

South Presbyterian Church in Greenburgh
Dobbs Ferry, New York

presents in recital

ANDRÉ MARCHAL

Organist of the Church of St. Eustache, Paris



Thursday Evening, March 10, 1960
at eight-thirty

ANDRÉ MARCHAL

André Marchal is one of the supreme musicians of our day. His work for the organ—that often maligned and much misunderstood king of instruments—stands beside Casals' for the cello, Kreisler's for the violin, and Rachmaninoff's for the piano. At sixty-five Marchal is at the height of his career. For forty years he has wrestled with the problems of interpretation in the most intractable of musical media.

André Marchal is a native of Paris. His earliest studies were at the National Institute for the Blind, where he later became a teacher, and where his pupils included Jean Langlais and Antoine Reboulot. At the age of seventeen he was invited by Eugène Gigout to enter his organ class at the Paris Conservatory. There, in 1913, Marchal gained the "Premier Prix" for organ playing and improvisation, winning a special prize for counterpoint and fugue two years later. After assisting Gigout as organist at Saint-Augustin, Marchal was appointed organist at Saint Germain-des-Prés in 1915, a post he relinquished thirty years later when he succeeded Joseph Bonnet at Saint-Eustache, which houses one of the finest organs in Paris.

Between the two World Wars, Marchal developed his career as a recitalist. He first visited the United States to give a series of recitals in the Cleveland Museum of Art, presenting nearly the entire organ music of Bach. Since then he has made numerous transcontinental recital tours. He is a frequent visitor to most of the important European musical centers; there can be few boasting of an organ of merit where he has not been heard.

Marchal's Bach playing stands alone. Rejecting the untraditional romantic approach to the chief glory of the organ repertory as well as the more recent but equally false aesthetic of metronomic intransigence and excessive staccato, he has arrived at a penetrating insight into the organ music of Bach which lies at the root of his art as an interpreter.

Where moderns are concerned, Marchal's repertoire has a natural French bias, but, unlike some players of his generation, it extends to his juniors, like Alain, Langlais, and Messiaen. Composers of the immediately preceding generation have equal cause to be grateful to his art; Tournemire and Vierne inscribed works to him. Complementary to his unrivalled mastery of the Bach organ works is his wide knowledge of all Bach's contemporaries and precursors, not only in Germany and France, but in other European countries. This impeccable taste in music is reflected in the extraordinary sensitivity of Marchal's interpretations as well as in the improvisations which have become a feature of his recitals, as they were in the days of organists of the past, like Bach, Handel, Mozart and Franck.

Marchal's art will survive him in the work of his pupils and in his recordings, but it is still our privilege to hear this great organist in person.

—FELIX APRAHAMIAN, "The Sunday Times," London

PROGRAM

SYMPHONIE N. LeBègue (1631-1702)

DEUXIÈME SUITE L. N. Clérambault (1676-1749)

Plein-Jeu

Duo

Trio

Basse de Cromorne

Flutes

Récit de Nazard

Caprice sur les Grands Jeux

TRIO-SONATA V J. S. Bach (1685-1750)

Allegro

Largo

Allegro

PRELUDE AND FUGUE IN G MAJOR .. J. S. Bach (1685-1750)

— INTERMISSION —

CHORALE IN E MAJOR C. Franck (1822-1890)

IMPROMPTU* L. Vierne (1870-1937)

ACCLAMATIONS (sur le texte des Acclamations

Carolingiennes) extrait de la Suite Médiévale*

J. Langlais (1907-)

IMPROVISATION on themes submitted by ... Seth Bingham

**Dedicated to André Marchal*