

Maurice Duruflé – Quatre motets sur des themes grégoriens (1960)

- I. Ubi caritas et amor
- II. Tota pulchra es
- III. Tu es Petrus
- IV. Tantum ergo

Duruflé is one of very few French composers from the composer/organist tradition that is so prevalent in Paris to have reached any semblance of the musical mainstream, this entirely due to his deeply affecting Requiem of 1947 with its subtle nods towards the intimacy of Faure and its enticing plainchant-derived modal language. The ***Quatre motets sur des themes grégoriens*** are perfect disseminations of Duruflé's mature musical language, with his use of plainchant invoking some sort of communion with a musico-historical continuum. All are in a wistful, melancholic style reminiscent of much mid-twentieth-century modal writing (think Vaughan Williams, or Howells) perhaps with the exception of *Tu es Petrus* which rouses us from our somnambulant torpor with its vivid depiction of the founding of the church on the rock of Peter.

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