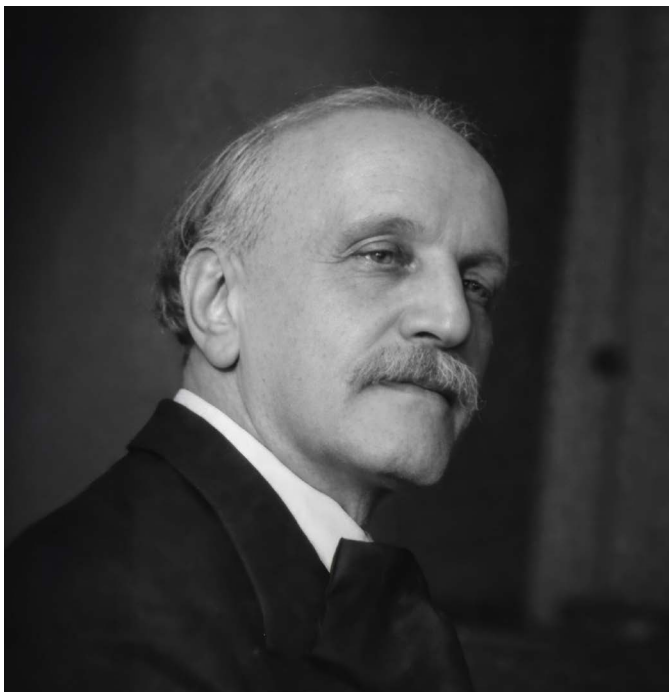


Cinquième Symphonie

Organ music by VIERNE, TOURNEMIRE *and* DURUFLÉ



Charles Maxtone-Smith



LOUIS VIERNE (1870–1937)



MAURICE DURUFLÉ (1902–1986)

LOUIS VIERNE (1870–1937)

SYMPHONIE NO. 5 EN LA MINEUR (Op. 47) .. 42' 41

- 1 Grave 7' 58
- 2 Allegro molto marcato 7' 55
- 3 Tempo di scherzo ma non troppo vivo 4' 28
- 4 Larghetto 11' 39
- 5 Final 10' 41

CHARLES TOURNEMIRE (1870–1939)

transcribed by Maurice Duruflé

- 6 Fantaisie-Improvisation sur l'Ave maris stella
(Cinq Improvisations) 10' 42

MAURICE DURUFLÉ (1902–1986)

- 7 Prélude sur l'Introit de l'Épiphanie (Op. 13).... 2' 04

PRÉLUDE, ADAGIO ET CHORAL VARIÉ SUR

LE THÈME DU 'VENI CREATOR' (Op. 4) 21' 25

- 8 Prélude 8' 26
- 9 Adagio 6' 54
- 10 Choral varié 6' 05

CHARLES MAXTONE-SMITH

plays the Ruffatti organ of Buckfast Abbey

ABOUT THE MUSIC

I found there a delightful, warm-hearted man who was very prepared to make me work. What a relief, what comfort for me! With deep emotion I looked at this beautiful face with its fine features, to which blindness lent an expression of intense inner life. His eyes, partly open, looked up from time to time towards the sky as if to search there for light.'

These words of Maurice Duruflé describe his first encounter with Louis Vierne, the blind organist from Poitiers, and *organiste titulaire* at Notre-Dame de Paris from 1900 to 1937. He started taking lessons with Vierne in 1920, who had returned from Switzerland for treatment of glaucoma. Vierne's teaching of fugue and free improvisation was strict and rigorous; his mind was serene, rational and classical, and Duruflé described him as 'very kind and affectionate.' This contrasted considerably with the teaching of Charles Tournemire, with whom Duruflé had studied as

one of his rare private students from 1919. He had a ‘very exuberant and high-strung temperament, passing abruptly from calm to fury.’ Duruflé learned from Tournemire the art of free improvisation, especially that which is based on Gregorian chant, which for him represented the ‘airy and moving paraphrase of the immobile structure of cathedrals.’ The works on this recording provide a snapshot of the 1920s Parisian musical world into which the talented and precocious Duruflé entered as an exceptional student.

Vierne belonged to a French symphonic tradition that began with César Franck’s *Grande pièce symphonique* in 1863, which transfers four-movement Beethovenian large scale form to the organ. The previous decade had seen the publication in 1850 of Franz Liszt’s *Fantasy and Fugue on the chorale ‘Ad nos, ad salutarem undam’*, and in 1857 of Julius Reubke’s *Sonata on the 94th Psalm*. Louis Vierne was admitted as a full-time student to Franck’s class at the Paris Conservatoire in 1890, just before Franck’s untimely death.

Charles-Marie Widor succeeded him, and appointed Vierne, his student, as his assistant at the church of Saint-Sulpice. Widor significantly expanded the scope of the symphonic genre for organ, especially in his last two symphonies, with their explicit use of Gregorian chant. Vierne then brought the genre to its zenith, writing six exemplary organ symphonies between 1898 and 1930. The second, fourth, fifth and sixth symphonies employ cyclicism, where a number of themes recur throughout and bind the composition.

The fifth symphony, dedicated to his ‘pupil and dear friend’ Joseph Bonnet, was composed in 1923–24, beginning with the Larghetto in 1923 on Lake Maggiore, when Vierne was on a concert tour in Switzerland and Italy. He had not penned a note for the organ since the completion of his fourth symphony in 1914. During the tragic time of the First World War he lost his son Jacques, in 1917, and his brother René the following year. The fifth symphony emerged from Vierne’s deep sense of loss, anxiety, and separation. His

post-war compositions are marked by their pushing of the limits of tonality, their intense chromaticism, and their often melancholic mood.

The symphony is based on two overarching themes – a descending figure of thirds (theme A), and a rising and falling chromatic figure (theme B), notable for its anguished rising seventh. In no other symphony are the themes so obsessively and ingeniously worked. The opening movement *Grave* is dark and brooding, and the two themes are clearly presented from the outset. The Wagnerian, Tristanesque soundworld is immediately apparent, and it is notable that the first chord directly copies the famous ‘Tristan chord.’ Eight-foot pitch sounds appear throughout – the *Récit Hautbois* and *Trompette* are added to the *fonds* as the energy builds. Gapped registrations (16’ and 4’, and 8’ and 2’ foot stops) are highly unusual for Vierne, but they do make an appearance at the end of the movement with a final encounter of the chromatic theme B. The second movement is extraordinary in terms of



Theme A



Theme B

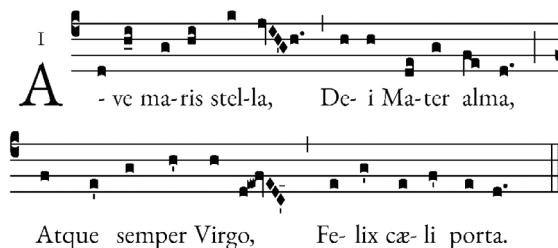
its emotional scope and highly wrought chromaticism. The first subject is an inversion of theme A accompanied by very marked chords (*molto marcato*), and theme B, heard first in the pedal, is the basis of the second subject. The yearning

nature of theme B is transformed into a macabre, grotesque *Scherzo* in the third movement, making particular use of the high-pitched mutation stops. Later, the two themes are ingeniously combined. The entirely legato fourth movement *Larghetto* uses the falling seventh interval in its long melody. The middle section pushes the limits of tonality, before the opening melody appears in the pedal at eight-foot pitch accompanied by the *Voix céleste*. The *Final* heralds an abrupt change of mood with its joyful carillon-esque opening with theme A accompanied by semiquaver figuration. The intense chromaticism soon returns, with a second subject based on theme B. The semiquavers in the recapitulation are transformed into triplet semiquavers, which appear in the pedal in the closing bars as the symphony is brought to a triumphant, thrilling conclusion.

Except for an early fugue on *In exitu Israel*, it is notable that Vierne chose not to base his organ music on Gregorian chant, instead conceiving it as a counterpart to orchestral

symphonies and tone poems. On the other hand, Tournemire and Duruflé were highly influenced by the chant revival at the monastery of Solesmes. The Schola Cantorum was founded in 1894 as a rival to the Paris Conservatoire, and placed great emphasis on chant and polyphony. Pope Pius X's seminal 1903 *Motu proprio* on sacred music, entitled *Tra le sollecitudini*, gave pride of place to chant and polyphony over more secular music. Dedicated 'En souvenir de mon Maître Charles Tournemire', the *Cinq Improvisations* were published by Durand in 1958, consisting of five reconstituted improvisations by Charles Tournemire (1930–31), made on the Cavaillé-Coll organ at Sainte-Clotilde before the 1933 alterations. Duruflé carried out most of his work on these during the night when there was less noise, and often slowed down the 78rpm recordings to half-speed to hear the very quick passages. Marie-Madeleine Duruflé gave the first performance of the fourth of the set, *Fantaisie-Improvisation sur l'Ave maris stella*, on 3 June 1958 at Saint-Étienne-du-Mont for *Les Amis de l'Orgue*.

In the preface, Duruflé highlights certain characteristics of the Sainte-Clotilde organ – first the unusual combination of the *Voix humaine* and *tremblant* with the *Gambe* and *Voix céleste*, which appears at the end of the first section of *Ave maris stella*, and secondly the often ‘violent contrasts’ of the swell box arising from Tournemire’s ‘nervous and impulsive temperament.’ The mode I Office Hymn for solemnities of the Blessed Virgin Mary is the springboard for Tournemire’s quick and lively imagination.



While many of Duruflé’s large-scale works were written early in his career, a few fine pieces exist from later, among which is the *Prélude à l’Introît de l’Épiphanie*, published in 1961 by Editions Schola Cantorum in a collection of introit preludes by an assortment of composers for a seemingly random series of Sundays and solemnities. This two-page prelude, with its tight ternary structure, paraphrases the Introit *Ecce advenit* for Epiphany. The *Trompette* is accompanied by the *Plein jeu*, which shows his Neoclassical inclinations.



Both of Duruflé's teachers influenced his first large-scale organ work, the *Prélude, Adagio et Choral varié sur le thème du Veni Creator*, entirely based on the mode VIII Office Hymn for Pentecost. The genius of this triptych lies in Duruflé's coalescence of the mysticism of Tournemire with the formal clarity of Vierne, to whom it is dedicated with 'affectueux hommage,' into a work of extraordinary beauty and power, described by James E. Frazier as a 'vast encomium to the Holy Spirit.' The genesis of the work is unusual in that the



variations were written first in 1926 as an examination piece for the conservatoire, and premiered in Duruflé's hometown of Louviers. He entered a competition run by *Les Amis de l'Orgue* in 1930, and added the first two movements to the existing (unpublished) variations, creating a sort of inverse theme and variations where the melody becomes clearer as the composition progresses.

In the *Prélude*, the third phrase of the *Veni Creator* chant forms the basis of the accompanimental triplet figuration with its swirling arabesques. Later the second phrase of the chant appears in the pedal marked *cantabile* and *espressivo*, before a countermelody appears in the right hand. The harmonic shifts are often suggestive rather than declamatory, and the quality of sound assumes equal importance to the often non-functional harmony. After the triplets die down there is a *quasi recitativo* transition to the *Adagio*, which is cast as a slow procession in 3/4 time, opening with a variation on the first phrase of the chant. After an interlude on the *Voix*



*Interior
of Notre-
Dame de
Louviers*

humaine – using harmony with parallel sevenths and ninths (reminiscent of Tournemire) – the opening theme appears a minor third higher. The climax that follows, perhaps evoking the ‘mighty rushing wind’ and the ‘tongues of fire,’ is all the more striking given that the listener’s ear has become accustomed to a series of soft registrations. In the *Choral varié* the complete melody is finally presented in resplendent five-part harmony on the *Plein jeu*. The first variation is a canon at the fourth on the *Cornet* and *Cromorne* stops; the second is a fleeting *Allegretto* with twos-against-threes; the third presents another canon using the *Gambe* and *Voix céleste* with a four-foot *Flûte* in the pedal; the final Toccata-like variation makes for a thrilling conclusion to the triptych, concluding with the final five-note ‘Amen’.

CHARLES MAXTONE-SMITH



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 Cavaillé-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

PHILIP ARKWRIGHT

ALSO AVAILABLE ON AD FONTES



Sur le nom d'Alain: Organ music by Jehan Alain and Maurice Duruflé (AF010)

Matthew Martin *organ*

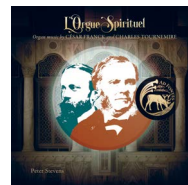
'This is an outstanding disc in every way. The music is marvellous – and discerningly chosen – and the performances are superb.' (MusicWeb International)



L'Orgue Grégorien: A year of chant-based organ music from the London Oratory (AF011)

Ben Bloor *organ*

'Ben Bloor's debut disc is a treasure trove of twentieth- and twenty-first-century organ music based on plainchant melodies.' (Organists' Review)



L'Orgue Spirituel: Organ music by César Franck and Charles Tournemire (AF013)

Peter Stevens *organ*

'A recital rich in instrumental colour and atmosphere from Peter Stevens which powerfully evokes the spiritual air of Westminster Cathedral.' (Gramophone)

visit 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 $\frac{1}{3}$ '
Sesquialtera II	2 $\frac{2}{3}$ '–1 $\frac{3}{5}$ '
Ripieno III (26-29-33)	$\frac{2}{3}$ '
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 $\frac{2}{3}$ '

GREAT *Unenclosed* Manual II

Bourdon	16'
Principal	8'
Bourdon	8'
Spitzflöte	8'
Octave	4'
Blockflöte	4'
Quint	2 $\frac{2}{3}$ '
Superoctave	2'
Mixture IV (19-22-26-29)	1 $\frac{1}{3}$ '
Terz Zimbel III (29-31-33)	$\frac{1}{2}$ '
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 $\frac{1}{5}$ '
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

Liebligh 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 $\frac{3}{5}$ '
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'
Schalmey	4'

GALLERY ORGAN SPECIFICATION

GRAND-ORGUE *Unenclosed*

Bourdon	16'
Montre	8'
Flûte Harmonique	8'
Bourdon	8'
Prestant	4'
Flûte Octaviante	4'
Cornet III	2 $\frac{2}{3}$ '–2'–1 $\frac{3}{5}$ '
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



CHARLES MAXTONE-SMITH

Charles Maxtone-Smith is Organist of Buckfast Abbey. He graduated from the Royal Academy of Music in 2023 with the Advanced Diploma, MA with distinction and the DipRAM award, as a student of David Titterington, Bine Bryndorf, and Richard Pinel. He won the Musicians' Company Award for Organists in 2023, which provides generous funding for two years of further study. He currently takes lessons with Christophe Mantoux at Saint-Séverin, Paris, studying French Baroque and Romantic literature. He successively held organ scholarships at Hereford Cathedral, New College, Oxford, Westminster Abbey, Royal Hospital Chelsea, and King's College, London. Since 2014 he has been one of the Festival Organists at the annual Edington Festival of Music within the Liturgy, and has played for several BBC Radio 3 broadcasts.





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Recording Engineer DAVID HINITT

Recording Producer RICHARD PINEL

Executive Producer MATTHEW SEARLES

Booklet Proofreader AARON KIELY

Organ maintained by GARY OWENS

*Front illustration: Silhouettes of Louis Vierne and Maurice Duruflé atop the
Positivo façade of the Ruffatti organ of Buckfast Abbey*

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37, 38, 40–41).

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CINQUIÈME SYMPHONIE

Organ music by Vierne, Tournemire and Duruflé

Charles Maxtone-Smith

The early twentieth century was a period of enormous innovation and inventiveness in French organ music. On his debut album, Charles Maxtone-Smith brings together some of its finest treasures by three titans of the organ repertoire, namely Louis Vierne, Charles Tournemire, and Maurice Duruflé, making full use of the resources of Buckfast Abbey's Ruffatti instrument. Vierne's tumultuous *Cinquième Symphonie* explores chromaticism through his vivid imagining of two overarching themes which coalesce at the end into a triumphal conclusion. Charles Tournemire evokes the beating heart of French mysticism with his sensuous colour and harmony in an improvisation, later transcribed, on the Marian hymn *Ave maris stella*. Vierne's carefully controlled musical forms and Tournemire's evocative expression are synthesised perfectly in Maurice Duruflé's *Prélude, Adagio et Choral varié*, whose beauty and power celebrates the coming of the Holy Spirit at Pentecost.



Total running time: 76' 54

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