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 1918, 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 1928 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 unite 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 Cavaille-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 Cavaille-Coll at Saint-Sulpice, where he was titular 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, commandeurship 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.” Hence he would learn and memorize a piece by first trying various fingerings to find the best (that fingerings 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.
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.”

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.” 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 ciper 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 skilfully was the join between the printed note and the improvised ending managed.”

Still another English observer noted: “He is a living dis-proof 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

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

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”—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.”

Dupré concurred, when he wrote that he believed 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.”

That was the secret of his success.

NOTES
2. Radio interview, November 1948, on WCAL, Northfield, Minn.
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.

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

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 in the last 23 years, I found 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.
also in the United States, Mahler, who died in 1911, had been completely forgotten, as though he had never lived. Mahler had often discussed with his pupil what it was that he thought of the living. 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 1910; the Credo (commissioned by the Cathedral of Chartres), written in 1913; the Credo in 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: Op. 27, No. 1, in memory of the poet; Op. 37, for the Grand Prix of Lyon; 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 Cavaille-Coll), the organist at West Point a "Carillon," and Riemensneider, the renowned Bach scholar, the "Final," a place so full of the B-A-C-H motif that no one seemed to know it was there, until Michael Murray brought out his Dupré record (Advend 5014) and kindly gave me credit for my powers of observation. For the Seventy-nine Choruses 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 antecedent of many subsequent imitations; the Nativities, Ascensions, Pentecosts and Trinités 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 masses, with their related preludes, as his Op. 36. At the risk of the building block; or, if you prefer, to rhapsodize 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. In consequence, 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 (manualler) of Op. 45, to frescoes of hitherto unparalleled magnitude. In a previous article entitled "Dupré and Desmaziéres: 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, and so opening theme a reference to her? Was there something else 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 mentioned fact in order 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 Tite-louze, Op. 38, in which the point of departure is not the Lutheran choral, 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 Ésquisses). 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 to 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 "Laude Sion," an anticipation of Op. 63. Misereere 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.

Psalm 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. Psalm 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 Holy 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 Psalm 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 organist, 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. Each 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 G-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 hazard 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 "Fiine" during his long childhood illness, is exemplified by Annunciation, 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-Footle tonside 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 searingly 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 perforation on full organ.

I can give no explanation why a now defunct New York
publishing house, Calleón, was able to obtain the Two Cho-
roales, Op. 59. It took me a whole afternoon to obtain permis-
sion to xerox the last copy of it, at Carl Fischer Inc., and I
paid them two dollars for the privilege. These pieces are simi-
lar 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
recollect a 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 "Al-
legretto," 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 abun-
dant 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 "Ricer-
care," 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 un-
duly 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 com-
prised within a five-pointed star of David. That was the Vi-
trail 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 readers 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 an-
swered my query, "It must be tied," but failed to say to what!
He had probably referred to his manuscript, of which, inci-
dentally, 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 pro-
ceded. 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 American Organist 20.5, May 1986
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. Bormann; Gray was eventually assigned the copyrights to several works. Some publishers have gone out of business: Sénart, H.W. Gray, Calleion, and Schmitt, Hall and McCrea. 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 33⅓ rpm long-playing records, except those indicated as 78 rpm.

ORGAN SOLO

ÉLEVATION, Op. 2
Composed: 1911 or earlier Published: 1912
Published: 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
Published: Alphonse Leduc
Dedications:
I. à la mémoire de René Vienne
II. à la mémoire d'Augustin Barlié
III. à la mémoire de Joseph Boulinois
Premiere: by Dupré, April 8, 1916, Salle Gaveau, Paris
Recording:
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 58-90169
New York City: Saint Thomas Church, Aeolian-Skinner Organ, 1956, 4/139
Recorded: October 15 and 16, 1957

SCHERZO, Op. 16
Published: 1920
Published: 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 delestré, Rouen Cathedral's maître-de-chapelle, and author of the first book on Dupré (L’Œuvre 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 Psalms
1. Dum esset Rex
2. Laeva ejus sub capitâ meo
3. Nigra sum sed formosa
4. Jam hiems transit
5. Speciosa facta est et suavis

4 Versets d’hymne. Ave maris stella
1. Canôn à la Quarte entre le Soprano et la Pédale
2. Choral au Tenor
3. Choral crû en dans le style de J.S. Bach
4. Final

6 Magnificats
1. Andante con moto
2. Maestoso. Choral et Canal 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 Monseigneur C. J. en souvenir respectueusement symphonique 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
Phillips 835.763 LY
Rouen: Saint-Ouen, Cavallé-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 composed by Claude Johnson, co-founder 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 Hasil
Plate Numbers: 16,628 (piano) 16,850 (organ) 16,851 organ and orchestral

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 Barnum, 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, Cavallé-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 Hasil, the Romanian 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 misconceived 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 played by Marcel Dupré
- Concerto in A Minor played by the composer
- Concerto in E Major played by Palmer Christian
- Cortège et Litanie played by the composer
- Symphonie VI (three movements) 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, Cavallé-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

1. Berceuse
2. Fileuse
3. Les Cloches de Perros-Guirec

Composed: I. January 21, 1923, September 4, 1923
II. January 6, 1924, June 22, 1924
III. March 19, 1924 (Eau-Claire, Wisconsin)
Published: 1924
Publisher: Alphonse Leduc
Dedication: à Mademoiselle Hilda Géllis-Didot
Premiere: by Dupré, November 18, 1924, at Wanamaker Auditorium, New York City
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

1. Le Monde dans l’attente du Sauveur
2. Nativité
3. Crucifixion
4. 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 Philadephie
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, Cavallé-Coll Organ, 1890, 4/64
Recorded: October 21, 1965

The programmatic symphony has remained one of Dupré’s most popular 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: “Le Redemptor omnium” (Hymn from the First Vespers for Christmas Day), “Adeste fidelis,” “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, Cavalié-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. Adagio
III. Toccata
Published: 1930
Publisher: Editions 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 American 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.
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. Vixilla Regis provident
10. Pange lingua gloriosi
11. Ave maris stella
12. Iste Confessor Domini
13. Lucis Creator optime
14. Ut quænant iaxis
15. Te splendor et virtus Patris
16. Placare Christe servulis

Composed: 1942 Published: 1942
Publisher: S. Bornemann—Edited by H.W. Gray
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 Editions Bornemann in 1975.

PARAPHRASE ON “TE DEUM,” Op. 43

Composed: 1948
Publisher: H.W. Gray
Dedication: none

In The Modern Anthology, pp. 58-69. Edited by David McK. Williams

VISION, Op. 44

Composed: 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 (I: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)

Composed: 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

Composed: 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

Composed: 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 ANTENNES POUR LE TEMPS DE NOËL, Op. 48

1. Ecce Dominus veniet
2. Omnipotens sermo tuus Domine
3. Tectum principium in die virtutis
4. Germinavit radix Jesse
5. Stella ista sicut flamma coruscat
6. Lumen ad revelationem gentium
VINGT-QUATRE INVENTIONS, Op. 50  
Composed: 1952  
Published: 1956  
Publisher: 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 I  
5. Fifth Antiphon for Second Vespers, Epiphany  
6. Sixth Antiphon for Second Vespers, Purification, February 2

TRIPTYQUE, Op. 51  
I. Chaconne  
II. Musette  
III. Dithyrambe  
Composed: 1957  
Published: 1957  
Publisher: S. Bornemann  
Dedication: à la mémoire de Marcel Samuel-Rousseau  
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 Lalonde

CHORAL ET FUGUE, Op. 57  
Composed: 1962  
Published: 1962  
Publisher: S. Bornemann  
Dedication: à Monsieur Jean Gillet, curé de Saint-Sulpice  
Recording: Philips B35 763-LY  
Rouen: Saint-Ouen, Cavallé-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 Lefebvre (the husband of Alexandre Guilman’s granddaughter)

TWO CHORALES, Op. 59  
1. Rejoice greatly, o my soul  
2. Dearest Immanuel, lord of the faithful  
Composed: 1963  
Published: 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. Alleluiet  
III. Meditation  
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  
Composed: 1968  
Published: 1968  
Publisher: S. Bornemann  
I. à Paul Geoffroy  
II. à Robert Aumaud  
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 Antennes, the second being a “Salve Regina” by Rolande Falconelli. The dedicatee, Denise Raffey, won first prize in organ in Dupré’s class at the Paris Conservatoire with Rolande Falconelli in 1942. In the early ‘60s she joined a cloistered Carmelite order of nuns at Chartres.

VITRAIL, Op. 65  
Composed: 1969  
Called: 1969  
Publisher: S. Bornemann  
Dedication: à Charles Montalain

ORGAN AND ORCHESTRA

SYMPHONIE EN SOL MINEUR, Op. 25  
I. Moderment 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-Elysées  
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 orchestrers, 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. Bormann
Dedication: à ma femme
Performances: Premiered by Dupré at Croningen, Holland, April 27, 1938, conducted by Cornelius Kuijer
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. Energo
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 marcató
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: 1. 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 solos, choir, orchestra and organ
I. Chorus: De profundis clamavi ad te Domine
II. Trio (soprano, tenor, bass): Plant aures tuæ interdentes
III. Chorus: Si iniquitates observaveris Domine
IV. Tenor solo: Quia apud te propitiatio est
V. Chorus: Sustinet anima mea in verbo ejus
VI. Duet (soprano and bass): A custodiæ matutina usque ad noctem
VII. Chorus: Quia apud Dominum misericordia
VIII. Chorus (five-part): Et ipsæ redimet Israél
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. Héréllé 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 Héréllé's "La Grande Maitres—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 Hermet). 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. Bormann
Premiere: June 25, 1956, at Rouen for the 500th anniversary of the rehabilitation of Joan of Arc

TWO MOTETS, Op. 53
I. Memoriae, O piaissima Virgo Maria (for soprano)
II. Alma Redemptoris (for mixed voices)
Published: 1958
Publisher: Caecilia
DUPRÉ, VIERNE AND ÉLÉVATION, OP. 2

Rolin Smith

The piece on the following two pages is the first organ work published by Marcel Dupré. This Élégation 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. Vienne, 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.

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 purposefully 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 1919, 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 Contemporains 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 “Elévation.” 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 moment of the friendship of two great men which movingly portrays the ecstacy 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.)
A Louis VIERNE

Élévation

Marcel DUPRÉ,
Suppléant de Ch.M.WIDOR, au grand orgue de St.Sulpice.

\textit{Orgue ou Harmonium.}

\textbf{Moderato.} \( \textbf{1} \textbf{4} \) \textit{Orgue} \textit{et} \textit{gambes.}

\textit{S. H. et Cö 2952.}