

Voici le deuxième disque des grandes œuvres pour orgue de Duruflé — mais il commence par une autre des grandes compositions pour orgue du XXe siècle, Symphonie-Passion, de Marcel Dupré. Cette œuvre occupe une place très importante dans la même période d'intense production musicale que celle de Duruflé. Ce dernier rend un hommage grandiose à son collègue compositeur Jehan Alain, tué en juin 1940. Le disque se termine par la première œuvre pour orgue de Duruflé, Scherzo, Opus 2.

L'ensemble est joué par l'un des meilleurs interprètes nordiques de musique française pour orgue, Torvald Torén, et il est reproduit par l'ingénieur du son Bertil Alving.

This, Proprius' second record of Maurice Duruflé's great organ works, begins with another of the greatest masterpieces of 20th-century French organ literature: Symphonie-Passion by Marcel Dupré, a work central to the same intensively creative period as Duruflé belonged to. Duruflé himself raises a grandiose memorial to his colleague Jehan Alain, who fell in the World War II. We also hear his first organ work, Scherzo, Op. 2. The whole is played by Torvald Torén — one of Scandinavia's most eminent interpreters of French organ music — in a recording which bears the unmistakable signature of sound engineer Bertil Alving.



EJ. Musique Sacré

Marcel Dupré (1866-1971) ranks as one of this century's leading organists. He won a great reputation at an early stage of his career, through a phenomenal technique and an amazing talent for extemporization. Alexandre Guilmant was his organ teacher at the Paris Conservatory, where he took several "premiers prix". In 1914 he also won the much coveted prize for composition, "Grand Prix de Rome". During World War I Dupré deputized for Louis Vierne at Notre-Dame. In 1920 he performed, in a series of concerts, all Bach's organ works, playing what is more from memory. This marked the beginning of intensive concert activity, with many long tours to, among other places, the U.S.A., where his legendary skill at improvisation led to triumphant successes. In 1926 Dupré was appointed teacher of organ-playing at the Paris Conservatory, where he taught for many years and had great influence on current French organ-playing. In 1934 he succeeded Widor as organist at the famous Cavallé-Coll organ in Saint-Sulpice, Paris.

Dupré's list of compositions is comprehensive: preludes and fugues, symphonies, religious programme music, long concertante pieces, chorales, and more. His style

contains both traditional and more radical elements, always formally balanced and often including elements of advanced polyphony. His treatment of the instrument is virtuosic and distinctly orchestral, and makes free use of the modern organ's technical finesse.

Maurice Duruflé (b. 1902) although by no means prolific, is one of his generation's most significant composers of organ music. He was educated at the Paris Conservatory by, among others, Eugène Gigout (organ) and Paul Dukas (composition) and won no less than five "premiers prix". He also studied under the composer-organists Charles Tournemine and Louis Vierne. He was active for several years as second organist in both these organists' churches — Sainte-Clotilde and Notre-Dame. In 1930 Duruflé became chief organist in Saint-Etienne-du-Mont, and in 1943 he was appointed professor of harmony at the Paris Conservatory.

Duruflé's most important sources of inspiration are Gregorian chant and the heritage of Fauré, Debussy and Ravel, together with the composers mentioned above. His style is characterized by an unswerving formal balance, combined with rich harmony and a refined, virtuosic treatment of the instrument. This applies in the case of his compositions for the organ both to registration and technique. A complete list of Duruflé's works includes only about ten items: compositions for organ, orchestra and choir. The four organ compositions occupy a central place in the literature of the instrument, perhaps not so much on account of innovativeness, but rather because they create a synthesis of several important currents within the earlier music of the twentieth century. This synthesis bears the imprint of its creator's vast knowledge, culture and sensibility.

Detta är den andra skivan med Maurice Duruflés stora orgelverk — men den inleds med ett annat av den franska orgellitteraturens största 1900-talsverk: Symphonie-Passion av Marcel Dupré. Det intar en central position i samma intensivt musiskapande period som Duruflé tillhörde. Själv ger Duruflé en grandiose hyllning åt den under kriget stupade tonsättarkollegan Jehan Alain, och sist hörs hans första verk för orgel, Scherzo, Op. 2. Allt är återgivet av den sena franska orgelkonstens fine utolkare i Norden — Torvald Torén — och med en ljudteknik som bär en Bertil Alving's signum.

proprius

PROP 7855



TORVALD TORÉN, born in 1945, has studied at the Swedish Royal College of Music in Stockholm under Sina Sundell (piano) and Gotthard Amér (organ). He has received a Church Musician Diploma and Soloist Diplomas for both organ and piano. He has as well pursued studies abroad under Flor Peeters in Belgium and, during several periods, under Maurice Duruflé in France.

Torvald Torén is organist at the Hedvig Eleonora Church in Stockholm and has given concerts at many places in Sweden and abroad. He has made several radio appearances and in his programs he has paid special attention to French organ music, recording for instance in 1977 the complete works of Cesar Franck.

INSPELNINGEN gjordes av Sound Workshop/Bertil Alving den 25-26 nov. och 8, 10 och 12 dec. 1980 i Hedvig Eleonora kyrka, Stockholm. **Gravering:** The Cutting Room. **Pressning:** Grammoplast.

Konvoljsets framsida: Claude Monet, Cathédrale de Rouen, l'aube (Museum of Fine Arts, Boston) **Fotat av Duruflé:** T. Torén. **Förgravning:** Robert Turner. **Tryck:** SB-tryck, Norsborg.

Tekniska uppgifter: Mikrofoner AKG C422 samt Brüel och Kjær, mixer SAM 82, bandspolare NÄGRA IY S och toränd AGFA PEN 488

Produktion: Jacob Boëthius

© 1980 och © 1981 Proprius Musik AB, Stockholm Sweden

MADE IN SWEDEN