

MARCEL DUPRÉ

Symphonie-Passion, Op 23 | Deux Esquisses, Op 41
Quatre Motets, Op 9 | Variations sur un Noël, Op 20

Richard Cook *Organ*

St Edmundsbury Cathedral Choir

Claudia Grinnell *Director*



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|----|---|-------|
| 1 | Jesu redemptor omnium [plainsong] | 0:33 |
| 2 | Symphonie-Passion, Op 23: I <i>Le Monde dans l'attente du Sauveur</i> | 7:42 |
| 3 | Quatre Motets, Op 9: III <i>Ave Maria</i> Soloist – Natalie Werner | 2:32 |
| 4 | Deux Esquisses, Op 41: I <i>Mi Mineur</i> | 3:30 |
| 5 | Deux Esquisses, Op 41: II <i>Si Bémol Mineur</i> | 4:46 |
| 6 | Adeste fideles [plainsong] | 0:44 |
| 7 | Symphonie-Passion, Op 23: II <i>Nativité</i> | 8:32 |
| 8 | Variations sur un Noël, Op 20 | 14:02 |
| 9 | Quatre Motets, Op 9: II <i>Tantum ergo</i> | 2:58 |
| 10 | Stabat Mater [plainsong] | 0:21 |
| 11 | Symphonie-Passion, Op 23: III <i>Crucifixion</i> | 7:29 |
| 12 | Quatre Motets, Op 9: I <i>O salutaris hostia</i> | 4:17 |
| 13 | Adoro te devote [plainsong] | 0:34 |
| 14 | Symphonie-Passion, Op 23: IV <i>Résurrection</i> | 9:44 |
| 15 | Quatre Motets, Op 9: IV <i>Laudate Dominum</i> | 3:54 |

A devout Catholic, Marcel Dupré (1886–1971) was intimately acquainted with the liturgical intricacies of the Church. The music on this recording, featuring one of the most significant solo organ works of the twentieth century, the *Symphonie-Passion*, Op 23, has been organised with this in mind, taking the listener on a journey through the liturgical year: the expectation of Advent and the joy of Christmas give way to the deep contemplation of Lent and Passiontide, culminating in celebration of the resurrection at Easter. The movements of the *Symphonie-Passion* are preceded by the plainchant on which they are based, and the programme additionally intersperses other organ works by Dupré, together with the *Quatre Motets*, Op 9 for choir and organ.

Dupré was born in 1886 into a family of musicians – both his grandfathers played the organ, and his father was organist of Saint-Ouen Abbey in Rouen. The renowned French organ builder Aristide Cavaillé-Coll was a family friend and had built an organ in Dupré's home (this instrument is now the choir organ in Rouen Cathedral). The influence of Dupré's family upbringing was further supported by his musical education, initially taking organ lessons from Alexandre Guilmant, before studying at the Paris Conservatoire in 1904 under Louis Vierne and Charles-Marie Widor. It is unsurprising, then, that Dupré would continue in his family's footsteps, becoming a world-renowned organist, a virtuosic performer, a composer, and a teacher.

As a church organist, Dupré took up his first position aged 12 at the church of Saint-Vivien in Rouen. However, in 1904 he was appointed Widor's assistant at Saint-Sulpice in Paris. This began a life-long association with the church and its famous Cavaillé-Coll instrument, which was only punctuated by a short spell in 1916 when Dupré deputised for Louis Vierne at Notre-Dame Cathedral while Vierne was receiving treatment for his poor eyesight. Dupré succeeded Widor as titular organist at Saint-Sulpice in 1934 and remained in that position until the day of his death on 30 May 1971, having played the Mass for Pentecost that morning.

Dupré was a prolific performer, and from 1920 gave more than 2,000 recitals over the course of his life, touring Europe, North America, and Australia. Dupré's performances demonstrated his command of the organ and its repertoire (in one concert series he performed the complete organ works of J S Bach from memory) and cemented his reputation as a virtuosic improviser.

Dupré's legacy and impact on the development of French organ music is reflected in his teaching. In 1926 he took over the position of Professor of Organ from Eugène Gigout at the Paris Conservatoire, later becoming the Conservatoire's Director in 1954. Dupré counted among his pupils entire generations of French organists, including Jean Langlais, Olivier Messiaen, Jeanne Demessieux, Pierre Cochereau, Jehan Alain, and Jean-Jacques Grunenwald. As a musicologist, Dupré wrote several influential texts and treatises on a range of topics, including organ technique, improvisation and harmony, as well as preparing editions of the organ works of other composers, most notably the complete works of J S Bach.

Symphonie-Passion, Op 23

As part of his performing tours, Dupré would often take suggestions from the audience to improvise upon. This was the case in 1921 when Dupré was offered four liturgical plainsong melodies during a recital on the Wanamaker Organ in Philadelphia. What resulted was an improvised organ symphony in four movements, each based on one of the audience-suggested melodies, forming a musical narration of Jesus's life. Following the recital, Dupré worked on the improvised themes, publishing them three years later as the *Symphonie-Passion*.

1–2 The first movement, 'Le Monde dans l'attente du Sauveur' (The world awaiting the Saviour), is based on the melody *Jesu redeemptor omnium*. This foreboding music is characterised by short chordal patterns, alternating between the time signatures of 5/8 and 7/8. After an early crescendo, the plainsong melody is introduced with a gentle, undulating accompaniment. The initial idea returns and, after a second crescendo, both the plainsong and chordal patterns combine to create a thrilling climax, signifying the sense of expectation of a waiting world.

*Jesu redeemptor omnium,
quem lucis ante originem,
parem paternæ gloriæ,
Pater supremus edidit.*

Jesus redeemer of all,
who, before the origin of light,
the Supreme Father brought forth
equal to the Father's glory.

Hymn for Vespers during the Christmas season.

Adapted from Christe redeemptor omnium (6th century) for the Roman Breviary (1632)

6–7 The second movement, ‘Nativité’, is based on the well-known hymn *Adeste fideles*. There is a sense of mystery in the opening theme, heard on the Swell Oboe, accompanied by the Solo strings. The second section signifies the journey of the Magi, whose trudging footsteps can be heard in the left hand. The journey becomes more arduous, and the music intensifies and becomes increasingly chromatic. Eventually, the Nativity scene is portrayed when the plainsong theme is introduced in the pedals, creating a sense of relief and calm. Again, Dupré combines all the ideas and the plainsong in the final section.

*Adeste fideles læti triumphantes,
venite, venite in Bethlehem.
Natum videte Regem angelorum:
venite adoremus, venite adoremus,
venite adoremus, Dominum.*

O come, all ye faithful, joyful and triumphant,
O come ye, O come ye to Bethlehem.
Come and behold Him born the King of angels:
O come, let us adore Him, O come, let us adore Him,
O come, let us adore Him, Christ the Lord.

Trad 18th-century, tr Frederick Oakeley (1802–80) and others

10–11 The third movement, ‘Crucifixion’, is based on *Stabat Mater dolorosa*. It opens with a descending motif first heard in the pedals, an evocation of the way of the cross. The movement becomes a toccata, and the manual figuration represents the hammering of nails and crucifixion. The music subsides, signifying the emptiness after the crucifixion, and this is where the plainsong theme is presented.

*Stabat Mater dolorosa
iuxta crucem lacrimosa
dum pendebat Filius.*

At the cross her vigil keeping,
stood the mournful Mother weeping,
close to Jesus at the last.

Trad 13th-century, tr Edward Caswall (1814–78) and others

13–14 The fourth movement, ‘Résurrection’, is based on the hymn *Adoro te devote*. This theme is heard throughout, accompanied by intricate counterpoint, which becomes more agitated as the movement progresses. After an intense build-up, the final section culminates in a thrilling toccata, where the plainsong is heard first in the pedals, and then in canon over the top of the toccata figuration. The final page is a series of (mainly) ascending triumphant nine- and ten-note chords, bringing the work to a dramatic conclusion.

*Adoro te devote, latens Deitas,
quæ sub his figuris vere latitas:
tibi se cor meum totum subjicit,
quia te contemplans totum deficit.*

Thee we adore, O hidden Saviour, thee
who in thy sacrament art pleased to be;
both flesh and spirit in thy presence fail,
yet here thy presence we devoutly hail.

St Thomas Aquinas (1227–74), tr James Woodford (1820–85)

8 Variations sur un Noël, Op 20

These variations were published in 1923, and are based on the traditional French carol *Noël nouvelet*. Each demonstrating contrasting compositional techniques, the variations offer an opportunity for the listener to enjoy a tour of many different stop combinations available on the organ.

- | | |
|------|---|
| | <i>Theme</i> |
| I | <i>Larghetto</i> |
| II | <i>Poco animato</i> |
| III | <i>Canon à l’octave</i> |
| IV | <i>Vif</i> |
| V | <i>Vivace</i> |
| VI | <i>Canon à la quarte et à la quinte</i> |
| VII | <i>Vivace</i> |
| VIII | <i>Canon à la seconde</i> |
| IX | <i>Animé</i> |
| X | <i>Fugato et Presto</i> |

4–5 Deux Esquisses, Op 41

Although formally dedicated to Stéphanie Borneman, the wife of Dupré's publisher, the esquisses were originally intended as a set of studies for Dupré's pupil Jeanne Demessieux. Although Dupré had written three sketches in 1945, he only permitted two to be published during his lifetime (the third, originally the first in the set, was discovered in 1975 after his death).

The first esquisse, in E minor, represents a study in repeated notes. It uses an unusual combination of stops for the opening semiquaver motif – an 8' Flute combined with a Tierce (1 3/5'). Whilst the outer sections could be described as a little humorous in character, there are two sections where the semiquaver idea moves to the pedals, with a jarring and chromatic accompaniment on the string stops. The initial humorous idea prevails, and despite being written in a minor key, manages to feel quite light-hearted in character. The second esquisse, in B flat minor, is a toccata study in octaves, and is anything but light-hearted. A thrilling exercise, it pushes organ technique to the limits in every respect.

Quatre Motets, Op 9

The four motets were published in 1916 when Dupré was assistant organist at Saint-Sulpice and had begun to deputise at Notre-Dame. Whilst Dupré is best known for his organ compositions, the four motets demonstrate his skill in composition beyond the organ (albeit still containing prominent organ parts in their own right) and his role as a church musician in supporting the liturgical function of music.

In composing the four motets, Dupré made full use of the resources available to him: a four-part choir (with the exception of the 'Ave Maria' written for single voice) and, in the case of 'Tantum ergo' and 'Laudate Dominum', two organs (a *Grand Orgue*, usually situated at the west end, and *Orgue de Chœur*, situated by the choir). This presents a significant challenge to any organist having to accompany them on one organ: how best to combine the two organ parts (which are often simultaneous) to make them playable, but without losing any of the detail and character of the original composition? The great benefit of this is that it removes the need to compensate for the distance between the *Grand Orgue* and the choir, making for a truly holistic auditory experience.

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Quatre Motets, Op 9
(texts in track order)

3 III Ave Maria

*Ave Maria, gratia plena
Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesu.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostræ.
Amen.*

Hail Mary, full of grace,
the Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death.
Amen.

9 II Tantum ergo

*Tantum ergo Sacramentum
veneremur cernui:
et antiquum documentum
novo cedat ritui:
præstet fides supplementum
sensuum defectui.*

Down in adoration falling,
lo! the sacred Host we hail;
lo! o'er ancient forms departing,
newer rites of grace prevail;
faith for all defects supplying,
where the feeble senses fail.

*Genitori, Genitoque
laus et jubilatio,
salus, honor, virtus quoque
sit et benedictio:
procedenti ab utroque
compar sit laudatio.
Amen.*

To the everlasting Father,
and the Son who reigns on high,
with the Holy Ghost proceeding
forth from each eternally,
be salvation, honour, blessing,
might and endless majesty.
Amen.

12 I O salutaris hostia

*O salutaris hostia,
quæ cœli pandis ostium,
bella premunt hostilia,
da robur, fer auxilium.*

O saving victim,
who opens wide the gates of heaven:
our foes press on to war,
give us strength when we ask for help.

15 IV Laudate Dominum

*Laudate Dominum, omnes gentes;
laudate eum, omnes populi.
Quoniam confirmata est
super nos misericordia eius,
et veritas Domini manet in æternum.*

Praise the Lord, all ye nations,
praise him, all ye peoples.
For his mercy
has been bestowed upon us,
and the truth of the Lord endures for eternity.

St Edmundsbury Cathedral Choir

Trebles

James Adams
Rupert Ager
Samarth Anjan
Lydia Budden
Imogen Crowe
Rose Ellis
Rupert Ellis
Laurence Gotch
Jessica Houldsworth
Alexandra Huggins
Miles Millard
Murray Millard
Alice Nowak

Dylan Policarpio
Liam Policarpio
Freddie Rudd
Robbie Shepherd
Emily Soper
Joseph Spriggs
Gracie Tasker
Ethan Thomas
Rupert Tilbury
Grace Utting
Wilfred Waters
Saffron Witcherley

Altos/Countertenors

Rachel Barnes
Naomi Sturges
Pascale Walker
Natalie Werner*
Paul Willcox

Tenors

Nigel Brown
Alexander Frosch
Christopher Huggins
Richard Walmsley
Oliver Winstone

Basses

Matthew Crowe
Adam Lockyer
David Sadler
Christoper Winkless-Clark

**Soloist for Ave Maria*

St Edmundsbury Cathedral Organ

St Edmundsbury Cathedral organ was built in 2010 by Harrison & Harrison. This completed a project begun in 1992 when Wilfred Mothersole (Assistant Organist) left a bequest to add a Diapason to the Great. At the same time, the Cathedral's architect was planning to finally add organ cases. Before long, these projects merged into a larger project of renewing the 1970s organ.

The organ's history begins in 1760 when St James's Church (which became the Cathedral) installed an organ on a gallery at the east end of the Nave. The builder is thought to have been Humphrey Argent. Not much is known about this organ, but 48 wooden pipes survive from it. In 1827 the organ was moved to the west end. The organ's first pedal pipes (a single octave) were added by Bates in 1850; these 12 pipes also survive.

Major changes to the church in the 1860s required the organ to be removed from the gallery, and it was decided to rebuild it at the same time. The 1864 J W Walker organ retained only the 'finest stops' of the old. From this organ, notable survivals include the Oboe, Clarinet and some of the Swell flues. By the turn of the century, the organ was showing signs of age, and there are multiple reports in the parish magazine of the need for work. Walter Parratt, having given a recital, thought the tone of the organ 'very fine', but his remarks about the touch were 'better out of print'.

So it was that an organ fund was set up, and by 1914 there was enough for a new organ, by Norman & Beard, for the new Cathedral. A fourth manual was added, and an unusual console was installed, with rows of stops with push buttons underneath to activate them. This organ stood the test of time, with no changes for over 50 years. Several Flute pipes survive from it, along with the Cornopean and the Viole d'Orchestre.

When the Cathedral's new east end was built in the 1960s, a large organ chamber was provided. The 1970 Nicholson organ retained most of its predecessor (including soundboards), but many new stops were added, including a new Positif (now the basis of the Choir). Harrison Oxley included several ideas from trips to the USA, including a Quintaten, Zimbelstern and Trompeta Real. With 79 speaking stops, much had been achieved with limited finances. However, the reuse of soundboards (some of which dated back to 1864) proved to be a mistake.

The organ project which had been started by Mothersole's legacy in 1992 had identified Harrison & Harrison as the preferred builder by the time James Thomas arrived as Director of Music; at this time the Millennium Tower project was in full swing, and the organ project temporarily on hold. A generous legacy in 2006 enabled the project to proceed: it started in 2008, with installation during 2010, and the organ was first heard on Advent Sunday. Of its 3,553 pipes, 1,517 were new, with 2,036 reused from the previous incarnations. The Great takes advantage of the depth of the case to sound directly into the Nave; meanwhile the Choir sits in the other case, providing directness into the Quire. The Swell sits behind each, with shutters opening in both directions. There are several significant new stops, including Great and Pedal Diapasons and reeds, Solo Tuba, Orchestral Trumpet, Vox Humana and flutes, Choir Diapason and Cremona and Swell reeds.



Richard Cook with producer and engineer Myles Eastwood

Photograph by Natalie Werner

The decorative cases of the organ (designed by Alan Rome, with colours devised by John Bucknall) complete the east end of the Cathedral whilst also allowing parts of the organ to sit within the Cathedral instead of deep in the chamber. The entirely new soundboards, action and console provide a reliability that the previous organ lacked, and the pipes (both new and the revoiced old ones) come together in a glorious and unified way which has delighted players and listeners now for over 15 years.

Author: Daniel Soper

St Edmundsbury Cathedral Organ Specification, Harrison & Harrison, 2010

Pedal (32 notes, C to G)			Great (61 notes)		
1	Contra Bass [from 5]	32	25	Double Diapason	16
2	Open Wood	16	26	Open Diapason N ^o 1	8
3	Open Diapason	16	27	Open Diapason N ^o 2	8
4	Violone [from 25]	16	28	Stopped Diapason	8
5	Sub Bass	16	29	Principal	4
6	Echo Bourdon [from 37]	16	30	Chimney Flute	4
7	Principal	8	31	Twelfth	2 $\frac{3}{8}$
8	Bass Flute [from 5]	8	32	Fifteenth	2
9	Fifteenth	4	33	Mixture	V
10	Mixture	IV	34	Trombone	16
11	Double Trombone [from 13]	32	35	Trumpet	8
12	Ophicleide	16	36	Clarion	4
13	Trombone [from 34]	16	<i>viii Solo to Great</i>		
14	Fagotto [from 48]	16	<i>ix Swell to Great</i>		
<i>i Solo to Pedal</i>			<i>x Choir to Great</i>		
<i>ii Swell to Pedal</i>			<i>xi Reeds on Pedal</i>		
<i>iii Great to Pedal</i>			<i>xii Reeds on Choir</i>		
<i>iv Choir to Pedal</i>					
Choir (61 notes, C to C)					
15	Open Diapason	8			
16	Stopped Flute	8			
17	Principal	4			
18	Nason Flute	4			
19	Nazard	2 $\frac{3}{8}$			
20	Fifteenth	2			
21	Flautino	2			
22	Tierce	1 $\frac{3}{8}$			
23	Sifflöte	1			
24	Cremona	8			
<i>v Tremulant</i>					
<i>vi Solo to Choir</i>					
<i>vii Swell to Choir</i>					

Swell (61 notes)		Solo (61 notes)	
37	Bourdon	16	(enclosed)
38	Open Diapason	8	51 Quintaton [bottom from 37]
39	Lieblich Gedackt	8	52 Viole d'Orchestre
40	Echo Gamba	8	53 Viole Céleste [Ten C]
41	Voix Céleste [Ten C]	8	54 Harmonic Flute
42	Principal	4	55 Flauto Traverso
43	Flute	4	56 Clarinet
44	Fifteenth	2	57 Vox Humana
45	Sesquialtera	II	<i>xviii Tremulant</i>
46	Mixture	IV	
47	Oboe	8	(unenclosed)
	<i>xiii Tremulant</i>	58	Tuba
48	Contra Fagotto	16	59 Orchestral Trumpet
49	Cornopean	8	<i>xix Sub Octave</i>
50	Clarion	4	<i>xx Octave</i>
	<i>xiv Sub Octave</i>		<i>xxi Unison Off</i>
	<i>xv Octave</i>		
	<i>xvi Unison Off</i>		
	<i>xvii Solo to Swell</i>		
10 general pistons			
8 pistons to Great			
8 pistons to Swell			
8 pistons to Choir			
6 pistons to Solo			
2 couplers pistons			
8 foot pistons to Pedal			
8 foot pistons to Swell or Generals (by stop)			
8 divisional channels			
128 general channels setter			
General Cancel			
Stepper, with 5 '+' pistons, 2 '-' pistons and 2 '+' foot pistons			
Great and Pedal Combinations Coupled (by stop)			
Manuals I and II Exchange			
Reversible pistons: i, ii, iii, iv, vi, vii, viii, ix, x, xvii			
Reversible foot pistons: ii, iii, iv, vii, ix, 1, 11			
Balanced pedals for Swell (Transept), Swell (Quire) and Solo			

Electro-pneumatic action

Richard Cook – Organist



Richard Cook has been the Assistant Director of Music at St Edmundsbury Cathedral since 2019, where he is the principal accompanist for all the cathedral choirs. He is also the Assistant Director of Music of Stowmarket Chorale and Resident Conductor of the Churchgate Sinfonia, and enjoys accompanying and conducting a wide range of repertoire in these roles respectively. From January–October 2020, he held the position of Acting Director of Music at the cathedral during which time he established the Cathedral Girls' Choir. Prior to this he was Sub-Assistant Organist and Director of the Voluntary Choir at Worcester Cathedral, during which time he played an active role in the running of the music department, and accompanied the Cathedral Choirs. This position

afforded the opportunity to participate in the Three Choirs Festival each year and, during the 2017 festival, he played the organ for Elgar's *The Dream of Gerontius* with the Philharmonia Orchestra (in the presence of HRH the Prince of Wales). In 2019, he was a repetiteur for the Three Choirs Festival Chorus. Richard was educated at St Edward's Comprehensive School in Romford, Essex, and subsequently received a prestigious scholarship to read music at Birmingham Conservatoire. During this period, he was Organist and Director of Music at All Saints' Church, Bromsgrove, and latterly Organ Scholar at St Mary's Collegiate Church, Warwick. Richard has accompanied the National Children's Choir of Great Britain, and has directed various singing outreach projects across the country.

Claudia Grinnell – Director of Music

Claudia joined the team at St Edmundsbury Cathedral as Director of Music in September 2024. Her first year with the choir saw an exciting programme of events, including a production of Benjamin Britten's *Noye's Fludde* alongside around 250 local schoolchildren. Alongside a busy schedule of services and concerts at the Cathedral, Claudia gives regular recitals and masterclasses around the UK. Following studies at the University of Cambridge, where she gained a first-class degree in Music, Claudia has also held organist roles at Salisbury Cathedral and Winchester Cathedral, alongside teaching roles at Downe House School and Winchester College. She is a Fellow of the Royal College of Organists, and the first woman to hold the post of Director of Music at St Edmundsbury Cathedral in the Cathedral's history.



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and the Vestey Trust for their additional support.*

Recorded on 2–5 October 2025 in St Edmundsbury Cathedral

Front cover image of organ by Owen Cox

Rear booklet cover image of organ by Tom Soper Photography

Photographs of Richard Cook and Claudia Grinnell by Tom Soper Photography

Recording producer and engineer: Myles Eastwood

Executive producer: Gary Cole

