The Saint-Clotilde Traditions—Franck, Tournemire and Langlais:
Conversation and Commentary with Jean Langlais

By Robert Sutherland Lord

An extraordinary vitality during the first century has characterized the model of the organ concert begun in 1872 by Charles Tournemire at the Paris Conservatoire. It has continued, despite various interruptions, to this day. Opera, symphonies, and concertos were written for the performance of the organ in France. Organists have played important roles in the development of modern French organ music. Therefore, it is not surprising that some of the most famous organists of the 20th century, such as Jean Langlais, have been trained at the Paris Conservatoire. This page from the The Diapason contains an article analyzing the influence of French organ music and the role of Tournemire and Langlais in its development.

An additional note: The mention of "Mme. Wilhbach, who was married to a brother of C. W. Wilhbach, who was married to a brother of C. W. Wilhbach" in the article might be a typo or a reference to a specific composer who was also married to a Wilhbach. However, without more context, it is difficult to ascertain the significance of this statement in the article.

The article highlights the importance of French organ music and its influence on modern organ composers and performers. Tournemire and Langlais are presented as key figures in the development of the French organ tradition, with Langlais being particularly noted for his contributions to the field. The article also discusses the importance of the Paris Conservatoire in the training of organists and the role of organ concerts in promoting the organ as a concert instrument.

Overall, the article provides a comprehensive overview of the French organ tradition and its impact on modern organ music. The inclusion of Langlais and Tournemire as key figures in this tradition underscores their importance in the development of the modern organ concert.