

Marcel Dupré

1. Symphonie-Passion Op.23 28'25"
2. Trois Préludes et Fugues Op.36 19'25"
3. Evocation Op.37 20'20"

**PRODUCTION AND RECORDING DATA:**

The recordings were made in the Hedvig Eleonora Church, Stockholm. The **Symphonie-Passion** was taped in Nov/Dec 1980 by **Sound Workshop/Bertil Alving**, who used a Nagra IV S equipment, Agfa PEN 468 tape, a SAM 82 mixer and AKG C422 + Brühl&Kjaer microphones. The **Trois Préludes et Fugues** and the **Evocation** were taped in Oct 1985 by **Bertil Gripe**, who used an Otari MX5050 equipment, Scotch 256 tape, a SAM 82 mixer and an AKG C34 stereo microphone.

CD-master: The Cutting Room

Glassmaster and processing: CD-Plant

Cover photographs: Roger Hauert, published in "Marcel Dupré", Editions Kister, Genève 1957

Photo of Dupré in booklet: Ed.Musique Sacré

Printing: SIB-tryck

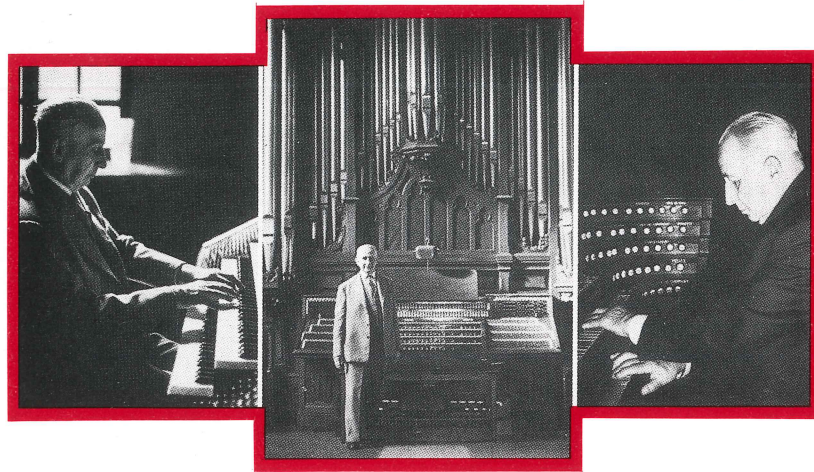
Production: Jacob Boëthius

© & © 1989, Proprius Musik AB, Stockholm, Sweden

MADE IN SWEDEN

# DUPRÉ

Symphonie-Passion (Op. 23)  
Trois Préludes et Fugues (Op. 36) and Evocation (Op. 37)



## TORVALD TORÉN

AT THE ORGAN OF HEDVIG ELEONORA CHURCH, STOCKHOLM

proprius

PRCD 9003

## Marcel Dupré

(1886 - 1971)

is considered one of the most prominent figures in organ music of this century. With a phenomenal technique and an astounding capability of improvisation he attained great renown early in life. Dupré studied with, among others, Alexandre Guilmant at the Paris Conservatory and he was awarded several "premier prix" there. In the year 1914 he even won the coveted composition prize "Grand Prix de Rome". During the First World War he substituted for Louis Vierne at Notre-Dame. In 1920 he gave a concert series with the complete organ works of Bach, which in addition he played entirely from memory. This was the beginning of intensive concertizing activities including many and extensive tours to, among other places, the USA, where he was acclaimed especially for his legendary art of improvisation. In 1926 Dupré was appointed professor in organ playing at the Paris Conservatory, where his teaching for many years had a great influence on modern organ playing in France. In 1934 he succeeded Widor as the organist at the famous Cavallé-Coll organ in Saint-Sulpice, Paris.

Dupré has a long opus list: preludes and fugues, symphonies, religious programme music, large-scale concertante pieces, chorales, et al. His style contains both traditional and more radical features, always formally balanced and often with elements of advanced

polyphony. His treatment of the instrument is virtuoso and manifestly orchestral, and he certainly takes advantage of the wealth of sound and technical possibilities that the modern art of organ building has to offer.

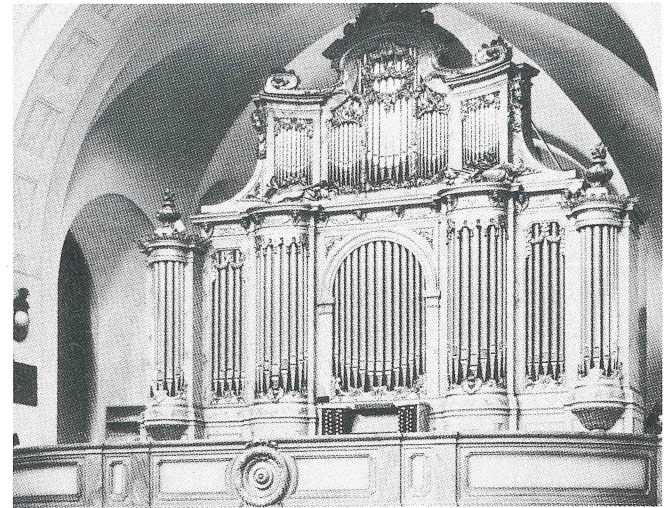




## About the music and the instrument

**Symphonie-Passion** (1924) is one of Dupré's central works. This symphony originated in an improvisation which Dupré performed on the world's largest organ in Wanamaker's store, Philadelphia, in December 1921. Among the themes which occurred to Dupré on this occasion, four Gregorian melodies inspired him to a work which programmatically describes the central events in the life of Jesus.

In the first movement, **Le monde dans l'attente du Sauveur** (The world awaiting the Saviour), uneven types of rhythm constantly alternate. The hymn "Jesu Redemptor omnium" appears as a contrast to the almost chaotically hammering, dissonant chords, first peacefully, like a prayer, and finally like a triumphant hymn of joy. The second movement, **Nativité**, describes the birth of Jesus: one senses the peacefulness of the simple stable where the Virgin rocks the child in its cradle. The shepherds' shawms are heard in the distance, and we discern their approach in a march-like rhythm. The procession of the Three Kings is symbolised by the hymn "Adeste fideles".



In the third movement, **Crucifixion**, dark and dismal tones gather like clouds in a slowly mounting crescendo. After a violent climax the movement dies away in a "Stabat Mater" of desolate resignation. The last movement, **Résurrection**, is built up on the hymn "Adoro te", the hymn of victory and resurrection, creating a magnificent finale in which rejoicing and exultation are physically perceptible.

A number of “symphonic poems” such as *Evocation* as well as the three *Preludes and Fugues Op. 36* were written during Dupré’s mature period of creativity — a period which has perhaps not received so much attention. The style is concentrated, his command of the form and polyphonic mastery is remarkable. The harmony is exceedingly rich and is often characterized by a certain harshness, which is the result of the wealth of polyphony.

In the three *Preludes and Fugues Op. 36* (1938) the two movements, as in the better-known earlier *Preludes and Fugues Op. 7* (from 1912), are in one way or another thematically related.

The *Prelude in E minor* is characterized by flutes and the *Voix céleste* in quick, shimmering passages of almost impressionistic effect. The *Fugue* is written as a kind of trio movement with an ascetic sonority all its own. The passages of the *Prelude* <sup>(1)</sup>, its cantabile theme <sup>(2)</sup> and the *fugue* theme <sup>(3)</sup> are all thematically related.

The *Prelude in A-flat major* harks back to the more traditional sonority of the symphonic organ. The tutti of the swell gives the introduction and the first theme a dramatic accent. A cantabile second theme appears and the piece heightens in a crescendo toward a magnificent culmination. These two themes furnish the basis for the following *double fugue*, and they are displayed here in reversed sequence: first the cantabile theme <sup>(4)</sup>, thereafter the more rhythmically pregnant one <sup>(5)</sup>. Both themes are followed up by their respective

counter subjects. Gradually the contrapuntal interplay becomes more and more intensive: the themes are combined with each other, they appear in augmentation and there are several strettos. This is contrapuntal mastery on the same level as in “*Das Wohltemperierte Klavier*”!

In the *Prelude in C major* there is something of the same ethereal sonorous effect as in the *E minor* prelude: three related but different sonorities are presented, simultaneously and in interaction. The *C major fugue*, with its festive, fanfare-like theme <sup>(6)</sup>, concludes this triptych with an air of festivity and brilliance.



In 1941 Dupré composed a large work in three movements which he entitled *Evocation*, "symphonic poem" (Op. 37). He dedicated this work to the memory of his father, who for a long time was organist at Saint-Ouen Church in Rouen, where the organ builder Cavaillé-Coll had built one of his best instruments. This organ, on which the premiere performance was played, was no doubt the inspiration for the manifestly symphonic spirit which pervades *Evocation*. The dark atmosphere which permeates large sections of the work should be seen against the historical background: it was written during the first years of the Second World War.

The first movement in *Evocation* is built up of an unusually long and expressive main theme (7) and a contrasting second theme (8). The mood changes from the gloomy to the romantic-lyrical, from the chaotic to the sublimely majestic.

The second movement exhibits an advanced, highly chromatic harmony (9). In a middle section arpeggio passages are heard in a peculiar mixture of stops, where the *Voix humaine* appears over against low basses and sustained four-part chords in the pedals (10).

The finale (11) is characterized by tutti chords in staccato, rhythmic energy and grandeur. A couple episodes recapitulate sections from the two preceding movements, which gives this symphonic poem originality as well as unity.

7

8 *Voix humaine 8'*

9

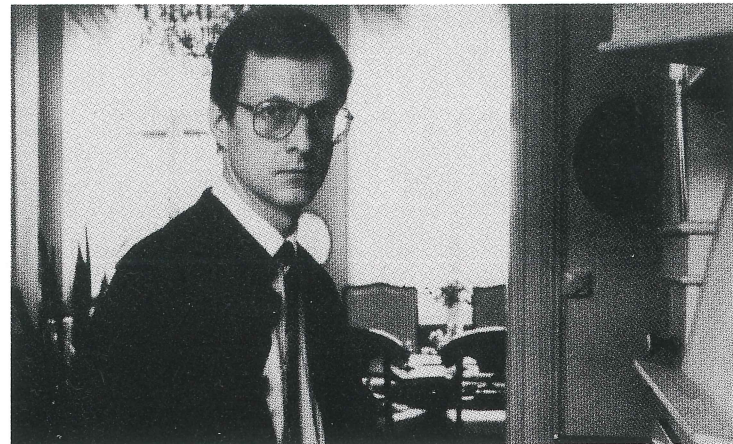
10 *Bourdon 16', Salicional 8'*

*Bourdon 8'*

11 *stacc.*

The musical score is presented on a page with a vertical fold line. It contains five systems of music. The first system (measures 7-8) features a vocal line and a piano accompaniment. The second system (measures 9-10) includes a vocal line, a piano accompaniment, and organ registration markings: '8 Voix humaine 8'', 'Bourdon 16', Salicional 8'', and 'Bourdon 8''. The third system (measure 11) shows a vocal line with a 'stacc.' marking. The fourth system (measures 12-13) continues the vocal line. The fifth system (measures 14-15) shows the vocal line and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

The organ in Hedvig Eleonora Church, Stockholm, was built in 1975–76 by Messrs Grönlund, organ builders at Gammelstad, Sweden. The beautiful 18th-century facade, by C.F. Adelcrantz 1761, originally contained sounding pipes, later exchanged for show pipes, but these have now been supplied in the new organ. Today's instrument has retained some twenty stops, either complete or supplemented, from old times. The specification, close to that of a French 'neo-classical' organ, aims at a synthesis of classical ideals from France and Germany and with those of the romantic-symphonic organ. Thus there is a rich variety of 16' and 8' labial stops, complete families of brilliant reeds, a full array of mixtures and aliquots, as well as solo stops. Both the large Swell and the Positif (situated as an Oberwerk) are enclosed, the facade Principal 8' alone excepted. Manual and pedal actions are tracker, but drawstops and manual couplers are electric, thus facilitating agility and instant speech in all kinds of stops. The organ has two tremulants and six free combinations.



**Torvald Torén** born in 1945, has studied at the Swedish Royal College of Music in Stockholm under Stina Sundell (piano) and Gotthard Arnér (organ). He has received a Church Musician Diploma and Soloist Diplomas for both organ and piano. He has well pursued studies abroad under Flor Peeters in Belgium and, during several periods, under Maurice Duruflé in France. Torvald Torén is organist at the Hedvig Eleonora Church in Stockholm and has given concerts at many places in Sweden and abroad. He has made several radio appearances and in his programs he has paid special attention to French organ music.

# MARCEL DUPRÉ

proprius PRCD 9003

## Symphonie-Passion, Op. 23 28' 25"

- I Le monde dans l'attente du Sauveur 6' 25"
- II Nativité 7' 45"
- III Crucifixion 9' 00"
- IV Résurrection 5' 40"

## Trois Préludes et Fugues, Op. 36 19' 25"

- I Prélude et Fugue en mi mineur 6' 25"
- II Prélude et Fugue en la bémol majeur 7' 25"
- III Prélude et Fugue en ut majeur 5' 25"

## Evocation, Op. 37 20' 20"

- I Moderato 6' 25"
- II Adagio con tenerezza 7' 45"
- III Allegro deciso 6' 05"

TORVALD TORÉN at the Organ of Hedvig Eleonora Church, Stockholm

Symphonie-Passion is transferred from the analogue recording PROP 7855,  
Préludes & Fugues and Evocation from PROP 9942.

Booklet in English.