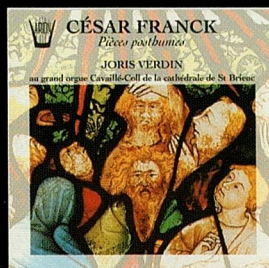


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César JEAN LANGLAIS

à la basilique Sainte Clotilde

Franck



Tout grand mouvement de création subit la loi du cycle organique : naissance, maturité, déclin. Il en a été ainsi pour la facture d'orgue française qui a connu son apogée durant le dernier tiers du XVIII^e siècle. La révolution devait hâter le crépuscule d'une grande tradition qui s'éteint alors que le souffle romantique enflamme les sensibilités. Les musiciens, le public demandent à la musique d'être expressive et aux mystères de la religion de frapper la subjectivité. Le Génie du Christianisme est-il autre chose qu'une apologie esthétique et sensible de cette religion ?

À l'église comme au concert où sont révélées dès 1828, par la fondation de la Société des Concerts du Conservatoire, les symphonies de Beethoven et avec elles les possibilités neuves de l'orchestre symphonique, on souhaite d'être ému. Or, aux quelques orgues anciennes qui sont encore jouables vers 1830, on reproche d'être inexpressives et de heurter l'oreille par des sonorités âpres et criardes. On souhaite de retrouver à l'église les sensations du concert et l'on demande à l'orgue de sonner comme un orchestre, de faire entendre des clarinettes, des bassons, des hautbois, d'évoquer les grandes voix de la nature, de faire parler l'invisible céleste. Sébastien Erard s'efforce de rendre la touche expressive, recherche distincte de l'expression par la boîte qui sera mise au point vers 1826 par John Abbey. C'est encore un facteur d'origine anglaise, Charles Barker, qui invente le levier pneumatique destiné à alléger toutes les transmissions de l'orgue et à faciliter le jeu virtuose. Le vieux pédalier dit « à la française », formé de simples chevilles ou tenons de bois, d'étendue limitée, est remplacé progressivement par le pédalier dit « à l'allemande » constitué de touches allongées. Toutes ces innovations vont

être assimilées et mises en pratique de façon très originale par Aristide Cavallé-Coll (1811-1899). Fils, petit-fils et neveu de facteurs d'orgues d'origine espagnole, il va s'imposer en prenant part avec son père au concours ouvert en 1834 par le gouvernement français pour la reconstruction du grand orgue de l'église abbatiale de Saint-Denis. Cavallé-Coll mettra six ans à réallier son chef-d'œuvre d'artisan, inauguré en 1841. Cet instrument est le premier d'une série magnifique de près de six cents, construits en France et un peu partout en Europe. À une intuition géniale, Aristide Cavallé-Coll joint une science profonde. Son esprit de chercheur est stimulé par l'expérience personnelle mais aussi par les conseils qu'il reçoit de grands organistes, tel notamment le belge Nicolas Jacques Lemmens (1823-1881) qui, donnant des concerts à Paris en 1850, est frappé par la qualité de ses instruments. En vérité Cavallé-Coll, on l'oublie trop souvent, n'a nullement méconnu la grande facture classique. Il a lu le traité de Dom Bédos et il s'est montré beaucoup plus respectueux qu'on le prétend généralement des jeux anciens. Ce grand créateur est autant un admirable acousticien qu'un grand poète du son qui souhaite qu'un instrument s'adapte parfaitement à l'acoustique du lieu auquel il est destiné. Il faut ajouter que Cavallé-Coll ne s'est pas contenté de la formation qu'avait pu lui apporter sa famille. Ses années d'apprentissage l'ont conduit en Allemagne et en Suisse, séjours dont il a su tirer un large profit.

Quelles sont donc, brièvement, les caractéristiques de la facture romantique ou symphonique qu'il a contribué à créer et à laquelle ses imitateurs, artisans plus que véritables artistes, ont fait grand tort ? Cavallé-Coll, modifiant la forme des soufflets, opère la multiplication des

pressions, une pression pouvant être différente pour l'aigu et la basse d'un même jeu. Il augmente et amplifie les jeux de fonds dont la chaleur, le mœlleux, la rondeur tendent à imiter les cordes de l'orchestre. L'emploi des jeux harmoniques est généralisé. Les jeux de huit pieds sont abondants et forment la base de l'harmonisation. Le chœur des anches est également élargi considérablement avec des batteries de trompettes, de clairons et de bombardes. Par contre les jeux de mutations, et surtout les mutations simples (nasard, tierces, larigot mais aussi les cymbales et fournitures) c'est-à-dire les jeux qui viennent enrichir les jeux de fonds par leurs harmoniques, disparaissent des orgues de moyenne importance. De nouveaux jeux à l'effet directement « sensible » apparaissent : la voix céleste, l'*unda maris*. Le grand orgue est doté d'un puissant cornet. Comme nous l'avons signalé plus haut, l'application du système de Barker rend le nouvel instrument très docile aux doigts des virtuoses. Enfin les combinaisons et les préparations sont désormais possibles et ne cesseront d'être améliorées. En 1860, époque à laquelle l'art d'Aristide Cavallé-Coll connaît son plein épanouissement, l'orgue symphonique qu'il a mis au point et qui est aussi remarquable par l'équilibre de ses différents plans que par la couleur de ses jeux de solos, ne possède pas encore de répertoire qui soit digne de lui. Pourtant, dès le début du XIX^e siècle, en France quelques partisans de l'art classique sont demeurés. Malheur à eux ! Un Alexandre-Pierre-François Boély (1785-1858) est chassé de sa tribune de Saint-Germain-l'Auxerrois pour avoir osé jouer des œuvres de Bach ! Plutôt que de se conformer au goût du jour qui est une corruption du style religieux auquel se complait un Louis Lefebure-Wély (1817-1869), Boély préfère rester ignare et édifier une œuvre de haute tenue dans la

tradition classique, œuvre qui accueille toutefois avec mesure le frémissement d'un romantisme tempéré. Cette fidélité à la tradition du contrepoint sera admirée et recueillie par un Camille Saint-Saëns (1835-1921), par un Alexis Chautet (1837-1871), par un Eugène Gigout (1844-1925), ce dernier élève puis professeur à l'école fondée en 1840 par Louis de Niedermeyer qui a joué un rôle important dans la restauration du plain-chant et de la musique d'église.

Mais l'enseignement « officiel » ? Il est assuré au Conservatoire par François Benoist (1794-1878) qui, lui aussi, professe une admiration active pour l'œuvre de Bach : Dans sa classe d'orgue, de 1820 à... 1872. Benoist verra donc passer des générations de musiciens à qui il inculquera le respect des formes classiques. En 1837, un jeune belge du nom de César-Auguste Franck devient son élève. L'année suivante, cet élève âgé de seize ans obtient son « grand prix » de piano puis en 1840 et 1841 ceux de fugue et d'orgue. Il avait bénéficié de la dernière année d'activité, comme professeur de contrepoint, d'Anton Reicha, décédé en 1836. Détail important : car ce singulier maître a initié son élève à la polymétrie, à la fugue polymorphe et aux modes anciens, enseignement « progressiste » fort avancé sur son temps. Le père de César entend bien faire de lui un virtuose. Retour en Belgique. Mais devant l'insuccès d'une carrière tentée, Paris accueille de nouveau la famille Franck. En 1848 César échappe à la tyrannie paternelle en prenant épouse, laquelle, pour être la fille de la tragédienne Desmousseaux, n'en manifestera pas moins un autoritarisme et surtout des vues assez étroites en matière artistique. Une liberté équivalait parfois à une aliénation : Franck est obligé de vivre d'innombrables leçons données aux quatre coins de Paris. Cette activité

les anches du récit. J'ai tout de même voulu me rapprocher le plus possible de la sonorité organistique réclamée en mettant au récit les fonds et anches et, à la place de la clarinette, la trompette du grand-orgue. De toute manière, il était impossible d'utiliser la clarinette du récit qui est beaucoup plus petite qu'avant et enfermée dans la boîte expressive. Pourquoi me suis-je conformé aux registrations voulues par Franck ? Parce que j'estime qu'il connaissait parfaitement son orgue, qu'il voulait cette couleur et pas une autre. Nous n'irions pas dans une de ses œuvres d'orchestre remplacer un cor par un basson ou un hautbois par une trompette. Il convient donc d'être aussi fidèle dans le cas de ses œuvres d'orgue. Il y a des gens qui me rétorqueront : « Oui, mais il a indiqué au récit les fonds, la trompette et le hautbois, et cela donne un magma discutable ». Certes, mais de son temps il n'avait pas le choix car au récit il n'avait que dix jeux, alors enfermés dans une boîte expressive très agissante, c'est-à-dire que, lorsqu'on la fermait, on n'entendait presque plus rien. La sonorité était extrêmement mystérieuse tout en étant très claire. En réalité, quand il voulait un solo de trompette, il était obligé de mettre la trompette plus quatre autres jeux. Maintenant que l'orgue a été agrandi, la boîte expressive n'agit plus de la même façon que jadis du fait qu'au lieu d'avoir dix jeux il y en a dix-huit. La boîte est donc beaucoup plus large et elle ne se ferme plus hermétiquement. On n'est donc plus obligé de mettre les six jeux qu'il demande. Il n'en demeure pas moins vrai que je me suis conformé assez strictement à ses exigences. Parce que je n'admets pas ceux qui introduisent des fonds et mixtures dans Franck attendu que pas une seule fois, dans toutes ses œuvres, le mot mixture n'a été imprimé. C'était l'époque où on n'en voulait pas séparément. On les tolérait bien

avec l'ensemble, dans le *tutti*. Tous ceux qui ajoutent des mixtures le trahissent. Il n'est pas possible de jouer Franck comme on joue Couperin. Mais il est certain aussi, par exemple dans le *Choral n°3*, que Franck a indiqué une sonorité qui n'est possible qu'à Sainte Clotilde, c'est-à-dire tous les fonds de 8 et toutes les trompettes. Partout ailleurs, je le concède, l'effet est horrible. Ce n'est admirable qu'à Sainte Clotilde. Je serai peut-être critiqué à cause des *tempi* et de la liberté de style que j'ai pris pour enregistrer ces pièces, mais je suis sûr d'avoir raison parce que tous les élèves de Franck que j'ai connus et qui ont été mes professeurs m'ont tous dit la même chose : « Nous n'avons aucune idée de la liberté dont Franck usait dans l'interprétation de ses œuvres ». A mon avis celui qui a su restituer cela, après les élèves du maître, c'est Alfred Cortot. Son enregistrement des deux grands tryptiques pour piano atteint à une incomparable grandeur de style. J'ai recueilli la pure tradition frankiste d'Albert Mahaut qui a été le premier à jouer en une seule séance toute l'œuvre de Franck, en 1896, sur le Cavallé-Coll du Trocadéro. J'ai fait toutes mes études d'harmonie, je suis resté en rapport avec lui et il m'a beaucoup parlé de Franck. Il y a eu ensuite Adolphe Marty, et puis Charles Tournemire, naturellement. Un détail est historiquement très important : le seul qui ait entendu Franck jouer ses *chorals* c'est Charles Tournemire. C'est lui-même qui me l'a dit. Quand Franck a eu fini ses *chorals* il a demandé à Tournemire de venir le voir. Et, au piano, Tournemire a joué la partie de pédale alors que Franck jouait la partie manuelle. Je pense donc détenir avec certitude la tradition de Franck. »

Propos recueillis par J.-M. FAUQUET

Any great creative movement is subject to the organic cycle of birth, maturation and decline. The French Classical organ reached the height of its splendour during the last third of the eighteenth century, before receiving a serious setback with the Revolution, and finally dying out as Romanticism began to take over. From then on musicians and audiences alike wanted music, whether in church or concert hall, to be expressive and moving. The founding of the Société des Concerts du Conservatoire in 1828 had revealed the symphonies of Beethoven and with them the new possibilities of the symphony orchestra. The few organs that were still playable around 1830 were deemed inexpressive and too harsh or shrill in their sound. What was wanted was an organ that sounded like an orchestra, with clarinets, bassoons and oboes; an organ capable of evoking the natural world and of expressing the invisibility of heavenly things.

Sébastien Érard came up with a new organ mechanism with an expressive touch. Another means of creating effect, the swell box, perfected around 1826 by John Abbey, was adopted. Charles Barker, another organ-builder of English origin, invented the pneumatic lever, which made playing easier by facilitating the mechanical system, thus favouring virtuosity. The old, so-called French-type pedalboard, which was limited in range and made up of short, stub-like pedals, precluding the use of the heel, was gradually replaced by the German-type pedalboard with longer pedals.

All these innovations were soon to be assimilated and put into practice in a very original way by Aristide Cavallé-Coll (1811-1899), who was the son, grandson and nephew of organ builders of Spanish origin.

Cavallé-Coll was to make his presence felt from 1834, when he took part with his father in the competition for the rebuilding of the organ of the abbey church of St Denis. He spent six years building his masterpiece as a craftsman, which was inaugurated in 1841. That instrument was the first in a series of almost six hundred magnificent organs that were built in France and more or less all over Europe. Aristide Cavallé-Coll combined brilliant intuition with exceptional skill. His mind as a researcher was stimulated by his own experiments, but also by the advice he received from great organists such as the Belgian Nicolas Jacques Lemmens (1823-1881), who was impressed by the quality of Cavallé-Coll's instruments when he first encountered them in Paris in 1850.

Cavallé-Coll was by no means unaware of the qualities of the great Classical organs – a fact that is all too often ignored. He had read Bédos de Celles's famous treatise, *L'art du facteur d'orgues* (1766), and he showed much more respect than is generally admitted for the organ stops of that period. He was both an admirable acoustician and a poet of sound. Each of his instruments had to be perfectly adapted to the acoustics of the building in which it stood. We must add that he had received his training not only from his family, but also from Germany and Switzerland, where he spent time during his years of apprenticeship.

So what, briefly, are the features of the Romantic or symphonic organ, to which Aristide Cavallé-Coll made such an important contribution? Cavallé-Coll changed the shape of the reservoir and developed multiple wind pressures by superimposing reservoirs, which allowed him to place the treble part of the compass on a higher

pressure than the bass. He augmented and amplified the jeux de fonds or foundation stops, which, with their warm, mellow, full sound, tend in his organs to imitate the orchestral strings. He generalised the use of harmonic stops (*jeux harmoniques*). He increased the number of 8' stops, which form the basis of the harmonisation. The reed chorus (*choeur des anches*) was also considerably enlarged, with Trompettes, Clairons and Bombardes. The mutation stops, on the other hand, and especially the 'simple' ones (*Nasard, Tierces, Larigot*, but also *Cymbales* and *Fournitures*) – i.e. the stops that reinforce the foundations with their harmonics – disappeared from the average-sized organ. New stops with a very colourful effect appeared: Voix céleste and Unda maris. The *Grand Orgue* (Great Organ) received a powerful Cornet stop. And, as we have already seen, the application of the Barker system made the new instrument very docile for virtuoso fingers. Finally, the combinations and 'preparations' that were henceforth possible were constantly improved.

In 1860, when the art of Aristide Cavallé-Coll was at its most flourishing, the symphonic organ he had perfected, which was as remarkable in its overall balance as it was in the colour of its 'solo' stops, had not as yet acquired a repertoire worthy of it. Nevertheless from the beginning of the nineteenth century, there were still some partisans of the Classical art in France. And woe befide them! Alexandre-Pierre-François Boëly (1785-1858) lost his position as organist of St Germain-l'Auxerrois for having dared to play compositions by Bach! Rather than following the modern trend (a corruption of the religious style) in which an organist such as Louis Lefébure-Wély (1817-1869) delighted, Boëly preferred to build up an œuvre of very high quality in the Classical tradition – an

œuvre that none the less accepted (to some degree at least) the simmering of a moderate Romanticism. Boëly's fidelity to the contrapuntal tradition was to be admired and adopted by Camille Saint-Saëns (1835-1921), Alexis Chauvet (1837-1871) and Eugène Gigout (1844-1925), the latter a pupil and later a professor at the school founded in 1840 by Louis de Niedermeyer that played an important part in the restoration of plainchant and church music.

'Official' teaching was provided at the Paris Conservatoire by François Benoist (1794-1878), another active admirer of Bach, who held the position of professor of organ there from 1820 to 1872 and thus taught whole generations of musicians, in whom he instilled a respect for the Classical forms. In 1837 a young Belgian by the name of César-Auguste Franck became his pupil, and the following year, aged sixteen, he was awarded the grand prix for piano, followed in 1840 and 1841 by similar prizes for fugue and organ. His teacher of counterpoint for one year (the professor's last) had been Anton Reicha (1770-1836). This is an important fact, since it was that extraordinary teacher who acquainted his pupil with polymelody, the polymorphic fugue and the ancient modes; his teaching was progressive and way ahead of its time.

César's father wanted him to concentrate on becoming a virtuoso pianist. The family therefore returned to Belgium. But the career he attempted there was unsuccessful, so Paris received the Franck family again. In 1848 César escaped from his father's tyranny by taking a wife, Félicité Saillot Desmousseaux, the daughter of actors at the *Comédie-Française*, who turned out to be authoritarian and, worse still, artistically narrow-minded.

Freedom sometimes rhymes with alienation and Franck was obliged to make a living by giving countless lessons all over Paris, which was undoubtedly detrimental to his creativity as a composer, although his artistic development was rather slow. His three *Trios op. 1* of 1841, showing his orientation towards 'serious' forms of music, are more interesting formally than in the ideas they express. From that period of semi-obscurity date the biblical oratorio *Ruth*, a somewhat conventional Mass setting and a few pieces written for the organ or for the harmonium.

Robert Bernard described César Franck as 'the epitome of humility, simplicity, purity, candour and selflessness', and indeed the composer made his presence felt as much through his distinguished moral qualities as through his profound perception of music. From very early on, his firm benevolence, his unflinching conscientiousness, his respect for the natural aptitudes of other people, gave him a remarkable aura. He made up for the mediocrity of his daily existence and his family circumstances with an unwavering faith in God and Art, wherein lay his true refuge, his real freedom. Slowly he built up a reputation that was based neither on brilliant successes nor on his occupancy of official positions. He taught piano at the Jesuit school in the rue de Vaugirard, where Henri Duparc was one of his pupils, and at the same time he was organist of the small church of Notre-Dame de Lorette (1848-53), then of St Jean-St François du Marais (1851-58). He attracted the attention not of the general public, but rather of true musicians, and of Aristide Cavallé-Coll, whose adviser and friend he became.

It is likely that Cavallé-Coll played a part in Franck's appointment as titulaire of the organ of Sainte-Clotilde, which was consecrated in 1857. It was one of the most

enviable organists' posts in the capital and, in his wonderfully naive modesty, César Franck was the first to be surprised that it went to him. He was to hold the position for thirty-one years, until his death on 8 November 1890. And it may be said without exaggeration that the organ of Sainte-Clotilde revealed his genius and enabled him to show to the full his skills both as a composer and as a constantly inspired improviser.

The organist and composer Gabriel Pierné, who later succeeded Franck at Sainte-Clotilde, wrote of the latter's improvisation:

'It was too beautiful even for the requirements of the office, for Franck, completely absorbed by his composition, did not follow the Mass and did not know when to stop. First of all the priest put a small bell in the blower. When it sounded, it meant: "Monsieur Franck, by order of the curé, that will do!" But Monsieur Franck was so engrossed in his playing that he did not hear the tinkling of the bell. So a louder one, electric this time, was put in. Franck could hear that one; how could he fail to? "But I haven't said anything yet!" he would exclaim. "What a pity! I'll never be able to get back to the key properly." Then, without batting an eyelid, following the rules he would proceed to modulate. The curé of Sainte-Clotilde could be seen darting desperate glances towards the organ, while the officiant slowed down his prayers. When Franck took too long to get back to the key, the good curé, after opening and closing his breviary a few times still hoping to hear the final chord, would stand up and go himself to the maîtrise, where he would ring the bell imperatively two or three times and send choirboys up to confirm his order. But Franck, intent on building up his reverie, took no notice.'

This anecdote corresponds perfectly with the well-known portrait by Jeanne Rongier showing the musician at his organ. But no one perhaps has expressed César Franck's 'artistic vocation' at Sainte-Clotilde better than Jean Gallois. 'Climbing up to the organ loft of Sainte-Clotilde,' he wrote, 'is for him like obeying an inner voice, accomplishing an imperious necessity, which, through the humble and fervent musical prayer that he addresses to God from his position up there, poised between heaven and earth, takes the form of a religious rite, in which the musician participates with all his being.'

Joël-Marie Fauquet

The musician in this performance, Jean Langlais (1907-1991), was organist of Sainte-Clotilde from 1945 until 1987. Interviewed by Joël-Marie Fauquet, this is what he had to say:

'Franck wrote all of his organ works for himself, for his instrument, the Cavallé-Coll of Sainte-Clotilde, and presumably for God, since he was a firm believer. I have done my utmost to keep scrupulously to his registrations. And here some explanation is required. A major problem is posed by the *Récit* coupler, a pedal that enables the organist to couple and uncouple the stops of the *Récit* division. In organs nowadays there are as a general rule as many couplers as there are manuals. The organ of Sainte-Clotilde had two disadvantages in Franck's day. First of all, there was no *Récit/Pédale* coupler, which explains why he sometimes wrote out the bass twice, once for the pedal keyboard and once for the left hand. He had to do that, since it was only possible to obtain the *Récit* stops on the pedal by manually coupling *Récit* to *Positif* and *Positif* coupler. If he did that he found himself with both the *Récit*

and the *Positif* stops on the pedal, with no possibility of separating them. Not many people realise that. The problem was the same when it came to coupling *Récit* to *Grand orgue*: that too was impossible. [The organ-builder] Charles Mutin later put those things right. In Franck's *Chorale no. 2* (bars 65-80), for instance, we notice that the left-hand part doubles the pedal keyboard part.

A point that I must make very clear is that I composed my registration with the stops that existed on the organ at the time of César Franck, with just one exception, which was unavoidable. The *Andante* of the *Grande pièce symphonique* was written for the Clarinette of the *Positif* but I had to change that because Tournemire moved the Clarinette from the *Positif* to the *Récit*. Furthermore, Franck wanted the Clarinette to be accompanied by the *Récit* stops, and needless to say, with the Clarinette on the *Récit*, that was out of the question. Nevertheless I wanted to get as close as possible to the sonority the composer intended. So I put the foundation and reed stops on the *Récit* and, instead of the Clarinette, I used the *Trompette* on the *Grand orgue*. It was in any case impossible to use the Clarinette of the *Récit*, which is much smaller than it was before and enclosed within the Swell box.

Why did I retain Franck's registrations? For the same reason that one would not choose to use a bassoon instead of a horn, or a trumpet instead of an oboe, in one of his orchestral works. He knew his organ perfectly well and that was how he wanted the music to sound. It is a question of fidelity. But someone is bound to say: 'That's all very well, but he indicates the *Fondations*, *Fonds*, *Trompette* and *Hautbois* on the *Récit*, which results in a jumble that is somewhat dubious.' Agreed; but at that time he had no choice, since there were only ten stops on the *Récit*, which

were then enclosed within a Swell box that was very effective, i.e. hardly anything could be heard when it was closed. The sonority was extremely mysterious, yet still very clear. In actual fact when he wanted a solo *Trompette*, he was obliged to use the *Trompette plus* four other stops. Now that the organ has been enlarged, the Swell box does not behave in the same way as it did before, because there are eighteen stops instead of ten. So the box is much wider and it no longer closes hermetically. So we are no longer obliged to use the six stops that Franck specified. It is nevertheless true that I have respected his wishes quite strictly. I cannot accept the use of mutation or mixture in Franck's music. He makes no mention of "mixture" anywhere in his scores. So those who add mixtures are betraying him. You cannot expect to play Franck as you would play Couperin! Another certainty is that the sonority he wanted is only possible on the organ of Sainte-Clotilde. Listen to *Chorale no. 3*, for instance, with all the 8' foundation stops and all the *Trompettes*. The effect on any other organ is horrible, admittedly, but at Sainte-Clotilde it is admirable!

I imagine that I will be criticised for my *tempi*, and for the liberty I have taken with the style on this recording. But I am certain that I am right. Everyone I have known who studied with Franck and who taught me told me the same thing: that Franck played his works with remarkable freedom! To my mind, the one musician who was able to put that across, after Franck's own pupils, was Alfred Cortot. In his recording of the two great triptychs for piano, he attains incomparable grandeur.

I received the pure Franckist tradition from Albert Mahaut, who was the first to play the whole of Franck's oeuvre in one recital, on the Cavallé-Coll of the Trocadéro

in 1896. He was my professor of harmony. I am still in touch with him and he has told me a great deal about César Franck. Then there was Adolphe Marty, and then Charles Tournemire, of course. One detail that is historically very important is that the only one who actually heard Franck play his chorales was Charles Tournemire. He told me that himself. When Franck had finished his chorales, he asked Tournemire to go and see him, and together they played them on the piano, with Tournemire taking the pedalboard part and Franck the manual. So I am pretty certain that I hold the Franckist tradition.'



Statue de Franck dans le square Rousseau devant la basilique Sainte Clotilde