

Marcel  
**DUPRÉ**

**Works for Organ  
Vol. 5**

**Offrande à la Vierge**

**Miserere mei**

**Angélus**

**Seven Pieces**

**Chorale Preludes**

**Robert Delcamp**

**Organ**

## Marcel Dupré (1886–1971)

### Works for Organ, Vol. 5

Marcel Dupré was born on 3 May, 1886 in Rouen. His father, Albert, was an organist and his mother, Marie-Alice Chauvière, was a cellist. In 1888 Dupré began organ studies with Alexandre Guilmant and gave his first public performance in 1894. He was admitted to the Paris Conservatoire in 1902, receiving first prize in piano in 1905, organ and improvisation in 1907, and fugue in 1909. In 1906 he was appointed Widor's assistant at St Sulpice, in Paris, and was awarded the *Prix de Rome* in 1914 for his cantata *Psyché*.

In 1920 there occurred an event without equal in the musical world of the time; the performance, from memory, in a series of ten recitals at the Paris Conservatoire, of the complete organ works of Johann Sebastian Bach. This achievement brought Dupré world recognition and led to his American debut in 1921 and the first transcontinental tour of America in 1922. In 1926 he was appointed Professor of Organ at the Paris Conservatoire succeeding Eugène Gigout, and later served from 1954 to 1956 as Director of the Conservatoire. In 1934 he succeeded his long-time friend and mentor, Charles-Marie Widor, as organist of St Sulpice, a post he held until the last day of his life. After a long

and successful career as a teacher, performer, composer and one of the greatest improvisers who ever lived, Marcel Dupré died at his home in Meudon on 30 May, 1971.

The *Seventy-Nine Chorales for the Organ, Op. 28*, were composed in 1931 at the request of a friend. They were conceived as a pedagogical work, intended to prepare the student for the study of the chorale preludes of Bach. Graded in difficulty, each piece is based on the same chorale used by Bach.

The *Offrande à la Vierge Op. 40*, written in 1944 and 1945, is part of a series of nine *études* that Dupré wrote for his student Jeanne Demessieux. These *études* were conceived in the spirit of those of Chopin and Liszt, vehicles for the perfection of a virtuoso technique. Each piece in this *trilogy* is dedicated to one of his *Premier Prix* students at the Conservatoire who had died in battle during World War II – Jehan Alain, Jean-Claude Touche, and Joseph Giles. The work represents three aspects of the Virgin Mary. *Virgo Mater* portrays the Virgin in tender adoration of the divine infant. A melody played in the pedals on a 4' flute murmurs under gentle harmonies. The atmosphere is reserved and serene, evoking her maternal tenderness. *Mater dolorosa* brings us to the foot of the Cross.

Four elements are used; a sombre rhythmic ostinato heard in the pedals, a chant-like melody played on the clarinet stop, a highly chromatic development section and a concluding recitative, the voice of the grieving mother, played on the *vox humana*. In *Virgo mediatrix* the atmosphere is one of peace and serenity. A soaring melody on the *flûte harmonique* is heard over a serene, pulsating accompaniment. The compassion of the Queen of Heaven is infinite.

*Miserere mei*, Op. 45, written in 1948, is dedicated to Armand Dupuis, a Montreal friend whom Dupré had met on his visits to Canada. The first performance was given by the composer in a recital in Montreal in 1948. This elegaic tone poem is in four sections. The first presents a funereal-like theme in the pedals, with an onomatopoeic element in the hands played on the trumpet stop (*mi-se-re-re me-i*). A second theme is heard on the *vox céleste*. The third section is a development of the first theme, which rises to a climax in which the onomatopoeic *miserere* reappears on full organ chords. The second theme is used in a long *diminuendo* passage. The fourth section is a *coda*, which evokes a tender remembrance of the composer's friend.

In 1929 Dupré undertook his fourth tour of America (he was to eventually do nine such tours). On these tours he played organs whose unique tone-colours, very different from those of

Cavaillé-Coll, greatly intrigued him. The result was that in such works as the *Sept Pièces Op. 27*, written in 1931, there are many registration indications for stops found on American organs of the period. Each of the pieces is dedicated to an English or American friend of the composer's whom he had met on his tours.

*Souvenir* is inscribed to the memory of Lynnwood Farnam, an American organist who died in 1930 at a tragically young age. Farnam was a great friend of Dupré's and published, with the composer's blessing, his own transcription of the *Cortège et Litanie Op. 19*, which was meant for easier performance on American organs. The theme is first heard on an 8' flute with subtle, suave harmonies in the background.

The *March* is dedicated to the English organ-builder Henry Willis, whose organs Dupré invariably played on his visits to England. The vigorous theme, of 'Elgarian' pomp and splendour, is first heard on full organ.

As Franck dedicated his *Pastorale* to the organ-builder Cavaillé-Coll, so is Dupré's *Pastorale* also dedicated to an organ-builder, the American Ernest M. Skinner. Skinner's organs were noted for the variety and quality of their solo colours, many of which are called for in the registration indications of *Op. 27*. The scene is in the country – a melancholy theme is heard on the clarinet stop, followed by a second, more animated, dance-like theme,

heard on a flute stop. In the middle section, an *ostinato* bass in the pedals accelerates into a *Farandole*, tinged with an Oriental hue, calling for the unusual registration of oboe 8' and flute 2' played two octaves apart. The french horn stop, one of E. M. Skinner's specialities, signals the return of the second theme. The piece ends with the melancholy voice of the clarinet, and a wistful remembrance of the country dance.

*Carillon* is inscribed to Frederick Mayer, who was organist of the Cadet Chapel at the West Point Military Institute in New York, where Dupré often played on his American tours. The relentless pounding rhythms of several motifs using open fourths and fifths, effectively evoke the sound of pealing bells.

*Canon* is dedicated to Alexander Russell, organist of the Wanamaker Store in New York, who was instrumental in arranging Dupré's first visit to America. The 'tongue-in-cheek' nature of

the writing suggests a slightly mischievous wit on the part of Russell.

*Légende* is inscribed to the English organist and composer J. Stuart Archer. The first theme is folk-like in character and played on the oboe stop. The second theme is a gossamer *arabesque*, played on the *unda maris*.

The *Final* is dedicated to Albert Riemenschneider, who for many years taught at Baldwin-Wallace College in Ohio, and brought several groups of students to Dupré's summer masterclasses at Fontainebleau. Riemenschneider was renowned as a Bach scholar, and Dupré ingeniously uses the B-A-C-H motive in the first, chromatic theme, by way of tribute to his friend. The second theme is a typical march-like motif of the kind Dupré was fond of using in his improvised finales. A quiet middle section introduces a third motive, which becomes important in the concluding section.

## **Robert Delcamp**

Robert Delcamp received his Bachelor's and Master's degrees in Organ Performance from the College-Conservatory of Music at the University of Cincinnati and a Doctorate of Music from Northwestern University. His teachers included Wayne Fisher, Richard Enright, and Louis Robilliard. He is currently Professor of Music and University Organist and Choirmaster at the University of the South in Sewanee, Tennessee where, in addition to his teaching duties, he directs an active music programme in the school's All Saint's Chapel. As a solo recitalist, he has made a speciality of the music of Marcel Dupré, presenting lecture-recitals, workshops and solo recitals for American Guild of Organists chapters throughout the United States. He can also be heard on Marcel Dupré *Works for Organ Volume 2*, in the Naxos Organ Encyclopedia series.

## The Casavant Organ (1996) of Saint Paul's Episcopal Church, Augusta, Georgia

### Manual II: Great (unenclosed)

16' Principal  
8' Open Diapason  
8' Chimney Flute  
4' Octave  
4' Spire Flute  
2' Block Flute  
2½' Grave Mixture II  
1½' Mixture IV  
16' Double Trumpet  
8' Trumpet  
8' Tuba (Choir/unenclosed)

### Manual III: Swell (enclosed)

16' Lieblich Gedackt (Choir)  
8' Open Diapason  
8' Bourdon  
8' Viola  
8' Voix Céleste  
4' Principal  
4' Open Flute  
2½' Nazard  
2' Recorder  
1½' Tierce  
2' Mixture III-IV  
16' Fagotto  
8' Cornopean  
8' Hautboy  
4' Clarion

### Manual I: Choir (unenclosed)

16' Lieblich Gedackt  
8' Open Diapason  
8' Stopped Diapason  
8' Harmonic Flute  
4' Octave  
4' Spindle Flute  
2' Fifteenth  
1½' Larigot  
1' Mixture III  
8' Hautboy (Swell)  
8' Clarinet  
8' Tuba

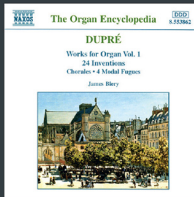
### Solo (enclosed/floating)

8' Erzähler  
8' Erzähler Celeste  
8' Cor Anglais  
8' French Horn  
8' Como di Bassetto  
Harp  
Chimes

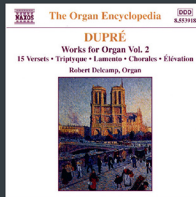
### Pedale

32' Violone  
32' Contre Bourdon  
16' Principal  
16' Subbass  
16' Lieblich Gedackt (Choir)  
8' Octave  
8' Stopped Flute  
4' Choral Bass  
2' Mixture III  
32' Ophicleide  
16' Trombone  
16' Fagotto (Swell)  
8' Trumpet (Great)  
8' Tuba (Choir)  
4' Trumpet (Great)  
4' Shalmey

## Also available



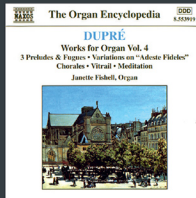
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	<b>Chorales, Op. 28</b>	<b>2:13</b>		<b>Sept Pièces, Op. 27</b>	<b>43:35</b>
1	This day full of gladness	1:22	8	1. Souvenir	5:44
2	These are the Ten Holy Commandments	0:49	9	2. Marche	8:14
			10	3. Pastorale	8:22
3	<b>Angélus, Op. 34, No. 2</b>	<b>4:24</b>	11	4. Carillon	5:28
			12	5. Canon	3:33
4	<b>Miserere mei, Op. 45</b>	<b>9:05</b>	13	6. Légende	6:59
			14	7. Finale	5:05
	<b>Offrande à la Vierge, Op. 40</b>	<b>20:13</b>			
5	1. Virgo mater	6:47			
6	2. Mater dolorosa	7:52			
7	3. Virgo mediatrix	5:33			

**Robert Delcamp**

Casavant Organ (1996) of St Paul's Episcopal Church, Augusta, Georgia

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