

*The French Organ Toccata
from 1874 to 1934*

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PREFACE

This thesis deals with ten selected pieces of organ music in the toccata idiom from the French Romantic era. Chapter one gives an insight into the historical background leading into this period of music while chapter two traces the development of the toccata as a musical form. Chapter three contains the main body of the thesis; here is a detailed discussion of ten organ toccatas by Boëllmann, Dubois, Dupré, Duruflé, Gigout, Guilmant, Peeters, Vierne and Widor. The toccatas appear chronologically, beginning with Guilmant's *Final* from Sonata no. 1 (1874) and concluding with Duruflé's Toccata from the *Suite* op. 5 (1934).

The analytical examination of each toccata is preceded by a biography of the composer and some background information on the work in question. Chapter four contains a conclusion and examines some of the trends explored by the various composers. Finally, three Appendices follow: a bibliography, a note on further organ toccatas from the French Romantic era and an abstract respectively.

The thesis conforms to the house style of the Department of Music at St Patrick's College, Maynooth.

ABBREVIATIONS

UPBEATS

Where a reference to the music begins on an upbeat to a bar, this is indicated by the use of a slash (/) before the bar number; thus /10, for example, would signify the upbeat to bar 10.

TRANSPOSITIONS

When I refer to music being transposed upwards or downwards, the indication is that of an arrow pointing in the appropriate direction; thus ↑4, for example, would signify a transposition/modulation/sequence up a fourth.

CHAPTER ONE

HISTORICAL BACKGROUND

The eighteenth and early-nineteenth centuries saw a major decline in French organ music. After the death of Daquin in 1772, the art of the organ in France fell into an empty formalism, devoid of vitality and intention. Armand Louis Couperin, a young member of the famous musical house, continued to preside at St Gervais, while Balbastre, the master clavecinist to Marie Antoinette, still drew crowds to St Roch to hear his extemporisations. Surrounding the deaths of these two great masters in 1789 and 1799 respectively, France was going through a politically troubled period which witnessed frequent revolts, the Napoleonic wars and constant changes of regime. The French revolution had so impoverished the churches that the rebuilding and replacement of organs was not proceeding at a rapid rate.

Social and intellectual revolutions were also taking place, putting emphasis on the individual and changing the relationship between artist and public. The court rapidly lost its dominance as the centre and source of fashion. The bourgeoisie rose to a prominent place, bringing a change in taste towards worldly and social pleasures rather than refinement and elegance; in music the change was directed towards opera and *musique mondaine* (worldly music). Church music was touched by this transformation because the goal now was to satisfy the congregation's taste rather than its spiritual needs. This was a secular age during which Italian music, theatre and ballet exerted a great

influence on French culture; a seriousness of purpose and dignity disappeared from French organ music.

The German composer Felix Mendelssohn-Bartholdy (1809-1847) was very significant in the revival of organ music in the nineteenth century. He was the first composer of international stature to address the organ after the death of J.S. Bach; a span of almost a century had elapsed when Mendelssohn's greatest collection for organ, his Six Sonatas, appeared in 1845. Not only did Mendelssohn rediscover Bach and so pass on to others the priceless heritage that today is ours, but he also reclaimed the use of the organ from a musical oblivion and made a noteworthy contribution to organ literature.¹ Mendelssohn breathed new life into a then-flagging medium, showing that the traditional musical values and techniques had merit for contemporary creativity; thus he paved a way for others to follow.

Alexandre Pierre Boëly (1785-1858) was the first composer to restore a sense of dignity in churches throughout France. Boëly, born a century after the birth of J.S. Bach, exhibited a great interest in and appreciation of the art of the German master. He was organist at St Germain l'Auxerrois in Paris and one of the few musicians to play Bach's works; much of his music was cast in a mould similar to Bach's style.

The Belgian Jacques-Nicolas Lemmens (1823-1881) was perhaps the most influential figure in the movement towards a new type of organ music in France. He travelled to Breslau to study with Adolphe Hesse (1809-1863) where he learned the solid, disciplined manual and pedal

¹ Mendelssohn composed two large collections of organ music, *Three Preludes and Fugues* op. 37 and the *Six Sonatas* op. 66. He also wrote earlier compositions for organ in the 1820s; these are similarly indebted to the organ music of J.S. Bach.

technique for which Hesse was famous; in addition Lemmens acquired an appreciation for the organ music of Bach. He spent the years between 1849 and 1869 as Professor of Organ at the Brussels Conservatoire where his interest in the German contrapuntal style and his scholarly approach to performance were extended through such pupils as Guilmant and Widor, to Gigout, Vierne, Tournemire, Dupré and many others. In this way he exerted a huge influence in France and Belgium. As well as contributing generally to the new schools of organ playing in these countries (he was renowned for his pedal technique and skilful registration), Lemmens was largely responsible for introducing the music of J.S. Bach to France.

However, it was in the works of César Auguste Franck (1822-1890) that French organ music was once again elevated to great artistic heights. Inspired by the orchestral qualities of the new organs of Aristide Cavallé-Coll (1811-1899), Franck was the first and greatest of the nineteenth-century symphonic school of French organ composers, a school which comprised such names as Boëllmann, Dubois, Gigout, Vierne and Widor. Franck's *Grande pièce symphonique* (1862) is of a daring originality, being arguably the first organ symphony ever written. This fashion of composing big cyclic organ works later became a major feature in the output of Vierne and Widor.

Throughout the history of organ music, a close partnership between composers and organ builders has proven to be a sure formula for success. The symphonic organs of Cavallé-Coll produced a vital spark; Franck and his successors found themselves stimulated, inspired and carried along by the superb instruments they had at their disposal. The achievements of Cavallé-Coll were therefore not merely to produce

splendid instruments, but to create in the new generation of organists the vital impulse which lead to a whole series of increasingly excellent musical compositions.

The Cavallé-Coll organs were very special and had several distinguishing hallmarks: a steady wind supply at pressures that varied to meet the needs of different timbres and pitches, a key action that remained comfortable no matter how many stops were drawn or manuals coupled, a system of ventil pedals that allowed facile and instantaneous changes of registration, and individual tone-colours of transcendent loveliness that blended smoothly, despite their individuality, into an ensemble whose glory was its sparkling mixtures and whose crown was its fiery reeds.

Franck composed for the organ at Ste Clotilde, for the particular tone-colours it possessed, and gave very precise indications for the combination of stops he required, thereby continuing the tradition of the French organists of the preceding centuries. It was quite natural for him to succumb to the attractions of the 'symphonic' organ with its quasi-orchestral sonorities. The entire musical world of the period revolved around the phenomenon of the symphonic orchestra. The chamber orchestra and the harpsichord had disappeared from the concert platform. Taste no longer favoured purity of tone. Franck has been accused by musicologists of writing for the organ as if it were an orchestra; rather, we might say that he registers organ pieces in accordance with the normal orchestration practice of the time, the warm tone of the full string section, the flutes combined with the rest of the woodwind, the sudden impositions of bright brass tone-colours. Taking

its cue from the orchestra, the organ was undergoing its own metamorphosis in the mid-nineteenth century.

Like his contemporary Lemmens, César Franck played a key role in shaping the coming generation of organists and composers, instilling in them a sense of the symphonic possibilities of the new organs and encouraging them to use them to the fullest. In this way, he laid the foundations for the great school of French playing, composition and improvisation that continues to the present day.

Franck did not compose any actual toccata for organ; however, elements of the toccata idiom are contained in his compositions. Albert Schweitzer² comments on the *Troisième choral* (1890):

This organ *Choral* is really a toccata, both in the brilliant virtuosity that dominates the work and in its form, which freely alternates the brilliant sections with more pensive ones.³

When Franck died in 1890, Guilmant and Dubois were both fifty-three years old, Widor was forty-five and Gigout forty-six. The French Romantic organ school was now blossoming and Paris had become the centre of musical Europe. Lukas suggests that the first organ toccata of this era dates from 1874, the *Final* from Guilmant's Sonata no. 1 in D minor.⁴ Virtually every composer associated with this organ school composed works in the toccata idiom. Chapter two of this study traces the development of the toccata while chapter three contains an analysis of ten such works. Appendix II on page 119 lists several other compositions in this genre.

² Albert Schweitzer (1875-1965) was a philosopher and theologian of high distinction; he was also one of the leading authorities on the life and works of J.S. Bach.

³ Rollin Smith: 'Playing the Organ Works of César Franck', *American Organist* xxiv/12 (December 1990) (New York: American Guild of Organists, 1990), 120.

⁴ Viktor Lukas: *A Guide to Organ Music* (Timber, U.S.: Amadeus Press, 1989), 127.

CHAPTER TWO

THE TOCCATA

The word 'toccata' is the past participle of the Italian verb *toccare*, 'to touch'. The term is associated with keyboard music, where the performer touches upon the notes in the sense of such rapidity that nothing is dwelt upon, the notes being left as soon as they are sounded. This composition-type is very showy in character as the virtuosity of the composer is exhibited.

Many scholars have attempted to define the 'toccata':

A piece intended primarily as a display of manual dexterity, often free in form and almost always for a solo keyboard instrument. The toccata principle is found in many works not so called, and a large number of pieces labelled 'toccata' incorporate other more rigorous styles (such as fugue) or forms (such as sonata form).⁵

The toccata is an indefinite form, as Etudes, Preludes, Nocturnes, Caprices, Capriccios, Intermezzi, Fantasias, Ballades, Impromptus, Bagatelles, Rhapsodies. Their form varies from time to time.⁶

A piece in which a certain figure or passage is repeated over and over again.... Organists generally selected the toccata as a means of showing their executive skill.⁷

The earliest known use of the word is for a lute piece in Casteliono's *Intabolatura de leuto de diversi autori* of 1536. Several toccatas were

⁵ John Caldwell: 'Toccata', *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980) xix, 17.

⁶ Stewart Macpherson: *Form in Music* (London: Williams, 1930), 246.

⁷ Ernst Pauer: *Musical Forms* (London & New York: Novello, Ewar & Co., 1878), 110.

composed in Italy during the late sixteenth and early seventeenth century, including Claudia Merula's two volumes of *Toccate et ricercari, d'organo* (1604). These works were predominantly chordal in style; often one hand contained running scale passages, against chords in the other hand.

Girolamo Frescobaldi (1583-1643) compiled two books of toccatas, *Il primo libro di toccate* (1615) and *Il secondo libro di toccate* (1627), together with several other examples in his renowned collection *Fiori musicali* (1635). Frescobaldi's toccatas are very sectional and marked with a rhythmic complexity together with the *durezza* style for which he is famous.

The toccata travelled to North Germany where the renowned master Dietrich Buxtehude (1637-1707) experimented with the form. Buxtehude and his contemporaries drew a distinction between the organ and the harpsichord toccata. The former kind cultivated the tonal possibilities of the organ and used the pedals in the elaborate manner of the North German organists. It also incorporated fugal writing on an increasing scale. Buxtehude understood the toccata as a large-scale work in which rhapsodic and fugal sections alternated, the whole composition being unified in style and to a certain extent in thematic substance.

The early organ toccatas of J.S. Bach are similar to those of Buxtehude, where toccata and fugal elements are closely linked (e.g. the famous Toccata in D minor BWV 565). This work exhibits the free rhapsodic element (commonly referred to as the *stylus phantasticus*) from the north German masters. Other toccatas by Bach are large independent

movements in strict rhythm. Such toccatas normally precede a fugue, e.g. The 'Dorian' Toccata and Fugue BWV 538, or the Toccata and Fugue in F major BWV 540. Grove comments on these works:

The justification for the title here is the largely continuous semiquaver movement, by means of which the tension is built up; this was to become a cardinal feature of the modern toccata, the rhapsodic and fugal elements being almost entirely abandoned.⁸

The toccata disappeared during the Classical era; it emerged briefly in 1833 when Schumann composed a toccata for piano, the Toccata in C op. 7, a virtuosic masterpiece in sonata form. The toccata idiom was re-established in the late nineteenth century by the composers of the French Romantic organ school and it features regularly for the brilliant finales of their organ symphonies. The idiom is also found in movements entitled *Sortie* or *Final*. Lukas clarifies the toccata of the French Romantic organ school:

In recent French organ music 'toccata' means a work in which the musical motion remains constant, and has nothing to do with Buxtehude's work of that name.⁹

Lukas distinguishes between the regular *moto perpetuo* (a rapid composition that proceeds throughout in notes of the same value) and the free-flowing *stylus phantasticus* as explored by Buxtehude and the north German school of the early Baroque. The ten French organ toccatas analysed in chapter three of this thesis conform to this statement.

⁸ John Caldwell (as note 5 on page 6) xix, 19.

⁹ Viktor Lukas (as note 4 on page 5), 188.

CHAPTER THREE

SELECT FRENCH ORGAN TOCCATAS
(1874 TO 1934)

- | | | |
|--------------|---|--------|
| A. Guilmant | Sonata no. 1: III. <i>Final</i> | (1874) |
| C.- M. Widor | Symphony no. 5: V. Toccata | (1876) |
| T. Dubois | <i>Douze pièces</i> : III. Toccata | (1889) |
| L. Boëllmann | <i>Suite gothique</i> : IV. Toccata | (1895) |
| M. Dupré | <i>Fifteen Pieces</i> : Book II. 4 <i>Ave maris stella</i> | (1919) |
| E. Gigout | <i>Dix pièces</i> : IV. Toccata | (1923) |
| L. Vierne | <i>Pièces de fantaisie</i> : VI. <i>Carillon de Westminster</i> | (1927) |
| L. Vierne | Symphony no. 6: V. <i>Final</i> | (1930) |
| F. Peeters | <i>Toccata, fugue et hymne sur Ave maris stella</i> | (1931) |
| M. Duruflé | <i>Suite</i> : III. Toccata | (1934) |

Alexandre Guilmant

Sonata no. 1 in D minor
op. 42

III. *Final*

Alexandre Guilmant

Alexandre Guilmant was born in Boulogne-sur-Mer on 12 March 1837 and studied under Lemmens¹ at the Brussels Conservatoire. He was appointed organist at *La Trinité*, Paris in 1871 and together with Charles Bordes² and Vincent d'Indy³ founded the *Schola cantorum* in 1894 where he taught organ. In 1896 he was appointed professor of organ studies at the Paris Conservatoire.

Guilmant was a very significant composer and organist.

Ben van Oosten remarks:

Even if we may not want to include him in the first and foremost rank of French composers for organ because of his barely progressive and sometimes somewhat diffuse and pompous writing style, his music speaks directly to its listeners, is absolutely finished in form, and makes skilful use of the musical possibilities of the symphonic organ.⁴

Guilmant's organ compositions are inseparable from the instruments for which he composed them, the Cavallé-Coll organs. The unsurpassed quality and splendour of these instruments helped Guilmant to popularize the organ as an instrument and helped him, together with Widor, to establish the 'organ symphony'.

Guilmant's style of organ composition demonstrates much variety: broad and massive sounds, fast pedal passages, rapidly changing chordal

¹ Nicolas Jacques Lemmens (1823-1881) encouraged more study of masters from the past; his deep interest in the music of Bach and his own scholarly approach made his teaching at the Brussels Conservatoire influential in both France and Belgium through pupils such as Guilmant and Widor.

² Charles Bordes (1863-1909) was a pupil of César Franck, organist at the church of St Gervais, Paris and also a famous choral conductor.

³ Vincent d'Indy (1851-1931) was also a pupil of César Franck. D'Indy acted as principal of the *Schola cantorum* and also as its chief teacher of composition. He wrote an important three-volume *Treatise of Composition* based on his lessons there.

⁴ Ben van Oosten: 'Alexandre Guilmant : Sämtliche Orgelsonaten', sleeve notes from Dabringhaus und Grimm Records nos 4340-42.

movement, manual toccata figures (corresponding to the piano technique of the time), typical romantic melodies with a subdued accompanying voice, and fast and delicate scherzo structures. Guilmant introduced some novelties in the area of technique, such as the use of double-pedal and the simultaneous playing on three manuals in different registrations. In contrast to the prevailing musical fashion of his day, Guilmant composed in a solid, traditional style of classical structure and clearly visible proportions.

Guilmant's Organ Sonatas

The *Première sonate* (1874) of Guilmant and the *Première symphonie* (1872) of Widor were the first works of this genre in French organ music. Guilmant, in contrast to Widor, seems to have understood *symphonie* as a designation associated exclusively with the orchestra.

Guilmant composed eight sonatas between 1874 and 1906. In general, the movement markings, relation of keys and formal structures of these compositions follow classical models to a greater extent than is the case in the compositions of Franck, Widor or Vierne. Most of his sonatas contain three or four movements and are typical of the form. Exceptions are the sixth and eighth sonatas (five movements), and the seventh, which contains six movements. Guilmant's choice of *tempi* also adheres to traditional models. He uses the sequence of fast-slow-fast in every sonata, and in the seventh this sequence occurs twice. Guilmant was one of the first French romantic composers to return to the writing of grand-scale fugues for organ while maintaining the fully developed sonata form; there are many examples in the outer movements of the sonatas.

Sonata no. 1 in D minor op. 42 (1874)

This sonata is dedicated in respectful homage to King Léopold II of Belgium. The sonata is in three movements:

- I *Introduction et Allegro*
- II *Pastorale (Andante quasi Allegretto)*
- III *Final (Allegro assai)*

The sonata was composed in 1874 as a symphony for organ and full orchestra; it was later re-written for organ solo without any alteration in the notes. The first movement begins with a slow introduction in sharply dotted rhythms, followed by an *Allegro* with a twenty-five bar theme in the pedals. The second movement is a *pastorale* with a beautiful melody and the third, a finale in vigorous semiquavers, 'marks the start of the French style of toccata'.⁵

III. *Final*

The *Final*, a lively toccata in D minor, juxtaposes rapid semiquaver movement with a chorale-style theme. The movement is cast in ternary form:

Section	Bars	Length
1 (A)	1-118	118 ⁶
2 (B)	120-237	118
3 (A)	238-334	97

⁵ Lukas (as note 4 on page 5), 127.

⁶ Bar 119 is a silent bar.

ANALYSIS

SECTION 1 (Bars 1-119)

Bars 1-29: The toccata begins in D minor but makes an early modulation to its dominant, A minor (bars 4-5). The continuous semiquaver theme is set against detached quaver chords as well as smooth melodic figures. The semiquaver movement interchanges between right hand, left hand and pedals, e.g.

Bars 1-4 right hand

Bars 5-8 left hand

Bar 9 pedals

The structure of the theme is as follows:

Bars	Length	Remarks
1-4	4	Modulation from D minor to A minor
5-9	5	Modulation from A minor to D minor
10-13	4	Cycle of fifth harmonies
14-17	4	Restores the key of A minor
18-20	3	Confirms this key with interrupted and perfect cadences.
21-22	2	Descending scale which begins chromatically.
23-24	2	
25-29	4	Returns to D minor.

This section is repeated, bars 21-29 being omitted on the repeat.

Bars 30-33: A statement of the opening semiquaver theme, now in the dominant, A minor.

Bars 34-37: Guilmant turns to G minor and introduces a two-bar mirror figure set in contrary motion between the uppermost part and pedals. The figure is stated twice.

Bars 38-41: A statement of the opening semiquaver theme in G minor.

Bars 42-53: Now Guilmant introduces a four-bar melodic tune in F major moving in crotchets with parallel sixths for the most part; against this tune is heard an alternating trill figuration in the left hand. There is a canon featured between the uppermost part and the pedals (Example 1):

Example 1

Guilmant: Sonata no. 1: III. *Final*, bars 42-45

This four-bar tune is extended between bar 46 and bar 53.

Bars 54-61: Remaining in F major, Guilmant uses two two-bar figures from the opening of the toccata theme; the latter figure is identical to the first transposed down an octave. Bars 58-61 link F major with its dominant, C major.

Bars 62-69: Bars 62-65 contain the two two-bar phrases from bars 54-57, but now in C major. A further link (bars 66-69) leads to the dominant of C major, G major.

Bars 70-77: The main theme now moves to the lower line, again in two two-bar phrases. Bars 74-77 provide a link to A major, suggesting the chord of V of D minor.

Bars 78-87: This link passage consisting of running scales can be divided into clearcut phrases [2+2+2+4], with the dominant of D minor clearly indicated in the three-octave descent. Guilmant here touches on the tonalities of A major, C major and D minor.

Bars 88-103: Exactly as bars 1-15.

Bars 104-111: Bars 104-105 are as bars 102-103 transposed down a second. Guilmant continues with two-bar motifs; bars 106-107 are repeated twice in a sequence up a fourth, similar to the mirror figure.

Bars 112-119: This link comprises a descending scale of almost four octaves leading to Ic-V⁷ in B^b major. The section concludes with a silent bar (bar 119).

SECTION 2
(Bars 120-227)

Bars 120-192: The central chorale-type section is divided into nine clearcut eight-bar phrases. In this section the composer explores the following tonalities:

Bars 120-127	B ^b major
Bars 128-135	D minor
Bars 136-143	B ^b major
Bars 144-151	B ^b major - C minor
Bars 152-159	C minor - B ^b major
Bars 160-167	G minor - B minor
Bars 168-175	D major
Bars 176-183	B ^b major - C minor
Bars 184-191	C minor - B ^b major

Throughout this section Guilmant uses a cadential idea on the pedals as one phrase is linked with the next. Example 2 illustrates the ending of the first phrase together with the link leading into phrase two:

Example 2

Guilmant: Sonata no. 1: III. *Final*, bars 124-129

Bars 192-195: Once again Guilmant uses the two two-bar idea from the opening of the movement.

Bars 196-199: Link through B^b minor to F minor.

Bars 200-203: Two two-bar idea in F minor as before, but played on the Positive.

Bars 204-207: Link from F minor to C minor.

Bars 208-213: This is a further modulating phrase comprising three two-bar ideas. Here the music moves from C minor to G minor to A major.

Bars 214-217: Opening two two-bar idea now in A major played on the Swell.

Bars 218-221: The chordal sequence is based on the opening of the central chorale section (bars 120-123). The music remains in A major and these bars are played on the Great.

Bars 222-225: Return to the Positive manual for the opening two two-bar idea.

Bars 226-237: A massive *crescendo* on the Great manual for this link passage leads into the recapitulation. This link is based on bars 218-221; the material is used in a sequence ↑3 ↑4 ↑4.

**SECTION 3
(Bars 238-334)**

Bars 238-250: Very similar to bars 1-13; this statement however is even stronger than the opening of the movement. While the manual figurations are almost identical, a new legato pedal line is added containing step-movement for the most part.

Bars 251-253: This linking passage contains two two-bar ideas. The material is interchanged between the hands here; the descending scale in the right hand at bar 250 moves to the left hand at bar 252, the pedal quavers at bar 250 are featured in the right hand at bar 252. The right-hand semiquaver movement in bar 251 is transferred to the left hand at bar 253, while the chordal material also alternates.

Bars 254-261: These are almost identical to bars 30-37.

Bars 262-265: Here the opening semiquaver material is featured on the left hand; from G minor (bar 262) the music modulates into the Neapolitan key, E^b major (bar 265).

Bars 266-269: Now in E^b major Guilmant states the familiar two two-bar idea.

Bars 270-277: Throughout these bars Guilmant emphasises the Neapolitan key, E^b ; its tonic chord is stated in several positions and registers on the manuals, while the alternating semiquavers in the pedals produce a tremolo effect.

Bars 278-289: As bars 42-53, but now in the home major key, D.

Bars 290-319: Here the chorale theme is stated most powerfully; Guilmant indicates full organ and the texture is also very rich (Example 3):

Example 3
Guilmant: Sonata no. 1: III. *Final*, bars 290-293

The off-beat chords on the pedals add an extra sense of power and grandeur to these closing bars of the sonata. Many of the chords contain up to eleven notes (see bar 290, Example 3 above). It is rare to find such a rich texture in the pedal line. Many of the chords are accented and detached. The fanfare figure on the

Trombe stop (bars 305-307 and bar 311) add an extra element of splendour to the music. Guilmant explores the following keys in this section:

Bars 290-293	D major
Bars 294-297	B minor
Bars 298-301	G major - E minor
Bars 302-304	D major - B minor
Bars 305-307	F# major
Bars 308-311	G major - D major - E minor
Bars 312-317	E minor - D major - A major - D major

Bars 320-334: Returning to the original tempo, the sonata concludes triumphantly in the tonic major, D major. Bars 320-323 contain the well-established two two-bar idea. In bar 324 the build-up begins to a plagal cadence at the end; the final chord of eleven notes is held for over two bars.

Charles-Marie Widor

Symphony no. 5 in F major
op. 42

V. Toccata

Charles-Marie Widor

Widor, a well-known French organist, composer and teacher was born in Lyon on 21 February 1844. His father, who was both an organ builder and performer, gave Widor his first lessons. Upon the recommendation of Cavallé-Coll, Widor went to Brussels, where he studied composition with Fétis¹ and the organ with Lemmens. Lemmens taught him traditional German interpretations of Bach to which he remained loyal for the rest of his life; in turn, Widor edited Bach's organ works with Albert Schweitzer.²

In 1870 Widor was given a provisional one-year appointment succeeding Louis Lefebure-Wély at St Sulpice in Paris; however, he remained organist at this church for sixty-four years. It was for the magnificent 100-stop organ at St Sulpice that Widor composed his organ works.

On the death of Franck in 1890, Widor was appointed professor of organ at the Paris Conservatoire; six years later, when Théodore Dubois³ assumed direction of the Conservatoire, Widor replaced him as professor of composition. His pupils included Tournemire,⁴ Vierne,⁵ Schweitzer,⁶ and Dupré⁷ for the organ, and Dupont,⁸ Honegger⁹ and Milhaud¹⁰ for

¹ Fétis (1784-1871) was a well-known theoretician, historian and critic; his great musical dictionary remains one of the foundation stones of international biographical and bibliographical learning.

² See note 2 on page 5.

³ See biography on page 34.

⁴ Charles Tournemire (1870-1939) was organist at St Pierre in Bordeaux at the age of eleven and later at St Seurin. He studied under Bériot at the Paris Conservatoire. His mysticism ill-equipped Tournemire for the materialistic age in which he lived, and his works stand as records of his faith. His *L'orgue mystique* is a work of immense scale composed over five years, from 1927 to 1932.

⁵ See biography on page 68.

⁶ See note 2 on page 5.

⁷ See biography on page 51.

⁸ Gabriel Dupont (1878-1914) was a well-known French composer at the turn of the century.

⁹ Arthur Honegger (1892-1955), a Swiss composer who was a member of *Les Six*, a group of French composers formed in 1920.

¹⁰ Darius Milhaud (1892-1974) was a French composer who became well-known for his use of polytonality; he was also a member of *Les Six*.

composition. Widor continued to perform regularly until the age of ninety. He died in Paris on 12 March 1937. He was succeeded at St Sulpice by Marcel Dupré.

Widor's Organ Works

Among his many compositions, his organ music remains best known. Most of his organ works are secular and make full use of the elaborate resources made available by the grandiose contemporary instruments. Though Widor's works are anticipated by Franck's *Grand pièce symphonique* (1862), he can legitimately be called the creator of the organ symphony, of which he composed ten.¹¹ These symphonies treat the organ as a kind of self-contained orchestra; a more appropriate title might be the 'organ symphonic suite', as most of these compositions consist of six or seven short movements. Various movements have become particularly famous; the Toccata from Symphony no. 5 is amongst these.

Widor's Organ Symphonies

Widor's ten symphonies combine Bachian counterpoint with grand Romantic gesture. The symphonies are remarkable for their orchestral timbre, intricate but driving rhythms, clear architectural structure, and a style which is decorative and powerful yet tightly controlled. 'A wide variety of textures appear, including extended staccato passages, elegant counterpoint, thick luxurious slow passages, and vigorous homophonic

¹¹ Symphonies 1-4 (op. 13) were published in 1876; Symphonies 5-8 (op. 42) were published in 1880, *Symphonie gothique* (op. 70) in 1895, and *Symphonie romaine* (op. 73) in 1900.

finales'.¹² Widor's music is highly tonal but includes numerous modulations to distant keys. Nearly all the works make great demands on the performer, and most were composed specifically for the five-keyboard instrument at St Sulpice. The symphonies are based on a rising scale of tonalities, as are Vierne's.

Symphony no. 5 (1880): V. Toccata

Andrew Thomson comments on this work:

Symphony no. 5 is a most inspired and inventive work in which Widor gives free reign to his fecund gift of melody.... The final Toccata, for which Widor's name is known to millions, is not of the Baroque type, as is the Toccata from Symphony no. 4.¹³ With its *moto perpetuo* flow of semiquavers, it is more akin to Schumann's Toccata for piano. As the steady pace of Widor's own recording (1932) reveals, this is not a mere showpiece. Its qualities are enhanced when it is played in the context of the whole symphony; the pedal entry of the theme with its two-octave "drop" is then heard as a logical development of the octave-based motifs in the first and third movements.¹⁴

The toccata can be divided into five sections, and concludes with a coda. Continuous semiquaver movement features throughout the entire work, leading up to the final cadence; against the semiquavers is a very marked rhythmic motif which also remains constant throughout. Occasionally, Widor interchanges the semiquavers from one hand to the other, while the rhythmic motif moves in the opposite direction. The symphony is in F

¹² Félix Rangel: 'Widor', *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980) xx, 398.

¹³ The Toccata from Symphony no. 4 consists of a majestic French Overture with heavily dotted Lullian rhythms.

¹⁴ Andrew Thomson: *The Life and Times of Charles-Marie Widor* (Oxford: Oxford University Press, 1987), 22.

major and this movement is cast in 4/2 time. It is seventy-eight bars in length and bears a tempo-marking *Allegro*. The key-signature pattern (F major - D major - F major) classifies the toccata as being in ternary form.

ANALYSIS

Statement 1 (Bars 1-8)

This section is divided into two four-bar phrases, phrase A which is based on an inverted arch motif (see Example 4 below), and phrase B which consists of a rising motif (see Example 5 overleaf).

Phrase A

Bars 1-4: The inverted arch idea which is predominant in these bars outlines the interval of a minor third (Example 4):

Example 4

Widor: Symphony no. 5: V. Toccata, bar 1 (motif a)

The harmonic structure of this bar is as follows:

F F⁷ F⁶₃ F⁷

In bar 2 motif a is repeated, but with a change of harmony on the last 'e', with an E minor chord in first inversion (IIIb). The music modulates here to C major (IIIb-I).

Bar 3 contains the same harmonic structure as bar 1; the music is now in the dominant key, C major.

Accidentals appear as lower auxiliaries; these are featured throughout the entire toccata.

Bar 4 is as bar 2, transposed to its dominant key.

Phrase B

Bars 5-8 : Widor introduces a new idea here. This motif contains a rising step, the second note then being repeated twice (Example 5):

Example 5

Widor: Symphony no. 5: V. Toccata, bar 5 (motif b)

This rising motif achieves musical direction. The harmonic structure of these bars is as follows:

Bars 5-6 Modulation to D minor over dominant pedal of C

Bars 6-7 Modulation to E minor over dominant pedal of C

Bars 7-8 Modulation to F major

In bar 8 motif b is extended as the melody rises to the home tonic, F (Example 6):

Example 6

Widor: Symphony no. 5: V. Toccata, bar 8

This is repeated $\uparrow 2$ in bars 16-17.

Between bars 19 and 21 the music descends an octave. At bar 21 Widor interchanges the hands; the semiquavers move to the left hand while the rhythmic motif is now featured in the right hand.

Statement 3 (Bars 22-32)

In this section, Widor moves to a lower register (down an octave from the opening), as he prepares us for the quieter central section of the piece. In doing so he keeps the higher register for the triumphant ending. The modulations in this section tend to move in major thirds through the use of augmented sixth chords:

Bars 22-26 F major - E major - E^b major

Bars 26-28 E^b major - G major - B major

Bars 28-33 B major¹⁵ - B^b major (A⁶ of D) - D major

In bars 23 and 25 Widor develops motif a and extends the inverted arch idea as he introduces the interval of a fifth (Example 9):

Example 9

Widor: Symphony no. 5: V. Toccata, bar 23

¹⁵ This B major chord acts as a pivot chord; spelt enharmonically as C^b - G^b - A - E^b, it becomes the German augmented sixth chord in B^b major.

This idea is continued as a rising sequence to bar 28, with the rising leap sometimes changed to a tritone. The music features a huge *diminuendo* throughout bars 29-31 to prepare for the central *pp* section.

**Statement 4
(Bars 33-49)**

From D minor (relative of F major), Widor changes to a bright D major - a musical device particularly exploited by Schubert and also to a lesser extent by classical composers such as Haydn and Mozart. There are several modulations throughout this statement:

Bars	Modulations/Keys	Remarks
33-34	D major - A major	
35-37	A major - E major	
37-38	E major - B minor	Over E pedal (dominant pedal of A major)
38-39	B minor - C# minor	Over E pedal (dominant pedal of A major)
39-40	C# minor - D major	
41-42	D major - F# major	
42-43	F# major - B ^b major	(Enharmonically [A# → B ^b major] - related to A ⁶ without bass)
43-44	Bb major - D major	
44-46	D major - F# major/minor	
47	F# major/minor - F minor	(Enharmonically [E# → F, G# → A ^b], so A ⁶ based on C# =D ^b)
48-49	F major/F minor: A ⁶	This is the climactic moment for the chord.

Bars 33-40 are based on the opening eight bars, but with the rhythmic idea interchanged between the hands. Motifs a and b are used in these bars exactly as in the opening.

At bar 41 the music drops to a lower register and a lower dynamic (*pp*). The varied markings in these bars demonstrate the impressive range of dynamics available to Widor on the St Sulpice organ for which he was composing. As the dynamic level gradually rises from *pp* to *f* in bar 47, so also do the motifs rise. This is a gradual build-up and preparation for the

final section. The melody is outlined in both hands throughout bars 42-49.

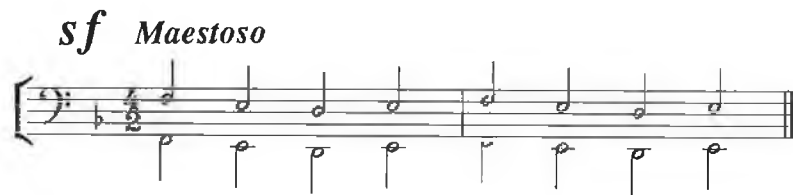
Bars 47-49 form a link passage, where Widor modulates from F minor to the bright key of F major. There is also an increase in dynamics from *f* to *ff* and *fff*. The widening of the intervals in the pedals also contributes to the build-up of the final triumphant section.

**Statement 5
(Bars 50-73)**

This section is again based on the opening eight bars with added octave pedals lending a great sense of power and grandeur. The melody on the pedals is based on motif a (Example 10):

Example 10

Widor: Symphony no. 5: V. Toccata, bars 50-51



Widor also re-introduces the descending scale motif at bar 55 which moves sequentially $\uparrow 2 \uparrow 2$ as in bars 14-17 (Example 11):

Example 11

Widor: Symphony no. 5: V. Toccata, bars 55-58



The melody on top moves exactly in contrary motion to this pedal motif. The repeated-note idea is again a prominent feature in this section. Some of the key changes here are based on a cycle of fifths:

Bars 51-53	Modulation from F major to C major
Bars 53-54	Modulation from C major to G major
Bars 54-56	Modulation from G major to D minor
Bars 57-58	Modulation from D minor to E minor
Bars 59-60	Modulation from E minor to F major
Bars 60-61	Modulation from F major to D minor
Bars 61-62	Modulation from D minor through G minor to F major

After the perfect cadence in bars 62-63 the music remains in F major to the end.

During bars 63-70 the melody is outlined in both hands. In bars 66-78 Widor continues the octave motif in the pedal line. During bars 66-74 he once again switches material between the hands, with the rhythmic idea appearing in a very high register; in bar 74 Widor alternates the hands for every beat. In these final bars Widor once again explores the colours of the organ and the effectiveness of the swell-box through the various dynamic markings.

**Coda
(Bars 74-78)**

The final section consists of climbing tonic arpeggio figures in the manuals, which lead to the final plagal cadence with an inverted tonic pedalpart in the uppermost voice.

Théodore Dubois

Douze pièces

III. Toccata

Théodore Dubois

Dubois was born on 24 August 1837, the same year as Guilmant's birth; both were very famous French composers, organists and teachers. Dubois' training was rigorously classical; this we will see from our study of his toccata for organ. After early studies with Louis Fanart, choirmaster at the cathedral in Rheims, he went to Paris as a student at the Conservatoire. While there he won many prizes, including the *Prix de Rome* in 1861. He was appointed *Maître de chapelle* of Ste Clotilde and there produced his oratorio *Les sept paroles du Christ* on Good Friday 1867. Leaving this post in 1869, he then served at the Madeleine as *Maître de chapelle* until 1877 when he replaced Saint-Saëns as organist. Simultaneously he was professor of harmony at the Conservatoire since 1871. In 1896 he was appointed director of the Conservatoire; in 1905 he resigned this post in support of Ravel, who had been refused the chance to compete for the *Prix de Rome* by a prejudiced jury. Dubois composed eighty-eight works for organ; he is best known for his sacred music and writings on harmony and counterpoint. He died in Paris on 11 June 1924.

Douze pièces (1889): III. Toccata

The toccata is in 2/4 time, in the key of G major. The work is dedicated to Alph. Maily.¹ Harmonically the toccata belongs to the classical era, that which his teachers would have experienced. Guilmant's *Final* from Sonata no.1 is similar in this respect. The toccata is cast in ternary form; it is 309 bars in length and can be divided symmetrically as follows:

¹ Maily was the King's chief organist and also professor at the Brussels Conservatoire. This is indicated on the score, 'Premier organiste du Roi, Professeur au Conservatoire de Bruxelles'.

Section	Bars	Length
1 (A)	/1-97	97
2 (B)	98-193	96
3 (A)	/194-309	116

Section B is in marked contrast to the outer sections; it is quiet and chorale-like. A similar pattern was used by Guilmant in the toccata from Sonata no. 1 and indeed by Franck in his *Troisième choral*. Other toccatas cast in ternary form though not including 'chorale-type' sections include:

Composer	Work	Movement
Duruflé	<i>Suite op. 5</i>	III. Toccata
Peeters	<i>Toccata, fugue et hymne sur Ave maris stella</i>	I. Toccata
Vierne	<i>Pièces de fantaisie, 2^{me} Suite</i>	VI. Toccata
Vierne	<i>Pièces de fantaisie, 3^{me} Suite</i>	VI. <i>Carillon de Westminster</i>
Widor	Symphony no. 5 op. 42	V. Toccata

Dubois' toccata is similar in many respects to other French toccatas of the time; overall it is very triumphant, it has a relentless flow of semiquavers in the 'A' sections, and the ending is typically powerful, with big chords played on full organ marked *allargando* and double-peddalling on the final chord. The pedals play a minor role (as they do in many other toccatas); their sole function is to give the occasional effect of timpani. The harmonic language is straightforward for the most part, though he sometimes moves directly from major to minor (e.g. bars 63-64, 130-138). The central chorale-style section is typical of the romantic era in France; the melody is very expressive and much

use is made of the swell box. Bars 130-193 combine chorale material with flowing semiquaver passages; this idea is also found in the aforementioned works of Franck and Guilmant.

ANALYSIS

SECTION 1 (Bars /1-97)

Section 1 can be sub-divided as follows, bars /1-56 and bars /57-97.

Bars /1-25:The toccata begins on the up-beat and continuous semiquaver movement features throughout this entire section. The opening melody is found amongst the semiquavers in the right hand (Example 12):

Example 12

Dubois: *Douze pièces*: III. Toccata, bars /1-4

V I Ib IV II⁷ Ib I II⁷ V⁷ I Ib II^b V⁷ I

Note the simplicity of the harmony used as illustrated in the above example. The left-hand quaver movement supports the melody in thirds and sixths for the most part. The texture is very light, just as we would expect in music of the classical era. The pedals are used sparingly; the D to G (V-I) at the very beginning gives the effect of timpani and launches the piece successfully. Bars 4-7 can be considered a modulatory link passage or perhaps an answering phrase which consists of two rising four-note scale motifs (Example 13):

Example 13Dubois: *Douze pièces*: III. Toccata, bars 4-7

The opening theme is then restated (bars /8-11). In bars 11-24 this four-note scale motif is developed. Bars 11-14 contain a rising sequence through C major, D major and E minor (Example 14):

Example 14Dubois: *Douze pièces*: III. Toccata, bars 11-14

At bar 15 the music goes into into B minor. The motif is then inverted, with descending scales in bars 15-24. Firstly the scales are decorated with semiquavers (bars 15-17); bars 17-23 feature straight scale passages.

Bars 25-56: Dubois returns to G major and continues with two six-bar sequences (bars /26-31 in G major, bars 32-37 transposed up a minor third into

B^b major). The semiquaver movement interchanges between the hands here; the pedals continue to give a timpani effect. The descending scale motifs are outlined amongst the semiquaver movement (Example 15):


Example 15

Dubois: *Douze pièces*: III. Toccata, bars 128-30

Bars 38-45 also feature descending sequence patterns; pedals are absent here. The composer touches on the following tonalities:

Bars 38-44: E^b major

Bars 45-52: G minor

The rhythmic pattern of the left hand resembles that found in Widor's Toccata from Symphony no. 5 op. 42. ( etc.) Bars 45-49 and 49-53 are identical four-bar phrases. Three sweeping scale passages (bars 53-56) lead to a restatement of the opening tune.

Bars 157-97: Bars 157-63 are identical to bars 11-7. Dubois then changes abruptly from G major to G minor (bar 64). From here until the end of section I Dubois explores many keys as he develops the four-note scale motif. Bars 67-70 feature a threefold

sequence in the following keys: G minor, B^b major, C minor (Example 16):

Example 16

Dubois: *Douze pièces*: III. Toccata, bars 67-70



This descending four-note scale motif is again outlined twice in the right hand during bars 71-73; he then inverts the motif and states it directly in B^b major and G minor (bars 73-77). As Dubois approaches the end of the section he includes a dominant timpani effect in the pedals (bars 79-87). The section ends with a strong perfect cadence in the home key.

SECTION 2
(Bars 98-193)

We can subdivide this section as follows: bars 98-129, where the chorale is stated with a complete absence of semiquaver movement, and bars 130-193 where the chorale is intermingled with semiquaver passages. Franck and Guilmant adopt similar approaches in their toccata-like works mentioned earlier.

The opening thirty-two bars of this section can be divided into two-bar, four-bar, and eight-bar phrases as follows:

bars 98-105	(8)	bars 106-113	(8)
bars 114-117	(4)	bars 118-121	(4)
bars 122-123	(2)	bars 124-125	(2)
bars 126-129	(4)		

The key is predominantly B major in these bars. Many of the phrases are in the shape of a curve, beginning softly, continuing with a *crescendo*, and followed by a *diminuendo* at the end. The melody also rises and falls in each phrase (Example 17):

Example 17

Dubois: *Douze pièces*: III. Toccata, bars 98-105

The image shows a musical score for a piano arrangement of a toccata. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two sharps (F# and C#), and the time signature is 2/4. The score is divided into three sections labeled 'motif a', 'motif b', and 'motif c' with brackets above the notes. Motif a is the first two bars, motif b is the next two bars, and motif c is the final two bars. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like *crescendo* and *diminuendo*.

A *poco rit.* indicated in bar 128 marks the end of the chorale section.

Bars 130-193 combine fragments of the chorale with the initial semiquaver patterns. Two bars of semiquavers played on the Positive (bars 130-131) are answered by two bars from the opening of the chorale section (motif a, as in Example 17) on the Swell (bars 132-133). From B major the music modulates to B minor and repeats these four bars. In bar 138 Dubois moves from B minor to its relative major (D major) and states two bars of the opening semiquaver material. This is followed by motif b from the chorale section (see Example 17). Bars 142-144 are almost an exact repetition of bars 138-140 down an octave; after this semiquaver material the composer returns to the chorale in using motif c (see Example 17). Bars 150-167 represent a

development of ideas from the opening section in the following keys: C major, F major, B^b major, A minor, E minor, and leading into B minor for the descending scale passages in bars 168-171. The pedals emphasise these key-changes, and there is a *crescendo* indicated towards the end of the section. Again note the left-hand quaver pattern in bars 160-168. The descending scale passages (bars 168-171) form a link and lead us into the chorale material. A four-bar phrase comprising motifs a and b is then presented in B major (bars 172-175); next follows a four-bar answer on the Positive. Motifs a and b are repeated in the minor key (B minor) in bars 180-183. The answer is also in B minor (bars 184-186). Motif c from Example 17 is intermingled with semiquaver movement throughout bars 186-193. The end of the section is marked with an *allargando* and *crescendo*.

SECTION 3 Bars /194-287 are exactly as bars /1-95. This
(Bars /194-309) recapitulation pattern is similar to that in other
 toccatas in ternary form:

Peeters	<i>Modale Suite: IV. Toccata</i>	Bars 75-94 almost identical to bars 1-20
Peeters	<i>Toccata sur Ave maris stella</i>	Bars 104-135 exactly as bars 1-32
Widor	<i>Symphony no. 5: V. Toccata</i>	Recapitulation features much double-peddalling.

The coda (bars 288-309) consists predominantly of powerful, majestic, chordal material from the chorale section in the home key of G major; there is a strong reference to the first three notes of the chorale in bars 296-297. The toccata concludes triumphantly on full organ with a held chord of G and with double-peddalling included for the final chord.

Léon Boëllmann

Suite gothique
op. 25

IV. Toccata

Léon Boëllmann

Léon Boëllmann was born in Ensisheim in upper Alsace on 25 September 1862. In 1871 he entered the *Ecole de musique classique et religieuse (Ecole Niedermeyer)* in Paris. There he studied music with Eugène Gigout and won first prizes in piano, organ, counterpoint, fugue, plainsong and composition. Upon his graduation in 1881 he was appointed assistant organist at the church of St Vincent de Paul in Paris, a post once held by César Franck; in 1896 Boëllmann was promoted to the position of organist there. In 1895 he married Louise Lefèvre, a niece of Gigout, in whose home the young couple went to live. Boëllmann then taught in Gigout's recently founded school of organ playing and improvisation. In his short professional life (he died in 1897 at the age of thirty-five) Boëllmann proved the facility he had for orchestral writing,¹ but he is best known by his four-movement *Suite gothique* for organ. In particular, its concluding toccata 'of moderate difficulty but brilliant effect'² has achieved a comparative popularity.

Suite gothique, op. 25 (1895)

The suite is divided into four contrasting movements:

- I Introduction - Choral
- II *Menuet gothique*
- III *Prière à Notre Dame*
- IV Toccata

¹ Boëllmann is often remembered for his *Variations symphoniques* op. 23 (1893), composed for solo cello and orchestra.

² Félix Aprahamian: 'Léon Boëllmann', *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980) i, 841.

IV. Toccata

The toccata is 111 bars in length and is cast in 4/4 time; it is in the key of C minor. This movement brings a very exciting conclusion to the suite; the music maintains unflagging semiquaver movement from bar 1 until the final chordal cadence on full organ. The melody is stated powerfully with double-dotted rhythms³ on the pedals beneath a virtuosic accompaniment on the manuals. The toccata also contains a very striking syncopated idea. The music begins quite softly (*pp*) and the build-up is continuous, leading to a climax at the end where the main theme is stated with double-pedalling beneath rapid arpeggios in the hands.

Overall the toccata can be classified as being in ternary form, the central section being in the dominant key:

Section	Bars	Keys	Length
Introduction	1-2	C minor	2
Section 1 (A)	3-35	C minor	33
Section 2 (B)	36-66	G minor	31
Link	67-76	G minor - D ^b Major - C minor	10
Section 3 (A)	77-102	C minor	26
Coda	103-111	C minor - C major	9

³ The double-dotted rhythms would suggest an influence from the French Overture of the Baroque era. Several other toccatas including Widor's toccata from Symphony No. 4 in F minor contain rhythms which are dotted in character.

ANALYSIS

INTRODUCTION (Bars 1-2)

These two identical bars set the mood in the home tonic C minor with a steady 4/4 beat. Boëllmann introduces F# as an under auxiliary; this figure (C-G-F#-G) is featured throughout the toccata (Example 18):

Example 18

Boëllmann: *Suite gothique*: IV. Toccata, bar 1

SECTION 1 (Bars 3-35)

Bars 3-10: Here Boëllmann states the main toccata theme (Theme A) in the pedals. This theme is characterised by its double-dotted rhythms; it can be analysed as follows: two bars + two bars + four bars (Example 19):

Example 19

Boëllmann: *Suite gothique*: IV. Toccata, bars 3-10 (pedal line)

The accompaniment continues as in the introduction, with insistent semiquavers in the right hand and chords separated by quaver rests in the left hand.

Bars 11-20: Almost an exact repetition of bars 3-10 with slight alterations in bars 17-20. The additional two bars confirm the ending of this statement of the theme.

Bars 20-27: The Positive is coupled to the Swell and a syncopated secondary theme (Theme B) is introduced in the uppermost part. This theme is built in a similar manner to Theme A, with a structure of two + two + four bars. Semiquaver figurations continue in the left hand; the theme is almost anticipated in these patterns (Example 20):

Example 20

Boëllmann: *Suite gothique*: IV. Toccata, bars 20-21



There is a complete absence of pedals throughout this section.

Bars 28-35: Almost exactly as bars 20-27 but with the addition of a solemn pedal line and a slight variance at the end of the theme as the music modulates to the dominant key, G minor.

SECTION 2
(Bars 36-66)

Bars 36-66: Exactly as in bars 3-33 but now in G minor.

LINK
(Bars 67-76)

Bars 67-76: This link passage with chromatic progressions is sequential in nature. The sequence is based on three falling semitones as in bars 67-68 (B^b-A-A^b). These three notes which replace the usual ending (B^b-A-G) provide a sidestep into D^b major (Example 21):

Example 21

Boëllmann: *Suite gothique*: IV. Toccata, bars 67-68

The image shows a musical score for Example 21, which is a link passage from Boëllmann's Suite gothique, IV. Toccata, bars 67-68. The score is written for piano and consists of three staves: a grand staff (treble and bass clefs) and a separate bass line for the pedals. The key signature is G minor (two flats) and the time signature is 4/4. The music features a chromatic progression in the right hand, with a notable crescendo. The left hand and pedals move in contrary motion to the melody. The score is marked 'cresc.' and shows a chromatic progression in the right hand.

The left hand and pedals move in contrary motion to the melody. The music also experiences a notable *crescendo* here, leading into the third and final section of the piece; Positive reeds are added at bar 69, followed by Great reeds at bar 73. The link ends with the chord of V⁷ in C minor.

SECTION 3
(Bars 77-102)

Bars 77-102: This section is almost identical to section one. However, as these bars reach the climactic moment of the toccata slight modifications occur. The second half of Theme A is stated in the pedals in bars 85-94; here the composer uses double-peddalling in parallel octaves which lend an extra dimension of power and grandeur to the music (Example 22):

Example 22Boëllmann: *Suite gothique*: IV. Toccata, bars 85-86

Theme B enters at bar 94; the music is an octave higher than the initial statement of this syncopated idea. In terms of dynamics the music is also much stronger (*ff*), and the pedals incorporate material from the left hand (bars 95 ff.). Bar 100 is exactly as bar 99; here Boëllmann prolongs the resolution of the melody, which hovers on the submediant note, A^b (bars 100-102).

CODA
(Bars 103-111)

Bars 103-111: The intensity of the music increases here as the accompanying semiquavers are now replaced by a sextuplet figuration. Fragments of Theme A are heard with double-peddalling. The toccata concludes with a strong chordal progression built over the descending lower tetrachord of C major: IV - IV^{7d} - VII^{7b} - I major.

Marcel Dupré

Fifteen Pieces

op. 18

Book II. 4

Ave maris stella - Amen

(Finale)

Marcel Dupré

Marcel Dupré was born on 3 May 1886, in Rouen. His father and grandfathers were organists and choirmasters; his mother was a cellist and pianist. From the age of three it was apparent that Marcel too would be musical; fascinated by organs, he filled his drawing books with pictures of consoles and pipes, and he would sit for hours, mesmerized, watching family members teach and practice.

He began his musical studies with his father. Private lessons with Guilmant began in 1898. In 1902 he entered the Paris Conservatoire and was to receive first prizes in piano (1905), organ (1907), fugue (1909) and the *Prix de Rome* (1914). From 1906 to 1934 he assisted Widor at St Sulpice.

In the spring of 1920 Dupré performed the complete works of Bach from memory in ten Paris recitals. The following December he made his London debut at a gala benefit concert in the Royal Albert Hall. In 1926 he succeeded Gigout as professor of organ at the Paris Conservatoire.

As a composer, Dupré left sixty-five opus numbers, and his interest in uncharted paths is shown by such works as the Symphony for organ and orchestra, the Trio for organ, cello and violin, and the *Ballade* for organ and piano. His choral music includes four exquisite motets and a superb *De Profundis*. He was convinced, moreover, that the organ had not taken its rightful place in secular concert halls. 'It is as capable as other instruments of drawing enthusiastic devotion from audiences', he

would say, adding that the central aim of his life as an artist had been to reunite the organ with the mainstream of concert music.¹

His pupil Olivier Messiaen once wrote 'Marcel Dupré was the Liszt of the organ, for he pursued with excellence the dual career of virtuoso and composer, and as Liszt enriched the literature of the piano with his innovations, so did Dupré direct, extend, and transform the literature of the organ'.²

No one more enjoyed arousing an audience than Dupré. However, a deeper purpose remained, the seriousness, and this in turn came partly from his conviction that beauty, art of every kind, as he declared, offers 'an approach to God, a path to him'; and specifically, 'the contemplation of beauty is a form of contemplation of God', whether beauty was found in ravishing *adagios* or in *fortissimo* chords played staccato.³

Fifteen Pieces op. 18 (1919)

During the autumn and winter of 1919 Dupré composed his *Vêpres du commun de la Sainte-Vierge*, op.18, to be published in England as *Fifteen Pieces*. He composed these works at the instigation of the managing director of Rolls-Royce, who first invited Dupré to play outside of France, in London, in 1920. His audiences in England were astonished by the dissonances in excerpts from this collection:

¹ Michael Murray : 'The Secret of Dupré's Success', *American Organist* xx/5 (May 1986) (New York: American Guild of Organists, 1986), 55.

² Olivier Messiaen : 'Hommage à Marcel Dupré', *Le Courrier Musical de France* xxxv, (Paris: Michel Philippot, 1971), 113.

³ Michael Murray (as note 1 above), 56.

Those who admire the modernistic type of music - à la Debussy, Schoenberg, *et al.* - were astonished to find that Dupré had preceded them.... Dissonances were present in abundance, so much so that several times the writer thought the organ was misbehaving.... The combinations used in the verset on *Ave maris stella* were the strangest ever heard on this organ.⁴

He based this collection of works on Gregorian melodies. The finale based on *Ave maris stella* is very toccata-like in character; it is composed with continuous fast movement and is very triumphant in mood. The work can be divided into seven sections and is based on three motifs, though motifs a and b are related (Example 23):

Example 23

Dupré: *Ave maris stella-Amen*, bars 2-7



The tune is often stated on the pedals; this is a feature of many other toccatas (see table overleaf):

⁴ John Ward : 'Marcel Dupré at Philadelphia', *The Diapason* (January 1992) (Des Plaines, Illinois: Scranton Gillette Communications, 1992), 21.

Composer	Work	Movement
Boëllmann	<i>Suite gothique</i> op. 25	IV. Toccata
Dupré	<i>Fifteen Pieces</i> op. 18, Book III	<i>Magnificat-Gloria (Finale)</i>
Durufié	<i>Suite</i> op. 5	III. Toccata
Gigout	<i>Dix pièces</i>	IV. Toccata
Peeters	<i>Modale Suite</i> op. 43	IV. Toccata
Peeters	<i>Toccata, fugue et hymne sur Ave maris stella</i>	I. Toccata
Vierne	<i>Pièces de fantaisie, 2^{me} Suite</i>	VI. Toccata
Vierne	<i>Pièces de fantaisie, 3^{me} Suite</i>	VI. <i>Carillon de Westminster</i>
Vierne	Symphony no. 3 op. 28	V. <i>Final</i>
Vierne	Symphony no. 6 op. 59	V. <i>Final</i>

The toccata opens *fff* and remains very loud until near the very end (section 7). The final page is most unusual, however; Dupré diverts from the normal ending on full-organ, and instead opts for a very quiet conclusion (*pp*).

ANALYSIS

SECTION 1 (Bars 1-7)

Bars 1-7: In this opening section we find three melodic motifs stated with great conviction in the pedal line (see Example 23 on page 53). Against this tune there are rising staccato figures on the manuals, composed of thirds and fourths for the most part, though fifths, sixths and sevenths feature in bars 6-7. The pedal and manual markings are *fff*. In this respect the toccata differs from others; often when the tune is in the pedal line the hands play a very subsidiary role and the marking is often *pp* (e.g. Boëllmann's *Suite gothique*: IV. Toccata). The hands are playing in the upper register; often the composer uses the chords of C# and D minor in the manual accompaniment. Lower appoggiatura chords feature on the accented beats (Example 24) :

Example 24

Dupré: *Ave maris stella-Amen*, bars 2-3

sempre staccato

The musical score for Example 24 consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The music is in common time (C) and features a key signature of one flat (B-flat). The tempo/mood is marked 'sempre staccato'. The dynamics are marked 'fff' (fortissimo) in the treble and bass staves. The notation includes various chords and melodic lines, with the bass line providing a steady accompaniment.

SECTION 2 (Bars 7-11)

Bars 7-11: In this section we hear motifs a, b, and c again, now transposed into the dominant key; the motifs are slightly different here from the initial statement. The tune also moves from the pedals to

the uppermost line. Just as motif c finishes on the first beat of bar 7, motif a begins again immediately, thus creating an overlapping effect. The pedals rest throughout this section while the accompaniment on the manuals now resembles spread chords with a much lighter texture than in the opening (Example 25):

Example 25

Dupré: *Ave maris stella-Amen*, bars 7-8



SECTION 3
(Bars 11-24)

Bars 11-24: Motives a and c are developed in this section. The opening interval in motif a is slightly widened (motif a' in Example 26) :

Example 26

Dupré: *Ave maris stella-Amen*, bars 2 and 11



Motif c' features in the uppermost part at bars 12-13 (a slight modification to the descending motif c). The idea used in bars 14-15 could be termed motif a²; this idea actually becomes a sequence here. Another new idea, motif d, is introduced in bar 16; this motif (ascending 6/4 arpeggios) could be described as an extension of motif c, inverted. This rising motif moves from the uppermost part in bar 16 to the pedal line in bar 17, and back to the uppermost line in bar 18. Motif a' again becomes a sequence in bars 19-21, F major (bar 19), A^b major (bar 20), A minor (bar 21). Bars 22-24 are based on motif c, in terms of the falling tune and accompaniment. Note the *poco rit.* to mark the end of this section; the toccata returns *a tempo* in bar 25, the beginning of the section 4.

**SECTION 4
(Bars 25-31)**

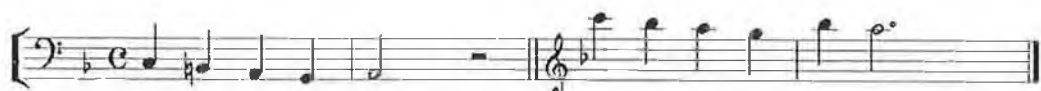
Bars 25-31: The accompaniment becomes much denser throughout this section, with the presence of three-note chords and the left hand now playing in a lower register. Otherwise, this section is almost identical to section one; motifs a, b and c are stated in the pedal line as before.

**SECTION 5
(Bars 31-35)**

Bars 31-35: In this section motifs a and b are transposed up a fifth into the dominant key. Motif c appears in its original pitch; however, its ending is slightly altered (Example 27):

Example 27

Dupré: *Ave maris stella-Amen*, bars 6-7, 35-36



SECTION 6 **Bars 36-42:** Motif a' features in the pedal line in
(Bars 36-42) bar 36; bars 37-42 comprise predominantly motif c',
which initiates a descending sequence of almost two
octaves to the key-note, D.

SECTION 7 **Bars 43-49:** This toccata concludes quite differently
(Bars 43-49) from others in terms of dynamics; there is a
diminuendo marking in bar 42, and in bar 43 the
hands move onto the Swell which is marked *pp*.
Motif a is featured in the pedals in bars 43-44, and
motif b is slightly extended in bars 45-46. The
interval of a minor third which is outlined in the
right hand in bars 43-46 is most significant; here the
original plainchant ending is heard in augmentation.
The coda (bars 47-49) comprises rising arpeggios
(alternating C# minor and D minor chords), leading
to two held chords of D minor marked *pp*.

Eugène Gigout

Dix pièces

IV. Toccata

Eugène Gigout

Gigout was born in Nancy on 23 March 1844, and began his studies at the Niedermeyer School, Paris, under Saint-Saëns. On graduating, he was appointed professor of organ and composition there, and in 1863 he became organist at the church of St Augustin where he remained for the rest of his life, playing on the newly installed Cavallé-Coll instrument. In 1885 he founded a school for improvisation and organ playing, and in 1911 he succeeded Guilmant as professor of organ at the Paris Conservatoire. Gigout composed many works for organ, clearly divided between symphonic concert pieces and liturgical compositions in which Gregorian modes are the principal material. The Toccata in B minor, dedicated to Clarence Eddy, is among the many works which are secular in their appeal.

Dix pièces (1923) : IV. Toccata

The toccata is 185 bars in length and is cast in 2/4 time with a tempo marking *Allegro*. Félix Aprahamian comments on this work:

The toccata unfolds *Allegro* in 2/4 time with a *moto perpetuo* of manual semiquavers in B minor. The pedals enter with a quiet reiterated tonic and play a supporting role until subdominant and dominant pedals lead to an increase in power and the appearance of a pedal theme in even crotchets, with a similarly sustained counter theme above the manual figuration. There is an episode in B^b minor before the toccata swings back into B minor for the last section in which the pedal theme reappears in more animated guise, and the reiteration of the tonic leads to a fiery coda, massive *allargando* and a blazing B major chord to end.¹

¹ Félix Aprahamian: 'Virtuoso French Organ Music' (played by Jennifer Bate), sleeve notes for Unicorn-Kanchana cassette no. DKP 9041 (1985).

The toccata can be divided into seven sections followed by a coda :

Section	Bars	Length	Sub-divisions
1	1-18	18	16+2
2	/19-34	16	16
3	35-72	38	8+8+10 [8+2] +12 [4+4+4]
4	73-90	18	8+10
5	91-134	44	4+4+2+8+8+2+4+4+8
6	135-152	18	8+10
7	153-180	28	8+6+4+4+4+6
Coda	/181-185	5	2+2+1

A striking feature throughout this toccata is the emphasis Gigout puts on the interval of a third - the main theme running through the entire toccata is based on this interval. The theme contains a modulation to the dominant major (i.e. from B minor to F# major). Just as Widor's famous toccata² features widespread octave-leaps in the pedals, so does this toccata (e.g. bars /19-28 and bars 153-166). However, Gigout also uses the pedals to state thematic material (e.g. bars 73-90). Another similarity with Widor's toccata is the constant flow of semiquavers virtually throughout the movement.

² i.e. the fifth and final movement from his Symphony no. 5 op. 42.

ANALYSIS

SECTION 1 (Bars 1-18)

Bars 1-18: Sixteen-bar phrase in B minor, beginning on the upbeat. Rhythmically, this passage consists of running semiquavers. The music alternates between the hands on each crotchet beat. The left-hand patterns are based on broken chords while lower auxiliary notes feature in the right-hand figuration. The melody is outlined in the first semiquaver of every four. The interval of a third is very much highlighted in the melody (Example 28):

Example 28

Gigout: *Dix pièces*: IV. Toccata, bars 1-4

SECTION 2 (Bars 19-34)

Bars 19-34: Almost an exact repetition of the opening sixteen bars, with the addition of leaping octaves in the pedals.

SECTION 3 (Bars 35-72)

Bars 35-72: There is a brief development section here; again the interval of a third is emphasised (Example 29):

Example 29

Gigout: *Dix pièces*: IV. Toccata, bars 37-40

The pedals enter in bar 42 with a falling motif, beginning on B (bar 42) and moving to C# (bar 53) (Example 30):

Example 30

Gigout: *Dix pièces*: IV. Toccata, bars 42-53 (pedal line)

There are two extended pedalpoints here; the C# is held and becomes an extended dominant pedal leading to F# major in bar 61. The final bars of this section have a strong reference to F# major.

SECTION 4
(Bars 73-90)

Bars 73-90: The theme is now stated in the bass and moves in steady legato crotchets; it is accompanied by arpeggio semiquavers on top. The left hand contains

rising arpeggio figures while the right hand material moves in the opposite direction. Again there is a regular alternating pattern between the hands (Example 31):

Example 31

Gigout: *Dix pièces*: IV. Toccata, bars 73-76

SECTION 5
(Bars 91-134)

Bars 91-134: The melody alternates between soprano and pedals in legato crotchets in exact imitation. The composer uses a sequence here; bars /94-97 represent bars /90-93 transposed up a second. The melody continues to be decorated with semiquavers. Again, there is a strong presence of thirds in the melodic line (Example 32):

Example 32

Gigout: *Dix pièces*: IV. Toccata, bars 89-93

This section features some changes of key: the music begins in B minor and modulates to G and A^b major; from there it moves into D^b major, followed by its relative minor, B^b. The music reaches G^b major in bar 117. An augmented sixth is added to the tonic chord (bar 119) and this is altered enharmonically to become the dominant seventh of the home key, B minor (bar 127). This prepares us for the return of the main toccata theme at bar 134.

SECTION 6
(Bars 135-152)

Bars 134-152: A variation of the theme appears on the pedals; the addition of passing notes lends it more movement, together with a greater lyrical quality. Repeated staccato chords in pairs are introduced in the left hand, with arpeggio semiquavers continuing on the right hand. Gigout states the tune vertically in these left-hand chords (Example 33):

Example 33

Gigout: *Dix pièces*: IV. Toccata, bars 135-138

The musical score for Example 33 consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is 2/4. The music features a series of staccato chords in the left hand (bottom staff) and arpeggiated semiquavers in the right hand (top staff). A forte (*ff*) dynamic marking is present at the beginning of the passage.

In the two-bar link passage (bars 151-152) Gigout introduces legato quavers; these become a feature of the next section (Example 34):

Example 34Gigout: *Dix pièces*: IV. Toccata, bars 151-154

SECTION 7
(Bars 153-180)

Bars 153-180: This section begins in B minor and is based on a rising quaver motif in the left hand with leaping octaves in the pedals (see Example 34 above). The rising thirds in the left hand are derived from the opening melody, while the right hand continues with semiquaver movement. Bars 167-180 build up to the final coda. The F# in the pedal line (bars 174-180) is a sustained dominant, one further extended pedalpoint. The left hand gives a tremolo effect over held thirds.

CODA
(Bars /181-185)

Bars /181-185: The dramatic E minor chords reinforced by added sixths (bars /183-184) prepare us for the closing plagal cadence. The toccata concludes in a refulgent B major.

Louis Vierne

Pièces de fantaisie

Troisième suite op. 54

VI. *Carillon de Westminster*

Louis Vierne

Vierne was born in Poitiers on 8 October 1870 and was almost totally blind from birth. In 1873 his father was appointed editor-in-chief of the *Paris Journal*, and the family moved to the capital city. There Vierne was introduced to his uncle, Charles Colin,¹ who first confirmed Vierne's musical gifts. It was Colin too who suggested that one day Vierne might study under the great César Franck (1822-1890) at the Conservatoire.

During the decade 1880-1890 Vierne studied at the *Institute nationale des jeunes aveugles* (National Institute for Blind Youths) under the blind piano teacher Henri Sprech. It was also during these years that Vierne first heard Franck at the organ of Ste Clotilde in Paris, an experience that was both overwhelming and decisive; it was for Vierne 'the revelation'.² During his years at the *Institute nationale* Vierne was examined by Franck, who was very impressed by the great talent of this young man.

In October 1887 Vierne began organ study with Louis Lebel, and leaving the institute in 1890 he became a student of Franck at the Conservatoire. Although Franck only lived to give four lessons to Vierne, his inspiration greatly influenced this young man.

I had the sensation of being struck by a thunderbolt, crushed, annihilated... I adored this man who had shown me such a tender kindness, who had sustained me, encouraged me, inspired in me the profound love of music, incited me to the grandest hopes.... And then,

¹ Charles Colin was a professor of oboe at the Paris Conservatoire who had won the coveted *Prix de Rome*; he was also a noted organist.

² Louis Vierne : *Journal*, 129; (See Ben van Oosten: 'The Organ Symphonies of Louis Vierne', sleeve notes from Dabringhaus und Grimm CDs nos 1211-14).

brusquely, he was nothing but a shadow, a memory. I had the horrible sensation of having lost my father for a second time.³

Charles-Marie Widor succeeded Franck at the Conservatoire and was immediately impressed by Vierne's musical talents; he offered Vierne supplementary private lessons, while refusing any payment.

There are some things of pure craftsmanship that I will teach you, since you are not taking the composition class. I will introduce you to chamber music, little performed at the Conservatoire, to symphonic music, for which you seem born, to musical prosody, to lyric declamation, to orchestration ... the simple virtuoso seems to me too little to satisfy your curiosities. I have a conviction that you are called to produce: would you not be tempted, for example, to write some beautiful symphonies for organ? They would benefit from your particular esthetic created by Franck and from the organistic discoveries that I have sown in my eight symphonies.⁴

After receiving the *Première prix* in 1894 Vierne was appointed Widor's teaching assistant at the Conservatoire, a position he was to hold for seventeen years. From this position he was to exert a profound influence on an entire generation of organist-composers, including his brother René Vierne⁵, Henri Mulet⁶, Joseph Bonnet⁷, Marcel Dupré and Nadia Boulanger⁸.

³ Louis Vierne : *Mes souvenirs*, 25-26; (See Ben van Oosten: 'The Organ Symphonies of Louis Vierne', sleeve notes from Dabringhaus und Grimm CDs nos 1211-14).

⁴ Louis Vierne (as note 2 on page 68), 165.

⁵ René Vierne (1878-1918) was a pupil of his brother Louis and also of Guilmant at the Paris Conservatoire. He was organist at Notre-Dame-des-Champs, Paris and was killed during World War I.

⁶ Henri Mulet (1878-1967) was a pupil of Widor at the Paris Conservatoire and was later professor of organ at the Ecole Niedermeyer.

⁷ Joseph Bonnet (1884-1944) was a virtuoso pupil of Guilmant and served as organist at St Eustache, Paris.

⁸ Nadia Boulanger (1887-1979) studied composition under Fauré at the Paris Conservatoire and was a renowned French composer, conductor and teacher. In 1937 she became the first woman to conduct an entire concert of the Royal Philharmonic Society, London.

Inspired by the example and encouragement given by Widor, Vierne began the composition of his first organ symphony during the summer of 1898; following its completion the following year, Guilmant (to whom the symphony was dedicated) performed the work. Vierne was appointed organist at Notre-Dame in 1900, a position he held until his death in Paris on 2 June 1937.

Carillon de Westminster

Carillon de Westminster was composed in 1927 and dedicated to the late, great London organ builder, Henry Willis III. It is based on the chimes of the famous Westminster clock in Parliament Square, affectionately known as 'Big Ben'.

Bell sounds have long fascinated composers of organ music, and this justly popular piece is one in a long succession of 'bell' pieces, of which Louis Couperin's *Les carillons de Paris* is amongst the earliest.

The theme, in D major, moves from the tenor to treble, and then to the pedals after a change of key to B^b major. The animation increases and the chimes return in D major, double fortissimo, for a final section in which the theme is heard triumphantly in the treble, then in diminution in the pedals; in fact the tune is played in double diminution in the pedal line beneath the blazing final chords (bars 160-163).

The toccata is in D major, in 9/8 time. It is 165 bars long and cast in ternary form; it can be divided as follows:

Section	Bars	Key
1 (A)	1-65	D major
2 (B)	66-119	B ^b major
3 (A)	120-165	D major

The piece is based on a twenty-bar tune (ten two-bar motifs). Each half begins with motif a and ends with motifs d and c; in between we find motifs b and c in the first half and motifs e and f in the second half (Example 35):

Example 35

Vienne: *Carillon de Westminster*, bars 3-34 (Left-hand tune abridged)

The image shows two staves of musical notation for the left-hand tune of 'Carillon de Westminster'. The first staff contains five motifs: motif a, motif b, motif c, motif d, and motif c. The second staff contains five motifs: motif a, motif e, motif f, motif d, and motif c. Each motif is a two-bar phrase of eighth notes, with the first bar containing four notes and the second bar containing four notes. The motifs are connected by a continuous line, and each motif is labeled above it.

ANALYSIS

SECTION 1 (Bars 1-65)

Bars 1-34: In these opening bars we hear a complete statement of the theme, ten short motifs of two to four bars each. After a quiet introduction of two bars on the Swell for the right hand the tune is stated with the left hand on the Positive (with Swell coupled); the rhythmic pattern in the right hand is most striking in its consistency (see Example 36 below). This pattern is identical in every bar except for the three cadential points, bars 13, 22 and 33-34 (the link between the first and second statements of the theme).

Example 36

Vierne: *Carillon de Westminster*, bars 3-5

The musical score for Example 36 consists of three measures in 3/8 time. The right hand (treble clef) plays a consistent rhythmic pattern of eighth notes, grouped in pairs. The left hand (bass clef) plays a melody with long notes, each decorated with a pedal line. The pedal line is a basic two-note cadential motif of a falling fifth. The score is marked 'pp'.

The pedal line is used sparingly in this section of the piece; pedals decorate the long notes of the tune with a basic two-note cadential motif of a falling fifth.

Bars 35-65: The running semiquavers in bars 33-34 cleverly bring the accompaniment from the right hand to the left hand (lower register), and the tune is now heard above the accompaniment; it moves from

the tenor to the treble. Rhythmically, this statement is identical to the first. Vierne inverts the chords from their position in the first statement (Example 37):

Example 37

Vierne: *Carillon de Westminster*, bars 34-36

The musical score consists of three staves. The top staff is a treble clef with a melodic line. The middle staff is a grand staff (treble and bass clefs) with a piano accompaniment. The bottom staff is a bass clef with a smooth pedal line. The music is in 3/4 time and D major. A dynamic marking 'p' is present in the second measure of the middle staff.


The texture gets richer as the music includes a smooth pedal line throughout this statement of the tune; the pedal line begins harmonically but becomes increasingly chromatic from bar 44 until the end of the section. The dynamic level also rises slightly; the melody is now played on the Great, to which are coupled the Swell and Positive. Bars 60-65 link section 1 and section 2; bars 60-63 reinforce the tonic key (D major) through a series of broken chords and scale passages. However, there is a sudden shift in bar 64 to D minor, which is the relative minor of F. This in turn is the dominant of B^b major which serves as the local tonic for the next section.

SECTION 2
(Bars 66-119)

The tune moves from the treble to the bass for this central section of the piece. Bars 66-67 represent an introduction, and the pedals enter with the theme in bar 68 (see Example 38 below). Again the texture becomes richer as the foundation stops and reeds 16', 8', and 4' are added (bar 66).

Example 38

Vierne: *Carillon de Westminster*, bars 67-69

The addition of these stops lends an air of brightness to the section. This statement of the tune is slightly abridged; we hear seven of the original ten two-bar motifs. The accompaniment also differs; the original [] pattern is now replaced by continuous semiquaver figures with the hands moving in contrary motion for the most part. Vierne regularly extends the tune (every four bars); then we find a tremolo-type accompaniment (e.g. bars 70, 74, 78, 82, 86, 90, 94).

The animation increases in bars 96-119; this could be described as a brief development section where the composer plays around with motifs from the tune while retaining the same rhythmic pattern in the accompaniment as in the opening. The time-signature changes, and the tune moves in quavers rather than dotted crotchets as before (Example 39):

Example 39

 Vierne: *Carillon de Westminster*, bars 96-98

Bars 96-103 feature the tune in the left hand; it modulates from B^b major at the beginning to B minor (bars 100-103). In bar 104 the tune moves to the uppermost register, while the accompaniment is now taken by the left hand; here Vierne explores several keys including B minor (bars 104-105), G major (bars 106-109) and B major (bars 110-112). Each bar gets louder; the broken chord and scale passages of bars 114-119 round off the section and prepare us for the home key of D major at the beginning of section 3. Throughout the six-bar link the music moves through a series of dominant seventh chords on G, E^b and C respectively. The *poco rit.* (bar 118) also helps to establish the end of the section.

SECTION 3
(Bars 120-165)

This is the climax of the piece and is very toccata-like in character. It opens with an *fff* marking, and it retains this dynamic to the very end of the piece. Vierne returns to the original time-signature and tonic key (D major) for the most part.

Bars 120-125 feature a legato tune on top; underneath, both hands are moving in continuous semiquavers, the right hand containing a tremolo idea between two notes a third apart while the left hand moves in undulating broken chords. The 'a' which is held throughout these bars in the left hand could be described as an internal pedal-point.

Bars 126-129: Here Vierne once again turns to 6/8 time; the melody now moves from the uppermost part to the pedals where it is stated in diminution; it proceeds in quavers rather than the usual dotted crotchets. The accompanying chords in the manuals are based on the tonic chord, D major.

Bars 130-140: Returning to 9/8 time Vierne continues with the tune in the uppermost part; the texture remains rather full, both hands containing two lines together with legato pedalling in the lower register. The pedal line becomes almost chromatic in bars 137-140; the overall effect is one of great power and strength.

Bars 141-165: The final bars of the piece are in 6/8 time and marked with the Italian term 'pesante' (heavy). In bars 141-144 the theme is played in diminution in the pedals and accompanied with full chords which are accented on the manuals. The semiquavers in the right hand in bars 145-148 hint at the tune; these bars feature double-pedalling, which is almost standard practice in the final climactic sections of other toccatas. While the tune returns to the pedals in bars 149-152, the right hand contains an outline of the opening rhythmic motif. Bars 153-156 are similar to bars 145-148 with slight changes in the harmonies. The three block chords in bars 157-159 are rather dissonant in character; the double-

pedalling and rests help to add a great sense of triumph and power at the end of the piece. The movement concludes with a plagal cadence, the theme in double diminution on the pedals, leading to a held ten-note chord of D major.

Louis Vierne

Symphony no. 6 in B minor
op. 59

V. Final

Vierne's Organ Symphonies

In the second half of the nineteenth century, the organ builder Aristide Cavallé-Coll and the composer César Franck introduced a new development to the history of the organ and organ music. Cavallé-Coll created an instrument which resembled the symphony orchestra both in sound and intonation; Franck was first to compose for this type of organ. His *Grande pièce symphonique* (1862) was the earliest example of a symphonic work for the organ. Widor further developed this artistry in his ten organ symphonies, composed between 1876 and 1900. Yet it was Louis Vierne who brought this symphonic form to its peak. His compositions for organ show the monumental architecture of the Notre-Dame in Paris, just like the symphonic Cavallé-Coll organ with its velvety and refined principal registers, sonorous reeds, broad and full mixtures exhibiting gigantic orchestral sound qualities.

Regarding the form of these symphonies, one might also call them great sonatas (comparable to those of Alexandre Guilmant) or suites. In these grand compositions, however, the romantic organ substitutes for the symphony orchestra and becomes the ideal medium for a specific expansive conception, for which the title symphony is the best choice.

Vierne became initially known for his seventeen organ pieces, a relatively small constituent of his whole work (sixty-two compositions). The six symphonies show Vierne's compositional skill and mastery of the musical form. Expression, thematic structure, sensitive harmony and romantic vigour clearly show César Franck's influence in the usage of principles such as the cyclic form and imitation. From Widor, on the other hand, Vierne acquired the compositional craft, the strict form, the

technical virtuosity, and the absolute control of the instrument. In addition to this Vierne, in his extreme sensitivity and romantic nature, developed an entirely independent esthetic. Vierne's music is a reflection of his hard life, his fears and sorrows.

In contrast to the classical orchestral symphony (*Allegro - Andante - Scherzo - Finale*), all of Vierne's symphonies contain at least one extra movement. In his organ symphonies, the vivid themes of the fast movements (in sonata form), the ironic spirit of the *scherzi*, and the noble, poetic charm of the *adagio* movements are particularly remarkable. Especially in the expression of his slow movements, Vierne surpasses his teacher Widor. Also in his very individual harmonic style Vierne transcends his teacher. Due to the chromatic nature of his music, especially in his later works, Vierne's harmony becomes very complex but never atonal.

The keys of the six organ symphonies constitute an ascending sequence of notes: d, e, f#, g, a, b (all minor keys); the planned seventh symphony would have been in the key of c. Yet, according to Vierne, this series of keys is a mere coincidence.

Because of its passionate expressivity, Vierne's music is romantic; due to its clear form, it is classical: emotion and ratio are kept in balance.

Symphony no. 6 in B minor, op. 59 (1930)

This symphony, Vierne's last important composition, was completed during the summer of 1930 in Menton, on the Mediterranean Sea. Vierne composed the work in memory of Lynnwood Farnam,¹ 'in admiration of this grand musician and virtuoso who departed this life prematurely at the height of fame'.²

Vierne's pupil and friend, Maurice Duruflé (1902-1986), premiered this piece in Notre-Dame on 3 June 1934. Inspired by the Mediterranean landscape, Vierne dispelled the melancholic mood of his fifth symphony, evoking instead a more relaxed and bright atmosphere; 'He composed this symphony at the sight of the Mediterranean Sea, the glistening sunshine, carried away by the magical atmosphere of the sea, filled with the spirit of the Romanesque, by the gentle breeze of the near beach; so he returned to his music paper, accompanied by the play of the waves'.³

The Sixth Symphony, like the Second, Fourth and Fifth, is constructed in cyclical form. The same themes, presented under different rhythmic aspects in each of the five movements, give the symphony a stylistic unity and solid construction so characteristic of the personality of Louis Vierne. This entire symphony is based on two main themes (Examples 40a and 40b):

¹ Farnam was an excellent American organist whose tragic death had struck Vierne.

² Ben van Oosten: 'The Organ Symphonies of Louis Vierne', sleeve notes for Dabringhaus und Grimm CDs nos 1211-14.

³ Ben van Oosten (as note 2 above).

Example 40a

Vierne: Symphony no. 6: I. Introduction, bars 3-4

**Example 40b**

Vierne: Symphony no. 6: I. Introduction, bars 20-21



The symphony is cast in five movements : *Introduction et Allegro*, *Aria*, *Scherzo*, *Adagio* and *Final*.

V. Final

The *Final*, in rondo form, is one of Vierne's most optimistic compositions. Duruflé said of this movement: 'In the *Final*, above a fierce rhythm of timpani played in the pedals, a scintillating theme is displayed in the brilliant tonality of B major. After the agonising pages which precede, one senses the composer's enthusiasm has returned'.⁴

The movement is 326 bars in length and cast in the key of B major. It bears a time-signature of 2/4 with *Allegro molto* as a tempo marking. This *Final* shares many characteristics with other toccatas: the tune features extensively on the pedals (e.g. bars 109-140), the beginning and

⁴ Maurice Duruflé: 'Vierne's Six Symphonies', *American Organist* xiv/11 (November 1980) (New York: American Guild of Organists, 1980), 53.

ending are very strong in terms of dynamics (*fff*), the piece is very rhythmic and triumphant throughout .

It has a quieter central section (bars 105-222) as in these toccatas:

Composer	Work	Movement
Dubois	<i>Douze pièces</i>	III. Toccata
Guilmant	Sonata no. 1 op. 42	III. <i>Final</i>
Widor	Symphony no. 5 op. 42	V. Toccata

The harmonic language is very chromatic, though not atonal. Vierne uses the following key-signatures:

Bar 1	B major
Bar 29	E minor
Bar 69	B major
Bar 105	E ^b major
Bar 210	C Major
Bar 223	B Major

Rests are very significant throughout this work, especially semiquaver rests. Vierne divides the toccata into clear-cut phrases, usually two-bar, four-bar and eight-bar. The music also features much variety in terms of registration, dynamics, and in the changes of manuals. The following table lists the sequence of themes used (see overleaf):

Bars	Material	Remarks
1-4	Introduction	
5-28	Theme A	
29-68	Theme A ₂	(subsidiary theme in Group A)
69-104	Theme A	
105-222	Theme B	
223-238	Theme A	
239-262	Theme B	(note cyclic theme in pedals)
263-274	Theme A	
275-310	Themes A&B combined	
311-326	Coda	based on Theme A

ANALYSIS

Introduction (Bars 1-4) Two two-bar phrases (octave flourishes) in B major, featuring semitones, which are so characteristic of this symphony. The right hand moves in contrary motion to the left hand and pedals.

Theme A (Bars 5-28) Like the waves of the sea, this movement bursts upon us with a joyous, flashing and carefree theme in the brilliant key of B major, underlined by an energetic rhythm in the pedal which suggests timpani strokes. The main subject is based on strongly syncopated rhythm (Example 41):

Example 41

Vierne: Symphony no. 6, V. *Final*, bars 5-8

The musical score for Example 41 consists of three staves. The top two staves are for the right hand, and the bottom staff is for the left hand. The key signature is B major (three sharps: F#, C#, G#) and the time signature is 2/4. The melody in the right hand is characterized by syncopated rhythms and semitone intervals. The left hand provides a rhythmic accompaniment with a strong pulse. The score includes dynamic markings such as 'G.P.R.' (Grave Piano Ritardando) and 'v' (forte). The notation includes various note values, rests, and articulation marks.

The interval of a semitone is a predominant feature of the theme. Bars 13-16 are an exact repetition of bars 5-8 with an additional timpani effect created with the pedals.

The music is divided into very clear-cut phrases:
 four-bar phrases: 5-8, 9-12, 13-16, 17-20;
 two-bar phrases: 21-22, 23-24, 25-26.

Theme A₂
(Bars 29-67)

Theme A₂ is eight bars in length, divided into four groups of two-bar phrases. This theme in E minor is initially stated in the right hand (bars 29-36) and immediately afterwards it is featured in the pedal line (bars 37-44). Bars 45-48 constitute a link passage (two two-bar phrases). Theme A₂ is briefly developed in bars 49-52. Bars 53-56 provide another link (two two-bar phrases). Bars 57-60 are as bars 49-52 transposed up a minor third. Bars 61-68 are based on Theme A; this passage leads the music back into B Major.

Theme A
(Bars 68-104)

Material very similar to bars 5-28, though it contains some additional pedal motifs (e.g. bar 72). It also has an extension which leads the music into E^b major for the next section of the work.

Theme B
(Bars 105-222)

In this central section of the piece we find a new and very diatonic theme in the pedals, which is later transferred to the treble :

pedals:	bars 109-140	[32 bars]
treble:	bars 145-174	[30 bars]

The theme differs when stated in the treble in that it is two bars shorter; its first two phrases are seven bars in length rather than eight. Then follows a link passage (bars 175-183). In bars 184-210 we find a further statement of Theme B, this time in a chorale style with its block chords and almost complete absence of semiquavers. This is the only break from semiquaver movement in the entire *Final*. The occasional semiquaver flourishes in the pedal line resemble those in the central section of the *Final* from Guilmant's Sonata no. 1 (Examples 42a and 42b overleaf):

Example 42aGuilmant: Sonata no. 1, III. *Final*, bars 120-127

Example 42bVierne: Symphony no. 6, V. *Final*, bars 184-188

Bars 210-222 provide a short bridge passage leading to the return of B Major and Theme A.

**Theme A
(Bars 223-238)**

Bars 223-230 are identical to bars 69-76; bars 231-238 are also based on this material. In bars 231-234 the theme appears in the pedals rather than in the uppermost part. In bar 235 an E^b major tonality is

introduced. The music rises in register for a climactic ending.

Theme B
(Bars 239-262)

This diatonic tune (Theme B) now asserts itself; it is featured in the treble, accompanied by broken chords in the manuals while a final metamorphosis of the first cyclic theme supports it in the pedals (Example 43):

Example 43

Vierne: Symphony no. 6, V. *Final*, bars 239-242



This cyclic theme is characterised by the interval of a rising sixth, as is Theme A from Symphony no. 2.

Theme A
(Bars 263-274)

Brief statement of Theme A, with vigorous alternating notes in the pedals. Three four-bar phrases are followed by two two-bar phrases. Initially the tune is featured in the uppermost part (bars 263-266), then it appears under a held D in the right hand (bars 267-270). In bars 271-272 the tune is featured on the pedals, while in bars 273-274 it moves in parallel sixths between the hands and pedals.

Themes A & B
(Bars 275-310)

In this section both themes are combined; the rousing scales in the pedals add to the brilliance of the toccata. Again, note Vierne's clear-cut phrases of

four and eight bars respectively. Themes A and B are featured in alternation as follows:

B (bars 275-278), A (bars 279-282),
 B (bars 283-286), A (bars 287-290),
 B (bars 291-298), A (bars 299-302),
 B (bars 303-310).

Coda
(Bars 311-326)

Decorated and extended material from Theme A, ending on a very triumphant note, 'a conclusion which is perhaps Vierne's most brilliant'.⁵ The added sixths in the final chords are very significant. The first cyclic theme displayed in the pedals in bars 239-242 (see Example 43 on page 88) is marked by the interval of a rising sixth. This interval verticalised forms the logical justification of the bold added sixth chords which concludes movements I, IV and V.

⁵ Ben van Oosten (as note 2 on page 81).

Flor Peeters

Toccata, fugue et hymne sur Ave maris stella
op. 28

I. Toccata

Flor Peeters

Flor Peeters was born on 4 July 1903, in Tielen in Belgium. He became famous as a concert organist, teacher, composer and editor of early organ music, especially that of the Lowlands. He wrote piano works, songs and sacred choral music, but his most characteristic compositions are for the organ; he also wrote a three-volume book on organ method. Peeters was a pupil of Depuydt at the Lemmens Institute, Mechelen. In 1923 he was appointed organist at the St Rombaut Cathedral, Mechelen and professor of organ at the Lemmens Institute. During 1931-1948 he served as professor of organ at the Royal Conservatoire, Ghent. In 1948 he was appointed professor of organ at the Royal Flemish Conservatoire, Antwerp, and he became director of the Conservatoire in 1952. He received honorary doctorates from the Catholic University of America (1962) and University of Louvain (1971).

Peeters' compositions are a synthesis of French and Flemish characteristics. This is not surprising, as the French romantic organ school had very close links with Belgium, and in particular with Jacques Lemmens; César Franck, the greatest organ composer of nineteenth-century France, was also Belgian by birth. In turn, Belgian composers of the late nineteenth and early twentieth centuries turned to France for inspiration. Arnold comments on a Toccata by Joseph Jongen¹ as being 'in the tradition of Vierne and Widor'.²

English, American, and Gregorian hymn melodies have been used by Peeters as the bases for many *cantus firmus* settings. Among these is the well-known Gregorian melody 'Ave maris stella', which inspired the

¹ Joseph Jongen (1873-1953) was a contemporary of Peeters in Belgium.

² Corliss Richard Arnold: *Organ Literature : A Comprehensive Survey* (New Jersey, Scarecrow Press, 1973; 2nd edn, 1984), 235.

Toccata, fugue et hymne. There are several similarities between this work and Dupré's toccata on *Ave maris stella* from his collection *Fifteen Pieces* of 1919.

Toccata, fugue et hymne sur Ave Maris Stella op. 28 (1931)

I. Toccata

The toccata is 147 bars in length and dedicated to the great French organist and composer, Charles Tournemire.³ Peeters casts the work in ternary form :

Section	Bars	Remarks
A	1-39	Very loud (<i>tutti</i>)
B	40-103	Quieter section
A	104-147	Very loud (<i>tutti</i>)

The toccata is composed in the Dorian mode; it is based on one simple tune which contains two distinct phrases (Examples 44a and 44b):

Example 44a

Peeters: Toccata, bars 5-12 (pedal line)



³ See note 4 on page 22.

Example 44b

 Peeters: Toccata, bars 13-18 (pedal line)



Both phrases are featured on the manuals and on the pedals. There is a continuous movement throughout all three sections, similar to many other contemporary toccatas:

Composer	Collection	Movement
Boëllmann	<i>Suite gothique</i> op. 25	IV. Toccata
Durufié	<i>Suite</i> op. 5	III. Toccata
Gigout	<i>Dix pièces</i>	IV. Toccata
Mulet	<i>Esquisses byzantines</i>	X. <i>Tu es Petra</i>
Peeters	<i>Modale suite</i> op. 43	IV. Toccata
Vierne	Symphony no. 3 op. 28	V. <i>Final</i>
Vierne	<i>Pièces de fantaisie</i> , 2 ^{me} suite	VI. Toccata
Vierne	<i>Pièces de fantaisie</i> , 3 ^{me} suite	VI. <i>Carillon de Westminster</i>
Widor	Symphony no. 4 op. 41	I. Toccata
Widor	Symphony no. 5 op. 42	V. Toccata

ANALYSIS

SECTION 1 **Bars 1-4:** Introductory material, two two-bar phrases, with phrase a outlined in the uppermost part
(Bars 1-39) with phrase a outlined in the uppermost part
 (Example 45) :

Example 45

Peeters: Toccata, bars 1-2

Bars 5-20: Phrases a and b are stated with force in the pedal line (bars 5-12 and 13-18 respectively). The ascending sextuplet semiquaver movement in the hands accompanies the tune. Phrase a appears again in the uppermost part in bars 17-20 (two two-bar phrases as in bars 1-4), now in the dominant key.

Bars 21-39: Phrases a and b are again stated in the pedals, exactly as in bars 5-18, though now in the dominant key. The last note in phrase b (e) is extended and held as the section comes to its conclusion. The sextuplets are replaced with a nine-note pause chord of E major in bar 39.

SECTION 2
(Bars 40-103)

Bars 40-47: This section forms a huge contrast to the first. There is a massive reduction in the dynamic level, from *tutti* on the Great (throughout section 1), to *pp* on the Positive manual (bar 40). At this point Peeters also indicates reductions in registration for the Great and pedals. There is a change of key to A^b major. The pedals play a very minor role in this section as the phrases are stated and developed solely on the manuals. The manual figurations are also very different from those of the opening section; not only are the figures inverted (falling rather than climbing), but the tune is now featured directly on the beat (i.e. on each crotchet beat). Phrases a and b in bars 40-47 are similar to their initial statement in section one (Examples 46 and 47):

Example 46

Peeters: Toccata, bars 5-12, 40-43



Example 47

Peeters: Toccata, bars 13-18, 44-47



Bars 48-51: Bars 48-49 and 50-51 are identical, containing the opening four notes from phrase a in both hands; these create a shadow effect (Example 48):

Example 48
Peeters: Toccata, bars 48-51

Bars 52-59: Bars 52-53 and 54-55 are descending two-bar phrases, possibly modelled on phrase b. Again Peeters employs a shadow effect between the hands. Bars 56-59 contain a slightly altered statement of phrase a, the opening interval being a fourth rather than the usual fifth (Example 49):

Example 49
Peeters: Toccata, bars 56-59

Bars 60-103 contain interesting rhythmic and melodic variations in both the tune and accompaniment. There are seven statements of the tune throughout these bars, one directly after another.

Bars 60-67: The tune is stated on the Great and decorated with triplets (bars 64 and 66). The right hand provides a very soft tremolando in sextuplets.

Bars 68-73: The tune is transposed up a fifth and proceeds now in crotchets rather than minims. The accompaniment moves below the tune, with regular semiquaver movement for the first time.

Bars 74-79: The tune is slightly altered (Example 50 below), though Peeters retains the same rhythmic pattern as in the previous statements. The tune is then transferred from the alto to the soprano line in bar 78. A *rallentando* marks the end of the statement and prepares for the next.

Example 50
Peeters: Toccata, bars 74-79

Bars 80-85: This statement is quite different from what we have heard previously. The colour changes, (Positive coupled to Great for the tune), and the

composer indicates that the tune be played 'Più lento e ben declamando'. The music returns to A^b major, the semiquavers disappear, and instead the accompaniment consists of one block chord which is repeated in syncopation. The tune moves to the bass register and there is a held D^b pedalpoint .

Bars 86-91: Rhythmically, this is identical to the previous statement; there is an obvious sequential pattern in bars 80-97. The tune remains in the left hand and is heard over a B^b pedalpoint for these six bars; the music is much brighter in terms of dynamics (Positive coupled to Swell for the accompaniment, mixture added to Great for the tune).

Bars 92-97: The build-up continues throughout this statement, all manuals being coupled to Great, and with the indication of a gradual *accelerando*. The tune is now heard over a pedalpoint E.

Bars 98-103: The build-up is further sustained as the trumpet is added. This statement is in the original key (Dorian mode), and a *molto rall.* is indicated as the section is drawn to a conclusion.

SECTION 3 (Bars 104-147)

Bars 104-139: Bars 104-135 are exactly as bars 1-32 with a change of harmony in bar 136 as the music launches into the coda.

Bars 140-147: Bars 140-146 comprise three two-bar phrases, each phrase getting louder, leading to a *molto allargando* and *ff* for the final statement (bars 144-146). These three statements all contain an outline of phrase a, both in the left hand and pedals. The toccata concludes triumphantly with double-peddalling, leading to a plagal cadence in D minor.

Maurice Duruflé

Suite
op. 5

III. Toccata

Maurice Duruflé

Maurice Duruflé was born on 11 January 1902 in Louviers. From 1912 to 1918 he attended the choir school in Rouen Cathedral and studied organ, theory and piano with Jules Haelling, organist of the cathedral and a former student of Alexandre Guilmant. In 1919 Duruflé began taking lessons from Charles Tournemire,¹ and he later studied with Louis Vierne whom he replaced at Notre Dame from 1929 to 1931. Vierne considered Duruflé his spiritual son, and many of Duruflé's compositions were inspired by these great teachers. In 1920 Duruflé became a student at the Paris Conservatoire where he studied organ with Eugène Gigout. There he won several prestigious prizes for organ performance, improvisation, harmony, fugue, piano accompaniment and composition. Included in this list are the *Premier accessit* in 1921 and the *Grand prix d'orgue* in 1922. He studied composition under Paul Dukas² at the Conservatoire. From 1930 until his death in 1986 Duruflé was titular organist of Saint-Étienne-du-Mont, although a car accident in 1977 incapacitated him from playing in his later years.

Duruflé's activities as a composer are surely the best documented and appreciated of all his professional achievements. He is the composer of a magnificent *Requiem*, *Trois dances* and an *Andante et Scherzo* for orchestra, a Mass *Cum júbilo* for solo baritone, baritone choir and organ, four motets for *a capella* choir and a *Prélude, récitatif et variations* for flute, viola and piano. However, it is his organ music,

1 See note 4 on page 22.

2 Paul Dukas (1865-1935) studied at the Paris Conservatoire and became professor of composition there in 1909. His most famous composition is the orchestral scherzo *The Sorcerer's Apprentice* (1897).

encompassing five of the twelve opus numbers, which forms the most significant portion of his output.

The *Scherzo* op. 2, *Prélude, adagio et choral varié sur le thème du 'Veni Creator'* op. 4, *Suite* op. 5, and the *Prélude et fugue sur le nom d'Alain* op. 7 are amongst his most popular organ works. All of these works were composed between 1926 and 1943. Built solidly on the tonal and harmonic accomplishments of Franck, Tournemire and Vierne, Duruflé's style augmented this compositional palette with techniques borrowed from impressionism, modality (doubtlessly influenced by his love of Gregorian Chant) and the emerging neo-classical aesthetic in composition and organ-building in France.

***Suite* op. 5**

The *Suite*, the second of Duruflé's major organ works, is considered by many to be his greatest achievement. He dedicated this work to his composition teacher Paul Dukas, and the work was published by Durand in 1934.

The *Suite* consists of three independent movements: *Prélude*, *Sicilienne* and *Toccata*, linked only by their respective mediant-related tonalities of E^b major, G minor and B minor.

III. Toccata

The toccata in B minor is 174 bars in length and often described as one of the finest twentieth-century examples of this French genre. Duruflé himself never allowed his pupils to play this movement. Marie-Claire Alain comments:

The only piece he refused to hear was his Toccata, and we teased him, Cochereau and I, by announcing to him that we intended to play him his Toccata at the next class We heard immediately this response: "Never play me this Toccata. It's a failure and I don't want to hear it!"³

Technically very demanding but musically most rewarding, the toccata remains a famous virtuoso piece among organists today. The music carries the listener away into a sonorous whirlwind. Its strength and originality lie in its rhythmic, harmonic and thematic content and in the development of its varied figurations.

Durufié's movement differs from the majority of French toccatas in its choice of compound quadruple time (12/8). This sets it apart from the toccatas of composers such as Boëllmann, Dubois, Vierne and Widor. The toccata is marked *Allegro* and cast in a broad ternary form:

Section	Bars	Length
1 (A)	1-53	53
2 (B)	54-101	48
3 (A)	/102-174	73

³ Jesse Eschbach: 'In memoriam Maurice Durufié', *American Organist* xxi/7 (July 1987) (New York: American Guild of Organists, 1987), 45.

ANALYSIS

SECTION 1 (Bars 1-53)

An introduction of fourteen bars emphasises the home dominant (F#) and contains five different figurations. Three of these are subsequently developed (Examples 51a, 51b and 51c):

Example 51a

Durufié: *Suite*: III. Toccata, bar 1

Figure 1

Example 51b

Durufié: *Suite*: III. Toccata, bar 3
(hemiola pattern in third and fourth beats)

Figure 2

Example 51cDuruflé: *Suite*: III. Toccata, bar 13**Figure 3**

The principal melody, which will be described as Theme A, enters in B minor on the pedals (bars /15-28). It is an imposing melody, characterised by a semiquaver anacrusis and diminished fifth outline (Example 52):

Example 52Duruflé: *Suite*: III. Toccata, bar /15-17

The theme is cast in ternary form, with a central section suggesting inversion:

- A: Bars /15-18
- B: Bars /19-22
- A: Bars /23-28

The manual accompaniment incorporates the hemiola pattern as in Example 51b; this pattern is particularly used for the third and fourth beats of most bars while the first and second beats create a tremolo-type effect with alternating notes. The initial part of Theme A is in B minor (bars /15-18); the central part of the theme modulates from B minor to its relative major, D (bars /19-22). The ending returns to B minor.

Bars 28 and 29 are identical except for the F# pedalpoint in the former; bar 29 is identical to bar 3. A slight variation on figure 1 is repeated four times in bar 30, twice on the Great followed by an echo on a quieter manual; E natural is altered to E sharp. Bar 31 features a significant *diminuendo* while a manual development of Theme A inverted emerges at /bar 32. Duruflé touches on the following tonalities: F# major (bar 32), A major (bars 33-34), E minor and C minor (bar 35). The accompanying staccato quaver arpeggios in bars 33 and 35 feature again and again throughout the work. Bars /36-37 contain a brief development of the anacrusis idea from Theme A with arpeggiated chordal figures. Bars /38-42 focus yet again on this theme which is now combined with staccato quaver motifs in the right hand, while the left hand features continuous semiquavers that create a tremolo-type effect. Bars 43-45 are a reprise of the opening three bars. The drama increases in bars 46-48; figure 1 from the opening bar is now punctuated by off-beat dissonant chords in the left hand and pedals. An element of power and tension is added with the rising semitone movement both in the manuals and pedals (Example 53):

Example 53Duruflé: *Suite*: III. Toccata, bar 48

Bars 49-53 constitute a link leading into Theme B. These bars are based on free-flowing semiquavers as in figure 3 (see Example 51c on page 104); in bars 51-53 figure 3 is combined with anacrusis references to the principal theme in the left hand and pedals.

SECTION 2
(Bars 54-101)

Theme B enters in the tonic major, B major. This theme is constructed in two-bar units with constant hemiola syncopations, giving the impression of a broad 6/4 time although effectively offset by an accompanying arpeggio figuration in 12/8 in the left hand and pedal movement in dotted crotchets (Example 54):

Example 54Duruflé: *Suite*: III. Toccata, bar 54

The texture increases in interest with an imitative pedal line (Example 55):

Example 55

Durufié: *Suite*: III. Toccata, bar 59



The staccato arpeggio quaver idea used earlier is once again employed here (bars 61ff.); this figure adds an element of life and sparkle to the music. The theme concludes in bar 66 with the juxtaposition of alternating polar opposites, B major and F major. Bars 67-69 constitute a link passage; the material is based on free-flowing semiquaver motifs as in figure 3. The music remains in B major. Bars 70-83 represent a development section where Theme A in its inverted form (A') alternates with a close rhythmic reference to Theme B.

Bars 70-73	A'
Bars 74-76	B
Bars 77-80	A'
Bars 81-83	B

Constant shifts of key create a fluid, uncertain effect. Bars 84-93 contain a further exploitation of the hemiola syncopation, which settles temporarily in F major and incorporates a ventilated treatment of Theme B (Example 56):

Example 56Duruflé: *Suite*: III. Toccata, bar /86-87

Bars 94-101 provide a dramatic climactic conclusion to the section; several rhythmic ideas are exploited by Duruflé in these bars. The rests in bar 95 add to the drama. Bar 96 contains free-flowing semiquavers as in figure 3, followed by a reference to Theme B in bar 97, while bar 98 is based on the hemiola pattern established in bar 3. Bars 99-101 provide a brief but powerful climax (*fff*) featuring accentuated chords in the manuals and pedals.

SECTION 3
(Bars /102-174)

Bars /102-104 set the atmosphere for the third and final section of the toccata, with triumphant chords played staccato in alternating pairs on both hands. The chordal sequence moves in opposite directions between the hands; the left-hand chords rise in semitones for the most part, while the right-hand chords descend. Theme A is stated in the pedals (bars /105-118); the theme is exactly as in its initial statement (bars /15-28). The accompaniment is an alternation of staccato block chords with running demisemiquaver motifs. Again the hands move in opposite directions. Bars 119-122 comprise a link. These bars have strong references to the opening material: figure 1 (bars 119-121), figure 2 (bar 119), figure 3 (bar 122). This link leads into another statement of Theme B which is stated

twice, in B^b major (bars 123-126) and C major (bars 129-132). These keys are separated by figures 1 and 3 (bars 127-128). A final development of figures 1 and 2 (bars 133-137) merge into an extended and exploratory coda in B major (bars 138-174).

The coda is full of rhythmic excitement; it is almost entirely devoted to the initial three-note motif of Theme B (Example 57):

Example 57

Durufié: *Suite*: III. Toccata, bar 138

The musical score for Example 57 is presented in three staves. The top staff is for the right hand (labeled 'Sm.') in treble clef, with a 12/8 time signature and a key signature of two sharps (D major). It features a series of eighth notes with an accent. The middle staff is for the left hand (labeled 'Gt.') in treble clef, with a 12/8 time signature and a key signature of two sharps. It features a series of quarter notes with an accent and a dynamic marking of 'p'. The bottom staff is a bass clef staff, also in 12/8 time and two sharps key signature, which is mostly empty in this bar.

The motif is initially stated in the left hand; after a brief development the motif appears in the pedal line (bar 144), and later in the right hand (bars 158 and 164). The motif is alternated with syncopated chords in bar 149. The emphatic treatment of these three notes culminates in a stark unison passage which precedes the rather abrupt ending. The *rallentando* is delayed until the closing B major chord.

CHAPTER FOUR

CONCLUSION

There are many associations with the word 'toccata'; we attach the word to a piece of music with an overall mood of triumph and brilliance, a piece of music which in terms of dynamics is generally loud, a work which comprises consistent semiquaver movement in the manuals, beneath which is often found thematic material in the pedals. The tempo marking is generally *Allegro*.

On examining the composer's choice of tonalities in the selected toccatas, it is interesting to note that only four of the ten works analysed were composed in the major mode (Dubois' toccata, the two toccatas by Vierne and that of Widor). A further four (those by Boëllmann, Duruflé, Gigout and Guilmant) end on the tonic major, while the two works based on the plainchant melody *Ave maris stella* by Dupré and Peeters end in D minor.

In terms of rhythm the toccata is generally straightforward with *moto perpetuo* semiquavers throughout. Most composers chose either 2/4 or 4/4 time-signatures; Vierne, however, opted for compound triple time (9/8) in *Carillon de Westminster*, while Duruflé employed compound quadruple time (12/8) in the toccata from his *Suite*.

Seven of the ten toccatas are cast in ternary form. In many cases the form is established in terms of tonality. Boëllmann's toccata, for example, begins in C minor, the music then modulates to the dominant

key, G minor, and this is followed by a return to C minor for the third and final section. Occasionally, however, the middle section is in stark contrast to the outer sections: the toccatas by Guilmant and Dubois feature chorale-like central passages. Vierne casts the *Final* from Symphony no. 6 in rondo form, while the toccatas by Dupré and Gigout can be divided into seven distinct sections.

The French Romantic toccata tends to favour a loud dynamic level. However, three of the works examined begin *pp* and feature a gradual *crescendo* throughout, i.e. the toccatas of Boëllmann and Gigout, and *Carillon de Westminster* by Vierne. Other works begin *ff*, followed by a quieter central section and finally a rousing conclusion (the toccatas of Dubois, Duruflé, Guilmant, Peeters, Widor and the *Final* from Symphony no. 6 by Vierne). Dupré's toccata, however, is very different; the music begins *fff* and remains at this level until near the end where there is a sudden reduction to *pp*.

In terms of harmonic language some composers remain firmly rooted in the ideals of the Classical era, while others exploit the rich harmonies of late Romanticism. Guilmant adheres very much to conventional procedures, although he makes skilful use of the musical possibilities of the new symphonic organ. While Widor's toccata is clearly tonal, it contains several modulations to distant keys through enharmonic changes. Such changes also enliven the traditional harmonic language in the works of Boëllmann and Gigout. A striking feature in several of these toccatas is the direct shift from major to minor or vice versa. Dubois regularly applies this juxtaposition in his toccata which is otherwise conventional in terms of its harmonies. The musical language exploited by Vierne in *Carillon de Westminster* is mostly

straightforward while in the *Final* from Symphony no. 6 the harmonies are intensely chromatic and quite complex. Dupré's harmonies are often very progressive with several dissonances employed in combination, while the constant shifts of key exploited by Duruflé create a very fluid, uncertain effect. Peeters' composition, by contrast, is more modally-based and features a more restrained harmonic language.

The pedals often play a very important role in the organ toccata as they frequently contain thematic material beneath semiquaver figurations on the manuals. Boëllmann initially states the main theme with its double-dotted rhythms on the pedals; the *Ave maris stella* melody is featured in the pedals in both Dupré's and Peeters' toccatas; Gigout states the main toccata theme in the pedals in bars 73-90 of his movement; Vierne moves the theme from the tenor to the treble and then to the pedals in *Carillon de Westminster*; the *Final* from Vierne's Symphony no. 6 features both themes on the pedals, as does Duruflé's toccata.

The pedals are also used to create a timpani effect, as in the toccata by Dubois and in the opening bars of the *Final* from Vierne's Symphony no. 6. Several of the toccatas contain double- and occasionally triple-peddalling, thus adding an extra element of power and grandeur to the radiant concluding bars of these works.

Some toccatas are based on one theme, some on two, while others are based on short motifs. Dupré and Peeters found inspiration in the plainchant melody *Ave maris stella*; both Guilmant and Dubois combined a chorale theme with other ideas contained in the semiquaver patterns. Vierne's Symphony no. 6 is a cyclic composition; the two themes displayed in the *Final* are also featured under various rhythmic

guises in each of the other four movements. Similarly, the two-octave drop incorporated in the inverted-arch motif in Widor's toccata derives from melodic figures in earlier movements of the symphony. Vierne's twenty-bar theme in *Carillon de Westminster* is based on the chimes of the famous clock in Parliament Square. Boëllmann's double-dotted theme suggests an influence from the French Overture of the Baroque. Gigout's toccata is based on a sixteen-bar modulating theme (B minor-F# major), while Duruflé's toccata comprises two themes together with three motifs which are developed throughout the movement.

Apart from Peeters' toccata, which serves as an introductory movement and the works of Dubois and Gigout, which appear as individual pieces in their respective collections, the remaining majority of toccatas examined in this study function as concluding movements to major works from the French Romantic organ tradition.

Appendix I

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Appendix II

SUPPLEMENTARY ORGAN TOCCATAS

Charles-Marie Widor

Symphony no. 4 in F minor, op. 13: I. Toccata (1876)

The toccata is cast in common time and is fifty-two bars in length. The work shares many characteristics with other toccatas: in terms of dynamics, the opening is very triumphant (*fff*) as is the ending. Although its dotted rhythms suggest an influence from the French Overture, Boëllmann uses double-dotted rhythms in the toccata from his *Suite gothique*; Theme A of Duruflé's toccata from the *Suite* is also characterised by dotted rhythms.

The work is in stark contrast to Widor's toccata from Symphony no. 5 which was composed only four years later. The earlier movement is firmly rooted in the Baroque; there are several ornaments indicated in the score and many of the rhythmic motives are very free, as in the *stylus phantasticus* found in works by Buxtehude and Bach.

Louis Vierne

Symphony no. 3, op. 28: V. *Final* (1912)

Vierne dedicated this symphony to his pupil Marcel Dupré. The *Final* is cast in sonata form as is the *Final* from Symphony no. 1. The movement is 289 bars in length, and the composer chose 2/4 time as did Dubois, Gigout and Guilmant for their toccatas. Vierne also chose 2/4 for the *Final* of Symphony no. 6. The *Final* is in F# minor, though it ends unambiguously in the tonic major; a similar approach was adopted by Duruflé, Gigout, Guilmant and Mulet. This movement shares many characteristics with other toccatas and in particular with the *Final* from the composer's Symphony no. 6: the main theme is heard in several unexpected keys and in the pedals; double-peddalling as well as rapid semiquaver movement for the feet are featured. However, unlike Symphony no. 6, all five movements of the Third Symphony are thematically distinct.

Marcel Dupré

Fifteen Pieces: Book III. 6 Magnificat-Gloria (Finale) (1919)

This toccata comes from the same collection as the *Ave maris stella-Amen*; the *Magnificat-Gloria* is the finale from Book III, and the last piece in the collection. Marked *Allegro con fuoco*, the movement opens *fff* on both the manuals and pedals. The toccata is in G major and cast in 12/16 time. The pedal line holds the tune for the most part while sweeping arpeggio figures are featured on the manuals in a consistent arch-like shape. The pedal theme is marked by a semiquaver anacrusis similar to that in Theme A of Duruflé's toccata. This finale also features many characteristics in common with other toccatas: the mood is triumphant (*fff*); continuous movement in quavers and semiquavers prevails throughout. This toccata, however, is very short, with only sixty-one bars in total.

Louis Vierne

Pièces de fantaisie - 2me Suite: VI. Toccata (1926/7)

Vierne dedicated this work to his friend Dr Alexandre Russell, professor at Princeton University in the U.S. The toccata is 178 bars in length and set in the key of B^b minor. Vierne once again chose 2/4 as in the *Final* movements from Symphonies nos. 3 and 6; Dubois, Gigout and Guilmant also chose 2/4 time-signatures for their toccatas. Vierne cast the toccata in ternary form, as did Boëllmann, Dubois, Duruflé, Guilmant, Peeters and indeed Vierne himself in his *Carillon de Westminster*. Several standard characteristics of the toccata are evident here: consistent semiquavers throughout the entire work, the use of double-pedalling, very brilliant dynamics and a powerful *fff* ending *senza ritard*. Semiquaver rests play a very important part in the thematic material as in the *Final* from Symphony no. 6.

Flor Peeters

Modale suite, op. 43: IV. Toccata (1938)

Peeters dedicated this work to his student Mejuffer Godelieve Suys. The toccata is marked *Allegro* and one hundred bars in length. The movement is composed in the Mixolydian mode; seven years earlier Peeters chose the Dorian mode for his toccata on *Ave maris stella*. This

toccata is in common time, a time-signature also featured in toccatas by Boëllmann, Dupré, Mulet and Widor. Like many composers Peeters cast the work in ternary form. The central section contains much imitation between the right hand and pedals; a similar pattern is found in Gigout's toccata (see Example 32 on page 64). The toccata has one theme which is featured initially on the pedals under semiquaver figurations with alternating hands on the manuals; the theme is heard between the pedals and the uppermost part in the central section, while it returns to solo pedals at the end. The conclusion is very powerful; it comprises a brief *Largo* passage with a progression of five nine-note chords, an ending similar to that of Boëllmann's toccata.

Marcel Dupré

Le tombeau de Titelouze, op. 38: XVI. *Placare Christe Servulis* (1942)

Le tombeau de Titelouze was composed as a 'teaching work' for Dupré's students. The collection is based on plainsong melodies dating from many centuries earlier. Several contemporary composers turned to plainsong melodies as source material for their toccatas; both Dupré himself and Flor Peeters drew on the tune *Ave maris stella* for this purpose. *Placare Christe Servulis* contains several characteristics of other toccatas from this era, in particular the continuous semiquaver motion and alternating patterns between the hands.

Henri Mulet

Esquisses byzantines: X. Tu es Petra (1943)

Tu es Petra is the tenth and final movement of this great collection. The toccata is 110 bars in length and cast in common time. The movement is in F# minor, though it ends in the tonic major like the toccatas of Duruflé, Gigout, Guilmant and Vierne. Mulet combines a melodic theme in the pedals with a rhythmic motif in the manuals. This motif is double-dotted in character as in Boëllmann's toccata. Another similarity with the latter movement is the quiet beginning (*pp*) leading to a triumphant ending (*fff*) including double-peddaling. Continuous semiquavers are featured throughout with demisemiquavers introduced at the very end.

Appendix III

ABSTRACT

The French Organ Toccata from 1874 to 1934

This thesis deals with ten selected pieces of organ music in the toccata idiom from the French Romantic era. Chapter one gives an insight into the historical background which led into this period of music while chapter two traces the development of the toccata as a musical form. Chapter three contains the main body of the thesis; here is a detailed discussion of ten organ toccatas by Boëllmann, Dubois, Dupré, Duruflé, Gigout, Guilmant, Peeters, Vierne and Widor. The toccatas appear chronologically, beginning with Guilmant's *Final* from Sonata no. 1 (1874) and concluding with Duruflé's Toccata from the *Suite* op. 5 (1934).

The analytical examination of each toccata is preceded by a biography of its composer and some background information on the work in question. Chapter four comprises a conclusion and examines some of the trends explored by the various composers. Finally, three Appendices follow: a bibliography, a note on further organ toccatas from the French Romantic era and an abstract respectively.