

MAURICE

*organ*



*music*

DURFEE

EDWARD THEODORE AT  
ST. PATRICK'S CATHEDRAL, MELBOURNE



# MAURICE DURUFLÉ *organ music*

EDWARD  
THEODORE  
AT ST PATRICK'S CATHEDRAL  
MELBOURNE

1. **Fugue on the theme of  
the Carillon at Soissons  
Cathedral, Op. 12**  
(Europart Music) **3'35"**

**Prélude, Adagio and  
Chorale Variations on  
the theme of the "Veni  
Creator", Op. 4**  
(Durand) **24'02"**

2. **Prélude** **7'37"**  
3. **Lento quasi  
recitativo** **0'54"**

4. **Adagio** **7'12"**  
5. **Chorale with  
Variations \*** **8'15"**

6. **Scherzo Op.2**  
(Durand) **6'39"**

**Prélude and Fugue on the  
Name "Alain", Op. 7**  
(Durand) **12'31"**

7. **Prélude** **6'47"**  
8. **Fugue** **5'44"**

9. **Introit for the Feast of  
the Epiphany \*** **2'38"**

10. **Prélude on the  
Introit for the Feast of  
the Epiphany (Schola  
Cantorum)** **2'27"**

**Suite Op. 5**  
(Durand) **23'49"**

11. **Prélude** **8'47"**  
12. **Sicilienne** **6'32"**  
13. **Toccata** **8'30"**

\* Gregorian chant sung  
by Schola of St. Patrick's  
Cathedral Choir, directed  
by John Mallinson,  
Organist and Master of  
the Choristers

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## MAURICE DURUFLÉ (1902-1986)

Maurice Duruflé was born in Louviers, near Rouen in Normandy, on 11 January 1902. From 1912 to 1918 he attended the Schola Cantorum at Rouen Cathedral where he was taught piano and organ. In 1919 he moved to Paris and studied with Charles Tournemire, later becoming his deputy at the church of Ste.-Clotilde.

Having entered the Paris Conservatoire in 1920, Duruflé, between the years 1922 and 1928, obtained *premiers prix* in organ (with Eugène Gigout), harmony, fugue, piano accompaniment and composition – the latter with Paul Dukas who, together with Tournemire and Louis Vierne, exerted a profound influence on his music.

In 1930 Duruflé was appointed organist of the beautiful and architecturally unusual Parisian church of St-Etienne-du-Mont, and in the same year his *Prélude, Adagio et Choral varié sur le thème du 'Veni Creator'*, Opus 4, won first prize from the newly formed 'Association des amis de l'orgue'. From 1929-31 he deputized for the ailing Vierne at Notre-Dame Cathedral.

Duruflé's reputation grew with the publication, in 1934, of the *Suite pour Orgue* Op. 5, a year in which he also gave the first performance of the Sixth Symphony by Vierne (who had begun a seventh symphony to be dedicated to Duruflé). His reputation was further enhanced with the appearance, in 1939, of the *Trois Danses* for orchestra. Duruflé's name is also associated with the Poulenc Organ Concerto of which he gave the world première in 1938. Duruflé deputized for Marcel Dupré

in the organ class of the Paris Conservatoire in 1942 and in 1943 he was appointed Professor of Harmony there, a position he was to hold until 1969.

The post-war years saw his reputation as a composer heightened with the publication of the moving *Requiem*, Op. 9. Tours of Europe, the UK, USSR and USA and recordings with his wife, Marie-Madeleine Duruflé-Chevalier, served to increase his renown as a recitalist. In 1975 a car accident seriously curtailed his concert and church playing activities. He never fully recovered and died in Paris on 16 June, 1986.

## THE MUSIC

This recording of Duruflé's organ music commences with the *Fugue sur le thème du Carillon des heures de la Cathédrale de Soissons* Op. 12. The work appeared in "L'Organiste Vol. 50", a collection of pieces edited by Canon Henri Doyen, Organist of Soissons Cathedral and dedicatee of the fugue, which was published in 1962 to mark the 25th Anniversary of the death (on 2 June 1937) of Louis Vierne. Doyen himself had been a friend of Vierne and it was fitting that Duruflé contribute to the volume, as he had been both favoured pupil and protégé of Vierne, as well as his assistant at Notre-Dame Cathedral in Paris.

This "fugue" is very free in style, beginning with two voices over a pedal point and maintaining its polyphonic texture for a few pages only before a crescendo begins with the theme played in stretto and subsequently augmented and inverted; the previous polyphonic texture giving way to a carillon-like accompaniment. A series of crashing chords brings this, Duruflé's last published organ piece, to a resounding conclusion.

The *Prélude, Adagio et Choral varié (sur le thème du Veni Creator)* Op. 4, written in 1924, the first large scale organ work by Duruflé, dedicated "with affectionate homage to my master Louis Vierne", is based on the plainchant hymn *Veni Creator Spiritus*. The second and third phrases of the chant provide the motifs for the quietly flowing prelude, a movement which, with its many changes of

manual and tone colour, beautiful and unusual harmonic changes, graceful counterpoint (often with double pedal), overall spontaneity and thorough elaboration of the two motifs reveals a young composer completely at home with complex harmonies and large formats. Clearly, Duruflé had learnt his composition lessons very well.

An angular and unusual one page recitative links the *Prélude* with the *Adagio*, an initially hushed and prayerful movement containing some of Duruflé's most ecstatic and intense music which develops the first line of the hymn and leads, through various transformations and with increasing restlessness, to a culmination in D flat. The music then subsides quickly into the *Choral Varié* where the plain chant hymn finally appears in all its simplicity, its four well-defined phrases, straightforward rhythm and relatively simple harmonisation presenting a contrast with the complexities of the preceding *Prélude* and *Adagio*. Four variations follow: the first presents the plainchant theme in the pedal whilst the right hand uses the third phrase of the theme as a solo motif; the second is a pianissimo variation for manuals only. The beautiful third variation presents the theme in canon on a flute stop against a rich harmonic texture played on the voix celeste and the fourth variation is a toccata-like finale. A verse of the original plainchant hymn is performed after the *Choral Varié* and between each of the variations by a Schola formed from the men of St Patrick's Cathedral Choir, Melbourne. This entire work is a very mature product for a young man of 27 and clearly shows his

indebtedness to his teachers Tournemire and Vierne.

1. <i>Veni Creator Spiritus, Mentes tuorum visita, Imple superna gratia Quae tu creasti pectora.</i>	<i>Come, O Creator Spirit blest! And in our souls take up Thy rest; Come, with thy grace and heavenly aid, To fill the hearts which Thou hast made.</i>
3. <i>Tu septiformis munere, Digitus paternae dexteræ, Tu rite promissum Patris, Sermone ditans guttura.</i>	<i>Thou in Thy sevenfold gifts art known; The finger of God's hand we own; The promise of the Father Thou! Who dost the tongue with power endow.</i>
5. <i>Hostem repellas longius, Pacemque dones protinus: Ductore sic te praevio, Vitemus omne noxium,</i>	<i>Far from us drive the foe we dread, and grant us Thy true peace instead; so shall we not, with Thee for guide, turn from the path of life aside.</i>
7. <i>Deo Patri sit gloria, Et Filio, qui a mortuis Surrexit, ac Paraclito, In saeculorum saecula. Amen.</i>	<i>All glory while the ages run Be to the Father, and the Son Who rose from death; the same to Thee, O Holy Ghost, eternally. Amen.</i>

(Translation from the "Treasury of the Sacred Heart" Dublin, 1868)

The *Scherzo*, Op. 2 also shows Duruflé to be in the debt of his *maîtres*, Dedicated *hommage reconnaissant* to Tournemire, this short and lively piece of the type favoured by French organists was written in 1926.

Two closely related motifs, one a series of rich chords, the other an arresting figure in crotchets with quaver accompaniment characterize the opening two and a half pages of the work. A beautiful development section follows, moving quickly through a series of four different keys before finally coming to rest on a chord of C sharp.

Five quick crotchets lead back to the tonic

key of F minor and the crotchet motif which is then set against a theme in dotted minims marked *senza rigore* – i.e. 'quite freely'. There ensues a further, extended, presentation of the crotchet motif, ending very abruptly, which is followed by a coda based on the opening chord motif.

It is interesting to note that in 1940 Duruflé orchestrated the *Scherzo*, changing many of the note values and reconstructing several passages. As such it appears as his *Scherzo*, Op. 8 published in 1947. In 1955 however, Duruflé also published an *Andante* to precede the orchestral *Scherzo*, the two movements being designed to be played without a break – thus presenting the original scherzo of 1926 in yet a third guise. This rewriting, reworking and even withdrawing of his work was typical of Duruflé; despite his well-known fluency as an improviser, the process of composition was not an easy task for him.

The *Prélude et Fugue sur le nom d'Alain* was published, as Op. 7, in 1943 and is a tribute to his fellow Conservatoire classmate Jehan Alain (brother of Marie-Claire Alain) who was killed in action on 20 June 1940. Duruflé uses a similar procedure to that used by Ravel in his "*Minuet sur le nom de 'Haydn'*" to form a musical theme from the letters of Alain's name:

A B C D E F G H  
I J K L M N O P

Thus, the letters A L A I N become A D A A F, which motif forms the basis for the gently



flowing prelude (which includes a quotation from Alain's well known *Litanies*) and the beautiful fugue subject.

This fugue actually has two subjects which merge as the movement moves gradually to a rousing conclusion. Despite its technical brilliance there is an underlying spirit of melancholy which pervades this prelude and fugue – no doubt a reflection of the commemorative nature of the piece and the circumstances and times in which it was written.

The *Prélude sur l'Introit de l'Épiphanie* is a short work which was published without an opus number in volume 48 of *L'Orgue et Liturgie*. This is Duruflé's only organ piece designed specifically for liturgical use, though the others – particularly Op. 4 – may be very effectively used for this purpose. Given Duruflé's ease and assurance in improvisation, he must have extemporised a vast number of pieces of this nature. As French liturgical tradition dictates, the organist was (and is) expected to improvise before Mass, both to set the atmosphere for the liturgy which ensues and to give, if possible, a note to the choir which would chant the Introit. Duruflé's experiences as a choirboy at Rouen Cathedral, where he would have sung a good deal of Gregorian chant, predisposed him to a love of modality and this, together with the harmonies of composers such as Dukas, Ravel and Fauré, characterize nearly all his compositions.

*Ecce advenit dominator Dominus: et regnum in manu ejus, et potestas, et imperium*  
*Ps. Deus, judicium tuum Regi da: et justitiam tuam Filio Regis.*

*Gloria Patri, et Filio, et Spiritui Sancto.*  
*Sicut erat in principio, et nunc, et semper et in saecula saeculorum. Amen.*  
*Ecce advenit dominator Dominus: et regnum in manu ejus, et potestas et imperium.*

*Behold, the Lord who holds sway is with us, in His hand are kingdom, power and dominion.*  
*Ps. God, give your judgement to the king and your righteousness to the king's son.*  
*Glory be to the Father, and to the Son, and to the Holy Spirit, as it was in the beginning, is now and ever shall be, world without end. Amen.*

The three movement *Suite (Prélude – Sicilienne – Toccata)* Op. 5 dates from 1934 and is dedicated to Duruflé's composition teacher Paul Dukas. The *Prélude* probably owes more than a little to Dukas' Piano Sonata which was first performed in 1901; both works share the key of E flat minor and have a similar sombre, almost tragic, atmosphere. The delightful and delicate *Sicilienne* is in complete contrast and recalls some of Ravel's works whilst the tumultuous *Toccata* brings the *Suite* to a magnificent conclusion. Duruflé himself supplied the following notes in 1938 for a performance of the *Suite* in London at Christ Church, Woburn Square for the Organ Music Society:

"The *Prélude*, which is sombre in character, is composed in the form of a diptych – a single theme, presented in three successive expositions, gradually accumulates the power of the organ. The second part consists of a long recitative, developing the first notes of the theme.

"The *Sicilienne* is of classic construction, comprising three statements of the main theme and two episodes. The contrasting of

timbres and a quest for colour have been the composer's aim, as well as putting into relief the evocative character becoming to this style of piece.

"The *Toccata*, in ternary form, begins with a short introduction, preparatory to the entry of the rhythmic and vigorous principal theme, which is given to the pedals. In the middle section a second theme appears and is later combined with the first. Finally, a return to the opening measures and a brilliant conclusion with the second theme."

It is well-known that Duruflé became extremely dissatisfied with this *Toccata*, at various times adding a new ending and suggesting certain cuts. In an interview with George Baker in "The American Organist" November 1980, Duruflé describes the first theme as "... very bad. Obviously since the theme is an essential part of a composition, the composition cannot succeed if the theme is bad." The *Toccata* is not included amongst Duruflé's works recorded by him and his wife at Soissons Cathedral and St-Etienne-du-Mont.

It seems that Duruflé could not resist constantly revising his works. Of the pieces here recorded very few escaped revision after their initial publication. The *Scherzo* was first orchestrated and then a new *Andante* was composed to precede it, the *Adagio* of the *Prélude, Adagio et Choral Varié* was substantially revised after its first appearance in 1929, the *Suite* has already been spoken of, and in the *Prélude et Fugue* the various editions over the years show revisions of both registration and tempi indications. Like his composition teacher Paul Dukas, who destroyed a great deal of

what he wrote, Duruflé was extremely (dare one say excessively?) self-critical. On the other hand his well-known facility and ease as an improviser shows that he was certainly not tongue-tied or bereft of musical ideas nor of the means to express them effectively.

Duruflé's former harmony pupil at the Paris Conservatoire, Pierre Cochereau, interviewed him in the early '70s and in answer to Cochereau's query as to why he had produced so little Duruflé replied:

"I think perhaps that teaching harmony develops one's critical sense to such an extent that sometimes one ends up criticising oneself so much that one does not wish to write anything. I think that teaching harmony over-develops the critical sense. In my case it ended up with my not daring to write any more."

and later

"... but I'm telling you that I'm frightened to be living in times like the present. I tell you that I'm glad I did my musical training in the 1930s (sic) when Ravel, Florent Schmitt, Roussel, Paul Dukas with whom I worked, were alive. I lived in an inspiring age, compared with the present time which I find depressing."

Perhaps the lover of Duruflé's music might do better to read what Louis Vierne wrote of him in his memoirs (p.80 "Mes Souvenirs" published by "L'Orgue"):

"His music demands one's attention for its absolute freedom, for its complete rejection of any system displayed arbitrarily for its own sake, for great profoundness of thought and a solid construction which in no way hampers its emotional unfolding or attention

to detail. His art reveals an intense personal life within, which is expressed by the most adequate means and with rare sensitivity. His modernism, although sometimes a little bold, is fully justified by the nature of the emotions he means to translate. Such success is infinitely rare."

Notes by Edward Theodore

## EDWARD THEODORE

Born in Sydney, Edward Theodore began his musical studies at an early age and at 13 began to teach himself to play the organ.

He studied pianoforte with Alexander Sverjensky at the NSW State Conservatorium of Music and in 1969 went to Rome where he worked for six years with the celebrated Italian organist Fernando Germani, obtaining the diploma in Organ and Organ Composition. He also studied Sacred Music with Domenico Bartolucci.

Edward Theodore has participated in the summer courses at the *Accademia Musicale Chigiana* in Siena, in the *Cours d'Interpretation de Romainmotier* (Switzerland) with Lionel Rogg and Guy Bovet and has also studied with André Marchal and Maurice Duruflé.

He has given numerous concerts in Italy, Germany and the United Kingdom, as well as organising a series of recitals in Rome which received much public acclaim.

Edward Theodore returned to Sydney in 1982 and is presently organ and pianoforte tutor at Sydney Church of England Girls' Grammar School, The Scots College and St Ignatius College, Riverview. For several years he was Deputy Organist at St Mary's Cathedral.

GREAT ORGAN		<b>ST PATRICK'S CATHEDRAL ORGAN (1977 – )</b>	Great to Solo Swell to Solo Super Tremulant	
Gemshorn	16		PEDAL ORGAN	
Open Diapason	8		Acoustic Bass	32
Gemshorn	8		Open Diapason Wood	16
Stopped Diapason	8		Violone	16
Hohlflöte	8		Bourdon	16
Dulciana	8		Gemshorn	16
Principal	4		Gedeckt	16
Gemshorn	4		Octave	8
Suabe Flute	4		Bass Flute	8
Twelfth	2-2/3	POSITIVE ORGAN (unenclosed)	Gemshorn	8
Fifteenth	2	Principal	'Cello	8
Fourniture 12.15.19.22.26	V	Gedeckt	Octave Quint	5-1/3
Mixture 19. 22.26.29.33	V	Principal	Fifteenth	4
Grand Cymbel 226.29.33.36.40	V	Quintadena	Gemshorn	4
Trumpet	8	Nazard	Flute Dolce	4
Clarion	4	Waldflöte	Doublette	2
Swell to Great		Tierce	Flute	2
Positiv to Great		Larigot	Mixture 19.22.26.29	IV
Solo to Great		Sifflöte	Bombarde	16
		Zymbel 26.29.33.36	Double Trumpet	16
SWELL ORGAN (enclosed)		Cromorne	Posaune	8
Gedeckt	16	Positiv Sub Octave	Trumpet	8
Open Diapason	8	Positiv Unison Off	Clarion	4
Stopped Diapason	8	Positiv Super Octave	Trumpet	4
Viola da Gamba	8	Swell to Positiv	Great to Pedal	
Salicional	8	Solo to Positiv	Great to Pedal Super	
Voix Celeste (TC)	8	Tremulant	Swell to Pedal	
Principal	4		Swell to Pedal Super	
Flute	4	SOLO ORGAN (enclosed except	Solo to Pedal	
Twelfth	2-2/3	Trompette)	Solo to Pedal Super	
Fifteenth	2		Positiv to Pedal	
Piccolo	2	Harmonic Flute		
Cornet 17.19.22	III	Viola	Compass: 61/32	
Mixture 19.22.26.29.33	V	Concert Flute	electro-pneumatic action	
Double Trumpet	16	Schwiegel	detached stop-key console	
Cornoean	8	Corno di Bassetto (TC)	thumb and toe pistons adjustable	
Trompette Harmonique	8	Orchestral Oboe	by capture system	
Oboe	8	Tuba	wind pressures: 3-1/4"; Trompette-	
Clarion	4	Tuba Clarion	en-chamade 8"	
Swell Sub Octave		Trompette-en-chamade	4, 762 pipes	
Swell Unison Off		Solo Sub Octave		
Swell Super Octave		Solo Unison Off		
		Solo Super Octave		

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