



WIDOR VIERNE

Symphonie No. 6

DURUFLÉ

Toccata

DAVID M. PATRICK

Organ of

Coventry Cathedral

Buckfast Abbey

*Willowhayne  
Records*

**DAVID M. PATRICK**  
**Organ of Coventry Cathedral \***  
**Organ of Buckfast Abbey \*\***

**CHARLES-MARIE WIDOR (1844-1937)**

	<b>Symphonie pour orgue No. 6 in G minor, Op. 42 No. 2 *</b>	<b>31:54</b>
1.	I. Allegro	8:10
2.	II. Adagio	7:20
3.	III. Intermezzo. Allegro	4:53
4.	IV. Cantabile	5:37
5.	V. Finale. Vivace	5:54

**LOUIS VIERNE (1870-1937)**

	<b>Symphonie pour orgne No. 6 in B minor, Op. 59 **</b>	<b>35:40</b>
6.	I. Introduction et Allegro	9:02
7.	II. Aria	6:41
8.	III. Scherzo	4:13
9.	IV. Adagio	8:30
10.	V. Final	7:14

**MAURICE DURUFLÉ (1902-1986)**

	<b>Suite, Op. 5 **</b>	
11.	III. Toccata	7:38

**TOTAL TIME: 75:16**

In the course of a long and active life, **Charles-Marie Widor** (1844-1937) achieved fame in various capacities: as organist of the eminent Parisian church of Saint-Sulpice, a leading recitalist active in the revival of the music of J.S. Bach, and an influential professor of organ and composition at the Paris Conservatoire, whose many pupils included Louis Vierne, Charles Tournemire, Marcel Dupré and Albert Schweitzer. A complete musician of high ambitions, his own considerable compositional output included a variety of orchestral, operatic and chamber works. Though much of this is now forgotten, his ten ambitious symphonies for solo organ still live on beside the music of César Franck as an essential part of the instrument's repertoire. Their formal length and breadth, together with a bold exploitation of a wide tonal range, reflect his experience of writing three orchestral symphonies in the German tradition of Beethoven and Mendelssohn. In fact, his approach to structure is frequently unorthodox, with a fondness for hybrid forms, exemplified by the Sixth Organ Symphony's eclectic mixture of classical sonata forms and Bachian free fantasias. At the same time, he successfully exploited the new technological resources offered by the huge Cavallé-Coll organs with their increase of sheer power and colouristic potential.

The **Symphony No. 6 in G minor**, Op. 42 No. 2, in five movements, is part of the second volume of organ symphonies Op. 42, published in 1887. The opening *Allegro* movement, nominally in sonata form, commences with a strongly profiled first subject theme in military march style, fully harmonised in the tonic key. In hybrid opposition, in place of of a conventional second subject theme, an expansive Bachian free fantasia generates a restless flow of triplet quavers beginning in the dominant key of D major, then freely modulating with less tonal definition. Into this turbulence fragments of the previous theme emerge. The central development section brings these two elements into an artful contrapuntal combination, thrown into relief by its appearance in remote F sharp minor.

Brilliant toccata style figuration above a deep pedal point on the subdominant note C leads into a varied recapitulation of the principal ideas, concluding with the march music played out in the grand manner.

In marked contrast, there follows the *Adagio*, in tripartite ABA form in remote B major, a relatively bright key in mediant relationship to the overall tonic G minor. Registered with ethereal sounding gambas and voix célestes, the expressive main theme, chromatically inflected, is a fine example of Widor's gift of lyrical melody. The central section modulates into A flat minor (enharmonically the submediant G sharp minor) as eight bars of running unaccompanied demisemiquavers lead into a loud central animato section of a more forceful character. The atmosphere becomes unsettled as the theme is now intensified with increased chromaticism and infiltrated by the demisemiquavers. These also form the basis of a six bar passage of austere two-part counterpoint, of which the upper line, played in octaves on manuals, includes some boldly disjunct intervallic writing.

An excellent instance of the romantic adaptation of pianistic idioms to the organ, the *Intermezzo* conjures up a mood somewhat reminiscent of Mendelssohn's *Midsummer Night's Dream* in its scherzo-like play of gossamer-light broken chords. It, too, is in ABA form while returning to the fundamental key of G minor. The music modulates to the submediant E flat major for the more rustic central section where smooth, predominantly stepwise canons take place, over cornemuse-style pedal-points which first appear in the bass and then in the treble.

The second slow movement, *Cantabile*, brings a further instance of inspired lyricism, now tonally distanced by its remote key of D flat major, a tritone apart from G minor. At the conclusion of the theme, its previous gradual build-up of semiquaver accompaniment figuration turns into another independent and

florid Bachian style fantasia in triplet and sextuplet motion. This envelopes the return of the theme in a contrapuntal tour-de-force, reminiscent of the procedure effectively exploited by César Franck in the final section of his *Prélude, Fugue et Variation*. Widor's *più lento* coda, in lengthened note values, brings a sense of calm and tranquillity.

In parallel with the first movement, the *Vivace* finale in basic rondo form opens with a triumphant march in massive chords, all the more affirmative for being in G major. Nevertheless a deliberate sense of ambiguity arises from its initial reiterated quasi-fanfares that consist of perfect cadences in subdominant C major. As against this, the two extended episodes provide a marked, even disturbingly disruptive, contrast. Brief descending two-bar legato phrases, characterised by distinctive rising chromatic appoggiaturas, are repeated obsessively in sequences within a fluid harmonic context. Above these, ejaculatory three-note staccato figures in the manner of orchestral string writing inject a brittle nervous edge. This is indeed a very advanced conception of organ composition for its period. Finally, the majestic coda section based on the march music establishes a sense of resolution and stability.

The celebrated composer and organist of Notre-Dame-de-Paris from 1900 to his death, **Louis Vierne** (1870-1937) studied with both César Franck and Charles-Marie Widor at the Paris Conservatoire. Though considerably inspired by the great medieval cathedral, his six ambitious and substantial organ symphonies with their wide range of expression, from deep spiritual anguish to irrepressible humour, are essentially recital music. Indeed, they do not serve a strictly liturgical function, nor do they engage with plainchant or pre-Bachian music like his contemporary and fellow student Charles Tournemire's vast Gregorian-based cycle *L'orgue mystique* (1927-32). Vierne's symphonic-scale idiom shows interesting developments

within its late Romantic style, which employs cyclic themes, imaginative thematic transformations and intensive stepwise chromaticism derived from Liszt and Franck; moreover, following the previous ten symphonies of Widor, it comes to grips with the quasi-orchestral possibilities offered by the huge Cavallé-Coll organs. The five movements of his Sixth Symphony, composed in 1930 at Menton, exude a Mediterranean warmth and a more positive spirit, and achieve a final summing up of all the facets of his musical language and expression.

An introduction announces the two cyclic ‘motto’ themes A and B prior to their deployment as the subjects of the sonata form *Allegro*. Throughout this movement, a firm balance is maintained between the respective tonal and chromatic characters of these themes - the ‘masculine’ first subject in B minor upward leaping and energetic, the contrasting ‘feminine’ second subject, marked *Lento*, romantically introspective. The central development is predominantly based on motto A, subject to intensive sequential and canonic treatment above a series of slowly rising pedal-points. These academic devices in no way impede the energy charge that runs unbroken throughout the movement. The ensuing *Aria* in D minor begins with a brief modal passage, somewhat Ravelian in character, between whose recurrences extensive rhapsodic sections with wide-ranging melodic lines appear. One of his most successful movements, the G minor *Scherzo*’s artistic triumph lies in its sparkling gargoyle-like humour, entirely compatible as it is with the medium of the organ. New ground is broken with a coruscating play of note-clusters, while motto A is most ingeniously transformed into pert two-note fragments.

Dirge-like, yet miraculously free of turgidity, the *Adagio* in E flat minor opens with motto B inverted in measured crochet rhythm below a massive B flat pedal point. This is immediately answered by this motto in its normal ‘rectus’ position

in the manuals, above a slow moving chromatic pedal line. After a contrasting rhapsodic section based on motto A, motto B returns, both in its inverted and rectus forms; progressions of added-note harmonies, resolving into each other with some fan-like contrary motion of part-writing, produce a sublime, almost bell-like sonority. Appropriately, the *Final* in B major is in rondo form, a gay and dashing movement that incorporates a variety of themes. The main subject is based on a strongly syncopated rhythm. Three episodes feature respectively a witty transformation of motto B; a sober, folk-style diatonic theme in the pedals, affecting in its simplicity, offset by toccata-style figuration; and a combination of the latter theme with motto A. Finally the mottos retire, leaving the other themes intact amid brilliant scalic passages. A striking feature is the bold use of added sixth chords that conclude not only the finale but also the first and fourth movements - surely a tribute to Vierne's Sixth!

**Maurice Duruflé**, born in Louviers in 1902, came to Paris in 1919, initially to study with Tournemire and Vierne, both of whom continued to exert a powerful influence on his development as a composer-organist. Admitted to the Conservatoire, he joined the organ class of the veteran Eugène Gigout and the composition class of Paul Dukas, of *l'Apprenti sorcier* - other members of the latter class being Olivier Messiaen and Jean Langlais. After serving as assistant to both Tournemire and Vierne at Sainte-Clotilde and Notre-Dame successively, he was appointed in 1930 titulaire of Saint-Etienne-du-Mont. As a performer he gave the important premieres of Vierne's Sixth Symphony, portions of Tournemire's *L'orgue mystique*, and Poulenc's Organ Concerto. His own compositions, remarkably few in number, include the celebrated *Requiem* for soloists, chorus and orchestra (1947), the *Trois danses for orchestra* (1932), and various organ works, notably the *Prélude, Adagio et choral varié sur le thème du 'Veni creator'* (1930) and the *Suite* (1933). They regularly reveal the positive influence of his masters, above all, Dukas's extreme self-criticism and fastidious craftsmanship.

The *Suite*, Op.5, dedicated to Dukas, closes with the vertiginous speed and extreme virtuosity of the *Toccata* finale in B minor. The magnificent romantic style main theme of great breadth, entering in the pedals, features an important rising and falling tritone, a unifying device throughout the entire work. A lengthy central section introduces a new dancing melody, a re-assemblage of thematic and rhythmic elements of the main theme. Together with the tritones, a falling sixth is particularly emphasised. Intermittently, massive dissonant chords crash into the discourse like fierce lightning flashes. Eventually, brief whole-tone figuration and a thunderous chordal climax announce the recapitulation of the main theme against a dazzling play of triads. In the final pages of the original ending (as performed in this recording), the tonality changes to brilliant added sixth harmony - another reference to Vienne's Sixth!

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**David M. Patrick** pursued his musical education at the Royal College of Music in London with distinction winning the Stuart Prize for organ in 1967 and going on to gain the much coveted Walford Davies Prize the following year. This award brought him prestigious recitals at both Westminster Cathedral and Westminster Abbey as well as the honour of being presented to H.R.H. Queen Elizabeth the Queen Mother.



His early decision to specialise in the romantic and modern French repertoire followed logically from his impulse to accept the highest technical and artistic challenges which the organ presents. A recording of the complete organ works of Maurice Duruflé at Coventry Cathedral in 1996 was a *Critic's Choice of the Year* in the *BBC Music Magazine* in 1997 and in the final list of three highly recommended recordings in BBC Radio 3's *Building a Library* in 2006. In a letter to David M. Patrick, the late Marie-Madeleine Duruflé wrote "Vos interprétations des oeuvres de M. Duruflé sont excellentes, je vous en félicite...bien...Très bien...brillant... BRAVO."

In December 2020, David M. Patrick's recording of César Franck's *Trois Chorals* (recorded in St Albans Cathedral) was also included in BBC Radio 3's *Building a Library* final list of recommended recordings.

David M. Patrick has performed public concerts at many major venues in Great Britain, the USA, Canada and Europe as well as numerous recitals for BBC Radio 3 on significant British instruments. He has made numerous recordings featuring the organs of the Cathedrals of Gloucester, St Albans, Coventry and Blackburn, Katarina Kyrka in Stockholm and the Walker / Downes organ of Buckfast Abbey.



# Organ Specifications – Coventry Cathedral (Harrison & Harrison, 1962)

## Pedal Organ

1. Sub Bourdon (20 from 36) 32'
2. Open Wood 16'
3. Open Metal 16'
4. Diapason (from 35) 16'
5. Sub Bass 16'
6. Dulciana 16'
7. Principal 8'
8. Spitzflute 8'
9. Twelfth 5<sup>1</sup>/<sub>3</sub>'
10. Fifteenth 4'
11. Rohr Flute 4'
12. Open Flute 2'
13. Mixture IV
14. Bombardon 32'
15. Ophicleide 16'
16. Fagotto (from 60) 16'
17. Posaune 8'
18. Bassoon 8'
19. Schalmel 4'
20. Kornett 2'

*I. Choir to Pedal*

*II. Great to Pedal*

*III. Swell to Pedal*

*IV. Solo to Pedal*

## Choir Organ

21. Claribel Flute 16'
  22. Diapason 8'
  23. Harmonic Flute 8'
  24. Gedackt 8'
  25. Dulciana 8'
  26. Principal 4'
  27. Rohr Flute 4'
  28. Nazard 2<sup>2</sup>/<sub>3</sub>'
  29. Fifteenth 2'
  30. Blockflute 2'
  31. Tierce 1<sup>3</sup>/<sub>5</sub>'
  32. Larigot (1988) 1<sup>1</sup>/<sub>3</sub>'
  33. Mixture V
  34. Cromorne 8'
- V. Tremulant*
- VI. Swell to Choir*
- VII. Solo to Choir*

## Great Organ

35. Double Diapason 16'
36. Bourdon 16'
37. Open Diapason I 8'
38. Open Diapason II 8'
39. Spitzflute 8'
40. Stopped Diapason 8'
41. Octave 4'
42. Gemshorn 4'
43. Octave Quint 2<sup>2</sup>/<sub>3</sub>'

44. Super Octave  
 45. Mixture  
 46. Cornet  
 47. Double Trumpet  
 48. Trumpet  
 49. Clarion  
*VIII. Choir to Great*  
*IX. Swell to Great*  
*X. Solo to Great*

### **Swell Organ**

50. Quintadena 16'  
 51. Hohl Flute 8'  
 52. Viola 8'  
 53. Céleste (B flat) 8'  
 54. Principal 4'  
 55. Spitzflute 4'  
 56. Fifteenth 2'  
 57. Sesquialtera II  
 58. Mixture IV  
 59. Oboe 8'  
 XI. *Tremulant*  
 60. Contra Fagotto 16'  
 61. Trumpet 8'  
 62. Clarion 4'  
 XII. *Octave*  
 XIII. *Sub Octave*  
 XIV. *Unison Off*  
 XV. *Solo to Swell*

- 2' **Solo Organ (63-72 Enclosed)**  
 IV 63. Diapason 8'  
 II-V 64. Rohr Flute 8'  
 16' 65. Viole 8'  
 8' 66. Viole Céleste 8'  
 4' 67. Octave 4'  
 68. Open Flute 4'  
 69. Wald Flute 2'  
 70. Sifflöte 1'  
 71. Mixture IV  
 72. Corno di Bassetto 16'  
 XVI. *Tremulant*  
 73. Orchestral Trumpet 8'  
 74. Orchestral Clarion 4'  
 XVII. *Octave*  
 XVIII. *Sub Octave*  
 XIX. *Unison Off*  
 No. 72 has an extra octave of pipes in the  
 II treble, for use with the octave coupler  
 IV XX. *Great and Pedal Combinations coupled*  
 8' XXI. *Swell on General foot pistons*

## Accessories

Eight foot pistons and cancel to the Pedal Organ  
Eight pistons and cancel to the Choir Organ  
Eight pistons and cancel to the Great Organ  
Eight pistons and cancel to the Swell Organ (duplicated by foot pistons)  
Eight pistons and cancel to the Solo Organ  
Twelve general pistons (eight duplicated by foot pistons)  
General cancel piston  
Two general pistons for couplers  
Reversible pistons: *I-IV, VI-VIII, XV*  
Reversible piston to Corno di Bassetto 8ft (72, *XVII, XIX*)  
Reversible foot pistons: *II, IX*  
Eight divisional and 64 general piston memory levels  
Balanced expression pedals to the Swell and Solo Organs  
The manual compass is 61 notes; the pedal 32 notes

# Organ Specifications – Buckfast Abbey (Walker / Downes, 1952, 1963)

## Great Organ

1. Sub Principal	16'	14. Contra Clarinet	16'
2. Principal	8'	15. Clarinet	8'
3. Gross Flute	8'	16. Trumpet	8'
4. Rohr Flute	8'	17. Clarion	4'
5. Octave	4'	<i>Tremulant</i>	
6. Gedeckt Flöte	4'		
7. Quint	$2^2 / \frac{2}{3}$		
8. Octave	2'		
9. Tierce	$1^3 / \frac{1}{5}$		
10. Fourniture	4 ranks		
11. Cymbale	4 ranks		
12. Posaune *	8'		
13. Clarion *	4'		

## Choir Organ (Enclosed)

1. Lieblich Bourdon	16'
2. Horn Principal	8'
3. Quintaton	8'
4. Spitz-Gamba	8'
5. Vox Angelica T.C	8'
6. Claribel	4'
7. Koppelflöte	4'
8. Rauschpfeife	2 ranks
9. Sesquialtera	3 ranks
10. Corno di Bassetto	8'

## Swell Organ

1. Gedeckt	16'		
2. Geigen	8'		
3. Gedeckt	8'		
4. Harmonic Flute	8'		
5. Viole da Gambe	8'		
6. Violes Celestes, T.C.	8'		
7. Octave	4'		
8. Concert Flute	4'		
9. Octave Viole	4'		
10. Flageolet	2'		
11. Sesquialtera	2 ranks		
12. Mixture	3 ranks		
13. Cymbel	3 ranks		

## Positive Section (Unenclosed)

1. Gedeckt	8'
2. Principal	4'
3. Nazard	$2^2 / \frac{2}{3}$
4. Octave	2'
5. Tierce	$1^3 / \frac{1}{5}$
6. Larigot	$1^1 / \frac{1}{3}$
7. Sifflöte	1'
8. Scharf	3 ranks

## Echo Organ (Enclosed)

1. Rorhflute	8'
2. Salicional	8'
3. Unda Maris T.C	8'
4. Dulciana (1963)	8'
5. Flauto Traverso	4'
6. Lieblich Flute	4'
7. Salicetina	2'
8. Echo Sesquialtera	3 ranks

## Pedal Organ

1. Sub-Bass	32'
2. Principal	16'
3. Bourdon	16'
4. Gedeckt (Swell)	16'
5. Flute Ouvert (1963)	8'
6. Gedeckt (Swell)	8'
7. Recorder (1963)	4'
8. Gedeckt (Swell)	4'
9. Nachthorn (1963)	2'
10. Bombarde *	16'
11. Clarinet (Swell)	16'
12. Trumpet * (from No. 10 Pedal)	8'
13. Clarinet (Swell)	8'
14. Clarion * (from No. 10 Pedal)	4'
15. Clarinet (Swell)	4'

## Couplers

1. Choir to Pedal
2. Great to Pedal
3. Swell to Pedal
4. Echo to Pedal
5. Swell to Great
6. Swell to Choir
7. Choir to Great
8. Echo to Choir
9. Echo to Swell
10. Enclosed Choir on Swell
11. Swell Octave
12. Swell Sub Octave
13. Swell Unison Off
14. Manual 16fts Off
15. Great and Pedal Combinations Coupled
16. Double Touch Cancellers Off
* voiced by L.E. Rochesson of Paris

## Accessories

Six thumb pistons to Great  
Five thumb pistons to Swell  
Four thumb pistons to Choir  
Two thumb pistons to Echo  
Four general thumb pistons (to whole organ)  
One general cancel thumb piston  
One reversible thumb piston for Swell to Great  
One reversible thumb piston for Choir to Great  
One reversible thumb piston for Swell to Choir  
One reversible thumb piston for Great to Pedal  
One reversible thumb piston for Swell to Pedal  
One reversible thumb piston for Choir to Pedal  
Six toe pistons to Pedal  
Four general toe pistons (duplicating)  
Four toe pistons to Choir (duplicating)  
Six reversible toe pistons (duplicating)  
Six “hitch-down” pedals for Swell Reeds on, Great Reeds on, Choir Reeds on, Positive on, Pedal Reeds on and general tutti  
Balanced Choir pedal  
Balanced Swell pedal  
Four-way switch for Echo Swell shutters, giving Echo Box open, Echo Box shut, Echo Box to Swell pedal, Echo Box to Choir pedal  
Roller crescendo pedal with illuminated indicator

