

Marcel Dupré

1886-1971

THE SECRET OF DUPRÉ'S SUCCESS

Michael Murray

Marcel Dupré was born on May 3, 1886, in Rouen. His father and grandfathers were organists and choirmasters; his mother was a cellist and pianist, and her sister, who lived in the Dupré home, was a singer. From his third year it was apparent that Marcel, too, would be musical: fascinated by organs, he filled his drawing books with pictures of consoles and pipes, and he would sit for hours, mesmerized, watching family members teach and practice.

He studied first with his father. Private lessons with Guil-mant began in 1898, the year Dupré won his first church post. In 1902 he entered the Paris Conservatoire and was to receive first prizes in piano (1905), organ (1907), fugue (1909) and the Premier Grand Prix de Rome (1914).

Disqualified on medical grounds for service in World War I, he volunteered at a military hospital and worked in its pharmacy from 1914 to 1916, the year he began substituting for Vierne at Notre-Dame. From 1906 to 1934 he assisted Widor at Saint-Sulpice.

In the spring of 1920 Dupré performed the complete works of Bach from memory in ten Paris recitals. The following December he made his London debut at a gala benefit concert in the Royal Albert Hall. He was to tour England regularly for the next 40 years, his playing and works and improvisations attracting critical superlatives and immense audiences, his modesty and warmth captivating his colleagues as well.

In 1921, Dupré toured in eastern North America and would return for nine transcontinental tours (1922-49), his first tour

comprising more than 90 recitals and his second more than 100.

In 1926 he succeeded Gigout as professor of organ at the Paris Conservatoire and was to hold the post until serving a term as dean (1954-56). There and at his home in Meudon he taught scores of students from almost every Western country—so large and distinguished a discipleship that Grove's Dictionary was led to remark that "no organist of his generation has exerted so great an influence."

As a composer, Dupré left 65 opuses, and his interest in uncharted paths is shown by such works as the *Symphony* for organ and orchestra, the *Trio* for organ, cello and violin, and the *Ballade* for organ and piano. His choral music includes four exquisite motets and a superb *De Profundis*. He was convinced, moreover, that the organ had not yet taken its rightful place in secular concert halls. "It is as capable as other instruments of drawing enthusiastic devotion from audiences," he would say, adding that the central aim of his life as an artist had been to reunite the organ with the mainstream of concert music.

He wrote books on harmony, counterpoint, fugue, improvisation, acoustics, organbuilding, a *Philosophy of Music* (recently published) and an organ method. In his c.1968 essay, "The Organ of the Future," he urged builders to respect the accomplishments of Cavallé-Coll, Willis and Skinner, and to strive for instruments that could express "the conceptions and wishes of coming generations of composers." His ideal was the instrument on which one might play music from every period, and he most loved the Cavallé-Coll at Saint-Sulpice, where he was titulaire from 1934 until his death in 1971.

With his tours above all, including a world tour in 1939, Dupré won a degree of fame never before reached by an organist. With it came many honors: a Pontifical medal, the Gold Medallion of the City of Paris, commandership in the Legion of Honor, membership in the Academy and honorary doctorates from universities here and abroad.

So much for the outward man. Within, the secret of his success, if secret it may be called, lay in his profound seriousness, though this may appear to belabor the obvious. And yet we live in an age that glorifies superficiality—so insidiously indeed that not even thoughtful workers in serious fields can remain untouched by the temptation to treat casually that which deserves deepest attention. Dupré, however, viewed with profound seriousness not only music's purpose, particularly what he deemed its capacity for expressing the transcendental, but also, in consequence, the daily routine, the minutiae, the common tasks of music: in a word, the practice of the art. There was nothing superficial in what he did or thought. Nothing, for that matter, of self-indulgence.

It was thus in the light of this larger view that he carried out in his rehearsal day after day such of his own precepts as the following: "To get perfection in a work, you must first get perfection in a short passage: that is the root of all virtuosity."² Hence he would learn and memorize a piece by first trying various fingerings to find the best (that fingering is best, he believed, which wastes motion least), then repeating individual measures 15, 20, 30 times—always correctly, always in rhythm, never playing faster than he could play perfectly—before proceeding to combine measures into passages, with more repetition, and passages into pages, with still more. Repetition is the key, he would insist, provided only that repetition is not unthinking. It must be piloted



Dupré at the Wanamaker Store, Philadelphia, c. 1948

at every moment by a concentration that is scrupulously unflagging.

Or again: "One must distinguish the interpreter from the virtuoso. The former is just as capable as the latter of tossing off flashy technical acrobatics. But, having as paramount concern the beauty of the music, he never permits himself a lapse of good taste. He wants only to effect a sharing of the emotion he feels when contemplating a masterpiece."³

Or again: "If the crushing toil found in acquiring a flawless technique gives to him who possesses it independence and authority, it remains true nevertheless that a technique is honorable only if it is . . . scrupulously respectful."⁴ To serve a composer, Dupré would insist, means first of all not to exploit him.

Though not an end in itself, his technique was among the most astonishing of his gifts, and as an English observer wrote in the 1920s, the "sense of security that such a technique imparts is reflected in his playing. Nothing disturbs him. At one of his recitals the lowest A on the great organ began to cipher towards the end of his own Fugue in G Minor. Instantly he began to improvise, and working round the offending note gave us a totally different ending to the fugue—pianissimo in A minor instead of fortissimo in G minor. No one excepting those familiar with the work knew that anything had happened, so skillfully was the join between the printed note and the improvised ending managed."⁵

Still another English observer noted: "He is a living disproof of the old fallacy that all organists must sound alike because the instrument is, so people tell us, mechanical. How does Dupré make any organ sound louder at the climaxes than anyone else does? It is partly, no doubt, in the extreme-precision of that staccato and attack, but others share that to some degree. I am inclined to think it is a mental phenomenon, translated as usual (mechanical instrument or no) through quite imponderable factors of touch. When an English organist arrives at full organ with tubas he thinks, Heavens! what a noise I'm making—and proceeds to smooth down the edges, arriving at a result which is broad and dignified and entirely in accord with our temperament and fondness for understatement. Dupré has no such inhibitions. He sees no reason to make three *f*'s sound like two, but rather four. He will hurl the tubas at your head in staccato chords that are and are meant to be not less than shattering. If you are not in



Marco Enrico Bossi, Nadia Boulanger, Charles Courboin and Marcel Dupré at the Wanamaker Store, Philadelphia, January 1925

the mood for it, so much the worse; but if you are, there is no sport like it, and no one like Dupré."⁶

Sport it may have been, and certainly no one more enjoyed rousing an audience than he. But the deeper purpose remained, the seriousness, and this in turn came partly from his conviction that beauty, art of every kind, as he declared, offers "an approach to God, a path to Him"; and specifically, "The contemplation of beauty is a form of contemplation of God"⁷—whether beauty were found in ravishing adagios or in fortissimo chords played staccato.

Nor are the two ideas unconnected—the art's transcendent nature and the discipline of her practice. For, if nothing else, discipline is a kind of obedience, a renouncing of the self that recalls old Christian principles about the smallest act of self-denial being worth more than many good works. Then too, as Jacques Barzun has observed, the pursuit of great art brings about "a gradual and deliberate accustoming of the feelings to strong sensations and precise ideas . . . a breaking down of self-will for the sake of finding out what life and its objects may really be like. And this means that most esthetic matters turn out to be moral ones in the end."⁸

Dupré concurred, when he wrote that there exists "this truth, for me a sovereign verity, that in aesthetics, just as in matters of ethics and morality, nothing is worthwhile that is not achieved within the context of a strict intellectual discipline, freely embraced."⁹

That was the secret of his success.

NOTES

1. 1954 edition, vol. II, p. 815.
2. Radio interview, November 1948, on WCAL, Northfield, Minn.
3. Marcel Dupré, *Philosophie de la Musique* (Tournai, Belgium: Collegium Musicum, 1984), pp. 42–43.
4. Preface to François Florand, *Jean-Sébastien Bach, L'Oeuvre d'Orgue* (Paris: Éditions du Cerf, 1947), p. 8.
5. J. Stuart Archer, "Marcel Dupré: An Appreciation," *The Organ II* (July 1922), p. 45.
6. "Organ Recital Notes," *The Musical Times* (Jan. 1948), p. 25.
7. Juliette Hacquard, "Marcel Dupré," *Rive Gauche: Mensuel Catholique du Quartier Saint-Sulpice XXV* (May 1966), p. 21.
8. Jacques Barzun, *Teacher in America* (Boston: Atlantic-Little, Brown, 1945), p. 130.
9. Florand, op. cit., p. 7.



Dupré at Guilman's original house organ console

MARCEL DUPRÉ

AN ALMOST UNKNOWN COMPOSER . . . STILL?

Graham Steed

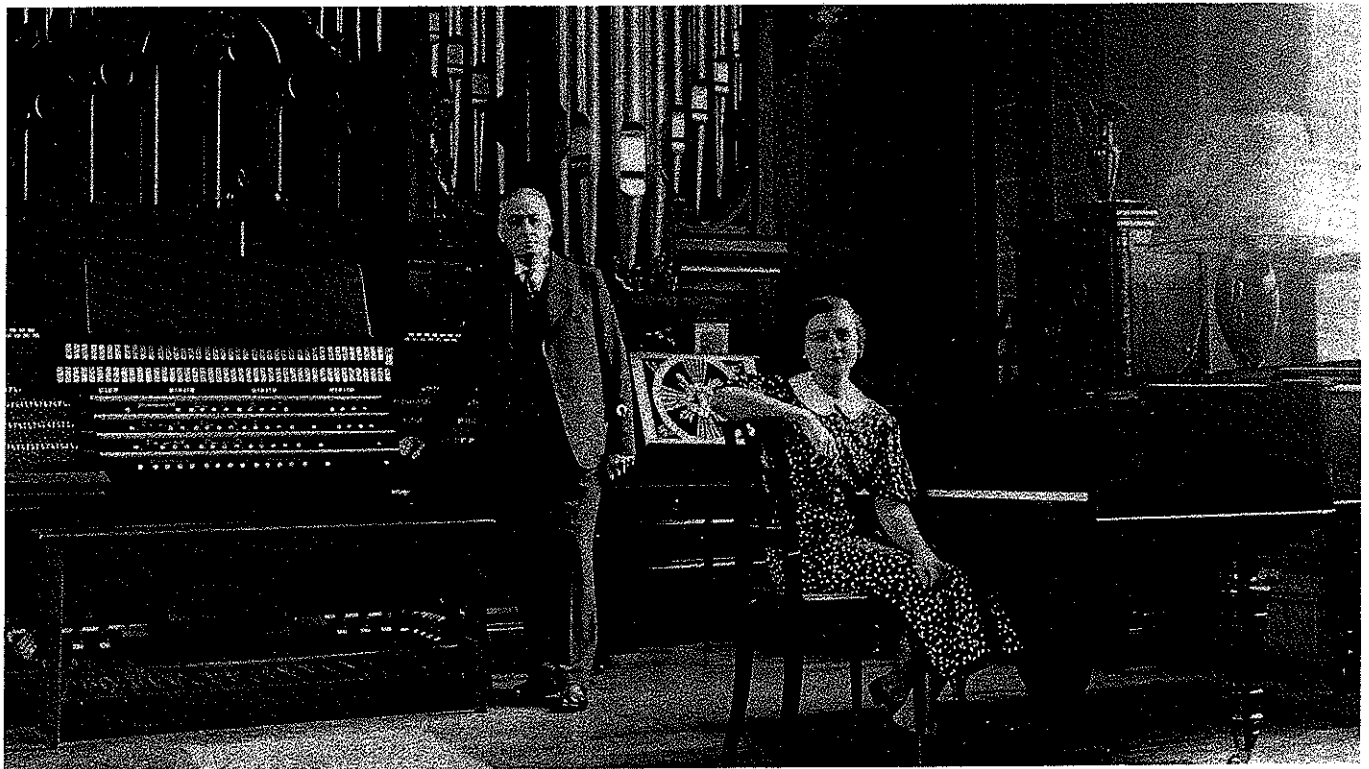
While casting around for a suitable title for this centenary article, I looked to see how often Dupré's name had appeared in recital programs published in this magazine during 1985. My January copy was unfortunately missing, but in the next eleven months, in some 205 programs, I found 35 Bach, Handel and Schütz commemorations; in the remaining 170 recitals, works by Dupré appeared 27 times. Cause for rejoicing? Not so. With the exception of two visiting English players, Kynaston and Weir, no one had played any work later than Op. 29, and that was written 55 years ago! It seemed, therefore, that North American players must be unaware of about four-fifths of Dupré's solo organ music, for he published no less than 37 opus numbers, of which only six were represented in the programs surveyed. From a total of over 250 separate pieces, only 13 had actually been played this past year.

Graham Steed, organist and director of music at St. Mary's Cathedral Basilica in Halifax, Nova Scotia, first came under the spell of Dupré in 1930, when he was 17. The following year, he met Dupré's parents and later was a frequent guest at Meudon. After Dupré's death, his widow kept up a continuing correspondence with Mr. Steed, writing him nearly 70 letters, until the month before she died. Since 1962, Mr. Steed has performed the major Dupré organ works, recording three discs of them for RCA Victrola (VICS 1573 and 1661, and LVL1 5018). Last year he completed a private recording of all the Dupré solo organ works in chronological order, on nine 90-minute cassettes, for his students. During the 1986 Dupré centenary year, he is lecturing at the Royal College of Organists and visiting several universities for masterclasses and recitals.

Allowing that only a small number of players publish their programs, one concludes that although a few—a very few—of Dupré's early works are now safely established in the repertoire, an enormous lacuna still remains to be filled. Certainly one cannot say that Dupré's music is part of the artistic patrimony of American and Canadian organists. Things are little better in Europe, except perhaps in Britain, where of late some interest has been shown. As for France, Dupré is still in purgatory, and likely to remain there; this is perhaps the saddest fact of all.

To these gloomy statistics a few observations have to be added before we look closely at Dupré's published works. The past 40 years have seen a complete reversal of priorities in the organ world. Players and theorists have increasingly immersed themselves in the past: Electricity and Romanticism have become dirty words. The avant-garde, which has a necessary function to perform, as scouts in front of an advancing army, has now proliferated to such an extent that so-called "composers-in-residence" are more numerous than ever, while the vast public of ordinary music lovers are increasingly hard pressed to find concerts which satisfy their hunger for music to which they can easily relate.

Experiences of youth lead me to diagnose the present condition of musical opinion as the "Sibelius-Mahler" syndrome. I well recall that in the early 1930s it was impossible to have musical intercourse without the name of Sibelius cropping up. Had one heard his latest symphonies? The sixth and seventh had come out in 1923 and 1924. Not to have heard them was indeed a grievous fault! Yet in Britain, and



Dupré and his daughter, Marguerite, at their home in Meudon

also in the United States, Mahler, who died in 1911, had been completely forgotten, as though he had never lived. Mahler had declared, "My time will come," but it was nearly 40 years after his death, in the post-World War II era, that one first became aware that he was in the line of succession to Haydn, Mozart, Beethoven and Brahms. The Viennese had done a wonderful job of character and talent assassination after his death; patiently they concealed all traces of the victim, so that even today one cannot buy a small bust of Gustav in the musical capital of Europe!

"A living dog is better than a dead lion," wrote the "Preacher" in the third century B.C., and it remains true today. While the pupil is alive (Messiaen) what hope is there for his teacher? This is no denigration of a greatly respected living composer, who has written wonderful things about Dupré, but the playing habits of organists seem still to be governed by the old adage.

EARLY WORKS

In the list of organ works published in this issue, it is useful to separate Dupré's compositions by decades. In the first group we have the Op. 7 *Preludes and Fugues* (student works, written in 1912 in preparation for the Grand Prix de Rome, which he won two years later) and the *Fifteen Pieces*, Op. 18, composed at the instigation of the managing director of Rolls-Royce, who first invited Dupré to play outside of France, in London, in 1920. However, it is the *Scherzo*, Op. 16, which I believe to be the most significant original work to appear thus far: a piece that "separates the men from the boys," and shows what enormous demands Dupré will make of his old-fashioned instruments, and his newly acquired public.

1921-1929

The 1920s were notable for the completion of two symphonies, the *Suite Bretonne*, and the Noël variations, which all reflect the kind of music which went over well on his transatlantic tours. *Cortège et Litanie*, Op. 19, and *Lamento*, Op. 24, show two other aspects of the composer; the first, his early interest in theater, the second, his ability to feel the grief of bereaved friends, and to offer his own special kind of consolation. *Lamento* foreshadows a considerable number of later works in which deceased relatives and friends are commemorated: these include "Souvenir," Op. 27, No. 1, in memory of Lynnwood Farnam; Op. 37, 47 and 61 (his father, mother and daughter); Op. 39, (his mother-in-law); Op. 40 (his prize-winning students killed in World War II); Op. 46 (another Canadian friend); Op. 48 (his American impresario); Op. 50 (his predecessor at the Institute); Op. 51 (his favorite organ tuner); Op. 58 (Guilmant's granddaughter's husband) and Op. 64 (a dearly loved former pupil).

1931-1938

The next decade saw the publication of *Seven Pieces*, Op. 27, in 1931, with six of them dedicated to persons then living. I suspect that the first piece was added as an afterthought, because the "Marche" and the "Final" are both in G, and with the intervening pieces make a self-contained suite, or even a quasi-symphony. I find it interesting that Henry Willis III should receive an almost Elgarian-pomp-and-circumstance "Marche," Ernest Skinner a "Pastorale" (Franck wrote one for Cavallé-Coll), the organist at West Point a "Carillon," and Riemenschneider, the renowned Bach scholar, the "Final," a piece so full of the B-A-C-H motif that nobody seemed to know it was there, until Michael Murray brought out his Dupré record (Advent 5014) and kindly gave me credit for my powers of observation.

For the *Seventy-nine Chorales* which appeared next, readers are referred to my article in *MUSIC—The AGO/RCCO Magazine* (Feb. 1977), though if any collection of pieces ever spoke for itself and needed no external commendation, that indeed is the one, "the most important educational work ever published for the organ student," according to E.A. Kraft. *Le Chemin de la Croix*, Op. 29, of 1932, has become the anteced-

ent of many subsequent imitations; the Nativities, Ascensions, Pentecosts and Trinities of Messiaen all bear witness to Marcel Dupré's courageous originality and, as well, to his profound religious convictions, first exemplified in the *Passion Symphony*, and later demonstrated many times. *Vitrail*, his last work, Op. 65, was yet another essay of this genre which captures the very essence of a religious symbol in unforgettable music. The *Trois Élévations*, Op. 32, and *Angélus*, Op. 34A, all exquisite miniatures, do exactly the same thing; they give musical representation to visible spiritual acts.

As the decade of the 1930s advanced, the year before the outbreak of World War II saw the world moving out of control to cataclysmic disaster. This was the period when Dupré wrote his three greatest fugues, with their related preludes, as his Op. 36. At the risk of being disbelieved, I would categorize them as fugues of truly symphonic proportions, so new in style, texture and development that they ushered in a new epoch. The E minor is pure Monet, an impressionistic work, foreshadowing *Les Nymphéas* (unpublished, Op. 54) by exactly 20 years; the second, in A-flat major, is of monumental grandeur, an Everest of musical thought, while the third, in C major, with its vast contrast of mysterious prelude against a ferocious fugue, defies nomenclature; night and day, calm before storm, peace and war, death and transfiguration; one can see it differently every time one brings it out.

After Op. 36 a curtain falls, an age passes, and a new one struggles to be born. For most artists, a time of war is unproductive, but it was not so for Dupré. He continued his teaching, and, as travel was no longer possible, went on composing. Between 1941 and 1948 he created nine new works, from the very simplest Gregorian preludes (manualiter) of Op. 45, to frescoes of hitherto unparalleled magnitude. In a previous article entitled "Dupré and Demessieux: the Master and the Pupil" (TAO, March 1979) I wrote at some length on these matters, but to preserve the proper chronology I must now discuss *Évocation*, Op. 37, and give some account of its genesis.

1941-1948

The first work of the war years was not a third symphony, but a first cyclic symphonic poem called *Évocation*, in three movements which bear no titles. I shall never forget Pierre Cochereau's performance of it at the AGO's 60th Convention, in St. Thomas Church, Fifth Avenue, New York, in 1956; I bought my first copy the very next day, and worked on it, and brooded over it, for several years, before attempting to perform it publicly. What was the composer actually evoking? In 1940, he had lost both his father and his country. His mother, who had predeceased his father, had been a cellist: was the opening theme a reference to her? Was there something also of the spirit of Joan of Arc, who was burned as a heretic in Rouen in 1431? For a work of 22 minutes to pass through almost every known key and to finish in a glorious C major was something that surely needed lots of explanation, considering the dark days in which it was composed. This was no kind of lament ("by the waters of Babylon we sat down and wept") but rather a stirring call to perform great deeds, a prophetic "Resurgam," by a true patriot. Any man who could write this kind of music in captivity must have fibers of steel. Once having discovered Dupré's true metal, nothing could hold back the desire to explore everything else he had written, and I would suggest to every would-be Dupré interpreter that they have to go far beyond the mere notes, difficult though these often are, to comprehend the innermost depths of the composer's mind; his compositions are not the facile outpourings of a mere spinner of notes, but the wise counsels of a patriot, philosopher and prophet, who happened to give us his thoughts not in words but in music. This is where we begin to see him as the Bach and Liszt of our own times.

Évocation was followed by the second great "teaching work," *Le Tombeau de Titelouze*, Op. 38, in which the point of departure is not the Lutheran chorale, as in the "79," but

the plainsong melodies of many centuries earlier. While Op. 38 was obviously written for average students, Dupré had reason to write his next three opus numbers for a student who was anything but average. He had taken Jeanne Demessieux "under his artistic protection," as he described it, when she was only 15, in 1936. By 1941, she had obtained her premier prix in his organ class at the conservatory. For the next four years, he set out to prepare her for the role of international organ virtuoso. This in itself proves a point: acquisition of a diploma was not in itself to be a consummation, but marked rather the beginning of a new intensity of study. Jeanne needed something that hitherto was not available to organ students: transcendental studies such as Liszt wrote for pianists. Dupré wrote twelve for her, and nine of them survive, and have been identified as Op. 39 (*Suite*), Op. 40 (*Offrande à la Vierge*) and Op. 41 (*Deux Esquisses*). Two others are probably still in MS, perhaps in the possession of Jeanne's surviving sister, but publication of the third *Esquisse* was, I believe, ill-advised, and quite contrary to Dupré's intentions. Nobody should try to second-guess a composer, if he decides purposely to hold something back!

Paraphrase on "Te Deum," Op. 43, published by H.W. Gray, is a six-minute work which seems to relate to the victory of the Allied cause in 1945. *Vision*, Op. 44, Dupré's second symphonic poem, has a text (John I, 2-5) which lends itself to the conclusion that it is also an essentially religious work, but my own hunch is that it is more than a little connected with the new device Dupré's friendly engineer had finally perfected for the Meudon organ, by which twelve different registrations could be programmed on celluloid tape, all at the control of a single toe stud. It may even contain some of the music of the two studies still untraced. In any event, though I have played *Vision* and recorded it privately, it remains for me the one work of Dupré's that is still to some degree an enigma.

Eight Short Preludes on Gregorian Modes, Op. 45, is still, I believe, out of print, McLaughlin and Reilly being no longer in business, but here are some most useful short pieces of service music, all for manuals only; there are two splendid toccatas, and a model fugue on "Lauda Sion," an anticipation of Op. 63. *Miserere Mei*, Op. 46, concludes the work of this decade in a poignant memorial to Armand Dupuis, who was Dupré's host on his frequent visits to Montreal.

1950-1957

In the 1950s four works, Op. 47, 48, 50 and 51, appeared. Opus numbers from 36 to 51 were broken only twice by works which are not for solo organ, Op. 42 being a *Sinfonia* for piano and organ and Op. 49 the oratorio *La France au Calvaire*. Both are thus outside the scope of the present article, which is concerned primarily with music for organ alone.

Psaume XVIII, Op. 47, taken from the Vulgate (Latin Bible), deals with the text "The heavens declare the glory of God," generally numbered 19 in English versions of the collected psalms of David. This is the companion work to *Évocation* which Dupré wrote nine years earlier. Having memorialized his father, he no doubt felt he should do the same for his mother. I recorded both works on a single disc, RCA Victrola VICS 1661, as long ago as 1972, but of course the record has long since ceased to be in the catalog. *Psaume XVIII* is the last of the three cyclic symphonic poems, Op. 37, 44 and 47, and it is interesting to note that its finale is a double fugue, which, with Op. 57, brings to a total of eight the number of Dupré's published works in this form; I have purposely omitted the *Four Modal Fugues*, Op. 63, from this total, because they belong to an entirely different category of works, and will be dealt with later.

Just as *Évocation* was followed by the 16 *Titelouze* chorales, so *Psaume XVIII* is followed by a collection *Six antennes pour le temps de Noël*, Op. 48. Dupré obviously considered that it could be another useful teaching work, for he carefully fingered and pedaled it for students. The plainsong

melodies on which he was elaborating are developed to greater lengths than was the case with Op. 38; the first three, for the first and fourth Sundays of Advent and the Nativity, are gentle meditative pieces for soft stops. The fourth, for the feast of Circumcision (January 1), is more vigorous, and of an appropriate aural painfulness. The three wise men then make their appearance in a six-part *ricercare*, in three pairs of double voices in canon, one of Dupré's most austere examples of that ancient form. The final piece, a toccata for the feast of the Purification, ends in a blaze of light, the light to lighten the Gentiles; it is a much more difficult toccata than "Placare Christe servulis" which concluded *Titelouze*, full of cross-rhythms and canonic imitations.

A whole article could hardly suffice for the *Twenty-four Inventions*, Op. 50. This was Dupré's personal tribute to the great theorist, Marcel Samuel-Rousseau, to whose chair at the Institute of Fine Arts he was elected about the time that his service as director of the Paris Conservatoire came to an end. Bach might well have signed his name to the first invention (C major), but as Dupré moves round the remaining 23 major and minor keys the harmonic horizons become ever more distant, and the registrations, rhythms and spacings take us into a new world of organ technique, "Towards an Unknown Region," where few of us have previously journeyed. These pieces have a fascination for me that cannot be summed up in words: each is a perfectly dazzling gem in its own right; he encompasses every mood and style. Try the F-minor fugue (No. 18) if you are in need of a "pick-me-up," or No. 13 in E-flat major if you are feeling skittish! Avoid 6 and 12 if you aren't wearing your favorite organ shoes. No. 23, in G-flat major, will do great things for the ego, if you ever get through it faultlessly! (Take it very slowly at first.)

The last work of the 1950s, *Triptyque*, Op. 51, was given its premiere in Detroit, at Ford Auditorium, at the dedication of the organ. Its three movements, "Chaconne," "Musette" and "Dithyrambe," explore every color of the instrument. Has ever an organ tuner been so happily commemorated? Many organists have shown off their pedaling in the "Musette," but I'm sure the composer would take the nazard off for the final chord: the extra G and E added by the mutation do not enhance the purity of the F-major cadence; finally reached after a very dangerous romp on the pedalboard.

THE FINAL PERIOD

There is no sign of any winding down of the composer's powers in his last decade, from 1960 to 1969, but generally speaking, the works are shorter, and, if anything, more concise, though Dupré never wrote two notes when one would do. His devotion to Our Lady, so beautifully nurtured by "Fine" during his long childhood illness, is exemplified by *Annonciation*, Op. 56, and *Regina Coeli*, Op. 64, his last work but one. I had a suspicion that Op. 56 owed something to a famous painting, and suggested this to the dedicatee, Pierre Lafond, sometime after Dupré's death; imagine my reaction when he brought out his own copy of the original manuscript and showed me the words "d'après Leonardo" after the title! I have no idea why they were left out of the printed copies.

Choral et Fugue, Op. 57, is the least difficult of the published large-scale works in fugal form, but it shows up a palpable weakness in English and American organ construction. One simply must have both Great- and Swell-to-Pedal toe pistons side by side to do justice to the choral without a registrant. How often the second of these is lacking! No old French instrument was ever without them, somewhere within the reach of the left toe.

Trois Hymnes, Op. 58, is severely monastic, but also serenely peaceful, at least for two movements. I believe all the themes are original but would not be surprised if I were to be shown a plainsong derivation. The concluding pages of "Laudes" show the utmost economy and conclusion in a marvelous peroration on full organ.

I can give no explanation why a now defunct New York

publishing house, Galleon, was able to obtain the *Two Chorales*, Op. 59. It took me a whole afternoon to obtain permission to xerox the last copy of it, at Carl Fischer Inc., and I paid them two dollars for the privilege. These pieces are similar to the 79 *Chorales*, but slightly longer and with repeats.

In *Memoriam*, Op. 61, six pieces in two separate volumes, is the largest work of the last decade, and the most moving, in recollection of his beloved daughter Marguerite, who died of cancer in 1964. Framed, as it were, between a fine "Prelude" and a brilliant "Postlude," there are four other movements, so hauntingly beautiful that one can only marvel at the fact that, as a parent (and also as a grandfather), Dupré could so far detach himself from his grief as to relive the 54 years of Marguerite's life, from her childhood to her passing. In "Allegretto," the second movement, surely there is a game of hide-and-seek, or blindman's buff, being played in the living room? The "Méditation," which comes third, might be a bedtime story, serious but not frightening, and with an abundant repetition of sleep-inducing rhythms. Next follows a "Quod Libet" (or as-you-like-it) in which a twelve-note theme is put through several fascinating permutations after the manner of the "Chaconne" in the *Triptyque*, or the first of *Trois Hymnes*. This is followed by a sublime six-part "Ricerca," before the "Postlude," the sort of piece Dupré would improvise so effortlessly for communion, but if you were on the bench with him you daren't breathe. The "Postlude" ends with a wild rampage over the pedalboard, and proves to be the last of his great feats of virtuosity to be committed to music paper.

Entrée, Canzona and Sortie, Op. 62, can be found in Hinrichsen's *Contemporary Organ Music for Liturgical Use*, Volume IV, No. 2006d, in which the Swiss editors indulge a curiously whimsical idea of printing pieces by order of keys: it makes little sense if one wants to play them as a group, and they do, in fact, make an agreeable trilogy, by no means unduly difficult, and perfectly suited to liturgical use, being thoroughly diatonic, and not likely to rock any ecclesiastical boats.

Quatre Fugues Modales, Op. 63, published in 1968 (Dupré was 82), takes us into realms of such a perfection of form, harmony and polyphony that we might imagine Lassus or Palestrina to be reincarnated. Dupré's own unique harmonic language, which owed so much to modal harmony, is here refined to the nth degree, and we are never likely to find such purity again in this stressful 20th century. Scholarly, but not cerebral, the old composer demonstrates yet again the beauty of a simplicity which comes directly from the heart. Contrast this colorful but restrained music with the gorgeous chromat-

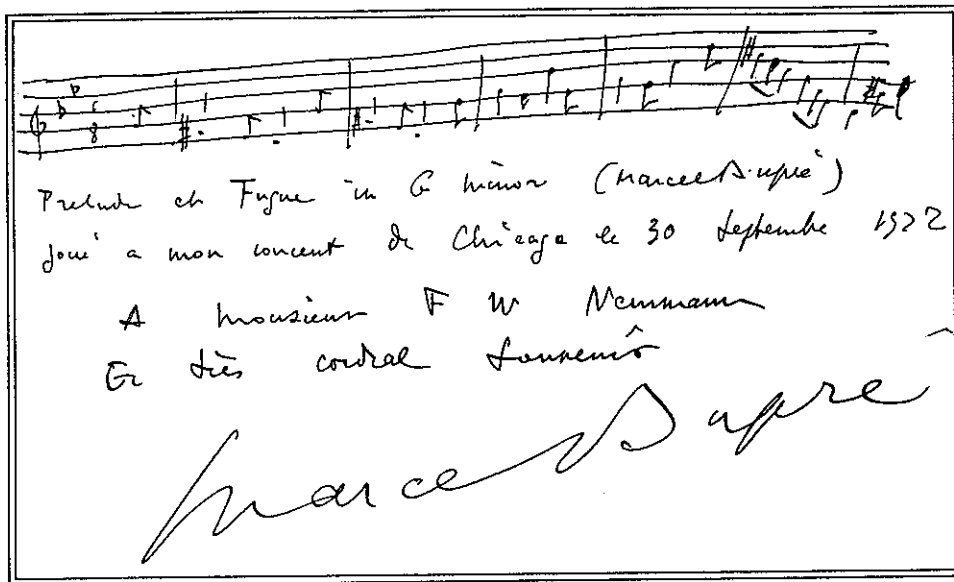
icisms of the next opus, the *Regina Coeli*, and you have the full measure of Dupré's tonal palette.

On his last visit to Rouen, a month before he died, Marcel Dupré spent ten minutes (I was told this by his cousin) gazing at the rose window in the north transept of the fine old abbey church of Saint-Ouen: a wonderful collection of prophets and saints, 30 in all, and a host of blazing golden suns, all comprised within a five-pointed star of David. That was the *Vitrail* which he had attempted to delineate in sound. Had he got it right? With the light changing every few moments, in cloud and sunshine, it was perhaps more in Claude Monet's line of work! But the saints do indeed dance in glory, and we may justly conclude that this last opus, No. 65, was a most fitting ending to Dupré's life and work.

Before leaving *Vitrail*, I must show players a bar that got left out. I had noticed a tie in the left hand of bar 1 on page 3, unconnected to any note in the last bar of page 2. Dupré answered my query, "It must be tied," but failed to say to what! He had probably referred to his manuscript, of which, incidentally, I had previously seen a photocopy at Bornemann's shortly before publication in 1969. On a visit to Paris in 1971 I asked Bornemann if he still had the photocopy, and he produced it. Not surprisingly for me, but to his great disgust and consternation there was, indeed, a missing bar. "None of our French organists have noticed it, but you are from Canada, and I'm covered with confusion." Here is the bar, which would follow the last printed measure (32) on page 2:



That is not the end of the story. In 1975, presiding over a meeting of the ill-fated *Association Internationale pour une Fondation Marcel Dupré*, I was told that the missing bar was not necessary. Believe it if you will, but leave it out at your peril.



Dupré's autograph of the subject of the *Fugue in G Minor*, Op. 7, Chicago, September 30, 1922

THE ORGAN AND CHORAL WORKS OF MARCEL DUPRÉ

An Annotated Listing

Rollin Smith

The following is the first attempt to catalog completely the organ and choral works of Marcel Dupré utilizing all existing catalogs—Dupré's and others—and correlating them with the printed scores. All pertinent information regarding each work from the date of its composition through its publication, performances and composer recordings is included. Dupré himself was neither consistent nor accurate in the records he kept. It is hoped that readers might be able to supply further information which will be published in an update.

Only published works are included. All original titles have been retained. The date of composition is given only if it can be ascertained with certainty, either by a dated manuscript or a verified, reliable source. It cannot be assumed that a work was composed the year prior to its publication. H.W. Gray was the American agent for both Novello and S. Bornemann; Gray was eventually assigned the copyrights to several works. Some publishers have gone out of business: Sénart, H.W. Gray, Galleon, and Schmitt, Hall and McCreary. Dupré edited certain of his own works by adding fingering, pedaling and phrasing. These are identified, not surprisingly, as "edited."

The discography-rollography (the French use an all-inclusive term, *phonographie*) contains only recordings made by Marcel Dupré of his own works. It includes record label and number, location of the recording, building, organ-builder, date of organ, number of manuals and stops, and the date of the recording. All discs are 33 $\frac{1}{3}$ rpm long-playing records, except those indicated as 78 rpm.

ORGAN SOLO

ÉLÉVATION, Op. 2

Composed: 1911 or earlier Published: 1912
Publisher: Maurice Sénart
Dedication: à Louis Vierne
In *Les Maîtres Contemporains de l'Orgue*, Volume I,
pp. 98-99

See article on page 67 in this issue.

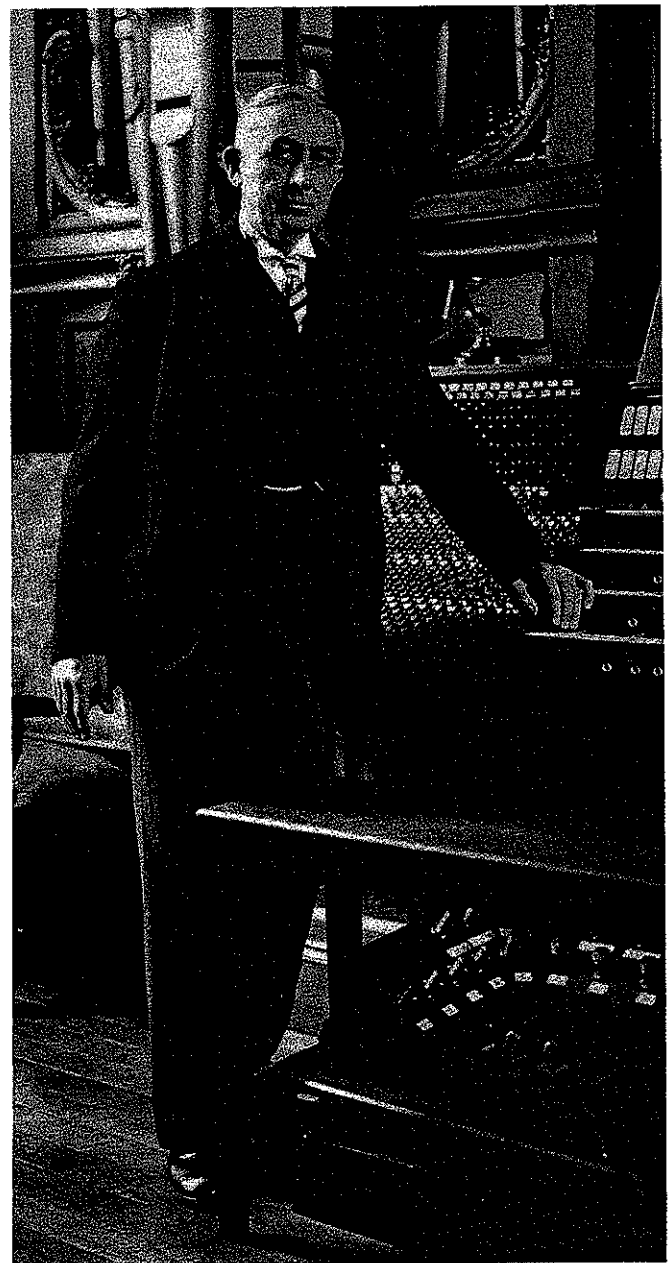
TROIS PRÉLUDES ET FUGUES, Op. 7

Composed: 1912 Published: 1920
Publisher: Alphonse Leduc
Dedications: I. à la mémoire de René Vierne
II. à la mémoire d'Augustin Barié
III. à la mémoire de Joseph Boulnois
Premiere: by Dupré, April 8, 1916, Salle Gaveau, Paris
Recordings: No. 3, *G Minor*
Aeolian Duo-Art Organ Rolls 3362/3363
Aeolian Hall, New York City
Recorded: Sept. 30, 1922
Skinner Semi-automatic Organ Roll 313
Boston, Mass.
Recorded: January 17, 1923
His Master's Voice E-454 (78 rpm)
London: Queen's Hall, Hill Organ, 1893, 4/54
Recorded: June 21 or 25, 1926
Mercury SR-90169
New York City: Saint Thomas Church, Aeolian-Skinner
Organ, 1956, 4/139
Recorded: October 15 and 16, 1957

SCHERZO, Op. 16

Published: 1920
Publisher: Alphonse Leduc
Dedication: à Madame Émile Leduc

This *Scherzo* was published in a series, *L'Orgue Moderne*, 22nd Livraison, which, under Widor's direction, appeared quarterly between 1894 and 1900, and featured new organ works by his pupils. The series was started up again after World War I and continued throughout the 1920s. Robert Delestre, Rouen Cathedral's maître-de-chapelle, and author of the first book on Dupré (*L'Oeuvre de Marcel Dupré*, Paris: Editions "Musique sacrée," 1952), wrote that this work is "very characteristic of the sorties Dupré improvised at Saint-Sulpice and Notre-Dame at the time."



Dupré at his home in Meudon

**15 VERSETS POUR LES VÊPRES DU COMMUN
DES FÊTES DE LA SAINTE VIERGE, Op. 18**

- 5 Versets des Psaumes
 1. Dum esset Rex
 2. Laeva ejus sub capite méo
 3. Nigra sum sed formosa
 4. Jam hiems transiit
 5. Speciosa facta es et suaviss
 4 Versets d'hymne. Ave maris stella
 1. Canon à la Quarte entre le Soprano et la Pédale
 2. Choral au Tenor
 3. Choral orné dans le style de J.S. Bach
 4. Final
 6 Magnificats
 1. Andante con moto
 2. Maestoso. Choral et Canon à la Pédale
 3. Allegro con moto
 4. Allegretto ma non troppo. Cantilène
 5. Misterioso e Adagiosissimo
 6. Allegro con fuoco. Final
 Composed: 1919/1920 Published: 1920
 Publisher: Novello
 Copyright assigned to H.W. Gray, 1934
 Dedication: à Monsieur C. J. en souvenir respectueusement sym-
 pathique de ses visites au Grand Orgue de Notre-
 Dame-de-Paris en 1920.
 Premiere: by Dupré, December 9, 1920, Royal Albert Hall,
 London
 Recording: *Toccata sur "Ave maris stella" only*
 Philips 835.763 LY
 Rouen: Saint-Ouen, Cavaillé-Coll Organ, 1890, 4/64
 Recorded: October 21, 1965
 Industrie Phonographique
 Paris: Saint-Sulpice (?)
 Recorded: c.1935

These 15 "versets" or improvised interludes to be played during the chanting of the psalms on feasts of the Blessed Virgin were commissioned by Claude Johnson, cofounder and first managing director of Rolls-Royce. Johnson arranged Dupré's first concerts in England and was responsible for the Royal Albert Hall concert at which they were premiered.

The first edition was printed in French without the psalm and hymn texts. When the copyright was assigned to H.W. Gray in 1934, David McK. Williams supplied the King James Version of the texts of the incipits for each verse. In accordance with tradition, the organ replaced every other verse of the psalm sung by the choir. The texts, therefore, are those verses not sung by the choir but, to relieve them of the strain of continuous chanting, played by the organ.

CORTÈGE ET LITANIE, Op. 19, No. 2

- Published: 1923 (piano) 1924 (organ) 1924 (organ and orchestra)
 Publisher: Alphonse Leduc
 Dedication: à Clara Haskil
 Plate Numbers: 16,628 (piano) 16,850 (organ) 16,851 organ and
 orchestra
 Performances: Organ solo version premiered by Dupré, September
 29, 1923, at Wanamaker Auditorium, New York City
 Organ and orchestra version premiered February 11,
 1925, at Wanamaker Auditorium, New York City
 Paris premiere of the organ and orchestra version by the
 Concerts Lamoureux on October 24, 1925
 Other versions: Arranged for organ solo by Lynnwood Farnam, 1924
 Published by Saint Mary's Press, New York, 1958
 Recording: (Organ solo)
 Mercury SR-90229
 "Marcel Dupré at Saint-Sulpice, Volume II"
 Paris: Saint-Sulpice, Cavaillé-Coll Organ, 1862, 5/102
 Recorded: July 3-11, 1959

This was one of a set of pieces of incidental music written for a friend who was the author of a play produced in Paris. The pieces were scored for an eleven-piece orchestra. Transcribed for piano solo, *Cortège et Litanie* is the second of *Quatre Pièces pour le Piano*, Op. 19, a suite dedicated to Clara Haskil, the Rumanian pianist who won first prize in piano at the Paris Conservatoire in 1909.

While on his 1922-23 American tour, Dupré played his piano transcription of the work at a private gathering and his manager, Alexander Russell, suggested he transcribe it for organ solo and later, for organ and orchestra. Contrary to misinformed sources, it was never performed by Leopold Stokowski or by the Philadelphia Orchestra under his direction. Rather, it was included in a gala radio broadcast from the auditorium of

the New York Wanamaker store on February 11, 1925. The interesting program included:

- Toccata, Adagio and Fugue* J. S. Bach
 played by Marcel Dupré
Concerto in A Minor Marco Enrico Bossi
 played by the composer
Concerto in E Major Eric DeLamarter
 played by Palmer Christian
Cortège et Litanie Marcel Dupré
 played by the composer
Symphonie VI (three movements) Charles-Marie Widor
 played by Charles Courboin

ZEPHYRS—IMPROVISATION ON A THEME

BY LEOPOLD STOKOWSKI

- Improvised: September 30, 1922 Published: 1974
 Publisher: H.W. Gray
 Recording: Aeolian Duo-Art Organ Roll 3359
 Aeolian Hall, New York City

This is Dupré's first improvisation to have been recorded. It was reconstructed by Rollin Smith from the player organ roll, the perforations having been translated into musical notation.

VARIATIONS SUR UN NOËL, Op. 20

- Composed: 1922/1923 Published: 1923
 Publisher: Alphonse Leduc
 Dedication: à Madame Fernand Couget
 Premiere: by Dupré, September 29, 1923, Wanamaker Auditorium,
 New York City
 Recording: Mercury SR-90229
 "Marcel Dupré at Saint-Sulpice, Volume II"
 Paris: Saint-Sulpice, Cavaillé-Coll Organ, 1862, 5/102
 Recorded: July 3-11, 1959

Each of the ten variations on "Noël Nouvelet" illustrates a modern conception of organ technique. Each is directly inspired by an American city and organ. The work is dedicated to Madame Dupré's younger sister.

SUITE BRETONNE, Op. 21

- I. Berceuse
 II. Fileuse
 III. Les Cloches de Perros-Guirec
 Composed: I. January 21, 1923, September 4, 1923
 II. January 8, 1924, June 22, 1924
 III. March 19, 1924 (Eau-Claire, Wisconsin)
 Published: 1924
 Publisher: Alphonse Leduc
 Dedication: à Mademoiselle Hilda Gélis-Didot
 by Dupré, November 18, 1924, at Wanamaker Auditorium,
 New York City
 Premiere:
 Recording: *Berceuse only*
 His Master's Voice D 1722 (78 rpm)
 London: Queen's Hall, Hill Organ, 1893, 4/54
 Recorded: June 18, 1929

The *Suite Bretonne* depicts three scenes of Brittany: a lullaby, an old woman spinning, and the bells of a church in a small village on the northern coast of France between Brest and Saint-Malo. When Henri Doyen returned from Perros-Guirec years after the *Suite Bretonne* was written, he mentioned to Dupré that the only church in the vicinity had but one bell; Dupré wryly confessed: "I never heard the bells of Perros-Guirec!"

SYMPHONIE-PASSION, Op. 23

- I. Le Monde dans l'attente du Sauveur
 II. Nativité
 III. Crucifixion
 IV. Résurrection
 Improvised: December 8, 1921, Wanamaker Store, Philadelphia
 Composed: 1924 Published: 1925
 Publisher: Alphonse Leduc
 Dedication: à Charles Courboin, En souvenir du Grand-Orgue
 Wanamaker de Philadelphie
 Performances: Premiered by Dupré, October 9, 1924, Westminster
 Cathedral, London
 American premiere by Dupré, November 18, 1924,
 Wanamaker Auditorium, New York City
 Recording: Philips 835.763 LY
 Rouen: Saint-Ouen, Cavaillé-Coll Organ, 1890, 4/64
 Recorded: October 21, 1965
 Bibliography: Rollin Smith, "Marcel Dupré's *Passion Symphony*,"
MUSIC (December 1975), pp. 30-32

This programmatic symphony has remained one of Dupré's most popular works and the most recorded of all French organ symphonies. It originated in an improvised symphony on four submitted themes which seemed to Dupré at the time to depict the life of Christ: "Jesu Redemptor omnium" (Hymn from the First Vespers for Christmas Day), "Adeste fideles," "Stabat mater" and "Adoro te devote."

LAMENTO, Op. 24

Composed: 1926 Published: 1928
 Publisher: Alphonse Leduc et Cie.
 Dedication: à mes chers amis Mr. et Mme. A. Henderson de Glasgow en mémoire de leur cher petit Donald.
 Premiere: by Dupré, January 3, 1929, at Saint Andrew's Hall, Glasgow, Scotland
 Recording: Mercury SR-90229
 "Marcel Dupré at Saint-Sulpice, Volume II"
 Paris: Saint-Sulpice, Cavaillé-Coll Organ, 1862, 5/102
 Recorded: July 3-11, 1959

This moving work was written in memory of the son of Arthur M. Henderson who died of meningitis at the age of three. Henderson had been a student of Widor and was professor of music at the University of Glasgow.

DEUXIÈME SYMPHONIE, Op. 26

I. Prélude
 II. Intermezzo
 III. Toccata
 Published: 1930
 Publisher: Éditions Maurice Sénart
 Dedication: à Paul Hoehn
 Premiere: by Dupré, September 30, 1929, at Wanamaker Auditorium, New York City

Dupré's second and last organ symphony is dedicated to Paul Hoehn, an amateur Swiss organist and the head of a large clothing firm in Zurich.

VARIATIONS ON "ADESTE FIDELES"

Improvised: January 17, 1930, at the Skinner organ factory, Boston, Massachusetts
 Published: 1974
 Publisher: H.W. Gray
 Recording: Skinner Automatic Pipe Organ Roll 762
 Recorded: January 17, 1930

This work was issued as both *Improvisation on "Adeste Fideles"* and *Variations on "O come, all ye faithful."* It was improvised one evening during an impromptu recital at one of Ernest Skinner's parties. Unknown to the artist, the performance was being recorded and Dupré told the writer that "several days later I was having dinner at Ernest Skinner's and after dinner he said to me, 'I want you to hear something.' It was a piece from the organ roll. I sat listening and suddenly said: 'But, it is I playing!'" As with *Zephyrs*, the perforations of the roll were translated into musical notation by Rollin Smith.

SEVEN PIECES, Op. 27

1. Souvenir
 2. Marche
 3. Pastorale
 4. Carillon
 5. Canon
 6. Légende
 7. Final
 Composed: 1931 Published: 1931
 Publisher: S. Bornemann (Sept Pièces) and H.W. Gray
 Dedications:
 1. to the memory of Lynnwood Farnam
 2. to Henry Willis
 3. to Ernest Skinner
 4. to Frederick Mayer
 5. to Alexander Russell
 6. to John Stuart Archer
 7. to Albert Riemenschneider
 Recordings:
 No. 4, *Carillon*
 No. 7, *Final*
 Mercury SR 90229
 "Marcel Dupré at Saint-Sulpice, Volume II"
 Paris: Saint-Sulpice, Cavaillé-Coll Organ, 1862, 5/102
 Recorded: July 3-11, 1959

SEVENTY-NINE CHORALES, Op. 28

Composed: 1930, Biarritz, during Easter vacation
 Published: 1932
 Publisher: H.W. Gray—Edited
 Dedication: to Gustave Ogier
 Recordings:
 No. 41, *In dulci jubilo*
 Lumen 32010 (78 rpm)
 Meudon: Dupré residence, Cavaillé-Coll Organ, 1900/1933, 4/34
 Recorded: 1934
 Philips 835.763 LY
 Rouen: Saint-Ouen, Cavaillé-Coll Organ, 1890, 4/64
 Recorded: October 21, 1965
 No. 67, *Notre Père qui êtes aux cieux*
 No. 74, *Avec quelle beauté brille l'étoile du matin*
 Lumen 32010 (78 rpm)
 (See above)

This is an educational work to prepare the student for technical difficulties encountered in the chorale preludes of Bach. Each of the short pieces is based on the same chorale used by Bach.

LE CHEMIN DE LA CROIX, Op. 29

Composed: 1931 Published: 1932
 Publisher: Durand & Cie.
 Dedication: à Nicolas Medtner
 Premiere: by Dupré, March 18, 1932, at the Trocadéro, Paris
 Recording: Westminster XWN 18916
 Paris: Saint-Sulpice, Cavaillé-Coll Organ, 1862, 5/102
 Recorded: 1958
 Bibliography: David Bowman, "Dupré's Master Improvisation," *MUSIC* (October 1973), pp. 22-26; (November 1973), pp. 34-37.

"The first sketch of *The Way of the Cross* was conceived and realized in the form of an improvisation at the Royal Conservatory of Music in Brussels on February 13, 1931. During the concert the fourteen poems of *Le Chemin de la Croix* by the great French poet Paul Claudel were read, and after each I improvised a musical commentary. Many in the audience having expressed their regret that nothing should remain of this spontaneous music, I decided to write the work down, trying to evoke the same atmosphere."

MARCEL DUPRÉ

TROIS ÉLÉVATIONS, Op. 32

Composed: August 25, 1935 Published: 1935
 Publisher: H. Hérèlle & Cie.
 Dedications:
 I. au Maître Alfred Bachelet
 II. à Monsieur le Chanoine Hector Reynaud
 III. à Madame Edouard Gautier

ANGÉLUS, Op. 34, No. 2

Composed: 1936 Published: 1938
 Publisher: H. Hérèlle & Cie.
 Dedication: à Madame Armande Hérèlle
 This is the counterpart to the *Ave verum*, Op. 34, No. 1, published at the same time by Hérèlle. Dupré reversed their order in his own catalog of his works, ascribing A. *Angélus* and B. *Ave verum* to the works.

THREE PRELUDES AND FUGUES, Op. 36

Published: 1940
 Publisher: H.W. Gray—Edited
 Dedications:
 1. à Émile Bourdon, organiste de la Cathédrale de Monaco
 2. à Joachim Grumbach
 3. à Mademoiselle Jehanne Paris, Organiste de Sainte-Eugénie de Biarritz
 Premiere: by Dupré, August 1939, Town Hall, Sydney, Australia
 Recording: Mercury SR-90231
 "Marcel Dupré at Saint-Sulpice, Volume V"
 Paris: Saint-Sulpice, Cavaillé-Coll Organ, 1862, 5/102
 Recorded: July 3-11, 1959

ÉVOICATION, Op. 37

I. Moderato—Allegro con moto
 II. Adagio con tenerezza
 III. Allegro deciso
 Composed: 1941 Published: 1942
 Publisher: S. Bornemann
 Dedication: à la mémoire d'Albert Dupré
 Premiere: by Dupré, October 16, 1941, Saint-Ouen, Rouen
 This cyclic work was dedicated to the composer's father who had died July 5, 1940. It was premiered at the reinauguration of the organ in the church where his father had been organist from 1911 to 1939.

LE TOMBEAU DE TITELOUZE, Op. 38

1. Creator alme siderum
2. Jesu redemptor omnium
3. A solis ortus cardine
4. Audi benigne Conditor
5. Te lucis ante terminum
6. Coelestis urbs Jerusalem
7. Ad regias Agni dapes
8. Veni Creator Spiritus
9. Vexilla Regis prodeunt
10. Pange lingua gloriosi
11. Ave maris stella
12. Iste Confessor Domini
13. Lucis Creator optime
14. Ut queant laxis
15. Te splendor et virtus Patris
16. Placare Christe servulis

Composed: 1942 Published: 1942
 Publisher: S. Bornemann—Edited
 H.W. Gray, 1950 (copyright assigned: *Sixteen Chorales*)

Dedication: à M. l'Abbé Robert Delestre
 Recording: No. 12, *Iste Confessor*
 Philips 836.763 LY
 Rouen: Saint-Ouen, Cavallé-Coll Organ, 1890, 4/64
 Recorded: October 21, 1965

- Liturgical use:
1. Hymn for Vespers during Advent
 2. Hymn for First Vespers on Christmas Day
 3. Hymn for Lauds on Christmas Day
 4. Hymn for Vespers during Lent
 5. Hymn for Compline on Solemn Feasts
 6. Hymn for Second Vespers on the Feast of the Dedication of a Church
 7. Hymn for Vespers on Low Sunday (Sunday after Easter)
 8. Hymn for Second Vespers on Pentecost
 9. Hymn for Vespers during Passiontide
 10. Hymn for Second Vespers on Corpus Christi
 11. Hymn for Second Vespers on Feasts of the B.V.M.
 12. Hymn for Second Vespers for the Common of a Confessor Bishop
 13. Hymn for Sundays at Vespers
 14. Hymn for Second Vespers on Feast of the Nativity of St. John the Baptist, June 24
 15. Hymn for Second Vespers on Feast of the Dedication of the Church of St. Michael, the Archangel, September 29
 16. Hymn for Second Vespers on the Feast of All Saints, November 1

The tomb of Jehan Titelouze is in the Cathedral of Rouen, where he was organist from 1588 to 1633. Dupré's *Sixteen Chorales* are based on the same plainchant melodies used by Titelouze and are dedicated to Robert Delestre, maître-de-chapelle of the cathedral.

SUITE, Op. 39

- I. Allegro agitato
- II. Cantabile
- III. Scherzando
- IV. Final

Composed: 1941-1942 Published: 1945
 Publisher: S. Bornemann
 Dedication: à la mémoire de Marguerite Pascouau-Laborde
 Dedicated to his mother-in-law, Dupré's *Suite* is the first of the twelve études he wrote for Jeanne Demessieux.

OFFRANDE À LA VIERGE, Op. 40

- I. Virgo Mater
- II. Mater Dolorosa
- III. Virgo Mediatrix

Composed: I. completed September 7, 1944
 III. completed by October 6, 1944
 Published: 1945
 Publisher: S. Bornemann
 Dedications: I. à la mémoire de Jehan Alain
 II. à la mémoire de Jean-Claude Touche
 III. à la mémoire de Joseph Gilles

Each piece of this triptych is dedicated to one of Dupré's students who had won first prize in his organ class at the Paris Conservatoire and who had been killed in battle during World War II.

DEUX ESQUISSES, Op. 41

- I. Mi Mineur
- II. Si Bémol Mineur

Composed: 1943 Published: 1946
 Publisher: S. Bornemann
 Dedication: à Madame Stéphane Bornemann
 Premiere: by Dupré, February 11, 1946, Salle Pleyel, Paris

The first étude is in repeated notes and extensions for the right hand; the second in octaves. After Dupré's death, a first *Esquisse* in C major was found bound in with the manuscripts of the *Deux Esquisses*. It was published by Éditions Bornemann in 1975.

PARAPHRASE ON "TE DEUM," Op. 43

Published: 1949
 Publisher: H.W. Gray
 Dedication: none
 In *The Modern Anthology*, pp. 58-69. Edited by David McK. Williams

VISION, Op. 44

Published: 1948
 Publisher: S. Bornemann
 Dedication: none
 Premiere: by Dupré, Chicago, 1948

Dupré's second symphonic poem is a musical exposition of a text from Saint John's gospel (1:2-5), "And the light shineth in darkness."

EIGHT SHORT PRELUDES ON GREGORIAN MODES, Op. 45

1. Salve Regina
2. Virgo Dei Genitrix
3. Pange lingua gloriosi (Tantum ergo)
4. Sacris solemniis (Panis angelicus)
5. Alma Redemptoris Mater
6. Ave verum
7. Lauda Sion (Ecce panis angelorum)
8. Verbum supernum (O salutaris)

Published: 1948
 Publisher: McLaughlin and Reilly
 Liturgical use:

1. Compline from First Vespers of Trinity to None on Saturday before the First Sunday of Advent
2. Alleluia verse for Mass for the Maternity of B.V.M., October 11
3. Hymn for Second Vespers of Corpus Christi (verse 5)
4. Hymn for Matins of Corpus Christi (verse 6)
5. Antiphon of the B.V.M., for Sunday at Compline from Vespers of Saturday before the First Sunday of Advent to Second Vespers of the Purification, February 2
6. Hymn in honor of the Blessed Sacrament
7. Verse 21 of Lauda Sion, the Sequence for Corpus Christi
8. Hymn for Lauds on Corpus Christi

Dupré's simplest music, for manuals only but so ingeniously does it utilize sonic effects that it sounds much harder than it is.

MISERERE MEI, Op. 46

Published: 1949
 Publisher: S. Bornemann
 Dedication: à la mémoire d'Armand Dupuis
 Premiere: by Dupré, 1948, Cathedral of Mary, Queen of the World, Montreal, Canada

PSAUME XVIII, Op. 47

Published: 1950
 Publisher: S. Bornemann
 Dedication: à la mémoire d'Alice Dupré-Chauvière
 Dupré's third symphonic poem, dedicated to his mother who died August 7, 1933, is a musical representation of Psalm 18, "The heavens declare the glory of God."

SIX ANTIENNES POUR LE TEMPS DE NOËL, Op. 48

1. Ecce Dominus veniet
2. Omnipotens sermo tuus Domine
3. Tecum principium in die virtutis
4. Germinavit radix Jesse
5. Stella ista sicut flamma coruscat
6. Lumen ad revelationem gentium

Composed: 1952 Published: 1952
 Publisher: S. Bornemann—Edited
 Dedication: à la mémoire de Bernard LaBerge
 Liturgical use: 1. Third Antiphon for Vespers, Advent I
 2. Fifth Antiphon for Vespers, Advent IV
 3. First Antiphon for Second Vespers, Christmas
 4. Fifth Antiphon for Second Vespers, Circumcision, January 1
 5. Fifth Antiphon for Second Vespers, Epiphany
 6. Fourth Antiphon for Second Vespers, Purification, February 2

VINGT-QUATRE INVENTIONS, Op. 50

Published: 1956
 Publisher: Bornemann—Edited
 Dedication: à la mémoire de Marcel Samuel-Rousseau
 Two volumes, fingered and pedaled

TRIPTYQUE, Op. 51

- I. Chaconne
- II. Musette
- III. Dithyrambe

Composed: 1957 Published: 1957
 Publisher: S. Bornemann
 Dedication: à la mémoire de Jean Perroux
 Premiere: by Dupré, October 6, 1957, Detroit, Michigan
 Recording: Mercury SR-90169
 New York City: Saint Thomas Church, Aeolian-Skinner
 Organ, 1956, 4/139
 Recorded: October 15-16, 1957

The *Triptyque* was commissioned by the Detroit Symphony Orchestra for the dedication of the new Aeolian-Skinner organ in the Henry Edsel Ford Auditorium. Its dedicatee was for many years the organ maintenance man at Saint-Sulpice.

ANNONCIATION, Op. 56

- I. Mi Majeur
- II. Sol Majeur

Composed: 1961 Published: 1961
 Publisher: S. Bornemann
 Dedication: à Pierre Lafond

CHORAL ET FUGUE, Op. 57

Composed: 1962 Published: 1962
 Publisher: S. Bornemann
 Dedication: à Monsieur Jean Gillet, curé de Saint-Sulpice
 Recording: Philips 835.763 LY
 Rouen: Saint-Ouen, Cavaillé-Coll Organ, 1890, 4/64
 Recorded: October 21, 1965
 Liturgical use: Choral: "Salve Regina" is the Antiphon to the Blessed Virgin Mary for Compline from First Vespers of Trinity to None on Saturday before the First Sunday of Advent.
 Fugue: "Alleluia Pascal"

The idea for this work originated in an improvisation played by Dupré at the end of a recital on May 3, 1962, commemorating the inauguration of the organ of Saint-Sulpice. The Fugue was the last work he ever played. It was his *Sortie* at the eleven o'clock mass, May 30, 1971. He died that afternoon.

TROIS HYMNES, Op. 58

- I. Matines
- II. Vesper
- III. Laudes

Composed: 1963 Published: 1963
 Publisher: S. Bornemann
 Dedication: à la mémoire d'André Leblond (the husband of Alexandre Guilment's granddaughter)

TWO CHORALES, Op. 59

1. Rejoice greatly, o my soul
2. Dearest Immanuel, lord of the faithful

Published: 1963
 Publisher: Galleon Press
 These are based on two chorales used by Bach in his cantatas: Cantata 39 for the First Sunday after Trinity and Cantata 123 for Epiphany.

IN MEMORIAM, Op. 61

- I. Prélude (Livre 1)
- II. Allegretto
- III. Méditation
- IV. Quod libet (Livre 2)
- V. Ricercare
- VI. Postlude

Composed: 1965 Published: 1965
 Publisher: S. Bornemann
 Dedication: à ma fille

This is dedicated to his daughter Marguerite, who died of cancer, October 26, 1956.

MEDITATION

Published: 1966
 Publisher: Schmitt, Hall and McCreary

ENTRÉE, CANZONA, SORTIE, Op. 62

Composed: 1967 Published: 1970
 Publisher: Eulenburg
 Dedication: à son ami Henri Funk

These three works are to be found in *Contemporary Music for Liturgical Use*, Volume IV, pp. 26-45. It is a volume issued to commemorate the 50th anniversary of the Zurich Organists' Association, of which Dupré's friend, Heinrich Funk, professor of organ at the Zurich Conservatory and organist of Zurich's Fraumünster, was president.

QUATRE FUGUES MODALES, Op. 63

- I. Mode Dorien
- II. Mode Phrygien
- III. Mode Locrien
- IV. Mode Ionien

Published: 1968
 Publisher: S. Bornemann
 I. à Paul Geoffroy
 II. à Robert Aunaud
 III. à Claude Moreau
 IV. à Pierre Auclert

REGINA COELI, Op. 64

Composed: 1969 Published: 1969
 Publisher: S. Bornemann
 Dedication: à la mémoire de Denise Raffey

Liturgical use: "Regina coeli laetare" is used from Compline of Holy Saturday to None of Saturday after the Feast of Pentecost.

This is published under *Deux Antiennes*, the second being a "Salve Regina" by Rolande Falcinelli. The dedicatee, Denise Raffey, won first prize in organ in Dupré's class at the Paris Conservatoire with Rolande Falcinelli in 1942. In the early '60s she joined a cloistered Carmelite order of nuns at Chartres.

VITRIL, Op. 65

Composed: 1969 Published: 1969
 Publisher: S. Bornemann
 Dedication: à Charles Montaland

ORGAN AND ORCHESTRA

SYMPHONIE EN SOL MINEUR, Op. 25

- I. Modérément Lent—Allegro
- II. Scherzo (Vivace)
- III. Adagio
- IV. Final

Composed: 1925-1928 Published: 1929

Publisher: Maurice Sénart
 Dedication: à Sir Henry Wood

Performances: Premiered by Dupré, January 3, 1929, at Saint Andrew's Hall, Glasgow, Scotland
 Performed by Dupré, May 9, 1929, at the Concerts Straram, Théâtre des Champs-Élysées
 American premiere by Dupré, November 4, 1929, in San Francisco

Bibliography: Ralph Harris, "Dupré sees new field for organ composer," *The Diapason* (December 1, 1924), p. 8

In the above reference, Dupré described this, his first work for organ and orchestra, as "a symphony for two orchestras, the whole effect working somewhat as a chemical reaction—that is, producing an entirely new ensemble effect. With the new higher wind pressures it is possible to oppose any solo stop with the solo instrument in the orchestra."

CONCERTO EN MI MINEUR, Op. 31

- I. Allegro con moto
- II. Largo-Allegretto-Poco meno mosso
- III. Vivace

Composed: 1934 Published: 1943
 Publisher: S. Bornemann
 Dedication: à ma Femme
 Performances: Premiered by Dupré at Groningen, Holland, April 27, 1938, conducted by Cornelius Kuiler
 First performance in Paris by Dupré, October 27, 1938, at Concerts Lamoureux, Eugène Bigot, conductor

ORGAN AND BRASS**POÈME HÉROÏQUE, Op. 33**

for organ, with 3 trumpets, 3 trombones and field drum
 Composed: 1935 Published: 1938
 Publisher: H.W. Gray
 Dedication: à Verdun
 Other versions: arranged for organ solo by the composer
 Premiere: by Dupré, March 25, 1935, at the Cathedral of Verdun
 The city of Verdun and its cathedral were destroyed by the Germans in World War I. The cathedral was rebuilt, and it was at the inauguration of the new Th. Jacquot organ that the *Poème héroïque* was first played.

PIANO AND ORGAN**BALLADE, Op. 30**

Composed: 1932 Published: 1933
 Publisher: H.W. Gray
 Dedication: to my daughter, Marguerite Dupré
 Premiere: by Marcel and Marguerite Dupré, October 15, 1932, at the Théâtre Pigalle, Paris
 American premiere, November 26, 1934, Waterbury, Connecticut

Marguerite Dupré won only an honorable mention (accessit) at the annual competition at the Paris Conservatoire in 1932. This one-movement work was written for her debut: she appeared with her father on his inaugural recital of the organ in the Théâtre Pigalle.

VARIATIONS ON TWO THEMES, Op. 35

Composed: 1937 Published: 1938
 Publisher: H.W. Gray
 Dedication: to the memory of Alexander Glazounov
 Premiere: by Marcel and Marguerite Dupré, September 29, 1937, at Grace Episcopal Church, New York City

SINFONIA, Op. 42

Published: 1947
 Publisher: H.W. Gray
 Dedication: to Marguerite Dupré
 Premiere: by Marcel and Marguerite Dupré, September 26, 1946, at Eaton Auditorium, Toronto, Canada

ORGAN AND STRINGS**QUARTET, Op. 52**

for violin, viola, violoncello and organ

- I. Preludio
- II. Scherzando
- III. Larghetto
- IV. Rondo

 Published: 1961
 Publisher: H.W. Gray
 Dedication: Rolande Falcinelli

TRIO, Op. 55

for violin, violoncello and organ

- I. Calme, marcato-Calme-Marcato-Meno mosso
- II. Lento
- III. Energico

 Published: 1963
 Publisher: H.W. Gray
 Dedication: To the memory of Louis Chacaton

SONATA IN A MINOR, Op. 60

for violoncello and organ

- I. Allegro marcato
- II. Allegro moderato
- III. Allegro ma non troppo

 Published: 1966
 Publisher: H.W. Gray
 Dedication: To the memory of Paul Bazelaire

CHORAL WORKS**QUATRE MOTETS, Op. 9**

with organ accompaniment

- I. O Salutaris
- II. Ave Maria
- III. Tantum Ergo
- IV. Laudate Dominum

 Published: 1917
 Publisher: Alphonse Leduc
 Dedications: I. Philippe Bellenot, maître-de-chapelle, Saint-Sulpice
 II. Maurice Blazy, organist, Saint-Pierre-de-Montrouge
 III. Abbé Renault, maître-de-chapelle, Notre-Dame-de-Paris
 IV. Jean Gallon, maître-de-chapelle, Saint-Philippe-du-Roule

The "Ave Maria" is a solo for soprano or tenor (range is from E above middle C to high G) with sustained organ accompaniment. The other three motets are for four-part mixed choir. Nos. 3 and 4 are scored for two organs but, with simple adjustment, they can be performed with one. There are no difficulties in any of the works and, except for some high tenor parts, they can be sung by the average choir.

DE PROFUNDIS, Op. 17

for soloists, choir, orchestra and organ

- I. Chorus: De profundis clamavi ad te Domine
- II. Trio (soprano, tenor, bass): Fiant aures tuae intendentes
- III. Chorus: Si iniquitates observaveris Domine
- IV. Tenor solo: Quia apud te propitiatio est
- V. Chorus: Sustinuit anima mea in verbo ejus
- VI. Duet (soprano and bass): A custodia matutina usque ad noctem
- VII. Chorus: Quia apud Dominum misericordia
- VIII. Chorus (five-part): Et ipse redimet Israel
- IX. Trio and chorus: Requiem aeternam dona eis Domine

 Composed: 1916
 Publisher: Alphonse Leduc
 Dedication: Aux soldats morts pour la Patrie
 Premiere: April 14, 1924, at the Church of Notre-Dame-des-Blancs-Manteaux, Paris, Lamoureux orchestra, Paul Paray, conductor

Dupré's choral masterpiece, the *De Profundis*, was written as a memorial to those soldiers who had fallen in World War I. The nine movements correspond to each verse of the psalm and the organ has an important part.

AVE VERUM, Op. 34, No. 1

for four mixed voices and organ
 Composed: 1936 Published: 1938
 Publisher: H. Hérèlle et Cie.
 Dedication: à l'Abbé Busson
 Published under the same opus number as *Angélus*, the *Ave Verum* is dedicated to a student and appears in Hérèlle's "La Grande Maîtres—Revue de Musique Religieuse."

TANTUM ERGO

for baritone solo and four mixed voices with organ accompaniment
 Published: 1938
 Publisher: Henry Lemoine et Cie.
 This was Marcel Dupré's contribution to a set of five pieces in an anthology, *Le Bréviaire de Pierre D'Ermit* (The Breviary of Peter the Hermit). The first verse is a baritone solo, the second a simple four-part choral setting.

LA FRANCE AU CALVAIRE, Op. 49

An oratorio for soloists, chorus, organ and orchestra.
 Composed: 1945 Published: 1956
 Publisher: S. Bornemann
 Premiere: June 25, 1956, at Rouen for the 500th anniversary of the rehabilitation of Joan of Arc

TWO MOTETS, Op. 53

- I. Memorare, O piissima Virgo Maria (for soprano)
- II. Alma Redemptoris (for mixed voices)

 Published: 1958
 Publisher: Caecilia

DUPRÉ, VIERNE AND ÉLÉVATION, OP. 2

Rollin Smith

The piece on the following two pages is the first organ work published by Marcel Dupré. This *Élévation* and a Sonata for piano and violin, Op. 5, composed in 1909, are Dupré's first works to bear dedications—both are to Louis Vierne, the organist of Notre-Dame Cathedral from 1900 until his death in 1937.

Dupré and Vierne had met in 1896 when the latter and his brother, René, attended mass in a small church in the village of Saint-Valéry-en-Caux and heard Bach's "Little" Fugue in G Minor played on the organ. When they went to meet and compliment the organist after mass, they were astonished to be greeted by a ten-year-old boy dressed in a sailor suit: Marcel Dupré!

The two organists' paths crossed many times thereafter, Dupré attending Vierne's recitals and on several occasions pulling stops for him. In October 1906, Dupré entered Alexandre Guilmant's organ class at the Paris Conservatoire. Vierne, as Guilmant's assistant, was responsible for preparing the students for the annual competition: coaching them in improvisation, supervising the preparation of their organ pieces and taking over the class during the extended absences of the professor. The following July, Dupré won a first prize in organ.

Close relations continued as Dupré substituted for Vierne at the organ of Notre-Dame, and Vierne frequently spent his summer vacation with the Dupré family at their villa in Saint-Valéry-en-Caux. It was in the garden there that Vierne, in the summer of 1911, composed his *Third Symphony*, Op. 28, which he dedicated to Dupré. The following March, in the Salle Gaveau in Paris, Dupré premiered the work. It may have been during this summer that Dupré composed his *Élévation*. It was unquestionably written under Vierne's harmonic influence, and few upon hearing it would doubt that it had been composed by Vierne.

There is one further connection between Dupré and the Viernes, and that is through Louis' younger brother, René, who had won his first prize in Guilmant's organ class the year before Dupré and, since 1902, had been organist of Notre-Dame-des-Champs. He was killed in battle during the World War I (May 29, 1916). Dupré had premiered his *Trois Préludes et Fugues*, Op. 7, on April 8 and it was undoubtedly at that time that he decided to dedicate the first of the set, in B major, to the memory of René.

Dupré served as Louis Vierne's assistant at Notre-Dame from 1914 to 1923, and when, for reasons of health, Vierne was absent between 1916 and 1920, Dupré actually took over the duties as organist. Vierne paid a great tribute to his colleague when, after Dupré's famous performance from memory of the complete organ works of Bach, he wrote:

This is the greatest artistic feat accomplished by a virtuoso since the king of instruments was first played. By this exploit this young man at once proved himself to be the finest organist of his time. He has indeed realized the supreme type of perfect organist such as the great men of the past dreamed of—Bach above all.

As an expression of gratitude for his faithfulness in fulfilling his responsibilities as his assistant, Vierne had Dupré appointed honorary organist of the Cathedral and permitted him to add "Organiste à Notre-Dame-de-Paris" to his credentials. It was the translation of the preposition "à" (at) which conflicted with Vierne's own title, "Organiste de (of) Notre-Dame," which was responsible, at least in part, for the rupture of the two men's friendship. When Dupré began his concert tours of English-speaking countries—the British Isles, United States and Canada—the "à" was translated "of" instead of "at" in his publicity and Dupré was becoming known as the organist of Notre-Dame. Vierne received numerous letters inquiring if he were still organist of the Cathedral of Paris. This title being advantageous to his career, it was an error which Dupré did not hasten to amend.

It is more than likely that Dupré's subsequent harsh feelings toward Vierne explain why such a lovely and accessible organ work as this *Élévation* lay virtually unknown for 75 years. Did Dupré really forget about it or was he purposely trying to keep it hidden, either because he regretted its publication or its dedication to Vierne? The answer is elusive, but Dupré consistently supplied incorrect information when mentioning the piece.

Marcel Dupré drew up at least three catalogs of his complete works. In the first, *Concerts/Oeuvres*, a handwritten list of all of his concerts and musical compositions, *Élévation* is followed by "harmonium" in parenthesis, is without dedication and is published by Abbé Joubert. A subsequent typewritten catalog identifies the work as dedicated to Abbé Joubert, but unpublished. Both sources give 1913 as the date of composition. In a six-page *Liste des Oeuvres de*

Marcel Dupré, which the composer had typed and mimeographed in 1963, a copy of which he sent to the author, *Élévation* is deleted altogether. The work exists, of course, and it is obvious that Dupré was inaccurate on all three counts: date, dedicatee and publisher.

Élévation was published in a collection entitled *Les Maîtres Contemporaines de l'Orgue*. The editor of this series, eventually comprising eight volumes, was the maître-de-chapelle of the Luçon Cathedral, Abbé Joseph Joubert, who wrote both to prominent organists and to celebrated composers for contributions to his multi-volume series. The criterion for inclusion in the anthology was that the piece be unpublished, easy to play, and suitable for performance on either the harmonium or the organ. Joubert's foreword is dated November 22, 1911—thus placing the time of the *Élévation's* composition before that time.

For centuries it has been the custom in the churches of France for the organist to play softly during the elevation of the mass. It is usually an improvisation but, for those lesser-gifted organists, composers have long provided publishers with a constant stream of meditative solos under the title "Elevation." Such was the very practical intention of this 64-measure contribution to the genre. But Marcel Dupré, with his usual craftsmanship, has left us a touching memento of the friendship of two great men which movingly portrays the ecstasy of Christendom's most solemn moment.

(Note: Four Ds should be preceded by a flat sign: measures 13, 43 and 44, fourth beat, soprano, and measure 41, fourth beat, alto.)

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Élévation

Marcel DUPRÉ,

Suppléant de Ch.M. Widor, au grand orgue de St Sulpice.

Moderato. (1) (4) Orgues: Voix céleste et Gambe.

ORGUE
ou
HARMONIUM.

p

cresc.

pp

S. R. et C^o 2952.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the treble with eighth and sixteenth notes, and a supporting bass line with chords and moving lines.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures as the first system, with a focus on rhythmic patterns and chordal accompaniment.

Third system of musical notation, showing further development of the musical themes. The treble staff continues with intricate melodic passages, while the bass staff provides a steady accompaniment.

Fourth system of musical notation, featuring a prominent melodic phrase in the treble staff that spans across the system. The bass line continues to support the overall texture.

Fifth system of musical notation, with a melodic line in the treble staff that includes some grace notes and slurs. The bass line remains active with harmonic support.

Sixth and final system of musical notation on this page. It begins with the tempo marking *rall.* above the treble staff. The music concludes with a final chord in the treble and a sustained bass line.

S. R. et C^o 2952.