

*Journal of the
American Musical
Instrument Society*

VOLUME XL • 2014



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This book is highly recommended, not only, as must be obvious, to anyone interested or involved in Japanese music, but to anyone who is fascinated by the variety of ways in which sound is produced by human ingenuity.

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Anthony Hammond. *Pierre Cochereau: Organist of Notre-Dame. Eastman studies in music*, vol. 91, Rochester: University of Rochester Press, 2012. 346 pages, 29 black-and-white photos, 10 tables, 41 figures, 92 musical examples, hardbound, ISBN: 978-1580464055, \$85.

Pierre Cochereau (1924–1984) was the titular organist at Notre-Dame Cathedral in Paris from 1955 to 1984. During that tenure he became one of the world's most famous and widely-traveled concert organists, oft-recorded and extensively broadcast, as well as a leading music educator. Hammond's book is the first English-language study of Cochereau's life and work.

The first chapter is a biography of Cochereau. He was born in Paris, the only child of a prosperous shoemaker, which ensured Pierre's financial security throughout his adult life. The father planned for his son to continue the family business, yet recognized Pierre's musical gifts and supported his study of violin and piano, the latter with Marguerite Long (1933–36).

Cochereau had his first encounter with a pipe organ on June 2, 1937; from the moment he first touched its keyboards, he knew he had to become an organist. Fatefully, that was the very day the organist at Notre-Dame Cathedral, Louis Vierne, died at the organ console during a concert. Cochereau began organ studies with Marie-Louise Girod, organist at the local Protestant church. In 1940 Pierre's father took his son to the Paris Conservatoire, where aptitude tests confirmed the youth's extraordinary musical gifts, and the school's General Secretary advised the father that it was his duty to ensure that these gifts were fully nurtured. Cochereau went on to continue his organ study with Paul Delafosse, the choir director at Saint-Roch church in Paris. When the church's titular organist, André Platz, died suddenly the following year, Cochereau assumed his duties. He continued organ study with André Fleury, then, after a year of legal studies instigated by his father, in 1943, entered the Paris Conservatoire. There he did not begin organ study immediately; in

1945 he studied organ privately with Maurice Duruflé, who would later be his harmony professor. Later that year Cochereau enrolled as a student in Marcel Dupré's organ class, with coursework encompassing both interpretation of repertoire and improvisation. He was awarded his First Prize in organ in 1948.

In 1950 Cochereau accepted the directorship of the regional conservatoire at Le Mans, where he worked to improve equipment and educational standards and taught music history and organ. This would prove to be an important area of endeavor for Cochereau, who, after leaving Le Mans in 1956, assumed the directorship of the Nice Conservatoire in 1961, then left Nice to direct the Lyon Conservatoire in 1978.

In 1954, through a mutual friend, François Carbou, who later became Cochereau's recording engineer, Cochereau made the acquaintance of Léonce de Saint Martin, Louis Vierne's successor as organist of Notre-Dame Cathedral in Paris, who was sufficiently impressed that he decided Cochereau should succeed him at Notre-Dame. Saint Martin died later that year, and Cochereau assumed his post in 1955. This led to worldwide recognition, with far-ranging concert tours and a recording contract with the Philips label.

Hammond cites Cochereau's concert schedule for 1970 (p. 24): eighty-one European concerts plus seven weeks of American tours and a two-week summer school in Nice. Compounded by his cathedral and conservatory duties, such intense career demands left little time for rest and family life. This ultimately took its toll on his health and he sought relief in alcohol, tobacco, and prescription drugs. Furthermore, the Lyon directorship soured, plagued by administrative and political problems. As a result, Cochereau's repertoire shrank and his performing ability deteriorated, tarnishing his reputation. Under investigation for income tax fraud and about to be forced out of his post at Lyon, after completing a series of concerts at Notre-Dame of improvised commentaries on the Gospel of Matthew, Cochereau died alone in his Paris apartment. Hammond makes no mention of persistent rumors of suicide, stating that Cochereau attempted to call for help from his bedside phone as he suffered a brain aneurism.

Why, when independent wealth could have guaranteed Cochereau a secure base to operate as an independent artist with ample time and energy to nurture his craft and his personal life, was he so compulsively driven to workaholism and burnout? Young Pierre was a sickly child, an infection left him nearly deaf in one ear, raised by an overbearing father

who often beat him and for years had trouble reconciling himself to his son's musical career. This chapter reveals a man who, in spite of being such a public figure, was actually quiet and shy and so sensitive as to be deeply hurt by the criticisms and jealousies that were so often directed towards him. Child-like at heart, as an adult he enjoyed toys, especially train sets, tinkered with electronic gadgets, and was a notorious practical joker. Without warning, he would slip cartoons into the scores of trumpeter Roger Delmotte and see if his friend could still perform while trying to keep a straight face.

The book's second chapter concerns Cochereau's conservatory study with Dupré. Especially notable here are the descriptions of the required coursework, revealing the extraordinary demands placed on improvisers, such as strict fugues with a countersubject to be maintained throughout. Hammond raises the question of whether Dupré really was Cochereau's primary influence as an organist and improviser, noting how many other organists had taught Cochereau before Dupré, and especially how Cochereau's playing differed from Dupré's in many ways.

The latter issue is explored in greater depth in the subsequent chapters, which deal with Cochereau's interpretations, his musical language, and his improvisations. Hammond asserts that Charles Tournemire, who taught both Duruflé and André Fleury, was a strong influence on Cochereau. Tournemire advocated great rhythmic freedom, whereas Dupré insisted on very strict meter; Cochereau did, in fact, often play with considerable *tempo rubato*. However, Hammond also attempts to link Louis Vierne to this free style of playing, and this seems highly questionable: listening to both Tournemire's and Vierne's 78 RPM recordings, one is struck by how completely different their styles are. Tournemire used almost constant tempo fluctuation and frequent rhythmic alteration; Vierne played rather metronomically for the most part, even in improvisations, and used rubato only for occasional rhetorical emphasis. Tournemire's recorded improvisations are all very free in form, whereas Vierne's are thoroughly classical in construction. In any case, it would certainly be difficult to trace any direct influence of Tournemire on Cochereau, as the latter never performed the former's compositions, and their improvisations have hardly anything in common.

Unfortunately, the chapter on Cochereau's musical language proves to be the book's greatest weakness. This is best shown by citing the passage in which Hammond describes a moment in a Cochereau improvisation as "not atonal, but it borders on atonality unquestionably . . . when

Cochereau employs huge and dissonant chords, the placing of the tones in these chords is not random" (pp. 166–167). No further explanation is afforded. This passage is, in fact, in the octotonic scale, also known as Messiaen's second mode of limited transposition, and is ubiquitous in Cochereau's improvisations. Also found in Stravinsky's *Sacre du Printemps* and innumerable other works, it is disturbing that the author does not recognize this mode. Similarly, Hammond is at a loss to define the language of an extract from a work by Fleury. He writes, "The tonality is ambiguous. Based around A, it is neither major, minor, nor in any obvious fixed modal system" (pp. 182–184). However, it *is* in an obvious fixed modal system: Hindu mode *Mâyamâlavagaula*, a major scale with flatted 2nd and 6th degrees, appearing here first based on A, then transposed after the first four measures.

Hammond makes several references to Messiaen's possible influence on Cochereau, who was a student in Messiaen's famous analysis class but does not describe any specific connections between their styles. Hammond attempts to link Messiaen's and Cochereau's use of rhythm, but does not seem to understand Messiaen's concept of rhythm: that it is opposed to a regular beat and consists of the irregular division of meter. Thus, Cochereau's improvised "gigues" that Hammond specifically cites as exemplifying Cochereau's use of rhythm, with their constant regular pulse, have nothing whatever to do with Messiaen's rhythmic ideals.

Cochereau published only four compositions during his lifetime (p. 102). His largest solo organ work, a four-movement symphony composed ca. 1952, was published only in 1996. Cochereau was reportedly dismissive about his abilities as a composer (p. 105); Hammond is perhaps too quick to conclude that Cochereau left most of his compositions unpublished because he was unsatisfied with them (p. 101). Yet there are other reasons composers leave works unpublished: modesty, excessive self-criticism, fear of rejection, even simply being too busy or discouraged to deal with the frustration of the publishing process. Hearing recordings of two of these works, one is struck that Cochereau did, in fact, have strong compositional ability. If his organ symphony has a weakness it is perhaps that the first two movements, especially one of their main themes, are too strongly reminiscent of a certain work of Dupré's (*Évocation, Poème Symphonique pour Orgue*, op. 37). However, the level of craft is sufficiently high that it is clear, had he taken the time to compose more often, Cochereau's full originality as a composer would have emerged. Hammond concludes by saying that Cochereau's compositional style

"loses general appeal as it gains in complexity" (p. 117). Judging from Hammond's awkwardness in analyzing music, he does not appear to appreciate how many modern masterpieces are complex, representing richness and intricacy rather than loss of appeal. It is especially unfortunate that Hammond is content to leave Cochereau's unpublished compositions, including a concerto for organ and orchestra from 1951, completely unexamined.

The latter third of the book comprises appendices, including a discography and filmography. The appendix most directly of interest to AMIS members will be the third, a description of the organ at Notre-Dame. The organ took its essential present form when it was rebuilt by Aristide Cavaillé-Coll in 1868. With five manuals and pedal and eighty-six registers, it was the second largest organ in France at that time. Cochereau had the organ rebuilt in the 1960s–70s, including electrifying the action and adding many pipes. As Cavaillé-Coll had reused many pipes from the previous organ, including many by François-Henri Clicquot, Robert Boisseau's changes under Cochereau's direction involved some attempts to return the older pipes to something closer to their original condition. These changes included eliminating nineteenth-century style tuning slots on principal pipes that give a horn-like accent to the tone. Hammond's account of the organ's history is fairly complete, though it neglects to mention an earlier nineteenth-century rebuild by Clicquot's successor Dallery. It still includes various errors. For example, the *Récit* manual *Bombarde* and *Trompette* originally had half-length basses, not harmonic or double-length (p. 270), and it was the trebles not the basses of the Clicquot *Hautbois* that Cavaillé-Coll used for the *Grand Orgue* manual's 8' reed (pp. 279–280), as this had been a register in the Clicquot organ's *Récit* manual which only had treble pipes.

Hammond has produced a notable book that presents some important original research and a deep devotion to its subject. One hopes that its shortcomings will be corrected in future editions or will suggest areas for continuing research by other authors.

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