

Marcel DUPRÉ

PIANO AND CHAMBER WORKS

BERCEUSE ENFANTINE FOR VIOLIN AND PIANO

TROIS PIÈCES FOR CELLO AND PIANO, OP. 13

SONATA FOR VIOLIN AND PIANO, OP. 5

QUATRE PIÈCES FOR PIANO, OP. 19

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Philip Nixon, violin
Rosanne Hunt, cello
Harold Fabrikant, piano

INCLUDES FIRST RECORDINGS

MARCEL DUPRÉ: PIANO AND CHAMBER MUSIC

by Harold Fabrikant

Marcel Dupré (1886–1971) was one of France's most prominent twentieth-century musicians and without doubt the most famous French organist of his time. His student life was brilliant, and his rise as international concert organist meteoric, beginning in London in 1920 and in New York the next year; his last American performance came in 1949, and he continued to give concerts in Europe until autumn 1970, only months before his death. His substantial output of organ music forms part of the standard repertoire – but this album brings to attention a neglected aspect of his creative life: his interest in the piano and in chamber music.

Dupré was the product of a family of musicians, so that his career was almost predetermined. His maternal grandfather, Étienne Chauvière, son of a cantor at Rouen Cathedral, seems to have been born around 1826–28 and died in February 1905. He became an opera-singer, was apparently successful, and even had an overseas season in New Orleans, but then renounced this sort of life and returned to Rouen, seeking a church post. Ultimately he became choir-master at Saint-Patrice (Rouen) in 1858, retiring in 1888. In 1858, too, he married Julia-Anaïs Saffrey, and their daughter, Marie-Alice Chauvière, was to become Marcel Dupré's mother; she was always referred to as 'Alice'.

His paternal grandfather, Aimable Dupré, born in Rouen in 1827, became a local organist, did some organ-building and was acquainted with Aristide Cavaillé-Coll (1811–99), one of the most important organ-builders of all time. Aimable married Marie Visinet (also born in Rouen, eleven years later) in 1859, by which time he was already *titulaire* (official organist) at Saint-Nicaise; by 1860 he had become *titulaire* at Saint-Maclou (both are churches in Rouen). They produced two sons: Albert (1860–1940) and Henri (1865–1929).

Albert Dupré probably had his musical studies from Aimable and showed obvious aptitude, but his parents thought a life as Latin teacher preferable to one in music. He followed their advice and obtained secondary-school prizes in rhetoric (1878) and both philosophy and mathematics (1879). In 1880 he travelled to Paris, following his parents' desire that he study science. While there, he visited Cavaillé-Coll, who recognised that Albert had other thoughts about his life's work. That led Cavaillé-Coll to take Albert to Alexandre Guilmant (1837–1911), one of the leading French organist-composers of his generation, who auditioned the young man and declared him fit for a life in music. The elder Duprés seem to have accepted this judgement amicably; in any case, it became established fact. Albert initially had some organ lessons at Rouen Cathedral under Franz Aloÿs Klein (1849–89) and by 1881 he was Aimable's assistant at Saint-Maclou. Late in 1883 he began monthly train trips to Paris for organ lessons under Guilmant; they continued for seven years. A courtship with Alice started in 1877, and they were married in October 1884 at Saint-Maclou; Guilmant came especially to provide the organ music. They lived a few doors from the elder Chauvières in a rented house.

Alice Chauvière (1859–1933) studied both cello and piano, doing so well that her parents gave her an Amati cello as eighteenth-birthday present, at considerable cost. Both Albert and Alice were music-teachers. By 1886, Albert was *titulaire* at the church of the Immaculate Conception in Elbeuf (about 20 km south and a little west of Rouen), where he had a Cavaillé-Coll of 28 stops at his disposal. On 3 May of that year, Marcel Dupré was born. Cavaillé-Coll completed his masterpiece at Saint-Ouen¹ in 1890; Marcel, a toddler, took an interest in the huge instrument and its spectacular setting, meeting Widor when he inaugurated it. With his rise, Albert was able to buy the Chauvière house and all four adults lived together. They all taught music in this house, which became a private conservatoire; the sound of music was almost perpetual: on four pianos, one harmonium and a collection of violins and cellos.

¹ That is, the Abbaye de Saint-Ouen, the thousand-year-old church in Rouen, not the suburb of the same name to the north-west of Paris. Cavaillé-Coll's four-manual organ, considered one of the finest in France, has been unaltered since its installation and thus still reflects the intentions of its builder.

Grandfather Aimable taught Marcel the rudiments of music in 1890–91 but they were interrupted when, at the age of five, the child developed chronic osteomyelitis (a much-feared bone disease, which could have been fatal) in the right collar-bone. Surgery in mid-1891 was unsuccessful and the entire clavicle had to be removed some weeks later. Recovery was very slow: Marcel was said to have been bed-ridden for seven months and had little use of his right arm until May 1892, when he turned six.

Albert and his extended family took their summer holidays in the fishing village of Saint-Valéry-en-Caux, on the English Channel, north-west of Rouen, not far from Dieppe. It was there, in the summer of 1893, that Albert started Marcel off at the piano, aged seven, and his progress was rapid. By the end of that summer, an old harmonium was retrieved by grandfather Étienne, repaired and placed in Marcel's bedroom. By late October 1893, only three months after his first piano lesson, he played the harmonium as the prelude to a wedding at Saint-Jean in Elbeuf. The next year he began to play the organ. In June 1894, at the inauguration of a small chancel organ by Cavaillé-Coll in the Church of the Immaculate Conception in Elbeuf, Marcel met the elderly organ-builder. Late in 1895 he began formal studies in harmony and counterpoint.

On 9 July 1896, on an organ of 30 stops in the Rouen Exposition, Marcel gave his first concert performance, playing Bach's 'Little' Fugue in G minor, BWV 578, apparently very capably. That same month, during the summer holiday, Marcel played for Sunday Mass in the church in Saint-Valéry, giving the same Bach fugue as *sortie*. Awaiting him at the foot of the organ gallery, wishing to compliment the organist, were the brothers Louis and René Vierne, amazed to find their performer a small boy in a sailor suit. In September 1896, Louis Vierne gave two recitals in Rouen (one at Saint-Ouen), and Marcel was his stop-puller at both.

A new organ was planned for the Church of Saint-Vivien (close to Albert's house) late in 1897, to be made by Krischer & Bouillou, organ-builders in Rouen. At a mere eleven years of age, Marcel was named *titulaire* in October, but did not take up the post until Guilmant had come to inaugurate the new instrument in late June the next year.

He would now travel to Paris by train once every month, with Albert, for a lesson with Guilmant, first at the rue de Clichy and from 1900 at the large Villa Guilmant in the

south-western suburb of Meudon, where in 1899 Guilmant had installed a three-manual organ of 28 stops by the organ-builder Charles Mutin.² Those lessons were three-hour marathons covering piano, organ, harmony, counterpoint and improvisation, from 4 to 7 p.m. Madame Guilmant then provided dinner for the group.

Even in his childhood, Marcel played a mixture of written pieces and improvisations for Mass at Saint-Vivien. Guilmant, and Albert in turn, insisted that these improvisations follow strict form: no gelatinous harmonies wandering aimlessly. He also wrote several pieces, most for piano, which still are nearly all unpublished. Far more ambitiously, he composed a cantata, *La Vision de Jacob*, for soloists, choir and piano, based on a poem written by his uncle, Henri Dupré. Its composition may have begun as early as 1899. This substantial work was presented in Albert's music-room on Friday, 3 May 1901, Marcel's fifteenth birthday, when Marcel played the organ, with soloists and choir conducted by Albert; a second performance occurred two days later (and an adaptation for orchestra following some time after that). The work runs for about 30 minutes. In 1907, Dupré made a revision, but at present it is still unpublished.

In October 1901 Marcel was auditioned for the Conservatoire national de Musique, by Louis Diémer (1843–1919), a leading pianist of the time and an important teacher. He rated Marcel 'not ready' and sent him off to his former student and now assistant, Lazare Lévy (1882–1964), another outstanding pianist of the day.³ In 1902, Dupré was permitted to attend Diémer's class but solely as observer; only next October, 1903, was he at last a contributing pupil of Diémer and he was awarded an *accessit* in 1904. By 1905 he had his first prize in piano, awarded by a unanimous jury; Diémer hoped this achievement would persuade Dupré to give up his 'foolish' ambition to concentrate on the organ. He was not being pig-headed, having been a church organist himself some decades earlier. Organists were poorly paid even then, and by 1905, state funding of

² Mutin (1861–1931) took over the Cavaillé-Coll business in 1898, having worked there from the age of fourteen. He retained the business name, with the result that some organs attributed to Cavaillé-Coll were in truth built by Mutin.

³ Lévy, descendant of Belgian Jews, later had to evade capture by the Nazis in the 1940s and succeeded; his son Philippe became a resistance fighter and was killed in Drancy prison.

the church had been so severely cut that organists' salaries plummeted.⁴ Diémer died in 1919 and so missed the opportunity to see the wealth Dupré would gain in the mid-1920s as a supreme concert organist.

Dupré was of course now anxious to enter Guilmant's organ class but agreed to attend only as an observer. He therefore concentrated on studying counterpoint under Paul Fauchet and improvisation under Louis Vierne, with a rapid rise in their mutual friendship. Although Dupré's first prize in organ was still a year in the future, Widor appointed him his assistant (*suppléant*) at Saint-Sulpice in June 1906. Dupré entered Guilmant's organ class in October 1906 and in July 1907 had the first prize (unanimously, although shared, by a smaller number of votes, with Fauchet). Guilmant and Widor already regarded Dupré as their 'heir apparent'. Dupré entered Widor's class in fugue in October 1907 and received first prize in 1909.

It was against this background of rising achievement that, also in 1909, Dupré composed his *Élévation*, Op. 2, in B flat major, for harmonium or organ (on two staves) [1]; it was dedicated to Louis Vierne and published by Maurice Sénart in a large anthology, *Maîtres contemporains de l'orgue*, in 1913. One might suspect that this small piece was written during Dupré's studies with Vierne, and it is indeed in the style of the older composer; but Michael Murray, pupil and biographer of Dupré, gives 1909 as the date.⁵ Being buried in a large collection, it was forgotten until rescued by the American organist Rollin Smith (b. 1942) and republished in *The American Organist*, May 1986, pp. 68–69, as part of a special issue celebrating Dupré's centenary. Its gentleness makes it suitable for church use, at the elevation of the host, or Communion wafer, during Mass, as the title indicates. Although played here on the 'wrong' instrument, it responds very well to the piano, where there is, when appropriate, the advantage that an inner voice may be stressed.

Likewise composed in 1909, Dupré's Sonata for Violin and Piano in G minor, Op. 5, was published by Alphonse Leduc in 1920. Another student work, again dedicated

⁴ Henri Dallier (1849–1934), for example, *titulaire* at Saint-Eustache, had his salary reduced by a third and then by a half.

⁵ Michael Murray, *Marcel Dupré: The Work of a Master Organist*, Northeastern University Press, Boston, 1985; 2nd edn., L'Association des Amis de l'Art de Marcel Dupré, Paris, 2019, p. 288.

to Vierne, Op. 5 is very different from the little Op. 2: here Dupré has found his own voice. It shares the same key as Vierne's only violin sonata (Op. 23 of 1905–7), but there the similarity ends. Rolande Falcinelli, Dupré's successor in 1954 as chief organ instructor at the National Conservatoire in Paris, writes, rather unexpectedly, that Dupré was much influenced by Mussorgsky in the second movement and by Lyapunov and Balakirev in the third.⁶ Moreover, the work abounds in counterpoint, a technique Dupré found essential. He gave the premiere in Rouen on 17 March 1912, but the name of the violinist seems to have been forgotten. Similarly, there would appear to be no record of whether he played it subsequently, but it seems more likely that he did not, nor have many others taken it up. Falcinelli recorded it in August 1986 in Paris with the American violinist-composer Jason Peter Meyer;⁷ that recording was released only on LP, coupled with Dupré organ works played by Falcinelli, and has long been unavailable. We played the work in an all-Dupré programme at Melba Hall in the University of Melbourne on 4 April 2022, presumably its first hearing in Australia. The reception was sufficient that we requested permission to record it at a later date.⁸

Two themes are used for the *Allegro* first movement [16], freely exchanged between the players (Exx. 1 and 2).

Ex. 1



⁶ Programme note with the LP BF 86089, released in 1987. Falcinelli (1920–2006), Dupré's successor in 1954 as chief organ instructor at the National Conservatoire in Paris – and one of his two illegitimate daughters through his long-standing relationship with Nina Falcinelli) was a substantial musician in her own right. From 1946 to 1973 she was *titulaire* of the organ at the Sacré-Cœur in Paris. Much of her substantial compositional output – of organ and piano music, choral and orchestral works and songs – remains unpublished. Her recordings include Dupré's complete organ works, on three LPs on the Edici label in the late 1960s. The musicologist Sylviane Falcinelli (b. 1956) is her daughter.

⁷ *Ibid.*

⁸ At the time we had no idea that Dupré's Op. 5 had already been recorded by Michał Buczkowski and Andrew Wright in July 2022 (with works by Franck and Lekeu) for release in 2023 (Austrian Gramophone AG0028).

Ex. 2



There is no Haydn-style exposition with repeat, development and recapitulation; instead, this first movement simply exchanges the two themes (in various guises) between the two instruments. The final pages are in G major. The second movement [17] starts as a tranquil *Andantino* in B minor (Ex. 3), but a long middle section, in E flat minor, is turbulent and loud, using a new theme (Ex. 4). The B minor section returns briefly, and there is a peaceful coda, nominally in the same key but tonally ambiguous, giving the violin fragments of both themes.

Ex. 3



Ex. 4



The vigorous *Presto* finale [18] combines a theme in $\frac{3}{8}$ time with accompanying figurations in $\frac{9}{16}$ (Ex. 5). A second theme appears, which is treated in canon at the unison between violin and piano (Ex. 6). Both themes are tossed back and forth between the players, the music rising to a colossal peak, in G major, over the closing bars.

Ex. 5



Ex. 6



In his book on Dupré's works up to 1952, the Abbé Robert Delestre, a choirmaster at Rouen Cathedral, writes that Op. 5 was conceived as an organ symphony, but 'after putting together his themes, the idea of using them for piano and violin took shape and eventually took hold in his mind'.⁹ Delestre describes the B minor section of the second movement as a song without words.¹⁰

Dupré's standing as performer and composer was already rising but he remained *titulaire* at Saint-Vivien in Rouen, still living in the family home, assisting Albert in his work, frequently travelling to and from Paris. Widor was meanwhile urging him to seek the most prestigious prize for a French composer, the Prix de Rome, awarded by the Académie des Beaux-Arts. The requirements were formidable. As a preliminary, all candidates were to write a fugue and a choral work for four voices during nine days' incarceration in the Château de Compiègne, where they were each provided with a writing table and a piano, living quarters and the surrounding woods and gardens for their relaxation and inspiration. Six finalists were selected, who would then return to their 'prison' for an entire month to complete an orchestrated cantata of 150 pages. Composition of opera was still rated the peak for a budding composer, the mark of success, but that was not what Dupré wanted. Instead, he made his Paris début as organist on 12 March 1912 (Guilmant's birthday) as organist at the Salle Gaveau, where he gave the premiere of Vierne's Third Symphony, which had been dedicated to him. That year he also composed his first set of Three Preludes and Fugues, Op. 7, for organ and the *Fantasie*, Op. 8, for piano and orchestra.

He nonetheless obeyed Widor's wish that he should try for the Rome Prize. He was a finalist in 1912 and 1913 but progressed no further in those years. Widor continued to

⁹ Robert Delestre, *L'Œuvre de Marcel Dupré*, Éditions Musique Sacrée, Paris, 1952, pp. 37–38.

¹⁰ *Ibid.*, p. 38.

encourage him and in July 1914 Dupré won his *Premier Grand Prix de Rome* with the cantata *Psyché*, Op. 4, for soprano, contralto, baritone and orchestra (styled a 'Poème Lyrique'); but because of the First World War, he was not able to take up the award: a handsome stipend and a stay at the Villa Medici in Rome to encourage further composition.

Michael Murray states¹¹ that the Six *Préludes*, Op. 12, were begun around 1913 and completed in 1916; they were published by Leduc in 1920 with a dedication 'to my dear teacher, Louis Diémer'. Though written well after his piano-student years, when Diémer had hoped the award of a *premier prix* (1905) would persuade Dupré to abandon his 'foolish' plan to concentrate on the organ and devote his career to the piano, with these pieces Dupré showed his teacher that he did intend to remain devoted to the piano and its music. All six pose moderate technical difficulties, suggesting that Dupré may have had an audience of skilled amateurs in mind. The opening piece, marked *Lent*, in E flat major [10], may be reminiscent of Vierne's first *Nocturne* (written in December 1915, which, if Murray is correct, leads to some chicken-and-egg chronology); the third – *Très modéré*, in A major [12] – and fifth – *Sans lenteur*, in F major [14] – sound close to Fauré; but the rest revel in their own individuality, with Dupré the budding composer finding personal means for expression. No. 2, *Vif*, in E flat minor [11], is a demanding study in thirds and contrary motion. No. 4, *Très animé*, in D minor [13], gives the left hand a work-out with unrelenting quaver figuration. In No. 6, *Très vif*, in B flat minor (ending B flat major) [15], *perpetuum mobile* quavers feature in the right hand, with an almost string-*pizzicato* accompaniment in the left.

Dupré's *Three Pieces for Violoncello and Piano*, Op. 13 – composed in 1916, dedicated 'to my mother' and published by Leduc in 1920 – are short and serene works that seem to have escaped the attention of posterity. The first two, a *Légende and Cantilène*, were published together, to be followed by a *Berceuse enfantine* in alternative versions for violin and cello. Dupré's mother was both a capable pianist and fine cellist, and these three miniatures may have been conceived as expressly domestic music for the family. The *Légende*, in E major [2], is a charming, simple work in binary form, with a more

¹¹ *Op. cit.*, pp. 58 and 285.

reflective middle section. In the following *Cantilène*, in A minor [3], the piano provides a dotted-rhythm accompaniment that pushes the work forward. And the closing *Berceuse enfantine*, in D major [3], is a calm and tender crooning cradle-song.

The difference in affect between the violin [9] and cello versions of the *Berceuse* is striking. On both occasions – with the first two pieces and the two versions of the *Berceuse* – Leduc omitted the opus number, but Michael Murray quotes Dupré's notebook to demonstrate that it should indeed be there.¹²

On presenting for his obligatory war service, Dupré was rejected because of the childhood surgery on his collar-bone, which apparently made him unfit to handle weapons; instead, he worked in the pharmacy of a hospital in Rouen. That ended in summer 1916: Vierne required eye-care in Switzerland and asked Dupré to deputise for him at Notre-Dame de Paris. Both assumed this arrangement would be for a matter of months, but Vierne was away for four years and returned to Paris broken in health and spirit, his sight even worse. Vierne, the *Organiste Titulaire de Notre-Dame*, gave Dupré the title *Organiste au Grand-Orgue de Notre-Dame*, the mistranslation of which into English caused a permanent rift between them, which intermediaries were never able to assuage. Dupré had meanwhile resigned his post at Saint-Vivien but continued to deputise for Widor at Saint-Sulpice, when necessary. He stayed at Notre-Dame, it seems, until 1922.

Now with more free time, he took up an idea which had come to him as early as 1907: to study every known organ work by Bach and commit them all to memory. The sources make no estimate of how much of this extensive repertoire he already knew. Everything was to be studied in minute detail. Once the Armistice had arrived, he even travelled to Germany to examine some Bach manuscripts. The Villa Medici had reopened and with it the possibility that he could take up his Rome Prize. But Widor, still his adviser, would not agree: Dupré, now in his 30s, must continue his prestigious position at Notre-Dame and truly launch his concert career.

The Bach project seemed the ideal way. He wished to carry it out in the Palais du Trocadéro but felt the economic risk was too big to contemplate, much as he wanted to

¹² *Op. cit.*, pp. 286–87.

use the huge Cavaillé-Coll organ there.¹³ Fauré, still director of the Conservatoire de Paris, offered him the use of their organ-room, free of charge; he accepted, knowing well the inadequacy of the organ and the limited space. The series of ten concerts, on Friday evenings, ran from 23 January to 26 March 1920 and was an outstanding success; nothing like it had been heard in Paris since Lemmens introduced Bach's organ music there in the 1850s, on a far smaller scale. Now more confident, Dupré repeated the entire series at the Trocadéro in 1921, more closely spaced: 5, 8, 12, 15, 19, 22, 26 and 29 April (interrupted by a recital on 17 April in Lille!) and 3 and 6 May. The reviews were outstanding, and the costs of hiring the venue were met; his career was truly underway. Over many years, he repeated the Bach marathon a few times, always from memory.

Dupré's American début, on 18 November 1921, was at Wanamaker's store in New York, which contained a remarkably large organ in a ballroom, the audience consisting of about 1,300 invitees. The concert ended with an improvised organ symphony, which overpowered the listeners: fluency, emotion, a fully formed work. He exceeded this achievement at Wanamaker's store in Philadelphia on 8 December, when the themes given to him for the next improvisation included *Adeste Fideles* and plainsong themes; these and the proximity to Christmas suggested to him that this improvised work should tell a religious story. The reaction of the huge audience to the improvised symphony was so enthusiastic that on the same evening, in his hotel room, he began to try to retrieve what he had done and write it down. This score became his first organ symphony: the *Symphonie-Passion*, Op. 23 (1923–24).

Over the years Dupré made no fewer than nine North American concert tours, the last in 1948–49. He gave huge numbers of concerts: 80 to 100 in a single tour, even more. In the last two, he also gave master-classes at the University of Chicago, facilitated by his increasing fluency in English. A critic in January 1923 rated him 'the Paderewski of

¹³ Built for the Exposition Universelle in 1878, the auditorium of the Palais du Trocadéro could seat 4,600, but the poor acoustic limited its life as a concert-hall, and it was demolished in 1935, to be replaced by the Palais de Chaillot in 1937. The organ, originally intended for the church of Notre-Dame-d'Auteuil, was inaugurated by Guilman in 1878 and transferred to the Palais de Chaillot, eventually being moved to Lyons, for the Auditorium Maurice-Ravel, after much alteration.

the organ,¹⁴ and some years later, his pupil Olivier Messiaen changed that to 'the Liszt of the organ.'¹⁵

The *Four Pieces for Piano*, Op. 19, began as incidental music for a play being staged by a friend of Dupré, when they consisted of five movements, to be played by an ensemble of eleven; that version has long been lost, along with any detail of date and the people involved. Dupré rewrote four of them for solo piano in 1921, dedicating them to Clara Haskil; they were published by Leduc in 1923. He happened to play the second one, *Cortège et Litanie*, privately, when on a North American concert tour, late in 1922. Alexander Russell, the tour manager (and a capable musician himself), was highly impressed and urged Dupré to rewrite it again, this time for solo organ. That version, published by Leduc in 1924, would become one of the most popular of all Dupré's organ works. (In 1924 he also made an arrangement for organ and orchestra.)

No. 1, an *Étude*, in E flat minor [5], is a daring piece in its wide arpeggios, proceeding at a brisk pace, and extending an idea Chopin had formulated in the first of his Op. 10 *Études*, where the leaps are restricted to the right hand; Dupré expects his players to use the left hand as well. The second is the *Cortège et Litanie*, in E major [6], which starts sedately, as its title would suggest, but the second section develops relentlessly to pose major technical difficulties, ending in cascades representing the pealing of bells, a device frequently adopted by Dupré in his organ pieces. The G major *Chanson*, No. 3 [7], is peaceful and straightforward, whereas the closing *Air de Ballet*, in F sharp minor [8], lively from the opening, becomes more and more agitated in its development.

The death of Eugène Gigout (1844–1925) led to Dupré's succession as organ professor at the Paris Conservatoire in March 1926, as recommended by Widor. That raised his status even further; the poor income was unimportant because of his concert successes. Early in 1926 his mounting financial position gave him the confidence to buy a three-storey mansion in Meudon, close to the mansion Guilmant had occupied from 1897–98 under the same circumstances (Dupré bought that building after Guilmant's death and had it demolished and rebuilt).

¹⁴ Murray, *op. cit.*, p. 86, quoting Henry Finck in the *New York Evening Post*, 6 January 1923.

¹⁵ *Ibid.*, p. 2, quoting from Olivier Messiaen, 'Hommage à Marcel Dupré', *Le Courrier Musical de France*, Vol. 35, 1971.

After the German invasion in 1940, Henri Rabaud, the director of the Conservatoire, fled to Bordeaux with some of the archives: it was feared that the Germans might take over the building and destroy parts (or all) of it. Dupré hoped that a resumption of teaching might save the day, as it did, with him as temporary leader, still organ professor. After the Vichy government collapsed in August 1944, a new director was appointed, presumably in 1945: Claude Delvincourt, born in 1888, a friend of Dupré; Dupré's organ teaching continued until 1954 when Delvincourt was killed in a motor accident. Dupré now became official head for the two years 1955 and 1956, when, at age 70, retirement was compulsory. He found the position very tedious since his predecessor had left most matters to run themselves; Dupré pushed through some reforms, but as soon as he retired, the status quo was resumed. Dupré also directed the American summer school at Fontainebleau from 1945 to 1953. His lengthy and solicitous teaching career may have helped more leading French organists of the twentieth century with their careers than any other: Jehan and Marie-Claire Alain, Marie-Madeleine Chevalier, Suzanne Chaisemartin, Pierre Cochereau, Jeanne Demessieux, Rolande Falcinelli, Jean Guillou and Jean Langlais, among many others. This titan of the French organ tradition died on 30 May 1971, at the age of 85, in Meudon, suffering a heart-attack shortly after playing for two services. By then much of his music had become part of the standard repertoire – but even now, half a century later on, a good part of his output remains unfamiliar, and some of it is still entirely unknown.

Harold Fabrikant AM was born in Melbourne in 1943, and divides his life between medicine (as a university hospital radiologist) and music. He began at the piano in childhood, although for some decades his public performances concentrated on the organ and harpsichord, but he never lost interest in the standard literature for the piano. Over the past few decades, he has become increasingly interested in the study and performance of unfairly neglected music for organ and piano.



Philip Nixon studied violin with Lorand Fenyves, Elizabeth Morgan, Jan Sedivka, David Takeno and, briefly, as a teenager, with Syoko Aki. After graduating from the University of Queensland, he studied in Hobart and in London. He graduated with a Masters in performance from the University of Toronto, where he held a Commonwealth Scholarship. Additional support for graduate study was provided by the Tsung Family Foundation and the E. V. Llewellyn Memorial Fund.

He is a member of Orchestra Victoria, and has worked as a freelance musician with the Australian Chamber Orchestra, the Deutsche Kammerphilharmonie, the Tasmanian Symphony and the Queensland Symphony. He has given the Australian premieres of works by composers as diverse as Marcel Dupré, John Exton, Haydn Reeder and Klement Slavický. With his wife, the pianist and organist Elizabeth-Anne Nixon, he has performed in recital in Australia, Canada and Italy, with repertoire ranging from Bach to Schoenberg and Lutoslawski.

The Melbourne-born cellist **Rosanne Hunt** studied first with her mother, Marianne Hunt, then with Christian Wojtowicz in Hobart, Anner Bylsma in The Hague and, with the help of an Ian Potter Foundation grant, with Irene Sharp in San Francisco. After detours into medicine and organic farming, she returned to the cello and has built an eclectic freelance career based in Melbourne. She has worked, amongst others, with the Australian Chamber Orchestra, Melbourne Symphony, Orchestra Victoria, the Australian Brandenburg Orchestra, and the Elision contemporary-music ensemble (as a founding member). These days she performs new music with the Forest Collective, Baroque cello with the Melbourne Baroque Orchestra (of which, too, she is a founding member), has recently premiered a song-cycle for voice and cello by Elliott Gyger, recorded chamber and solo works of Haydn Reeder and performed Mozart with the Trio Belle Epoque. She also teaches at the Victorian College of the Arts Secondary School.



Photograph: Kate Baker



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