

# Zur le nom d'Alain

*Organ music by* JEHAN ALAIN *and* MAURICE DURUFLÉ



Matthew Martin



**JEHAN ALAIN (1911–1940)**



**MAURICE DURUFLÉ (1902–1986)**

MAURICE DURUFLÉ (1902–1986)

SUITE (Op. 5) .....	22' 58
1 Prélude .....	8' 08
2 Sicilienne .....	6' 41
3 Toccata .....	8' 09

JEHAN ALAIN (1911–1940)

4 Intermezzo (JA 66) .....	5' 19
5 Variations sur Lucis Creator (JA 27) .....	4' 34

SUITE (JA 82) .....	17' 15
6 Introduction et variations .....	7' 45
7 Scherzo .....	4' 58
8 Choral .....	4' 32
9 Aria (JA 138) .....	6' 25



MAURICE DURUFLÉ

10 Chant donné 'Hommage à Jean Gallon' .....	1' 42
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PRÉLUDE ET FUGUE

SUR LE NOM D'ALAIN (Op. 7) .....	12' 13
11 Prélude .....	6' 48
12 Fugue .....	5' 25

JEHAN ALAIN

13 Litanies (JA 119) .....	4' 47
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MATTHEW MARTIN

*plays the Ruffatti organ of Buckfast Abbey*

## MATTHEW MARTIN IN CONVERSATION

*For your debut recording with Ad Fontes you have brought together a recital showcasing two of the greatest organist-composers of twentieth century France: Maurice Duruflé and Jehan Alain. Why this pairing?*

Both composers have fascinated me in different ways since I was a youngster, the latter being in some ways responsible for my early interest in the organ. It was through recordings that I first became acquainted with them – although (along with many young and keen teenage organists) it was a stray copy of Alain's *Trois pièces* at school which first piqued my interest. I was about 12 or 13, and a boy a few years older than me was learning *Litanies*, I think, for Grade 8. I used to creep into chapel to listen to him practise (with the hope of jumping on the organ as soon as he'd left the building) and was intrigued by the sound it made – the modality (which I didn't, at that time, quite understand as that), the quirky rhythms and relentless drive. At about the same time, I came

across a copy of the Alain *Deux Chorals* and I was really intrigued by the language of these too – plus they were straightforward enough for me to attempt with some degree of success.

My father, having patiently listened to me going on about Jehan Alain's quite a bit, bought me for my birthday a new CD of Alain organ works just released by a well-known British organist, after hearing it reviewed on the radio. This was a revelation to me – *Litanies* was on it, but so was much more I hadn't heard, which at the time made that piece seem rather less interesting in comparison (although I now recognise it as a masterpiece!). It included the *Suite*, *Deux fantaisies*, *Trois danses*, and various miniatures. It was a most beguiling sound world and somehow resonated with me in ways I didn't quite understand. Fantastic playing, too. Strangely, for a 13-year-old, it was the *Choral* from the *Suite* which perhaps struck me the most. I couldn't get over the



*Jehan Alain*



sheer power and beauty of the jangling harmonies and its grandeur, particularly coming where it did at the end of the *Suite*. I quickly saved up to buy the (very expensive) *œuvres d'Alain*, one after the other, whenever pocket money allowed.

My new interest in recordings had also led me to a recent release by Marie-Claire Alain of the Couperin Organ Masses from Albi Cathedral – the *Tierce en taille (Messe pour les paroisses)* of which had appeared on a music magazine's compilation CD. This fascinated me also, and it elicited a similar emotional response to the music of Alain himself. I couldn't quite explain why, but they seemed to occupy similar soundworlds.

In the days before the internet, there was little more than recording sleeve notes to fill in the biographical/musical gaps – and not much in the way of available literature (on Alain, certainly) – so I was rather left to my own dreamworld as to what this music actually meant, what Alain might have been

like, his life/death, the buildings, the organs... I occupied this fantasy world for quite some time, and I'm almost certain that to some degree it persuaded me to put pen to paper myself (although my compositions have never sounded particularly 'French'). Later in life, and having got to know Marie-Claire Alain, visited France etc., I discovered that my early imaginings about the music, landscape, buildings and culture came to life in a very real way.

Having got the bug for French music, it wasn't long before my organ teacher, a brilliant man from my local parish church, gave me an LP of Vierne and Duruflé played by another significant British organist – at Buckfast Abbey. It was the Duruflé *Suite* plus (I think) Vierne's second symphony. Perhaps the sounds the organ made in those days weren't always quite right for the music, but it spoke with a directness and clarity in the *Suite* (helped by the excellent playing) and opened up more of this mystical and



impressionist world of Gregorian modes, incense and elegy – all wrapped up in what I can only describe now as a rather 'classical' framework.

So, the pairing on this disc is a rather personal one stemming from my early years of being first excited about playing the organ and composing music. Of course, the two composers presented here have connections all over the place, but now I've moved on from the organ to other things – composing, directing choirs etc. – this recording is really something I have wanted to do for a while, even if no one else hears it!

*Counted among Duruflé's influences is the great lineage of French composers, including Debussy, Dukas, Fauré and Ravel, and in some ways we can see his music as the next natural step in this line. What influences are prevalent in the music of Alain?*

I think it's easy to view Alain as being somehow part of

the great symphonic tradition of Widor, Vierne and Dupré (in whose class he studied at the Paris Conservatoire). But the music speaks with a very clear and individual voice which stands quite apart from that, often not shackled by the need to adhere to certain ‘forms’ nor to be particularly ‘liturgical’. When placed alongside his near contemporary, Olivier Messiaen (who spoke with a very individual voice himself), one can trace certain similarities – such as various Eastern/Hindu influences, a sense of inner spirituality and mysticism – but his music was never based on quite the same sort of complex theoretical, rhythmic or harmonic systems as Messiaen’s. Whether he would have experimented further in that direction, who knows?

The establishment ‘symphonists’ mostly conceived music for large churches, organs, and grand liturgies – and it was often characterised by a certain rhythmic and formal rigidity. Much of Alain’s inspiration to write for the organ came from the rather curious house organ (see specification on page 30)



*Albert Alain with his house organ*

built by his father for the Alain family home, and that Jehan worked on himself. Moreover, much of his music stems from improvisation – and sometimes dance forms – which give it a sense of freedom, something not so obviously present in French organ music since the Baroque period. When he does resort to conventional ‘forms’, they do make more of a nod towards the Classical school than Romantic, e.g. *Variations sur Lucis Creator*, *Première Fantaisie* – a sort of ‘Grand Jeux’ – and the *Choral* from the *Suite*. There’s even a backwards glance to Erik Satie in some works: a wild imagination with a sense of the absurd, and a sort of proto-minimalist. This is also noticeable in Alain’s piano music – alas, no time to discuss that in detail now but well worth getting to know, and unjustly neglected.

*You’ve talked about comparisons between Alain and his predecessors, but how does one compare the music of Alain and Duruflé, who were near-contemporaries?*



It is perhaps a little difficult to make fair comparisons between a composer cut short in his prime and others who had the opportunity to develop and reach a full maturity of style. That said, it is fair to say that Duruflé’s style grew more clearly from composers such as Franck, Vierne and, more importantly, his teacher Tournemire – fusing a love for the chant with something of the more mainstream French impressionists (Debussy, Ravel etc.). The continuing development of the colourful Cavallé-Coll sound was also significant in the musical development of the young Duruflé.

Alain was perhaps more experimental, utilising various Eastern influences and more ‘minimalist’ techniques – but also finding his own version of this impressionism. One could say that they both exhibited certain neo-classical tendencies: Dukas, who taught them both at the Paris Conservatoire, was an advocate for the study of music from the seventeenth and eighteenth centuries, and so we see these

forms employed (suites, fugues, Masses, variations etc.) in both composers' music. There were early classical leanings in the Alain house organ too and, later, Duruflé had the organ in Saint-Étienne-du-Mont rebuilt by Gonzalez along more classical lines.

Bearing in mind that Alain did not have the same opportunity to revisit and rework material, it is still true to say that he wrote pieces quickly – often without returning to them. We are left therefore with many 'miniatures' – giving us the impression of a stream of consciousness, with some works feeling 'unfinished'. Much of the music is difficult to interpret and awkwardly notated, with mistakes or ambiguities. I'm often left with the idea that, had he returned to certain pieces, he might have continued to experiment with them.

Duruflé, whilst also precociously fluent, was painfully self-critical and spent a long time on each work, striving for

a sort of musical and notational 'perfection'. The music is difficult, for sure, but every note is thoughtfully placed within a meticulously worked canvas. Consequently, he left only a handful of organ works with which to inspire us.

*As a composer yourself, you have been deeply inspired by Gregorian chant, as was Duruflé (most famously in his Requiem) and also Alain, evident here in his variations on the Vespers hymn, Lucis Creator. What about the chant is so intoxicating to a composer working in the Church?*

As I mentioned before, I'm not convinced that Alain's music is all that 'liturgical' in the strict sense of being intended for the liturgy. The few quasi-liturgical pieces, such as they are, are more the composer's reaction to the service, as in the *Postlude pour l'office de complies*. And the famous *Litanies* (written in memory of his sister Marie-Odile, who died in a mountain accident) isn't really anything to do with any sort of church 'litany', rather that the main 'theme' is repeated



*Maurice  
Duruflé in  
1950*



again and again in an almost hypnotic or even frenzied way. It's not a happy piece! The forms, and even titles, of many of the works suggest a more secular – or human – inspiration.

Duruflé, on the other hand, was immersed in the chant (its modality and contours) and studied it in detail – and his often rather retrospective impressionistic style grew from it in a much more tangible and consistent way. His musical language is formed by the modal system and this is clearly seen in many of his works, most notably the *Requiem* but also the *Messe Cum iubilo*, *Quatre motets sur des thèmes grégoriens* and the *Prélude, adagio et choral varié sur le thème du 'Veni Creator'*.

It's hard to say what draws individual composers to Gregorian chant, but it has been a constant source of inspiration to all sorts of musicians for centuries – from Palestrina to popular 20th–21st century music. There is a timeless element and continuity of musical line which draws

people into something they might perceive as being an ancient spiritual world. But equally, the chant is very much alive today and forms the basis of much Catholic (and sometimes Anglican) worship, not least in Buckfast Abbey!

My first direct experience of working with chant on a daily basis was at Westminster Cathedral, where I worked as Assistant Master of Music for over six years. I was fascinated not only by its mesmerising effect, shapes, history, and how it punctuates the liturgy – essentially a backbone to it – but also by the implied harmony. I've already mentioned how the various different modal colours inspired Duruflé – I found that through the practice of learning to accompany it, my eyes, ears and fingers became more conversant in this language of different versions of 'major' and 'minor'. To twenty-first century ears, it gives a beguiling sense of tonal ambiguity – a combination of ancient and modern within the liturgy.



It wasn't long before I was experimenting with different ways in which I could use chant in my own music (often inspired by Palestrina, Victoria, MacMillan among others), and how sometimes confining myself to a particular harmonic/modal system or contrapuntal device freed me up to write more effectively and imaginatively. And that in turn has had a bearing on how I approach other non-church or non-chant-based compositions – perhaps inviting a certain economy of thought and ideas.

*You were a pupil of the late Marie-Claire Alain in Paris. Tell us about this experience and how it informs your performances of the music of her brother.*

Marie-Claire visited the Royal Academy of Music a couple of times to give masterclasses whilst I was a postgraduate student there, and it was through this connection that I was awarded a scholarship to study with her privately in Paris afterwards. Over a period of about three years I travelled

regularly to Saint-Germain-en-Laye to have lessons with her – either in the church there, where she and her father had been organist, or at her home nearby. She was, by then, well into her eighties and I was one of her only regular pupils (if not the only one) at that time. I learnt all of the Alain organ music during that period and had the opportunity to play most of it to her. We also covered a lot of French Classical repertoire (de Grigny, Couperin etc.) and Bach also – she had an encyclopedic knowledge of it all, and always spoke about it with the freshness and enthusiasm of someone right at the start of their career.

One of the main points she made about her brother's music is that it had to feel free – which is I think why she was so keen to talk about the earlier Classical repertoire where so much relies upon 'gesture' and improvisation. To begin with, she may have been a little frustrated about how 'English' my approach was – but she helped free me up and

*Jehan Alain  
and his sister,  
Marie-Claire*



to “have fun”, as she put it. That said, the nuts and bolts needed to be correct – and she would be quite strict about the various complex rhythms in pieces such as the *Trois danses* or the *Deux fantaisies*. The notation was certainly not treated as arbitrary, even when it seemed awkward or fussy.

Although he died when she was only 13, she would speak about him with such clarity and emotional intensity – both his personality and playing – and would quite often recall in some detail occasions when she heard him practise various pieces at home. Adjustments in my copies were often made in her hand, and registrations marked (sacred and never to be erased!). I even have an alternative ending to my beloved *Choral (Suite)* copied by her from an earlier JA draft – and this is the version recorded here. I was left with the overarching impression that one should ‘see one’s own face’ in his music, and that there should be a certain freedom of interpretation and expression, once the notes were in place. His own words

perhaps describe it best: “I prefer a musician who proposes to a musician who imposes.”

*Duruflé was highly critical of his own compositions, particularly the Toccata from his Suite (Op. 5), recorded here. He published only a handful of works, and often continued to edit and adjust pieces after publication. As a composer, can you identify with this, and what do you think is the result of this level of perfectionism in his music?*

I certainly can! It is well known that Duruflé was extremely critical of his own work, a perfectionist and would only put out music that lived up to his own expectations of himself. We are lucky that the *Toccata* survived – and it is said that Mme Duruflé would occasionally play snippets of it around the flat just to wind him up!

One of the most difficult things for a composer is being able to let go of a piece once it’s finished, and we often feel the joins or clunks much more keenly than the listener or

performer – a bit like a crochet or tapestry where the flip side is a jumble of stitches and loose threads. We can all see that the *Toccata* is a masterpiece, but I think he felt that the main theme lacked something and couldn't get along with it, no matter how well crafted the piece ended up being (“The sauce is there, but not the beefsteak,” said the composer in 1979). This level of perfectionism whilst working in so much detail can be destructive. Duruflé wasn't the only one – Henri Mulet threw away much of his music, and Paul Dukas (Duruflé's teacher) only left a handful of works. We almost didn't have Rachmaninov's first symphony, not to mention works most probably destroyed by Brahms and Sibelius.

But the result here is craftsmanship of the kind where one feels that Duruflé has thought about every note, and is always sympathetic to the player – delivering the musical and emotional message with absolute clarity. The self-doubt and depression is often a natural by-product of serious creativity.



*Buckfast Abbey's Ruffatti organ speaks with a particular accent. What was it about this instrument, and perhaps also the building in which it is housed, which suits this repertoire?*

The organ is the voice of the building, and what better vehicle for this music than this monastic setting with its new and colourful organ? The instrument is literally built into the walls and speaks with lucidity, but also has a mysterious and ethereal quality. It is a curious blend of classically voiced choruses plus a rich variety of string and orchestral colours. It's unconventional for sure, and has to be used intelligently, but there is something of a French accent, and more than a nod towards the sort of Gonzalez rebuild at Saint-Étienne-du-Mont (presided over by Duruflé) and the quirkiness of the 'Alain' organ. The result is, I hope, a clarity of expression shrouded in the incense of a living, breathing monastic community.

*Matthew Martin was talking to Matthew Searles between the recording sessions for this album.*



*Marie-Claire Alain with Matthew Martin  
at the organ of St Marylebone Parish Church  
in 1999*

## THE ALAIN ORGAN

The remarkable Alain organ was built by Albert Alain, father of Jehan, Olivier, Marie-Claire and Marie-Odile. He worked on it during his whole adult life, from 1910, with a unique talent for new technical ideas, recuperation of used material, and an amazing musical flair.

After his death in 1971 it was not possible to keep the family home in Saint-Germain-en-Laye. The instrument was dismantled in a hurry and after a number of false leads, Marie-Claire gave the organ to Guy Bovet, who promised to start a society in order to revive the instrument. The Jehan Alain society was founded in 1987 and, following some fundraising, it was restored by Manufacture d'orgues de Saint-Martin (Neuchâtel), before arriving at its new home in Romainmôtier. The inauguration was celebrated in June 1991. For further information, visit [www.jehanalain.ch](http://www.jehanalain.ch)

## GRAND-ORGUE *Unenclosed* Manual I

Bourdon	16'
Montre	8'
Flûte harmonique	8'
Bourdon	8'
Prestant	4'
Fourniture	V

## POSITIF *Unenclosed* Manual II

Salicional	8'
Cor de nuit	8'
Gros Nazard	5 1/8'
Flûte douce	4'
Nazard	2 2/3'
Quarte	2'
Tierce	1 3/8'
Larigot	1 1/8'
Piccolo	1'

### SOLO *Enclosed* Manual III

Quintaton .....	16'
Gambe .....	8'
Voix céleste .....	8'
Flûte conique .....	8'
Salicet .....	4'
Flûte octaviane .....	4'
Nazard .....	2 <sup>2</sup> / <sub>3</sub> '
Flûte .....	2'
Tierce .....	1 <sup>3</sup> / <sub>5</sub> '
Cromorne .....	8'
Hautbois .....	8'

### RÉCIT *Enclosed* Manual IV

Principal .....	8'
Bourdon .....	8'
Prestant .....	4'
Quinte .....	2 <sup>2</sup> / <sub>3</sub> '
Doublette .....	2'
Tierce .....	1 <sup>3</sup> / <sub>5</sub> '
Plein-jeu .....	1'
Bombarde .....	16'

Trompette .....	8'
Clairon .....	4'

### PÉDALE *Unenclosed* (divided C–H/ c–f''')

Soubasse .....	16'
Basse .....	8'
Flûte .....	4'
Bourdon .....	4'
Principal .....	2'
Nazard .....	1 <sup>1</sup> / <sub>3</sub> '
Tierce .....	<sup>1</sup> / <sub>2</sub> '

### COUPLERS

Pos/GO  
Réc/GO  
Solo/GO  
Réc/Pos  
Solo/Pos  
GO/Ped  
Pos/Ped  
Solo/Ped  
Réc/Ped



## THE RUFFATTI ORGAN OF BUCKFAST ABBEY

Buckfast Abbey is delighted to have the first organ in the United Kingdom by the renowned Italian organ builder Fratelli Ruffatti.

The instrument consists of a substantial Quire Organ (four divisions and pedal) located on both sides of the Quire and the upper triforium, and a Grand-Orgue in the West Gallery (two divisions and pedal). The scale of the instruments allows a rich variety of tonal colour, which encourages creativity in the accompaniment of the Monastic Community and Abbey Choir, as well as providing the versatility necessary for a wide range of organ repertoire. An exciting feature of the two spatially separated instruments is the possibility of playing antiphonally, as well as the ability to play the instruments together (from one or both consoles).



A notable feature of the Quire Organ is an Italian-inspired Positivo division, which includes a number of special effects including a Nightingale, Cymbelstern, Glockenspiel, Drum and Bagpipes: stops common in Italian organs of the Renaissance and unique tools in improvisation and organ repertoire of the period.

The organ features two high-pressure reed stops: a bright Pontifical Trumpet *en chamade*, protruding horizontally from the West Gallery casework, and a darker, more tuba-like Abbatial Trumpet, located in the triforium.

The tonal character of the Grand-Orgue in the West Gallery is inspired by the French Romantic tradition, and the scalings and manufacturing practices of Aristide Cavallé-Coll. The pipes feature the characteristic arched and protruding upper and lower lips. The instrument is contained in two cases and designed to be in harmony with the surrounding architecture, so as not to obscure the stained glass. Since the organ speaks directly on the longitudinal axis

of the building, it supports congregational singing well, and whilst the instrument can be used independently, its tonal qualities integrate well with the Quire Organ, forming one homogeneous, cohesive instrument.

Two four-manual consoles control the instruments: one located in the West Gallery, and a moveable console, with electronic height adjustment, located in the Quire.

The instrument is used daily to accompany Mass and Vespers, and features regularly in our concert series. For further information, visit [www.buckfast.org.uk/music](http://www.buckfast.org.uk/music)

PHILIP ARKWRIGHT

## ALSO AVAILABLE ON AD FONTES



**Pictures at an Exhibition: The Ruffatti Organ of Buckfast Abbey** (AF001)

Martin Baker *organ*

*'Baker is on top form on this recording.'* (Choir & Organ)  
*'A persuasive reading, with nuance, energy, and excitement.'* (Organists' Review)



**Symphonie Romane: Organ music by Dupré, Widor and Tournemire** (AF006)

Peter Stevens *organ*

*'I heartily recommend this recording to people who, like me are partial to French organ music from this era.'* (Organists' Review)



**Processional: Organ music by Dom Sebastian Wolff** (AF007)

Richard Lea *organ*

*'Richard Lea plays with obvious enthusiasm for the music and uses the Ruffatti organ so well, demonstrating its widely varied registers.'* (Cathedral Music Magazine)

visit [www.adfontes.org.uk](http://www.adfontes.org.uk) for more information

## QUIRE ORGAN SPECIFICATION

### POSITIVO *Unenclosed* Manual I

Principale .....	8'
Bordone .....	8'
Voce Umana .....	8'
Ottava .....	4'
Flauto Veneziano .....	4'
Decimaquinta .....	2'
Decimanona .....	1 ½'
Sesquialtera II .....	2 ⅔'–1 ⅓'
Ripieno III (26-29-33) .....	⅔'
Cromorno .....	8'
<i>Tremulant</i>	
Abbatial Trumpet (Solo) .....	8'
Pontifical Trumpet (Solo) .....	8'
Glockenspiel .....	30 bells
Nightingale .....	5 pipes
Cymbelstern .....	12 bells
Drum .....	3 pipes

Bagpipe C .....	4'
Bagpipe F .....	3'
Bagpipe G .....	2 ⅔'

### GREAT *Unenclosed* Manual II

Bourdon .....	16'
Principal .....	8'
Bourdon .....	8'
Spitzflöte .....	8'
Octave .....	4'
Blockflöte .....	4'
Quint .....	2 ⅔'
Superoctave .....	2'
Mixture IV (19-22-26-29) .....	1 ⅓'
Terz Zimbel III (29-31-33) .....	½'
Trumpet .....	8'
Clarion .....	4'
Abbatial Trumpet (Solo) .....	8'
Pontifical Trumpet (Solo) .....	8'
<i>Sub Octave</i>	
<i>Unison Off</i>	

### SWELL *Enclosed* Manual III

Flûte à Cheminée .....	8'
Gemshorn .....	8'
Viole de Gambe .....	8'
Viole Céleste .....	8'
Prestant .....	4'
Flûte Creuse .....	4'
Nazard .....	2 $\frac{2}{3}$ '
Octavin .....	2'
Tierce .....	1 $\frac{1}{3}$ '
Plein Jeu IV (15-19-22-26) .....	2'
Basson .....	16'
Trompette Harmonique .....	8'
Hautbois .....	8'
Clairon Harmonique .....	4'
<i>Tremulant</i>	
<i>Sub Octave</i>	
<i>Unison Off</i>	
<i>Super Octave</i>	



### SOLO *Enclosed* Manual IV

Lieblich Bourdon .....	16'
Orchestral Flute .....	8'
Doppelflöte .....	8'
Salicional .....	8'
Unda Maris .....	8'
Flûte Douce .....	8'
Flûte Céleste .....	8'
Flauto d'Amore .....	4'
Harmonic Nazard .....	2 $\frac{2}{3}$ '
Harmonic Piccolo .....	2'
Harmonic Tierce .....	1 $\frac{1}{3}$ '
Bassett Horn .....	8'
Vox Humana .....	8'
<i>Tremulant</i>	
Abbatial Trumpet .....	8'
Pontifical Trumpet .....	8'
<i>Sub Octave</i>	
<i>Unison Off</i>	
<i>Super Octave</i>	

PEDAL *Unenclosed*

Contra Bourdon .....	32'
Contrabass .....	16'
Subbass .....	16'
Bourdon (Great) .....	16'
Lieblich Bourdon (Solo) .....	16'
Quint .....	10 $\frac{2}{3}$ '
Octave .....	8'
Flûte Ouverte .....	8'
Nazard .....	5 $\frac{1}{3}$ '
Superoctave .....	4'
Flûte .....	2'
Mixture IV (12-15-19-22) .....	2 $\frac{2}{3}$ '
Fagott .....	32'
Bombarde .....	16'
Basson (Swell) .....	16'
Trompette .....	8'
Schalmei .....	4'



GALLERY ORGAN SPECIFICATION

GRAND-ORGUE *Unenclosed*

Bourdon .....	16'
Montre .....	8'
Flûte Harmonique .....	8'
Bourdon .....	8'
Prestant .....	4'
Flûte Octaviane .....	4'
Cornet III .....	2 $\frac{2}{3}$ '-2'-1 $\frac{2}{3}$ '
Doublette .....	2'
Plein Jeu III-V (15-19-22) .....	2'
Clarinette .....	8'
<i>Tremblant</i>	
Abbatial Trumpet (Solo) .....	8'
Pontifical Trumpet (Solo) .....	8'
<i>Sub Octave</i>	
<i>Unison Off</i>	

### EXPRESSIF *Enclosed*

Violoncelle .....	8'
Violoncelle Céleste .....	8'
Cor de Chamois .....	8'
Cor de Chamois Céleste .....	8'
Prestant .....	4'
Trompette .....	8'
Clairon .....	4'

*Tremblant*

*Sub Octave*

*Unison Off*

*Super Octave*

### PÉDALE *Unenclosed*

Soubasse .....	16'
Bourdon (Grand-Orgue) .....	16'
Basse .....	8'
Bourdon .....	8'
Flûte .....	4'
Bombarde .....	32'
Bombarde .....	16'
Trompette .....	8'



### ACCESSORIES

Expressif on Manual III  
Grand-Orgue on Manual II  
Gallery Organ on Manual I

Sustain on each manual  
All Swells to Swell

Pedal off *Thumb piston*  
Reeds off *Thumb piston*  
Mixtures off *Thumb piston*  
Quire organ tutti *Thumb piston*  
Full organ tutti *Thumb piston*

### STATISTICS

81 speaking stops  
100 ranks of pipes  
5,542 pipes and 42 bells



## MATTHEW MARTIN

Matthew Martin is Precentor and Director of Music at Gonville & Caius College, Cambridge, where he has led the choir in a number of BBC broadcasts, concert tours and recordings. Matthew read music at Magdalen College, Oxford, before studying at the Royal Academy of Music and with Marie-Claire Alain in Paris. He spent much of his early life immersed in cathedral music, and in 2010, after six years as Assistant Master of Music at Westminster Cathedral, began to focus more on composition. Since then he has been commissioned to write for The Tallis Scholars, The Gabrieli Consort and The Sixteen. Recent projects have included a festival anthem (*In the midst of thy Temple*) to mark the 750th anniversary of the dedication of Westminster Abbey, a test piece (*Triptych*) for the 2019 St Albans International Organ Competition and, in 2023, a setting of *Angelus ad Virginem* for the Festival of Nine Lessons and Carols at King's College, Cambridge.





*Recorded at* BUCKFAST ABBEY, 1–4 September 2022

*Recording Engineer & Producer* DAVID HINITT

*Executive Producer* MATTHEW SEARLES

*Booklet Proofreader* AARON KIELY

*Organ maintained by* GARY OWENS

*Front illustration: Silhouettes of Maurice Duruflé and Jehan Alain atop the case pipes of the Gallery Organ of Buckfast Abbey*

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*Matthew Martin at the organ of Buckfast Abbey during recording sessions*

## SUR LE NOM D'ALAIN

*Organ music by Jehan Alain and Maurice Duruflé*

Matthew Martin

For his debut recording with Ad Fontes, Matthew Martin has brought together a recital showcasing two of the greatest organist-composers of twentieth century France. Duruflé, a notorious perfectionist, looked to his profound faith and the great lineage of French composers—Debussy, Dukas, Fauré and Ravel—for inspiration. Alain, an ardent voice in the avant-garde, developed his own distinctive language before his tragic death in 1940, aged just 29. This prompted Duruflé to compose a prelude and fugue, *a la mémoire de Jehan Alain, mort pour la France*, in tribute to his friend. Having spent much of his own life immersed in Gregorian chant—also a palpable influence on the music of this commemorative pairing—Matthew Martin was himself a pupil of the late Marie-Claire Alain in Paris, which provided rare insights into her brother's music. The lively voicing and colour of the Ruffatti organ of Buckfast Abbey provides the ideal vehicle for this programme, expertly captured in a building which lives and breathes the music.



Total running time: 75' 15

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