



L'ORGUE SYMPHONIQUE

FRENCH ORGAN
WORKS FROM
WINDSOR CASTLE

RICHARD PINEL



L'Orgue Symphonique

French organ works from Windsor Castle

Richard Pinel *organ*

About Richard Pinel:

*'With a touch like water over rocks and a tone like the
wind through the leaves, Pinel's playing is a force of nature'*

All Music Guide

*'[...] played with brilliance, and a good
understanding of the instrument and the music'*

Music Forum

Louis Vierne (1870-1937)

Symphony No. 2 in E minor, Op. 20

- | | |
|--------------|--------|
| 1. Allegro | [8:10] |
| 2. Choral | [7:54] |
| 3. Scherzo | [4:20] |
| 4. Cantabile | [8:17] |
| 5. Final | [8:25] |

Jean Roger-Ducasse (1873-1954)

- | | |
|---------------------|---------|
| 6. Pastorale | [13:12] |
|---------------------|---------|

Maurice Duruflé (1902-1986)

Suite, Op. 5

- | | |
|---------------|--------|
| 7. Prélude | [8:54] |
| 8. Sicilienne | [6:48] |
| 9. Toccata | [8:34] |

Total playing time	[74:40]
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L'Orgue Symphonique

Louis Vierne (1870-1937) showed remarkable musical gifts from a very young age, and was encouraged by his uncle Charles Colin (1832-1881, a teacher at the Paris Conservatoire) to pursue it as a career. Following early lessons with a blind piano teacher he joined César Franck's (1822-1890) class at the Conservatoire shortly before the latter's death and then continued study with Franck's successor, Charles-Marie Widor (1844-1937). Vierne served as Widor's assistant at Saint-Sulpice from 1892 until his appointment as Organist of Notre-Dame in 1900, a post he held until his death at the cathedral's console in 1937. Born with congenital cataracts, and hence very limited eyesight, an operation in his youth effected some improvement, but his sight had failed completely by his middle years, and whilst his earlier music was written on especially large manuscript paper, he later had to resort to Braille.

His **Symphony No. 2 in E minor, Op. 20** (*Deuxième Symphonie*) in was composed in 1902-3, and was his first large-scale work written for Notre-Dame's Cavallé-Coll grandes orgues. In scale and range of expression and colour the symphony fully responds to the

architectural ambience and instrumental resources available.

The symphony's dedicatee was Charles Mutin, who had taken over Cavallé-Coll's organ-building business (and who subsequently had an affair with Vierne's wife). This, in common with Vierne's following four symphonies, is in five movements, alternating fast and slow. The symphony shows that Vierne had fully absorbed the influences of his teachers César Franck and Charles-Marie Widor, and was following the latter in the conception of a 'symphonic' cycle exploiting the resources of Cavallé-Coll's orchestrally conceived organs, and creating works which were for the most part independent of the constraints and traditions of organ writing in the service of worship and the liturgy. Vierne became increasingly interested in the cyclic development of his material in multi-movement works from a few simple ideas – a technique he would have become familiar with in César Franck's music, and this is already evident in the Symphony No. 2. For example, the main theme of the second movement ('Choral') is the rhythmically transformed contour of the second subject of the first movement ('Allegro') while in the contrasting *agitato* section that follows in the second movement we hear a repeated four-note figure that was first heard in the opening bars of the 'Allegro'. The third

movement, a dance-like 'Scherzo', reveals Vierne's gift for impressionistic harmony; some of the colours might serve to remind us that Vierne is writing in the heart of Paris at the dawn of the jazz age. The first theme of the 'Allegro' is now subtly transformed into a pedal melody underpinning the radiantly limpid upper figuration. The beautiful 'Cantabile' that follows continues the process of transforming the two themes of the first movement both tonally and rhythmically. Languid sinuously chromatic melody unfolds, leading us into a world where tonality is extended, though never entirely abandoned. In contrast to the almost classical formal and tonal clarity of the first movement the turbulent 'Final' presents the principal materials of the symphony in tonally wayward and at times ambiguous harmonic contexts. The character is at times almost improvisatory, the sense of shifting ground is palpable, and while the music may take unexpected turns, the symphony's cyclic themes and their subsidiary motives are ever present.

Jean Roger-Ducasse (1873-1954) was a versatile composer, writing music in a wide range of forms and genres, and was particularly celebrated for his stage works and orchestral compositions, which for a

time enjoyed considerable success, as well as a body of piano music (much of it technically very demanding) and chamber works. After receiving a basic musical education in Bordeaux, his birthplace, he moved to Paris and became a pupil and subsequently close friend of Gabriel Fauré (1825-1924), whom he succeeded in 1924 as Professor of Composition at the Conservatoire. He later followed Paul Dukas (1865-1935) in 1935 as Professor of Orchestration. It seems that, like Dukas (and Maurice Duruflé), he was inclined to be self-critical, and withdrew a number of his works. The extent and quality of his compositions suggest that he deserves to be more widely known, and there has recently been a resurgence of interest in his piano music, as well as a few orchestral works. The *Pastorale* dates from 1909 and was dedicated to his friend, the composer and teacher Nadia Boulanger (1887-1979). The first performance was given by Alexandre Guilmant (1837-1911) on 20 April 1910 at the inaugural concert of the Société Musicale Indépendante. About the same time, Roger-Ducasse was appointed Director of the Department of Singing of the Paris education committee, and in the following few years he wrote a number of religious vocal pieces incorporating organ, soloists and mixed choirs. The *Pastorale*, however, remained

his only solo organ work.

The writer of a short article in *The Musical Times* of April 1921 described Roger-Ducasse as 'a modern classicist', and the classical antecedents (not least Beethoven's *Pastoral Symphony*) of the *Pastorale* are evident from the outset. It is in the traditional 'pastoral' key of F major, and in a lilting compound metre. The overall programme of the piece follows that of numerous predecessors in depicting a tranquil rustic scene, a dramatic storm, and a peaceful ending. The melody, moving predominantly in stepwise motion, is presented in canon with itself so that when the voices combine the predominant intervals are consonant thirds and sixths, all this over a sustained pedal resembling, perhaps, the drone of a bagpipe. The theme unfolds as a succession of two-bar phrases in a sixteen-bar sentence – the whole exhibiting a typically classical symmetry. In terms of formal process, the *Pastorale* consists of a set of eight variations interspersed with short transitions of freer character. The variations suggest the gathering storm with their increasingly active figurations and a general crescendo. The storm finally and cataclysmically erupts in the seventh variation with rolling thunder in the virtuoso pedal figuration – the main

theme in semiquavers – beneath continuous lightning flashes. A conclusive statement of the theme in bare octaves at the organ's maximum volume brings this violent episode to an abrupt end. There then follow an eighth variation and coda, which, marked piano-pianissimo, restore calm after the storm, and the shepherd, whose little running tune we first heard in the transition between the first two variations, picks up his flute once more as the storm is finally forgotten.

At the age of ten, Maurice Duruflé (1902-1986) became a chorister at Rouen Cathedral and studied piano and organ at the choir school there. In Paris his studies continued privately under Charles Tournemire (1870-1939), organist at the Basilique Ste-Clotilde (where César Franck had been organist), and at the Conservatoire. Here he thoroughly absorbed the traditional French organ training of disciplined improvisation on Gregorian chants, strict fugue, and classical form. In 1927 he was nominated by Vierne as his assistant at Notre-Dame, and he was at Vierne's side at the console on the occasion of the latter's death in 1937. In 1929 he was appointed Organist at St-Étienne-du-Mont, a post he held for the rest of his life, although following a serious car accident in 1975 he largely gave up performing, and his duties



were for the most part discharged by his wife, Marie-Madeleine Chavalier-Durufié (1921-1999) also an accomplished organist.

Of a somewhat reclusive temperament, he was inclined to be unsure of himself in spite of the respect he commanded among his students and colleagues. In composition he did not seek to be innovative, but forged a distinctively personal style; in Vierne's words 'utterly sensitive and poetic'. Durufié was severely critical of his own music and, in a long compositional life, he published comparatively little – some fourteen opus numbers in over forty years, and frequently revised pieces. The 'Toccata' from the *Suite, Op. 5* in the present recording is performed with the ending that was substituted for the original version (published in 1934) in 1978.

The *Suite* dates from 1932. It was dedicated 'to my Master Paul Dukas' (Dukas was Widor's successor as Professor of Composition at the Conservatoire), and is in three movements. The 'Prélude' was described by the composer as 'sombre in character [...] in the form of a diptych'. A resemblance to the brooding 'Adagio' of Vierne's Symphony No. 6, published a couple of years earlier, is surely no coincidence, although Durufié is more conservative in his

treatment of tonality, never departing very far from a modally coloured E flat minor. After a couple of hesitant fragments, the first section of the two-part form unfolds as a succession of varied and progressively more intense treatments of a descending theme first heard in the pedals. A brief transition leads to a contrasting *quasi recitativo* freely reflecting on this theme. The subsequent coda returns to the dark mood of the opening.

The 'Sicilienne' is one of Durufié's most atmospheric movements. The influence of the harmonic language of Claude Debussy (1862-1918) and Maurice Ravel (1875-1937) is quite evident here, as is his use of Debussy's concept of arabesque, which permeates this lovely music. The movement is cast in a simple rondo form (A B A C A). The folk-like melody alternates with episodes of languorous and impressionistic harmony, the whole enhanced by the imaginative use of a rich palette of organ colours.

The justly famous 'Toccata' was not much liked by its composer – he felt that its main themes were rather weak. Indeed, it is said that he discouraged his wife from playing it, and neither she nor the composer ever recorded it! Nonetheless, and in spite of its formidable technical challenges, it remains consistently in the standard

organ repertoire. In some respects the movement follows in the tradition established by Widor, Vierne, Gigout and others, but closer examination reveals Duruflé's originality in his treatment of rhythm and metre, and extensively varied figurations. Opinions are divided about whether the composer's revision of the last few bars (as heard here) was an improvement, but nothing can challenge the powerful dramatic effect and sheer *éclat* of this memorable movement.

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The Organ of St George's Chapel, Windsor Castle

The first clear reference to there being an organ in St George's Chapel at Windsor Castle appears in 1395 when a pennyworth of wire was required for repairs. The chapel's accounts of the succeeding three centuries refer vaguely to instruments, but it is not until the seventeenth century that more specific information becomes available. In 1609 Thomas Dallam was commissioned to build an instrument of two manuals, which survived until 1644, when Cromwell ordered the destruction of all organs.

With the restoration of the monarchy, Robert Dallam built a completely new instrument in 1660. We know what the organ looked like, because the Czech artist, Wenceslas Hollar, created a set of beautiful engravings of the interior of the chapel. The next landmark for the chapel organ came just over a century later, in 1789. King George III decided that a new organ should be built, and Samuel Green was commissioned. This occupied the centre of a new screen and, with many alterations and enlargements, lasted until 1921.

At that date, a massive restoration project began to save the Chapel from structural

collapse, and a small temporary organ did duty. Eventually a new organ was built but, instead of being in the middle of the screen as previously, it was divided at the south and north sides of the screen. This instrument (1930) was remarkable for two things; it was a collaboration between two organ builders, Frederick Rothwell and J.W. Walker & Sons, and it had two independent consoles, placed at ninety degrees to each other on the screen. Two players could play together, each choosing their own registrations.

In 1961, Dr Sidney Campbell arrived as organist, and found an instrument whose complex mechanisms were failing. Then began a fruitful partnership between the organist and the builders, Harrison & Harrison, to produce the present instrument (1965). Campbell especially loved the Baroque, and French Romantic and twentieth-century repertoire, and these passions are reflected strongly in this instrument. Brilliantly designed to accompany the services and to play all the repertoire as faithfully as possible, and now half a century old, it is set to serve the chapel for many years to come.

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Roger Judd's book The Organs of Windsor Castle is published by Positiff Press.



**The Organ in St George's Chapel,
Windsor Castle**

Harrison & Harrison of Durham, 1965/2002

PEDAL ORGAN, 20 Stops,

1. Sub Bourdon 32
2. Open Diapason 16
3. Bourdon 16
4. Dulciana 16
5. Quintadena (from Swell) 16
6. Principal (18 from no. 2) 8
7. Flute (18 from no. 3) 8
8. Dulciana (18 from no. 4) 8
9. Fifteenth 4
10. Röhrflöte 4
11. Open Flute 2
12. Mixture (19. 22. 26. 29) IV ranks
13. Double Trombone (18 from no. 14) 32
14. Trombone 16
15. Fagotto 16
16. Tromba (18 from no. 14) 8
17. Bassoon (18 from no. 15) 8
18. Octave Tromba (18 from no. 16) 4
19. Schalmel 4
20. Kornet 2
- i. Choir to Pedal.
- ii. Great to Pedal.
- iii. Swell to Pedal.
- iv. Solo to Pedal.

CHOIR ORGAN, 15 Stops,
In North Case:

21. Quintadena 8
 22. Gedackt 8
 23. Principal 4
 24. Spitzflöte 4
 25. Wald Flute 2
 26. Sesquialtera (12. 17.) II ranks
 27. Cimbel (29. 33. 36.) III ranks
 28. Krummhorn 8
 - v. Tremulant.
- On the Screen:
29. Diapason 8
 30. Lieblichflöte 8
 31. Octave 4
 32. Lieblichflöte 4
 33. Super Octave 2
 34. Mixture (19. 22. 26. 29.) IV ranks
 35. Trompette 8
- vi. Swell to Choir.
vii. Solo to Choir.

GREAT ORGAN, 13 Stops,

36. Double Diapason 16
37. Open Diapason I 8
38. Open Diapason II 8
39. Stopped Diapason 8
40. Principal 4
41. Open Flute 4
42. Fifteenth 2
43. Block Flute 2
44. Cornet II - V ranks
45. Mixture (19. 22. 26. 29.) IV ranks

46. Double Trumpet 16
47. Trumpet 8
48. Clarion 4
- viii. Choir to Great.
- ix. Swell to Great.
- x. Solo to Great.
- xi. Great Reeds and Cornet on Solo.
- xii. Screen Choir on Great.

SWELL ORGAN, 16 Stops,

49. Quintadena 16
50. Violin Diapason 8
51. Lieblich Gedackt 8
52. Echo Gamba 8
53. Voix Celestes (from ten. c.) 8
54. Principal 4
55. Rohr Flöte 4
56. Nazard 22/3
57. Fifteenth 2
58. Tierce 13/5
59. Mixture (22. 26. 29. 33.) IV ranks
60. Oboe 8
61. Vox Humana 8
62. Contra Fagotto 16
63. Cornopean 8
64. Clarion 4
- xiii. Tremulant.
- xiv. Octave.
- xv. Solo to Swell.

- SOLO ORGAN, 8 Stops,**
65. Cor de Nuit 8
 66. Concert Flute 4
 67. Viole d'Orchestre 8
 68. Viole Celeste 8
 69. Corno di Bassetto 8
 70. Orchestral Oboe 8
 - xiv. Tremulant

71. Orchestral Trumpet (unenclosed) 8
72. Orchestral Clarion (unenclosed) 4
- xvii. Octave.
- xviii. Sub Octave.
- xix. Unison Off.

Eight toe pistons to the Pedal Organ
Ten thumb pistons to the Choir Organ
Eight thumb pistons to the Great Organ
Eight thumb pistons to the Swell Organ
Eight toe pistons to the Swell Organ
Six thumb pistons to the Solo Organ
Eight thumb General Pistons, duplicated
by transfer on to Swell toe pistons.
Two adjustable pistons for all the couplers.
Eight lockable memories to the Divisional Pistons
Sixty-four lockable memories to the General Pistons
Stepper thumb and toe pistons (forward and reverse)
Reversible pistons to Great to Pedal (thumb and
toe), Swell to Pedal, Swell to Great
(thumb and toe), Choir to Pedal,
Solo to Pedal, Solo to Great,
Choir to Great, Swell to Choir,
Solo to Choir, Solo to Swell.
General cancel piston



Richard Pinel

International award-winning organist Richard Pinel is the Assistant Director of Music of St George's Chapel, Windsor Castle, where he accompanies the famous choir in some eight services a week. Prior to his appointment in 2009, he held similar posts at Magdalen College, Oxford and Perth Cathedral, Australia and the organ scholarships of St Albans Cathedral and Magdalen College, Oxford.

Beginning his musical life as a chorister at All Saints' Church, Northampton, Richard was awarded the prestigious organ scholarship at Magdalen College, Oxford in 2002. Whilst reading music there, Richard worked under the direction of the composer and former King's Singer, Bill Ives. During this time, the Grammy-nominated college choir undertook several recording projects on the Harmonia Mundi USA label, on which Richard's playing was hailed as 'a force of nature'.

More recently, Richard has undertaken further study with Henry Fairs as a Junior Fellow at Birmingham Conservatoire. Since then he has enjoyed competition success on an international level, culminating in the First Prize, Ad Wammes Prize and Naji Hakim Prize at the Breda International

Organ Competition in The Netherlands.

As a teacher, Richard has led masterclasses for the Royal College of Organists and tutored on the Oundle for Organists summer course. Recital engagements have taken him across the UK, to Europe and the United States of America and he has broadcast, as both organist and pianist, on BBC Radio 3, BBC Radio 4, Classic FM and Radio France Culture.

www.richardpinel.co.uk



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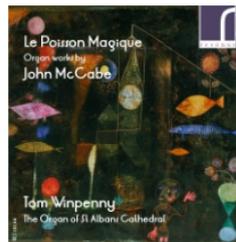
For information about St George's Chapel (including services to which all are welcome)
please visit www.stgeorges-windsor.org

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