> Michael Murray, *French Masters of the Organ* (Yale University, 1998), introduction

<sup>120</sup> Published by J Hamelle in Paris (1900)

<sup>121</sup> An anonymous chant written for Easter Sunday based on passages from Psalm 118 verse 24 and Psalm 106 verse 1. The opening line translates as 'This is the day which the Lord has made.'

<sup>122</sup> It is worth noting that this movement lacks what might be called Sonata Form, in contrast to the symphonies of composers such as Guilmant and Louis Vierne, who took a more rigidly traditional approach to the form of their movements.

<sup>123</sup> <http://romaaeterna.jp/liber2/lu0778.html>

### Example 3.6b: Widor: The opening ten bars of *Symphonie romane*

#### I.

G.P.R. fonds et mixtures 2,4,8.— Ped. fonds 4,8,16.

Charles-Marie Widor

Moderato (♩. = 76)

R.

*f*

Quasi recitativo, espressivo,  
G.P.R.

*ff*

a piacere

Poco a poco meno vivo

1

The theme appears in one form or another on almost every page of this movement, sounding in all parts and at all dynamic levels ranging from a rhapsodic *pp* version in the upper octaves of the *Swell* to a double-pedalled *fff* a few bars later. Vierne published a variety of compositions for liturgical use, but did not include plainsong as a thematic element within any of them.<sup>124</sup> However,

<sup>124</sup> These include his *Messe Basse* Op. 30 and the *24 Pièces en style libre* Op. 31.

he did hold these late symphonies of Widor in high esteem, seeing in them the influence of past musical forms:

With these compositions, of which the *Symphonies gothique* and *romane* are the most striking examples, Widor returns to the traditions of yesteryear, to grave and solemn ways, to themes of bygone days. Certainly he does not abandon any of the hard won modern features, but he imposes on them a classic turn and shape.<sup>125</sup>

Widor had already gained something of a reputation for his ability to combine the various elements of church music before the publication of either the *Symphonie gothique* or *Symphonie romane*. Henry Eymieu said that he had ‘created a style, in agreement with the new religious feelings without the aridity that liturgical music ought to have which alternates with the severity of the plainchant’.<sup>126</sup> It should be noted though that, prior to the publication of these two late symphonies, Widor’s use of plainchant in composition appears to be virtually non-existent.<sup>127</sup> The 1895 publication of the *Symphonie gothique* changed this with the introduction of the Christmas chant *Puer Natus Est* into two movements, initially in the third movement as a *cantus firmus* in the *Pédale* under scherzo-like fugal manual parts (in B<sup>b</sup>), and then as the main theme (in C) for the fourth movement, appearing as a set of five variations and as a canon followed by a freer *Finale*.<sup>128</sup> Widor’s treatment of the chant here is entirely different from Guilmant’s discussed earlier:

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<sup>125</sup> Louis Vierne, *Les Symphonies pour orgue de Ch.-M. Widor* (*Le Guide Musical*, 6 April 1902), p. 320, quoted in Lawrence Archbold, ‘Widor’s *Symphonie romane*’ (*French Organ Music from the Revolution to Franck and Widor*, ed. Archbold and Peterson, (Rochester NY: University of Rochester Press, 1995), p. 249, where a detailed analysis of *Symphonie romane* can also be found.

<sup>126</sup> Henry Eymieu, *Études et Biographies musicales* (Paris: Fischbacher, 1892), p. 123, quoted in Lawrence Archbold, ‘Widor’s *Symphonie romane*’ (*French Organ Music from the Revolution to Franck and Widor*, ed. Archbold and Peterson, (Rochester NY: University of Rochester Press, 1995), p. 251

<sup>127</sup> One piece is titled *Laudate Pueri*. It was scored for choir, two organs, three cornets, three trombones, two harps and strings, and was used for part of the inauguration of the *Grande Orgue* at Saint François-Xavier, Paris, 1879. However, despite its title, there is no overt reference to plainchant in it.

<sup>128</sup> There is evidence that the embryonic form of this movement dated from 1890 when Widor gave the inaugural recital on the new instrument at Saint-Ouen, Rouen – an instrument which became a favourite of Widor’s over the following years. Widor is reported to have played ‘*Magnificat versets*, a fragment composed for the occasion (Fragments d’une symphonie gothique composée pour la circonstance par M. Widor)’. *Journal de Rouen* (9 & 17 April 1890)

he does not seek to reflect the sentiment of the text or the underlying emotions as in the latter's *versets*. Rather it is used as thematic building blocks on which movements, and, in the case of the *Symphonie romane*, the whole piece, are constructed. Composing a work based on the *Heac Dies* theme was clearly something Widor had been ruminating on for a while, not least as his student, Marcel Dupré, recounts that Widor told his friends that the plainchant melody 'stayed on his desk for more than a year before he decided to develop it'.<sup>129</sup>

Evidently, Widor was in agreement with the drive towards the use of chant within liturgical music in the late nineteenth century. Before Pope Pius X had issued his *Motu Proprio*, Widor had already shown interest in the research of plainchant scholars at the time, including Dom Joseph Pothier, Dom André Mocquerreau and the monks at l'Abbaye de Solesmes. One of the most striking aspects of the *Symphonie gothique* is just how much it departs from the earlier virtuoso show-pieces such as the *Marche Pontificale* (*Première Symphonie*, Op. 13, No 1, 1872) or the *Toccata* (*Cinquième Symphonie*, Op. 41, No 1, 1879); an apparent embracing of the pomp and spectacle of secularism is exchanged for a spiritual depth which permeates his last two major organ works. This chant-based religious backbone to his writing was later reflected in many Parisian organist-composers. Initially advocated through Guilmant and then taken up by Widor, it was successfully passed on to the next generation. For example, Widor said that Tournemire

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<sup>129</sup> Marcel Dupré, *M. Charles-Marie Widor (Les Nouvelles musicales, 1934)*, p. 2, quoted in Lawrence Archbold, 'Widor's *Symphonie romane*' *French Organ Music from the Revolution to Franck and Widor*, ed Archbold and Peterson, (Rochester NY: University of Rochester Press, 1995), p. 253

belongs amongst the lineage of artists from the mediaeval times [...] bound by an invisible thread to these illustrious innovators of the first age of religious music. He holds firmly to a past that he honours through his vigorous art.<sup>130</sup>

### Plainchant in Duruflé's organ works and his Op. 13

If one looks beyond Duruflé's organ works in isolation and considers his complete œuvre, it is clear that plainchant is a common thread throughout his major works.

There is, of course, its overt use in piece such as the Op. 4 *choral varié* (see Chapter 4 for a detailed discussion of this work), the *Requiem* (Op. 9), the set of *Quatre motets sur des thèmes grégoriens* (Op. 10),<sup>131</sup> or the *Messe cum jubilo* (Op. 11). Additionally, there is constant subtle referencing of Gregorian chant both in the literal sense of using the parts of the themes as melodic building blocks such as in the Op. 4 *Prélude*, and through the original melodic lines he wrote which give the impression of plainchant without it actually stating it, as found in, for example, many moments of the *Requiem* or the thematic material used in, for example, the *Sicilienne* (*Suite* Op. 5) or *Méditation* (Op. posth.).

Thierry Eschaich's view is that 'Duruflé adapts the Gregorian melody. The rhythm is free but shaped. A mixture of Classical and Romantic influence.'<sup>132</sup>

This is hardly surprising given Duruflé's immersion in plainchant from childhood and his time at Rouen Cathedral School, the *l'école de la maîtrise Saint Evode*, where he was a chorister from 1912 to 1918. In his autobiographical *Souvenirs et autres écrits*, Duruflé comments on the effect of what he calls

the extraordinary setting of the cathedral, the presence at the services of the fifty important seminarians singing the plainchant and alternating it with motets from the

<sup>130</sup> Michael R Bundy, *Visions of Eternity: The Choral Works and Operas of Widor, Vierne and Tournemire*, (Leicester: Troubador Publishing Ltd, 2017), p. 244 [appartient à la lignée des artistes du Moyen-âge [...] lié par un fil invisible à ses illustres devanciers des premières âges de la musique sacrée. Il tient solidement à un passé qu'il honore et rejeunit de son art vigoureux.]

<sup>131</sup> The *Quatre motets sur des thèmes grégoriens* (Op. 10) were written for an *a capella* choir and were published in 1960 (Paris, Édition Durand). The four plainchants on which they are based are *Ubi caritas et amor*, *Tota pulchra es*, *Tu es Petrus* & *Tantum ergo*.

<sup>132</sup> Interview with GIJP 23 June 2015 at the *Grand Orgue* at Église Saint-Étienne-du-Mont, Paris.

masters, the great procession of the eminent canon to their stalls, the accompaniment of the Choir Organ entrusted to a great master, the magnificence given to the ritual of the liturgy affected me profoundly ... The great organ played an important role [in all this]. Nothing was ever more grandiose than when the *Christus Vincit* was chanted, alternatively by the choir of the seminarians and that of the choir school [ie the choristers] and the versets played on the great organ, while the Archbishop, holding his staff and sitting on his golden throne, in the middle of the altar, turned to the faithful and surrounded by the canons. The acclamations of 'Praise, Praise' which filled me with enthusiasm ... Everything surrounded by the sumptuous accompaniment of the chant for the hymn of the day, of the words, the litanies, with alternations from the great organ. It is there, in the place of greatness, in the middle of so many liturgical riches and musicians that I experienced my vocation to be an organist.<sup>133</sup>

Within his organ works, two pieces are unambiguously chant-based, the *Prélude, adagio et choral varié sur le thème du 'Veni creator'* (Op. 4) and the *Prélude sur l'Introit de l'Épiphanie* (Op. 13). That said, other pieces appear to share this overarching influential thread too. In his *Méditation* (Op. Posth, Durand, 1964) the opening measures appear evocative of the Mass and the chant sung during the Office. It is hardly surprising that Duruflé reused this as the introduction for the singing of the plainchant in the *Agnus Dei* in his *Messe cum jubilo* (Op. 11) three years later (Examples 3.7a and 3.7b).

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<sup>133</sup> Maurice Duruflé, *Souvenirs (1976) et autre écrits (1936 – 1986)*, ed. by Frédéric Blanc (Paris: Séguiers Editions, 2005), p. 24 [le cadre extraordinaire de cette cathédrale, la présence à tous les offices d'une cinquantaine de grands séminaristes chantant le plain-chant et alternant avec les motets de la maîtrise, le défile majestueux d'une collection de chanoines titulaires se rendant à leur stalle, l'accompagnement à l'orgue de chœur confié à un grand de la maîtrise, cette magnificence apportée au déroulement de la liturgie me marquèrent profondément [...] Le *grand orgue* y apportait une participation imposante. Rien n'était plus grandiose que le chant des *Christus vincit* alterné entre le chœur des grands séminaristes et celui de la maîtrise et les versets du *grand orgue*, pendant que l'archevêque, tenant sa crosse, était assis sur un fauteuil doré, au milieu de l'autel, tourné vers les fidèles et entouré de tous les chanoines. Les acclamations *Feliciter, Feliciter* me remplissaient d'enthousiasme [...] Tout ce décor somptueux s'accompagnait du chant de l'hymne du jour, de la prose, des litanies, avec alternance de *grand orgue*. C'est bien là, dans ce deployment de grandeur, au milieu de tant de richesses liturgiques et musicales que j'ai eu ma vocation d'organiste.]



### Example 3.7a: *Méditation* (b 1–12)

Maurice DURUFLÉ

**Moderato** (♩ = 56 environ)

*Pos.*  
*legato*  
(R. *mf*)  
*G.O.*

5 *cédez*

9 *A piacere*  
*mf*  
*R.*  
*p espressivo, senza rigore*  
*G.O. + Fl. 8*

**Example 3.7 b: *Agnus Dei (Messe cum júbilo)* (b 1–14)**

Moderato  $\text{♩} = 60$

Moderato  $\text{♩} = 68$

R. Bourdon 8  
Dulciane 8

P. Bourdon 8  
Flûte 4  
Nasard

Péd. Flûte 8

*p*

R.

Poco ced.

*p*

R.-Bourdon

39 Poco più lento  $\text{♩} = 58$

TUTTI *p*

*sempre p*

A.gnus Dé i, qui tól. lis peccá ta mún di,

Poco più lento  $\text{♩} = 58$

R.

However, it is to the two overtly plainchant-based compositions that attention needs to be drawn if the influence of chant in Duruflé's organ works, and his place within the line of French organist-composers who took inspiration from these ancient hymns, is to be found. The first for consideration, the *Prélude sur l'Introit de l'Épiphanie*, is a much later work than the Op. 4 '*Veni creator*,' but it

also offers valuable insight into this deeply personal and all-encompassing influence within his compositional style.

Published in 1961, the *Prélude sur l'Introit de l'Épiphanie* (Op. 13) is part of a collection of pieces found in Volume 48 of *Orgue et Liturgie*, produced under the direction of Norbert Dufourcq, Félix Raugel and Jean de Valois. This volume consists of twelve pieces connected through the general title *Préludes à l'Introit*. In addition to Duruflé's work, Olivier Alain (1918–1994),<sup>134</sup> the composer-organist and writer André Fleury (1903–1995), and Dom Clément Jacob (1906–1977), a composer-organist who converted from Judaism to become a Benedictine monk, also contributed to the collection.<sup>135</sup> The volume of *Préludes* was published as part of the *Éditions musicales de la Schola Cantorum* and the fact that the composers were clearly influenced by plainchant was something which this organisation sought to promote.<sup>136</sup>

Duruflé's contribution to the volume was his setting of the plainchant for the introit at the festival of Epiphany. The plainchant melody, though slightly altered in places, is clearly stated from the start with the opening phrases of the organ work appearing to be little more than simple harmonisations of the original chant (Examples 3.8a & 3.8b).

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<sup>134</sup> Olivier Alain was the younger brother of the composer Jehan Alain (1911–1940) and son of Albert Alain (1880–1971). His sister, Marie-Claire Alain (1926–2013) was one of the foremost organists of the twentieth century. Olivier Alain won prizes at the Paris Conservatoire and, for a while, was Director of l'École César Franck in Paris.

<sup>135</sup> It is also of interest to note that several of the contributors have other connections with Maurice Duruflé: Fleury premiered Duruflé's Scherzo (Op. 2), Jacob studied with him, and Jeanne Joulain (1920–2010) wrote her *Messe à la mémoire de Maurice Duruflé: pour contre-ténor et orgue* (1996). All of this reflects the position Duruflé held in the Parisian sacred music world especially during the years after World War Two.

<sup>136</sup> This was previously addressed in Chapter 3

**Example 3.8a: *Ecce advenit dominator Dominus*<sup>137</sup>**



**Example 3.8b: *Prélude sur l'Introit de l'Épiphanie* (b. 1–5)**



At a length of just fifty-three bars and taking under three minutes to perform, it is much shorter than the earlier Op. 4,<sup>138</sup> but the use of the chant in this short *Introit* is of relevance to a study of the more substantial work as plainchant is woven throughout the Op. 13 as it is in much of the Op. 4. That said, the use of the plainchant in the longer and earlier work can appear both improvisatory and less structured in places and, by contrast, rather formulaic elsewhere, particularly in the way the ‘*Veni creator*’ theme is used in the *choral varié*.<sup>139</sup>

The constantly changing time signature of the *Prélude sur l'Introit de l'Épiphanie* – the longest period without a change in bar length is just five bars – and the use of less conventional time signatures such as five or seven quaver beats in a bar, amongst more conventional ones of six quaver beats, helps to give the piece a sense of fluidity with no artificially enforced framework. In many ways, this freedom from regular bar lengths echoes the way in which Duruflé would

<sup>137</sup> The Introit for Mass at The Epiphany of Our Lord, *Liber Usualis* (Benedictine Monastery of Solesmes, Desclée & Co, Tournai, 1957), pp. 378

<sup>138</sup> The average duration for Op. 4 is just over twenty minutes. A more detailed analysis of selected performances of it appears in Chapter 5.

<sup>139</sup> Discussion will be made later regarding the style of the *choral varié*, especially when considering them alongside other pieces of a similar style from the same period.

have heard the plainchant sung from childhood. Even those bars with eight quaver beats see the division into three groups (two/three/three), and the more predictable splitting up of a six-quaver bar into two dotted crotchet beats is exchanged through the use of hemiola for three pairs of quavers division. This was a technique Duruflé used elsewhere such as in the *Divertissement* from his *Trois Danses*,<sup>140</sup> where impetus is derived from the juxtaposition of this differing division of the quavers in the bars, and in the *Sicilienne* (*Suite pour orgue*, Op. 5) (Example 3.9a & 3.9b).

**Example 3.9a: *Divertissement* (b 79–91)**

9 (♩. = ♩.)

The musical score for Example 3.9a is presented in three systems. The first system begins with a piano (p) and dolce marking, followed by a crescendo (cresc.) marking. The second system starts with a mezzo-forte (mf) marking. The third system starts with a diminuendo (dim.) marking. The score features complex rhythmic patterns with quavers and dotted quavers, often grouped in threes, and includes various articulations and dynamics.

<sup>140</sup> Maurice Duruflé, *Trois Danses pour Orchestre* (*Transcription pour piano par l'auteur*) Op. 6 (Paris: Éditions Durand, 1997)

**Example 3.9b: Sicilienne (b 74–79)**

The musical score for Example 3.9b: *Sicilienne* (b 74–79) is presented in two systems. The top system shows the piano (p) and flute parts. The piano part has a melodic line with a fermata, and the flute part has a similar line. The bottom system shows the piano (p) and flute parts. The piano part has a melodic line with a fermata, and the flute part has a similar line. The score includes dynamic markings like 'f' and 'p', and performance instructions like 'espressivo' and 'cresc.'

The sense of a traditional pulse in Op. 13 becomes less structured and uniform, not least as it seems to be replaced with one characterised by an indistinct and amorphous beat, something more in keeping with the idea and gradations of chanting.

Comparison with Charles Tournemire's setting<sup>141</sup> of the same chant melody are unavoidable and also of interest, not least given Duruflé's admiration for his teacher and the influence the latter's use of chant-based thematic compositions (both through published works and through improvisations he heard first hand at Sainte-Clotilde) must have had upon the younger composer. As is common in the introductory movements of many of the fifty-one suites which comprise Tournemire's *L'Orgue Mystique*, this segment almost seems to fulfil the role of creating an ambience conducive to the upcoming religious service; arguably, Tournemire is using music here to set the scene for the drama to follow. In

<sup>141</sup> Charles Tournemire, *L'Orgue Mystique, Cycle de Noël, No. 7 – Epiphania Domini* (Paris: Heugel, 1928–1931)

addition, In his chapter on *L'Orgue Mystique*, Robert Sutherland Lord has argued that the role of these initial movements might have been to allow the priest to return to the sanctuary after the *Asperges* (or sprinkling of holy water) and put on his vestments for the Mass. If this were the case, then the music would cover the time needed for this to happen and also act as an introduction to the plainchant of the Introit.<sup>142</sup> However, there is also debate as whether the music was intended for High Mass or Low Mass. If the latter, then the music would act as a replacement for the chant as there is no singing at this service although the individual movements might well have not been long enough to cover all the liturgical action at their respective points.

Tournemire's plainchant-inspired setting of the *Introit* is much shorter than Duruflé's Op. 13 (a mere fourteen bars compared to the fifty-three in Duruflé's) and is marked with a tempo indication half that of the longer work: *environ crotchet=52 senza rigore* compared to Duruflé's *Allegretto crotchet=108*. In addition, Tournemire's registration directions are also more reflective, again adding to his sense of subtly manufacturing a nuanced sentiment rather than overtly announcing something. He includes a *Flûte Harmonique* in both the solo line and the accompaniment with a *Bourdon* and *Salicional* helping the melody sound through the texture. By contrast, Duruflé opts for quite a bold chorus sound on the *Récit* (*Principal 8, Prestant 4, Doublette 2 & Fourniture*) with a solo *Trompette 8* on the *Positif* being used to carry the chant and chant-inspired melodic paraphrases. Tournemire also states more of the chant in his piece with

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<sup>142</sup> Robert Sutherland Lord, *Liturgy and Gregorian chant in L'orgue mystique of Charles Tournemire* in Jennifer Donelson and Stephen Schloesser, eds. *Mystic Modern: The Music, Thought, and Legacy of Charles Tournemire* (Richmond, VA: Church Music Association of America, 2014) pp. 45-46

phrases being used just once conveyed with a simple, often imitative, accompaniment (Example 3.10).

**Example 3.10: Tournemire: *L'Orgue Mystique* No. 7 (b 1–4)**



A link between both pieces appears through the use of a pedal-point although Duruflé's sees this underpinning change throughout the piece whereas Tournemire maintains the tonic point as the only note in the pedals for the whole of this opening section. Another difference can be seen through the way Duruflé takes the opening twelve notes and develops these as the basis for the whole piece. In Tournemire's work, there is a sense that the plainchant is being introduced to the congregation while Duruflé appears to have written a stand-alone piece for an organist to perform, perhaps liturgically, and which is based only on a small section of the chant.

The approach to the ending of the two pieces also differs in terms of the performance indications. Duruflé specifies a small tempo change (*rallentando*) but no dynamic or registration alterations, whereas Tournemire includes both, although his *rallentando* indication is only in the final bar and is less marked, perhaps because the less-structured underlying pulse throughout means that subtle use of *rubato* will unavoidably occur as individual performers allow the organic nature of each phrase to take shape. Tournemire also instructs the performer to



change the accompanying registration for the final phrase with the *Voix céleste* & *Gambe*, replacing the existing registration, and with the box half open to allow a final *decrescendo* (Examples 3.11a & 3.11b).

**Example 3.11a: *Prélude sur l'Introit de l'Épiphanie* (b 47–53)**

**Example 3.11b: Tournemire: *L'Orgue Mystique* No. 7 (b 10–14)**

## Conclusion

From this overview of organ music inspired by plainchant in the years prior to Duruflé and a consideration of how he used chant within his Op. 13, it is clear that the re-introduction of Gregorian chant into the French organ music of the nineteenth century can be seen as a turning point. As can be seen through the

works of the likes of Widor and Guilmant discussed above, pieces in a populist, more secular style were superseded by those illustrating a more serious, overtly religious one. These, and piece by the likes of Tournemire and Duruflé, were works which saw composers adopt a more considered and profound approach and become more conscious of their role within worship, often providing a commentary on the liturgy unfolding before them as can be seen through the movements of *L'Orgue Mystique* and works by other Parisian composers such as Dupré. Improvisations and compositions based on chant themes became the norm for Parisian organists, and a benchmark of musical prowess in the eyes of many. It was as a result of this resurgence and interest in plainchant, ably assisted by the weight added to it through Pope Pius X's *Moto Proprio*, that many organist-composers were able to express their compositional voices over the decades which followed, creating a foundation on which the likes of Dupré, Tournemire, Duruflé, Messiaen and Langlais could build their own approach to commenting and reflecting on plainchant.

What makes this all the more noteworthy is that it took place against the backdrop of the 1905 Law of Separation of Church and State (*Concernant la separation des Églises et de l'État*). This saw the Third Republic declare that it did not recognise, pay for, or subsidize any religious group. As a result, churches in France needed to be self-supporting and musicians were no longer paid by the state. As a subsidiary result, choir schools gradually closed down (including the one for choristers at Cathédrale primatiale Notre-Dame de l'Assomption de Rouen which included the young Maurice Duruflé as one of its last alumni). Alongside this, the earning potential of many organists diminished to the extent that, for example, Vierne 'was deemed to be so needy that he was allocated a grant from

the Parisian poor fund'.<sup>143</sup> The Law of Separation was condemned by Pope Pius X in his encyclical *Vehementer Nos* of 1906 stating that it broke with the Concordat of 1801 which saw Napoleon re-establish the Catholic Church as the state religion. Perhaps this was an additional reason for church music, and organ music in particular, seeking a degree of solace by looking back to the days when plainchant was dominant and to incorporate it once again into the compositions written for its acts of worship.<sup>144</sup>

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<sup>143</sup> Michael R Bundy, *'Visions of Eternity: The Choral Works and Operas of Widor, Vierne and Tournemire'*, (Leicester: Troubador Publishing Ltd, 2017), p. 8

<sup>144</sup> Fortunately, with regards to the general availability of organs in France, in a ruling of 19 July 2011, the Supreme Administrative Jurisdiction declared that the funding of an organ placed in a church that did not have one was legal on the basis that an instrument was used both for worship and for the cultural activity of the commune.

## Chapter 4

### Approaches to the use of plainchant in Duruflé's '*Veni creator*'

Maurice Duruflé was a composer 'known for a small number of works, but [these are] of a quality which reveal a fine and sensitive nature, capable, if required, of great drive'<sup>145</sup> and are pieces which support the view that he was unquestionably 'a great organist, an excellent composer, and very modest.'<sup>146</sup> His position as an organist-composer was firmly established in 1931 with the publication of his *Prélude, adagio et choral varié sur le thème du 'Veni creator'* and this chapter will look to explore the influences within it, compositional techniques used, the development of the chant as a source of thematic material, and specific performance issues connected to the piece both in terms of playing it on a French instrument (including that of instruments with only two manuals and a shorter pedalboard) and on an English instrument.

#### '*Veni creator*'

The plainchant hymn *Veni creator* is thought to have been written by the Benedictine monk Rabanus Maurus Magentius (c. 780–856) and is originally six verses long with a concluding doxology and is most commonly associated with the festival of Pentecost.<sup>147</sup> The chant is one which has been set by many

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<sup>145</sup> Paul Landormy, *La musique française après Debussy* Paris, (Paris: Édition Gallimard, 1943) <https://freeditorial.com/en/books/20909/downloadbook?format=.pdf> (accessed 30/10/2014) [s'est fait connaître par un petit nombre d'œuvres, mais de choix, qui révèlent une nature fine et sensible, capable, au besoin, de grands élans.]

<sup>146</sup> Ibid [un grand organiste, un excellent compositeur, et des plus modeste.]

<sup>147</sup> The hymn is sung at Second Vespers on the feast of Whit Sunday, *Liber Usualis* (Benedictine Monastery of Solesmes, Desclée & Co, Tournai, 1957), pp. 768–9. The importance of the hymn is such that it is also sung at major events in the Catholic Church (including the consecration of bishops, the election of a new pope and the dedication of religious buildings) as well as appearing in Anglican liturgy and being used at similar services to those within the Catholic liturgy (including the Ordination of Priests and Consecration of Bishops). Translations in hymnals include

composers over the years, both in orchestral works<sup>148</sup> and for liturgical organ use. For example, Nicolas de Grigny (1672–1703) included a set of pieces on ‘*Veni creator*’ in his *Premier Livre d’Orgue*,<sup>149</sup> and Jean Titelouze (c. 1563–1633) published a set of four *versets* the theme.<sup>150</sup> These include the use of the *cantus firmus* in the *Pédale* in *verset I* (as de Grigny did), reversing this in *verset II* with the melody in the uppermost part, a *Canon in Diapason* over the melody again in the pedals in *verset III*, and a four-part fugue built around the opening of the plainchant as *verset IV*. This approach is similar to the one taken by Duruflé in his Op. 4 and in all these *versets* the accompanying figures are reminiscent of the melody which is an idea Duruflé also developed throughout his triptych. It was quite possible that Duruflé knew and performed these earlier pieces; he included works by both composers in recitals and their works appeared in a series of volumes titled *Archives des Maîtres de l’orgue* edited by Guilmant and published by A. Durand et Fils between 1897 and 1910.<sup>151</sup> Another composer of the same period to use this theme was Guillaume-Gabriel Nivers (1632–1714) in his *L’hymne de la Pentecôte, à Vespres et à Tierce*.<sup>152</sup>

Outside France, other Baroque composers writing organ pieces based on the theme included the two by Bach (referenced in Footnote 2). Johann Pachelbel

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those by John Cosin (1594–1672) and published in his *Collection of Private Devotions* (1627), one in the 1662 *Book of Common Prayer*, one in John Dryden’s poem *Veni Creator Spiritus* (*Examen Poeticum: Being the Third Part of Miscellany Poems* (Oxford: Oxford University, 1706)) and Martin Luther’s German paraphrase, *Komm, Gott Schöpfer, Heiliger Geist* (1524). Bach wrote two chorale preludes on this hymn; one appears in the *Orgelbüchlein* (BWV 631) and the other is a more substantial work in *The Great Eighteen* (BWV 667).

<sup>148</sup> For example, Mahler uses it in his *Eighth Symphony* and Hindemith includes a Phantasy on the theme at the conclusion of his *Organ Concerto*.

<sup>149</sup> Published in 1699, Paris.

<sup>150</sup> Jean Titelouze, *Hymnes de l’Église pour toucher sur l’orgue, avec les fugues et recherché sur leur plain-chant* (1623).

<sup>151</sup> Jean Titelouze’s *Œuvres Complètes d’Orgue* was published as Volume 1 (1897) and Nicolas de Grigny’s *Livre d’Orgue* appears in Volume 5 (1904) with pieces by François Couperin.

<sup>152</sup> Guillaume-Gabriel Nivers, *Livre d’Orgue contenant la Messe et les Hymnes de l’Eglise* (1667).

(1653–1706) wrote a four-part chorale prelude with the three accompanying parts using contrapuntal lines derived from the melody, and Johann Gottfried Walter (1684–1748) composed a set of chorale preludes including some *versets* on the theme. However, the use of the melody within organ compositions dwindled during the Classical and Romantic periods with no notable works appearing until Guilmant's settings within his *L'Organiste Liturgique*.

It was the chant's rebirth through its use amongst French organists in the twentieth century which brought the *Veni creator* plainchant back to prominence for both compositions and improvisations. Amongst these organists, Dupré uses it several times in published works, including once in his homage to an earlier commentator on this plainchant: the eighth section of his *Le Tombeau de Titelouze*<sup>153</sup> is a setting of *Veni creator* with the melody in the pedals (as it was in two of Titelouze's *versets*) with each note of the theme accompanied by six three-note manual chords – writing which sees Graham Steed comment that 'they represent the tongues of fire at the first Pentecost'.<sup>154</sup> Dupré also set this chant in his *Seventy-Nine Chorales Op. 28*<sup>155</sup> (*Komm Gott Schöpfer*) and included it in an improvisation at Saint-Sulpice in 1961<sup>156</sup> and as part of a series of *Onze Improvisations* at l'Église Saint-Louis des Invalides, Paris (8 December 1957), in a concert to dedicate the newly restored Beuchot-Debierre organ.

Within the circle of those seen as influential in Duruflé's compositions, Tournemire used the *Veni creator* theme in several published works. It appears as an additional melody in the twenty-fifth volume of *L'Orgue Mystique (Cycle de*

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<sup>153</sup> *Le Tombeau de Titelouze* Op. 38 (Paris: Leduc and UMP, 1938)

<sup>154</sup> Graham Steed, *The Organ Works of Marcel Dupré* (Hillsdale, NY: Pendragon Press, 1999), p. 105

<sup>155</sup> Written in 1931, (H.W. Gray Co, 1932, then Alfred Publishing Co., Inc.)

<sup>156</sup> The *Veni Creator Spiritus* variations have since been transcribed from a recording of Dupré playing by Professor David Stech (Fenton, Missouri: Morning Star Music Publishers, 2001).

*Pâques*) – *In Festo Pentecostes*, dedicated to the then organist of l'Église Saint-Eustache, Joseph Bonnet (1884–1944). This piece may well have been known to Duruflé as it was published in 1928 in Paris (Heugel) and was, presumably, in embryonic form at least, similar to improvisations Duruflé would have heard Tournemire create at Sainte-Clotilde. Tournemire's use of this theme in the final movement (V: *Fantaisie-Choral*) sees the melody appear in the jubilant central section in a loose canon between the uppermost and lowermost parts (Example 4.1), a device Duruflé used in the opening of his final *choral varié*.

**Example 4.1: Tournemire: *L'Orgue Mystique* No. 25**

The image displays a musical score for Tournemire's *L'Orgue Mystique* No. 25, consisting of three systems of organ music. The first system begins with a tempo marking of *poco rit.* and a metronome marking of *♩ = 44*. It includes a performance instruction *Anches III.* and a *poco rit.* marking. The second system features a *meno* marking. The third system includes a *poco allargando* marking. The score is written for organ, with multiple staves showing complex polyphonic textures and melodic lines.

Tournemire also includes the theme in the second of his *Deux Fresques Symphoniques Sacrées*<sup>157</sup>. Here, again, the writing is exuberant, seemingly reflecting the excitement of the first Pentecost. Example 4.2b (below) also demonstrates Tournemire's combination of the second phrase in the *Pédale* with the first phrase in the manuals (Examples 4.2a & 4.2b).

**Example 4.2a: Tournemire: *Deux Fresques Symphoniques Sacrées II* (Page 10)**

The musical score for Example 4.2a is for organ and includes staves for manuals and pedals. It features a tempo of 52 and various performance instructions like *staccato* and *legato*. The score is divided into three systems. The first system includes a manual staff with a *staccato* instruction and a pedal staff with a *legato* instruction. The second system continues the manual and pedal parts. The third system includes a manual staff with a *staccato* instruction and a pedal staff with a *legato* instruction. The score is written in G major and 4/4 time.

Annotations in the score include:

- Tempo: 52
- Performance instruction: *staccato*
- Performance instruction: *legato*
- Instrumentation: + Cornet 5 rangs au I
- Instrumentation: + Basson 16, Trompette 8, Clairon 4, Flûte 4
- Instrumentation: + Bourdon 16 au I, quintaton 16 au III
- Registration: III-II-I

<sup>157</sup> Charles Tournemire, *Deux Fresques Symphoniques Sacrées* Op. 75 & Op. 76 (Paris: Edition Max Eschig, 1943) Written in 1939, they are dedicated to his wife, Alice.



**Example 4.2b: Tournemire: *Deux Fresques Symphoniques Sacrées II* (Page 16)**



**Durufié's *Prélude, adagio et choral varié sur le thème du 'Veni creator'* (Op. 4)**

As discussed previously, all available evidence suggests that Durufié's Op. 4 is not the result of a single concerted compositional effort. Alongside the historical information discussed below, the differences in the maturity of the writing supports the fact that the *Prélude* and the *adagio* were added to the *choral varié* at a later date. The concluding variations on the chant see music of a far more naïve character in terms of both the thematic development and the harmonic language, especially when compared to the final moments of the *adagio* which precede them, and they were certainly composed earlier than the rest of the triptych. These variations are more in the style of *versets* to be played between sung verses of the hymn within a service, although the composed music does not appear to specifically reflect the text of the hymn verses, something a *verset* might well be

expected to do.<sup>158</sup> Whilst there is no specific reference to the insertion of the plainchant verses between the organ variations in the score, this is something which Duruflé did in his own recording of the work recorded from Soissons.<sup>159</sup> In addition, he refers to the importance of improvisation throughout the liturgy and the provision of versets at vespers:

Improvisation is indispensable in church, especially when the organist must [provide a] prelude or play interludes of an uncertain duration: the entries (at the opening of the service), elevations, communion, [and] verses of vespers.<sup>160</sup>

As discussed in Chapter 2, the first reference to the *Variations sur le Veni creator de Duruflé* appears in a recital at Pont-Saint-Pierre (19 September 1926) and the next reference is found in the concert celebrating the inauguration of the restored *Grand Orgue de Notre-Dame de Louviers*<sup>161</sup> on Monday 18 October 1926. As already noted, the *Deuxième Partie* of the recital included:

- *Variations sur l'hymne 'Veni creator' – M. Duruflé*
- *Basse et dessus de trompette – Clérambault (XVIII<sup>e</sup> Siècle)*

An initial question of programming is raised by the order of these two pieces, namely the fact that the powerful and dynamic ending to the *choral varié* was then followed by the quieter Clérambault. This seems a little incongruous, not least as the registration in Guilmant's edition of the Clérambault (1901)<sup>162</sup> calls for *Jeu[x] doux* on the *Grand Orgue*, a registration which literally translates as soft stops, which is used to accompany solo reeds (or a *Cornet Separé*) on the *Récit* and

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<sup>158</sup> Guilmant's *versets* on *Stabat Mater Dolorosa* are numbered using even numbers with the implication that they odd numbered verses will be sung between them.

<sup>159</sup> Maurice Duruflé, *Pièces pour orgue*, Maurice Duruflé, (Erato EDO 245, June 20, 1962). This recording was awarded the *Grand prix du disque* in 1962.

<sup>160</sup> Maurice Duruflé, *Une enquête sur l'orgue: questionnaire posé aux organistes français et réponses*, (L'Orgue, N° 100, Association des Amis de l'Orgue, Versailles, 1961), Question 20. [L'improvisation est indispensable à l'église, particulièrement aux moments où l'organiste doit préluder ou jouer des interludes d'une durée plus ou moins limitée: entrées, élévations, communion, versets de vespres.]

<sup>161</sup> Details of the full programme appear in Chapter 2.

<sup>162</sup> *Archives des Maîtres de l'orgue*, Vol.3, (Paris: A. Durand & Fils, 1901).

*Positif*. This registration might well have sounded rather anti-climactic after the *tutti* registration found at the end of the Duruflé work. In addition, the programme shows Duruflé's composition preceded by Franck's *Grand Pièce Symphonique*, a work in F<sup>#</sup> minor/major which links well with A major (the tonic for Duruflé's *Choral varié*), whereas the Clérambault is in D minor, a key which does not sit as comfortably with the closing tonality of the final *varié* which is firmly E major (the dominant of the piece's published key and underlying tonality of A major). This was the same key progression Duruflé had used in his recital in Pont-Saint-Pierre (the Mendelssohn variations from the *Sixth Sonata* are also in D minor) and perhaps this unusual key progression might not be an issue within a recital as Duruflé would undoubtedly leave the organ bench to acknowledge the audience's applause after his own composition before moving onto the next piece.

Although the theme is not explicitly named, Duruflé also submitted a set of *Choral varié pour orgue* to the Conservatoire de Paris in June 1926. The coincidence of dates with the Pont-Saint-Pierre and Louviers recitals and the style of composition means that it is safe to surmise that these were one and the same as the submission to the Conservatoire, merely lacking the title of the theme on which the variations were based.

The first reference to the Op. 4 composition as it is known today appears on 20 June 1930, when it was entered for the *Concours de Composition des Amis de l'Orgue*. Duruflé had already found success with the *Société des Amis de l'Orgue* the previous year when, upon Vierne's insistence, he entered and won a competition in performance and improvisation.<sup>163</sup> *Les Amis de l'Orgue* was

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<sup>163</sup> Maurice Duruflé, *Souvenirs (1976) et autre écrits (1936 – 1986)*, ed. Frédéric Blanc (Paris: Séguier Editions, 2005), pp. 37–38

founded in 1927 by Comte Bérenger de Miramon Fitz-James (1875–1952)<sup>164</sup> and Norbert Dufourcq (1904–1990), Professor of Music History at the Conservatoire.<sup>165</sup> The performance element of the competition included ‘l’execution de mémoire de *Toccata, Adagio et Fugue en ut* de Bach, du *Final de la 3<sup>e</sup> Symphonie* de Vierne, puis de la pièce terminale de l’*office de la Pentecôte de l’Orgue Mystique* de Tournemire’.<sup>166</sup> The improvisation section demanded a prelude and fugue on a given theme and a free paraphrase on a Gregorian chant melody. Two of Duruflé’s teachers, Vierne and Tournemire, were part of the jury and the former was particularly pleased with his pupil’s success, as he saw it as giving Duruflé the exposure and publicity needed to establish him as an organist. It was partly as a result of this success that Duruflé was willing to enter the composition competition the following year:

Encouraged by the result, the following year I put myself forward for a competition of the *Amis de l’Orgue* dedicated to a composition. Thus it was, that I undertook to write a *Prelude, Adagio and Chorale Variations on [the theme of] ‘Veni creator’* which also gained me the prize.<sup>167</sup>

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<sup>164</sup> Le Comte Bérenger de Miramon Fitz-James not only helped found *Société des Amis de l’Orgue* but promoted organ concerts with Duruflé’s help and also had a salon organ built for him by Victor Gonzalez (whose work included the cathedrals at Soissons and Reims as well as Saint-Eustache, Abbaye Solesmes and the Chapelle Royale de Versailles). The affection Duruflé felt for him is clear from the homage he wrote in *L’Orgue* which included: ‘un groupement de mélomanes est formé, de plus en plus nombreux, autour du plus beau, du plus noble instruments, mais aussi du plus méconnu’ (*Hommage à Bérenger de Miramon Fitz-James* *L’Orgue* N° 64, 1952) [A group of music lovers was formed, ever increasing in number, around the most beautiful, the noblest of instruments, which is also the most misunderstood.]

<sup>165</sup> ‘The time has come in France to restore interest in the organ [...] we must bring together all the good will and all those who are still moved by the art of Bach and Franck to create an Association, the goal of which will always be to defend the organ, its music, and its practitioners.’ *L’Association des Amis de l’Orgue: sa fondation, son activité, sa diffusion (1927–1937)* in Daniel Roth and Pierre-François Dub-Attenti, *The Neoclassical Organ and the Great Aristide Cavaillé-Coll Organ of Saint-Sulpice, Paris* (London: Rhinegold Publishing, 2013), p. 11

<sup>166</sup> Ibid p. 38

<sup>167</sup> Ibid p. 38 [Encouragé par ce résultat, je me présentai l’année suivante au concours des Amis de l’Orgue consacré cette fois à la composition. C’est ainsi que j’entrepris d’écrire un *Prélude, Adagio et Choral varié* sur le ‘Veni creator’ qui me valut également le prix.]

Tournemire was a supporter of next generation of organists including Duruflé and appears happy to have noted the young organist-composers and some of his contemporaries at the time:

By highlighting the music of the Duruflé, Fleury, Laurie or Daniel-Lesur among others, Tournemire contributed to the influence and success of the young French Organ school.<sup>168</sup>

He goes further by describing him as ‘a multiple prize winner at the Conservatoire. A pupil of integrity both from the viewpoint of his compositions and also that of the organ. Very good. Ten years under my thumb...’<sup>169</sup>

That said, Tournemire appears not to have wanted Duruflé’s triptych to win the prize. He favoured the *Suite pyrénéenne* of Joseph Ermen.d-Bonnal (1880–1944), writing to him that ‘vous avez écrit un chef d’œuvre’.<sup>170</sup> However, he was certainly proud to have been the *maître* of all three finalists: the third was Henriette Roget (1910–1992) who had already won that year’s *premier prix* in organ. Even though Tournemire was a member of the jury, he seems to have been outvoted by the majority who ‘have fallen for Duruflé!’<sup>171</sup> Duruflé’s performance of his own composition won him a prize of 3000 francs (his winning of the *Société des Amis de l’Orgue* competition the previous year earned him 5000 francs) and the work firmly established him as a composer.<sup>172</sup> Duruflé was assisted during his performance by Dufourcq who went on to edit the *Orgue et*

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<sup>168</sup> Charles Tournemire, *Eclats de Mémoire*, ([http://ml-langlais.com/Tournemire\\_files/Eclats%20de%20Mémoire%20Tournemire.pdf](http://ml-langlais.com/Tournemire_files/Eclats%20de%20Mémoire%20Tournemire.pdf)), p. 5 [En mettant ainsi en valeur la musique des Duruflé, Fleury, Langlais ou Daniel-Lesur parmi d’autres, Tournemire contribua au rayonnement et au succès de la jeune école d’orgue française.]

<sup>169</sup> Ibid, p. 45 [Multiple lauréat du Conservatoire de Paris. Elève intégral, tant du point de vue « composition » qu’à celui de « l’orgue ». Très bien doué. Dix ans sous ma coupe...]

<sup>170</sup> Tournemire writing to Ernend-Bonnal on 12 June 1930 (BnF NLa 122 [5]) [You wrote a masterpiece]

<sup>171</sup> Letter from Tournemire to Ermend-Bonnal in James E Frazier, *Maurice Duruflé: The Man and His Music* (Rochester, NY: University of Rochester Press, 2007), p. 47

<sup>172</sup> The work was also included in Duruflé’s recital tour of Monaco, Nice and Menton in March 1931, providing useful additional publicity for the new composition.

*Liturgie* series to which Duruflé submitted his *Prélude sur l'Introit de l'Épiphanie*. Dufourcq remained a lifelong admirer of Duruflé's music, writing in 1977 that 'everything takes place with the supreme balance of one who possesses mastery [...] Grandeur can know refinement, and refinement is always proof of taste.'<sup>173</sup>

The first things one notices as incongruous in Op. 4 appears on the initial page of the score. The work, so patently and unashamedly built around a plainchant melody, is dedicated to Vierne who, as previously noted, shied away from referencing plainsong in his compositions: the dedication reads *Affectueux homage à mon Maître LOUIS VIERNE*.<sup>174</sup> This seems doubly strange to those aware of Duruflé's life and studies at this stage, not least as his other important teacher, Tournemire was so heavily influenced by Gregorian chant. However, Duruflé had already dedicated his *Scherzo* (Op. 2) to Tournemire – *A mon cher Maître Charles Tournemire: Hommage reconnaissant*<sup>175</sup> – in thanks for his guidance in writing and refining the *Scherzo*:

It is under his teaching that I undertook the composing of an organ *Scherzo*. After lots of effort, after lots of refining/touching up, I managed to put together my first work. I dedicated it to him out of recognition for all that I owed him.<sup>176</sup>

An additional reason for Vierne appearing as the dedicatee of Op. 4 might well be due to a reciprocal dedication Duruflé received in *Matines*, the first piece in Vierne's *Triptyque* (Op. 58) composed between 1929 and 1931, the same time as

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<sup>173</sup> James E Frazier, *Maurice Duruflé: The Man and His Music* (Rochester, NY: University of Rochester Press, 2007), p. 97; Robert Kent Nelson, 'The Organ Works of Maurice Duruflé,' *Music/The AGO-RCCO Magazine*, July 1977), p. 11

<sup>174</sup> 'In loving tribute to my Master, Louis Vierne.'

<sup>175</sup> 'To my dear master, Charles Tournemire: In grateful tribute'

<sup>176</sup> Maurice Duruflé, *Souvenirs (1976) et autres écrits (1936 – 1986)*, ed. by Frédéric Blanc (Paris: Séguier Editions, 2005), p. 35 [... c'est sous sa direction que j'entrepris la composition d'un *Scherzo* pour orgue. Après bien des efforts, après de nombreuses retouches, je réussis à mettre debout ma première œuvre. Je la lui dédiai en reconnaissance de tout ce que je lui devais.]

Duruflé was completing his Op. 4. Vierne's dedication reads 'A mon cher élève et ami Maurice DURUFLÉ'.<sup>177</sup> In his *Souvenirs*, Duruflé echoed this dedication to his teacher when writing of his success with his 'Veni creator' in the *Société des Amis de l'Orgue* competition: 'This, the second of my works for organ, I affectionately dedicated to my master Louis Vierne.'<sup>178</sup> The first edition of the *Prélude, adagio et choral varié sur le thème du 'Veni creator'* was published by Edition Durand & C<sup>ie</sup> (Paris) on 16 May 1931, having agreed a contract with Duruflé four months earlier on 29 January. The cover draws attention to the fact that this was *Œuvre couronnée au Concours des 'Amis de l'Orgue' (1930)*<sup>179</sup> and that Duruflé is the *Organiste du Grand Orgue de Saint-Étienne-du-Mont*, a position restated under the composer's name on the first page of music with the addition of *à Paris* adding extra weight to Duruflé's standing for anyone unaware of the church's location.

As further support to the idea that the work had a somewhat protracted compositional process, it could be argued that the suggested stop registration found in the original edition would indicate that the earlier sections were written after Duruflé had left Louviers to take up his position at Saint-Étienne-du-Mont. The short *Recitative* section linking the *Prélude* and *adagio*, for example, demands 8ft *Bourdon* and *Trompette* stops on the *Récit* for the right hand but the former was not present on the 1926 Louviers rebuild. In the same way there is no *Positif* 4ft Reed or Mixture which are specified in the *adagio*. By contrast, these were all stops available on the 1863 Cavaillé-Coll *Grand Orgue* at Saint-Étienne-

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<sup>177</sup> [To my dear pupil and friend Maurice Duruflé.]

<sup>178</sup> Maurice Duruflé, *Souvenirs (1976) et autre écrits (1936–1986)*, ed. by Frédéric Blanc (Paris: Séguiet Editions, 2005), p. 38 [Cette deuxième œuvre pour orgue, je la dédiai affectueusement à mon maître Louis Vierne.]

<sup>179</sup> [The winning work in the competition of 'The Friends of the Organ' (1930)]

du-Mont. In addition, several of them appear on the Danion-Gonzalez organ Duruflé had installed in his apartment, an instrument planned by Duruflé himself so, it is safe to suppose, its specification and layout was something he considered as an ideal for a smaller organ. However, manual substitution and changes would be needed to create all stop combinations which are required if one were playing it on Duruflé's apartment organ, although the fact that both the *Récit* and *Positif* are enclosed (as were all the reeds in a separate swell box) makes this a more practical solution than on some organs.<sup>180</sup> That said, there are also specific tonal requirements in the *choral varié* such as a *Flûte 4* on the *Pédale* in *Varié III* and the 32 and 4ft *Pedal* reeds as well as the *Positif* Mixture/Reed issue which also did not exist on the Louviers instrument either. As a result, it is fair to surmise that the registration in its first published format was amended from Duruflé's original intended registration and allowed for many of the characteristics of tone and timbre found on the Saint-Étienne-du-Mont instrument rather than the instrument he had played for many years previously.<sup>181</sup> Further detailed discussion on registration changes and issues with performance are discussed in Chapter 7.

#### **Duruflé's use of plainchant in his Op. 4**

One of the initial points of interest in terms of Duruflé's thematic development in his setting of the '*Veni creator*' theme is that he seems to draw on and adopt the ideas of other composers and combines these elements with his unique harmonic language. The sense of the *versets* reflecting composers from previous centuries is present in the *choral varié*, and the rhapsodic nature of Tournemire's works

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<sup>180</sup> All three specifications appear in the Appendix

<sup>181</sup> It is worth noting that, having performed the *choral varié* myself at Louviers and on the *Grand Orgue* at Rouen Cathedral, I can testify that the piece works as well on this smaller and less comprehensive instrument as it does on many large organs.



outlined above seems to be a compositional inspiration within the other movements. Despite that, Duruflé's remains a distinctive and individual composition, not least as the work is very much in the nature of a recital piece (the original *raison d'être* for the triptych's composition) rather than a liturgical one. Given its length of over twenty minutes, few organists would look to perform the whole work as a voluntary at the end of a service. Having said that, the *choral varié* are often performed as such, lasting about six minutes without sung verses in between, and ending in a blaze of organ *pleno* sound.<sup>182</sup> It is impractical to play the other movements separately as they are more organic in form, and flow directly into each other: the *Prélude* ending on its open fifth chord which then leads to the *adagio* through the use of a *recitative* section. In turn, the *adagio* has a quasi-cadenza passage to link it to the opening sounding of the full chorale in the *choral varié*.

### ***Prélude***

Before analysing the *Prélude*, it is important to note that it is not until the opening of the *choral varié* that the whole chant is heard for the first time. The *Prélude* and *adagio* avoid explicitly stating the subject in its entirety, instead offering mere glimpses of the melody. Given the chant's liturgical importance and widespread recognition amongst those attending Catholic mass at the time (Pentecost is not a Day of Obligation but many attend mass to celebrate the festival), this hinting at the plainchant and use of later sections of the melodic material at the opening of the work, perhaps reflects that this is a journey already underway with no clear

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<sup>182</sup> Thierry Escaich, the current *organiste titulaire* at Saint-Étienne-du-Mont performed them in this way at a service I was able to attend after interviewing him on 23 June 2015.

beginning – something the distant filigree of the opening seems to reflect too. In addition, this helps to create a sense of a progression towards the final goal, namely the full harmonisation of the hymn tune at the opening of the *choral varié*. This idea of taking the listener on a voyage and hinting at the underlying theme is further heightened by the fact that the *Prélude* opens not with the first few notes of the plainchant, but rather with part of the third section of the melody thus giving the impression that the listener is joining something already under way (Examples 4.3a and 4.3b).

**Example 4.3a: The plainchant hymn *Veni, Creator Spiritus***



Ve-ni, cre- á- tor Spi-ri-tus, mentes tu-ó-rum vi-si-ta,  
imple su-pérna grá-ti-a, quae tu cre- ásti, péc-tora.

The image shows two staves of musical notation for a plainchant. The first staff contains the first line of the melody, and the second staff contains the second line. Red brackets are placed above the first staff, grouping the notes into measures. The lyrics are written below the staves.

**Example 4.3b: *Prélude* (b 1–8)**



*Allegro, ma non troppo*  $\text{♩} = 72$   
MANUALE R. *pp legato*  
PEDALE  
Péd. R.  
Ped. Sw.

The image shows two systems of musical notation for a piano prelude. The first system is for the MANUALE (right hand) and PEDALE (left hand). The MANUALE part is marked 'Allegro, ma non troppo' with a tempo of 72 beats per minute. The PEDALE part is marked 'pp legato'. Red brackets are placed above the MANUALE staff, grouping the notes into measures. The second system shows the continuation of the prelude, with the MANUALE part continuing and the PEDALE part providing a harmonic foundation. The lyrics 'Péd. R.' and 'Ped. Sw.' are written below the PEDALE staff.

Durufié's overview of the *Prélude* is that it is 'in rondo form with three refrains and two couplets' adding that it only 'uses two fragments from the Pentecost

Hymn which, here, is but discreetly suggested'.<sup>183</sup> This underplays the complex nature of the writing and his careful yet comprehensive use of the chant.

Throughout almost all of this opening movement, there are running triplet quavers, often accompanying longer notes which are plainchant extracts or at least suggestive of plainchant melody. This weaving accompanying figure seems to provide a sense of unity whilst also allowing other ideas to be developed over it. This is not an uncommon device in Duruflé's writing and further examples can be found in the *Sicilienne* (*Suite*, Op. 5), the *Scherzo* (Op. 2). This also appears in the *Prélude* from the *Prélude et Fugue sur le nom d'Alain* (Op. 7) where the RH has the running motif over longer LH chords and the opening of the *Sanctus* (*Requiem*, Op. 9) where the role of the hands is reversed (Examples 4.4 and 4.5).

**Example 4.4: *Prélude sur le nom d'Alain* (b 24–32)**

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<sup>183</sup> Maurice and Marie-Madeleine Duruflé – *The organ of Christ Church Cathedral, St. Louis, Missouri* (Aeolian-Skinner Organ Company, Record No. AS 322, 1967)

Example 4.5: *Sanctus (Requiem)* (b 1–5)

**Sanctus**

from *Requiem*, Op. 9

Maurice DURUFLÉ  
(1902–1986)

Reduction for choir and organ  
by the composer

Andantino (♩ = 72)

SOPRANOS  
ALTOS  
TÉNORS  
BASSES

R. Gambe  
Voix céleste

G. Bourdon 8  
Flûte 4

Péd. Soubasse 16  
Bourdon 8

Sanc . tus, \_\_\_\_\_

Sanc . tus, \_\_\_\_\_

Sanc . tus, \_\_\_\_\_

Sanc . tus, \_\_\_\_\_

Sanc . tus, \_\_\_\_\_

Sanc . tus Do . mi . nus De . us Sa . ba .

Sanc . tus Do . mi . nus De . us Sa . ba .

In fact, this idea of a running phrase accompanying longer, sustained, and often plainchant (or plainchant inspired) writing occurs at the opening of the *Requiem* (*Introit*) which sees a flowing semiquaver accompaniment under sustained chords with the chant sung in by the lower parts of the choir (Example 4.6).

**Example 4.6: *Introit (Requiem)* (b 1–3)**

Andante moderato (♩ = 56)

Cl. 1, 2  
in B $\flat$

B. Cl.  
in B $\flat$

Hn.  
in F

S

A

T

B

Re - qui - em ae -

Re - qui - em ae -

Andante moderato (♩ = 56)

Vn. I

Vn. II

Va.

Vc.  
(div. en 4)

Sourd.

3, 4 div.

Cl.  
(Moitié)

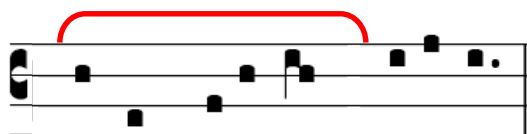
Durufié develops this idea further in the Op. 4 *Prélude* with the triplet quaver figure passed between the hands, as well as sandwiching this between a considerable amount of imitation of plainchant (and plaincaht-inspired) motifs especially the uppermost and lowest parts. This can be seen in the Example 4.7

where the right hand (on the *Grand Orgue*) and the *Pédale* (coupled, at the end, to that manual) pass motivic ideas between themselves as the triplet quavers continue in inner voices (Example 4.7).

**Example 4.7: *Prélude* (b 17–24)**

The first apparent break from the development of the initial ideas comes at bar 35 after a return to the one- and two-part writing found at the opening, including a modulation to B<sup>b</sup> major. The motivic basis for this next section is a modified version of the second fragment of the chant melody, and, whilst it is once again not specifically stated in its full original form, it is clearly implied. The registration is noteworthy here given that the melodic element is played on an *Hautbois 8* (Oboe) on the *Récit* but coupled to the *Pédale* (without the traditional 16ft sub-octave pitch associated with them) and is accompanied by a *Flûte* stop on the *Positif* (Examples 4.8a and 4.8b).

**Example 4.8a: The second phrase of the *Veni creator* chant**



**Example 4.8b: *Prélude* (b 48–51)**

As can be seen from the Example 4.8b, in places the uppermost voice also reflects the pedal motif developing the second, third and fourth notes of the phrase. This idea is also reminiscent of bars 19 to 23 in the opening section. These new ideas are further developed between bars 58 and 71. The music modulates to F<sup>#</sup> major here (using the final B<sup>b</sup> in the *Pédale* as the enharmonic equivalent of the mediant of the new key). However, in this section the majority of the melodic content is in the uppermost voice (using a *Flûte harmonique* on the *Grand Orgue*) with some imitation between this part and the *Pédale* (still using the 8ft *Hautbois*).

This section also places demands of the instrument with respect to its range and size. To allow for instruments of only two manuals and/or with a range

of only thirty keys on the pedalboard, Duruflé provides a *Version pour orgue de 2 claviers*. The range limitation in the pedals means that, for example, the top F<sup>#</sup> at bar 61, an integral part of the melodic line, has to be played with the left hand on the *Récit* whilst the right hand maintains the triplet quaver figure on the *Grand Orgue* (Example 4.9).

**Example 4.9: *Prélude* (b 60–61)**

The image shows a musical score for two systems of three staves each. The top system consists of a grand staff (treble and bass clef) and a separate bass staff. The bottom system also consists of a grand staff and a separate bass staff. The music is in 3/4 time and D major. The top system shows the right hand (RH) and left hand (LH) playing a melodic line with a triplet quaver figure. The bottom system shows the right hand (RH) and left hand (LH) playing a melodic line with a triplet quaver figure. The score includes markings for 'Péd. R.', 'Péd. Sw.', 'frescendo', and 'Version pour pédalier de 30 notes. Version for 30 keys pedalboard.'.

This is also an issue for a performer in *choral varié III* where a top pedal F<sup>#</sup> has to be thumbed down if the pedalboard's range does not include it. However, this is something which Duruflé appears to overlook at the end of the climax in the *adagio*, where the same problem arises, and no alternative version is provided.<sup>184</sup>

The character of the opening section is revisited from bar 71 with the majority of the music transposed up a fourth and given the key signature of D major. There are some differences, particularly in terms of the use of the *Pédale*: double pedalling is introduced with sustained notes at the upper end of the

<sup>184</sup> This is an issue addressed in more detail in Chapters 6 & 7.



pedalboard, providing a sense of foundation under the triplet quaver flowing figures in the manual parts, whilst the left foot offers some articulation at the lower end which is reminiscent of a pizzicato cello part (Example 4.10).

**Example 4.10: *Prélude* (b 78–83)**

The musical score for Example 4.10, *Prélude* (b 78–83), is presented in three staves. The top two staves are for the manual (treble and bass clef), and the bottom staff is for the pedal (bass clef). The key signature is one sharp (F#). The music features triplet quaver figures in the manual parts and a pizzicato cello part in the pedal. Annotations include 'G.R. G. Sw.' and 'sempre pp'.

This section of the *Prélude* concludes with the music returning to just a single triplet quaver line, similar to that at bar 47, which leads via a *molto dim.* and *Rit.* to a key change. E<sup>b</sup> major is established through the use of its enharmonic equivalent (D<sup>#</sup>) and the thematic material used in the second section (bar 48 onwards) reappears, though this time it is played by the left hand on the *Récit* using a very specific registration of *Clarinete 8* and *Nasard*. These are stops which do not appear on the *Récit* of the Louviers rebuild of 1926 (although they are present on the *Positif*) or the 1932 rebuild of Saint-Étienne-du-Mont, but which are present on a rebuild specification for the latter proposed by Felix Raugel (1881–1975) and Marcel Dupré in 1936 and which were finally included in the 1956 rebuild of the instrument. These stops were also present on the organ

of Notre-Dame de Paris but neither was included in Duruflé's proposal for the specification an ideal organ might have which appeared in *Orgue Français*.<sup>185</sup>

Throughout this section, there is double pedalling required with right foot playing a counter-melody to the left hand solo part. The triplet quaver figure is maintained in the right hand which also plays some imitative phrases based on the plainchant. In addition to the double pedalling, this section also makes demands of the player through the need to thumb down certain notes of the running triplet quaver figures as right hand stretches would be impossible for a player hoping to keep the uppermost line as legato as possible (Example 4.11).

**Example 4.11: *Prélude* (b 129–130)**



Legato playing was seen as the norm for organists including Vierne and Widor in both manual and pedal technique. In the section on general information and interpretation of Bach organ works in his edition of them, he states that

Legato playing is best suited to the organ for, by the very nature of the instrument, the evenness of all notes in the same register quite naturally calls for precisely these notes one after the other.<sup>186</sup>

The next section of the *Prélude*, just seven bars in length, sees music written on four staves for ease of reading. The opening motif is sandwiched between two short passages reflecting music from the second phrase of the chant

<sup>185</sup> James E Frazier, *Maurice Duruflé: The Man and His Music* (Rochester, NY: University of Rochester Press, 2007), p. 277

<sup>186</sup> Rollin Smith, *Louis Vierne: Organist of Notre-Dame Cathedral*, (Pendragon Press, 1999), p. 571

and, as a result, can appear a little overwritten with some less coherent motivic development, especially when compared to the more free-flowing and extemporised character of the music around it.

The outer phrases here again cause issues when it comes to the technicalities of the performance of the piece as the player is required to thumb down an inner motif on the *Grand Orgue* whilst playing the opening triplet quaver idea and the developed second phrase on the *Positif*. As a result, this additional phrase needs to be shared between the hands. As an extra consideration, some thumbing down from the *Récit* is also required and the link to the final reprise of the opening ideas (bar 142) also needs the performer to stretch a finger up to the *Récit* to allow a seamless transition. This need for thumbing down and taking/sharing additional lines on an adjacent manual causes an important additional consideration when the piece is performed on a non-French style instrument as the order of the manuals is different. This issue is discussed in Chapter 6. As a result, careful consideration of registration is needed so that lines have a suitable clarity within the overall texture and are at the correct volume (Example 4.12).

Example 4.12: *Prélude* (b 137–142)

14

**Rit.** **Molto rit.** **- Tempo**

m.d. R. – Clarinette, Nasard  
r.A. + Flûte 8

R. Sw. *mf* *pp*

Sw. – Clarinet, Twelfth  
+ Flute 8

Péd. + Soubasse 16  
Ped. + Stop. diap. 16

P. Ch. *p espressivo* *f* m.d. G. r.A. G.

**Rit.** **Molto rit.** **- Tempo**

R. Sw. *pp* *long*

(N.B. In the opening bar of this extract, staves 1 and 3 played are on the *Positif* and stave 2 is on the *Grand Orgue*.)

An additional consideration for the performer here is that of registration changes.

Whilst both hands are actively employed on at least two manuals playing up to four different lines, the *Clarinette* and *Nasard* on the *Récit* need to be swapped for a *Flûte 8*, and a *Soubasse 16* needs to be drawn. On a modern organ, this is less of an issue as it can be done using pistons (preferably a toe piston). On an instrument

of the time, however, this would not be possible and a registrant would be needed to facilitate these changes of timbre/stops.

The *Prélude* concludes with a final sounding of the initial triplet quaver motif, although this time it is as a single melodic line in the uppermost part accompanied by sustained chords. The texture then thins out with the supporting chords disappearing and the melodic line falling to a series of increasingly shorter repetitions of just two notes (E and F<sup>#</sup>), echoing and developing that initially heard in bars 46–47 and 122–123 (Example 4.13).

**Example 4.13: *Prélude* (b 155–160)**

This idea of oscillating between two notes a minor second apart is not unique to this work and is something Duruflé uses elsewhere, such as the *Prélude* from the *Prélude et Fugue sur le nom d'Alain* (Op. 7) (Example 4.14).

**Example 4.14: *Prélude sur le nom d'Alain* (b 38–41)**

Following the *Prélude* is a five bar codetta-like section. The thematic material is taken from the second phrase of the plainchant (notes two, three and four) developed earlier in passages such as in the solo *Pédale* line in bars 48–57 and the various solo lines found on pages 12–14. Whilst not a harmonisation of the chant, the sense here is very much of accompanied plainchant. For the first time in the *Prélude*, the triplet quaver figuration is absent, further adding to the feeling of the music slowing down and coming to settle, albeit not to a final cadence. The registration of a solo *Flûte* on the *Récit* allows a *Swell* box to be shut and the volume decreased from *forte* to *piano*, enhancing this effect further.

The movement finishes on an open chord of E (no third is included) and the underlying tonality is somewhat ambiguous with an E major/minor chord suggesting A major through a sense of dominant though, as in some of Tournemire's works and in Messiaen's *Le Banquet céleste*, the tonal dominant (E) here is made into a modal tonic with the written tonic (A) giving the sense of a plagal cadence with it. This concluding chord foreshadows the final chord of the

work, albeit with noticeable dynamic contrast (the piece ends with a marking of *fff*). The chord of just tonic and dominant also reflects the modal character throughout.

***Lento, quasi recitativo***

Whilst not designated as a separate movement in the work's title, this seven-bar section has a unique role within the composition. It is a passage of music linking the rhapsodic, meandering *Prélude* with the more solemn and, in places, deeply reflective *adagio*; a central section to the triptych which builds towards a weighty and authoritative climax. As in some of his other works, this idea of a seemingly extemporised linking passage is used to join other sections together. The *Prélude et Fugue sur le nom d'Alain* for example, has a similar central passage taking the listener from the continual ebb and flow of the triplet quavers of the *Prélude* to the more sedate and substantial *Fugue* and, almost in the way he uses plainchant in his Op. 4, he takes Jehan Alain's most famous theme, found in his *Litanies* (JA119), and turns it into part of the linking section in the Op. 7. However, in this case, the bar of silence before the held D major chord and the plainchantesque passage leading to the *Litanies* theme seems almost symbolic, suggesting a change of compositional style before the homage to Alain, whereas no such moment exists in the Op. 4 (Example 4.15).

Example 4.15: *Prélude sur le nom d'Alain* (pages 14–15)

*long* *P. Poco più lento*  $\text{♩} = 72$

R. Foudres 8 doux  
P. Cromorne 8  
G. Flûte harm. 8 ou Principal 8

Sw. Soft Foudres 8'  
Ch. Cromorne 8'  
Gr. Harm. flûte 8' or Principal 8'

$\text{♩} = \text{♩}$  du triolet précédent  
Thème des "Lilanies" de Jehan Alain.

P. Cornet  
Ch. Cornet

*mf*

15

Unlike the reflective nature of the example above, the thematic material in the Op. 4 *Lento*, quasi recitative taken from third phrase of the chant is declaimed on *Récit* 8ft *Bourdon* and *Trompette*. Even with the box shut, this combination would be striking, juxtaposing with the *Flûte* timbres from the closing moments of the



*Prélude*. As already stated, these specific registration requirements were present on neither the Louviers nor the Saint-Étienne-du-Mont organs at the time of the triptych's première, although both organs had this combination available on the *Positif*. These stops were certainly not uncommon and were, for example, included on the *Récit* of the 1859, forty-six stop Cavaillé-Coll organ in Basilique Sainte-Clotilde instrument Duruflé would certainly have known intimately from his time deputising for Tournemire.

Although nominally in A major (the printed key signature), there is no real anchored tonality here and F minor, followed by A minor, and ambiguous use of F<sup>#</sup> major/minor and A<sup>b</sup> major/minor are all hinted at through the accompanying chords (bars 2–5). Finally, after a free-flowing phrase of twenty-seven quavers with no fixed tonality and with variable tempo (*rubato* and *molto accelerando* are indicated), this section comes to a rest with a *Molto rit.* moving towards a new tempo of *crotchet*=50. A series of stop additions and deletions and use of the *Récit* box help to create a crescendo and diminuendo – and stop selection is an important consideration for a player performing this piece on a non-French instrument as timbres and characters (even those stops with similar names) will be different.

This short section concludes with the music finally settling into the key of the opening of the *adagio* (G minor) which follows with just the 8ft *Gambe* and the lightly undulating *Voix céleste* on the *Récit* specified. The simple three-note chord is then held and becomes the lower three notes of the four-note chord which opens the *adagio* – a treble B<sup>b</sup> is added above. The sense of this movement continuing into the next is clear in the score through a tied chord and the single word *Enchaînez* (Example 4.16).

Example 4.16: *Lento, quasi recitative* (b 7)

### Adagio

Duruflé creates an immediate impression of mysticism in this central *Adagio*.

Finally, the opening strains of the plainchant are heard – with the use of an  $A^b$  to maintain the modality of the hymn – only for it to disappear once again. Here, the dissonance of the angular melodic line in the *Recitative* is exchanged for slower moving lines and more subdued harmonic progressions. Duruflé referred to this first sounding of the melody as if it were emerging from some other textures: ‘the first notes of the *Veni creator* gradually take form.’<sup>187</sup> He then describes it as ‘two consecutive expositions’ followed by ‘a long crescendo’<sup>188</sup> though this does not exist in the first version of the *adagio* and merely hints at the true form of this movement and underplays its impact within the work.

<sup>187</sup> Maurice and Marie-Madeleine Duruflé – *The organ of Christ Church Cathedral, St. Louis, Missouri* (Aeolian-Skinner Organ Company, Record No. AS 322, 1967)

<sup>188</sup> Ibid.

It is perhaps no coincidence that the first sounding of the plainchant's initial notes appear in this central section of the triptych, both here and in its recapitulation (bars 53–78). These are pivotal moments, focal points in terms of the melodic exposition of the theme and the compositional process which lies behind it. On each occasion, this material is played on quiet stops on the *Récit* and appears in the manuals only. Here the listener is placed in the middle of the world of religious reflection, an introverted and private world, and one reminiscent of the quieter movements in Tournemire's *L'Orgue Mystique*, such as the opening of *Epiphania Domini* (*L'Orgue Mystique* No. 7, Op. 55) already referenced when comparing his use of chant to Duruflé's in Chapter 3. These quieter moments even appear in the movements within those cycles written for more jubilant festivals including the first four movements of *In Ascensione Domine* (*L'Orgue Mystique* No. 23, Op. 56) and *In Festo Pentecostes* (*L'Orgue Mystique* No. 25, Op. 56) which also includes the *Veni creator* plainchant in its final section. This approach also appears in some of Duruflé's other works such as the reflectively lyrical penultimate section of his *Prélude* (*Suite*, Op. 5). In that instance, though, the meditative music provides some quiet after the preceding musical storm, whereas in the Op. 4 *adagio* it is a restful moment before the music grows dynamically and chromatically towards its climax. This section's opening also has an added sense of calm and composure after the endless scurrying of the *Prélude* and before the more structured statements of the melody in the *choral varié*.

Whilst the remainder of the plainchant is not directly quoted, Duruflé goes beyond simply stating the first five notes as his melodic root and much of the additional thematic material employed is suggested by, and imitative of, other moments in the melody. For example, the second phrase of this section seems to

be similar in character to the chant's third phrase and it is not surprising that Duruflé would be influenced (either consciously or subconsciously) by the shape and modal nature of the original, or be less than completely comfortable dipping into this sound world and writing original melodic lines which mirrored it.

Duruflé's use of the motivic material is exploited further in some of the writing for the inner parts. In the opening few bars, for example, the musical lines in the left hand seem to echo the opening few notes of the plainchant and in bars 7 and 8 the chordal accompaniment in the inner parts seems to mimic this. Also of interest at this point is the use of some syncopated pedal notes which help instil an impression of an increase of movement (Example 4.17).

**Example 4.17: *adagio* (b 1–8)**

Adagio. ♩ = 60  
 VS - NI CRE - A - (TOR)

MANUALE  
 R. Sw. *pp*  
*dolcissimo e sostenuto*

PEDALE  
*Péd. R.*  
*Péd. Sw.*

A general crescendo and reworking of the ideas follows with the theme heard in the uppermost part and also doubled an octave lower in the middle of the texture. Bars 21–23 have a new motif soloed out on a *Principal 8*, again chant-like in character, and the section ends with some off-beat chords under a held G (the

tonic at this stage) which build on the syncopated pedal motif from bars 7 and 8 with just a single oscillating line leading to a new passage in G major.

Here, the undulating manual parts accompany a restating of material derived from the third phrase of the chant played on the *Pédale* coupled to a *Montre 8* (an open metal pipe): again, this lacks the traditional sub-octave tone associated with the *Pédale* department and, by speaking at the same register as the manuals, gives the writing more sense of density. This is another section where Duruflé gives an option for a player performing on a two-manual instrument, with both hands on the *Récit* rather than the right hand being on the *Positif* and the left hand on the *Récit*, something which allows for more tonal variation, and some inner parts have to be sacrificed when using a shared manual. The writing for the *Pédale* here is not dissimilar to bars 5 and 6 of the *Recitative* section and is even marked *quasi recitativo* in the copy (Examples 4.18a & 4.18b).

#### Example 4.18a: *Recitativo* (b 4–6)

#### Example 4.18b: *adagio* (b 35–39)

The pedal motif from bars 31–32 is developed in the right hand using some of the most original and colourful registration found anywhere in the piece. The *Grand Orgue* (*Montre 8*) is coupled to the *Récit* whose registration is specific and rich: in addition to 8ft *Flûte* and *Bourdon* ranks a *Voix humaine 8* and *tremolo* are added. These stops' combined effect, together with the double pedalling and luxuriant harmonies, creates an air of disquiet and edge and seems to foreshadow the crescendo build-up towards the end of the *adagio* (Example 4.19).

**Example 4.19: *adagio* (b 40–41)**

The musical score for Example 4.19 is in 4/4 time with a tempo of ♩ = 69. It consists of two staves. The right hand (treble clef) plays a melodic line starting on G4, moving stepwise up to C5. The left hand (bass clef) plays a complex pedal point consisting of eighth notes. The score includes a dynamic marking of *mf* and a tempo marking of *poco cedendo*. Pedal instructions 'Péd. R.' and 'Péd. Sw.' are written below the left hand staff.

The sense of unease is heightened by the harmonic language used here with the lowest pedal notes creating a diminished 7<sup>th</sup> chord above which the melodic line covers a range of a diminished 5<sup>th</sup>. Here, as in moments in the *Prélude* (where, at bars 51–54 for example, there is a descending whole-tone scale in a loose canon between the solo pedal line and the upper manual voice), ‘scalar material is exotic; Duruflé includes passages incorporating octatonic hybrid collections and a variety of modal collections.’<sup>189</sup> This was something Duruflé developed further in his later plainchant inspired works such as the *Messe cum jubilo*, Op. 11, where ‘he expanded his harmonic experimentation to include bitonality and octatonicism.’<sup>190</sup>

<sup>189</sup> Charlyn Dumm, *The compositional language of Maurice Duruflé as manifested in Prelude, Adagio, et Choral Varie, Op. 4 and Quatre Motets, Op. 10*. (University of Louisville, 2010), p. 87

<sup>190</sup> Leslie A Sprout, *The Musical Legacy of Wartime France*, (Berkley, Los Angeles & London: University of California Press, 2013), p. 145

A slightly abridged reappearance of the undulating figure heard in bars 31–33 follows, this time without the melodic inclusion for the *Pédale* which, instead, provide a pizzicato-like bass. The unease of bars 40–41 returns with the additional timbre of a *Salicional* on the *Positif* included. A final sounding of the shimmering manual figure returns, concluding with two short, dislocated chords. The rhapsodic nature of the final bars of the linking *Recitative* are then echoed in the right hand over chords which lead the music to B<sup>b</sup> minor and a recapitulation of the music found at the opening of the *adagio*. The main difference here is the introduction of a triplet quaver figure in the inner parts which is both reminiscent of the figure from the *Prélude* and foreshadows the faster inner parts<sup>4</sup> in the final bars of the upcoming climax. This three-against-two division of the beat also heightens the sense of impetus and momentum and an increase in dynamic level contributes to this further (Example 4.20).

**Example 4.20: *adagio* (b 65–68)**

Bar 79 sees the start of the main crescendo and the build-up towards the climax of the whole triptych so far which, once finally arrived at, then sees the music cascade downwards towards the first sounding of the full plainchant and the *varié*. Although a key signature of F<sup>#</sup> major is provided in the copy, the tonality here is rarely settled and only becomes firmly established at the culmination of the movement when an F<sup>#</sup> in the *Pédale* enharmonically becomes a G<sup>b</sup> (bar 96) allowing a plagal cadence to D<sup>b</sup> major. The initial melodic elements here see the

*Pédale* playing literal and developed versions of the first few notes of the chant. Registration changes are indicated and, for the first time in this section, the organist is playing with both hands on the *Grand Orgue* with the other keyboards coupled. *Récit Mixtures* and *Anches* (Reeds) are added in bar 84: on a French organ of the time this could be done by using ventils, previously prepared at the start of the *adagio*, as stipulated in the score.<sup>191</sup> The dominant motif here is a rising minor second which seems to echo the first two notes of the final phrase of the chant, a phrase not referenced up to this point, which, with its repetition, and with more dissonant harmonies and heightened dynamic levels, seems to suggest that this journey of musical exploration is nearing conclusion. The texture becomes increasingly more complex both in terms of rhythm, harmony and number of voices, and short clarion call-like bursts are heard in the uppermost part. The manual technique here is the most demanding in the piece with multiple lines passed between them and the declamatory uppermost phrases seeing the LH above the RH – a technique seen further developed in the *Toccata* (Op. 5). In turn, these musical fragments develop into the melodic material for the bars leading to the climax. Under these, quaver, triplet quaver, semiquaver, and triplet semiquaver figures are repeated together with bold leaps in the *Pédale* (Example 4.21).

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<sup>191</sup> Ventils are discussed in Chapter 6 and in the Common Terminology.



Example 4.21: *adagio* (b 84–87)

A sense of drive is helped here by a tempo increase from *crotchet*=60 via an *Animando poco a poco* to *Animato crotchet*=100 and this section sees some imitative dialogue between the upper parts and the *Pédale* at the upper extreme of both of their registers.

As mentioned earlier, the *Pédale* part here includes several top F<sup>#</sup>s but, unlike the other instances where this occurs, there is no alternative suggested in the copy for an instrument without this note due to a shorter range of the pedalboard. In practical terms, a simple dropping of an octave for this line would address the problem, but this would change the texture here and take away much of the impact of the bottom D<sup>b</sup> which sounds at the point of climax itself.

The *Grand Orgue* mixtures and reeds are added at bar 94 and *Pédale* reeds (16, 8 and 4ft) are drawn with a dynamic mark of *fff* indicated. An adjustment to the tempo also appears in the score (*Poco meno crotchet*=92). It is worth noting that a *Pédale* 32ft reed is not included in the registration indications. This is possibly because the organs at Louviers, Saint-Étienne-du-Mont and Sainte-

Clotilde did not have a stop of this character, although the organ at Notre-Dame de Paris did. Interestingly, Duruflé does specify this addition at the end of the final *choral varié*; perhaps he was delaying adding this dramatic addition until the final moments. However, despite its omission, the use of the double pedalling at a twelfth would create a sense of a false harmonic at the 32ft pitch which would add tonal depth. The climax is reached with the boldest use of the rising minor second motif – in thirds in the uppermost two voices of the texture and including the leading note of the new key, D<sup>b</sup> major – following a final scale passage developed itself from the earlier right-hand motifs in bars 84–87 (Example 4.22).

**Example 4.22: *adagio* (b 94–98)**

The sense of thunderous arrival at an ultimate musical destination really does seem to make Duruflé's description that 'a long crescendo follows these two statements' appear somewhat understated and modest.<sup>192</sup>

<sup>192</sup> Maurice and Marie-Madeleine Duruflé – *The organ of Christ Church Cathedral, St. Louis, Missouri* (Aeolian-Skinner Organ Company, Record No. AS 322, 1967)

The triptych's central section ends with four bars of a cadenza-like figure which decreases in dynamic level as well as falling melodically. The main dynamic reduction is through manual change indications: the first bar is on the *Grand Orgue* and still *fff*, which gives way to the *Positif* coupled to the *Récit* (*ff*) and, in turn, to the *Récit* alone, though still at the same volume (*sempre ff*). Whilst still marked fortissimo, this will appear quieter – the reduced number of speaking ranks alone will cause this – and there will also be different timbres when only the *Récit* ranks are being played. Alongside this, there is then the potential for the performer to close the *Récit* box, a more controlled and subtle volume adjustment, and finally remove the reeds (*-anches*) leading to a concluding dynamic level of just *pp*. The general melodic shape here is of seven semiquavers played in the time of a single crotchet beat with the first two reflecting the ascending minor second motif developed throughout the preceding crescendo.

The sense of symmetry of these two final sections of the *adagio* is clear, not least through the pitch and dynamics here balancing the preceding bars which had become melodically higher and louder. The ascending second is again present in the *Pédale* and the final few soundings in the manual parts sees the leading note lengthened and the additional scale passages removed leaving just the two notes E<sup>♯</sup> and F<sup>♯</sup> (Example 4.23).

Example 4.23: *adagio* (b 102–106)

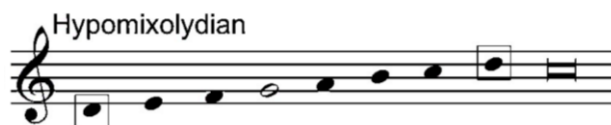
The musical score for Example 4.23 is presented in three systems. The first system, marked 'Senza rall.' and 'sempre ff', shows a piano part with a 7-measure rest and a 6-measure rest. The second system, marked 'Rall.' and 'Molto rit.', includes dynamics 'f', 'dim.', and 'p'. It also features markings for 'R. anches pp' and 'Sw. reeds'. The third system concludes with the instruction 'Enchaînez Continue'.

These two notes then link to the concluding section of the work, the *choral varié*. An interesting sense of symmetry occurs here in that they are the same two notes (albeit an octave higher) which conclude the triplet quaver section of the *Prélude* before it enters its final codetta and the *Recitative*. The clear intention for an immediate progression from one section to the other is stated in the copy – *Enchaînez* (Continue) – and adds to the impact of the plainchant when heard in its entirety for the first time. In addition, Duruflé's harmonisation of the chorale in the key of A major immediately after this cadenza means that the first two notes heard in the final section of the work need to be E and F<sup>#</sup>, creating a sense of uplift after the string of E and F<sup>n</sup>s which have just been heard in the concluding rhapsodic moment – the appoggiatura dissonance being replaced with the opening notes of the plainchant..

### *Choral varié*

The *choral varié* comprise a harmonised stating of the chant and a set of four variations. The chant is originally in Mode VIII (Example 4.24).

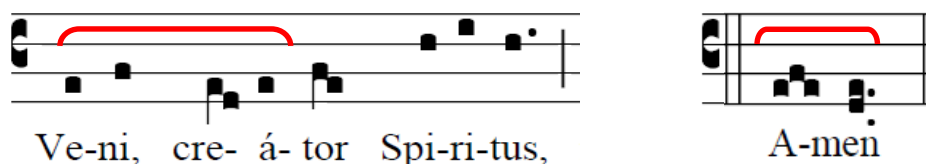
#### **Example 4.24: Mode VIII (Hypomixolydian)**



Within the ‘*Veni creator*’ chant, the dominant and the tonic of this mode are given equal importance, each sounding ten times. In Duruflé’s work, the mode is transposed to A with a starting and closing note of E (the dominant), something he adheres to throughout the *choral varié* with the exception of the third variation where there is tonal ambiguity with a suggestion of it being transposed up a fourth into a nominal D major, something reinforced through the use of G<sup>♯</sup>s.

The opening harmonisation of the chant is predominantly in five parts, homophonic and with the melody in the uppermost voice. There is some passing quaver movement but little non-melodic reference to the *cantus firmus* expect in the final two bars where the opening sounds in the inner parts, as Duruflé had also done in the *adagio* (bars 7–8 and 59–60). It is possible that Duruflé is alluding to the additional *Amen* from the plainchant here which shares the first five notes of the melody (Example 4.25).

#### **Example 4.25: *Veni Creator* plainchant (1<sup>st</sup> phrase and Amen)**



The plainchant melody itself is formalised in terms of its note lengths here and Duruflé clearly breaks it up into four portions of music, each ending on a held

note (all three and a half beats except the final one which is eight beats). The *Amen* does not appear here. There are strong traditional cadences at the end of each phrase, the first and last being perfect cadences in A and E respectively, the second an imperfect cadence in A, and the third being a plagal cadence in F<sup>#</sup> minor (the relative minor for the given key signature). A further feature of this harmonisation is the use of the modal descending scale in its entirety in the *Pédale* part underpinning the opening phrase. This adds gravitas to the music by incorporating some descending lines moving contrapuntally against much of the melody, and reaffirms the modal nature of the harmonic language (Example 4.26).

**Example 4.26: *choral varié* (b 1–3)**

The variations seem to reference the *versets* of the Baroque French whose music, as discussed earlier regarding the list of repertoire performed in his recitals, Duruflé would certainly have played and known.<sup>193</sup> The setting by de Grigny (1672–1703), for example, opens with a five-part movement as does Duruflé's. The latter also adopts the registration of his predecessors, demanding the use of *Plein-jeu* as well as the standard foundation stops. This implies more than just the addition of a fairly common *mixture* stop on French organs of Duruflé's time. Rather, the term – literally a full chorus – harks back to the Baroque and Classical periods where it was a *sine qua non* of French instruments combining the

<sup>193</sup> This is discussed further in Chapter 2, which explores the analysis undertaken of the recital programmes Duruflé offered between 1917 and 1939.

principal ranks and mixtures (usually a *Fourniture* and *Cymbale*) and was often used for the opening *verset* by French composers in the seventeenth and eighteenth centuries.

Having said that, there is no indication that Duruflé ever intended these *varié* to be used as *versets* – in other words, replacing some of the hymn verses and used in alternation with the singing within a liturgical setting – nor do they appear to reflect the text of the missing stanzas as Guilmant’s *versets* on *Stabat Mater Dolorosa*, discussed in Chapter 3, do. However, in his 1959 Soissons recording of the work, Duruflé did include the plainchant sung between the *varié*. The four verses chosen to be sung in this recording are 1, 2, 6 & 7 (Table 4.1).

**Table 4.1: The sung verses used in Duruflé’s Soissons recording of Op. 4**

Movement	Latin	English translation <sup>194</sup>
Sung between the initial harmonisation of the theme and <i>varié I</i>	<i>Veni, Creator Spiritus, mentes tuorum visita, imple superna gratia, quae tu creasti pectora.</i>	Come, Holy Spirit, Creator blest, and in our souls take up Thy rest; come with Thy grace and heavenly aid to fill the hearts which Thou hast made.
Between <i>varié I</i> and <i>varié II</i>	<i>Qui diceris Paraclitus, donum Dei altissimi, fons vivus, ignis, caritas, et spiritalis unctio.</i>	O comforter, to Thee we cry, O heavenly gift of God Most High, O fount of life and fire of love, and sweet anointing from above.
Between <i>varié II</i> and <i>varié III</i>	<i>Per te sciamus, da, Patrem, noscamus atque Filium, te utriusque Spiritum credamus omni tempore.</i>	Oh, may Thy grace on us bestow the Father and the Son to know; and Thee, through endless times confessed, of both the eternal Spirit blest.
Between <i>varié III</i> and leading to <i>varié IV</i>	<i>Deo Patri sit gloria, et Filio, qui a mortuis surrexit, ac Paraclito, in saeculorum saecula. Amen.</i>	Now to the Father and the Son, Who rose from death, be glory given, with Thou, O Holy Comforter, henceforth by all in earth and heaven. Amen.

The first *varié* is thirteen bars long and sees the melody in the *Pédale* though sounding an octave higher than the norm as the registration has no *Pédale* ranks drawn using instead an *Hautbois 8* coupled from the *Récit*. This combination of stops is one previously used in the *Prélude* where once again the *Pédale* are given

<sup>194</sup> Michael Matin’s translation <http://www.ewtn.com/library/prayer/venicrea.txt> (accessed 30/10/2014)

the thematic interest. The chant starts in the second bar which means that the counter-melody in the right hand, starting in the first bar, and the chant are always overlapping making cadential points less emphasised until the final chord is reached. The melody is mostly as it appears on the previous page; the only difference being that the first phrase ends with a dotted crotchet and not a note of three and a half beats. This affects the sense of stress within the phrases which follow so that, for example, the second phrase starts on the third beat of the bar and not the first. However, given that Duruflé does not appear to look to maintain a strict sense of traditional hierarchy of beats within each bar for much of the *Prélude*, and tying this in with the lack of formal rhythmic structure inherent in sung plainchant as a whole, this shift away from what might traditionally be deemed as the most important beat of the bar causes the listener few issues.<sup>195</sup> A two-part accompaniment reflects the *Prélude* playing triplet quavers throughout creating a sense of flow which is particularly effective when heard against the duplet quavers in the melody. The uppermost line of this *varié* also uses a flute (this time the wider-scale *Flûte Harmonique*) and is based on the third phrase of the plainchant although when the *Pédale* are playing that portion of the melody, it plays the opening passage of the chant instead.

Harmonically, this is similar to the initial stating of the theme which precedes it. That said, there are two moments of interest. First of all, there is a brief journey towards an implied modulation into D major through the use of G<sup>b</sup>s in the second phrase. This is given even greater weight through the moving of the counter-melody up a fourth taking it from A to D (Example 4.27).

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<sup>195</sup> This was also addressed in Chapter 3 with reference to Duruflé's *Prélude sur l'Introit de l'Épiphanie*, Op. 13.



**Example 4.27: *varié I* (b 1–6)**

The other harmonic change comes with the omission of the third in the final chord. This open-sounding chord is also reminiscent of the final chord in the *Prélude*. The bareness of the chord is further emphasised by the use of a thumbed down additional fifth using the right hand (Example 4.28).

**Example 4.28: *varié I* (b 10–13)**

This *varié* also has an instruction for those using a two-manual instrument: ‘jouer les deux mains au R. (*mf*).’ Whilst a possible practical solution, this does mean that the counter-melody will fall amongst the accompanying figures in bars 3–4 (see Example 4.27 above) and the sense of melodic dialogue with the *Pédale* is unavoidably lessened.

*Choral varié II* is a coquettish reworking of the chant. The melody appears in the uppermost part, and, with three brief exceptions, is sounded using only

crotchets. These differences see a crotchet beat subdivided into three triplet quavers (used as a crotchet and quaver) to allow the flow of the melody to continue (Example 4.29 below). This is a shorter variation than the chant workings which precede it in terms of the number of bars and, given its metronome marking of *Allegretto crotchet=108*, also the time taken to perform it. This variation has a transient, filigree feeling with a simple three-part texture and uncomplicated harmonies. It is played on the manuals only with the majority of the music appearing above middle C. The melody is accompanied in the right hand by triplet quaver movement – again giving a sense of continuity from the preceding variation and the *Prélude* – whilst the left hand plays duplet quavers against it, an idea developed out of *varié I*. This contrast is even more pronounced given that the left hand is instructed to use a *Récit Gambe 8* and an *Octavin*, a piccolo-like stop sounding two octaves higher. Against this, the melody and its triplet accompaniment is played on a *Bourdon 8* on the *Positif* – a louder stop than those on the *Récit* but one which allows the higher pitched pipes to speak through it, providing a subtle, sparkling effect (Example 4.29).

**Example 4.29: *varié II* (b 1–5)**

II<sup>e</sup> Variation

Allegretto. ♩ = 108

P.  
Ch.

pp

R.L.  
Sw.

After the light-hearted nature of the preceding one, *varié III* provides a fine contrast in terms of pace and character and contains some of the most opulent and rich harmonies – reminiscent of some of those found in works such as the *Requiem* (Op. 9) and the *Quatre motets sur des thèmes grégoriens* (Op. 10). The tempo here is the slowest of the *choral varié* (crotchet=66) and with the instruction *Andante espressivo*, this is a reserved and meditative arrangement. The melody is conveyed in the form of a canon between the uppermost voice and the *Pédale*, which starts two beats after the manual sounding.

Whilst written on the page as being a fifth below, in reality the canon sounds a fourth above as the registration demands a *Flûte 4* on the *Pédale* accompanied by the ethereal combination of *Récit 8ft Gambe* and *Voix céleste*. A link is created here with the *adagio* as this is the registration also used at the opening of that section. The canon is fairly strictly observed although there are some rhythmic alterations, such as at the ends of phrases where a beat is twice

taken off the pedal imitation. Some rhythmic alterations to the canon occur in the last phrase (Example 4.30).

**Example 4.30: *varié III* (b 7–10)**

As mentioned, the harmonic language here is luxurious with chords of five, six or even seven notes within a relatively short compass. The combination of the two lines in canon and accompaniment creates a soundscape full of rich harmonies. The opening moment sets the scene with the chant starting on an E whilst sitting above a D major chord. The arrival of the pedal line (sounding above the other voices) adds even more richness as a G major chord, already enhanced with an added sixth, sees another second added through an A, the first note of the initial sounding of the *cantus firmus* in the *Pédale*. Other chords see added sevenths, augmented fourths, flattened sevenths, etc., and the modal nature is maintained through sharps being naturalised (Example 4.31).

**Example 4.31: *varié III* (b 1–3)**

As in other places, a variant is given for an organ with a restricted pedalboard, with the missing note (F<sup>#</sup>) thumbed down twice onto the *Positif*. However, this

would demand a different registration (not specified by Duruflé) and would have to see the *Pédale* coupled to the *Positif* from the start with a suitable stop selected instead of a *Pédale Flûte*. Alternatively, if a suitable 2ft flute is available on the *Pédale* (or coupled down from a spare manual), then the line can be played an octave lower throughout with no need for thumbing down.

The opening of *varié IV* is in complete contrast to that just heard and shakes the listener from any moment of reverie. It is far longer than the preceding variations (seventy-one bars) and the time taken to perform it is greater than that required for the other *choral varié* combined. In its scale and complexity, it has much in common with the *finals* from many of the multi-movement works by French composers Duruflé had grown up with. Parallels have been drawn with the final movements of works such as the organ symphonies of Widor, Vierne and others, but these invariably have at least two contrasting themes, played out and developed during the movement whereas this variation is based on just a single theme, and one which has already been developed in three different ways in the earlier *choral varié*.

The registration seems to be a joyous reflection on the final verse of the hymn. A full *Récit*, including *Anches* (reeds), is specified and a similar demand is made for the *Positif* except that here the reeds are prepared for (*Anches 8-4 préparées*) in order to allow them to be added later (bar 45) using a ventil. The *Grand Orgue* has foundation stops specified but the *Mixtures* are to be prepared for addition at bar 33. This manual's reed chorus is to be added (by hand) for the final sounding of the last phrase of the plainchant (bar 58). All the manuals are coupled to the *Grand Orgue* whilst the *Pédale* are only coupled to the *Positif* at

the beginning with a registration of 16, 8 & 4ft foundation stops with the reed chorus, including a 32ft reed, prepared.

The toccata-like style is established in the first few bars: a seven-bar held pedal A firmly sets the tonality here – not least as it is the most prevailing and loudest note when compared to the manual parts on the quieter *Récit*. Above it the hands play a triplet quaver figure, again reminiscent of the *Prélude*. However, this time, instead of being a series of long flowing lines, Duruflé turns them into an ascending three-note motif the lowest notes of which, indicated to be stressed, are built out of the opening phrase of the chant (Example 4.32).

**Example 4.32: *varié IV* (b 1–6)**

As a result of this passage being played on the *Récit*, a dynamic change occurs at bar 7 where the chant, almost in its entirety, appears in the uppermost part on the *Grand Orgue* with the other manuals coupled. Underneath this, a loose canon with the *Pédale*, also coupled to all three manuals, is heard. The dynamic level is still only *mf* (due to the fact that reeds and mixtures are not yet added) and so, in addition to the sense of melodic drive here, there is a feeling of the music growing throughout this variation (Example 4.33).

**Example 4.33: *varié IV* (b 7–14)**

G.P.R.  
G.Ch.Sw.

*mf*

*legato*

Péd. G. P. R.  
Ped. G. Ch. Sw.

A filling out of the texture occurs throughout the next fourteen bars as does a crescendo towards the end leading to a short link passage, again based on the melody's opening, with the theme appearing in thirds and fourths. A performer in the 1930s would have needed a registrant at this stage as there are additions to the *Grand Orgue* – a *Bourdon 16* (bar 29) and *Mixture* (bar 33) – something the player would find very difficult to manage without breaking the inner triplet quaver lines. On most modern instruments a piston could be used to solve this issue.

After a short *Poco rit.* (bar 32), the main tempo returns with the harmonised plainchant moving to the inner part in minims (with *Mixtures* added to the *Grand Orgue* added for more brightness). The melodic content is taken from the third phrase of the plainchant, taking the listener back to the very opening bars of the *Prélude*, but this time turned into a far more majestic exultation of joy (marked *ff* in the copy) rather than the delicate (*pp*) filigree which had been presented some twenty minutes earlier. Over this a paean of triplet quavers appears. The *Pédale* join three bars later, as the manual plainchant

reference ends, with the first six notes of the first phrase of the *Veni creator* theme which, in turn, leads to a repeat of this thematic interplay (Example 4.34).

**Example 4.34: *varié IV* (b 32–38)**

Bar 41 sees another addition to the *Grand Orgue*, a *Montre 16*, adding further depth to the already full texture. This is followed by a *crescendo* and a *Poco cedendo* as the music modulates to B<sup>b</sup> major (bar 45). With this key change the *Positif anches* (8 and 4ft reeds) are added and the direction *brillante* is included. The pedal part has a three-note motif, reminiscent of the second, third and fourth notes of the second phrase of the chant or, equally, the final three notes of the third phrase. There is some double pedalling here which allows the new tonic and dominant to sound at the root of the chords. Over this the uppermost voice sounds a figure based on the third phrase of the plainchant and similar to the opening bars of the work, the main difference being that it is now just nine notes long with the final note being held long enough for the first six notes of the chant to be played directly beneath it. Between this and the *Pédale* part, the left hand plays triplet quaver arpeggiated figures adding further drive and momentum (Example 4.35).



Example 4.35: *varié IV* (b 45–48)

Tempo

*brillante*

P. + Anches 8, 4, Cornet  
Ch. + Reeds 8, 4, Cornet

This short section ends with the *Pédale* firmly based on F, the dominant of the new key, only for this to fall one note to return us to A major via the new dominant (E). More brightness is added to the texture with the inclusion of the *Récit Octaves aiguës sur G* (adding the *Récit* super octave coupler to the *Grand Orgue*). In turn, this leads to a cessation of the running triplet quaver idea as the main reed chorus (*G + Anches 16, 8, 4*) is added before a flamboyant run leading to the most declamatory statement of any part of the theme within Duruflé's triptych.

Marked *fff* and *Largamente*, the final phrase of the chant is heard atop a texture which is in places seven voices deep and is reminiscent of the harmonisation found at the start of the *choral varié* section. The '*Veni creator*' theme here appears here in minims and crotchets. However, even at this climax of the piece where the mind is firmly fixed on the end of the chant, Duruflé includes other elements of it with the *Pédale* playing the now familiar figure based on the third phrase. The addition of the *Positif* super octave coupler leads to a concluding authoritative passage which sees the lowest part sounding an ostinato figure based on the *Amen* section of the chant which, as has already been noted, is similar to the chant's opening five notes, something which gives a sense of unity and timelessness to the hymn melody. Above this the highest voice continues to

reflect the third phrase of the melody with duplet quavers. Interwoven into this already complex texture, an additional part plays a figure in triplet quavers based on the opening seven notes of the chant. Below this are rich, full chords but, even in these, the plainchant opening can be heard (Example 4.36).

**Example 4.36: *varié IV* (b 56–67)**

The work concludes with the *Pédale* gradually ascending the pedalboard using the motif from the earlier bars and the left hand plays a series of chords based on the thematic shape of the chant's opening and the *Amen*.

The final chord is one of E major which is prepared for through a held top E over the last three bars. This triumphal arrival has added weight through the use of some double pedalling with a bottom E and top B being added to a six-note

manuals chord. Whilst being the dominant of the implied tonality, there is no sense of the work being incomplete not least, as already mentioned, the tonic and dominant have equal weight within the chant melody. Arguably, the use of the dominant here could be considered especailly effective as this allows a sense of continuation in the chant, rather than one of closure; the liturgy enduring after the final chord dies away just as that the opening of the *Prélude* draws the listener into a journey already underway through the use of the third section of the plainchant.

As can be seen from the examples below, this use of double pedalling is something which Duruflé also adopts in his *Requiem* (Op. 9) which, whilst being at the opposite end of the dynamic spectrum to the ending of the Op. 4, concludes with a dominant chord of F<sup>#</sup> (the *In Paradisum* is in the key of B major) with added sevenths and, as a final gesture, one beat later, an added second. Also of interest is the doubling in the pedal part, and the use of the uppermost line holding the dominant whilst the lower parts offer the concluding chords (Examples 4.37a & 4.37b).

**Example 4.37a: *In Paradisum (Requiem)* (b 102–106)**

102 *dim. poco a poco* **Molto rit.** *très long ppp*

S. pau-pe-re æ-ter-nam ha-be-as re-qui-em.

A. pau-pe-re æ-ter-nam ha-be-as re-qui-em.

T. pau-pe-re æ-ter-nam ha-be-as re-qui-em.

B. pau-pe-re æ-ter-nam ha-be-as re-qui-em.

102 *dim. poco a poco* *m.d.* *très long ppp* **R. Molto rit.**

*sempre dim.*

Septembre 1947

**Example 4.37b: *varié IV* (b 68–71)**

**Rit.** *m.d. r.h.*

The issue of adapting specified registration when perform Duruflé's Op. 4 on a non-French organ, and particularly one lacking the character of a Cavaillé-Coll instrument, is something addressed in Chapters 6 and 7. This will allow conclusions to be drawn for performances on stylistically different instrument which will maintain the piece's character as a work in its own right. In addition, it will allow a work composed at specific time with a specific style of instrument in mind, to be performed whilst still working within the constraints and limitations

of an organ built using what is, unavoidably and historically, often a different tonal palette and fundamental nature, an instrument which is often located in a totally different position within the building, and one which is designed to serve its set of specific liturgical demands in its own unique way.

## Chapter 5

### A comparative investigation of selective recordings of Duruflé's Op. 4

Detailed studies of the history of recorded organ music have been published elsewhere.<sup>1</sup> However, by way of context for this investigation, the earliest examples of Parisian organist-composers making recordings include Widor (at Saint-Sulpice, 1932, playing the *Toccata* from his *Cinquième Symphonie*) and Vierne (filmed footage of him playing Bach at Notre-Dame de Paris, 1934, and audio recordings of him improvising, 1929, which were subsequently transcribed by Maurice Duruflé).<sup>2</sup> As discussed in Chapter 1, Tournemire is an important genealogical link between Franck and Duruflé, and he recorded a set of ten 78-rpm discs in 1930 of which half were of music by Franck recorded on the 1853–63 Cavaillé-Coll at Sainte-Clotilde (Franck had been *organiste titulaire* before Tournemire held the position from 1898–1939).<sup>3</sup> Alongside this, Tournemire recorded five improvisations which were later transcribed by Duruflé.<sup>4</sup> With this in mind, it seems reasonable to assume that Duruflé must have been well aware of the growing importance of recordings as a means of promoting the instrument, the repertoire in general, and a composer's compositions to a wider public.

First and foremost, a study of such recordings should act as an insight into the music itself and the composer's views upon his work. A performance by a composer can suggest intended tempi, interpretation of stated or implied nuances within the music, and an overview of the composition not necessarily conveyed in the score. Given Duruflé's

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<sup>1</sup> For example, Kimberly Marshall ed., *Who needs old recordings in The Organ in Recorded Sound* (GOArt publications, Göteborg: University of Gothenburg, Arizona State University and Göteborg Organ Art Center, 2012)

<sup>2</sup> Recorded by Vierne (1928 and 1930) and transcribed for publication by Duruflé (Paris, Durand, 1954)

<sup>3</sup> The intervening spell of eight years saw Gabriel Pierne hold the position.

<sup>4</sup> The improvisations were recorded by Tournemire between 1930 and 1931 and released by Polydor. Duruflé's transcriptions were published in 1958 by Durand, Paris, with the dedication 'en souvenir de mon Maître Charles Tournemire'.

well documented proclivity to edit and revise his works, and the exactness he sought in the published versions of his compositions, several contradictions appear in the chosen recordings of the *Prélude, adagio et choral varié sur le thème du 'Veni creator'* when these are compared to his carefully prepared score, including some in Duruflé's own 1959 recording.<sup>5</sup> Of course, another issue to be considered is that no performer should overlook the potential drawbacks inherent in placing too much emphasis on one specific recording, not least as this can lead to the possibility of a loss of any individuality in subsequent performances. In addition, as Timothy Day points out, 'the composer may not be the best person to perceive and articulate his own subtleties' although he does add that 'a knowledge of contemporary performance is never entirely irrelevant, and the composer's performance the least irrelevant of all'.<sup>6</sup>

Detailed research on the issue of recordings and their relevance in terms of a player looking for a performance ideal has been undertaken by the likes of Daniel Leech-Wilkinson. He who feels that

we have to be very wary of inferring anything special from composers' performances [...] Faced with the notation, then, the performer starts again from scratch, working not from the composer's conception of the music but just from the notation, making a new conception which becomes the beginning of the process culminating in sounds perceived by listeners. The only constraint is that performers—for career and ideological reasons—tend to work well within the performing traditions for the piece in their time.<sup>7</sup>

He goes further and questions whether a performer ought to strive to produce what might be termed an accurate performance with strict adherence to the printed score. In addition to pointing out that 'elaborations of the raw instructions in the score, including the

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<sup>5</sup> This issue is discussed later in this chapter with regards to Messiaen's organ works too, and it is one which is apparent in many recordings of works when compared to the printed score.

<sup>6</sup> Timothy Day, *Who needs old recordings* in *The Organ in Recorded Sound* ed. Kimberly Marshall (GOArt publications, Göteborg: University of Gothenburg, Arizona State University and Göteborg Organ Art Center, 2012), p. 16

<sup>7</sup> Daniel Leech-Wilkinson, *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance* (London: CHARM, 2009), <http://www.charm.rhul.ac.uk/studies/chapters/chap2.html>, [30]

modifications of the literally notated lengths, pitches and loudnesses, have the effect for the listener of making the music expressive,' he adds that alterations to the note lengths, in other words playing a wrong note, 'we change it from a pitch with a duration into a sound that moves us in some way.'<sup>8</sup>

### **List of recordings selected and rationale for their selection**

Six recordings have been selected for comparison not least as they cover different eras and several countries; four are on French organs and the remaining two are on organs found in the USA and UK. The selection was made so that issues of tempi, registration, adjustments to the published score, aspects of phrasing and articulation, and the process of recording the instrument and limitations the building might have upon the performer and the performance might be addressed. The performers, venues and organ details are listed below: (Table 5.1)

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<sup>8</sup> Daniel Leech-Wilkinson, *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance* (London: CHARM, 2009), <http://www.charm.rhul.ac.uk/studies/chapters/chap8.html> [5]



**Table 5.1: Details of selected recordings<sup>9</sup>**

<b>Performer</b>	<b>Venue</b>	<b>Date of recording</b>	<b>Builder</b>	<b>Last major work</b>	<b>Manuals</b>	<b>Stops</b>
Maurice Duruflé	La Basilique Cathédrale Saint-Gervais-et-Saint-Protais de Soissons, France	1959	Gonzalez	1956	III	67
Marie-Madeleine Duruflé	Christ Church Cathedral, St Louis, Missouri, USA	1966	Aeolian-Skinner	1965	IV	70
John Scott	Saint Paul's Cathedral, London, UK	1989	Mander	1977	IV	99
Jean-Pierre Lecaudey	L'Église Saint Martin de Saint-Remy-de-Provence, France	1994	Quoirin	1983	III	62
Bernhard Leonardy	L'Église Saint-Eustache, Paris, France	1999	Van den Heuvel	1989	V	101
Vincent Warnier	L'Église Saint-Étienne-du-Mont, Paris, France	2006	Beuchet-Debierre (1956)	Revoiced Gonzalez (1975)	IV	85

The choice of several of these recordings is self-evident. Maurice Duruflé's recording gives a modern performer an insight into the composer's own interpretation of his work and was also the first recording of the work available. The former point is one which will be further explored throughout the analysis not least in terms of the tempi he selects and connected issues regarding registration. The 1966 recording made by Duruflé's wife, Marie-Madeleine Duruflé, is of value, not least as it is one which is likely to have been influenced by the composer's own performance, given that they spent so much time listening to each other's playing both within the liturgical setting of Saint-Étienne-du-

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<sup>9</sup> The recordings selected are all from complete recordings of Duruflé's organ works (or, at least, those known at the time of the recording) with the exception of both Duruflé recordings which appear as stand-alone performances within mixed programmes.

Mont and also during recitals.<sup>10</sup> It is also of interest as it offers the chance to hear a performance by a player trained within the French organ tradition using an organ which, whilst built with an understanding of the French style of voicing, is in a different country and so is unavoidably somewhat removed from it.

The recordings by Jean-Pierre Lecaudey and Bernhard Leonardy are valuable comparisons with those of the Duruflé husband and wife, as both French organists are playing French instruments that were re-voiced in the generation after Maurice Duruflé. The instrument at L'Église Saint-Eustache is of particular interest as it is one with a large specification of one hundred and one stops built by Van den Heuvel, a company based in Dordrecht, Netherlands. Whilst not a French company, Van den Heuvel have endeavoured to create an instrument which reflects the French symphonic style which influenced composers such as Franck, Widor, Vierne and Tournemire.

Vincent Warnier's recording has been selected as it was not only made at the church most associated with Duruflé, but is also significant in terms of the tonal palette adopted as the instrument was re-voiced and designed under Duruflé's direction. Although the 1956 Beuchet-Debierre instrument (the organ Duruflé planned and advised on) was again re-voiced under his supervision in 1975, the core and heart of the organ is still that envisaged and known by Duruflé, an organ based on the original 1863 Cavaillé-Coll instrument.<sup>11</sup> Warnier's performance is also worthy of inclusion as it is the most recent and demonstrates the approach of an organist from the modern generation of French players, trained in current performance practice, who is tackling the music written some seventy-five years earlier and almost fifty years after Duruflé recorded it at Soissons.

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<sup>10</sup> She performed Op. 4 complete nine times (1963–89) and the *choral varié* a further ten times from 1964 until her final performances in 1993 (see Appendix E).

<sup>11</sup> Currently, only six stops remain unaltered from the original Cavaillé-Coll instrument.

John Scott's 1989 recording from Saint Paul's Cathedral, London, has been chosen as it is played on an instrument with a quintessentially English tonal palette. However, this recording demonstrates that with careful attention to performance practice and an awareness of the tonal requirements of an organ from the period and the music written for it, Duruflé's music can be adapted to be played on fine instruments regardless of the differences in characteristics between them and the one originally in the mind of the composer. The Saint Paul's organ lacks the Cavaillé-Coll-style voicing of a typical French instrument from the period when Duruflé composed the work, not least as it is one voiced to allow for an entirely different approach within liturgical usage. In addition, it is an instrument which is located in a number of cases around the building as opposed to the single case archetypally found at the west end of a large French building, and so the marrying and balancing its different departments presents more challenges.<sup>12</sup>

Before approaching the actual comparison of these pieces, another consideration worth raising is that of the number of renowned French performers who have neither recorded the Op. 4 nor any other works by Duruflé, especially given the rise in his popularity as a composer and the regularity with which his works appear in recitals. Whilst there is no inherent reason why they should record Duruflé, pre-eminent French organists from the generations since the composition of the work who have not recorded the *Prélude, adagio et choral varié* include Jean Guillou, Pierre Cochereau and Marie-Claire Alain, all of whom had been in Duruflé's class at the Conservatoire in 1942 when he stood in for Marcel Dupré or in his harmony classes when he held his own teaching position. A further example of this is Daniel Roth, also a member of Duruflé's Conservatoire class, who has recorded Franck, Widor and Dupré but, with the exception

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<sup>12</sup> These are also challenges which the performance aspect of this study will need to address as the Llandaff Cathedral organ is also located in a pair of cases either side of the cathedral (See Chapter 7)

of *YouTube* videos of the *Prélude (Suite, Op. 5)* and the *Fugue sur le thème du Carillon des Heures de la Cathédrale de Soissons* (Op. 12), has not committed any other Duruflé to a recording. One can only speculate as to reasons for this, but perhaps it is simply that Duruflé's music has previously not been as commercially successful for recording companies and disks of the better-known French organist-composers are more economically viable. Marie-Claire Alain's only Duruflé recording is a 'filler' on a disk sold primarily for a recording of Poulenc's *Organ Concerto*, and despite a number of compilation disks of French organ works, this recording of the *Prélude et Fugue sur le nom d'Alain* (Op. 7), written by Duruflé in memory of her brother, remains her sole contribution to the Duruflé catalogue. Philippe Lefebvre, however, is among the few from Duruflé's class who recorded the then complete known works of his teacher at the Cathédrale Notre-Dame de Chartres.<sup>13</sup> Whatever the reason, it certainly seems regrettable that those others who were taught by him, and perhaps knew him best of all, did not produce recordings sympathetic to his compositions and his approach to the music. Of the newer generation of virtuoso French organists, several have recorded works by Duruflé, including Thierry Escaich, the current *organiste titulaire* at Saint-Étienne-du-Mont.

For the purposes of the analysis, the Op. 4 has been divided into four sections with the short *récitative* which links the *Prélude* and *adagio* being viewed as a separate passage rather than seeing it as an adjunct to the former or a preamble to the latter, not least as its character is entirely different from those neighbouring movements. It is also worthy of separate consideration as it creates specific issues regarding registration when considering a performance on a non-French instrument.

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<sup>13</sup> *Duruflé l'Œuvre d'orgue*, Philippe Lefebvre, Cathédrale Notre-Dame de Chartres (FY Records, FY100, 1981). This was a two-LP set featuring all the major organ works and the *Cinq improvisations* of Charles Tournemire transcribed by Duruflé.

### Duration of the selected recordings

Critical analysis of the recordings has allowed theoretical average performance lengths each section of Op. 4 to be created. The results of this research show that the *Prélude* and *adagio* are almost equal in length in terms of duration (averages of 6'39" and 6'33") and the *choral varié* are almost a minute shorter at 5'45". That said, if one includes the plainchant between the verses, as Maurice Duruflé and Scott do in their recordings, the average time for this section based on the recordings which include the plainchant is 7'45" making it the most substantial of all the sections. What is clear from the research is that the tripartite nature of this piece, excluding the short recitative, sees it divided into sections of different character and style: the *Prélude* with its meandering lines, the *adagio* with its reflective opening leading to the climatic core of the piece, and the *choral varié* each with its own individuality and concluding with the final triumphant *Amen*. (Table 5.2)<sup>14</sup>

**Table 5.2: Comparative durations for the various sections of Op. 4**

Performer	<i>Prélude</i>	<i>récitative</i>	<i>adagio</i>	<i>choral varié</i>	Total Time
Duruflé M	6'40"	0'50"	6'11"	5'51"	19'32"
Duruflé M-M	6'42"	0'53"	6'56"	5'48"	20'19"
Scott J	6'30"	1'03"	6'35"	5'59"	20'07"
Lecaudey J-P	5'59"	0'51"	5'47"	4'58"	17'35"
Leonardy B	7'06"	1'01"	6'39"	5'56"	20'42"
Warnier V	7'00"	0'59"	7'08"	5'58"	21'05"
<b>Averages</b>	<b>6'39"</b>	<b>0'56"</b>	<b>7'08"</b>	<b>5'58"</b>	<b>19'53"</b>

<sup>14</sup> To allow for an accurate and comparable calculation of times and percentages, the total times shown above are calculated having removed the chant interpolations included in the recordings by Maurice Duruflé and John Scott which are, respectively, 21'16" and 22'03" if the sung plainchant verses are included.

The first thing to note from Table 5.2 is that Marie-Madeleine Duruflé's 1966 recording of the 1956 edition (the same version as Maurice Duruflé used for his 1959 recording) is about forty-seven seconds slower than her husband's, if one takes out the additional time of the sung plainchant verses between the *varié* in Maurice Duruflé's recording.<sup>15</sup> This appears to be at odds with Thomas Lacôte's observations that Marie-Madeleine's performances and interpretation of her husband's works were generally quicker than the marked tempi:

As was the case with his works, when Marie-Madeleine Duruflé-Chevalier gave us the privilege of becoming the interpreter, the tempi of the whole of the work were universally quickened (except for Variation 2 which is, with her, notably slower, and the opening of the Final) without any verbal indication for the speed being accordingly modified.<sup>16</sup>

However, as Table 5.2 demonstrates, in the comparative performances Marie-Madeleine takes almost exactly the same amount of time in the *Prélude* as her husband but is considerably slower by forty-five seconds (an extra 6%) in the *adagio* with the *choral varié* being almost the same length excluding the plainchant interpolations. Thus it is in the more reflective sections where the slower tempi appear to be adopted.

Almost uniquely in terms of instrumental musical recording, two specific variables have to be taken into account when undertaking the process of editing and transferring organ performance onto a permanent recording medium: the acoustic within a building and the chosen position of microphones for recordings. This is particularly pertinent given that the further away microphones are placed from the pipes, the slower the tempo is likely to need to be to allow for clarity within a given resonance. Potentially,

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<sup>15</sup> Marie-Madeleine Duruflé's recording was made at Christ Church Cathedral, St. Louis in September 1966. Installed in 1965, the organ is a small alteration and enlargement of a 1963 instrument built by the Aeolian-Skinner company (its Opus 1435). The changes took it to seventy ranks from sixty-three with a four-manual console. The organ is situated in the west end gallery.

<sup>16</sup> Thomas Lacôte, *Le Veni creator de Maurice Duruflé: écriture et réécritures* (Paris: l'Association Maurice et Marie-Madeleine Duruflé: Bulletin No 13, 2014) p. 17 [Comme ce fut le cas pour ses autres œuvres d'orgue, au moment où Marie-Madeleine Duruflé-Chevalier en devenait l'interprète privilégiée, les tempi de l'ensemble de l'œuvre ont été globalement accélérés (sauf pour la Variation 2, qui est, elle, notablement ralentie, et pour le début du Final), sans d'ailleurs qu'aucune indication verbale de mouvement ne soit modifiée en conséquence.]

greater distance might also mean that registration choices are forced upon the performer to avoid any loss of volume/clarity in the recording. Unlike a recording studio or a concert hall where the acoustic is more predictable, quirks of each building means that there is no standard church or cathedral acoustic and the instrument itself might not even be ideally positioned for recording purposes either.

Whilst it has not been possible to find exact reverberation times for the cathedrals at Soissons and at Christ Church, Missouri, in order to try to address the issue of Madame Duruflé appearing to play the work more slowly than her husband, careful studying of images of the two clearly shows the former to be a larger building in terms of length and height and, therefore, the one which will probably have a longer acoustic which, in turn, will dictate to some extent the speed of the performance. However, this does not seem to be a reason for the tempo difference between the two Duruflé recordings given that it is Marie-Madeleine's which is the slower. It is, of course, not unreasonable to speculate that she wished to play this piece at a slower tempo than her husband in her performances. Alternatively, one could argue that a possible reason for difference in tempo could be that, of the two, the microphones in Maurice Duruflé's recording appear also be nearer which would mean a slower tempo would be required from Marie-Madeleine if she were to avoid a lack of clarity with faster passages reverberating around the building. The immediacy of the sound in Maurice Duruflé's recording, and the fact that mechanical noise from the instrument can be heard in the background, seem to support the idea that the microphones were located near to the organ pipes in his recording.

### Organ location and voicing and the process of recording

A further indication of the difference a building's acoustics might make to a recording can be found in *The use of Recordings in Establishing Performance Practices for 19<sup>th</sup>/20<sup>th</sup> Century Organ Music*.<sup>17</sup> Originally part of the plans for the New York/New Jersey Regional Convention of the American Guild of Organists in 1973, this sought to discuss French and German organ music from the early years of the twentieth century by including interviews with some who had studied with the likes of Widor and Dupré. One such person was Virginia Carrington Thomas<sup>18</sup> who explained that she heard Widor play his *Toccata* at Saint-Sulpice;<sup>19</sup> he did so at a slow pace as this was dictated by the reverberation at the church. Another speaker, G Huntington Byles<sup>20</sup> heard Vierne play the *Toccata* 'with great rapidity' at Notre-Dame,<sup>21</sup> but explained that the sound was not blurred, ascribing this 'clarity to the fact that the organ all speaks in one direction at Notre-Dame, and each impact of sound diminishes equally as it travels down the nave'.<sup>22</sup> Thus we can see that the voicing of the instrument and the way it speaks within a building plays a vital part in a performer's choice of tempo. Both organs referenced are large Cavaillé-Coll installations, but each has a distinct presence within the building for which it was designed which might account for the reported difference in terms of sound's clarity.

The size of the building is also relevant, even when recording engineers seek to place microphones in such a way as to alleviate the problems which excessive or, equally, too little reverberation might cause. Consideration of this issue must be given to all

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<sup>17</sup> Richard C Burns & Wayne Leupold, [www.arsc-audio.org/journals/v7/v07n3p32-46.pdf](http://www.arsc-audio.org/journals/v7/v07n3p32-46.pdf) (accessed 28/07/16)

<sup>18</sup> Virginia Carrington Thomas studied with Widor and had been based at the American Conservatoire at Fontainebleau founded by Widor at which there was a small two-manual Cavaillé-Coll.

<sup>19</sup> A five-manual and pedal instrument of 102 stops

<sup>20</sup> G Huntington Byles also studied with Widor as well as with Vierne in 1933.

<sup>21</sup> In Vierne's day, this was a five-manual and pedal organ with 86 stops.

<sup>22</sup> Richard C Burns & Wayne Leupold, [www.arsc-audio.org/journals/v7/v07n3p32-46.pdf](http://www.arsc-audio.org/journals/v7/v07n3p32-46.pdf) accessed 28/07/16 p. 37.



recordings and tempi associated with them. For example, regarding the organ works of a Parisian contemporary of Duruflé, Olivier Messiaen, Timothy Day speculates that:

Perhaps Messiaen deliberately refrained from inserting metronome marks since enormous organs in vast buildings clearly can require very different handling. Jennifer Bate's 1980 performance of "Dieu parmi nous" at Beauvais after all lasts 8'03" and the recording of a live performance she gave at La Trinité in 1995 lasts 9'44". Perhaps Kevin Bowyer, who takes 7'03", judged a faster tempo essential at Salisbury, using speed to generate excitement in order to compensate for the much less fiery timbres of the Willis organ.<sup>23</sup>

Specifically, within the recordings considered in this chapter, the choices made by the recording engineers for Bernhard Leonardy's recording at Saint-Eustache, Paris, must have had an effect on tempi used. Obviously, the engineers would have wished to capture and convey the sense of space in this vast building and so the player's choice of tempi would have to reflect the distance which appeared between the organ pipes and the microphones. Given Saint-Eustache's large and resonant acoustic, too fast a tempo might well lead to accusations of a lack of intelligibility in the faster-moving lines.<sup>24</sup> Similarly, the acoustic at Saint Paul's Cathedral, London, seems to be included as an integral element in Scott's 1998 disc with, for example, the final chord of the last of the works being given eleven seconds to die away compared to just eight on the Saint-Eustache recording.<sup>25</sup>

Any listener to the recordings would also do well to remember that both the Duruflé husband and wife recordings were made in an analogue era when microphone and editing technology was less advanced and recordings were less able to capture the various elements required for the full timbre of the organ along with the resonance and ambience of the building. Additionally, post-production fine-tuning was less

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<sup>23</sup> Timothy Day, *Who needs old recordings* in *The Organ in Recorded Sound* ed. Kimberly Marshall (GOArt publications, Göteborg: University of Gothenburg, Arizona State University and Göteborg Organ Art Center, 2012), p. 16

<sup>24</sup> Saint-Eustache is about one hundred and five metres long, forty-three metres wide and over thirty-three metres high.

<sup>25</sup> As further comparison, Warnier's recording from Saint-Étienne allows approximately five seconds of echo for the same moment with even less, barely four seconds on Lecaudey's. Maurice Duruflé's *Soissons* recording offers about five seconds and Marie-Madeleine Duruflé's *Missouri* recording has even less at just four seconds.

comprehensive sixty years ago. To some extent, this might well allow for such a difference between apparent lengths of acoustics amongst the recordings selected and would surely have had a bearing on the initial placing of microphones in the older recordings.

Whilst the Recording Producer involved in the John Scott disk, Mark Brown (*Hyperion Records*), is unable to remember anything specific regarding the recording at Saint Paul's, he does make the general point regarding his approach to recordings by saying that one of the most important things

when recording large cathedral organs – where there are pipes speaking many metres apart – is that microphones have to be placed in such a way as to reflect the general sound of the organ in its particular acoustic, while [still] capturing the detail of any special registration and being close enough to eliminate 'noises off' from outside.<sup>26</sup>

Similarly, the recording engineer for Bernhard Leonardy's Saint-Eustache disk, Christoph Frommen (*Aeolus Music*), whilst not remembering all the details of the recording (the sessions took place seventeen years before we corresponded), does recall that Leonardy played from the nave console and he believes that the microphones were eight to ten metres away from the case in front of the main case and above the *Positif*.<sup>27</sup>

The placing of the microphones in relation to the instrument clearly has a bearing on the quality and immediacy of the sound in the recording. The clarity which the Saint Paul's recording affords (helped by Scott's subtle registration changes to the marked copy, discussed below) is something which seems to be missing from sections of Bernhard Leonardy's Saint-Eustache recording. There are moments when the lines appear rather muddled due to a combination of the tempi adopted for the performance, the registration chosen, and the placing of the microphones. For example, the opening section of the *Prélude* sounds very distant, especially with the *Récit* box shut, and the inner part

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<sup>26</sup> Personal correspondence between the author and Edward Taylor (Copyright and Licensing Manager, Hyperion Records) dated 2 August 2016.

<sup>27</sup> Personal correspondence between the author and Christoph Frommen (Recording Engineer, Aeolus Music) dated 22 August 2016.

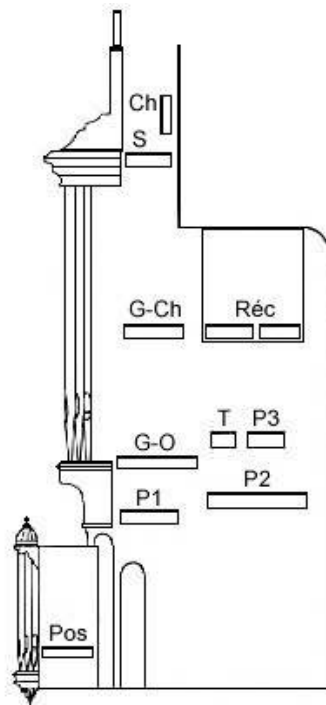
in the section starting at bar 48 is lost on occasion when heard against the dominant pedal melodic line. In the same way, in the climax of the adagio and the cadenza figure which follows (pages 24-26) clarity in the faster parts is often less distinct than might be desirable. This is not helped by some use of the *Swell* box which is not always as subtle as can be heard in other recordings. For example, the gradual crescendo in the *Prélude* (bars 22–25), which takes the *Récit* lines from *p* to *f*, appears to be delayed until the final moment (bar 25), thus creating a rather sudden change in dynamic level. Alongside this, general balance between the *Récit* and the *Grand Orgue* and/or *Positif* is not always as well managed as might be desired. That said, there are certainly mitigating reasons for this as any attempt at complete balance can be somewhat compromised by the fact that the *Récit* is not only well to the back and high up in the organ case, but it also sits behind and is perhaps somewhat hidden by the *Grand-Chœur*. As a result, it will have some difficulty speaking out through the section in front of it, a fact not helped by the fact that the organ is placed high up on the west wall of the church. In addition, the *Positif* standing proud of the rest of the organ (not uncommon in continental organs), will have far more immediacy and impact in terms of the sound produced than ranks such as those in the *Récit* for the listener, as the diagram below of the Saint-Eustache organ testifies.<sup>28</sup>

(Figure 5.1)

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<sup>28</sup> <https://vanderheugel-orgelbouw.nl.cds.item> (accessed 20/08/16). This site also has a comprehensive specification and details of the history and rebuilds of the organ, the nave console and links to recordings and *YouTube* videos of the instrument.

**Figure 5.1: The internal layout of the Saint-Eustache *Grand Orgue***



Key: Pos=Positif, G-O=Grand Orgue, P=Pédale, T=Grand Orgue Tubas,  
G-Ch=Grand Chœur, Réc=Récit, S=Solo, Ch=Chamade

Whilst not unique, fitting this layout and size into the case of the instrument might well be a potential issue. It has five manuals and pedal and is reputedly the largest instrument in France.<sup>29</sup> All this, together with its placing, gives less room for pipes to speak out into the building whereas a smaller instrument, such as the one at Saint-Étienne-du-Mont which is four manuals and pedal,<sup>30</sup> allows more generous space within the instrument for the pipework. An extra consideration at Saint-Eustache is that if a performer is playing *en fenêtré* (at the gallery console) then the balance will be considerably different from someone playing at the organ's additional nave console. The player at the former would have to allow for the *Positif* division behind him and for sounds such as the majority of the *Récit* going over his head, whereas someone at the latter ought to be given a far more homogenous and balanced sound across the manuals and one similar to the listener's

<sup>29</sup> 147 ranks divided amongst 101 stops with a total of 8000 pipes

<sup>30</sup> 107 ranks spread across 83 stops

experience seated at the same level in the nave. This is less of a problem for performers at Duruflé's church of Saint-Étienne-du-Mont where the detached console faces the organ at a slight angle to the pipes on the northern side of the organ gallery which also gives more room for pipes as the console does not need to be incorporated into the case, and the player receives a more even and balanced sound as a result.

Bernhard Leonardy's recording engineer, Christoph Frommen, writes that Leonardy used the nave console and so ought to have been able to avoid any sense of imbalance between the departments.<sup>31</sup> However, he also informed me that he placed the microphones 'on a string [hanging] in front of the main case, higher than the Positive [sic] case'.<sup>32</sup> It could be this which caused some of the imbalance as the *Positif* could easily shield some of the *Récit* sounds from the performer below. As a result, the microphones placed higher than the *Positif* division and in more of a direct line of sight with the *Récit*, might mean that this department becomes unknowingly more prominent in terms of microphone pick-up than to someone hearing the balance at ground level.

Further research into this area was considerably informed by the BBC Producer Tim Thorne.<sup>33</sup> He clarified the approach of a recording engineer regarding placing of microphones and the different types used. As a rule of thumb, he positions the microphones roughly the width of the building away from the organ case at a height which is in line with the *Great* ranks. Given that Saint-Eustache is approximately forty-three metres wide but the main nave constitutes only a third of this width, hypothetically this would place microphones about fourteen metres away from the instrument. This is rather outside the eight to ten metres which Frommen wrote about regarding his choice

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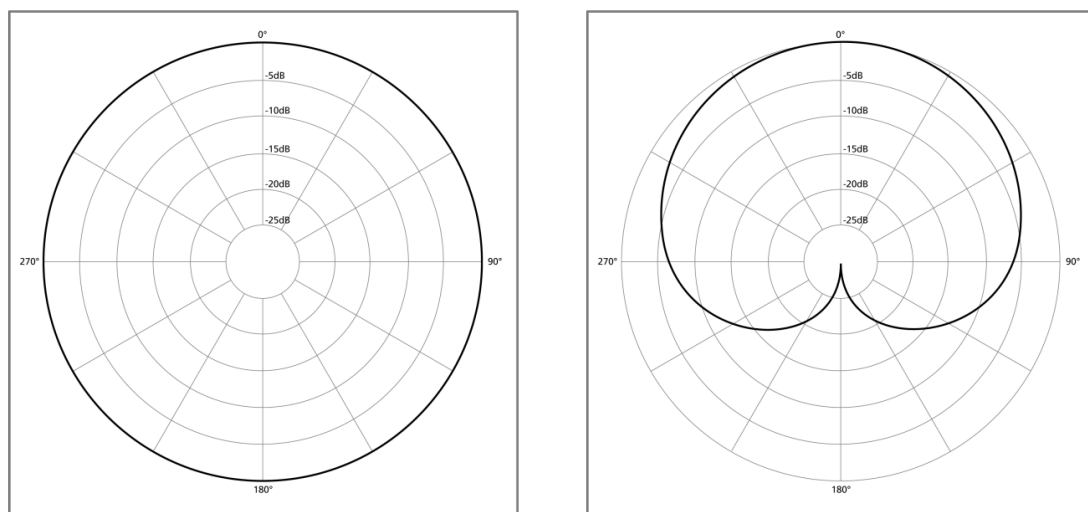
<sup>31</sup> Personal correspondence between the author and Christoph Frommen (Recording Engineer, Aeolus Music) dated 22 August 2016.

<sup>32</sup> Ibid.

<sup>33</sup> At the time of writing, Tim Thorne is Senior Producer at the BBC National Orchestra of Wales. He has also recorded many organs, has an interest in twentieth-century French organ music and in Cavaillé-Coll organs. In addition, he recorded a BBC interview with Marie-Madeleine Duruflé.

for Leonardy's recording though an element of flexibility must be allowed in any calculations of this nature. In addition, the lack of clarity in places could be explained if the microphones were at the further extent of the range he remembers. Clarity might also be lost as a result of the fact that he used DPA 4006 omnidirectional microphones, picking up sound from all areas of the church. Whilst the loudest sound source would be in front of them, there would be more ambient sound collected in comparison to a recording using cardioid microphones. The difference can clearly be seen in these two images. The sound source is located at the top of the sound maps in both cases.<sup>34</sup> (Figure 5.2.)

**Figure 5.2: Typical sound maps of recordings made using omnidirectional and cardioid microphones**



Omnidirectional microphone sound map

Cardioid microphone sound map

Tim Thorne states that additional microphones are often used to increase clarity especially of higher frequencies which are, by their very nature, the first to be lost as one gets further away from the instrument. This supports Frommen's comment that he added 'diffuse field grids on the DPAs, compensating for a high frequency loss [...] in the

<sup>34</sup> Both images are from <http://blog.cakewalk.com/what-is-a-polar-pattern/> (accessed 29/08/16).

diffuse sound field'.<sup>35</sup> Tim Thorne also explained that a pair of microphones are best positioned on a bar approximately the distance between a person's ears apart in order to create as natural an impression of the instrument as possible.

Clarity in both Maurice Duruflé's and John Scott's recordings might well have been helped by the use of cardioid microphones although it has not been possible to ascertain whether this was the case. Certainly the Saint Paul's sound map is extremely complex, not least as a result of the acoustic quirks created by the dome. The result of this is that whilst omnidirectional microphones might well create a full wash of sound and reflect the general impression gained from sitting in the nave listening to the organ, any detail would lose precision. In order to counter this, the microphones would need to be placed very near to the pipes, something even more problematic to balance when the various departments of the organ are located in different places within the building.

Mechanical organ noise and the sense of immediacy and closeness in Maurice Duruflé's recording also suggests that cardioid microphones were used or that additional microphones were added to the ones capturing the general sound. Action noise is also clearly apparent in Lecaudey's recording, and the speed with which he takes the *Prélude*, together with the delicacy of the stops selected, means that it must have been recorded with the microphones placed close to the pipes.

A final observation from Tim Thorne reflects a concern raised above. Leonardy's recording engineer wrote that the nave console was used for the recording. This is not an uncommon thing for performers to do, not least as the modern Saint-Eustache nave console has multiple player aids (multiple levels of registration memory, pistons, etc.) and using it alleviated the need for additional assistants/registrants during the sessions and the

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<sup>35</sup> Private correspondence with Christoph Frommen (Recording Engineer, Aeolus Music) dated 22 August 2016.

potential for slips they might make. In addition, many recitalists, as opposed to players in a recording session, might well wish to perform where the audience can see them. Consequently, at many recitals where there is only a console in amongst the pipes and visibility is impossible, video relay is included in order for the audience to feel more engaged in the performance as well as to see the drama of the player managing the technicalities of playing the instrument.

It could be argued that an organ recording ought to reflect the sound map and general impression of the instrument which a listener might gain if they were sitting in the body of the church listening to a performance. However, as noted above, the balance at ground level is unavoidably different to that experienced *en fenêtré*. Organ pieces are often registered at the console, in amongst the pipes in the gallery, and not always with an understanding of the nature of the sound where the audience are seated.<sup>36</sup> Delicate-sounding ranks downstairs can appear unbalanced upstairs and reeds seemingly cutting through a chorus when heard at the console can lose impact further away. The problem is therefore exacerbated if the performer is not amongst the pipes but the recording engineer is looking to record the instrument in line with those pipes, perhaps fifteen to twenty metres above the nave floor and the performer.

Scott's recording benefits greatly from clarity combined with an intrinsic awareness of the need for the recording to reflect the building's immense space. This is an instrument and an acoustic which the player was completely at one with and his tenure there (1985–2004) was one which saw him produce several extremely fine recordings. In addition to the Duruflé disc,<sup>37</sup> Scott also recorded two discs of Marcel Dupré's organ

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<sup>36</sup> On a personal note, I always take advice from the resident organist and have a second person checking balance and levels during the initial stages of registering for a recital on an instrument where I feel this might be the case.

<sup>37</sup> Recorded in 1989 and winner of the title of "Top Choice" from the BBC's *Building a Library* programme. [https://www.hyperion-records.co.uk/dc.asp?dc=D\\_CDA66368](https://www.hyperion-records.co.uk/dc.asp?dc=D_CDA66368) (Accessed 2016).



music (Hyperion, 1986 and 1998), which certainly reflects Scott's comfort when tackling twentieth-century French music on an archetypal English instrument.<sup>38</sup> Scott's double disc of Mendelssohn Organ Works (Hyperion, 1990) earned many plaudits including this from *Soundscapes* which summarises the importance of the whole team in creating a recording which showcases the instrument, the building and the music: 'The Hyperion recording engineers have done a marvellous job in capturing the many nuances of the powerful five-manual instrument in the cathedral.'<sup>39</sup> It is arguably this awareness of the subtlety of light and shade required which makes Scott's Duruflé recording one worthy of comparison with any on French instruments and not just in terms of the technique and interpretations. The moments where Duruflé is at his 'most reticent and self-effacing'<sup>40</sup> are conveyed with the refinement and delicacy essential to these ethereal passages and yet the weight and gravitas of the climaxes convey depth and grandeur: his are clearly performances reflecting a player at one with the repertoire and the instrument and one who is able to convey the character and intricacies of these to the listener.

### **Performance tempi versus published tempi**

One area a performer must consider when making a recording or playing a recital or a voluntary, is the difference in the acoustic footprints and resonance of each building and its layout (including, fundamentally, the instrument situation within the building). In addition, if the performance is being recorded, then microphone placement has to be an extra consideration as this not only leads to careful selection of the registration used, but

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<sup>38</sup> In addition, Scott recorded works from the British repertoire including discs of sonatas by Edward Elgar and William Harris (Priory, 2010), Percy Whitlock (Hyperion, 2004), and a compilation disk of the music of William Mathias (Nimbus Records Limited, 1993).

<sup>39</sup> [http://www.hyperion-records.co.uk/dc.asp?dc=D\\_CDD22029](http://www.hyperion-records.co.uk/dc.asp?dc=D_CDD22029) (Accessed 27 September, 2016)

<sup>40</sup> Gwilym Beechey, *The music of Maurice Duruflé* (Music Review, May 1971), p. 146.

it also plays a role in the tempi chosen. As a result, it is not unreasonable to allow a performer a degree of flexibility when the published tempi in a printed score are modified. Daniel Leech-Wilkinson addresses this, emphasising the fact that such changes, unavoidable from any performer, add a degree of humanity to a recording, rather than making it sound like a computer created performance:

Tempo changes to bring life to a performance [...] and the notion that slight irregularities in the appearance of things are indications of natural growth is so built-in to our perception of the world that it's entirely understandable that we should see them as beneficial in musical performance. The influence of body respiration and pulse is obvious. So when we look at a sequence of equally spaced notes and find that they are not equally spaced at all, we may be seeing evidence of human imperfection, but we are perceiving humanity made sound and appreciating it.<sup>41</sup>

Alongside this, the context of individual pieces within a recording of a number of works is also a factor to consider: is it a complete recording of a single composer's music or a compilation recital where a piece might be chosen for a specific effect such as to contrast with those around it. Less tangible things such as the player's technique, their musical background and organ training, or even the player's temperament on the days of the recording might also be relevant.

With this in mind, perhaps the best approach might be to regard any performance as a version of the piece at a given time (or possibly a musical collage of various recording sessions over several days) and embrace the qualities which seem particularly impressive within it. One also ought to allow a degree of understanding for those elements which do not necessarily resonate with the individual listener and look to explore why this is the case, using this to inform later performances. If one adopts this approach then 'we should never regard recordings, even those which are in some sense

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<sup>41</sup> Daniel Leech-Wilkinson, *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance* (London: CHARM, 2009), <http://www.charm.rhul.ac.uk/studies/chapters/chap8.html> [38]

authoritative – even recordings by the composer – as prescriptive, as limiting in any kind of way’.<sup>42</sup>

As with all his œuvre, Duruflé was constantly revising his compositions and there were ‘unending revisions before issuing them’.<sup>43</sup> After the initial publication of the Op. 4, later editions had amendments and adjustments, though these were almost entirely restricted to the tempi markings and some registration changes. Both Thomas Lacôte and Ronald Ebrecht discuss this in greater depth in essays written for *Bulletin No 13* of the *Association Duruflé*.<sup>44</sup> However, an important point with regards to the tempi chosen by Maurice Duruflé’s for his recording from Soissons is that they are more in keeping with the 1931 publication although the registrations are that of the then recent newer edition of 1956. As Ebrecht and Cartayrade put it,

It appears that Duruflé uses the new version of the Opus 4, while the ink is still fresh, with the registrations noted in the 1956 edition.<sup>45</sup>

These tempi are consistently slower in the earlier edition with the exception of that for *choral varié II* where a pulse of *crotchet*=126 in the 1931 and 1946 editions is replaced with one of *crotchet*=108 in 1956.<sup>46</sup> It is not clear why there is a general increase in tempi between the editions. Ebrecht has suggested that Duruflé’s marriage to Marie-Madeleine Chevalier a few years before had a major influence on him and his performing style, not

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<sup>42</sup> Timothy Day, *Who needs old recordings* in *The Organ in Recorded Sound* ed. Kimberly Marshall (GOArt publications, Göteborg: University of Gothenburg, Arizona State University and Göteborg Organ Art Center, 2012), p. 15

<sup>43</sup> Felix Aprahamian, *Duruflé’s Requiem*, (sleeve note for the 1958 recording conducted by the composer with his wife at the organ of Saint-Étienne-du-Mont, Disque Erato, dq108) and reprinted from *The Listener* (11 April 1957).

<sup>44</sup> Thomas Lacôte *Le Veni creator de Maurice Duruflé: écriture et réécritures* & Ronald Ebrecht *Analyse des versions 1930 à 1996 et table comparative de 6 versions de l’opus 4* (Paris, *Maurice et Marie-Madeleine Duruflé: Bulletin No 13*, 2014), pp. 13–68

<sup>45</sup> Ronald Ebrecht & Alain Cartayrade, *Présentation de trios enregistrements de l’opus 4* (Paris, *Maurice et Marie-Madeleine Duruflé: Bulletin No 13*, 2014) p. 69 [Duruflé se sert, semble-t-il, de sa nouvelle version d’opus 4, alors que l’encre est encore fraîche, avec les registrations notées sur l’édition de 1956.]

<sup>46</sup> This might also account for, or at least contribute to, the apparent anomaly in Marie-Madeleine Duruflé’s choice of tempi in the recording from St Louis, Missouri, referred to earlier and commented on by Thomas Lacôte.

least as she was heavily influenced by Marcel Dupré a performer who had gained a reputation as a recitalist with flare and panache. However, Ebrecht seems to imply that the opposite might have been the case and that Duruflé became more unadventurous as a result of the influence Dupré had on both their playing,

The fact that Marie-Madeleine Chevalier was a great disciple of Dupré whose style was more conservative than that hitherto taken by Duruflé, could be the catalyst that influenced Duruflé to change his style as a performer after their marriage in 1953.<sup>47</sup>

An initial analysis of the length of recording for each of the sections of the Op. 4 also offers worthwhile data. Looking at the Scott and the two Duruflé recordings, then, there is little difference in the time taken to perform the *Prélude*: JS – 6'30'', MD – 6'40'' and M-MD – 6'42''.<sup>48</sup> To provide a point of reference, a calculation of the work's duration based on Duruflé's 1931 published metronome markings gives a time of 5'59''. This is the duration of Jean-Pierre Lecaudey's recording, a performance which tends to feel rushed and skittish in places, causing the meandering melodic lines to appear lost in a whirlwind of flurrying notes. As a result, the recording did not gain universal plaudits when released.<sup>49</sup>

The comparative lengths of the recordings by MD and M-MD and JS initially seem unlikely given the opening tempi adopted by each player: JS's is considerably quicker than the others (*minim*=75 compared to MD's 62 and M-MD's 69). The copy has a tempo mark roughly between JS's and M-MD's chosen tempi (72). MD plays ten beats

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<sup>47</sup> Ronald Ebrecht, *Analyse des versions de 1930 à 1996 du Prélude, Adagio et Choral varié sur le Veni creator* (Paris, *Maurice et Marie-Madeleine Duruflé: Bulletin No 13*, 2014) p. 29 [Le fait que Marie-Madeleine Chevalier fut une grande disciple de Dupré dont le style était plus conservateur que l'approche jusqu'alors de Duruflé, pourrait être un élément catalyseur qui influence le changement de style de Duruflé en tant qu'interprète à partir de leur mariage, en 1953.]

<sup>48</sup> For this analysis, performers' initials are used as follows: Maurice Duruflé (MD), Marie-Madeleine Duruflé (M-MD), John Scott (JS), Jean-Pierre Lecaudey (J-PL), Bernhard Leonardy (BL) and Vincent Warnier (VW)

<sup>49</sup> The review in *Gramophone* included the view that Lecaudey's 'unbending, urgent rhythmic impetus undermines Duruflé's freer, less regimented rhythmic writing, inspired more by the ebb and flow of plainchant than serried ranks of crotchets and quavers grouped into tightly organized bars'. As a result, it added that his playing can be an 'unsympathetic approach to Duruflé's subtle and refined writing' as it 'lacks depth, something akin to spirituality'. *Gramophone* July 1994, <https://gramophone.co.uk/review/duruflé-organ-works> (accessed 04/05/2017).

per minute slower than the one indicated on the copy. This might be accounted for by more distant microphone placing (there is a degree of ambient noise), but there is an immediacy to the sound and that the organ's mechanical action can be heard which suggests that microphones are not far from the pipes. In turn, this implies that MD's tempo must have been a deliberate choice. Many of his recordings of Bach organ works from the same organ at Soissons also have audible action noise and this seems to infer that there might have been a set or pre-agreed microphone position for the recordings he made there, one which he and the producer/engineer felt would allow a balance between clarity in the music and the unavoidable issues of mechanical noise and reverberation.<sup>50</sup> Unfortunately, it has not been possible to confirm microphone placings for these recordings.

Warnier's recording at Saint-Étienne-du-Mont also opens with a slower tempo than that marked and one nearer to MD's (*minim*=64), and his overall time to perform the *Prélude* is 7'00''. However, the recording sounds more distant and, given the quiet stops the opening demands, any quickening of the tempo might well see a loss of definition. Leonardy's Saint-Eustache recording suffers from this in places and, as discussed earlier, appears to be recorded with the microphones a long way from the organ as the quieter running flute passages are not always clear at his chosen opening tempo of *minim*=67.

Another issue connected to tempi that needs consideration is that of adjustments for the indicated rallentandos, ritardandos, etc. In much of the *Prélude* these appear to be moments of rubato or musical pauses, thus avoiding any sense of incongruousness with

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<sup>50</sup> It should be noted that many listeners to organ music actually enjoy the inclusion of action noise, especially in older instruments, as this is seen to add an extra level of authenticity to the listening experience. Conversely, others find it a distraction and prefer to hear the musical lines and the timbres of the organ itself devoid of extraneous noises. This point is worthy of further research at a later date, considering issues such as much a listener would hear (or be aware of) action noise when seated a relatively long way from the instrument and whether a performance is improved through this additional audio element. If so, the argument could well be made for the many other sounds within the building which the listener might hear being included if there is a real desire to recreate the instrument *in situ*. However, this area of study falls outside the remit of the current research.

the constant running triplet quaver figures. BL makes more of these than JS, VW, MD or M-MD, particularly on page 14 where there are six changes of tempi indicated. (Table 5.3 & Example 5.1)

**Table 5.3: Tempo changes in the *Prélude* (b 137–142)**

Bar	Indication
137	<i>Rit.</i> from the second crotchet followed by a <i>Molto rit.</i> The bar finishes with the last two triplet quavers in the right hand at the original tempo ( <i>minim</i> =72) indicated <i>Tempo</i> in the copy
141	<i>Rit.</i> for the second half of the bar (after the third crotchet beat)
142	<i>Molto rit.</i> from the first beat. Two indicated pause marks and <i>long</i> appearing in the copy on beats five and six. The bar finishes with the last two triplet quavers in the right hand at the original tempo ( <i>minim</i> =72) indicated <i>Tempo</i> in the copy leading to the final section of the triplet figures in the <i>Prélude</i>

Example 5.1: *Prélude* (b 136–142)

14

Rit. Molto rit. - Tempo

m.d. R. Clarinette, Nasard  
r.d. + Flûte 8

Sw. Clarinet, Twelfth  
+ Flute 8

Péd. + Soubasse 16  
Péd. + Stop. diap. 16

p espressivo f

R. 2 long

MD takes twenty-nine seconds to perform this section (bars 136–142), M-MD takes thirty-one seconds, VW takes twenty-eight seconds and JS (even with the copious Saint Paul's acoustic) takes just twenty-nine seconds. BL, however, spends some forty seconds on these seven bars, emphasising both *Molto rit.* indications. This means that, in terms of percentage and compared to the other recordings, a lot of time, arguably a disproportionate one, is added to the overall length of the performance due to the way he interprets the tempo adjustments here. On the other hand, in the following section he

returns to his original tempo and the time he takes on this final part of the *Prélude* before it moves into the *Più lento* at bar 159 is similar to the other three recordings referenced above (MD – 30", M-MD – 33", JS – 30", VW – 34" and BL – 31").

A detailed breakdown of the durations taken for the nine sections of the *Prélude* for each of the performers is given in below. In addition to this, an artificial set of timings for each section based on the metronome markings with considered allowances made for things such as rallentandos indicated in the copy is provided, with differences between these and each performer's interpretation of the section indicated.<sup>51</sup> (Table 5.4)

**Table 5.4: Chosen tempo differences for the various sections of the *Prélude***

Bars	Copy	MD		M-MD		JS		J-PL		VW		BL	
1-47	1'17"	1'28"	+11	1'23"	+6	1'17"	---	1'16"	-1	1'31"	+14	1'23"	+6
48-57	29"	32"	+3	32"	+3	32"	+3	29"	---	34"	+5	33"	+4
58-71.5	45"	51"	+6	51"	+6	53"	+8	44"	-1	50"	+5	54"	+9
71.5-93	38"	40"	+2	39"	+1	37"	-1	37"	-1	42"	+4	39"	+1
94-123	53"	58"	+5	57"	+4	51"	-2	55"	+2	1'02"	+9	58"	+5
124-135	35"	36"	+1	38"	+3	37"	+2	27"	-8	37"	+2	39"	+4
136-142 <sup>52</sup>	25"	29"	+4	31"	+6	29"	+4	27"	+2	28"	+3	40"	+15
142-158	30"	30"	---	33"	+3	30"	---	29"	-1	34"	+4	31"	+1
159-163	27"	36"	+9	38"	+11	44"	+17	31"	+4	42"	+15	51"	+24

If one looks at a comparison of the two Duruflé recordings, then this simple analysis shows that after a slower start by five seconds in the first section, and almost comparable times in the second and third sections, MD's times are generally quicker than his wife's for the last four sections of the *Prélude* taking nine seconds fewer than she does (-2, -2, -3, -2). This might not seem a lot, especially as it takes place during many moments of tempo change and brief pauses in the music. However, in just the final thirty-nine bars it is certainly noticeable, not least as one would have imagined that the couple would be far more consistent in their tempi after performing the piece in front of each other and hearing the other play it many times. With MD's recording in mind, it is also worth

<sup>51</sup> These timings are rounded up to the nearest second as are all performance times. Of course, they do not allow for melodic shaping, suggestions of rubato, or phrasing, which could certainly add another few seconds to a section of, for example, twenty bars or so.

<sup>52</sup> Bar 142 is divided into two parts with one section ending after five of the six crotchet beats and the next picking up on the final beat.



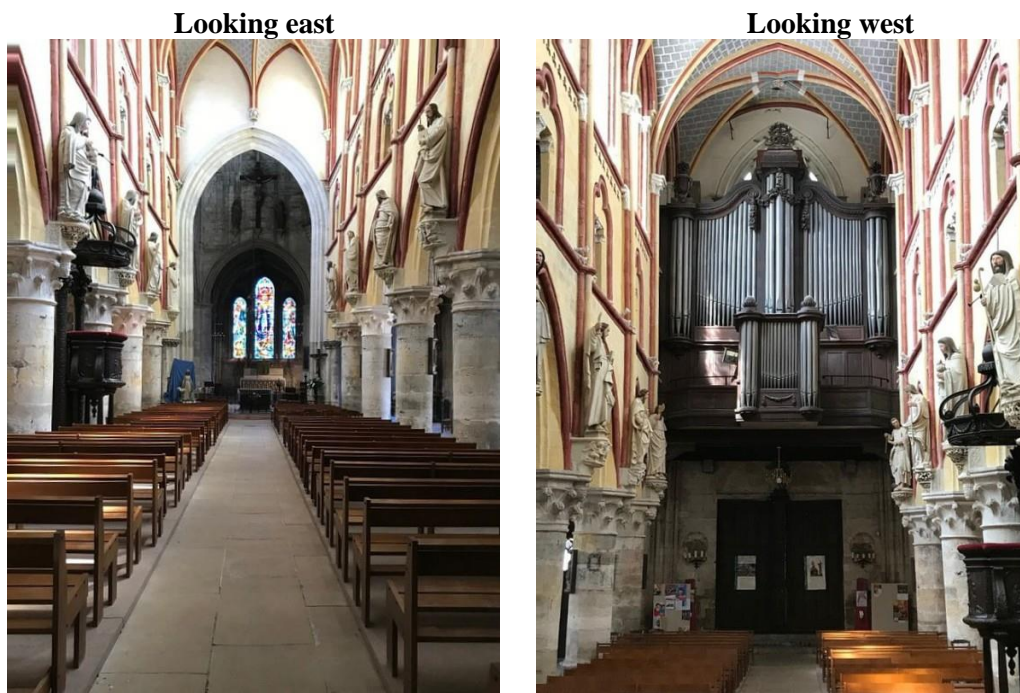
noting that his performance from Soissons comes from a collaborative recording made with his wife and so they must have been intimately aware of how the other interpreted organ works in general and especially those of the French School, including any by Duruflé himself.<sup>53</sup>

Further questions are raised when considering the consistently slower speed MD adopts compared to the artificial ones based on metronome indications in the copy. It could be that he felt able to be more expressive in areas such as phrase shaping. Equally, the acoustics in Soissons Cathedral and Saint-Étienne-du-Mont are not vastly different as reflected in the fact that MD's recording from the former and VW's disc from the latter both appear to offer about five seconds of reverberation. However, one explanation for this apparent anomaly might be due to the place where the composition (or at least the initial part composed, the *choral varié*), was conceived; l'Église Notre-Dame de Louviers. Although its nave is some seven bays long, the church where Duruflé was *organiste titulaire* when the *choral varié* were performed in 1926 is relatively small and certainly has less width and height than either Soissons Cathedral or the church at Saint-Étienne-du-Mont. (Figure 5.3)

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<sup>53</sup> The recording includes four works by Louis Vierne (two played by each), four works by Charles Tournemire (again two played by each performer with Maurice Duruflé's on the organ at Saint Étienne-du-Mont) and the Op. 4 played by Maurice Duruflé.

**Figure 5.3: The nave of l'Église Notre-Dame de Louviers**



It is not unreasonable to consider that it may well have been this building and its shorter reverberation times which were still in Duruflé's mind when he composed the accompanying sections. In turn, this could have led to the faster tempi when the composition of the additional sections of the Op. 4 was envisaged. Whatever the reason, the given tempi markings and implied underlying pulse in the copy are not matched by MD in his recording (copy *minim*=72, MD *minim*=62). That said, his recording certainly never sounds too slow or lacking in momentum and anything faster might well give the impression of hurrying, and might well also lose some clarity in the intricate running figures.

If one now looks at the comparative durations in the *choral varié* for the performances analysed, one can see that there appears to be an even greater difference between the implied durations indicated (using metronome timings with allowance for phrase shaping, rubato, etc.), and the actual timings each performer records. (Table 5.5)

**Table 5.5: Durations (in seconds) and differences for the *choral varié***

Section	Copy	MD		M-MD		JS		J-PL		VW		BL	
Theme	55	66	+11	68	+13	72	+17	52	-3	66	+11	63	+8
Var. I	42	54	+12	51	+9	47	+5	43	+1	52	+10	54	+12
Var. II	27	29	+2	30	+3	31	+4	25	-2	29	+2	31	+4
Var. III	39	54	+15	57	+18	58	+19	48	+9	58	+19	59	+20
Var. IV	120	145	+25	142	+22	143	+23	130	+10	145	+25	144	+24

Whilst some leeway needs to be given for reverberation which could be considerable for the larger buildings in these recordings, the durations of all the performances seem to differ significantly from those based on the published metronome markings.

Viewed another way, Table 5.6 (below) shows metronome markings for each *choral varié* (with the final one being broken into its five tempo indications). In addition, it shows the difference in the pulse taken by the performers when compared to the copy. From this one can see that, with only a couple of exceptions, the performances of each of the sections are generally taken at a slower pace than those indicated in the copy.

**Table 5.6: Crochet/minim pulse comparisons and differences within performances of the *choral varié***

Section	Indicated	MD		M-MD		JS		J-PL		VW		BL	
<i>Theme</i>	<i>Crotchet</i> =66	56	-10	58	-8	58	-8	74	+8	58	-8	63	-3
<i>Varié 1</i>	<i>Crotchet</i> =80	62	-18	69	-11	78	-2	86	+6	66	-14	72	-8
<i>Varié 2</i>	<i>Crotchet</i> =108	104	-4	112	+4	110	+2	134	+26	108	0	122	+14
<i>Varié 3</i>	<i>Crotchet</i> =66	48	-18	48	-18	52	-14	56	-10	42	-24	49	-17
<i>Varié 4</i>													
1–32	<i>Minim</i> =80	72	-8	72	-8	72	-8	82	+2	72	-8	82	+2
33–44	<i>Minim</i> =80	66	-14	69	-11	74	-6	82	+2	70	-10	70	-10
45–57	<i>Minim</i> =80	70	-10	74	-6	76	-4	80	0	68	-12	74	-6
58–62	<i>Minim</i> =63	56	-7	44	-19	50	-13	76	+13	66	+3	66	+3
63–end	<i>Minim</i> =72	64	-8	66	-6	72	0	78	+6	74	+2	73	+1

Even those tempi found in MD's own recordings are considerably slower throughout and particularly in *varié I* and *varié III*. Noticeably, the latter, marked *Andante espressivo*, is uniformly taken at a much slower tempo than that indicated, with the average tempo mark adopted by the recordings studied being *crotchet*=48 (the tempo adopted by both MD and M-MD in their respective recordings), eighteen beats per minute slower than the tempo indicated in the copy. J-PL's average tempi are markedly quicker than anyone else's

chosen speeds and, with one exception, in excess of the tempi indicated in the copy; something which adds to the sense of undue haste apparent in his performance.

A striking example of the variance in adopted tempi is found in the interpretations of *choral varié IV*. With the exception of a *Poco rit.* and a *Poco cedendo*, the tempo marking for the first fifty-seven bars is *Allegro: Minim=80* with subsequent markings of *Tempo* after the two sections where the tempo briefly broadens. Despite this, none of the performers follow this instruction and some vary considerably. JS's recording sees this variation start eight beats per minute slower than indicated tempo and then get gradually quicker whereas VW's does the opposite, starting at the same tempo as JS but arriving at the *Largamente* some twelve beats per minute slower. MD's also starts at the slower speed (as does M-MD's) but then gets considerably slower before quickening up once again. The largest tempo change appears to be found in J-PL's recording where, having started out at a tempo quicker than that indicated, he slows by twelve beats per minute for the middle section, before quickening up again at the last *Tempo* indication.

As discussed previously, there is nothing inherently or artistically wrong in changing the underlying tempo although a strong argument can always be made for simply following the instructions in the score with small adjustments for acoustic allowance etc. That said, JS's gradual increase in speed throughout the variation under consideration certainly makes a case for heightening the sense of momentum and building tension. Equally, precision in a new faster motif found at bar 36,<sup>54</sup> or the need for more definition in articulation such as in bars 33–35 might explain a slower tempo in the middle section. Furthermore, the addition of more and more stops and the need for clarity in the faster moving lines could explain a gradual slowing of the tempo. However, the fundamental point remains that this is not indicated in the copy and, arguably, a suitable

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<sup>54</sup> A reference to a similar figure found in the *Prélude* in bars 115 & 117

tempo should be established at the outset, even if this might initially sound too stately. The basic issue lies with the tempo indication in the copy and if the whole section does not work at the indicated speed (with obvious allowances for the acoustics and the instrument), then the error could be seen to be the composer's. Given MD's tempi swings in this section and his lack of adherence to his own published markings, precedent is more than established for any alteration to tempi through this Soissons recording.

The other tempo difference which seems to be very striking in Table 5.6 is that chosen by M-MD and JS for the majestic penultimate section, the *Largamente*, and the regal conclusion to the work which follows it. MD has already indicated a slower tempo for these bars; in the *Largamente* this is vital as the full grandeur of the music needs to be realised with the final line of the plainchant hymn sounded at the top of a rich, full organ tone; *fff* with the *Grand Anches* (16, 8 & 4ft reed chorus) having been added together with the *Pédale Anches* including 32ft. MD takes this section slower than indicated, and JS does likewise, but M-MD plays it a whole nineteen beats per minute slower than indicated (and twelve beats per minute slower than her husband). Granted, this does allow the splendour of the music to thunder through, but it does also mean that the following passage, originally marked with an increase of nine beats per minute, perhaps appears rather less imposing given that both her and JS's tempi increase by twenty-two beats per minute.

This final section, marked *Tempo poco più vivo*, is a statement of the great *Amen* which concludes the original plainchant, appearing at various pitches in the lowest part, whilst above it motifs in duple and triple time echo moments and ideas from earlier in the piece and from the plainchant itself. Whilst a quicker tempo is indicated in the score, any increase which is too large can cause the music to seem rushed, and the sense of ultimate

arrival can become lost and too dependent on the *tutti* sound rather than allowing the organ sound to work in conjunction with the music on the page.

### **Registration: differences and issues**

An area closely connected with the choice of tempi, not least as it invariably has a major influence upon it in terms of the clarity of the musical lines, is that of registration. At a fundamental level, slower speaking pipes (as wooden ones often are) will take longer to produce the sound than those with more bite. By the same token, the actual sound waves created by some flute ranks (invariably wooden pipes) will cut through any ambient or existing noise less clearly than those with a tonally cleaner edge. As a result, fast passages on quieter, less defined flute ranks, recorded in resonant buildings with the microphones further away from the immediacy of the pipes to allow for louder sounds elsewhere in a recording can sound somewhat imprecise and unclear.

Duruflé's opening registration for the *Prélude* (as shown in the copy) is certainly unambiguous:

<i>Récit:</i>	<i>Flûtes 8-4</i>
<i>Positif:</i>	<i>Bourdon 8</i> <sup>55</sup>
<i>G<sup>i</sup> Orgue:</i>	<i>Bourdon 8</i>
<i>Pédale:</i>	<i>Soubasse 16</i>

This is flute-dominated tone and, as such, this soft registration would create a unique atmosphere from the outset with a meandering distant filigree appearing to emanate from the predominantly triplet upper part over the hints of the plainchant melody. JS's recording from Saint Paul's appears to move away from this registration from the very

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<sup>55</sup> A *Bourdon* is another name for a stopped wooden pipe, in other words one with the speaking end shut off making the sound wave return down the pipe and thus, in effect, doubling its length (and slowing down its sense of immediacy in terms of its ability to speak out) and the *Soubasse* is a *Pédale* rank similar in character to the *Bourdon* stop.

onset of the piece.<sup>56</sup> There is clearly a subtle cutting edge to his registration and with no 4ft flute on the *Swell* it is not unreasonable to assume (as the recording itself seems to suggest) that he used the metal *Principal* as his 4ft register for the triplet figures.<sup>57</sup> This clearly helped with lucidity and transparency, allowing the running figures to speak with definition especially as the Saint Paul's acoustic might well have made this less effective if a softer, less precise-sounding 4ft flute rank had been used. In addition, with the *Swell* pipes situated in a shuttered box, Scott is able to manage the degree to which these timbres cut through the predominant flute sounds of the other manuals, maintaining the character of the movement even if the specific registration had to be amended.

This is not the only example of his changing the specified registration in the *Prélude*. Something similar occurs in the passage starting at bar 71 where metal pipes rather than the wooden *Flûte* specified are used. This reflects the views of Gillian Weir regarding the performance of music of Olivier Messiaen where she states that 'controversy abounds concerning the registration of the music when played on other types of organ'<sup>58</sup> but adds that 'there can be no hard and fast rule for transferring the registration, but it is essential that the player fully understands the characteristics of the Cavaillé-Coll tradition'.<sup>59</sup> In other words, specified registration indications in the copy should be viewed more as a guide to the timbre and effect the composer was seeking to create and any changes, based on an informed approach to the style and the instrument on which it is being performed, are unavoidable and entirely acceptable.

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<sup>56</sup> A full specification of the Saint Paul's instrument appears in the appendix.

<sup>57</sup> Sadly, John Scott's sudden death in August 2015 meant that questions I had for him remained unanswered. However, this 4ft rank appears to be partially 'hidden' by a dominant flute rank, so it is possible that he coupled the Solo (? 8ft Flute Harmonique) to the *Swell* to give the fundamental flute sound but with the clarity which the 4ft Principal adds to the texture.

<sup>58</sup> Gillian Weir, *Organ Music II*, The Messiaen Companion, ed. Peter Hall (London: Faber and Faber, 2008), p. 372

<sup>59</sup> Ibid p. 373

Changes from published registration can, of course, make a virtue out of necessity and this is clearly the case in John JS's recording not least as he is able to display his technical adeptness at a tempo which allows the accompanying musical figure to be played without losing any precision. Enforced changes to explicitly stated registration should not be seen as taking anything away from the validity of a performance as long as they are made from an educated and informed viewpoint. Again, regarding performing Messiaen's music, but with relevance to Duruflé's works too, John Milsom states that 'Messiaen himself conceived and recorded the piece [*Les eaux de la Grâce*] on a large nineteenth-century French organ. [...] Other players have used similar organs, but with quite different outcomes, sometimes remote from Messiaen's own. On organs built according to different national or technical traditions the piece takes on a multiplicity of appearances.'<sup>60</sup> Anything short of an acceptance of this need to be flexible would make the performance of Bach or Buxtehude on large Victorian-styled English organs an anathema, or, given the different specific timbres required, Reger and Hindemith on the same non-Germanic instrument.

That said, the exactness and clarity which modern recording techniques afford means that the idea of recreating the prescribed registration, or at least having reference to and understanding for it underpinning any stop selection, is a challenging one. Even Duruflé's 1959 recording has some enforced registration changes to those in the published edition and many organs are revoiced or even whole departments changed as musical tastes change. This means that the ranks on a specific organ might have the same name that they did when a composer played the instrument, but the timbre might well be somewhat different. There is no harm in this and it is only right and proper for a player to

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<sup>60</sup> John Milsom, *Organ Music I*, The Messiaen Companion, ed. Peter Hall (London: Faber and Faber, 2008), p.58



think carefully about the registration chosen rather than blindly sticking to a printed one at the expense of the musical integrity of the interpretation, given the set parameters of a specific instrument or building. JS's need to be creative with his registration for the *Récit* opening is certainly a case in point and anything less than the subtle adjustments made to the stated stops in the copy would jeopardise the integrity of his performance. Olivier Messiaen alludes to this in performance of his own works and, by association, those of other composers:

Each part is treated with a wider view. Economy of timbres with different colours and densities. Reeds without foundations stops, foundations without gambas or flutes. Opposites do not mix.<sup>61</sup>

Using a combination of the stop-list specification of the 1956 Gonzalez organ at Soissons Cathedral<sup>62</sup> and MD's recording, it has been possible to reproduce what was Duruflé's probable registration for the recording. The biggest difference in the *Prélude* comes at bar 126 where the main melody appears in the LH on the *Récit*. The indication in the copy at this point is for *Clarinette 8* and *Nasard*.<sup>63</sup> However, the Soissons organ did not have a *Clarinette* stop and so Duruflé appears to opt for a solo *Hautbois 8*.<sup>64</sup> He also opts not to use the specified mutation (the *Nasard*), although one does exist on that manual at Soissons, possibly to allow for better balance between the parts or, equally, the mutation might have overpowered the *Hautbois* or changed the timbre he had in mind when registering this section.

There also appear to be a couple of other small registration changes including the addition of a 4ft flute at bar 71 and the use of a *Grand Orgue Flûte* at bar 159 rather than the *Récit Flûte solo* indicated in the copy, but these are minor changes to the overall

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<sup>61</sup> Olivier Messiaen, *La Nativité du Seigneur*; Paris 1936 in John Milsom, *Organ Music I*, The Messiaen Companion, ed. Peter Hall (London: Faber and Faber, 2008), p. 65. [Chaque pièce traitée en larges plans. Economie des timbres par des tutti couleur et de densité différentes: anches avec peu de fonds, fonds sans gambes ni flûtes, etc. [...] opposer n'est pas mélanger.]

<sup>62</sup> A full specification of the Soissons Cathedral instrument appears in the appendix.

<sup>63</sup> This is a mutation stop often called a *Twelfth* on a British instrument.

<sup>64</sup> This is usually renamed an 8ft Oboe on a traditional British instrument.

soundscape although it does mean that the *diminuendo* indicated is not observed. In fact, the relatively unchanging nature of the *Prélude* means that there is little controversy over the registration as it predominantly uses flute stops with the occasional solo rank.

However, this does mean that three suitable flutes (i.e. not too dissimilar in volume but each clearly individual in tone) are needed on an organ to perform the work so that the separate voices such as bars 136–142 can be clearly identified whilst still being part of the overall tonal scheme. The implementation of this on the organ of Llandaff Cathedral is discussed in Chapter 7.

As previously noted, Scott is not afraid to alter registrations if required due to the limitations of the English instrument on which he is playing. As Table 5.7 demonstrates, his choice of stops for the opening of the *Prélude* sees a clear change from the detailed registration Duruflé gives in the copy.

**Table 5.7: Stated registration in the copy and the probable registration adopted by Scott for the opening of the *Prélude***

Marked Registration	Scott's Probable Registration <sup>65</sup>
<i>Réc</i> : Flûtes 8-4	Sw: Lieblich Gedact 8 + Principal 4 + ?Solo: Flute Harmonique 8
<i>Pos</i> : Bourdon 8	Ch: ?Corno di Bassetto 8 [or Cor Anglais 8]
<i>GO</i> : Bourdon 8	Gt: Probably the Claribel Flute 8
<i>Péd</i> : Soubasse 16	Ped: ?Bourdon 16

Clearly there are changes of timbre here, but these do not alter the character of the piece when heard in the context of the performance. The modification accentuates the essentially ephemeral character of the lines without the need to add volume or to necessitate the microphones being placed too closely. In addition, the *Principal 4* stop even allows the performer to maintain quieter registrations and to recreate the impression

<sup>65</sup> It is not always entirely clear which stops Scott is using but where I consider there to be doubt or a choice of two or more possibilities, I have included a '?' next to the stop referred to.

of a distant organ in a west-end gallery of a large French edifice: there is nothing overt here, and the choice of stops makes this even more effective.

The other clear advantage to using different registration to allow for recording slightly further away is that the balance of the departments is easier to manage. Unlike Saint-Étienne-du-Mont or Saint-Eustache or many of the great French instruments, the organ at Saint Paul's Cathedral is not situated in just one place. Departments are divided around various parts of the building and there is the added issue of unusual acoustic anomalies from the Dome and the vast space within the building. This seems to lead to an even greater registration change from the stated flute tone to a metallic one later on in the *Prélude* where what sounds like the *Open Diapason* is added to the *Swell* at bar 71 when the copy suggests a return to the opening 8 and 4ft flute registrations. Again, however, this does not jar or change the general character of the performance as it is done in a subtle way – one wonders how many people would be aware of the move away from the registration stated if they did not have access to the printed score.

A final example of an enforced change in Scott's recording is evident at the very end of the *Prélude* where an enclosed 8ft flute (marked *Réc: Flûte 8 solo*) is exchanged for what sounds like the *Great Claribel 8*. This assumption is supported by the fact that there appears to be no diminuendo from bars 159 to 162 despite one being marked in the copy (*dim poco a poco* and *perdendosi* on the final chord) and an unenclosed *Great* stop would not allow for such a graduated dynamic change to take place. That said, it does also sound as if the stop is coupled to something else (possibly the enclosed *Flute Harmonique 8* on the *Solo*) so that the *Claribel* can be removed for the final note of the section and the box shut to create a sense of final arrival.

Scott has to tackle similar registration issues in the linking *Récitative* which follows, especially in light of the challenges he has playing on an instrument which is

quintessentially English in its tonal landscape. The characteristically French sound needed is one which has to be alluded to even if it is not slavishly (and artificially) recreated. The fundamental tonal issue to be tackled in this section of the work is that a solo reed is needed to carry the improvisatory line. Chorus reed ranks found on, for example, a Cavaillé-Coll instrument, were part of an overall character of the soundscape, a further ingredient to be included in the mix as required complementing foundation ranks and adding an extra dimension to what was heard. *Chamade* ranks were viewed differently and were of a more individual character, designed to speak above a full chorus and penetrate the full organ sound. In English organs *Swell* reeds were viewed as chorus ones and the typical English cathedral organ sound of a full *Great* with a complete *Swell* chorus (often including reeds at 16, 8 and 4ft pitch) is one favoured by composers writing sacred music since the Victorian times. However, many other reeds on English organs tend to have a solo nature: a *Clarinet* on the *Choir* is not a chorus reed nor are the majority of *Great Trumpets*. Because of this, Scott is forced to move away from the suggested registration again and opts for something which is in many ways a compromise. (Table 5.8)

**Table 5.8: Stated registration in the copy and the probable registration adopted by Scott for the *Récitative***

<b>Duruflé's Registration</b>	<b>Scott's Probable Registration</b>
<i>Réc</i> : Bourdon 8, Trompette 8	Sw: Cornopean 8 + Open Diapason 8
<i>Pos</i> : Bourdon 8, Salicional	Ch: ?Open Diapason 8 + Violoncello 8 + Dulciana 8
<i>Péd</i> : Soubasse 16	Ped: Bourdon 16

Part of this compromise means that Scott has to abandon many of the registration additions and subtractions at bar 70 (the bottom line of page 17 and the conclusion of the *Récitative*) with the exception of the final change to the undulating string tone. Despite this, the performance of the *Récitative* loses nothing in its intensity and sense of musical

purpose and this section clearly demonstrates that an unquestioningly strict adherence to the printed score, regardless of what is actually available to the performer in terms of the organ being played and timbres at their disposal, is a fundamentally flawed performance practice. Scott's flexibility in approach appears again in the *adagio* where he registers throughout with an insightful awareness of the instrument under his fingers whilst capturing the spirit of the composer's intentions. This is more than mere lip service as this movement still maintains its fundamental character. As stated, one of the issues of paramount importance must be a basic understanding of intention of the composer and his musical world and heritage, and a tempering of this with an awareness of what is realistically possible. Surely this is the only way in which works can be performed, allowing a balance between an ideal and practicality when one is not seated at the original console of the specific instrument the piece was composed at with the unique registration, the original voicing of these ranks, the acoustic, and even something as simple as the tuning of the instrument on the day when the piece was first conceived.

Durufié's registration in the *adagio* also makes certain allowances. Bar 79 of this section (bar 250 of the overall piece) sees the start of the move towards the climax of this section some nineteen bars later. Within this, there is a specific indication of the further ranks to be added throughout these bars. (Table 5.9)

**Table 5.9: Changes to the registration indicated between bars 79 and 96**

Bar	Change
79	P.R. Fonds 8-4 (8' & 4' <i>Positif</i> and <i>Récit</i> Foundation stops) Péd. G.P.R. ( <i>Grand Orgue</i> , <i>Positif</i> and <i>Récit</i> coupled to the <i>Pédale</i> )
82	G.P.R. ( <i>Grand Orgue</i> , <i>Positif</i> and <i>Récit</i> coupled) G. Fonds 16-8-4
84	R. + mixt. et anches 8-4 (Mixtures and 8 & 4 reeds added on the <i>Récit</i> )
92	Pos. + mixt. et anches 8-4 (Mixtures and 8 & 4 reeds added on the <i>Positif</i> )
94	G. +mixt. et anches 16-8-4 (Mixtures and 16, 8 & 4 reeds added on the <i>Grand Orgue</i> )
96	Péd. + anches 16-8-4 (16, 8 & 4 reeds added to the <i>Pédale</i> ) <sup>66</sup>

Interestingly, Duruflé does not appear to follow this in his recording. The listener is given quite a sense of a musical bump with a sudden change in registration which sounds as if it might even be a different take within the recording sessions. This is certainly understandable, especially for a performer playing on an instrument with far fewer player aids to assist in stop addition than the modern organist might expect to find. Having said that, the instrument in 1956 was not without player aids and included on its stop list are means for operating ventils<sup>67</sup> for mixtures and reeds on each manual, adding full foundation tone, full mixtures and full reeds, and six adjustable combinations settings and, presumably, he had a page-turner/registant (possibly his wife) present as well. In his performance of this section, Duruflé seems to opt for creating the sense of build-up through the use of the various boxes with only one clear registration change. (Table 5.10)

<sup>66</sup> Whilst this is the climax of the piece thus far, it is not the fullest sound the organist is expected to register for. This comes at the end of the final *choral varié* where the 32ft reed is added to the *Pédale* as well as *Récit* and *Positif* super octave couplers which add the sounds an octave higher to give more brightness.

<sup>67</sup> Ventils are discussed in Chapter 6 and in the Common Terminology.

**Table 5.10: Duruflé's apparent registration changes (b. 79–96)**

Bar	Change
79	P.R. Fonds 8-4 + mixtures + anches (Boxes shut) Péd. G.P.R. ( <i>Grand Orgue</i> , <i>Positif</i> and <i>Récit</i> coupled to the <i>Pédale</i> )
82	G.P.R. ( <i>Grand Orgue</i> , <i>Positif</i> and <i>Récit</i> coupled) G. Fonds 16-8-4
84	No change just use of the boxes
92	No change just use of the boxes
94	No change just use of the boxes
96	G. +mixt. et anches 16-8-4 (Mixtures and 16, 8 & 4 reeds added on the <i>Grand Orgue</i> ) Péd. + anches 16-8-4 (16, 8 & 4 reeds added to the <i>Pédale</i> )

Whilst this is not what is indicated in the copy, it certainly holds a level of artistic worth, not least as there are no further sudden changes of timbre causing the musical lines to be broken. The addition at bar 92, for example, comes at the conclusion of a clearly marked phrase in the upper parts and adding the reeds and mixtures halfway through the bar would break the lowest line. (Example 5.2)

**Example 5.2: *adagio* (b. 90–93)**

The musical score for Example 5.2, *adagio* (bars 90–93), is presented in two systems. The first system (bars 90–92) includes the instruction *sempre cresc*. The second system (bars 93–95) includes the registration markings *(Pos. + mixt. et anches 8-4)* and *(Ch. + mixt. and reeds 8-4)*. The score is written for three staves per system, with a key signature of one sharp (F#) and a 4/4 time signature. The music features complex sixteenth-note patterns in the upper staves and sustained harmonic support in the lower staves.

Of the other recordings analysed, M-MD also adjusts the indicated registration changes. In her live recording, she appears to add the mixtures at bar 79 and then delays the adding of the *Grand Orgue* reeds indicated at bar 94 until the climax some two bars later. In many ways this makes musical sense with the dynamic mark of *fff* appearing in the copy, and the manual reeds certainly balance the weight of the *Pédale* with their added 16, 8 & 4ft reeds and, on the new tonic chords, the double pedalling.

Other adjustments to the score appear in Duruflé's playing of the *choral varié*. The registrations used in the *thème* and *varié I* are as appear in the 1931 edition of the piece. As noted in Chapter 4, there is a footnote in the score for the latter which instructs a player using a two-manual instrument to play both hands on the *Récit* as well as similar indications elsewhere. In addition to the practical necessity of these alternatives, it also showed an awareness of the potential purchasing market in preparing the piece for those not fortunate enough to have a three-manual instruments to play on.

MD's playing of *choral varié II* follows the prescribed registration although there is an addition dynamic instruction half way through which seems rather redundant: the player is told that it must be *sempre pp* but there has been no indication of crescendo since the opening instruction of *pp*. *Varié III* has the same accompanying registration as the opening of the *adagio* (*Gambe, Voix céleste*) and the melody being played on a flute stop is certainly reminiscent of the *Prélude*.

The opening of the final *choral varié* follows the registration directions in the copy although the *Pédale* line from the ninth bar (where the plainchant is clearly sounding in a loose canon with the upper part) appears to have an additional reed adding to this declamation of the melody. The only obvious change to the printed registration is the lack of a 32ft pedal reed for the final page – an enforced change as the Soissons organ



did not have one. However, the use of two 32ft flue ranks and the dominant 16ft *Bombarde* certainly allows this section to have a sense of depth and power.

JS's registration in the *choral varié* is true to the indications in the copy with a few necessary adjustments. In the first *varié*, for example, he needs to swap the *Cromorne* 8' for the *Corno di Bassetto* 8' on the Solo as there is no Crumhorn or Clarinet on the Saint Paul's instrument. He avoids adding extra stops to the *Pédale* for the canonic section at the opening of the final *varié* and this appears to give more sense of dialogue between the uppermost and lowest voices. However, the addition of the *Pédale* 8 and 4ft reeds on page thirty-four and the subsequent addition of the 32 and 16ft reed for the final phrase allows the recording to conclude with a real sense of climax.

Considering the other recordings studied, most remain true to the registration indications in the copy. VW avoids coupling the *Pédale* section to any manual at the start of the final *varié*, adding all three manuals to it nine bars later as indicated in the copy. BL also keeps something in reserve to allow for the addition of the final stops for the last nine bars where a *Tutti* is indicated. Like VW, M-MD's performance avoids coupling the manuals and pedals till bar nine and she observes the final *Tutti* at bar 63. However, any addition she might make at bar 29 (*G. + Bourdon 16*) is barely noticeable.

J-PL's performance is the only one which is more idiosyncratic in terms of registration as well as his underlying pulse being almost a minute quicker than the other players. In the *thème* he adds a reed to the *Pédale* part, despite the fact that it is clearly marked as *Fonds 16-8*, and this unbalances the texture and the sense of equal parts, essential for a chorale where all parts ought to have equivalent weight. In *varié I* he uses the alternative registration as it appears in the 1956 edition – the only one of those studied to do so. His registration in the next *varié* is as indicated, but his choice of a solo stop in the third variation is rather unusual as he appears to use a *Prestant 4*, a metal pipe rather

than the flute rank indicated in the score. Whilst there was no 4ft flute available on the *Pédale* section of the organ used, there is a 2ft Flûte which could have been drawn with the line played an octave lower to allow it sound at the desired pitch.<sup>68</sup> In addition, both the *Grand Orgue* and *Positif* have *Flûte 4* which could have been coupled through. The final *varié* is registered as indicated and Lecaudey also notes that the *Pédale* line is uncoupled at the start and includes the *Tutti* where indicated.

## Conclusion

Through this analysis, it is clear that even within a fairly simple work in terms of registration and tempo demands, there has to be a degree of flexibility in stop selection and the choice of timings. These are often swayed by limitations and influences outside the direct control of the performer, such as the acoustic footprint of the building, the internal layout and position of the instrument itself and, when recording is involved, the need to balance clarity with an awareness of capturing the building's sense of space.

A performer might also feel unduly influenced by an impression gained from a specific performance (quite possibly of the composer performing their own work) and the expectations of what might be regarded as an historically informed performance. The issue with this, as discussed before, is that a false belief that the composer's own performance is somehow sacrosanct and of greater value than any other recording. This, in turn, might well outweigh the other elements of the performance referred to above in the player's consideration of their own interpretation.

So performers were disciplined not only by recording but also by academia, and both played an ever-more important part in their training. [...] What could result if not a sense that accuracy, faithfulness to the past, servitude of performer to composer, were not just desirable but morally right? Living under an ideology like this, music could not possibly be thought to reside anywhere but in the composer's score.<sup>69</sup>

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<sup>68</sup> A full specification of the Collégiale Saint-Martin organ at Saint-Remy-de-Provence instrument appears in the appendix.

<sup>69</sup> Daniel Leech-Wilkinson, *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance* (London: CHARM, 2009), <http://www.charm.rhul.ac.uk/studies/chapters/chap2.html> [8]

In addition, a performer of works such as Duruflé's Op. 4 might well look to reflect the vocality and rhythmic flexibility of the original plainchant through the use of rubato and the shaping of melodic lines with tempi adjustments. However, what is obvious is that, with an understanding of the genre and the intentions of the composer, even an organ whose tonal heart lies in a different musical tradition can be used to produce a performance of worth and validity and one which allows the character of the music to shine through. An educated insight and adaptability are the two key things a performer needs if this is to occur.

## Chapter 6

### English versus French organs: the performer's perspective

The typical modern English organ, if such a thing exists, is a cosmopolitan instrument designed to be capable of playing a vast range of solo music whilst also needing to accompanying a choir performing music covering over 450 years. Yet it has developed a character all of its own often synonymous with the sacred repertoire of the late nineteenth and early twentieth centuries. The instrument needs to be able to accompany a service which might have a Baroque prelude preceding it, psalms sung by the choir and requiring subtle embellishment, a Victorian setting of the canticles, an anthem which could be from the seventeenth to the twenty-first centuries, congregational hymns and a concluding voluntary. The latter is often flamboyant in style and, not uncommonly, an organist might choose a composition by one of the school of twentieth-century Parisian organist-composers. This, in turn, demands the recreation of the archetypal sound of a Cavaillé-Coll 'symphonic' instrument. Clearly, this diversity places huge demands on the player in terms of technique and performance style if authenticity is to be sought throughout, as well as on the instrument itself. These include: the basic stop specification in terms of availability and timbre, the order of manuals on a console, the range and style of pedalboard and, the perceived fundamentally different roles of the organ (and organist) in France and in England.<sup>1</sup>

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<sup>1</sup> These are, of course, not issues limited to the performance of French organ music in Britain and similar considerations need to be made when playing music from other countries and periods.

### **The Organ within the liturgy**

The intrinsically varied approach to the requirements of an English instrument within the context of a religious service has caused many of these issues to arise. The absence of a professional choir in a large number of cathedrals in France (and on the continent as a whole) has led to an entirely different approach to music within religious practice. In Britain, when attending worship at cathedrals, finer parish churches or collegiate institutions, the congregation is often expected to be little more than passive observers in the ritual (or, at least, the musical aspects which are used to enhance the ritual). Even today, the daily Office in Anglican worship is sung by professional choirs on the congregation's behalf, in much the same way as it was in the Middle Ages where monks and priests intoned in the Chancel whilst the commoners were merely onlookers left beyond the physical and symbolic barrier which the rood screen created.<sup>2</sup>

This adoption of services which are choir- and priest-led has meant that British ecclesiastical establishments are able to offer a style of fully sung service which remains almost unique.<sup>3</sup> Some other areas of the English speaking world (notably the USA, Australia and New Zealand) also have professional choirs

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<sup>2</sup> It is also worth noting, of course, that the 'divide in some of the historical churches does not derive from theology so much as from the social setup in the middle ages, when only the educated minority were literate enough to have access to the Bible.' Mike Taylor, *What is the Role of the Congregation?* <http://www.miketaylor.org.uk/xian/congregation.html> (accessed 2014)

<sup>3</sup> Anglican and Catholic liturgies differ in many areas such as the idea of their earthly leaders and the literal as opposed to symbolic approach to the transubstantiation of the bread and wine at Communion. However, it must be remembered that, fundamentally, they are just different branches of the same religion. Anglican liturgy grew out of Catholic liturgy with an emphasis on the Communion Service being replaced with Morning and Evening Prayers. This is first evident in Archbishop Cranmer's first two prayer books in 1549 & 1552, the latter placing most of its importance on these two services which were derived from the seven traditional monastic offices, commonly known as Mattins (or Matins) and Evensong. The Eucharist became a service often held just once a week (Sunday) and on holy days. A more detailed account of doctrinal and liturgical differences can be found in James Moyes, *Anglicanism*, The Catholic Encyclopedia. Vol. 1 (New York, Robert Appleton Company, 1907) at <http://www.newadvent.org/cathen/01498a.htm> (accessed 2014)

singing several times a week in their finer buildings,<sup>4</sup> but such a rich heritage has failed to find a foothold in the Catholic countries where the role of music in worship is approached in an entirely different way, often in marked contrast to the late Renaissance where polyphony of the highest quality was the staple diet in all large Catholic establishments. Attendance at even the finest of French cathedrals today rarely allows the congregation the chance to appreciate a full choral experience with music written by one of the great Catholic composers.<sup>5</sup>

The Second Vatican Council (1962-1965) has been cited as a reason for this decline in the role of choral music within the Catholic liturgy. Maurice Duruflé was interviewed for a programme on French culture, dedicated to his own work and life, and some of this subsequently appeared in *Una Voce*. It addresses his concerns about the effect of the removal of Gregorian chant from most Catholic services and the harm he considered this had inflicted: ‘it [plainchant] was broken in full flight in a deliberate way [...] our only conclusion is that the current mutilation is intolerable’.<sup>6</sup> Duruflé adds that the ‘reason that was given for

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<sup>4</sup> St Thomas Church, New York, for example, has two or three fully sung English (or Anglican) style evensongs each week as well as two services held on a Sunday. Interestingly, at the time of writing, the choir had been under the direction of John Scott LVO who was also Organist and Master of the Choristers at Saint Paul’s Cathedral, London, before his move to the USA. Following his unexpected death in 2015, Daniel Hyde took over the position having been *Informator Choristarum* at Magdalen College, Oxford, though he is due to leave in 2019 to take charge of the music at King’s College, Cambridge.

<sup>5</sup> As a personal reflection on this, I conducted our school Chapel Choir singing the Byrd *Mass in Four Voices* for the main Sunday Mass in the Rouen Cathedral as part of a tour to Paris and Rouen in 2009. It transpired that it was Mothering Sunday and the building was full to capacity. The resident choir in the cathedral consisted of just five men, one doubling as Cantor, who sang the responsorial psalm and the hymns, and this at a building which once had its own choir school attended by Maurice Duruflé. Our choir’s efforts were enthusiastically greeted by the Archbishop of Rouen who had rarely heard music of such quality and who bestowed upon each of us his Archbishop’s Medal as a token of his thanks and pleasure at the music he had heard!

<sup>6</sup> Maurice Duruflé, *Una Voce*, No. 111, (1983). Cited in a translation by Virginia A Schubert, *Sacred Music*, Vol. 110, No. 3, *Church Music in France: Summer 1983*, (Saint Paul, MN: Church Music Association of America, 1983), p. 15

drowning this dog was that it was old-fashioned, outmoded music that most people did not understand’<sup>7</sup>

Herein lies one of the key issues which separates the Anglican liturgy from that of France. In Britain, professional and semi-professional organists who work within the major religious establishments are not required to engage with the musical fashions or vogues of the time, nor do they have to seek inclusivity regarding all styles of religious music making; guitars and drums are rarely found in these institutions as they are seen as incongruous when placed against the history of the buildings and the traditions it represents. Instead, organists and conductors are often given the opportunity to be musically eclectic but with the tacit assumption that they will always strive to offer the best of any given repertoire, even when that puts greater pressures on the choir under their direction, and the accompanying instrument.<sup>8</sup>

In France, the role of the organist is less diverse with a more predictable diet of services mainly consisting of Masses.<sup>9</sup> Where the organ is used within these, it is often limited to fulfilling the role of commentator on the liturgy through improvisation, covering moments of movement or ceremony, and leading congregational hymns and psalms. This is particularly the case in those services for smaller congregations where the *Grande Orgue* is not used and the *Orgue du Chœur* leads the accompanying. At larger establishments, the traditional approach to the use of the organ at Mass in France is to have sections sung by the choir,

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<sup>7</sup> Ibid.

<sup>8</sup> On any typical Sunday, the published music list for Westminster Abbey will cover up to 400 years of composition in three different types of service and this does not include the various pieces of instrumental music needed before and after the services and any recital which might also take place on the day.

<sup>9</sup> Notre-Dame de Paris, for example, typically has seven services on Sunday of which five are masses.

often accompanied by this smaller instrument, alternating with music, often improvised, on the west end organ. The main advantage of a second instrument near the choir at the front of the church is purely practical in that it allows the organist to follow the liturgy and conduct the singers. The player of the *Grande Orgue* situated at the far end of the nave (and, in the past, without the assistance of modern video cameras and sound relay equipment) would struggle to hear the priest clearly and directing the choir would be virtually impossible if they were near the altar at the east end.

One other difference occurs between the two religious musical traditions. In Britain, the named organist of a cathedral rarely accompanies the services. This responsibility is usually taken by an Assistant Organist whilst the Organist conducts the choir and has overall responsibility for the music in the worship.<sup>10</sup> In France, the main organist, known as the *organiste titulaire*, is the one who plays the *Grande Orgue* at important services, leaving the assistant to direct and accompany the choir from the *Orgue du Chœur*.

### **The state of the organ in Britain in the nineteenth century**

The archetypal character of a typical English organ from the late nineteenth century to the present day is one dominated by the Anglican liturgy. Many instruments built during the early part of the nineteenth century were organs of limited size and of just one manual:

In most respects the organs built in Britain before about 1830 lagged far behind their counterparts in continental Europe. No British organ built before that date compares in size or complexity with the best examples in France or Germany of even two centuries previously. The great majority of the organs existing in this country, as late as 1850, had one manual only, and no pedals. Where pedal boards did exist, they were usually of short

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<sup>10</sup> The title of the holder of this position is often *Organist and Master of the Choristers*, something which reflects the wider role and the position held within the establishment.



compass, and with no pipes of their own. The compass of the main manual would extend several notes lower than today's manuals, but if there were a second manual, it would probably go down only to tenor C or middle C.<sup>11</sup>

Such instruments allowed for the playing of eighteenth-century English organ music such as the Voluntaries of John Stanley or Maurice Greene which, as if to underline the standard of the organists and machines at their disposal at that time, were often intended to be played on either an organ or a harpsichord.<sup>12</sup> They were also used for accompanying psalms or hymns, but any other repertoire was often impractical or impossible to perform. Stephen Bicknell in *The History of the English Organ* paints a depressing picture of the state of the English organ at the start of the nineteenth century:

The English organ had perhaps never been noted for its cosmopolitan outlook, but at this period its insularity [...] was especially startling. [They] were perhaps amongst the quietest organs in the world. Nor were they very large, especially compared to the four- and five-manual instruments of F.-H. Clicquot in France, or the great 32'-fronted organs of northern Europe. The tonal palette was narrow, they lacked all but the most rudimentary pedals, they retained an eccentrically long compass for the keyboards, and eschewed the use of all but the most homely materials.<sup>13</sup>

Even where pedalboards were fitted, they were commonly short compass meaning they were often either a single octave or up to just twenty notes as opposed to the modern thirty- or thirty-two-note concave radiating pedalboard which has become standard in the UK and in many other countries.<sup>14</sup> The 1829 organ at St James's Church, Bermondsey, London, is an interesting instrument from this period as it

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<sup>11</sup> Hector Parr, *British Organs Past, Present and Future*

<http://www.hectorparr.freeuk.com/hcp/organs.htm> (accessed 2014)

<sup>12</sup> Greene's *Twelve Voluntaries for the Organ or Harpsichord* of 1779 (Unidentified publisher) are a good example of this somewhat generic approach to keyboard composition at the time with music being viewed as interchangeable between instruments as the performer desired.

<sup>13</sup> Stephen Bicknell, *The History of the English Organ* (Cambridge, Cambridge University Press, 1996), p. 214

<sup>14</sup> Most countries have now adopted the standard prescribed by the Royal College of Organists and the American Guild of Organists. Some also used pull-downs, 'an early form of coupler, in use before the pedal had its own division and ranks. The pull-down (wire or fabric string) connected the pedals to the keys of the lowest notes of the keyboard and functioned like a tracker: when a pedal lever was depressed, the attached key would follow suit, and that note would play.' Ed. Douglas E. Bush and Richard Kassel, *The Organ: an encyclopaedia* (New York, Routledge, 2006), p. 443

has a novel approach to addressing the use of pedals, one which highlights the poor technique of many British organists of the time: an extra keyboard replaces the pedalboard where ‘an assistant was needed to play the bottom line of the finger keyboard, offset on the bass side of the console.’<sup>15</sup> Many English organs also had, ‘in lieu of a pedal, [a] manual compass [which] extended a fifth below that of Continental organs’.<sup>16</sup>

At the same time as this, continental composers were composing music which required independent manual parts (thus necessitating the need for more than one manual) and which had autonomous pedal parts. In France, composers such as Michel Corrette were writing pieces which had an independent pedal part many years before they became the norm across the Channel. Corrette’s *Plein Jeu avec la Pédale de Trompette pour toucher avec les deux pieds* (*Magnificat 3<sup>e</sup> et 4<sup>e</sup> Ton*) is a fine example as it has a double pedal part throughout with the melody of the plainsong being carried by the right foot. (Figure 6.1)

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<sup>15</sup> Dominic Gwynn, *The Restoration of the 1829 Organ at St James’s, Bermondsey, London* <http://www.buildingconservation.com/articles/stjamesorgan/stjamesorgan.htm> (Accessed 14/04/2011)

<sup>16</sup> Ed. Don Michael Randel, *The Harvard Dictionary of Music*, 4<sup>th</sup> edition, (Cambridge MA, Belknap Press), p. 609

Figure 6.1: The *Plein jeu* from Corrette's *Magnificat*<sup>17</sup>



Likewise, the opening of Louis-Nicolas Clérambault's *Suite du premier ton* – a set of pieces from which Maurice Duruflé often took individual movements for recital performances – has the following instruction: '*Grand plein jeu. On pourra jouer arte Basse sur la Pédale de Trompette si l'on peut.*'<sup>18</sup>

A second manual (*Echo*) was not uncommon in England by the end of the eighteenth century and this developed into a *Swell* during the nineteenth century, but pieces by composers such as Bach were rarely heard as they required a technique and an instrument beyond most English organists.<sup>19</sup> This was something

<sup>17</sup> Paris, 1737, from a scanned copy found in the Bibliothèque nationale de France, Musique (RES-344 - RISM C 3984) and reproduced at [https://imslp.org/wiki/Premier\\_Livre\\_d'Orgue%2C\\_Op.16\\_\(Corrette%2C-Michel\)](https://imslp.org/wiki/Premier_Livre_d'Orgue%2C_Op.16_(Corrette%2C-Michel)).

<sup>18</sup> Louis-Nicolas Clérambault, *Premier Livre D'Orgue contenant Deux Suites du I et II Ton* (Paris, Chez l'auteur, le Sieur Foucault, 1710) [*Great organ full. Or you can play the bass on a Pédale trumpet stop if you are able to.*]

<sup>19</sup> Bach's organ works were rarely heard in Britain until S S Wesley and H J Gauntlett started playing them in 1827. 'However, the arrival of Mendelssohn in 1829 (the first of many long visits) revealed the mastery of Bach's music played by a performer fully acquainted with them. Further enthusiasm followed. By the late 1830s performances by Mendelssohn and others established the importance of the organ works at the core of the organist's repertoire' – Stephen Bicknell, *The History of the English Organ* (Cambridge, Cambridge University Press, 1996), p. 234

Mendelssohn discovered during his journeys to Britain<sup>20</sup> when, on being asked to play the organ in Birmingham Town Hall (an important and large instrument in those days) as part of the 1846 Festival, he was only willing to do so if something was done to help the practicalities of playing this large instrument, commenting that

[...] as for the heavy touch, I am sure that I admired your organist very much who was able to play a Fugue on [the pedals]. I am afraid that I would not have strength enough to do so.<sup>21</sup>

Aristide Cavaillé-Coll went even further in his dislike of the touch of the Birmingham organ commenting that the action was ‘as stiff as those made for carillons.’<sup>22</sup> The specification for the organ also supports the lack of use of pedals by many in the lack of pedal stops available: on an organ with eighteen *Great* stops, there are just three for the *Pedal*; two 32ft flues and a 16ft Trumpet.<sup>23</sup>

### **The voicing of stops and the timbre of the complete instrument**

In addition to the manual and pedal issues, there were also problems with the voicing of ranks and the timbre of English organs up to the latter stages of the nineteenth century. The lack of bright upper work, created by emphasising the upper harmonics and sacrificed in order to provide predominantly 8ft tone, and general lack of clarity of sound, meant that any non-English works performed on these organs tended to appear somewhat stodgy and turgid with the inner parts becoming lost in muddy tone. If one looks at the specifications of the instruments

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<sup>20</sup> Hector Parr, *British Organs Past, Present and Future* <http://www.hectorparr.freeuk.com/hcp/organs.htm> (accessed 2014)

<sup>21</sup> Nicholas Thistlethwaite, *The making of the Victorian organ* (Cambridge, Cambridge University Press, 1990) p. 134

<sup>22</sup> Ibid.

<sup>23</sup> No record was kept of the original specification, but Nicholas Thistlethwaite has reconstructed the likely breakdown of stops from a number of sources and produced it in *The making of the Victorian organ* (Cambridge, Cambridge University Press, 1990) p. 128–129

in two of the most important religious buildings in Britain in the middle of the nineteenth century (London's Westminster Abbey and Saint Paul's Cathedral), one can see that the majority of tone is foundation pitch: the 1848 Hill organ at Westminster Abbey has twelve of its thirty stops as 8ft pitch and just four as mutations or mixtures whereas the 1862 Willis organ at Saint Paul's Cathedral has sixteen of its thirty stops at fundamental pitch and again just four mutations or mixtures.<sup>24</sup> By way of a comparison and reflection on the change in the approach to the style of instruments, it is interesting to note that the Willis rebuild at Saint Paul's in 1872 saw brightness and clarity appear with only eleven of the forty-three speaking stops being 8ft tone, just over 25% compared to the 53% found just ten years earlier. One must remember that mere lists of registration do not always tell the whole story as reflected in Sumner's comment that 'some of Cavaillé-Coll's and Father Willis's specifications seem singularly unenlightened but what instruments of music they could produce!'<sup>25</sup>

Naturally, 8ft tone was also a prerequisite and a necessity on the continent. The 1859 Cavaillé-Coll organ at Sainte-Clotilde, Paris, had nineteen of its thirty-eight speaking stops at this pitch – but the variety of tone available within these ranks was far greater.<sup>26</sup> Whilst British organs had dense-sounding *Open Diapasons* (the basic metal pipework) and often somewhat woofy large-scale flute stops, their French counterparts tended to have the cleaner-sounding *Montre* stops

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<sup>24</sup> The full specification of the 1848 Hill organ at Westminster Abbey can be found on the National Pipe Organ Register:

[http://www.npor.org.uk/cgi-bin/Rsearch.cgi?Fn=Rsearch&rec\\_index=N17888](http://www.npor.org.uk/cgi-bin/Rsearch.cgi?Fn=Rsearch&rec_index=N17888) (Accessed on various occasions), and the full specification of the 1862 Willis organ at Saint Paul's Cathedral can be found on the National Pipe Organ Register:

[http://www.npor.org.uk/cgi-bin/Rsearch.cgi?Fn=Rsearch&rec\\_index=N17793](http://www.npor.org.uk/cgi-bin/Rsearch.cgi?Fn=Rsearch&rec_index=N17793) (Accessed on various occasions)

<sup>25</sup> William Leslie Sumner, *Organs in France, Germany and Britain, The Organ*, No. 131, Vol. XXXIII, (Luton, Musical Opinion Ltd, January, 1954), p. 141

<sup>26</sup> The full specification is available at <http://twomusic.home.xs4all.nl/christine/clotilde/Clotilde.html> (Accessed on various occasions)

as their fundamental tone. In addition, three other timbres were generally found on French instruments, the *Flûte harmonique*, the *Bourdon* and a rank reflecting string tone, usually a *Viole de gambe* or a *Voix céleste*. The organ historian Stephen Bicknell has commented on the harmonic overtones of the French 8ft ranks, which helps to explain their character and individuality:

the Montre will speak with a trace of the octave (the basses are often made without ears, a fact which forces the speech to be set quick), the Flûte harmonique will speak with a trace of the sub-octave, and the Bourdon will speak with a trace of the octave quint ( $2\frac{2}{3}$ ). The string rank will start with a characteristic ‘dzzzh’ consonant (if you know Russian you will know what I mean!).<sup>27</sup>

Where larger British organs often suffered from what might be called a more-is-less approach to timbre, not least with the inclusion of two or three *Open Diapasons*, French organs benefited from a greater variety and character of the stops available. That said, organs in England during this period saw an improvement through innovations by builders such as Henry Willis (1821–1901) and Thomas Christopher Lewis (1833-1915) who not only built for cathedrals and churches but also for town halls, the latter to accommodate the growing use of orchestral transcriptions which brought classical orchestral music to the masses.<sup>28</sup>

### **The influence of Aristide Cavaillé-Coll**

Willis’s ideas for a British Romantic instrument had little in common with the development of what is generally known as the ‘Symphonic Organ’ in France – a school of organ building spearheaded by one of the greatest of all organ builders, Aristide Cavaillé-Coll.<sup>29</sup> Such was Cavaillé-Coll’s reputation, that just twenty

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<sup>27</sup> Stephen Bicknell, *Cavaillé-Coll’s Four Fonds* <http://www.stephenbicknell.org/3.6.03.php> (Accessed 04-2011)

<sup>28</sup> Willis’s instruments, including those for the Great Exhibition of 1851 and the organ at St George’s Hall, Liverpool, must have appeared quite astonishing given the usual character and size of the organs at that time.

<sup>29</sup> The website of the Association Aristide Cavaillé-Coll lists many of his instruments and their specifications see <http://www.cavaillé-coll.com/index.html>

years after Willis had created some of the finest instruments from the middle of the nineteenth century, including one for the Great Exhibition of 1851, it was to the sixty-year old French organ builder that the Sheffield Music Hall Company turned when they were looking for an instrument to crown their new concert venue. The choice was partly due to the fact that the committee had made ‘a visit to Bracewell Hall in Yorkshire, where John Turner Hopwood had recently installed a large Cavaillé-Coll organ’<sup>30</sup> and, as a result of hearing this instrument, the French builder was chosen over any British one. Cavaillé-Coll’s design of this instrument was certainly impressive with £3300 set aside for a fifty-six stop instrument which was then increased to sixty-four stops when some additional funds were found, giving a final specification which included full-length 32ft Pedal flue and reed ranks.<sup>31</sup>

As result of the construction of this instrument for a British concert hall, many Parisian organists and music lovers became somewhat envious. The instrument was first displayed and given public demonstrations in Paris at Cavaillé-Coll’s *atelier* (workshop) which included a series of recitals by the advisor to the Sheffield committee, W T Best, and notable French organists of the time including Saint-Saëns, Guilmant and Widor. In addition, the

publication in Paris of a book on the Sheffield organ, *Le Grand Orgue de la Nouvelle Salle de Concert de Sheffield en Angleterre*<sup>32</sup> that includes full details of the organ and the extensive journalistic coverage in England and France, was specifically intended to shame the authorities into the building of a similar amenity in Paris [...] The desire in Paris for a concert hall was eventually satisfied at the Trocadéro, for which Cavaillé-Coll completed a rather similar organ [to the Sheffield instrument] in 1879.<sup>33</sup>

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<sup>30</sup> Gerald Sumner, *The Politics of Envy. Choir and Organ* Vol. 19, No. 3 (Rhinegold Publishing Ltd, London, 2011) pp. 48–51

<sup>31</sup> The total sum paid would be worth well over £2.5 million in today’s terms.

<sup>32</sup> Paris, Plon, 1874

<sup>33</sup> Gerald Sumner, *The Politics of Envy. Choir and Organ* Vol. 19, No. 3 (Rhinegold Publishing Ltd, London, 2011) pp. 50–51

Yet Cavaillé-Coll's influence on British organ design was not as extensive as it was in France, due, in part to the rather insular attitude of some English organ builders. There is an account of two such unnamed builders who went to Paris to hear some of Cavaillé-Coll's instruments and declared that the organ in L'Église de la Madeleine was 'altogether beastly [...] a big brass band and nothing more'.<sup>34</sup>

Despite this apparent narrow-minded approach from some, Cavaillé-Coll was commissioned to build a number of important instruments in Britain. With the exception of his first, a twenty-four stop, two-manual instrument for the Carmelite Priory, Kensington (1866)<sup>35</sup> and one of his last, the seventeen-stop, two-manual organ for Farnborough Abbey (1904) which is still in use today, the majority of his instruments were commissioned by Northern patrons. He built instruments for Bracewell Hall (1870–71) which was later moved to the Parr Hall, Warrington, and Sheffield's Albert Hall (1873) which was inaugurated in 1874 by Widor and Saint-Saëns. So impressed was Widor with this instrument that he later wrote:

In 1874, Cavaillé-Coll took me to inaugurate the organ of Sheffield – a very beautiful instrument. For about a week, there were organ performances. People came from all regions to hear it. Unfortunately, the organ has [subsequently] been spoiled, it seems, by the exaggeration of the wind pressure – a mannerism that rages in England.<sup>36</sup>

Other British Cavaillé-Coll instruments included Paisley Abbey (1874), Blackburn Parish Church (1875), and Manchester Town Hall (1879). It is also interesting that many of these instruments were built in what might be regarded as Willis's heartland which must have caused quite a stir once installed, not least as they were so different in style and character to English organs of the time (as

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<sup>34</sup> 'Musical World' (1853), 594, quoted in Stephen Bicknell, *The History of the English Organ* (Cambridge, Cambridge University Press, 1996), p. 234

<sup>35</sup> This was an instrument inaugurated by no lesser figures than Widor and Guilmant.

<sup>36</sup> Charles-Marie Widor, *Souvenirs autobiographiques*, pp. 32–33, quoted in John R Near, *Widor: A life beyond the Toccata* (Rochester NY, University of Rochester Press, 2011), pp. 491–492



outlined above). Moreover, it is worth noting is that most were installed in town halls rather than religious establishments, perhaps reflecting the misconception that a symphonic instrument was best suited to the environment where it would most likely have been needed for grand civic occasions or for recital use or possibly reflecting the style of music required in a typical Anglican service at the time.

Whilst it would be fair to say that organs in the style of Cavaillé-Coll were not embraced by many English organ builders, some certainly found his work influencing their own. For example, T C Lewis created organs which were a synthesis of the Edmund Schulze instruments of Germany and the Cavaillé-Coll ones of France:

from Schulze was derived a predilection towards copiously winded flue choruses of great brilliance and power and the use of Germanic registers such as the Geigen Principal, Flauto Traverso, Lieblich Gedact and Rohr Flöte. From Cavaillé-Coll came the use of harmonic flutes, strings and chorus reeds of arresting quality.<sup>37</sup>

As a builder, he was known for his use of fine materials and published an article on the different combinations of metals suitable for organ pipes, including his view that ‘spotted metal, practically half tin and half lead; this I have always used myself, considering it the best for tone, and of a more lasting character than any other.’<sup>38</sup> In this article, he also talks about the importance of the scale of a Diapason rank, not least as this is the fundamental organ sound and will determine the character of the rest of the instrument:

if chosen too large in scale, then, as a pattern of quality, it will od a surety prove itself a bad guide, the stop springing from it will be thick in character, heavy, and in the treble octaves, ifeless: if too small in diameter, then the quality will be thin and wanting in the dignity that should belong to the Diapason tone.<sup>39</sup>

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<sup>37</sup> John Maidment, *T C Lewis* (Organ Historical trust of Australia, Vol 15, No 1, 1991), <https://ohta.org.au/wp-content/uploads/Maidment-TC-Lewis.pdf>

<sup>38</sup> Thomas C Lewis, *A protest against the modern development of unmusical tone* (The Chiswick Press, London, 1897) <https://ohta.org.au/wp-content/uploads/Lewis-Unmusical-Tone.pdf>

<sup>39</sup> Ibid

Most tellingly, Lewis describes the need for a stop to be ‘heard in the combination of harmony’<sup>40</sup> a trait very much at the centre of the Cavaillé-Coll approach to organ voicing. This approach led to large commissions including the cathedrals of Westminster, Southwark, Ripon and Newcastle, as well as many London churches and some instruments for the overseas market, including fove to Australia. He also oversaw work on Manchester Town Hall’s Cavaillé-Coll instrument, rebuilding it, enlarging it by five stops, adding new tubular-pneumatic action and installing five-manual console to replace Cavaillé-Coll’s four-manual one of 1893. The first thirty years or so of his company’s work saw more than six hundred instruments built, and the company eventually merged with Henry Willis & Sons (1919).<sup>41</sup> Unfortunately, many of his instruments have either been altered significantly or, in the case of many in and around London, were destroyed during the Second World War. However, his influence was such that important organ designers of a later generation, including Ralph Downes and G Donald Harrison expressed their indebtedness to him.<sup>42</sup>

The obvious importance of Cavaillé-Coll’s influence on many of the great French organ composers and performers is well known: Widor once declared a Cavaillé-Coll organ a ‘mystical instrument’<sup>43</sup> and described the new 1862 Saint-Sulpice instrument in the following terms:

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<sup>40</sup> Ibid

<sup>41</sup> Rollin Smith, *Louis Vierne: Organist of Notre-Dame Cathedral* (Hillsdale, NY: Pendragon Press, 1999), p. 98 Smith dates the work on the Manchester Town Hall organ as being 1913 but the plaque of builders on the instrument state 1912 as the date.

<sup>42</sup> Ralph Downes, *Baroque Tricks* (Oxford, Positif Press, 1983), pp.11-12, 33, 176 & Jonathan Ambrosino, ‘A History of the Aeolian-Skinner Company: The Harrison Years’ (*The American Organist*, Vol.24, No.5, May 1990), p.269

<sup>43</sup> Charles-Marie Widor, *Les maîtres français de l'orgue aux XVIIe et XVIIIe siècles: 100 pièces pour orgue ou harmonium / choisies et enregistrées par Félix Raugel préface de Ch. -M. Widor* (Paris, Éditions musicales de la Schola Cantorum et de la Procure Générale de Musique, 1951)

Of a shimmering variety of tones is the rich modern palette of his flutes, his gambas, his montres; his trompettes, hautbois, cromornes and bassoons; his mixtures terracing the harmonic series that, alone of all instruments, the organ realizes and from which it draws all its brilliance.<sup>44</sup>

Furthermore, Marcel Dupré, who succeeded Widor as organist at Saint-Sulpice in 1934, required that his organ students study the construction of Cavaillé-Coll instruments.

In his [Dupré's] mind, revitalization of the French organ school called for studying the principles of the nineteenth-century organ builder Aristide Cavaillé-Coll in order that the best French Romantic organs could be restored according to their original designs. In the design of new organs, it depended upon making up for having recently fallen behind British builders (Henry Willis) and American builders (E. M. Skinner) in pursuit of technology that would allow the organ to continue to increase its dynamic and timbral flexibility.<sup>45</sup>

In addition to this, the end of the Cavaillé-Coll dynasty in France was something which many considered left a void in the French organ-building world. Sumner bemoaned the fact that the state of organs post-World War II in France was so lamentable. Writing in 1954, he considered the state of instruments in various countries and was certainly unfavourable in his views on those found in France:

Since the death of Aristide Cavaillé-Coll at the end of the last century, no comparable figure has arisen in France, and it is doubtful whether such a figure would arise again were times more propitious. Cavaillé-Coll was lucky in that official recognition of his work came in the time of the Second Empire when he had full official recognition. He was supported by a galaxy of great organists and lesser composers who thought only in terms of his organs. Saint-Saëns, César Franck, C. M. Widor, A. Guilmant, to mention only a few, were zealous in his cause. The ballet composer, Léo Delibes, the official organ inspector, thought of Cavaillé-Coll as *the* organ builder.<sup>46</sup>

He also felt that the positioning of many organs in a west end gallery was of considerable benefit as 'the good acoustics of the building do much to mitigate

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quoted in John R Near, *Widor: A life beyond the Toccata* (Rochester NY, University of Rochester Press, 2011), p. 69

<sup>44</sup> Charles-Marie Widor, *Les orgues de Saint-Sulpice* p. 128 quoted in John R Near, *Widor: A life beyond the Toccata* (Rochester NY, University of Rochester Press, 2011), p. 69

<sup>45</sup> Lynn Cavanagh, *The Rise and Fall of a Famous Collaboration: Marcel Dupré and Jeanne Demessieux, The Diapason*, Vol. 96, No. 7 (Scranton, Scranton Gillette Communications Inc, 2005)

<sup>46</sup> W L Sumner, *Organs in France, Germany and Britain, The Organ*, No. 131, Vol. XXXIII, (Luton, Musical Opinion Ltd, January, 1954), p. 141

conditions which would otherwise be quite intolerable'.<sup>47</sup> He also mourns the state of the organ in Duruflé's own church of Saint Étienne-du-Mont where

the three-manual organ, in its beautiful case, has been dismantled for many years and that brilliant organist and composer, Maurice Duruflé, has to be content with a small two-manual organ in the choir.<sup>48</sup>

The British concert organist Gillian Weir echoes the importance of understanding the importance of Cavaillé-Coll when playing French organ music of the period:

‘There can be no hard and fast rule for transferring the registration, but it is essential that the player fully understands the characteristics of the Cavaillé-Coll tradition.’<sup>49</sup> Clearly, almost all music ought to be playable on any reasonably-sized instrument as long as there is a fundamental understanding of the composer's reasons for writing the piece and an awareness of the underlying timbres found on the type of instrument which the composer had in mind.

Meyrick-Roberts explored this idea in a series of articles he wrote in 1925 concerning the French Organ. In discussing the Cavaillé-Coll organ of César Franck at Sainte-Clotilde, he stressed that

to the writer it has always seemed that the organ compositions of a composer are very much connected with, and influenced by the instrument at which he presides: and a knowledge of the contents of these instruments must greatly help towards an understanding of their works when played and studied by those who have not had the opportunity of becoming acquainted with these particular instruments.<sup>50</sup>

This need for a broader insight into what might be termed as the aesthetics of the composition rather than just the technicalities has always been a requirement for a responsible performer. Olivier Messiaen recorded many of his organ works on the instrument for which they were composed which could seem to underline the importance of a specific instrument in terms of his conception of the soundscape.

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<sup>47</sup> Ibid p. 141

<sup>48</sup> Ibid p. 142

<sup>49</sup> Gillian Weir, *Organ Music II, The Messiaen Companion* ed. Peter Hill. (London: Faber and Faber, 1995), p. 373

<sup>50</sup> Robert Meyrick-Roberts, *The French Organ, The Organ* No. 16: Vol. IV (1925)

But if this were the case, then the whole issue of whether his music ever can be performed on other instruments has to be considered. John Milsom addresses this in terms of a specific piece (*Les Eaux de la Grâce*) recorded by Messiaen on the instrument he had in his mind when he composed it:

Other players have used similar organs, but with quite different outcomes, sometimes remote from Messiaen's own. On organs built according to different national or technical traditions the piece takes on a multiplicity of appearances.<sup>51</sup>

This issue is equally relevant when one considers additions the composer adds to the score as found in, for example, text attached to some of Messiaen's works:

Titles, subtitles, quotations from the Bible and the Missal, references to the place of composition, analysis of the technical resources used in the piece and their intended symbolic meaning and psychological effect: these are agents of exegesis, chosen to guide the listener through the music towards a deeper communication with the divine.<sup>52</sup>

Ought a performer attempt to play these pieces without first studying the instrument, the acoustics of the building, any specific religious reference attached to it, and any accompanying text, or ought the music be allowed to speak for itself? After all, few performers seem to make such specific studies when playing the music of Bach, Couperin and Howells or, equally, Franck, Widor and Vierne. Such a study might simply be too impractical for many performers, particularly for those such as assistant organists needing to produce a new piece after every service where time for in-depth study is not practical.

### **The Symphonic Organ**

Any consideration of Aristide Cavaillé-Coll needs to include an exploration of what is meant by the term 'Symphonic Organ'. Cecil Clutton credits Cavaillé-Coll with the renaissance of the organ in France:

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<sup>51</sup> John Milsom, *Organ Music I, The Messiaen Companion* ed. Peter Hill. (London, Faber and Faber, 1995), p. 58

<sup>52</sup> Ibid, p. 52

After the French Revolution, the French organ lay dormant for a time, and it was not until the appearance of Aristide Cavaillé-Coll that new development took place, starting work about 1840, he dominated the French scene until nearly the end of the century.<sup>53</sup>

What was fundamental to the quintessential Cavaillé-Coll sound was his idea of a ‘entirely heterogeneous foundation [...] All four 8-ft stops [Montre, Gambe, Flûte Harmonique & Bourdon] were of moderate power, and voiced with a view to good blending ability.’<sup>54</sup> This is something which was often not the case in English organs of the period and is still not always the norm on their modern equivalents. The fundamental English tone, the *Open Diapason* found on the *Great* manual, can sound too overpowering and whilst the Willis full organ has a depth and grandeur, he was criticised at the time for his full reed chorus (often under heavy wind pressure) and for his abandonment of the ‘thin-toned reeds of the older organ’ with critics complaining that ‘the reeds were too prominent in relation to the flue stops’.<sup>55</sup> As a result, many English builders found themselves following an alternative line typified by the builder Robert Hope Jones (1859–1914), who firmly believed that the organ could imitate an orchestra, something which is far removed from Cavaillé-Coll’s ideas of a ‘symphonic’ instrument. Adolphe Boschot observed that, in his improvisations on the Cavaillé-Coll organ in Saint-Sulpice, Widor ‘had discovered another sonorous world, which was not that of the orchestra, but which likewise had unlimited riches’.<sup>56</sup> Widor echoed this in his organ classes adding that ‘care must be taken not to expect it to imitate

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<sup>53</sup> Cecil Clutton, *The Organ: its tonal structure and registration – (6) The Nineteenth and Twentieth-Century French Organ* (London, Granville Publishing Company Ltd, 1950), pp. 44 – 47

<sup>54</sup> Ibid, p. 44

<sup>55</sup> Ibid, p. 79

<sup>56</sup> Adolphe Boschot, *Ch.-M. Widor, organiste et improvisateur* (Paris, Ménéstrel, 1937) quoted in John R Near, *Widor: A life beyond the Toccata* (Rochester NY, University of Rochester Press, 2011), p. 72

orchestral and pianistic effects. That would be an inartistic parody'.<sup>57</sup> In Clutton's opinion, the typical English *Great* had come to consist of

ponderous Diapasons, big Flutes, and smooth-toned Tubas. As Mixtures were to them anathema, the upper work was restricted to a feeble Principal and a Piccolo. To supply the wanting harmonics they relied on Quintatons and ultra-keen string-toned stops, helped out by octave couplers. In spite of the advocacy of a certain number of adherents, it was soon recognised that no real progress could be made in this direction.<sup>58</sup>

Clutton emphasises the differences between this and Cavaillé-Coll voicing and outlines the importance of his influence on the character of l'orgue français up to the middle of the twentieth century as one where the 'reeds are of considerable power, extreme brilliance, excellent attack and good regulation. In a large, resonant building their effect is most striking'.<sup>59</sup> Parr also condemns the state of the English organ at the time with the simple phrase: 'The age of dignity and dullness'.<sup>60</sup> He cites tonal changes and basic specifications of mainly 8ft ranks as the problem, resulting in what he describes as 'a stodgy recipe unsuited both to the leading of congregational singing and to the playing of any good organ music'.<sup>61</sup> Specifically, he refers to instances where

two or more 8' diapasons were included where formerly one would have sufficed, and the biggest of these might be of very wide scale. Such a stop can have a noble dignity when used sensibly, but was an unwelcome member of any chorus where clarity mattered. Bright, free-toned reeds became unfashionable, in favour of smoother and darker sounds. And a thick-toned Clarabella or Hohl Flute was more likely to provide the 8' flute on the Great, where formerly it would have been a perky little Stopped Diapason [and] larger Greats would be more likely to contain a 16' Bourdon than a Mixture.<sup>62</sup>

As already stated, the symphonic organ designed by Cavaillé-Coll was not intended to imitate an orchestra; rather it was meant to create a broader soundscape for the organ that could be considered equivalent in scope and range

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<sup>57</sup> Rollin Smith, *Louis Vierne: Organist of Notre-Dame Cathedral* (Hillsdale NY, Pendragon Press, 1999), p. 73

<sup>58</sup> Cecil Clutton, *The Organ: its tonal structure and registration – (6) The Nineteenth and Twentieth-Century French Organ* (London, Granville Publishing Company Ltd, 1950), p. 80

<sup>59</sup> *Ibid.*, p. 45

<sup>60</sup> Hector Parr, *British Organs Past, Present and Future*  
<http://www.hectorparr.freeuk.com/hcp/organs.htm>

<sup>61</sup> *Ibid.*

<sup>62</sup> *Ibid.*

of colour to the orchestra of the late nineteenth century. This went hand in hand with changes in compositional trends in works such as Widor's *Organ Symphonies* as discussed in Chapter 3. In his preface to these, Widor remarks that 'henceforth [one] will have to exercise the same care with the combination of timbres in an organ composition as in an orchestral work'.<sup>63</sup>

Once French opera and large symphonic works such as those composed by Berlioz and Saint-Saëns had started taking audiences by storm in Parisian concert halls, it was unsurprising that ripples should be felt in other areas of music making and, as a result, 'à l'instrument nouveau il faut une langue nouvelle' appeared.<sup>64</sup> Hector Berlioz (1803–1869) wrote in his treatise on orchestration that 'the Organ and the Orchestra are both kings, or rather, one is Emperor, the other Pope; their mission is not the same; their interests are too vast and too diverse to allow amalgamation'.<sup>65</sup> Widor stressed the importance of the 8ft foundation tone which personified the Cavaillé-Coll approach to his instruments in orchestral terms, describing it as 'corresponding to the Strings in the orchestra' adding that they are 'the backbone of Organ music; it is these stops that produce the feeling of infinite calm and sweetness'.<sup>66</sup> Widor puts Berlioz's dislike of the organ, and its role in orchestral music as a whole, firmly at the door of the person who advised Berlioz:

If Berlioz speaks of 'a medley and tangle of sounds, of disorder, of hideous pasquinades fit only for depicting an orgy of savages or a dance of demons,' it is because the wretched organist who set him on the wrong track must have been in the habit of serving up Bach's music for Berlioz's consumption with a spicy dressing of Bombardes and Trumpets, an

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<sup>63</sup> Charles-Marie Widor, *Symphonies pour orgue* (Paris, Hamelle, 1872), p. 2 [on devra désormais apporter le même souci des combinaisons de timbres dans une composition d'orgue que dans l'œuvre orchestrale.]

<sup>64</sup> Sylvain Caron, *L'orgue symphonique français, ses antécédents et son évolution* [http://www.mapageweb.umontreal.ca/caronsy/site\\_personnel/html/orgue\\_symphonique.html](http://www.mapageweb.umontreal.ca/caronsy/site_personnel/html/orgue_symphonique.html) 'A new instrument necessitates a new language.'

<sup>65</sup> Hector Berlioz, *Grand Traité d'Instrumentation et d'Orchestration modernes* (Paris, Schonenberger, 1844)

<sup>66</sup> Charles-Marie Widor, *Technique de l'orchestre moderne* (London, Joseph Williams Limited, 1906), p. 139



effect comparable to that of a String quartet with all parts doubled by Trumpets and Trombones.<sup>67</sup>

What Cavaillé-Coll was able to do was create a symphonic timbre with its own identity which, in turn, shaped new compositions from organist-composers whilst still being able to allow performances of works from the great composers of the past. As Widor puts it,

in the Organs of St Sulpice, Notre-Dame (Paris), St Ouen (Rouen), were not great masses of reed-stops always balanced by equally large masses of mixture-stops? One of Cavaillé-Coll's chief claims to celebrity is based upon his having given us these means of unveiling, of contemplating in all its brilliancy, and in its true light, the colossal work of the master of Eisenach, of hearing Bach as he wished to be heard. Cavaillé-Coll's instruments, with their admirable tones and their incomparable mechanism, have attracted and passionately interested a number of composers, who have found in them a genuine orchestra, varied, supple, and powerful, respectful of tradition, yet ready to welcome a new ideal.<sup>68</sup>

Cavaillé-Coll's idea of a balanced tonal structure was due, in no small part, to what appears to be a realisation that the 'symphonic ideal has nothing whatsoever to do with imitating an orchestra; it has everything to do with giving the organ the same power of expression that the symphony orchestra has'.<sup>69</sup> It was this approach which allowed the likes of composers such as Franck, Widor and Vierne to grasp this new approach and produce pieces which 'embodied a progressive, evolutionary philosophy, [which] could therefore be allied with the new developments in organ-building and design'.<sup>70</sup> For example, if one looks at Tournemire's *L'Orgue Mystique* one can see a stylistic cornucopia sometimes reflecting on the 'earlier liturgical tradition of Titelouze, Frescobaldi, de Grigny, Buxtehude and Bach, with their baroque forms and textures (fantasias, toccatas, chorales and fugues) [...] But these are juxtaposed with most striking and

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<sup>67</sup> Ibid, p. 140

<sup>68</sup> Ibid, p. 141

<sup>69</sup> Jack M Bethards, *A Brief for the Symphonic Organ, The Diapason*, Vol. 96, No. 9, (Scranton, Scranton Gillette Communications Inc, 2005)

<sup>70</sup> Andrew Thomson, *Some wider perspectives in French Romantic Organ Music, The Organ* (Laaber, Laaber-Verlag, 2005), p. 136

innovative sections of impressionist pianistic writing influenced by Debussy'.<sup>71</sup>

They were also dependent on the flexibility and security of action and tone of the instrument for which they were written: 'This bond, it is because of the organ of Cavaillé-Coll, a role which allowed the entire body of works to be conceived.'<sup>72</sup>

A prerequisite to the registration in symphonic organ works of the period is the need to be able to build up the sound in a continual crescendo without changing the fundamental character as stops are added. The predominance of 8ft tone certainly helps this in Cavaillé-Coll's instruments as does his care in providing similar-sounding stops on each manual. This allows for a sense of discrete dynamic layering making volume increase incrementally rather than through sudden changes. A typical British organ of the time would not allow this in the same way and certainly the neo-classical approach favoured initially by the German *Orgelbewegung*<sup>73</sup> of the 1920s and later adopted by many British establishments (particularly Oxford and Cambridge colleges) from the mid-1960s would prohibit any sense of more tonally similar layers building on an initial ones. The issues which this style of organ produces are something which John Norman has raised, saying that the 'nineteenth-century French school of composers is too important to ignore, yet performance of a César Franck Choral on a neo-Baroque

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<sup>71</sup> Andrew Thomson, *Some wider perspectives in French Romantic Organ Music, The Organ* (Laaber, Laaber-Verlag, 2005), p. 135

<sup>72</sup> Sylvain Caron, *L'orgue symphonique français, ses antécédents et son évolution*. [Ce lien, c'est l'orgue de Cavaillé-Coll, en fonction duquel tout le corpus d'œuvres a été conçu.]

<sup>73</sup> A well-considered and concise explanation of the Deutsche Orgelbewegung, including its fundamental belief that (i) the organ is a polyphonic instrument, (ii) the action ought to be direct to allow responsive and sensitive playing, (iii) position and design of the organ ought to reflect the earlier North German or Schnitger Schools, and (iv) the tonal design ought to reflect the fundamental compositions to be played on the instrument is given in Lawrence Phelps, *A Short History of the Organ Revival, Church Music Biannual* (Missouri, Concordia Publishing House, 1967) <http://www.lawrencephelps.com/Documents/Articles/Phelps/ashorthistory.shtml>

instrument is open to at least as much stylistic criticism as performance of a Bach Trio-Sonata on an Edwardian cathedral organ'.<sup>74</sup>

### Issues connected to console management

Other issues for consideration include those devices used to aid performance as well the layout of the console itself. Unlike most modern instruments, many of Cavaillé-Coll's aids to performance were operated by pedals. One of the most important of these was the *ventil*, a valve which allowed the wind supply to be cut off from a specific wind-chest meaning that ranks of pipes could be pre-drawn without them actually sounding until the valve is cancelled.<sup>75</sup> Thus reeds can be prepared on the *Grand Orgue*, for example, and added *en masse* with ease later. A similar device was the *Grand Orgue sur machine* which silenced the whole of the *Grand Orgue* unless engaged. As Clutton puts it 'by drawing full organ, all couplers, and all ventils, it is thus possible to make an effective build up to the full without once raising the hands from the *Grand Orgue* keyboard, or touching the swell-pedal'.<sup>76</sup> Of course, this becomes possible nowadays by using a modern piston capture system but care must be taken to maintain the character of the additions so that they build upon each other. The image below shows the player

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<sup>74</sup> John Norman, *Continental or English? Trends in organ tonal design*, *The Musical Times*, Vol 131, No 1769 (1990), pp. 389–390

<sup>75</sup> These were particularly common in Cavaillé-Coll organs where he subdivided each chest into two: the *Laye des fonds* (foundation stops) and the *Laye des anches* (reeds and mixtures). There was a lever which shut off the wind supply to the second of these allowing a performer to prepare the *anches* before starting a piece and then add it when required, resulting in immediate tonal brilliance and weight. The means of adding the *anches* was usually a hook-down pedal placed above the pedalboard, not dissimilar to the old hook-down *Swell* levers found on some early English organs. The instruction *anches préparées* (reeds prepared) appears in many French organ works and refers to the use of this system.

<sup>76</sup> Cecil Clutton, *The Organ: its tonal structure and registration – (6) The Nineteenth and Twentieth-Century French Organ* (London, Granville, 1950), p. 47

aids located just above the pedalboard on the *Grand Orgue* at l'Église Notre-Dame de Louviers, where held his Duruflé first organist position. (Figure 6.2)

**Figure 6.2: The console of the *Grand Orgue*, Louviers**



A further specific aid to the player of a many of Cavaillé-Coll's instrument came through the fact that each manual or division of the organ was viewed as having two sections. The foundation stops such as the commonly found *Montre*, *Flûte harmonique*, *Bourdon*, or *Voix célestes* were drawn and operated in the usual manner. However, a pedal operated lever (the *Appel*) controlled another set of stops, the *Jeux de Combinaison*. This meant that registrations for things such as mixture ranks (*Fourniture*, *Cymbale*, *Cornet*, etc.) as well as the reeds, could be prepared in advance and added when required through the addition of the relevant pedal lever (*Appel Jeux de Combinaison G.O.*, for example).

Cavaillé-Coll also included *Swell* or expression boxes which allowed some gradation of volume increase before the addition of other stops. The shutters which allowed this subtle alteration of volume were controlled either by a centrally located balanced pedal, as in Figure 6.2 above, or a *cuiller*, a pedal lever on the right-hand side of the pedalboard which could be lowered to open the shutter of the box and, if not balanced, was hitched open or returned to the shut position once the operating foot was taken off. A simple rule for a crescendo on a typical French instrument of the time would be:

The ‘symphonic’ crescendo is obtained by drawing all of the stops of the organ at the start, without using the reeds, the box is closed, whilst playing on the *Grand Organ* (*Great*). A first step is achieved by adding the *Récit* (*Swell*) reeds. Opening the box leads to a *forte*. The addition of *Positif* (Choir) reeds, then those of the *Grand Organ*, double and triple the strength of the sound.<sup>77</sup>

Certainly Franck was impressed with Cavaillé-Coll’s work commenting ‘mon nouveau orgue, c’est un orchestra!’ Presumably, however, he meant this in terms of the tonal palette at his disposal rather than the fact that each rank sounded like an instrument from a symphony orchestra.<sup>78</sup>

Seated at the console of a typical Cavaillé-Coll instrument, one of the first things one finds is that the order of the manuals differs from that of British instruments with the *Positif* and *Grand Orgue* swapping positions on British instruments: the *Great* sits between the *Swell* and the *Choir*. (Table 6.1)

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<sup>77</sup> Sylvian Caron, *L'orgue symphonique français, ses antécédents et son évolution* [Le crescendo ‘Symphonique’ s’obtient en tirant au départ tous les jeux de l’orgue, sans les appels d’anches, la boîte du récit fermée, en jouant au grand-orgue. Un premier palier est atteint en appuyant sur l’appel d’anches du récit. L’ouverture de la boîte nous mène au forte. L’ajout des anches du positif, puis de celles du grand-orgue, constituent les deux derniers paliers et correspondent au double et triple forte.]

<sup>78</sup> Andrew Thomson, *Some wider perspectives in French Romantic Organ Music, The Organ Yearbook*, No 34 (Laaber, Laaber-Verlag, 2005), p. 136

**Table 6.1: The typical manual orders in Cavaillé-Coll and English organs**

<b>Cavaillé-Coll instrument</b>	<b>English instrument</b>
<i>Bombarde</i>	<i>Echo/Solo</i>
<i>Récit</i>	<i>Swell</i>
<i>Positif</i>	<i>Great</i>
<i>Grand Orgue</i>	<i>Choir</i>

This was not the traditional order for French instruments: ‘In the French Classical Organ the *Positif* keyboard was placed below that of the *Grand Orgue*, just as the *Rückpositiv* keyboard was below the *Hauptwerk* in a German instrument. In all such traditions, the division itself was placed behind the player so that it provided a contrast to the primary division in terms of volume, pitch level, and presence.’<sup>79</sup> It could well be argued that Cavaillé-Coll’s moving of the *Grand Orgue* to the bottom keyboard ‘was related both to the musical function of the three divisions and to a different technical matter altogether: inter-manual couplers’.<sup>80</sup> This was particularly important with regards to the gradation of crescendo required in these new symphonic works so that inter-manual couplers allowed timbres from the manual above to be included in its palette. Once all the couplers were engaged then the effect would be as follows:

- the *Récit* manual (the uppermost on a typical three-manual French instrument) would play only the stops drawn on the *Récit* division
- the *Positif* (the middle of the three manuals) would be coupled to the *Récit* which would allow it to play the drawn ranks from both manuals

<sup>79</sup> James H Cook, *Aristide Cavaillé-Coll, Disposition II, Chest Placement, Manual Order, and Couplers* <http://www.concertartist.info/organhistory/history/hist057.htm>

<sup>80</sup> Ibid.

- finally, the *Grand Orgue* (the lowest positioned manual) would play all the stops drawn on the three manuals at the same time

This would mean that the ‘crescendo inherent in this arrangement of coupled manuals could be enhanced by using the *Swell* shutters and the ventils in a standard way. Without moving his or her hands from the keyboards the organist could move through several dynamic levels.’<sup>81</sup>

This order of keyboards also led to the use of thumbing down<sup>82</sup> in more technically demanding or complex pieces. This, combined with the different order of manuals, causes issues for organists playing some French organ music of the period on English organs. Jumps to an adjacent manual with a single finger or the thumb are not ideal, but are certainly manageable. However, to have to stretch over another keyboard to a third one to play the additional line is impractical. Thumbing up or down is not a commonplace technique but does appear in many works of the French twentieth-century repertoire. For example, Duruflé’s early *Scherzo* (Op. 2, 1926) requires the right hand to play two final chord on two manuals (*Positif* and *Récit*) whilst the left hand plays an additional chord on the *Récit*. It is, of course, possible to circumnavigate this problem as the *Grand Orgue* is not required at this point so on an English organ judicial stop or coupler selection will allow the player to facilitate this. (Example 6.1)

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<sup>81</sup> Ibid.

<sup>82</sup> See Common Terminology for a definition.

### Example 6.1: *Scherzo* (b 327–333)

However, in Duruflé's *Sicilienne* (*Suite*, Op. 5), such problems cannot be so easily resolved as all three manuals are required at the same time when multi-manual playing using the left hand is called for (Example 6.2).

### Example 6.2: *Sicilienne* (b 18–21)

As can be seen, it would be virtually impossible on an English organ for a performer to play the sustained note (bar 20) on the *Swell* whilst thumbing over the *Great* to allow for the running semiquavers to be played on the *Choir* with the same hand. As a result, unless one had an instrument with a large and comprehensive specification on both the *Great* and *Choir* manuals, some compromise would have to be made regarding stop selection so that these manuals might be swapped over. A similar problem arises in the closing few bars of this piece where the right hand is required to play an additional inner part on the *Choir* whilst still holding the final melodic note on the *Swell*. (Example 6.3)



**Example 6.3: *Sicilienne* (bars 109–113)**

The musical score for Example 6.3, *Sicilienne* (bars 109–113), is presented in two systems. The first system shows a piano introduction with a 'poco' marking. The second system begins with 'Molto rall.' and includes 'dim.' and 'pp' markings. The music features a prominent bass line with a descending chromatic scale and a treble line with a melodic line.

An additional issue for consideration when playing a French instrument from the period is the length and design of the pedalboard. As can be seen from the various illustrations of consoles within this chapter and from the organ specifications which appear as an appendix, these can vary in length, though they are now commonly thirty-two (C to f1) or thirty-four (C to g1) keys. This lack of consistency in length, as has already been discussed in Chapter 4, can lead to some issues of performance if a piece is composed assuming the latter length, as in Duruflé's *Veni creator* (Op. 4) where the need for a top *Pédale* F<sup>#</sup> causes issues on shorter compass pedalboards. In addition, a difference in length means that the keys themselves are not all in exactly the same place (slightly smaller gaps are needed between the keys for a thirty-four-note pedalboard to accommodate the extra keys) and not all pedalboards have the same configuration in terms of their shape and style. The standard pedalboard in Britain, the USA and many other countries, is described as concave radiating which means that it is easier for the

player to reach the keys at the extremes and also there is more sense of uniformity for the player in terms of how far to stretch for keys and the physical pressing down on the keys to activate the note. (Figure 6.3)

**Figure 6.3: A console showing a standard concave radiating pedalboard<sup>83</sup>**



By comparison, Cavaillé-Coll instruments had what are known as straight or parallel pedalboards. As the name implies, the keys are laid out as if they were a manual keyboard (straight) with no sense of the fan-like approach one finds in concave radiating pedalboards, although, as can be seen in the image below, the sharps and flats keys vary in length to assist a player endeavouring to reach the lowest and highest notes. (Figure 6.4)

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<sup>83</sup> This organ is to be found in the Chapel of Saint Nicholas, Summer Fields School, Oxford

**Figure 6.4: A straight pedalboard<sup>84</sup>**



The technique for pedalling on an organ is a thorny issue and there are many who favour just toes whilst others favour the more generally accepted view that the use of heel and toe is the most practicable way to pedal passages, especially if these are legato in character. One of the forerunners in the renaissance of the organ in Paris, Camille Saint-Saëns (1835–1921 and organist at l'Église de la Madeleine from 1858) was adamant that heels should not be included in pedalling:

Saint-Saëns's pedal technique was as formidable as his manual technique. The first published reference to his performance (on a pédalier) of an organ work, Bach's *Fugue in D Major*, BWV 532, noted that he played "almost as agily and as intelligently with his feet as with his fingers." [Henri Blachard, *Concerts et Auditions musicales, Revue et Bazette musicale*, 15 March 1857, p. 83] This observation is all the more remarkable because Saint-Saëns employed only his toes in pedal playing – never his heels. An all-

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<sup>84</sup> The pedalboard of this organ, found on the *Grand Orgue* of l'Église Notre-Dame, Louviers, is only 30 notes in length, an issue discussed in connection with Durulé's *Veni creator* in Chapter 4.

toes pedal technique might well have been established by short pedals on the first organs he played. A. P. F. Boëly, Saint-Saëns's first organ teacher, had a "German" pedalboard on his organ at Saint-Germain-l'Auxerrois but, although the compass was extended enough to play the pedal parts in Bach's organ music, the length of the natural keys, while longer than those customarily found on French organs of the time, were, if we can judge by a contemporary drawing of Boëly at his organ, hardly long enough for the organist to use his heels comfortably. But by the time Saint-Saëns was acquiring his pedal technique, the *pédaliers* and all new organs (as well as the recently rebuilt ones) had a compass of at least two octaves and longer natural keys.<sup>85</sup>

A heel/toe technique had developed after the publication of Jacque-Nicolas Lemmens's *École d'orgue* (1862). In this he sought to provide exercises which developed not only an alternate toe technique, but also introduced the use of heels at an early stage:

At a time when most methods included only a few pedal exercises and advocated alternate toes as the basic technique, with toe-heel pedalling as an alternative, Lemmens had devised a new approach. No method before his showed evidence of such careful and detailed analysis of the motions playing to the pedals, streamlining movement, and eliminating (through increased ankle motion and increased use of the heels) much of the foot crossing typical of alternate-toe pedalling.<sup>86</sup>

Writing almost 70 years later, Herbert F Ellingford (organist of various institutions including Saint George's Hall, Liverpool) wrote in *The Musical Times* that 'Lemmens discloses an entirely different outlook [...] While pedalboards have short and long keys representing the sharps, flats and naturals, so long will the toe-short and heel-long key remain the true basis of pedalling.'<sup>87</sup> Duruflé certainly appears to support the toe and heel approach to pedalling, not least as his Op. 4 often requires legato pedal work which would demand this (such as bars 48–57 in the *Prélude* or all of *choral varié III*), and sometimes also with the additional element of double pedalling (126–136 in the *Prélude*). Such demands for heel/toe legato playing also appear in various other works including all three movements of the *Suite* and his *Fugue sur le nom d'Alain*.

<sup>85</sup> Rollin Smith, *Saint-Saëns and the Organ* (New York: Pendragon Press, 1992), p. 185

<sup>86</sup> Orpha Ochse's *Organists and Organ Playing in Nineteenth-Century France and Belgium* (Bloomington: Indiana University Press, 1994), p. 177

<sup>87</sup> Herbert F Ellingford, *Organ Pedalling: Past and Present*, *The Musical Times* (Musical Times Publication, 1 August 1929), p. 73

Another consideration regarding management of the console is the need for a registrant to assist the performer. This is quite a common role in France and was of even greater importance in the past. More than just a page-turner, the registrant would help to prepare stops and change registrations during a performance. It is true that ventils allowed for some prepared changes without the need for a registrant, but this lacked the subtlety of adding or removing individual timbres in order to gradually change the tone or volume during a performance. Equally, without a registrant, a player might well find it difficult to reach and quickly draw a stop on the traditional terrace design used on French instruments. This formation has the stop knobs in horizontal rows on both sides of the manuals usually corresponding to the keyboard they are lined up with. The stop knobs can be part of a straight (or flat) console design or a curved one, but in the former, especially on a large instrument, the furthest stop knobs away from the player can appear a very long way away. (Figure 6.2 earlier and Figure 6.5 below)

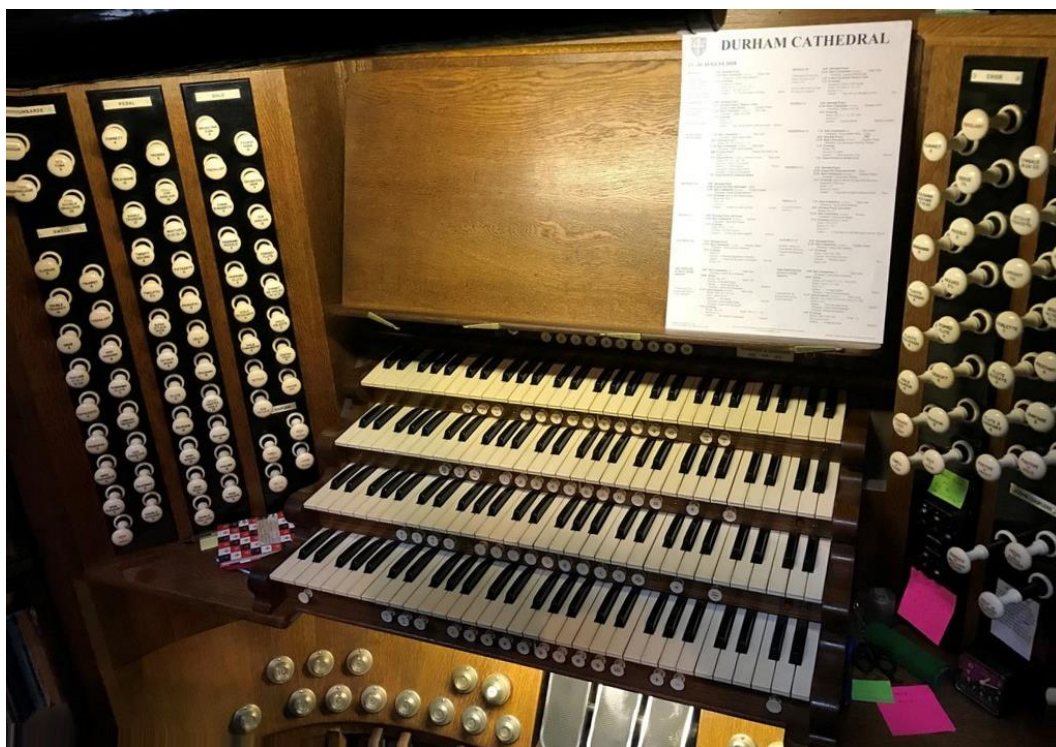
**Figure 6.5: The Console at L'Église Saint-Sulpice, Paris**





By contrast, a typical British organ console would have the draw stops on diagonally angled jambs on either side of the manuals with all the stops for any department arranged together in groups; the lowest pitched ranks are usually at the bottom and the higher ones towards the top with the reeds (where applicable and grouped together, regardless of their pitch) at the very top of the jambs. The advantage of this is that it means that all the stops are within relatively easy reach for the player. However, the necessary height for this type of console (particularly in a large and comprehensive specification) means that it is often difficult to see over it, an issue when trying to follow a service or see a conductor. (Figure 6.6a and 6.6b)

**Figure 6.6a: The Harrison & Harrison Console at the Durham Cathedral**



**Figure 6.6b: The Nicholson & Co Console at the Llandaff Cathedral**



In addition, most modern instruments have combination pistons (visible under the manuals above) to help performers set specific groups of stops. These can control either individual manuals or, in the case of General Pistons, any number of divisions and couplers linking them and, as a result, the need for a registrant is something which is almost redundant when performing on most modern instruments with these. Modern electronic multi-layer capture systems allow these to be changed easily and, with the addition of memory card-based storage, there are limitless levels of piston settings available to organists.

The final consideration when performing French organ music on a British instrument is one of the geography of the building and the placing of the organ within it. The great French organ works of the late nineteenth and twentieth centuries were often conceived for a large *Orgue de tribune* at the west end and this meant that they benefited from a significant body of space for the instrument to speak into, and to do so from well above floor level. Most British organs are

located near the choir stalls, an inevitable result of the change in post-Reformation liturgy and the instrument's developing role in accompaniment over the years. As a result, the sound could be regarded as being too immediate, speaking too directly and lacking the distance and room its French cousins enjoy.

## Conclusion

There are clearly many issues connected with the performance of French organ music of the nineteenth and twentieth centuries on instruments which differ fundamentally from those for which the works were originally intended. Felix Aprahamian echoes this in his view that the symphonic instruments of Cavaillé-Coll had a marked influence on those organists-composers of the time:

A musical instrument is justified only by the music it inspires, and in these enlightened days of the classical organ revival we do well not to reject utterly the romantic organ of Cavaillé-Coll which provided the instrumental *raison d'être* of Franck's twelve organ pieces, the ten organ symphonies of Widor and the six by Vierne.<sup>88</sup>

These issues pose problems which other instrumental soloists rarely have to address. It could be argued that a concert pianist, once at one with any variations in touch and tone of a given instrument and having adjusted their playing to the acoustics and ambience of a given performance venue, does not then need to worry about the differences in terms of layout and size of the instrument in front of them or the vagaries of the tonal palette it offers. As any organist knows, tonal differences between instruments can be such that comparable stops on any given pair of organs, even those bearing the same name, might have different timbres and contribute to the overall sound in quite different ways.<sup>89</sup> If one adds to this the

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<sup>88</sup> Felix Aprahamian, *Louis Vierne, 1870–1937*, *The Musical Times*, Vol 111, No 1526 (April, 1970), p. 431

<sup>89</sup> For example, a bright Cavaillé-Coll *Trompette* will sound entirely different to the fuller, more rounded Willis *Trumpet*. Or, equally, two *Open Diapason* stops might be on different wind pressures, have different scaling to their pipes and might well be located in a different part of the



need to recreate the composer's original soundscape whilst working within the technical restrictions and differences of the instrument (and building) one has at one's resources, then the organist's skill is brought to the fore in a variety of quite disparate ways. Gillian Weir writes that 'controversy abounds concerning the registration of the music when played on other types of organ'<sup>90</sup> but it could be argued that the registration is merely one piece in a much bigger puzzle. It is the role of the musician to bring together these variant pieces and convey the music (and, perhaps, the underlying intentions) of the composer. Only in this way can a sense of completion in a performance be reached for both performer and listener.

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instrument which will change the sense of impact and immediacy of their sound when they speak into the building.

<sup>90</sup> Gillian Weir, *Organ Music II, The Messiaen Companion* ed. Peter Hill. (London, Faber and Faber, 1995), p. 373.

## Chapter 7

### Aiming for a performance ideal

As with all genres of music, performances of organ repertoire are no longer restricted to the country or the period in which the works were composed. This study of the influences and issues connected with performing Duruflé's *Prélude, adagio et choral varié sur le thème du 'Veni creator'* demonstrates that even music from a specific genre, one with explicit problems relating to the instrument and the interpretation of music on it, can still be successfully performed on an instrument from a different tradition. The prerequisite for any performer attempting this must be an awareness of the background of the style of composition and type of organ for which it was written. Whilst an ideal might be something ultimately unattainable, an ability to offer an educated interpretation, weighing up any compromises needed from a position of insight and understanding, would add weight to such a performance.

### Registration requirements and adaptations for the organ of Llandaff Cathedral

As discussed in Chapters 6 and 7, selection of appropriate registration is the most crucial of issues a performer has to address and impacts on any successful performance of such music, particularly French repertoire. Whilst, on paper, French organ works from the interwar years may be playable on any medium-sized non-French instrument, to do so without an understanding of the timbre of, for example, a Cavaillé-Coll instrument would represent an egregious disservice to the spirit and character of the music. The main consideration 'needs to be

stylistic accuracy and integrity of the sound produced.<sup>1</sup> Duruflé's Op. 4 *adagio*, for example, has specific registrations indicated in the score ranging from gently undulating strings at the opening (bars 1–29) to a *tutti* sound at its climax (bars 94–99), including a reed chorus which must add colour but must also blend with the foundation stops and mixture and not stridently dominate them. An added issue is that certain stop names, such as *Montres*, might be unknown to some players yet appear in published score. Even those seemingly recognisable, such as *Trompette*, are often of a different character when found on English instruments.

Op. 4 also offers some specific registration complications for a performer. Three flute-sounding ranks, equally balanced but of distinctive tone, are needed in the *Prélude* (bars 139–143, for example), and this section also demonstrates that Duruflé envisaged an instrument with two enclosed divisions, as box-based decrescendos are indicated for the *Positif* then the *Récit*. (Example 7.1)

#### Example 7.1: *Prélude* (b 137–138)

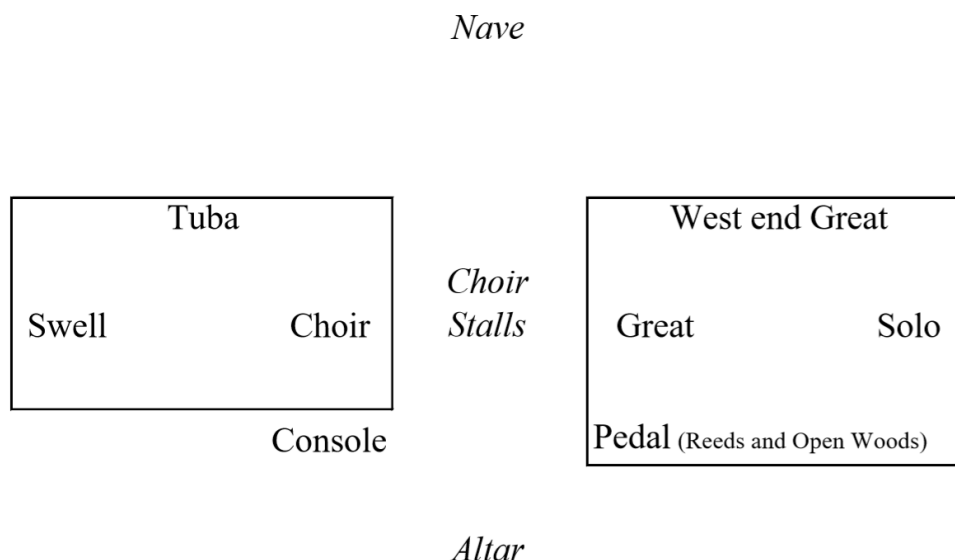
On the Nicholson & Co organ at Llandaff Cathedral,<sup>2</sup> the *Choir* is not enclosed and so to achieve this, a player would need to couple the *Hohl Flute* from the enclosed *Solo* rather than using the *Bourdon* available on the *Choir*. Similarly, the

<sup>1</sup> Gareth Price, *French without tears, Choir & Organ*, Volume 22, No. 4 (London: Rhinegold, July/August 2014), p. 70

<sup>2</sup> The specification of this instrument appears in the Appendix

*Solo* has an enclosed *Orchestral Trumpet* which might be more effective as a chorus reed in the climax of the *adagio* compared to the more soloistic *Pasaune* on the *Great*. By viewing the *Solo* as a floating division, capable of being used in a variety of ways and coupled to different manuals as required, greater flexibility in recreating specific timbres is gained, including one of the signature Cavaillé-Coll sounds of 8ft *Flûte*, *Bourdon*, *Voix humaine* and *tremolo*. This is required in the middle section of the *adagio* and, as there is no *Voix humaine* on the *Swell*, the coupling of the *Voix Humana* from the *Solo* will be required. Given that *Tremulants* are generally of a different character in English organs to the French *Tremolo* (a stop which colours the soundscape), then applying it to either the *Swell* or *Solo* (and not both) will give greater subtlety to the effect. The Llandaff instrument will also dictate other stop changes including coupling down the *Flute 4* stop required on the *Pedals* for *varié III* as there is no equivalent rank. A similar flute stop could be coupled from the *Solo* but as there is no indication of dynamic colouring needed in the score, either the *Great Wald Flute* or *Choir Chimney Flute* (both 4ft ranks) or the *Choir Blockflute* (played down an octave as it is a 2ft rank) might be a better solution which also allows the *Solo* string ranks to be coupled to the *Swell* to enhance the character of the accompaniment. Given the placing of the departments within the cases at Llandaff (see below), the use of the *Great* flute might be more appropriate as it would allow the solo line to come from the opposite case to the main accompanying parts on the *Swell*. (Figure 7.1)

**Figure 7.1: Overview of the placing of the departments on the Nicholson & Co organ at Llandaff Cathedral**



If one compares this schematic to that of the west end organ at Saint-Eustache, Paris (Figure 5.1), then the difference in approach to organ design, partly due to the placing of the instrument and the fact that an English cathedral instrument also accompanies full choral services, is evident.

As will be raised later in terms of the console management and size of instrument required, the lack of appropriate timbres on the Walker organ in the University Concert Hall, Cardiff University, means that a performance on this instrument would not be practicable.<sup>3</sup> Within the first three *choral varié*, for example, a number of compromises need to be made if using this organ in order to allow the individual lines to speak out. The Table below illustrates the compromises a possible solution to these issues would require on this two-manual instrument. (Table 7.1)

<sup>3</sup> This was one of the contributing factors in the selection of the Llandaff Cathedral as a venue for the performance element of this doctorate. The specification of this instrument appears in the Appendix

**Table 7.1: Possible resitrations for the *choral varié* if played on the Walker organ at the University Concert Hall, Cardiff University**

	<b>Registration in the score</b>	<b>Possible registration needed</b>
<i>varié I</i>	<i>Réc</i> : Hautbois 8 <i>Pos</i> : Bourdon 8 <i>GO</i> : Flûte Harmonique 8 [ <i>Péd</i> and <i>Pos</i> coupled]	<i>Sw</i> : Cornopean 8 <i>Gt</i> : Stopped Diapason 8 <i>Ped</i> : Octave 8
<i>varié II</i>	<i>Réc</i> : Gambe 8 & Octavin 2 <i>Pos</i> : Bourdon 8	<i>Sw</i> : Flute 8 & 4 <i>Gt</i> : Stopped Diapason 8
<i>varié III</i>	<i>Réc</i> : Gambe 8 & Voix céleste 8 <i>Péd</i> : Flûte 4	<i>Sw</i> : Rohr Flute 8 & Voix céleste 8 <i>Ped</i> : Octave Flute 4

As can be seen, there are forced changes needed, even allowing for the fact that the Walker organ is a moderately sized instrument of thirty-three stops. However, these concessions cause fundamental deviations in timbres (such as the use of a metal rank rather than a wooden one in the *Pedals* in *varié I*). Other examples include the nature of the left hand part in *varié II* losing some of its sparkle as the 2ft *Swell* rank is too loud at Cardiff, forcing a change to a 4ft flute to avoid unbalance. In addition, the same *Great* flute has to be used in consecutive *varié*, albeit once as an accompanying part and the other as a solo line. Finally, the Voix Céleste at Cardiff stops at Tenor C, and so the specific effect of this paired with the flute is lost for much of the lower accompanying figures. If one then looks at issues with the final *varié*, including no *Great* 16ft to add in bar 41, no *Choir* and therefore no extra foundation stops or mixtures or reeds, and a dearth of usable chorus reeds (in effect, only the *Swell* reeds are viable), then the sense of build-up and the sheer weight of sound, especially in the brightness of the upperwork and the gravitas of the *Pedal* section, is lacking and the glorious conclusion to the *choral varié* runs the risk of sounding somewhat underwhelming.

## Tempi

The choice of tempi is one shaped both by the character of the music and by the acoustic in which the performance is taking place. Within Op. 4, care needs to be taken not to rush the *Prélude* in more resonant buildings as this can lead to a lack of clarity in the lines; something discussed in Chapter 5 with particular reference to Jean-Pierre Lecaudey's performance in Saint-Remy-de-Provence.

As was clear from the comparative performance analyses in Chapter 5, the indications in the score regarding tempi are rarely strictly adhered to. Even Duruflé's own recording sees him interpret tempi often considerably differently to those indicated. When performing Op. 4 at Llandaff Cathedral, tempi will also need to be altered, partly due to the fact that the pipework is further away from the listener than the microphones in most of the recordings discussed. Additionally, certain departments of the instrument, such as parts of the *Swell* and *Solo*, are located right at the back of the two cases. The sound also needs to be projected in such a way that it is not obstructed by the large elevated sculpture, Jacob Epstein's huge *Majestas*, which dominates the interior and is situated between the nave and the choir; any rushing of tempo would risk lack of clarity due to the unusual positioning of this art work which is a modern addition to the building. As can be seen from the image below, the cases which speak down the side aisles (including the *Swell* and *Solo* departments) are also hidden by arches and so it will be more difficult for sound to travel to the nave. Finally, the nave-facing fronts of these two cases house the pipes for the *Tuba* and the *West Great* and so sound waves would need to pass through these ranks too. (Figure 7.2)

**Figure 7.2: Epstein's *Majestas*, Llandaff Cathedral, with the display pipes (some of which are dummy) overlooking the choir stalls and behind the sculpture.**



That said, the issue of the building's reverberation – something particularly pertinent in Scott's recording from Saint Paul's Cathedral, London – is less of an issue at Llandaff. According to the cathedral organist Stephen Moore, the building has just over two seconds' echo when empty and this is lessened once people are in the building. Stephen Moore has also explained that in a recent commercial recording he made on the Llandaff Cathedral organ, an electronic acoustic had to be added to enhance the depth of sound.<sup>4</sup>

<sup>4</sup> Notes on this interview with Stephen Moore appear in the Appendix



### Practicalities of instrument management

Despite the suggestions Duruflé gives for performances of his Op. 4 on a two-manual organ, in reality, a three-manual organ is required to allow the individual timbres and counter-melodies to come through the texture. In addition, there are instances where a third manual is essential as in Example 7.1 (see above). Without being able to play the opening of this passage on a separate manual (with a suitable flute stop), the ‘thumbed-down’ line on the *Grand Orgue* is not effective unless the passage on the *Récit* which follows is compromised: one could play the opening section on the *Récit* allowing for the inner part on the *Grand Orgue*, but the dovetailing of lines, with the *Récit* at a louder dynamic level, would be lost. In a similar vein, passages laid out for three separate manuals, even when a version for two-manuals is provided by Duruflé, tend to lose something as previously discussed in relation to bars 31–34 of the *adagio* and *choral varié I*. (Example 7.2)

Example 7.2: *adagio* (b 31-34)

20 *Poco meno lento.* ♩ = 69

(1) Version pour orgue de 2 claviers.  
Version for two manuals organ.

Péd. G.  
Péd. G.

a piacere

Péd. G.  
Péd. G.

A fundamental consideration is the order of the manuals on an English and a French organ. As was discussed in Chapter 6, the *Grand Orgue/Great* and *Positif/Choir* swap positions between the two traditions. In addition to issues connected with rapid manual changes – *Choir* to *Swell* is considerably further than *Positif* to *Récit* – there is also the problem with playing additional notes/lines on a third manual either by stretching up from one manual to another, or by thumbing down. In most instances this is indicated in the score by Duruflé although there is one apparent omission where a second melodic line needs to have its final note played by the left hand thumbing down from the *Récit*. However, this instance of thumbing-down is only possible if the right hand were on the *Positif* (middle manual) and not the *Grand Orgue* as specified in the copy. Of course, this is much easier to achieve if the *Great* is sitting just below the *Swell*. (Example 7.3)

**Example 7.3: *Prélude* (b 93–98)**

The musical score for Example 7.3: *Prélude* (b 93–98) is presented in two systems. The first system consists of a treble staff and a bass staff. Above the treble staff, the tempo is marked "Poco cedendo" and "Tempo". Above the bass staff, the registration is marked "G. R." and "G. Sw.". The second system also consists of a treble staff and a bass staff. Above the treble staff, the registration is marked "Péd. P. R." and "Péd. Ch. Sw.". A red arrow points to a note in the bass staff of the second system, indicating it should be thumbing down. The note is a G4, which is the same pitch as the final note of the melodic line in the treble staff of the second system. The note is marked "poco cresc.".

Note to be thumbed down to complete the musical phrase.

The issue of manual order is less of a concern for the majority of the *Prélude* as the registration is generally flute-based and most three-manual

instruments would have a stop of this nature available on each department. In Llandaff, an alternative is available by using the *Solo* coupled to the *Choir*, which gives enough volume to make this into a secondary *Great* and use the quieter of the two flutes on the *Great* as a *Choir*. Not only does this maintain the integrity of the manual order found on French instruments, but it also means that this additional *Great* (i.e. *Choir* and *Solo* coupled) has subtle dynamic flexibility created through the potential use of the *Solo* box.

The issues connected with a thirty-note pedalboard have been discussed in Chapters 5 (Op. 4 issues) and Chapter 6 (pedalboard compass in general). This is not a problem on most modern instruments in Britain as they tend to conform to the standard concave-radiating pedalboard specified by the Royal College of Organists. This is the case on the new instrument at Llandaff where the pedalboard extends to g1.

The player aids provided on most modern organs make many of the registration change issues within any large-scale work far less of an issue than in the past. Looking at Duruflé's Op. 4, there are moments where multiple changes to stops are needed and these can also fall where manual changes occur, an issue if the fast-moving triplet accompanying figure is to be maintained. (Examples 7.4a and 7.4b)

#### Example 7.4a: *Prélude* (b 45–47)

The musical score for Example 7.4a: *Prélude* (b 45–47) is presented in three measures. The first measure is marked with registration changes: *R. Sw.* and *P. Ch.*. The second measure is marked with *R. - Flûte 8 + Hautbois 8* and *Sw. - Flute 8 + Oboe 8*. The third measure is marked with *m.d. r.h.*. The pedal part is marked with *Péd. - Soubasse 16* and *Péd. - Stop. diap. 16*. The score is in G major, 4/4 time, and consists of three measures.

**Example 7.4b: *Prélude* (b 123–126)**

The musical score for Example 7.4b: *Prélude* (b 123–126) is presented in two systems. The first system begins with a *Rit.* (Ritardando) and a *P. Ch.* (Pédale Chord) marking, followed by a *Tempo* change. The second system features various registrations: *R. - Flûte 8 + Clarinette 8, Nasard* and *Sw. - Flute 8 + Clarinet 8, Twelfth* for the upper staves, and *Péd. - Soubasse 16* and *Péd. - Stop. diap. 16* for the lower staves. A *p cantabile* marking is present in the right hand of the second system. Pedal markings *Péd. P.* and *Péd. Ch.* are also shown.

In the past when a work such as this is performed on an instrument without modern player performing aids (including multilevel capture systems and a multiple General pistons), a registrant would be required to assist with the stop changes. Although the organist would clearly rehearse with his or her assistant, this adds a level of potential error to the performance with the reliance on a third party. Even between sections this can be an issue if one wants to avoid a loss of momentum or an enforced break. In Op. 4 *Prélude* should move immediately to the *recitative*, but there are registration changes needed to the *Récit* (- *Flûte 8 Solo* then + *Bourdon 8 & Trompette 8*), although the *Positif* can be prepared earlier (by a registrant during bars 159–163) and the *Pédale* stop remains the same. The link between the *recitative* and *adagio* is covered by a held chord with the opening registration for the latter already in place.

The main areas where this need for quick (and often comprehensive) registration changes comes are after the *adagio* and between each of the *choral varié*. There are multiple changes here, and whilst it might be possible to pre-empt

some, done by a registrant during the second half of the cadenza, there will still be an unavoidable pause to adjust the *Récit* registration. This problem is even more noticeable between the *varié*: each has a totally different soundscape which has to be cancelled before the next set of stops can be drawn. In addition, many share the same manual with the *Récit*, for example, used in the opening of all. The largest change comes between *varié III* and *IV* where the quietest *Récit* ranks together with a single *Pédale* rank (or, potentially even more of an issue, a rank coupled from a spare manual if there is no 4ft flute available on the *Pédale*) is swapped for a detailed set of registration requirements including ranks prepared for on ventilis, all this after stops used in any previous *varié* have been cancelled. (Table 7.2)

**Table 7.2: Registration changes specified between *choral varié III* and *IV***

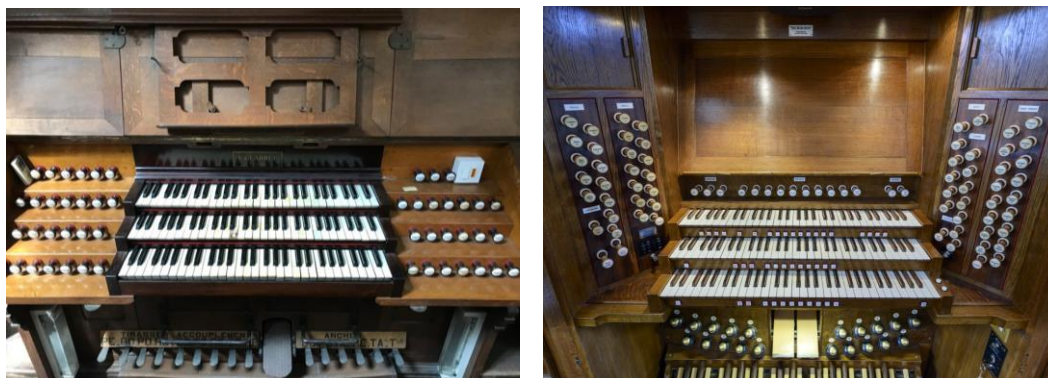
<b>choral varié III</b>	<b>choral varié IV</b>
<i>Réc</i> : Gambe, Voix céleste	<i>Réc</i> : Fonds et Anches 8-4, Mixtures
<i>Pos</i> : [potentially Bourdon 8 from <i>varié II</i> ]	<i>Pos</i> : Fonds 8-4, Mixtures (Anches 8-4 préparées)
<i>GO</i> : [potentially Flûte Harmonique from <i>varié I</i> ]	<i>GO</i> : Fonds 8-4 (Mixtures préparées)
<i>Péd</i> : Flûte 4	<i>Péd</i> : Fonds 16-8-4 (Anches 32-16-8-4 préparées)

One solution is to follow the example taken by Duruflé and John Scott in their recordings and have the plainchant sung between the *varié*. This allows the organist to change the registrations whilst the sung musical lines are heard, and it is particularly effective as it gives a slight overlap of textures as the echo of the *varié* or chant verse dies away and the new section sounds. Given the limited number of General pistons on the Walker organ in the University Concert Hall (there are just two which need to be set with individual switches rather than being ‘captured’ on a solid state memory system), any performance of this section of Op. 4 would require either a registrant to assist quick changes or the sung chant

interpolations to cover the time needed to alter the registrations, registrations which, as discussed above, had already had to be compromised due to the limited specification and size of the instrument.

A further consideration already discussed regarding console management is that of the design of the console itself. A traditional French console in the style of Cavaillé-Coll has its stops in rows moving away from the manuals which can mean that adding one an arm's distance away, even on a medium sized instrument such as the *Grand Orgue* in Louviers, can be somewhat tricky. In comparison, a modern English instrument, with the stops in ascending rows at the sides of the manuals, is considerably easier for the performer to manage alone. (Figure 7.3)

**Figure 7.3: Typical French and British consoles<sup>5</sup>**



Added to this is the console's actual position. As noted in Chapter 5, this can create problems when registering solely at the console itself if it is amongst the pipes (*en fenêtre*) and not detached. In an organ of even just a modest size, the case(s) for the pipes will be large and the pipes themselves located throughout, often behind others which can muffle the sound a little. This can make perceived dynamic levels for the audience difficult to judge. This is even more of an issue

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<sup>5</sup> The image on the left is one I took of the Louviers console, whilst the one on the right is of the Nicholson & Co. console at Portsmouth Cathedral taken by Jonty Sexton ([http://www.nicholsonorgans.co.uk/portfolio/portsmouth-cathedral-hampshire/#!prettyPhoto\[fancy\\_img\\_group\\_514\]/0/](http://www.nicholsonorgans.co.uk/portfolio/portsmouth-cathedral-hampshire/#!prettyPhoto[fancy_img_group_514]/0/)).

when, as at Llandaff Cathedral, there are split cases and much of the pipework speaks away from the console in the south-eastern corner of the south-side case.

### **The organ's position within the building and its role in worship**

Added to this is the consideration of where the instrument is placed within the building. As noted previously, most large British churches or cathedrals place the organ towards the front of the church/cathedral, often on one side (or both if it is a large instrument) of the area where the choir sing. This gives an immediacy of sound to those near, but it raises one fundamental concern, namely the role of the instrument itself. Should such an organ be voiced to speak into the choir (and accompany them as needed) or speak out into the nave and lead a congregation? Often a halfway house solution seems to be adopted with some ranks voiced in sympathy with choral accompaniment and others much more powerfully voiced to lead the congregation. As long as these are seen as two separate sets of stops, then such an instrument can be effective – although ideally a large specification is required for this dual role. For solo work, however, it can be more awkward as the voicing might not sit side by side as a player might wish. According to Stephen Moore, the Llandaff instrument is not ideal for accompanying choirs as many stops are too bright and too loud; he has also suggested that the instrument might have been voiced in a more subtle way had he been in charge of the cathedral's music during the organ's planning and installation.<sup>6</sup> This choice of voicing at Llandaff seems all the more unusual given that the main solo reed (*Tuba* 8) is placed nearest the congregation in the south case and the north case has a separate department, the *West Great*, comprising of a strongly voiced 8, 4 and 2ft chorus

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<sup>6</sup> Notes on this interview with Stephen Moore appear in the Appendix

with a five-rank Mixture V intended solely for the purpose of leading a full cathedral congregation. Realistically, this makes it unusable for anything other than hymn singing as Stephen Moore tells me it even overpowers the full *Great* and so cannot be added for extra effect when accompanying or playing solo repertoire. An additional issue with these ranks, and the Llandaff organ as a whole, is that the console position at the east side of the organ and in amongst the pipes makes judging balance in the nave (where an audience would be seated for a recital) very difficult for the performer, especially with the pedal section (including the reeds) sounding directly at the performer.

By way of contrast, and for all its registration limitations, the console in the University Hall, Cardiff, is well placed for a performer judging balance, not least as it is virtually in amongst the audience. Having said that, of course, it is designed solely as a concert instrument in the same way as, say, the organ in the Royal Festival Hall, Southbank Centre, London, with neither being required for service accompaniment.<sup>7</sup>

Clearly, a sympathy with and understanding of the tradition from which this music came is something of a prerequisite when considering how best to manage the compromises which inevitably need to be made in performance. The debate centres, perhaps, how much background knowledge is actually needed! Some might argue that the ability to improvise in the French style is essential

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<sup>7</sup> The organ in the Royal Festival Hall, Southbank Centre, London was built between 1950–1954 to a specification laid out by the consultant, Ralph Downes. It was designed as "a wellbalanced classical instrument embracing a number of rich and varied ensembles which alone or in combination could equal the dynamic scale of any orchestra or choral grouping in addition to coping with the entire solo repertoire". Not surprisingly, its design caused some comments to be raised, but it went on to influence a large number of English instruments. During reconstruction of the hall (2005–2007), the organ was taken back to the original builders, Harrison & Harrison (Durham) where it underwent an overhaul lasting eight years. However, the original specification and character remain unaltered. The instrument was re-inaugurated on its 60th anniversary in March 2014.



before one can tackle works which often sound improvisatory and many of which started life as improvised moments within the liturgy. Robert Quinney expressed his view that this is not necessarily the case, ‘after all, Widor could apparently not improvise at all’.<sup>8</sup> Furthermore, the ease of access to recordings today (including online videos) means that a player can hear works performed on French instruments by the leading performers of the day without even needing to leave their home. The main drawback with this, of course, is that the performances are often taken out of context and so can appear a little like soundbites; they lack the perspective being in the situation itself can give, and whilst this applies less to clearly concert works, such as Duruflé’s Op. 4, it is still a relevant consideration.

The approach to any performance will be influenced by the context in which it takes place. A single movement voluntary after a service may well have a different approach from the player compared to the management of a series of pieces within a recital. This, in turn, might have a different approach to someone undertaking a recording. Choices of tempi might be different; a slow movement might be taken at a different speed if sandwiched between two faster movements rather than in isolation. In the same way, registration might be altered if it is viewed as part of a multi-movement plan rather than as a stand-alone piece. Microphones placed in certain positions might disproportionately pick up the quietest of delicate tones not normally noticeable in the same way, and post-production editing can allow for the dynamic range to be carefully managed and balanced with nothing too discreet to be inaudible nor nothing too prominent to be overpowering. In addition, those recording the organ can also offer feedback to the performer regarding balance, tempi chosen and overall effect.

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<sup>8</sup> Notes on the interview with Robert Quinney appear as an Appendix.

## Conclusion

From this research, clearly an informed approach to the music should help justify any compromises that may be required. After all, it is important that a performer remembers that ‘music doesn’t exist in works, works don’t exist in scores, and neither does music, nor do scores represent composers’ wishes, nor should composers’ wishes necessarily be observed.’<sup>9</sup> What is essential when attempting any performance is that

players of this repertoire should develop an understanding of the music in terms of style and structure, in addition to listening to other performers ... Before selecting and performing an appropriate piece, players should allow for any limitations in the organ or its situation within the building and use this awareness to colour and guide their interpretation so that authenticity becomes a realistic and attainable goal.<sup>10</sup>

It is through this synthesis of understanding of the historical background to the work, sympathy for the overarching timbres needed, careful manipulation of stop combinations, and an awareness of appropriate tempi selection for the building and the listener within it, that a performance can be offered which, whilst not entirely faithful to the original, is informed, justifies all performance decisions made, and has underlying artistic merit.

Duruflé was a man of few compositions and those he published were carefully edited (and often re-edited). Writing specifically on the *Requiem*, but nonetheless generally pertinent to him as a composer, the organist Henriette Puig-Roget (1910–1992) states that we ‘should be grateful to Duruflé for having effaced himself in front of his work; for him, self-effacement is a daily habit’.<sup>11</sup>

The influence of plainchant in French organ music of the period, helped by

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<sup>99</sup> Daniel Leech-Wilkinson, *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance* (London: CHARM, 2009), <http://www.charm.rhul.ac.uk/studies/chapters/chap2.html> [9]

<sup>10</sup> Gareth Price, *French without tears, Choir & Organ* (London: Rhinegold, July/August 2014), p. 73

<sup>11</sup> Leslie A Sprout, *The Musical Legacy of Wartime France*, (Berkley, Los Angeles & London: University of California Press, 2013), p. 129

composers of the likes of Guilmant, the founding of the *Schola Cantorum*, and Pope Pius X's comments found in his 1903 *Motu proprio*, saw it undertake a new direction and, for many organist-composers, a new *raison d'être*. Alongside this came the writing of large-scale works by composers such as Franck, Widor and Vierne, and played on the new symphonic instruments of Cavaillé-Coll. The combination of these elements saw a specific genre of organ music appear which had scale both in terms of thematic development and sheer size of work, and a liturgical root which fixed it firmly in the tradition of Catholic theology which touched a chord in the hearts of listeners who were intimately knowledgeable with the chants on which these pieces were based. It is through an understanding of this that one can best approach a performance of Duruflé's *Prélude, adagio et choral varié sur le thème du 'Veni creator'* especially if one is performing on a instrument foreign to the Cavaillé-Coll tradition, in a building where the organ will probably be differently sited, and to an audience who have not grown up with this type of music at the centre of their worship. Such is the quality of Duruflé's work, that this is all possible, subject, of course, to the performer's willingness to embrace the issues raised in this doctoral research and to perform the music with understanding of the character of the original.

## **Appendix A: Recital Programme**

This appendix contains the programme for the performance element of the PhD studies. The recital was held on 14 November 2018 at Llandaff Cathedral. The programme which follows was produced for the recital and includes:

- An introductory note outlining the reasons for the choice of music for the recital, including reference to the recital Duruflé performed at Louviers in 1926.
- Programme notes on all the pieces included in the recital.
- A brief biographical section on the performer, Gareth Price.
- A specification of the 2010/2013 Llandaff organ.

The programme for the evening appeared as a colour, folded and stapled A4 booklet (with each page reduced to A5 size).



**Llandaff Cathedral**

*Eglwys Gadeiriol Llandaf*

## **Organ Recital**

by

**Gareth Price**

**Wednesday 14 November 2018, 7.00pm**

**Llandaff Cathedral**

**Cardiff**

**in association with Cardiff University School of Music**



**Retiring collection in aid of the Cathedral Choir**

### This Evening's Recital

Tonight's performance recreates a recital given by the French organist-composer Maurice Duruflé on 18 October 1926 to celebrate the reopening of the *Grand orgue* at the church of Notre-Dame in Louviers, Normandy. After refurbishment of the original 1843 Daublaine & Callinet organ by Jean-Albert Abbey in 1887, the firm of Convers completed additional work on the instrument in 1926. This was a church



Duruflé knew well as he was born in Louviers and was *organiste titulaire* there at the time. The great west-end organ is one of a pair: the other, also built by Abbey, is an 1892 *Orgue de chœur* situated at the east end of the church. The *Grand orgue* on which Duruflé performed his recital sits above the west-end door and is a three-manual instrument, typical both in specification and layout of many French organs of the period.

Duruflé belonged to a distinguished genealogy of Parisian organist-composers including César Franck, Charles-Marie Widor, Louis Vierne and Charles Tournemire. It was with the last three of this group that Duruflé trained in Paris, although for some unknown reason he always denied having studied with Widor, despite the Conservatoire records showing that he did! Duruflé deputised for Tournemire at the Basilique Sainte-

Clotilde and for Vierne at Notre-Dame de Paris before gaining his own position as *organiste titulaire* at Saint-Étienne-du-Mont, a position he held from 1929 until his death in 1986. Works by Franck and Vierne were part of the programme for the 1926 Louviers recital, and an improvisation by Tournemire (transcribed by Duruflé) is included tonight to complete the line of unbroken organist-composer succession.

Central to the Louviers recital was Duruflé's set of variations based on the ancient plainchant hymn *Veni creator Spiritus*. These were to find their final form as the concluding section of his *Prélude, adagio et choral varié sur le thème du 'Veni creator.'* It was this work which secured Duruflé's reputation as a composer as well as an organist when it was awarded first place in a competition run by the Société des Amis de l'Orgue in 1930. Duruflé's 1926 recital also included works for cello and for choir. In tonight's recital, these pieces have been substituted by some of Duruflé's less often heard original compositions, as well as his two organ transcriptions of movements from Bach cantatas.

In addition to reconstructing Duruflé's Louviers programme, this evening's recital aims to demonstrate the flexibility of Llandaff Cathedral's Nicholson organ by recreating the sounds and timbres typical of instruments of the various periods represented. These include a German Baroque instrument with its grandeur and gravitas, a French Baroque organ with its vibrancy and sparkle, and an instrument in the style of the most important French builder of the late nineteenth and early twentieth centuries, Aristide Cavaillé-Coll, with its warm timbres, rich tone and varied character. The specification of the Llandaff Cathedral organ appears at the back of the programme book.

## Programme

Johann Sebastian BACH  
(1685-1750) *Prelude & Fugue in A minor, 'The Great'*  
BWV 543

Johann Sebastian BACH  
transcribed for organ by Maurice Duruflé *Mortifie-nous par ta Bonté*  
*Réjouis-toi, mon âme*

Louis-Claude DAQUIN  
(1694-1772) *Livre de Noël, No. 1*  
*'Sur les jeux d'Anches, sans tremblant'*

Maurice DURUFLÉ  
(1902-1986) *Prélude sur l'Introit de l'Epiphanie Op. 13*

*Chant Donné: Hommage à Jean Gallon*

*Prélude, adagio et choral varié sur le thème*  
*du 'Veni creator' Op. 4*

----- INTERVAL -----  
(15 minutes)

Louis-Nicolas CLÉRAMBAULT  
(1676-1749) *Suite du Premier Ton (extracts):*  
Basse et dessus de trompette  
Récit de cromorne et de cornet séparé  
Dialogue sur les Grands Jeux

César FRANCK  
(1822-1890) *Choral No. 2 in B minor*

Charles TOURNEMIRE  
(1870-1939) *Cantilène Improvisée*

Maurice DURUFLÉ *Méditation Op. posth.*

Louis VIERNE  
(1870-1937) *'Final' Symphonie pour orgue No. 3, Op. 28*

Gareth Price extends his appreciation and thanks to  
Stephen Moore, Director of Music at Llandaff Cathedral.

## Programme notes

### *Prelude and Fugue in A minor, 'The Great'*

**Johann Sebastian Bach**  
(1685-1750)

Although one of the most virtuosic of all Bach's organ works, relatively little is known of the origins of the Prelude and Fugue in A minor. The date of composition is unknown and the original manuscript has been lost. As a result, the work is known only through secondary copies with the earliest not appearing until several years after Bach's death.

The Prelude, whilst reflecting the Northern Germanic *stylus phantasticus* of composers such as Buxtehude, is a more advanced piece with running figures in both the manual and pedal parts requiring a high level of dexterity. However, these flamboyant passages are more than mere technical exercises and balanced by passages with tightly written imitative sections.

The Fugue is written in 6/8 metre and, as a result, has a dance-like feel. The subject is built of descending sequences echoing the Prelude, and is the final incarnation of his harpsichord fugue BWV 944. The ending includes one of Bach's most dazzling cadenzas and, unusually for a work in a minor key, Bach explicitly states the minor tonality continues with no concluding *tierce de Picardie* (or sharpened third) in the final chord.

### *Mortifie-Nous par ta Bonté Réjouis-toi, mon âme*

**Johann Sebastian Bach**  
trans. Maurice Duruflé

In addition to his original compositions, Duruflé made several arrangements including orchestrations of works by Vierne and Bach as well as organ transcriptions of pieces by Schumann, Fauré and these two cantata movements by Bach. Published in 1951, the first of these is a reworking of the fifth movement of Cantata 22 *Ertöt uns durch dein Güte* (*Subdue us with thy kindness*). Originally scored for chorus and orchestra, the gently running violin and oboe lines appear in the organ's upper part with the chorale melody clearly sounding in the middle of the texture. The second transcription, from Cantata 147, is one of Bach's most famous movements and is usually known by the English title *Jesu, joy of man's desiring*. Throughout this elegant arrangement, a delicate triplet figure provides a flowing accompaniment to the stately chorale.

### *Noël No. 1*

**Louis-Claude Daquin**  
(1694-1772)

A child prodigy, Daquin first gained fame playing at the court of Louis XIV aged just six. His organ career started when he was appointed to the Sainte-Chapelle, Paris, and



after various other posts, including organist to King Louis XV at the Chapelle Royale, Daquin concluded his career as *organiste titulaire* at Notre-Dame de Paris. His *Nouveau livre de Noëls*, a collection of twelve pieces, was published around 1757. The first of these, the *Noël, sur les jeux d'Anches sans tremblant*, is a set of variations based on the old French carol, *À la venue de Noël*.



***Prélude sur l'Introit de l'Epiphanie***  
***Chant donné: Hommage à Jean Gallon***

**Maurice Duruflé**  
 (1902-1986)

These two short pieces are later compositions by Duruflé. The *Prélude sur l'Introit de l'Epiphanie* first appeared as part of a collection of pieces in Volume 48 of *Orgue et Liturgie* (1961). Duruflé's work sets the plainchant for the introit at the festival of Epiphany, and the initial phrases of the plainchant melody, though slightly altered in places, are stated from the start and subsequently developed throughout the piece. The second miniature, *Chant Donné: Hommage à Jean Gallon* was written in 1953 and appeared as the twenty-seventh piece in *64 Leçons d'Harmonie, offertes en hommage à Jean Gallon*. These exercises in harmony were written by sixty-four former pupils as a tribute to Jean Gallon (1878-1959), Professor at the Conservatoire National de Musique (1919-1949). In addition to Duruflé, others such as Olivier Messiaen, Jeanne Demessieux and Henri Dutilleux contributed to the collection. Although not specifically indicated to be played on the organ, Duruflé's reflective interlude is clearly suited to the instrument, especially when the upper voice sounds as a solo line above the luxurious accompaniment.

***Prélude, adagio et choral varié sur le thème du 'Veni creator'***      **Maurice Duruflé**

This triptych started life as just the *choral varié* and was performed by Duruflé in several concerts in 1926. Duruflé found his music deeply influenced by plainchant in which he had been immersed from his early days as a chorister at Rouen Cathedral. In his autobiographical writings he remarked: 'I consider that Gregorian chant is a very sage musical language. I have always been spellbound by Gregorian chant.' This is certainly reflected in this piece. Almost every phrase finds its roots in the plainchant set for Pentecost and the original moments of composition are so profoundly influenced by chant that they seem part of the ancient hymns themselves.

The *Prélude* is built on the third phrase of the chant and has a gentle, meandering triplet figure accompanying glimpsed moments of the chant. A *recitative* leads to the central *adagio* which is in three linked sections; an initial reflective harmonisation in G minor, a more harmonically complex short passage leading to a repeat of the opening music (in B<sup>b</sup> minor), and finally a glorious crescendo to *tutti* organ. After a cadenza the harmonised chant is heard in its entirety for the first time. This is followed by the four *choral varié*, all different in character and full of imitative writing. The third is a sumptuous introverted reflection which leads to the final toccata-like *varié*, a movement which ends in a blaze of Pentecostal glory.

Between each of the *varié*, a verse of the original plainchant hymn is sung by Benjamin Teague. This is very much in keeping with the tradition of *alternatim versets* (or alternative verses) and is something Duruflé included in his own recording of this work recorded at Soissons Cathedral.



----- INTERVAL -----  
 (15 minutes)

***Suite du premier ton (extracts)***

Basse et dessus de trompette  
 Récit de cromorne et de cornet séparé  
 Dialogue sur les grands jeux

**Louis-Nicolas Clérambault**  
 (1676-1749)

Clérambault was born and died in Paris and was a prolific composer of well over 200 works including religious pieces, others inspired by Greco-Roman myths, instrumental sonatas and dances. However, he is mostly forgotten today with the exception of his two suites of pieces for organ of 1710. The final three movements of the *Suite du premier ton* are typical of his style, arguably more secular than sacred in places. The 'Basse et dessus de trompette' is a flamboyant statement with a solo reed carrying the melodic lines. This is followed in the 'Récit de cromorne et de cornet séparé' by a sumptuous dialogue between two contrasting solo voices which, in turn, leads to a declamatory 'Dialogue sur les grands jeux'.

***Choral No. 2 in B minor***

**César Franck**  
 (1822-1890)

César-Auguste-Jean-Guillaume-Hubert Franck was a man who dominated much of the Parisian musical world during his lifetime. Composer, organist, teacher and pianist, he found his niche in the organ loft of Sainte-Clotilde where he was *titulaire* from 1858 until his death. His major works for the organ fall into three sets, the *Six pièces*, the *Trois pièces* and his final works, the *Trois chorals*.

The second *Choral* is considered by many to be Franck's finest work. It is similar to a passacaglia with the opening theme (in B minor and first heard in the pedal part) reappearing in various voices and at different dynamic levels. The first half contains music with a sense of deep foreboding as the theme is initially developed with multi-layered part writing and rich harmonies. After a brief declamation of full organ timbre, a fugue-like passage appears followed by a drawn-out crescendo leading to a dramatic and gripping final sounding of the theme on the pedals. This in turn dies away to an introverted, contemplative and almost spiritual final passage in B major which echoes the Christ motif in Franck's *Les Béatitudes*.

***Cantilène improvisée***

**Charles Tournemire**  
 (1870-1939)

Charles Tournemire's links with Franck are clear, not least as the latter was also organist at Sainte-Clotilde from 1898 until 1939. He is perhaps best known for his *L'Orgue mystique*, a monumental set of fifty-one plainchant-based suites written for each Sunday and major festival in the church year. Duruflé studied with Tournemire regularly deputising for him, and the influence Duruflé clearly experienced from his teacher can be heard in the latter's use of plainchant, as in his *Prélude, adagio et choral varié sur le thème du 'Veni creator'*, Op.4 and *Messe cum júbilo* Op. 11. Between 1956 and 1958 Duruflé also transcribed five organ improvisations recorded by Tournemire at Sainte-Clotilde in 1930 and 1931. The *Cantilène improvisée* is the second of the set and is a contemplative piece with more than a hint of plainchant running through it. More dissonant than the music of Franck, this is a piece which looks towards the new musical language of Messiaen rather than back to those of past masters such as Franck.

**Méditation****Maurice Duruflé**

Duruflé's *Méditation* was composed in 1964 but remained unpublished until after his death. In character it has much in common with the 'Agnus Dei' from his *Messe cum jubilo* of 1966. It is a piece with more than a hint of plainchant in its lines and, as with the works of Franck and Tournemire, almost certainly started life as an improvisation. There are two themes which: an opening chant-like motif and a more reflective one on flute ranks. The music then slows and dies away with some gorgeous extended final suspensions.

**'Final', *Symphonie pour orgue No. 3, Op. 28*****Louis Vierne**  
(1870-1937)

Vierne composed six organ symphonies in successive keys, starting with No. 1 in D minor Op. 14 and ending in B minor Op. 59. His *Septième Symphonie*, incomplete at his death, was to be dedicated to his pupil and friend Maurice Duruflé, who had premiered the *Sixième* for him. Duruflé was in the loft assisting the blind organist during his final and 1750<sup>th</sup> recital at Notre-Dame when Vierne died having been given a theme written in Braille on which to improvise. Famously, he placed his foot on a bottom 'E' to start, fell forward and died of a massive stroke or a heart attack. The *Troisième Symphonie* in F<sup>#</sup> minor is dedicated to another of the great French organist-composers, Marcel Dupré in whose house Vierne had taken a vacation during the summer of 1911. The 'Final' is based on a theme heard at its opening under a repeated ostinato figure. In turn it appears in all parts and is contrasted by a more dignified second theme. The dynamic level grows throughout the latter part of the movement and the minor key is finally replaced with F<sup>#</sup> major as the movement reaches its gloriously triumphant conclusion on full organ.

**Gareth Price**

As a boy Gareth Price was a chorister and organ scholar at Saint Asaph Cathedral before going to Durham University where he read for a degree in music, was appointed Organ Scholar at University College, and studied the organ under Richard Lloyd and James Lancelot. Since 2001, he has been Director of Music at Summer Fields School, Oxford, and before that he held a similar position at Papplewick School, Ascot. He is a Fellow of the Royal College of Organists, an ABRSM examiner, and also plays violin and piano.

Gareth performs regularly and has played in many cathedrals in the UK as a recitalist and accompanist, including St Paul's, Westminster, Chester, Winchester, Coventry and Durham, as well as at Westminster Abbey and York Minster. He has also played and conducted throughout Europe, and in the USA. He is currently completing his doctoral research on the Parisian organist/composer, Maurice Duruflé at Cardiff University and has made a number of commercial recordings.



**The Llandaff Cathedral Organ**  
**Nicholson & Co, 2010 & 2013**

**Pedal**

1 Double Open wood 32  
 2 Contra Bourdon 32  
 3 Open Wood 16  
 4 Violone 16  
 5 Open Diapason 16  
 6 Gamba 16  
 7 Bourdon 16  
 8 Echo Bourdon 16  
 9 Octave 8  
 10 Principal 8  
 11 Bass Flute 8  
 12 Fifteenth 4  
 13 Mixture III 15.19.22  
 14 Contra Trombone 32  
 15 Bombarde 16  
 16 Trombone 16  
 17 Double Trumpet 16  
 18 Bombarde Clarion 8  
 19 Trumpet 8  
*Choir to Pedal*  
*Great to Pedal*  
*Swell to Pedal*  
*Solo to Pedal*  
*Great Reeds on Pedal*

**Swell (Enclosed)**

53 Contra Salicional 16  
 54 Open Diapason 8  
 55 Stopped Flute 8  
 56 Salicional 8  
 57 Voix Celestes 8 TC  
 58 Principal 4  
 59 Nason Flute 4  
 60 Fifteenth 2  
 61 Mixture III 15.19.22  
 62 Plein Jeu IV  
 19.22.26.29  
 63 Double Trumpet 16  
 64 Cornopean 8  
 65 Oboe 8  
 66 Clarion 4  
 67 Tremulant  
*Octave*  
*Unison Off*  
*Sub Octave*  
*Solo to Swell*

**Choir**

20 Bourdon 16  
 21 Open Diapason 8  
 22 Bourdon 8  
 23 Principal 4  
 24 Chimney Flute 4  
 25 Nazard 2 $\frac{2}{3}$   
 26 Fifteenth 2  
 27 Blockflute 2  
 28 Tierce 1 $\frac{3}{5}$   
 29 Larigot 1 $\frac{1}{3}$   
 30 Mixture III 19.22.26  
 31 Cremona 8  
 32 Tremulant  
*Swell to Choir*  
*Solo to Choir*

**West Great**

49 Principal 8  
 50 Octave 4  
 51 Superoctave 2  
 52 Mixture V  
 15.19.22.26.29

**Solo (Enclosed)**

68 Contra Gamba 16  
 69 Viol d'Orchestre 8  
 70 Viole Celeste 8 TC  
 71 Hohl Flute 8  
 72 Octave Viol 4  
 73 Harmonic flute 4  
 74 Harmonic Piccolo 2  
 75 Vox Humana 8  
 76 Cor Anglais 8  
 77 Corno di Bassetto 8  
 78 Tremulant  
 79 Orchestral Trumpet 8  
 80 Tuba 8 (unenclosed)  
*Octave*  
*Unison Off*  
*Sub Octave*  
*Great Reeds on Solo*

**Great**

33 Double Open  
 Diapason 16  
 34 Open Diapason I 8  
 35 Open Diapason II 8  
 36 Harmonic Flute 8  
 37 Stopped Diapason 8  
 38 Gamba 8  
 39 Principal 4  
 40 Wald Flute 4  
 41 Twelfth 2 $\frac{2}{3}$   
 42 Fifteenth 2  
 43 Seventeenth 1 $\frac{3}{5}$   
 44 Fourniture IV  
 15.19.22.26  
 45 Sharp Mixture III  
 26.29.33  
 46 Contra Posaune 16  
 47 Posaune 8  
 48 Clarion 4  
*Choir to Great*  
*Swell to Great*  
*Solo to Great*

**Accessories**

*Great & Pedal Pistons*  
*Coupled*  
*Generals on Swell Toe*  
*Pistons*  
*Nave Shutters On/Off*  
*Full Capture System*  
*with Stepper and*  
*Sequencer*

## Appendix B: Specifications of relevant organs

This appendix contains the registrations of twelve organs relevant to this study.

The details of the organs and the reason for their inclusion are listed below together with the page number on which the specification can be found.

Location	Details	Reason for inclusion	Page
Notre-Dame, Louviers, <i>Grande Orgue</i>	Convers rebuild in 1926 after work undertaken on the 1843 Clicquot, Daublaine/Callinet by Abbey in 1887.	The organ on which Duruflé composed his <i>choral varié</i> Op. 4. His 1926 concert, celebrating the inauguration of the organ after work by Convers, is the basis for the performance element of this study.	259
Notre-Dame, Louviers, <i>Orgue de Chœur</i>	Work undertaken by Debierre-Glodon in 1942 on the original 1892 J Abbey organ.	The second organ in the church where Duruflé was organist before moving to Saint- Étienne -du-Mont in 1929.	260
Christ Church, Woburn Square, London	A Hill & Son organ of 1915 with possible rebuilds in 1946 & 1950.	The organ (no longer extant) where Duruflé gave his first British performance, the implications of which are discussed in this study.	261
Saint-Étienne-du-Mont, Paris, <i>Grande Orgue</i>	Work undertaken by Théodore Puget and Paul-Marie Koenig in 1932 on the 1863 Cavaillé-Coll organ .	The church where Duruflé was <i>organiste titulaire</i> from 1929 and the organ where the accompanying movements of Op. 4 were refined. It is also the organ Vincent Warnier used for his recording of Duruflé's <i>Prélude, adagio et choral varié sur le thème du 'Veni creator.'</i>	263
La Basilique Cathédrale Saint-Gervais-et-Saint-Protais de Soissons	1956 Gonzalez work on the 1870 and 1892 Merklin organ.	This was the organ Duruflé used for his recording of the <i>Prélude, adagio et choral varié sur le thème du 'Veni creator'</i> and a number of Bach organ works	264
Christ Church Cathedral, St. Louis, Missouri	Aeolian-Skinner (Opus 1435) organ of 1965.	This was the organ Marie-Madeleine Duruflé used for her recording of her husband's <i>Prélude, adagio et choral varié sur le thème du 'Veni creator.'</i>	265

Saint Paul's Cathedral, London	Originally a Smith instrument of 1697, with Willis work in 1872, 1900, 1930 and 1949 followed by Mander work in 1977, 1994 and 2008.	This was the organ John Scott used for his recording of Duruflé's <i>Prélude, adagio et choral varié sur le thème du 'Veni creator.'</i> It is also of importance as it is a recording on an English organ rather than a more traditional French one.	266
Collégiale Saint-Martin, Saint-Remy-du-Provence	A new instrument built by Pascal Quoirin in 1983.	This was the organ Jean-Pierre Lecaudey used for his recording of Duruflé's <i>Prélude, adagio et choral varié sur le thème du 'Veni creator.'</i>	268
L'Église Saint-Eustache, Paris, France	A new Van den Heuvel instrument built in 1989.	This was the organ Bernhard Leonardy used for his recording of Duruflé's <i>Prélude, adagio et choral varié sur le thème du 'Veni creator.'</i>	269
Llandaff Cathedral Cardiff	A new Nicholson & Co. organ of 2010 and 2013.	This is the organ being used for the performance element of this study.	272
University Concert Hall, Cardiff University	Original organ by J W Walker & Sons (1970) with revoicing and amendments by Henry Willis & Sons (1981).	This is an English-style organ typical of those produced in the second half of the twentieth century and is used as a comparison to the Llandaff Cathedral instrument for the conclusions of this study.	274
Apartment Maurice et Marie-Madeleine Duruflé	A new instrument built by Danion-Gonzalez in 1967	This organ is included as a reference to other instruments discussed. Being situated in Duruflé's apartment, and with the design supervised by him, it gives an insight into the timbres he had in mind for his works and, perhaps, an indication of what he considered to be a good solution to the design requirements of a small but comprehensive instrument.	???

Please note that some larger instruments require two pages for their specification.

Notre-Dame, Louviers, Grande Orgue (1926 - 1940)

After work undertaken on the Clicquot, Daublaine/Callinet (1843), Abbey (1887) organ by Convers (1926)

Grand Orgue	Positif	Récit (Expressif - Enclosed)	Pédale
Montre 16	Flûte 8	Flûte 8	Contrebasse 16
Bourdon 16	Bourdon 8	Cor de nuit 8	Soubasse 16
Montre 8	Salicional 8	Gambe 8	Contrebasse 16
Flûte harmnique 8	Unda maris 8	Voix céleste 8	Bourdon 8
Violoncelle 8	Prestant 4	Flûte 4	Flûte 8
Gambe 8	Flûte douce 4	Quinte 2⅔	Bombarde 16
Prestant 4	Nazard 2⅔	Octavin 2	Trompette 8
Dulciana 4	Doublette 2	Tierce 1⅓	
Doublette 2	Clarinette 8	Piccolo 1	
Cornet V	Trompette 8	Cor anglais 16	
Plein jeu III		Voix humaine 8	
Basson 16		Hautbois 8	
Trompette 8		Trompette 8	
Claron 4			

Console

- Drawstops
- Straight Pedalboard
- Manuals: 54 keys (C - f3)
- Pedal: 30 keys (C - f1)

This organ was damaged by bombing on 10 June 1940, and was restored and modified by Ets-Debierre Gloton Nantes under the direction of Maurice Duruflé between July 1941 and June 1942. In 1961-1962, more work was undertaken by Ets-Beuchet Debierre. N.B. Abbey of Versailles also produced organs such as the one at the cathedral of Notre-Dame de Reims

Notre-Dame, Louviers, Orgue de Chœur

After work undertaken on the original J Abbey organ of 1892 by Debierre-Gloton in 1942

Grand Orgue	Récit (Expressif - Enclosed)	Pédale	Accessories
Bourdon 16	Cor de nuit 8	Soubasse 16	G.O./Pédale
Montre 8	Salicional 8	Basse 8	Récit/Pédale
Flûte harmonique 8	Voix celeste 8		Récit/G.O.
Prestant 4	Flûte octavante 4		
	Plein jeu IV		
	Trompette harmonique 8		
	Basson Hautbois 8		

- Console
- Drawstops
- Straight Pedalboard
- Manuals: 54 keys (C - f3)
- Pedal: 30 keys (C - f1)



**Christ Church, Woburn Square, London**

Hill & Son, 1915 (Possible rebuild 1946 & 1950)

<b>Great</b>	<b>Choir</b> (Enclosed)	<b>Swell</b> (Enclosed)	<b>Pedal</b>
Double Open Diapason 16	Contra Gamba 16	Lieblich Bourdon 16	Sub bourdon 32
Open Diapason I 8	Dulciana 8	Open Diapason 8	Open Diapason 16 (Wood)
Open Diapason II 8	Viol d Orchestre 8	Salicional 8	Open Diapason 16 (Metal)
Open Diapason III 8	Rohr Gedect 8	Voix Celeste 8	Bourdon 16
Flauto Traverso 8	Lieblich Flute 8	Lieblich Gedact 8	Bass Flute 8
Principal 4	Piccolo 2	Principal 4	Octave 8
Harmonic Flute 4	Dulciana Mixture	Flute 4	Principal 4
Twelfth 2 <sup>2</sup> / <sub>3</sub>	Clarinet 8	Fifteenth 2	Ophicleide 16
Fifteenth 2	Vox Humana 8	Mixture	
Tromba 8	Orchestral Oboe 8	Contras Fagotto 16	
	Tromba 8	Horn 8	
	<i>Tremulant</i>	Oboe 8	
	<i>Choir Octave</i>	Clarion 4	
	<i>Choir Suboctave</i>	<i>Tremulant</i>	
	<i>Choir Unison Off</i>	<i>Swell Octave</i>	
		<i>Swell Suboctave</i>	

Couplers	Console	Accessories
Great to Pedal	Detached	5 thumb pistons to Great and Swell
Swell to Great	Drawstop	Gt-Ped and Ch-Gt thumb pistons
Swell to Choir	Concave/Raditaing Pedalboard	7 solo pistons to Choir
Swell to Pedal	Angled stop jambs	Gt-Ped toe pedal
Choir to Great	Manuals: 58 keys (C - a3)	5 toe pedals to Swell and Pedal
Choir to Pedal	Pedal: 30 keys (C - fl)	2 balanced swell pedals to Swell and Choir
	Action: Tubular pneumatic	Great and Pedal pistons coupled

NB The church and organ are no longer in there as the church was demolished in 1974 for expansion by the University of London

Saint-Étienne-du-Mont, Paris, Grande Orgue (1932)

After work undertaken on the 1863 Cavaillé-Coll by Théodore Puget and Paul-Marie Koenig

Grand Orgue	Positif	Récit (Expressif - Enclosed)	Pédale
Montre 16	Salicional 8	Quintaton 16	Soubasse 32
Bourdon 16	Unda maris 8	Cor de chamois 8	Soubasse 16
Montre 8	Principal 8	Flûte 8	Contrebasse 16
Flûte harmnique 8	Bourdon 8	Gambe 8	Quinte 10 <sup>2</sup> / <sub>3</sub>
Gambe 8	Prestant 4	Voix céleste 8	Dolce 8
Bourdon 8	Bourdon 4	Salicet 4	Flûte 8
Flûte creuse 8	Nazard 2 <sup>2</sup> / <sub>3</sub>	Flûte 4	Flûte 4
Prestant 4	Doublette 2	Nazard 2 <sup>2</sup> / <sub>3</sub>	Bombarde 16
Doublette 2	Fourniture III	Octavin 2	Trompette-quinte 10 <sup>2</sup> / <sub>3</sub>
Plein jeu VI	Sesquialtera II	Tierce 1 <sup>3</sup> / <sub>5</sub>	Trompette 8
Cornet V	Cromorne 8	Plein jeu III	Clarion 4
Bombarde 16	Trompette 8	Trompette 8	Carillon III
Trompette 8		Cor 8	
Clarion 4		Basson-hautbois 8	
		Voix humaine 8	
		Clarion 4	

**Console**  
*Detached*  
*Drawstop*  
*Concave/Radiating Pedalboard*  
*Angled stop jambs*  
Manuals: 54 keys (C - f3)  
Pedal: 30 keys (C - fl)  
*Action: Tubular pneumatic*

La Basilique Cathédrale Saint-Gervais-et-Saint-Protais de Soissons (1956)

After work undertaken on the 1870 and 1892 Merklin organ by Gonzalez

Grand Orgue	Positif	Récit (Expressif - Enclosed)	Pédale
Montre 16	Montre 8	Bourdon 16	Flûte 32
Quintaton 16	Flûte creuse 8	Principal 8	Soubasse 32
Montre 8	Bourdon 8	Flûte harmnique 8	Principal 16
Diapason 8	Salicional 8	Cor du nuit 8	Flûte 16
Flûte harmnique 8	Prestant 4	Gambe 8	Soubasse 16
Bourdon 8	Flûte douce 4	Voix céleste 8	Principal 8
Prestant 4	Nazard 2½	Principal 4	Flûte 8
Flûte à cheminée 4	Quarte de nazard 2	Flûte 4	Bourdon 8
Quint 2½	Tierce 1½	Nazard 2½	Principal 4
Doublette 2	Larigot 1½	Flageolet 2	Flûte 4
Fourniture V	Plein jue III	Tierce 1½	Flûte 2
Cymbale IV	Cymbale II	Piccolo 1	Plein jeu V
Cornet V	Trompette 8	Plein jeu V	Cornet IV
Bombarde 16	Cromorne 8	Cymbale IV	Bombarde 16
Trompette 8	Clarion 4	Bombarde 16	Trompette 8
Clarion 4		Trompette 8	Clarion 4
		Hautbois 8	Clarion 2
		Régale 8	
		Clarion 4	

Console

Manuals: 61 keys (C - c4)

Pedal: 32 keys (C - g1)

Action: Barker assisted mechanical for manuals, electric for pedals

## Christ Church Cathedral, St. Louis, Missouri

Built by Aeolian-Skinner (Opus 1435) in 1965

<b>Great</b>	<b>Choir (Enclosed)</b>	<b>Swell (Enclosed)</b>	<b>Pedal</b>
Gemshorn 16	Lieblich Bourdon 16	Spillflûte 8	Spitzflûte 4
Principal 8	Spitz Principal 8	Bourdon 8	Krummhorn 8 (Positiv)
Gemshorn 8	Flauto Dolce 8	Viola de Gamba 8	Principal 32 (Digital)
Bourdon 8	Flauto Celeste 8	Viola Celeste 8	Contra Bourdon 32 (Digital)
Flute Harmonique 8	Italian Principal 4	Geigen Oktave 4	Open Wood 32 (Prepared)
Octave 4	Nasat 2 2/3	Flute harmonique 4	Kontra Bass 16
Rohrflûte 4	Blockflûte 2	Octavin 2	Open Wood 16
Super Octave 2	Terz 1 3/5	Plein Jeu IV	Bourdon 16
Fourniture IV	Mixture III	Cymbale III	Gemshorn 16 (Great)
Schaarf III-IV	Clarinet 8	Basson 16	Lieblich Bourdon 16 (Choir)
Basson 16 (Swell)	English Horn 8	Hautbois 8	Spitz Quint 10 2/3
Trompette 8	Trompette 8 (Great)	Trompette 8	Octave 8
Trompette de Reredos 8 (Positiv)	<i>Tremulant</i>	Clarion 4	Bourdon 8
Clarion de Reredos 4 (Positiv)	<i>Choir to Choir 4</i>	<i>Swell to Swell 4</i>	Lieblich Bourdon 8 (Choir)
<i>Tremulant</i>	<i>Choir Unison Off</i>	<i>Swell Unison Off</i>	Spitzflûte 8
<i>Great Unison Off</i>	<i>Choir to Choir 16</i>	<i>Swell to Swell 16</i>	Choral Bass 4
			Mixture III
<b>Ruck-Positiv</b>	<b>Ruck-Positiv (Cont)</b>	<b>Console</b>	Contra Bombarde 32
Koppelflûte 4	Krummhorn 8	Manuals: 61 keys (C - c4)	Bombarde 16
Nason Gedeckt 8	Hautbois 8 (Swell)	Pedal: 32 keys (C - g1)	Basson 16 (Swell)
Prinzipal 2	Clarion de Reredos 4	Angled stop jams	Trompette de Reredos 8 (Positiv)
Larigot 1 1/3	Cymbelstern	Rocker tabs for couplers	Trompette 8
Siffelûte 1		<i>Action: Electro-pneumatic</i>	Hautbois 8 (Swell)
Zymbel III			Clarion 4
			Krummhorn 4 (Positiv)

# **Saint Paul's Cathedral, London**

Smith 1697; Willis 1872, 1900, 1930, 1949; Mander 1977, 1994, 2008	
<b>Great</b> (North case)	<b>Choir</b> (North case)
Double Open Diapason 16	Chimney Flute 8
Open Diapason I 8	Principal 4
Open Diapason II 8	Nason Flute 4
Stopt Diapason 8	Nazard 2⅔
Claribel Flute 8	Fifteenth 2
Quint 5⅓	Blockflute 2
Principal 4	Tierce 1⅓
Flute 4	Larigot 1⅓
Twelfth	Sharp Mixture IV 26.29.33.36
Fifteenth 2	Trumpet 8
Mixture III 17.19.22	<i>Tremulant</i>
Mixture III 24.26.29 (16)	
Fourniture IV 19.22.26.29	<b>Choir</b> (South case)
Trombone 16	Contra Viola 16 part
Trumpet 8	Bourdon 16
Clarion 4	Open Diapason 8
<i>Vth to Great</i>	Violoncello 8
	Dulciana 8
	Claribel Flute 8
	Lieblisch Gedact 8
	Principal 4
	Flûte Harmonique 4
	Flageolet 2
	Sesquialtera II 12.17
	Corno di Bassetto 8
	<i>Tremulant</i>
	Contra Gamba 16
	Open Diapason 8
	Lieblisch Gedact 8
	Salicional 8
	Vox Angelica 8
	Principal 4
	Fifteenth 2
	Cornet III 17.19.22
	Contra Posaune 16
	Cornopean 8
	Hautboy 8
	Vox Humana 8
	Clarion 4
	<i>Tremulant</i>
	<i>Octave</i>
	<i>Sub Octave</i>
	Open Diapason 8
	Viola 8
	Viola Celeste 8
	Flûte Harmonique 8
	Concert Flute 4
	Piccolo 2
	Corno di Bassetto 8
	Cor Anglais 8
	French Horn 8
	<i>Tremulant</i>
	(Unenclosed)
	Tuba 8
	Tuba Clarion 4
	<i>Octave</i>
	<i>Sub Octave</i>

<b>West Section</b>	<b>Chancel Pedal (North side)</b>	<b>Couplers</b>	<b>Console</b>
Pedal Subbass 16 Prepared for	Open Metal 16	Swell to Great	5 manual
Open Diapason 8	Open Diapason (Great) 16	Choir to Great	Drawstop
Octave 4	Viola (Choir) 16	Solo to Great	Angled stop jambs
Super Octave 2	Bourdon 16	Great Reeds on Solo	Manuals: 61 notes (CC to c)
Mixture IV 19.22.26.29	Principal 8	Great Reeds on Pedal	Pedals: 32 notes (CCC to G)
Royal Trumpet 16	Flute 8	Solo to Swell	
Royal Trumpet 8	Fifteenth 4	Swell Reeds on Solo	<b>Accessories</b>
Royal Trumpet 4	Flute 4	Swell Reeds on Pedal	9 thumb pistons to manuals
<i>West Reeds on Solo</i>	Mixture IV 19.22.26.29	Swell to Choir	9 general pistons
<i>West Chorus on Great</i>	Contra Posaune 32	Solo to Choir	Great & Pedal Combinations Coupled
<i>West Reeds on Great</i>	Ophicleide 16	Vth to Choir	Vth & Pedal Combinations Coupled
	Posaune 8	Great to Choir	Vth Combinations on Great pistons
	Clarion 4	Vth to Solo	Full Organ
<b>Dome Chorus (Vth Manual)</b>		North Choir on Solo	Full Capture System
Double Open Diapason 16	<b>Dome Pedal</b>	Great to Pedal	
Open Diapason I 8	Double Open Wood 32	Swell to Pedal	
Open Diapason II 8	Contra Violone 32	Choir to Pedal	
Octave 4	Open Wood (ext.)	Solo to Pedal	
Super Octave 2	Open Diapason (Vth)	Solo Octave to Pedal	
Quartane II 19.22	Contra Bass 16	Vth to Pedal	
Mixture III 22.26.29	Principal 8	Chancel Pedal off	
Fourniture IV 19.22.26.29	Super Octave 4		
Contra Posaune 16	Mixture IV 19.22.26.29		
Trumpet 8	Contra Bombarde 32		
<i>Dome Chorus on Choir</i>	Bombarde 16		
	Posaune (Vth) 16		
<b>Dome Reeds (Vth Manual)</b>	Clarion 8		
Double Tuba 16	<i>Dome Pedal off</i>		
Tuba 8			
Clarion 4			
Trompette Militaire 8			



Collégiale Saint-Martin, Saint-Remy-du-Provence

A new instrument built by Pascal Quoirin in 1983

Grand Orgue	Positif	Récit (Expressif - Enclosed)	Pédale
Montre 16'	Montre 8'	Bourdon 16'	Bourdon 16'
Montre 8'	Bourdon 8'	Bourdon 8'	Flûte 16'
Gambe 8'	Flûte 8'	Gambe 8'	Flûte 8'
Flûte harmonique 8'	Prestant 4'	Voix céleste 8'	Violoncelle 8'
Bourdon 8'	Flûte 4'	Flûte harmonique 8'	Grande Quinte 5 1/3'
Prestant 4'	Nazard 2 2/3'	Prestant 4'	Prestant 4'
Flûte 4'	Doublette 2'	Flûte harmonique 4'	Grande Tierce 3 1/5'
Quinte 2 2/3'	Flûte 2'	Flûte harmonique 2'	Flûte 2'
Doublette 2'	Tierce 1 3/5'	Flûte harmonique 1'	Bombarde 32'
Flûte 2'	Fourniture 4 rangs	Plein-jeu 5 rangs	Bombarde 16'
Grande Fourniture 2 rangs	Cymbale 3 rangs	Cornet 5 rangs	Trompette 8'
Fourniture 4 rangs	Cornet 5 rangs (C3)	Basson 16'	Clairon 4'
Cymbale 4 rangs	Cromorne 8'	Hautbois 8'	
Cornet 5 rangs (C3)	Trompette 8'	Voix humaine 8'	
Bombarde 16'	Clairon 4'	Trompette harmonique 8'	
1ère Trompette 8'	<i>Tremulant</i>	Clairon harmonique 4'	
2ème Trompette 8'		<i>Tremulant</i>	
3ème Trompette 8' en chamade			
Clairon 4'			

**Console**  
*Detached*  
*Drawstop*  
*Concave/Radiating Pedalboard*  
*Angled stop jambs*  
Manuals: 56 keys (C - g3)  
Pedal: 32 keys (C - g1)  
*Action: Mechanical*



## L'Église Saint-Eustache, Paris, France

A large (5 manual, 101 stop) Van den Heuvel instrument built in 1989

<b>Grand Orgue</b>	<b>Positif</b>	<b>Récit (Expressif - Enclosed)</b>	<b>Pédale</b>
Montre 16	Quintaton 16	Flûte à cheminée 16	Principalbasse 32
Principal 8	Montre 8	Principal 8	Flûte 16
Flûte à cheminée 8	Salicional 8	Cor de nuit 8	Contrebasse 16
Prestant 4	Unda Maris 8	Octave 4	Soubasse 16
Flûte 4	Bourdon 8	Plein-Jeu 2 2/3	Grande Quinte 10 2/3
Doublette 2	Prestant 4	Basson-Hautbois 8	Flûte 8
Grande Fourniture 2 2/3 IV-VIII	Flûte à fuseau 4	Voix humaine 8	Violoncelle 8
Plein-Jeu 1 1/3 IV-V	Nasard 2 2/3	Flûte traversière 8	Grande Tierce 6 2/5
Sesquialtera 2 2/3 + 1 3/5 II	Doublette 2	Viole de gambe 8	Quinte 5 1/3
Violoncelle 8	Tierce 1 3/5	Voix céleste 8	Flûte 4
Grosse flûte II 8	Larigot 1 1/3	Flûte octavante 4	Flûte 2
Grand Cornet III-V	Septième 1 1/7	Octavin 2	Théorbe 4 4/7 + 3 5/9 II
Bombarde 16	Fourniture 2 V	Carillon III	Mixture V
Trompette 8	Cymbale 1/3 II	Contrebasson 32	Contre-Bombarde 32
Clairon 4	Douçaine 16	Bombarde 16	Contre-Trombone 32
	Trompette 8	Trompette harmonique 8	Bombarde 16
	Cromorne 8	Basson-Hautbois 8	Basson 16
	Clairon 4	Voix humaine 8	Trompette 8
	<i>Tremolo</i>	Clairon harmonique 4	Baryton 8
		<i>Tremolo</i>	Clairon 4

<b>Grand Choeur</b>	<b>Solo</b>	<b>Couplers</b>	<b>Console</b>
Violonbasse 16	Flûte harmonique 8	Positif/GO	Manuels: 61 keys (C - c4)
Bourdon 16	Flûte octavante 4	Récit/GO	Pedal: 32 keys (C - g1)
Diapason 8	Nasard harmonique 2 2/3	Grand Choeur/GO	20 general pistons
Principal 4	Octavin 2	Solo/GO	10 pistons per manual
Plein-Jeu Harmonique 2 II-VIII	Tierce harmonique 1 3/5	Positif/Récit	32 memories
Flûte majeure 8	Piccolo 1	Solo/Récit	Ventil for the Grand Orgue
Violon 8	Harmoniques 1 1/3 + 1 1/7 + 8/9 III	GO Sub-octave 16	
Grande Quinte 5 1/3	Ranquette 16	Récit Sub-octave 16	<b>Nave console additions</b>
Flûte conique 4	Chalumeau 8	Grand Choeur Sub-octave 16	Récit/Positif
Grande Tierce 3 1/5	Trompeteria 4-32	Solo Sub-octave 16	Solo/Grand Choeur 16,8,4
Quinte 2 2/3	Trompette en chamade 8 III	Positif/Pédale	Récit Super-octave 4
Grande Septième 2 2/7	<i>Tremolo</i>	GO/Pédale	Grand Choeur Super-octave 4
Fifre 2		Récit/Pédale	
Grande Neuvième 1 7/8		Grand Choeur/Pédale	
Clarinette 16		Solo/Pédale	
Cor de basset 8			
Tuba Magna 16			
Tuba Mirabilis 8			
Cor harmonique 4			

Saint Étienne-du-Mont, Paris, Grande Orgue (1932)

After work undertaken on the 1863 Cavaillé-Coll by Théodore Puget and Paul-Marie Koenig

Grand Orgue	Positif	Récit (Expressif - Enclosed)	Pédale
Montre 16	Salicional 8	Quintaton 16	Soubasse 32
Bourdon 16	Unda maris 8	Cor de chamois 8	Soubasse 16
Montre 8	Principal 8	Flûte 8	Contrebasse 16
Flûte harmnique 8	Bourdon 8	Gambe 8	Quinte 10 <sup>2</sup> / <sub>3</sub>
Gambe 8	Prestant 4	Voix céleste 8	Dolce 8
Bourdon 8	Bourdon 4	Salicet 4	Flûte 8
Flûte creuse 8	Nazard 2 <sup>2</sup> / <sub>3</sub>	Flûte 4	Flûte 4
Prestant 4	Doublette 2	Nazard 2 <sup>2</sup> / <sub>3</sub>	Bombarde 16
Doublette 2	Fourniture III	Octavin 2	Trompette-quinte 10 <sup>2</sup> / <sub>3</sub>
Plein jeu VI	Sesquialtera II	Tierce 1 <sup>3</sup> / <sub>5</sub>	Trompette 8
Cornet V	Cromorne 8	Plein jeu III	Clarion 4
Bombarde 16	Trompette 8	Trompette 8	Carillon III
Trompette 8		Cor 8	
Clarion 4		Basson-hautbois 8	
		Voix humaine 8	
		Clarion 4	

- Console
- Detached
- Drawstop
- Concave/Raditaing Pedalboard
- Angled stop jambs
- Manuals: 54 keys (C - f3)
- Pedal: 30 keys (C - fl)
- Action: Tubular pneumatic



<b>Couplers</b>	<b>Console</b>	<b>Accessories</b>
Choir to Pedal	Drawstop	8 thumb pistons to all manuals and pedals
Great to Pedal	Angled stop jambs	8 general pistons
Swell to Pedal	Manuals: 61 notes (CC to c)	Great & Pedal Pistons Coupled
Solo to Pedal	Pedals: 32 notes (CCC to G)	Generals on Swell Toe Pistons
Swell to Choir		Nave Shutters On/Off
Solo to Choir		Full Capture System with Stepper and Sequencer
Choir to Great		
Swell to Great		
Solo to Great		

University Concert Hall, Cardiff University

Original organ by J W Walker & Sons (1970) with some revoicing and amendments by Henry Willis & Sons (1981)

Great	Swell (Enclosed)	Pedal	Couplers
Principal 8	Rohr Flute 8	Principal 16	Swell to Pedal
Gemshorn 8	Viola da Gamba 8	Sub Bass 16	Swell to Great
Stopped Diapason 8	Voix Celeste 8	Octave 8	Swell octave to Great
Octave 4	Principal 4	Bass Flute 8	Swell suboctave to Great
Koppel Flute 4	Gedeckt Flute 4	Choral Bass 4	Swell octave
Twelfth 2⅔	Nazard 2⅔	Octave Flute 4	Swell suboctave
Fifteenth 2	Blockflute 2	Recorder 2	Swell unison off
Larigot 1⅓	Tierce 1⅓	Mixture III	Great to Pedal
Twenty Second 1	Scharf III	Fagot 16	
Sesquialtera II	Contra Crumhorn 16	Trumpet 8	
Mixture III	Cornopean 8	Schalmei 4	
Trumpet 8	Tremulant		
Accessories	Console		
5 Great thumb pistons	Detached (left side of stage facing organ)		
5 Swell thumb pistons	Drawstop		
Reversible Sw-Gt thumb piston	Radiating/concave Pedalboard		
Reversible Gt-Ped thumb piston	Manuals: 61 keys (C - c4)		
5 Swell composition toe pistons	Pedal: 32 keys (C - g1)		
5 Pedal composition toe pistons			
Reversible Gt-Pet toe piston			
2 General thumb and toe pistons			
Gt & Ped combinations coupled			
General cancel			

## Apartment Maurice et Marie-Madeleine Duruflé (1967)

Gonzalez company in conjunction with Maurice Duruflé			
Grand Orgue	Positif (Expressif - Enclosed)	Récit (Expressif - Enclosed)	Pédale
Flûte à fuseau 8	Bourdon 8	Principal 8	Soubasse 32
Prestant 4	Flûte 4	Dulciane 8	Soubasse 16
Doublette 2	Quarte de nasard 2	Principal 4	Bourdon 8
Plein jeu III	Nasard 2 $\frac{2}{3}$	Unda Maris 8	Flûte conique 4
Trompette 8	Tierce 1 $\frac{3}{5}$	Cymbale III	Flûte 2
Cromorne 8	Larigot 1 $\frac{1}{3}$	Régale 8	Trompette 8
Chalumeau 4	Régale 8	Trompette 8	Régale 8
	Chalumeau 4	Clarion 4	Cromorne 8
			Clarion 4
Couplers	Console		
Récit to Great 16, 8 & 4	<i>Rocker stop tabs</i>		
Positif to Grand 16, 8 & 4	<i>Concave/Radiating Pedalboard</i>		
Récit to Positif 8 & 4	Manuals: 61 keys (C - f4)		
Grand to Pédale 16	Pedal: 30 keys (C - fl)		
Récit to Pédale 16	<i>All reeds are situated in an additional swell box on the right side of the organ case</i>		
Positif to Pédale 16			

## Appendix C: Works performed by Duruflé in recitals, 1917–1939

This appendix contains a database of pieces performed by Maurice Duruflé in recitals and broadcasts between 1917 and 1939. The number in each year column indicates the number of occasions on which the piece was performed. The penultimate column gives a total number of performances and the final column indicates where each piece stands within the ranking of all the works performed.

The information was collated by the author from outline programme lists appearing in Duruflé's autobiographical *Souvenirs (1976) et autre écrits (1936–1986)*, edited by Frédéric Blanc (Paris: Séguier Editions, 2005) and information available on the website of *l'Association Maurice & Marie-Madeleine Duruflé*, (<https://www.france-orgue.fr/durufle/index.php?zpg=drf.mmm.bio.>).

For ease of reading, the information appears in landscape form here with dividing lines between each year and alternating background colours between the individual works.



Composer	Work	1917	1918	1919	1920	1921	1922	1923	1924	1925	1926	1927	1928	1929	1930	1931	1932	1933	1934	1935	1936	1937	1938	1939	Total	Ranking	
Bach	Chorale (Not specified)															1								1	2	87	
Bach	Cantata for 3rd Sunday after Epiphany (Air Jésus, ta croix guida mes pas")																	1							1	119	
Bach	Credo (Composition based on the 1st 5 measures of the Bass entry in the Credo from the B minor Mass)																	1				1	1		3	61	
Bach	En toi est la joie																										
Bach	Fantasia in G (probably <i>Piece d'orgue</i> )																	1		1	2	1	2	1	8	16	
Bach	Fantasia & fugue in c																						1		1	119	
Bach	Fugue in Eb (presumably BWV 522)																							1	1	119	
Bach	Fugue in g (BWV 578)																	1			1	1	1		4	48	
Bach	In dulci júbilo																	1							1	119	
Bach	Fugue in G																				1				1	119	
Bach	J'aspire a une fin heureuse																					1			1	119	
Bach	Je crie vers toi Seigneur															2	2	1							5	38	
Bach	Je t'implore ô Seigneur																						1	2	3	61	
Bach	Levez vous la voix appelle															2	1				2				5	38	
Bach	Not specified				1															1					2	87	
Bach	Nous cryons tous en un seul Dieu																1	1			1				3	61	
Bach	Pentecost Cantata (Air)													1			1								2	87	
Bach	Prelude & Fugue in a									2	1	1	1	1	2	1	1	1		1	1	1	1	1	12	9	
Bach	Prelude in G																1								1	119	
Bach	Sicilienne (possibly Widor arrangement of BWV 1031 in <i>Bach Memento 2</i> )																1	1			4			1	7	23	
Bach	Sinfonia 29																						1	3	3	7	23
Bach	Toccata & Fugue in d							1		2	2				1	1	1	1				2			11	12	
Bach	Toccata, adagio & fugue														3	1	2	1	2	1	2	1	1	1	15	3	
Bach	Viens Sauveur des païens																	1			2				3	61	

Composer	Work	1917	1918	1919	1920	1921	1922	1923	1924	1925	1926	1927	1928	1929	1930	1931	1932	1933	1934	1935	1936	1937	1938	1939	Total	Ranking	
Bach	Chorale Prelude on Veni Creator																						1		1	119	
Barrie	Intermezzo								1																	1	119
Boellmann	Not specified				1																					1	119
Boely	Andantino																						1	1	2	87	
Boely	Allegro																						1	1	2	87	
Bonnal	Not specified																			1						1	119
Bonnet	Ariel																				1	2	2		5	38	
Bonnet	Berceuse																				2				2	87	
Bordes	Cantabile																					1			1	119	
Borodine	Au couvert																					1			1	119	
Bourdon	Meditation																		1		2				3	61	
Brahms	Ah! Que vous êtes heureux																						1	1	2	87	
Brahms	Ardenment j'aspire à fin heureuse																					1	1	2	87		
Brahms	Chorales (Not specified)										1	1	1								2	2	1		8	16	
Brahms	Orne toi chère âme																						1	1	2	87	
Brahms	Mon âme cherche une fin paisible																1								1	119	
Buxtehude	Fugue in C (?Jig)																1				1	1	4	1	8	16	
Buxtehude	Modal' Fugue										2	2	3	3	3	2									15	3	
Cellier	En chemin de En Pèlerinage																	1			1	1			3	61	
Cellier	Le Vallon calme de En Pèlerinage																	1			1	1	1		4	48	
Clerambault	Basse de cromorne																				2				2	87	
Clerambault	Dialogue														2		1	1					1		5	38	
Clerambault	Not specified																			1					1	119	
Clerambault	Premier Suite (Basse et dessus de trompette)										1		3	1			1								6	31	
Clerambault	Premier Suite (Recit de nasard)													1	3	4	1	2				3	1		15	3	
Couperin	Basse et dessus de voix humaine																	1							1	119	

Composer	Work	1917	1918	1919	1920	1921	1922	1923	1924	1925	1926	1927	1928	1929	1930	1931	1932	1933	1934	1935	1936	1937	1938	1939	Total	Ranking
Couperin	Soeur Monique																			2	1	1			4	48
Daquin	Noël in d										1	1			2		1	4	1	1	1				12	9
Daquin	Noël in g																			1		1			2	87
Daquin	Not specified																2	1	1	1	1	1	1		6	31
Dubois	Tu es Petrus														1										1	119
Dupré	Elevation																					2	2		4	48
Dupré	Not specified																						1		1	119
Dupré	Prelude in B								1		1														2	87
Dupré	Station du Chemin de la Croix (3rd)																				2	2	2	1	7	23
Dupré	Station du Chemin de la Croix (Unspecified extracts)																				1				1	119
Dupré	Suite bretonne (Les Cloches de Perros-Guirec)																		1		1	1	1		4	48
Duruflé	Not specified																1						1	1	3	61
Duruflé	Prélude, Adagio et Choral varié sur le Veni Creator														1	4			1						6	31
Duruflé	Scherzo												1	2	2	1	1				1	1	2		11	12
Duruflé	Suite (Prelude)																	4	2		3	3	4	1	17	2
Duruflé	Suite (Sicilienne)																1	1	2		2	1	3		10	14
Duruflé	Suite (Toccata)																	1				1	2		4	48
Duruflé	Variations sur le Veni Creator									3					2	2	2	4		1	4	5	3	2	28	1
Ermend-Bonnal	Symphonie Media Vita																1				1				2	87
Ermend-Bonnal	La vallée du Béhorléguay au matin																			1		2			3	61
Fauré	O salutaris													1											1	119
Fleury	Scherzo												1	1											2	87
Fleury	Prelude in f																					1	2		3	61
Franck	Cantabile																1								2	87
Franck	Choral I							1				1	1									1			4	48



Composer	Work	1917	1918	1919	1920	1921	1922	1923	1924	1925	1926	1927	1928	1929	1930	1931	1932	1933	1934	1935	1936	1937	1938	1939	Total	Ranking
Franck	Choral II										1				1	1	1	1			3	1			8	16
Franck	Choral III								1					1			1	3	1						7	23
Franck	Deus in simplicitate										1														1	119
Franck	Fantaisie in A																					2	1		3	61
Franck	Fantaisie in C																1				1		1		3	61
Franck	Final											1					2								3	61
Franck	Grand Piece Symphonique										1						2				1	1	2		7	23
Franck	Not specified				1												1								2	87
Franck	Pastorale											1	1	2	2	2	2	1		1	1	1	1		14	8
Franck	Pièce héroïque																	1							1	119
Franck	Prélude, Fugue et Variation		1							2	1	1	1				2				1		1		9	15
Franck	Procession										2			1	1										4	48
Franck	Vieux Noël																	1							1	119
Frescobaldi	Fugue in g												1												1	119
Frescobaldi	Toccata per l'élévation											1	1	1		1									3	61
Genevieve de La Salle	Suite																			1					1	119
Gigout	Grand chœur dialogué																		1						1	119
Gigout	Not specified																			1					1	119
Gigout	Toccata												2	1	1		2								6	31
Grigny	Point d'orgue sur les grands jeux																			1					1	119
Grigny	Récit de tierce en taille											2						1		1	1	1	1	1	7	23
Guilmant	Marche funèbre et chant séraphique								1																1	119
Guilmant	Marche Religieuse																								1	119
Guilmant	Noël (Puer nobis nascitur)																						1		1	119
Guilmant	Sonata III (i)		1																						1	119
Hædling	Prelude																							1	1	119
Handel	Au christ roi de gloire																	1							1	119







Composer	Work	1917	1918	1919	1920	1921	1922	1923	1924	1925	1926	1927	1928	1929	1930	1931	1932	1933	1934	1935	1936	1937	1938	1939	Total	Ranking
Vierne	Étoile du soir																	1				1	1	1	4	48
Vierne	Hymne au soleil																					2			2	87
Vierne	Légende																	1			1		3		5	38
Vierne	Les Angelus															1									1	119
Vierne	Les Cloches de Hinckley																					6	2		8	16
Vierne	Matines (Triptyque)																						1		1	119
Vierne	Not specified																							1	1	119
Vierne	Sicilienne														3							1			4	48
Vierne	Stèle pour un enfant défunt (Triptyque)																					1	1		2	87
Vierne	Symphonie I (Prelude)																					1		1	2	87
Vierne	Symphonie I (Allegro vivace)																2								2	87
Vierne	Symphonie I (Final)		1							2	1					1									5	38
Vierne	Symphonie II (Allegro)											1	1								1	1			4	48
Vierne	Symphonie II (Choral)							1					3								1	1	2		8	16
Vierne	Symphonie II (Scherzo)							1		1	1		1			1	3		2		1	1	3	1	15	3
Vierne	Symphonie II (Extract)																				1				1	119
Vierne	Symphonie III (Complete)																						1		1	119
Vierne	Symphonie III (Adagio)																			1		1	1	1	3	61
Vierne	Symphonie III (Final)						1			1	1			2	1	1	1		1	2	1	1			12	9
Vierne	Symphonie VI (Aria)																					1	1		2	87
Vierne	Symphonie VI (Complete)																			1					1	119
Vierne	Symphonie VI (Final)																			1	2	1			4	48
Vierne	Toccata														3										3	61
Vierne	Triptyque																					2			2	87
Widor	Not specified																						1	1	2	87
Widor	Mystique (3 Nouvelles pièces)																						1		1	119
Widor	Symphonie gothique (Andante)																					1	1		2	87

Composer	Work	1917	1918	1919	1920	1921	1922	1923	1924	1925	1926	1927	1928	1929	1930	1931	1932	1933	1934	1935	1936	1937	1938	1939	Total	Ranking
Widor	Symphonie gothique (Extract)																				1				1	119
Widor	Symphonie I (Marche Pontificale)		1																						1	119
Widor	Symphonie II (Final)											1													1	119
Widor	Symphonie V (Toccata)															1						1	1		3	61
Widor	Symphonie VI (Allegro)							1										1					1		3	61
Widor	Symphonie IX (Andante)																				1	1			2	87



## Appendix D: Venues where Duruflé performed, 1917–1939

This appendix contains a database of venues where by Maurice Duruflé gave either recitals or broadcasts between 1917 and 1939. The number in each year column indicates the number of occasions on which he performed in the venue. The penultimate column gives a total number of appearances there and the final column indicates where each piece stands within the ranking of all the venues he performed in.

The information was collated by the author from outline programme lists appearing in Duruflé's autobiographical *Souvenirs (1976) et autre écrits (1936–1986)*, edited by Frédéric Blanc (Paris: Séguier Editions, 2005) and information available on the website of *l'Association Maurice & Marie-Madeleine Duruflé*, (<https://www.france-orgue.fr/durufle/index.php?zpg=drf.mmm.bio.>).

For ease of reading, the information appears in landscape form here with dividing lines between each year and alternating background colours between the individual venues.







## **Appendix E: *Veni creator*: performances by Maurice & Marie-Madeleine Duruflé, 1926–1998**

This appendix contains a database of occasions when either Maurice Duruflé or his wife, Marie-Madeleine Duruflé, performed his Op. 4 between 1926 and 1998.

The information is divided into performances of the complete work by each composer as well as instances where they performed only the final section, the *choral varié*. In addition, a third column for each of this is given where it is unclear which of the two was performing the work. The number in each column indicates the number of times which the work was performed in each year.

The information was collated by the author from outline programme lists appearing in Duruflé's autobiographical *Souvenirs (1976) et autre écrits (1936–1986)*, edited by Frédéric Blanc (Paris: Séguier Editions, 2005) and information available on the website of *l'Association Maurice & Marie-Madeleine Duruflé*, (<https://www.france-orgue.fr/durufle/index.php?zpg=drf.mmm.bio.>).

Year	Op 4 complete (MD)	Op 4 complete (MMD)	Op 4 complete (Unclear)	Choral varié only (MD)	Choral varié only (MMD)	Choral varié only (Unclear)
1926				3		
1927						
1928						
1929						
1930	1			2		
1931	4			2		
1932				2		
1933				4		
1934	1					
1935				1		
1936				4		
1937				5		
1938				3		
1939				2		
1940						
1941						
1942				1		
1943				2		
1944				1		
1945				1		
1946	1			2		
1947				3		
1948				1		
1949				5		
1950	1			1		
1951				1		
1952				1		
1953				6		
1954				1		
1955				1		1
1956				2		
1957				3		
1958				3		2
1959				3		
1960				2		
1961				3		
1962						1
1963	1	1		4		2
1964				3	1	

Year	Op 4 complete (MD)	Op 4 complete (MMD)	Op 4 complete (Unclear)	Choral varié only (MD)	Choral varié only (MMD)	Choral varié only (Unclear)
1965				1		
1966		1		8		
1967				1		3
1968				4		1
1969		1		5		1
1970				5		
1971		1		3	1	
1972				4		
1973		2				
1974		1		1	4	
1975				1		
1976						
1977		1				
1978						
1979						
1980						
1981						
1982						
1983						
1984					2	
1985						
1986						
1987						
1988						
1989		1				
1990						
1991						
1992						
1993					2	
1994						
1995						
1996						
1997						
1998						
Number/performer	9	9	0	111	10	11
Total performances	Complete		18	Choral varié only		132

## **Appendix F: Interview with Thierry Escaich, Organiste titulaire de la tribune de Saint-Étienne-du-Mont, Paris, and Professeur l'écriture et l'improvisation au Conservatoire de Paris**

23 June 2015 in the loft of the Grand Orgue at Église Saint-Étienne-du-Mont, Paris

### **The Organ**

Asked about the character of the organ at Saint-Étienne-du-Mont and whether this might have influenced Duruflé in his writing, TE described it as 'intimate' and 'the opposite of St-Sulpice.' He added that the 'tone of Duruflé's music is intimate, like the organ'.

Regarding the registration on the Saint-Étienne-du-Mont organ, he recounted that 'Marie-Madeleine Duruflé agreed to registration changes in the *Veni Creator*,' not least as 'it was not written for this organ ... and the organ was changed in 1956 by Beuchet-Debierre' altering the Cavaillé-Coll instrument of 1863 & 1873. It is worth noting that several other Parisian churches also had organs worked on by Beuchet-Debierre at this time including Sacré-Coeur (1959), Sainte-Clotilde (1962) and Sainte-Trinité (1965).

TE emphasised that M-MD had insisted that 'nothing must be brash or hard' when registering Duruflé's music. This implies a fullness of tone, a Romantic sound, even in the tutti sections, rather than shriller or more piercing registrations often found in neo-Baroque organs of the time.

### **Veni creator**

TE spoke of the change in culture for organists (even in Paris) who no longer needed to be steeped in the tradition of plainchant. He said that 'only part of the



service need be based on it, even at Saint-Étienne-du-Mont, perhaps half up to the Sanctus’ and added that some churches did not look for organists capable of improvising on the chant anymore. ‘At Saint-Étienne-du-Mont, the archbishop thinks about someone who will understand the tradition when a new priest is required’ which implies that at other churches it is not a pre-requisite.

TE felt that the *Choral varié* were ‘not for use with plainsong’ [ie as versets] although he added that he had used them in a service/liturgically. He saw them more as ‘exercises in polyphony. Duruflé taught fugue and polyphony and they are more like Bach exercises or choral preludes.’

### **Duruflé’s style**

TE ‘Duruflé adapts the Gregorian melody. The rhythm is free but shaped. A mixture of Classical and Romantic influence.’

‘Tournemire is different: no strict pulse and polytonal which leads more towards Messiaen.’

‘Duruflé’s music compares to Franck’s. In the 2<sup>nd</sup> Chorale [NB a piece included in quite a few of Duruflé’s recitals] the middle section is in the style of a Gregorian melody.’

The ‘free style of the melody in Duruflé is from Franck and Fauré, the harmonies are from Dukas.’

Does this make it sound backward looking? ‘No, but it is a different style to that of Messiaen and more in the tradition of Franck.’

## Appendix G: Interview with Stephen Moore, Organist and Master of the Choristers, Llandaff Cathedral

### The Llandaff Organ

The first thing which Stephen did was to explain the layout of the various divisions within the cases. Incidentally, many of the pipes at the front of the cases are dummy ones for display only. As a further consideration, it is worth remembering that none of the organ is at ground level (only blowers and other mechanical devices are there) and so the organ speaks into the Cathedral from a fairly high position. The basic layout appears on page 233.

There is an echo of about 2.5 seconds when the Cathedral is empty, but this decreases rapidly when there are people there and Epstein's *Christ in Majesty* also stops some of the sound from getting out clearly.

SM described the organ at Llandaff as a 'typical English cathedral-sounding organ but with plenty of choice.' He added that he felt it was 'voiced too loud for the building.' Some of the flue stops are a little heavy – 'the *Open Diapason I* is too fat, so I tend to couple the *Bourdon* from the *Choir* with the *Open I* instead.'

He also described how he tended to use the Solo division as a second *Positive/Choir*.

The *Swell* is quite fiery and SM commented on the fact that it was hard to accompany choirs at times as there was not enough delicacy and subtlety in places on the organ.

One real plus is that the *Solo Orchestral Trumpet* is enclosed and can be used to add a little 'fiery colour' to the full organ sound, especially on final chords.'

The west-facing *Great* is very loud and not used except for when the Cathedral nave is full.

Above all, the organ does have a good sense of weight and gravitas.

The balance of the organ is not always good at the console with the *Great* and *Pedal Reeds* tending to sound very loud (they are in the cases across the aisle from the console) whereas the *Tuba* sounds less dominating as it sounds away from the console and directly into the nave with the *Swell* and *Choir* shielding the player from it too.

**Is there anything you would not play on this organ?**

SM felt that there really wasn't anything he would not play, although finding accompanying timbres to go with some lines in French Baroque would be challenging.

His approach to playing Bach is quite 'orchestral' and he described how he might start the 'Dorian' Fugue on just *Great 8* and *4ft Diapasons* then add stops as he went along ending on a '*pleno*' sound.

French music of the period under consideration works well with some good chorus reeds and yet a lot of tonal colour at all dynamic levels.

**Appendix H: Interview with Robert Quinney, Organist and Master of the Choristers, the Chapel of New College, and Tutorial Fellow in Music, University of Oxford**

**Performing music from a different country on an organ**

Asked if there were any areas of the repertoire he was less eager to perform on an instrument of different character to the one the pieces were written for, RQ said that he felt music of the French Classical period was the only area where this might apply. The timbral requirements were such that something like a typical English organ of the early twentieth century would fail to convey the character of the pieces. ‘These were not,’ he said, ‘pieces to be played before evensong on quiet registrations but were often exuberant pieces which needed to be played on instruments sympathetic to the style and period.’

However, he went on to say that he felt two elements needed to be considered in the way we approach organ music from the late nineteenth and twentieth century. The first of these is that many of the players at the time were touring extensively – Vierne to the USA and UK, for example – and so pieces (he used Vierne’s *Pièces de Fantaisie* as an example) might well have been written for overseas performers and audiences as much as the Parisian environment they came from. As such, whilst the sound world created ultimately reflected their French base, these were pieces which could be performed on an organ of quality in almost any country. The *Grand Organ* at Westminster Cathedral, for example, enjoyed some French influence. The organ advisor John Courage was asked by Cardinal Bourne to oversee the scheme for this instrument – financial concerns had allowed only for the *Choir Organ* till 1922. As it happened, John Courage, in

addition to being a renowned organ designer was well acquainted with many international organists including Louis Vierne and Marcel Dupré, and it was the latter who offered advice on the new instrument – including insisting that it be at the west end of the cathedral – and opened the first part of it in a recital in 1922. As mentioned in Chapter 2, Louis Vierne gave a recital there in 1924 and, in the same year, Dupré premièred his own *Symphonie-Passion*, for which the *Pedal 32ft Contra Bombarde* was added. Dupré continued to give recitals there either side of the Second World War and in the latter half of the twentieth century French players such as Jean Langlais, Pierre Cochereau and Jean Guillou have performed amongst a list of the world's finest organists.

The second element which RQ felt needed considering was the importance and influence of the piano. All the Parisian organist-composers were fine pianists and much of the organ writing is pianistic. 'One could imagine the opening of the *Prélude* (Durufilé's Op. 4) being played on the piano as one could with Dupré's *Fileuse* (*Suite Breton* Op 21. ii) or Vierne's *Feux Follets* (*Pièces de Fantaisie, Suite 2* Op. 53), which is almost Lisztian in its writing.' The concert grand piano, as an instrument, had become almost universal in standard of construction and the way pieces were written for it by this point, and he felt that perhaps organ composers who were also pianists but were writing for the organ took this universality into their composing for the organ. RQ said that Widor's teachers had been disappointed that he had not continued piano but had moved to the organ and he did write a large number of pieces for this instrument (including a *Fantaisie* Op. 62 and two Piano Concerti Op. 39 & Op. 77). Alongside this, RQ said that a lot of the organ works would work just as well on the piano – an interesting idea for some pieces – although issues where there was melodic

element in the pedals accompanied by technically complicated manual parts might be an issue.

### **The need for to be ‘at one’ with improvisation**

GIJP asked if RQ felt it important that a performer of French organ music needed to be able to improvise in the French style in order to capture the character of the music. RQ felt that improvisation was important but not essential; ‘after all, Widor could apparently not improvise at all.’ He also commented on the tight structure of the various sections of Duruflé’s Op. 4. This is music composed by a man ‘who released few compositions and only those he thought were good enough. He did not even want the *Toccata (Suite)* to be played.’ RQ added that he felt the *Prélude* is tightly structured, as was the *Adagio* and, clearly, the *Choral varié* hark back to a period when the formality of compositions such as this was essential. Tournemire, on the other hand, published works which RQ felt were really just written-out improvisations which raised other issues in terms of the performance of them compared to pieces by, for example, Duruflé. He was interested to hear that GIJP has uncovered the only instance where Duruflé improvised in a concert during the period 1917–1939. However, he was not at all surprised that Marie-Madeleine Duruflé improvised far more, not least as she was in the Dupré classes and this was something he sought to promote.

### **Issues with performance**

Registration: clearly an understanding of what might be the norm in terms of the timbres and registrations available on and appropriate to music from this period and area is important. However, both GIJP and RQ agreed that compromise (or at

least informed compromise) was essential if this music were to be played on instruments other than those originally associated with it. Specific issues, such as the need for certain solo stops or soundscapes, had to be considered, but there was no reason why most issues could not be addressed. GIJP reminded RQ of the John Scott recording of the Op. 4 and the need Scott had to add a 4ft metal rank rather than the flute indicated at the beginning (as discussed in Chapter 5, there is no 4ft flute on the Swell at Saint Paul's Cathedral) and RQ agreed that this was not only a sensible compromise but that GIJP was correct in saying that it allowed a degree of clarity in the part to appear, especially considering the acoustic in the building.

Manual Order: RQ agreed that this can be an issue, especially on a three-manual instrument. Not only is this an issue with playing additional notes on a separate manual with the same hand, but there can also be a problem with the balance of the manuals, especially if the Choir is limited in size. However, he added that a four-manual organ is less of an issue as it allowed some stops on a Solo manual to be coupled to the Choir in order to give a wider tonal range and broader sound more likely to match the Great. GIJP added that, given that the *Prélude* is fundamentally quiet music, the issues with trying to balance the manuals in terms of dynamic level is less severe. RQ observed that the international organist David Briggs will often couple the Solo to the Great in improvisations in order to give greater breadth to the sound. This allows for the idea that additions on a French organ do not necessarily just make something louder: often 'it just gives more depth and creates a fuller sound' – more of the same rather than additions of colour which might well be different to the foundation. Arguably, this is one of the biggest differences between French and English reeds in that the former are part of the overall chorus (with the exception of the *Chamade*-type which are

there for brilliance and their soloistic nature) whereas they are often solo reeds which dominate any type of *pleno* sound on an English instrument.

### **Performing Duruflé on an organ such as the one at New College**

When asked if the organ at New College allowed for the likes of Duruflé to be performed successfully, he said that, as it is fundamentally an organ with a northern German sound, this can be an issue. It is quite fiery in character and tone in places and so compromise is needed. However, this is certainly possible and GJP commented on the fact that he heard a liturgically very successful Duruflé *Requiem* there in RQ's first year. RQ accepted that sometimes advice had to be given to the organist if the sound was not quite right or if he knew that something else worked better, but the modern accompanist is given far more freedom to register as he sees fit: *YouTube* and available recordings of music performed in a relevant and appropriate way are readily available for anyone to check who might be unsure. Long gone are the days which RQ spoke of when the organ copy of a piece at King's College, Cambridge (where RQ was an organ scholar) had prescribed registration which had to be followed!



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