

May 23 – June 4, 2017 with J. Michael Barone





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Thanks to the following people for their valuable assistance in creating this tour: Carolyn Shuster Fournier and Catherine Meyer-Garforth

Valerie Bartl, Janelle Ekstrom, Cynthia Jorgenson, Janet Tollund, and Tom Witt of Accolades International Tours for the Arts in Minneapolis.



PAGE 2 WELCOME

Welcome Letter from Michael...

Bienvenue en France!

Welcome aboard for another marvelous adventure. Our time in Paris will be split, with travels to Orleans, Chartres, Evreux, Rouen, Reims and Beauvais in between. We'll experience a range of instruments in size from a mere dozen stops to well over one hundred, dating from 1631 to 2016, at the same time traversing regions that speak to the rich traditions and heritage of French culture.

Our "organ expert", Carolyn Shuster Fournier, has come up with a wide-ranging itinerary that touches on famous and perhaps familiar places as well as some out-of-the-way surprises.

Along with opportunities to hear the organ at Notre Dame during Ascension Day services (some lucky ones will be able to observe from the vantage of the organ loft), on Thursday, May 25, we will spend an evening in the new Philharmonie de Paris where we will hear the Orchestra de Paris perform Mahler's Second Symphony, known as the *Resurrection* Symphony. Though it plays only a small role toward the end, the Philharmonie's new 91-stop Rieger pipe organ will be heard (and likely felt) in the fifth movement.

Our schedule is organ-focused, as that's our specialty, and not without a considerable amount of walking. I hope you are sufficiently in shape and all warmed up with your walking shoes at the ready (and your organ shoes, too!) as we together discover...or rediscover...some of the most notable instruments of Northern France.

Let us make memories together!

— Michael B.

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Hosts



MICHAEL BARONE is a well-known voice on public radio as host for the national broadcasts of American Public Media's *Pipedreams*, which is celebrating its 35th anniversary in 2017. He came to Minnesota Public Radio in 1968, served as the system's music director through 1993, and continues as Senior Executive Producer and the longest-tenured of any present MPR/APM staff. Barone is a graduate (B.M. in Music History) of the Oberlin Conservatory in Ohio, and an internationally known advocate for the pipe organ. He served as President of the Organ Historical Society and is co-founder of the Chamber Music Society of Saint Cloud. He received the President's Award from the American Guild of Organists (1996), the OHS Distinguished Service Award (1997), and the Deems Taylor Broadcast Award from the American Society of Composers, Authors and Publishers (2001), and was inducted into the Minnesota Music Hall of Fame (2002) for his contributions to the musical community at large and to organ music in particular. He was consultant on the Walt Disney Concert Hall organ project and is programming advisor to Philadelphia's Kimmel Center/Verizon Hall organ series.



A French-American organist and musicologist, **CAROLYN SHUSTER FOURNIER**, born in Columbia, Missouri, studied the piano and the violin before specializing in the organ at the age of thirteen under the direction of Dr. Gary Zwicky in Charleston, Illinois. After obtaining her Master's Degree from New England Conservatory, Boston (under the guidance of Yuko Hayashi and Mireille Lagacé), she continued her studies in Paris with Marie-Claire Alain, André Isoir, Michel Chapuis, Jean Saint-Arroman, André Fleury, Pierre Pincemaille and Thiérry Escaich.

Formerly organist at the American Cathedral in Paris, in 1989 she was named titular of the 1867 Aristide Cavaillé-Coll choir organ at the Trinité Church where she founded their weekly Thursday noontime concert series. Recognized for her clear, precise musical playing, she has performed more than 500 concerts or recitals throughout Europe and the United States. She has inaugurated restored and new organs by Cavaillé-Coll, Stoltz, Jäger & Brommer and Páp Zoltan; she has premiered contemporary works by Jacques Castérède, Jacques Chailley, Jacques Charpentier, David Conte, Hervé Lacombe, Jacques Lenot, Jean-Dominique Pasquet, Daniel Pinkham, Bernard Sanders and Harri Viitanen. She was a member of the jury of the international organ competition in Paris.

Her recordings have been acclaimed by critics (5 Diapasons), notably Alexis Chauvet at the Versailles Cathedral (Socadisc), In Memoriam Marcel Dupré with the violoncellist Julius Berger (Schott) and An American in Paris at La Madeleine Church in Paris and In Memoriam Nadia Boulanger on the Cavaillé-Coll/Merklin organ at the Saint-Antoine-des-Quinze-Vingts Church in Paris (Ligia Digital, distribution Harmonia Mundi). Author of articles in The Flûte Harmonique, the Revue de Musicologie, The Diapason, Orgelkunst, L'Orgue and Orgues Nouvelles, her book, Un siècle de vie musical à l'église de la Trinité à Paris, de Théodore Salomé à Olivier Messiaen was published by L'Harmattan.

In 2007, French Ministry of Culture and Communications awarded Carolyn Shuster Fournier the distinction of *Chevalier de l'ordre des Arts et des Lettres*.



CATHERINE MEYER-GARFORTH, born in Versailles, took piano lessons and then began studying the organ with Denise Chirat-Comtet, organist at the Versailles Cathedral. She then studied in the classes of Maurice Duruflé, Simone Plé-Caussade and Rolande Falcinelli at the Conservatoire National Supérieur de Musique in Paris, where she obtained several first prizes, notably the Halphen Prize in Harmony. Author of a *Sight Reading Manual for the Piano* (published by Robert Martin Editions), she has also participated in several international academies with Anton Heiller and Luigi Ferdinando Tagliavini. After living in England for twelve years, where she taught piano and musical analysis, she was appointed Organ and Piano Professor at the Chesnay Conservatory (near Versailles). She has served as organist at the Basilica Cathedral in Saint-Denis and gives organ concerts.

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Organists

CHRISTOPHE D'ALESSANDRO

Christophe d'Alessandro has studied piano, harpsichord and early music, as well as organ. He played keyboards in various rock bands and free jazz groups. His early interest in musical creation and research led him to study mathematics and computer science. He has published many works on the analysis and synthesis of voice, speech, organology, instrumental gesture and computer music. Appointed assistant organist in 1988 and titular organist in 1992 at Sainte Élisabeth, Christophe is regularly invited as a performer and improviser, and has recorded for radio and television programmes. His music is influenced by his works on language and gestures: vocalic colours and timbres, speech prosody, consonantal rhythms.

ERIC BROTTIER

Eric Brottier, following scientific studies, decided to devote himself actively to the organ. When he met Antoine Geoffroy-Dechaume and Francine Lancelot, Eric Brottier had the opportunity to improve his articulations while learning Baroque dance. He also worked with Bernard Coudurier and Michel Chapuis at the Conservatoire National de Région in Besançon where he won a gold medal in 1986. In Lille, he won a gold medal and a jury diploma in 1988 and 1990 in the Jean Boyer class. Since 1992 he has acted as an expert for the Ministry of Culture for the restoration and protection of organs and carillons designated as historic monuments and for the creation of new instruments. He has consulted abroad as an expert on organs and carillons, most notably in Japan, Spain and Switzerland. Since 2005, he has been the consulting organ expert for all instruments belonging to the city of Paris. Eric Brottier is the curator of the historic organ of the church of Juvigny (Marne). He is also a famous carillonneur: he has performed in various European countries.

GEOFFREY CHESNIER

Geoffrey Chesnier is the titular organist at the Amiens Cathedral.

DAMIEN COLCOMB

Damien Colcomb studied organ and chamber music as well as the harpsichord and bass continuo at the Ecole Nationale de Musique in Bourg-la-Reine where he obtained a First Prize in Organ as well as a Prize in Early Music Studies. He also has a diploma from the National Center of Organ Builders in Eschau and is an organ builder specialist. He is especially fond of Spanish and French music and their instruments, and has specialized in the interpretation of early music. He has recorded several CDs and plays regularly as a soloist or in various ensembles throughout Europe. Colcomb is titular of the historic Grand Orgue in Pithiviers and artistic director of the Festival de Lorris in Gâtinais. He teaches organ at the music school in Chécy, as well as the harpsichord, early music and musical formation at the Conservatory in Olivet.

PATRICK DELABRE

Patrick Delabre was appointed titular organist of the grand orgue, with Philippe Lefebvre, at the Chartres Cathedral in 1976, and he succeeded him in 1986. He studied counterpoint, fugue and the organ at the Conservatoire National Supérieur de Musique in Paris, and piano, voice and choral direction at the Conservatory in Lille. Finalist at the improvistion competition in Chartres, he gives numerous concerts throughout the world, teaches organ, is a member of international competitions and music in Chartres and in Lucé. He has recorded J. S. Bach and César Franck at the Chartres Cathedral.

THIERRY ESCAICH

Thierry Escaich studied music in Rosny-sous-Bois, in Montreuil-sous-Bois and at the Conservatoire National Supérieur de Musique et de Danse in Paris, where he obtained eight First Prizes in harmony, counterpoint, fugue, organ, improvisation at the organ, analysis, composition and orchestration. Escaich's compositions have received numerous international prizes. He was appointed titular organist of the grand-orgue at the Saint-Étienne-du Mont Church in Paris, with Vincent Warnier, where he succeeded Maurice and Marie-Madeleine Duruflé. In 2013, he was elected to the French Académie des Beaux-Arts.

FRANÇOIS ESPINASSE

François Espinasse studied at the Toulouse Conservatory and obtained a First Prize in Organ. He is titular organist at the Saint-Séverin Church in Paris, organ professor at the Conservatoire National Supérieur Musique et Danse in Lyon, and is a member of the Commission Supérieure des Monuments Historiques. In 2010, he was appointed titular of the organ at the Royal Chapel in Versailles with Michel Bouvard, Frédéric Desenclos and Jean-Baptiste Robin. He has won several international organ competitions. Espinasse is a founding member of the review *Orgues Nouvelles* and a member of the Bureau of the Association Orgue en France.

JEAN GALARD

Jean Galard studied at the Paris Conservatory where he obtained a First Prize in Organ. In 1979, he won the Maurice Duruflé Improvisation Prize with the Amis de l'orgue. He is titular organist at the Beauvais Cathedral and at the Saint-Médard Church in Paris.

JEAN-PIERRE GRIVEAU

Jean-Pierre Griveau studied at the conservatory in Toulouse where he was awarded seven First Prizes. At the Orleans Conservatory, he was unanimously awarded First Prize in organ. Griveau has served as organist in the church of Christ-Roi in Toulouse, at Notre-Dame de la Croix in Paris, and is presently organist at the historical great organ of Orléans Cathedral. He has given numerous recitals all over France and abroad. He teaches organ master classes and performs in duo with the trumpet player Bernard

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Petit-Bagnard. As improvisor, poet and composer, Jean-Pierre Griveau is constantly renewing his language, both rigorous and colorful.

AUDE HEURTEMATTE

Aude Heurtematte is organ professor at the Académie Supérieure de Musique and the Conservatoire Régional in Strasbourg, after having held 20 years the same position at the Conservatoire of Lille. She is an internationally recognized pedagogue, and the list of her students of many nationalities includes lots of prize winners, teachers and church organists. Heurtematte is titular organist of the great historic instrument of the Church of Saint-Gervais in Paris, and at the Lutheran Church of les Billettes nearby. Her studies of the history of music, aesthetics, and analysis were at the Conservatoire National Supérieur de Musique of Paris. Aude Heurtematte performs concerts throughout Europe and abroad. She is regularly invited to participate on the juries for international organ competitions and to present masterclasses in organ playing and interpretation.

FRANÇOIS-HENRI HOUBART

François-Henri Houbart has served as organist at the Saint-Paterne Church in Orléans, and in Paris, at the following churches: Saint-Séverin, Saint-Nicolas-des-Champs and Sainte-Elisabeth-du-Temple. In 1979, he was appointed organist at the Madeleine, thus succeeding, at the age of 16, CamilleSaint-Saens, Théodore Dubois and Gabriel Fauré. He has taught at the Orléans Music School and at the conservatory in Rueil-Malmaison, succeeding Marie-Claire Alain and Susan Landale. Houbart has given more than 1300 concerts and recitals throughout Europe and abroad. One of the best improvisers in the world, he is reknowned as well for his interpretations of the German masters and the composers from the 19th century. He has made over 70 recordings, is a soloist at Radio-France and has written two books on the organ. Houbart received the Vermeil Medal from the City of Paris and the Légion d'Honneur.

ODILE JUTTEN

Organist at the Evreux Cathedral, Odile Jutten obtained first prizes in organ, improvisation, harmony, counterpoint and fugue at the Paris Conservatory as well as a Doctorate in Musicology at the Paris Sorbonne on improvisation in the organ class at the Paris Conservatory from 1981 to 1986. She presents conferences at the university in Evry. She gives concerts of the entire organ repertory and improvises.

THOMAS LACÔTE

Thomas Lacôte studied at the conservatories in Poitiers, Saint Maur des Fossés, and at the Conservatoire National Supérieur de Musique de Paris, where he was awarded five First Prizes as well as a musicology diploma. At the age of 20, he was appointed organist at the Bourges Cathedral. He performs in France and abroad. Also active as a composer and improviser, Thomas Lacôte has composed several organ works, premiered by Ghislain Leroy He is presently working on a cycle of pieces for several formations, related to the space and acoustics in cathedrals.

ERIC LEBRUN

Eric Lebrun is an international concert organist, as well as a composer and a teacher. Organ professor at the Saint-Maur-des-Fossés Conservatory, he is also titular organist of the Cavaillé-Coll at the Saint-Antoine-des-Quinze-Vingts Church in Paris. He has written biographies of J. S. Bach, Boëly, Buxtehude and Franck, has made numerous recordings of their complete works with his wife, Marie-Ange Leurent.

PHILIPPE LEFEBVRE

Philippe Lefebvre studied at the Lille Conservatory and at the Paris Conservatory, where he earned first prizes in organ, improvisation, fugue and counterpoint. In 1973, he won the Grand Improvisation Prize at Chartres and was named organist at the Notre-Dame Cathedral in Paris in 1985. Recognized as one of the greatest improvisers in the world, he performs and gives master-classes in prestigious festivals throughout the world.

DOMINIQUE LEVACQUE

Dominique Levacque belongs to a line of blind organists dating back to the 19th century. Like his predecessors, he went through the Conservatoire Supérieur de Paris and graduated in piano and music history. Following the advice of the musicologist and musician Brigitte François-Sappey he decided to dedicate himself specifically to the organ. Co-organist at Saint-Symphorien at Versailles, he also teaches organ, piano and harmony at the Institute for Blind Youth in Paris. Levacque's artistic collaborations are many, in the image of his musical curiosity. He regularly accompanies choirs in their interpretations of sacred music, operettas, gospel songs and other pieces of contemporary music. Since 2015, Dominique has formed a duet team "Vox Humana" with bassist Bertrand Bontoux. He plans to perform a Louis Vierne marathon in 2017 with the complete 6 symphonies.

DIDIER MATRY

Didier Matry is titular organist of the Cavaillé-Coll organ at the Saint-Augustin Church in Paris and at the École Militaire Church in Paris. He studied music at the École Normale de Musique in Paris, where he taught for more than ten years. He has composed over fifty works, gives recitals throughout Europe and has recorded for Calliope.

PIERRE MEA

Pierre Mea bagan his musical studies in Reims and then studied with Olivier Latry, along with Michel Chapuis, Michel Bouvard and Louis Robilliard, and earned First Prizes in Organ and Harmony at the Conservatoire National Supérieur de Musique et de Danse in Paris in 1991. After twelve years as a substitute organist at the choir organ at the Notre-Dame Cathedral in Paris, he is now titular organist at the Reims Cathedral. A winner of the Yehudi Menuhin Foundation prize, he gives numerous concerts with the Orchestre de Paris, the Orchestre National de France, the Cappella in Saint-Petersburg and the Orchestre National in Montpellier. Since 1994, he is organ professor at the Conservatoire à Rayonnement Régional in Reims.

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YANNICK MERLIN

Yannick Merlin is co-titular organist at Notre-Dame-Des-Champs Church in Paris and substitute organist at Val-de-Grâce Church in Paris. A qualified "Professeur agrégé de musique", he holds diplomas from the Faculties of musicology from Strasbourg and Paris/Sorbonne. Among the great artists that Merlin has had the occasion to associate with and also receive valuable advice, one can name Louis Thiry, Jean Boyer, James-David Christie (USA), and Marie-Claire Alain. He is also prize winner of the international organ competitions of Lorraine, U.F.A.M., and the city of Paris, as well as the Angers Organ competition.

MARIE-ANDRÉE MORISSET-BALIER and MICHEL MORISSET

Rouen is privileged to have two exceptional musicians who interpret sacred music: Marie-Andrée Morisset-Balier and Michel Morriset. Michel Morisset earned five first prizes at the Rouen Conservatory and won an international competition in Bruges. Marie-Andrée Morisset-Balier is titulaire of the grand orgue Cavaillé-Coll at the Saint-Ouen Abbey Church in Rouen and a composer. Michel Morisset, artist painter and author of a musicology thesis on the French trumpet, performs on the trumpet with his wife: this remarkable duo has recorded numerous CDs with the sound engineer Gérald Drieu.

NICOLAS PIEN

Nicolas Pien began piano studies at the age of four then studied at the Rouen Conservatory and at the Conservatoire National de Région in Paris. He is titular of the Cavaillé-Coll organs at the Saint-Godard Church in Rouen and at the Notre-Dame de Miséricorde Church in Mont-Saint-Aignan and gives concerts with numerous ensembles in France and abroad, including the U.S.

OLIVIER PÉNIN

Olivier Pénin studied at the choir school in Caen, obtained a First Prize in organ and in 2004 was appointed organist at the Sainte-Clothilde Basilica in Paris. He performs his eclectic organ repertory throughout the world and also performs chamber music.

JEAN REGNERY

After his traditional studies at the conservatories in Versailles and Geneva, Jean Regnery specialized in early music at the Schola Cantorum in Basel. He approaches repertory in its most authentic manner which leads him to constantly pay attention to the articulations, the music's relationship to dance, to plainchant, to tempos, to the evolution of organ building. He has published the collection *Le Petit Motet* to revive unknown repertory. Faithful to his own convictions, he also plays modern repertory with the same integrity. He gives numerous concerts in France and in foreign countries with chamber ensembles or as a soloist with pertinent programs related to creation more than to recreation and has made several recordings. Regnery is organ professor at the conservatories in Evreux and Caux-Vallée-de-Seine, conservateur of the Lesselier organ in Bolbec as well as holding other organist posts throughout the region.

FRÉDÉRIC RIVOAL

Frédéric Rivoal is an organist and a harpsichordist. He is regularly invited to give recitals as a soloist and playing continuo in Baroque music throughout the world. He has made recordings for several labels including Virgin. Rivoal is titular organist at the Temple du Foyer de l'Âme in Paris. He collaborates reguarly for performing the entire Bach Cantatas in the spiritual and musical setting there.

DANIEL ROTH

A strong admirer of Albert Schweitzer, Daniel Roth began studying the organ at the Mulhouse Conservatory. At the Paris Conservatory, he obtained five First Prizes for various music genres. He then studied early music with Marie-Claire Alain. He has won numerous competitions, notably the First Grand-Prix de Chartres in 1971, in interpretation and improvisation. In 1963, he substituted for Rolande Falcinelli at the Sacré-Cœur Basilica in Montmartre and succeeded her in 1973. In 1985, he was appointed titulaire of the famous grand-orgue Cavaillé-Coll at the Saint-Sulpice Church. As an eminent composer, he has taught at the Catholic University in Washington D.C. He has given concerts throughout the world and has made numerous recordings that are highly recommended by critics. Roth is chevalier of the Légion d'honneur, officier of the order of Arts et des Lettres and an Honorary Fellow of the Royal College of Organists of London. He received the prize of Sacred European Music in 2006 at the Schwäbisch Gmünd Festival in Germany.

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Some Historical Background on the French Cultural/Organ Scene:

By Carolyn SHUSTER FOURNIER

"Lafayette nous voici!"

on 4 July 1917, Colonel Stanton proclaimed "Lafayette nous voici!"- "Lafayette, here we are!" in front of Lafayette's tomb in Paris, just four months after American military forces had crossed the Atlantic to help their European Allies end the First World War. During this centenary year of this event, you will be coming to France to discover beautiful organs. We welcome you!

Throughout history the organ has always fascinated humankind. For nearly nine centuries, this wind instrument has resounded in the acoustics of French cathedrals, abbeys, parish churches, and private and public concert halls. Few of these organs have remained largely untouched, most were frequently revised, sometimes as often as every ten or twenty years. Their tonal and visual aesthetics and their abundant repertory have evolved throughout time, too, reflecting the *bon gout*, the "good taste" of each period, whether it be classical, romantic, neoclassic or modern.

But let's step back. During the Middle Ages, the hydraulis (a basic pipe organ, with its wind supported by water pressure) came to Compiègne as a gift from the Byzantine Emperor Constantinus to Pepin, King of the Franks and father of Charlemagne. That simple organ then evolved into the triumphant *Blockwerk*, often placed on the west end of Gothic churches, or along the side wall, as in Chartres, where it enhanced the Gregorian chant. In monasteries, regals (small reed organs) played polyphonic pieces known as *organum*. And modest positive organs were played in aristocratic palaces. Beginning in the fourteenth century, the organ accompanied the singing and responded to it with solo organ pieces, and also was played in conjunction with string and wind instruments.

Beginning in the Renaissance, organ cases contained colorful angel musicians, as in the 1508 organ at the Gonesse Church, just north of Paris. In addition to the full ensemble of the *Grand-Orgue*, the *Rückpositiv* provided a secondary plenum, plus mutation stops and the pungent *Cromorne*. The *Récit* division's solo stops included consort reeds such as *Sacqueboutes*, *Trompettes*, *Musettes*, *Douçaines*, the *Hautboy*, and often a *Voix humaine*.

Pierre Attaignant was the first in France to publish keyboard music (1531), including pieces for the organ. Eustache du Caurroy, born in Beauvais in 1549, composed organ motets and psalms. In 1623, Jehan Titelouze published a collection of highly polyphonic organ versets based on Gregorian plain-chant themes. He was organist at the Rouen Cathedral and was buried there. In 1636, Marin Mersenne's *Harmonie universelle* included colorful regis-

trations as used by Charles Racquet, organist at the Notre-Dame Cathedral in Paris. Racquet's famous *Fantasy* uses the antiphon to the Virgin Mary, *Regina coeli*, as its theme. A typical registration, as described by Mersenne, called the *Plein-Jeu*, combines the mixtures *Fourniture* and *Cymbale* (without a *Tierce*) with *Montres* and *Bourdons* at 16' and 8' pitches, plus the *Prestant* 4' and *Doublette* 2', creating a colorful French plenum that fully enriched the harmony (the *Cymbale's* higher ranks covered up the breaks in the *Fourniture*).

The seventeenth century could boast numerous dynasties of organ builders, such the Thierrys, Hémans, Isnards, Clicquots and Lefèvres (from Rouen), as well as plentiful performer-composers. The Couperin family, beginning with Louis, served as organists at the Saint-Gervais Church in Paris for nearly two centuries, from 1653 to 1826. François Roberday composed his twelve *Fugues and Caprices* (1660) for Marie-Thérèse, the wife of Louis XIV. In 1669, Louis XIV instituted the Golden Age of the Royal Academy of Music, and established the Opera where Jean-Baptiste Lully became the model for the French music world.

The great organists-composers of this period wrote masses, suites, *Magnificat* verses and noels. Some important figures include Guillaume Gabriel Nivers (1632-1714), who introduced solo *récits*; Nicolas Lebègue (1631-1702), Nicolas Gigault (1627-1707), André Raison (1640-1719), Jean Henri d'Anglebert (1629-1691), Jacques Boyvin (1649-1706), François Couperin-le-Grand (1668-1733), Gilles Julien (1653-1703), Louis Marchand (1669-1732) and Nicolas de Grigny (1672-1703), whose organ book was copied by J. S. Bach. Their collections, which rigorously respected an established order and the same tonalities, mirrored the magnificent reign of Louis XIV.

A typical French organ mass begins with a noble *Plein-Jeu* that intoned the plainchant of the day, played in the tenor range on a bold French pedal reed. This usually would be followed by various organ pieces in alternation with the choir during the Kyrie, Gloria, Sanctus and Agnus Dei. In each group, after the Plein-Jeu, you will find fugues on the reed stops; Récits featuring the Nazard, Tierce or Cornet; jaunty movements, known as Basses de Trompette or de Cromorne with reed solos played by the left hand; and the Fonds d'orgue on sumptuous foundation stops. The most expressive and exquisite movement, the Tierce en taille, calls for a solo registration of flute stops of harmonically cogent pitches: Bourdon 8', Flûte 4' or Prestant 4', Quarte 2' or Doublette 2', Nasard, Tierce and Larigot which, when played together, create a penetrating yet expressive tone. The Offertory generally features a very long piece played on sumptuous reed and mutation choruses, a registration called the Grand Jeu. The ceremony often ends with a Dialogue on the Grand Jeux, with the reed stops Trompette,

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Clairon, and *Cromorne* combined with the *Prestant* and the *Cornet*, this then followed by a brief Ite missa est on a small *Plein-Jeu*.

The early eighteenth century witnessed a proliferation of great organ works issued by Jacques Boyvin (1700), Gaspard Corrette (1703), Jean-Adam Guilain (1706), Pierre du Mage (1708) and Louis-Nicolas Clérambault (1713). During the Regency under Louis XV, beginning around 1730 and throughout the second half of the eighteenth century, the French organ evolved into a gigantic gallant-style organ, some with three 54-note keyboards (Positif, Grand-Orgue and Bombarde), plus a *Récit* keyboard with 33 notes, an Écho keyboard with 24 notes, and a Pedalboard with up to 30 notes, expanded sometimes by a *Ravalement* to the A below the low C. The organ treatise of a Benedictine monk, Dom Bédos (1765-1778) summed up the French classical organs of his time. He mentioned a *Fourniture cymbalisée*, a stop which combined both of these two mixtures.

Organ pieces of this era echoed the paintings by Jean-Honoré Fragonard and François Boucher. Important composers included Jean-François d'Andrieu, whose music appeared shortly after his death in 1738; Michel Corrette (c. 1740); Louis-Claude Daquin, famous for his Douze Noëls (1757); Guillaume Lasceux (1772), organist at the Saint-Étienne-du-Mont Church in Paris; Jean-Jacques Beauvarlet-Charpentier (1780); and Nicolas Séjan, organist at Saint-Sulpice, considered by Guillaume Lasceux to be the "Haydn of the organ".

Much political unrest against the Monarchy led to the French Revolution in 1792. Churches were transformed into Temples of Reason, Victory (Saint-Sulpice in Paris), or The Supreme Being, and organists played amusing vulgar pieces with thunderstorm imitations and hunting songs. As countless numbers of organs were destroyed during this period, Claude Balbastre and others composed and played pieces on the French national hymn, the *Marseillaise*, hoping to save the pipe organs.

In 1795, under Napoléon's leadership, the nation began to rebuild its churches and institutions. Organ builders like the Callinets and Dominique Cavaillé began to repair and build new organs again. At the newly formed Paris Conservatory, organ lessons were given on a rather modest instrument by Napoléon Grenier, but it served its purpose. Lessons were taught by Nicolas Séjan until 1819, and then by François Benoist until 1872. When the piano builder Sébastian Erard returned to Paris from England, he brought the English organ builder John Abbey with him, and in 1829 Abbey installed the first choir organ in France at the Saint-Étienne-du-Mont Church in Paris, and in 1831 he built an organ for the première of Giacomo Meyerbeer's *Robert le Diable [Robert the Devil]* at the Paris Opera, Salle Le Peletier.

Throughout the Second Republic (1848 to 1852), the Second Empire (1852 to 1870) and the beginning of the Third Republic (1870 to 1914), a true revival of the past, manifested in the writings of Victor Hugo in Notre-Dame in Paris in 1831, was accompanied

by countless technological inventions. In 1832, the great organ builder, Aristide Cavaillé-Coll, came to Paris. Born into a dynasty of organ builders of Spanish origin, from Gaillac near Toulouse, his principles of design were founded on those of the French Classical organ as described by Dom Bédos. Nonetheless, this ambitious, highly talented young genius looked to the future by incorporating innovations such as expressive shutter divisions, the Barker lever, parallel reservoir bellows, extended keyboard compasses, and the German pedalboard. Above all, he developed first a lyrical and later a symphonic sound, with colorful stops, such as Harmonic Flutes and Trompettes, and Voix célestes. Above all, his great tonal voicing distinguished each of his 600 or so organs, which were installed throughout the world. In France, among the most prestigious were those at Saint-Denis Basilica (1841), Sainte-Clotilde (1858), Saint-Sulpice (1862) and the Notre-Dame Cathedral (1868), all in Paris, the Orléans Cathedral (1880) and the Saint-Ouen Basilica in Rouen (1890). Lefébure-Wély promoted Cavaillé-Coll's lyrical bel canto style organs until his death on the night of 31 December 1869. After this dawn of the Third Republic, organists, such as Charles-Marie Widor, Alexandre Guilmant and Louis Vierne, began to compose organ sonatas or symphonies that valorized Cavaillé-Coll's beautiful organs.

Aristide Cavaillé-Coll also built about fifty secular organs for private residences, opera houses (such as the Palais Garnier) and concert halls, first in England and Holland, and then for the Trocadéro Hall at the World's Fair in Paris in 1878, where a bust of the French Republic enthroned the console. During prestigious concerts organized by Alexandre Guilmant, audiences of 5,000 discovered works for organ and orchestra, sometimes with monumental choirs, as well as the great symphonies of the world's finest organists. César Franck premiered his *Pièce héroïque*, recalling the tragic Franco-Prussian War in 1870 and the capitulations of Paris under siege in 1871.

The revival of J. S. Bach's music was promoted by artistic patrons who ordered Cavaillé-Coll organs for their residences. The first French 30-note pedalboard was included in a small Cavaillé-Coll organ of the great singer, Pauline Viardot who, like Aristide Cavaillé-Coll himself, lived in the New Athens neighborhood near the Trinité Church. Her instrument was installed in 1851, the same year that Alexandre Boëly was fired as organist at the Saint-Germain-l'Auxerrois Church. The reason for that? He had insisted on playing the music of Bach during church services! As a member of the Bach Gesellschaft, Viardot invited young organists, such as Camille Saint-Saëns, Eugène Gigout, Charles-Marie Widor and Alexandre Guilmant, to perform on her organ during Thursday evening soirees, for prestigious audiences that included George Sand, Victor Hugo, Gustave Doré and Franz Liszt. Alexis Chauvet, organist at the Trinité Church in 1868, and Camille Saint-Saëns, one of the organists at the Madeleine Church, belonged to the Bach Gesellschaft, too. And Bach's music found French supporters through other channels, since in their youth, Charles-Marie Widor and Alexandre Guilmant had gone to Brussels to learn to play Bach's works with Nicolas Jacques Lemmens.

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Widor was to become the most famous organist in Paris, and played at Saint-Sulpice for over seventy years (without ever officially being appointed to the post...his was the world's longest 'interim' position!), and Guilmant served as organist at the Trinité Church for 30 years. Both were important teachers. Among the other organ professors in Paris were Eugène Gigout, appointed organist at Saint-Augustin in 1863, who taught at the Niedermeyer School and ordered a Cavaillé-Coll organ for this, his private church music school. César Franck taught at the Paris Conservatory from 1872 to 1890, succeeded in that role by Widor until 1896, then by Guilmant until 1911, and later by Gigout until 1925. Guilmant also co-founded the Schola Cantorum, with Charles Bordes, in 1894, to train church musicians.

At the World's Fair in 1900 in Paris, electricity allowed French organ builders to install electric blowers to activate the wind bellows. Consequentially, over two hundred secular organs were installed in Parisian homes, concert halls, music schools, theaters and cinemas. During the First World War, the young Marcel Dupré, though unfit for military service, nonetheless served his country by perfecting his art: he became known as the greatest virtuosic organist in the world when, in 1920, he performed the complete works of J. S. Bach by memory at the Paris Conservatory, and the next year at the Trocadéro. His international tours, particularly in England and the United States, did much to enhance his reputation. Dupré served as Organ Professor at the Paris Conservatory from 1926 to 1954, and then became director of this institution for two additional years. At his home in Meudon, he modernized the house organ formerly owned by Alexandre Guilmant, but he was highly respectful of the historical fabric of the famous Clicquot-Cavaillé-Coll organ at his church, Saint-Sulpice. Dupré is especially remembered there for his masterful improvisations during masses, which he played until his death on the afternoon of Pentecost Sunday in 1971.

In 1927, Norbert Dufourcq, Victor Gonzalez, and André Marchal founded *Les Amis de l'Orgue*, an organization that promoted eclectic, neoclassical organs, with the idea that the best organ was one on which could be played the entire organ repertory, in both secular and sacred settings. This was to have a profoundly disturbing impact on the integrity of older instruments, many of which were modified to conform to this new aesthetic.

In the 1930s, at the Trinité Church in Paris, Olivier Messiaen composed his initial organ works for concerts sponsored by Les Amis de l'Orgue, and these new scores...Le Banquet celeste, Diptyque, Apparition de l'Église éternelle, L'Ascension and La Nativité du Seigneur...showed a new direction for French organ music. Messiaen invited friends to premiere their own compositions, and Jehan Alain presented his Litanies, the Second Dance and The Suspended Garden on the organ at Trinité Church.

During these marvelous artistic years of the 1930s in Paris, Charles Tournemire played his *Orgue mystique* at Sainte-Clotilde, Louis Vierne was at the Notre-Dame Cathedral, Charles-Marie Widor continued at Saint-Sulpice, Maurice Duruflé began his post at Saint-Étienne-du-Mont, André Fleury at Saint-Augustin, and Joseph Bonnet, when not touring the world, appeared at Saint-Eustache. This glorious period ended with the disastrous Second World War from 1939 to 1945. Rich patrons could no longer finance expensive secular organs, and these gradually deteriorated and disappeared, leaving only the organs orphaned in churches.

In the second half of the twentieth century, a new generation French virtuosos made names for themselves throughout the world, notably Marie-Claire Alain, Pierre Cochereau, and Jean Guillou. And many Americans came to Paris to study, particularly with Jean Langlais, André Marchal, Marie-Claire Alain. Édouard Souberbielle, who taught at the César Franck School, contributed to the renaissance of early music, particularly through his students Michel Chapuis, Francis Chapelet and André Isoir. They worked with historians such as Pierre Hardouin and Jean Saint-Arroman, and with organ builders like Kurt Schwenkedel and Philippe Hartmann, to shape the attitudes of a new generation. Organ builders began to restore French classic organs, and of particular note is the work of Pascal Quoirin, Bernard Cattiaux, Jean Deloye, Dominique Lalmand, Marie et Denis Londe. At the Saint-Maur Conservatory, Gaston Litaize trained progressive young organists such as Olivier Latry and Éric Lebrun. And the great master player-composers could be heard in Paris, Jean Langlais at Saint-Clotilde, Rolande Falcinelli at Sacré-Coeur, Pierre Cochereau at Notre-Dame, Michel Chapuis, André Isoir and Francis Chapelet at Saint-Séverin, André Marchal and Jean Guillou, who looked to the future organ, at Saint-Eustache, Suzanne Chaisemartin at Saint-Augustin, Olivier Messiaen and Jean Bonfils at the Trinité Church. Does the organ in France enjoy a perpetual 'golden age'?

Our tour will begin at the National Institute for Blind Youth in Paris, founded in 1784 by Valentin Haüy. César Franck served as a music inspector there. At the inauguration of the concert organ with three manuals and 36 stops on March 17, 1883, Franck premiered his *Psalm 150* for orchestra, choir and organ. Louis-Bon Lebel, organist at Saint-Étienne-du-Mont and professor of organ and composition at this institution from 1851 to 1888, conducted and Louis Vierne played percussion in the orchestra. Curiously, movable panels enabled this concert organ, installed next to the chapel, to serve as both a secular and a sacred instrument. This organ was entirely rebuilt by the Gonzalez firm in 1961. Many organists were trained here, including Adolphe Marty, Joséphine Boulay, Albert Mahaut, Louis Vierne, André Marchal, Jean Langlais and Gaston Litaize. And the visit here represents just the beginning of our remarkable time together.

As an American in Paris since 1981, I have been privileged to study with great French organ masters, such as Marie-Claire Alain, Michel Chapuis, André Fleury, Pierre Pincemaille, Thierry Escaich and André Isoir. With my friend Catherine Meyer Garforth, who studied with Roland Falcinelli and Maurice Duruflé, we welcome this opportunity to share precious moments with you during this tour. As you listen to each organ, do walk around the

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church to discover its splendid architecture and acoustics. You'll find new horizons of experience, and likely will agree with the recent Nobel Peace Prize laureate, John Dylan, who said: "The answer my friend is blowin' in the wind." Or, in our case, also 'blown by the wind'. Since music is an invisible language that comes from the heart, I hope that you will discover the French organ world with increasing joy.

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Notes about the Organ Builders Represented on the Tour

JOHN ABBEY (1785-1859) was an English organ builder who made a successful career in France. After working with several English firms, Abbey was invited to Paris in 1826 by the famed harp and piano maker Sébastian Érard, and there worked on an organ of Érard's design for display at the 1827 Industrial Exhibition, The success of this and several other instruments in the vicinity of the capital sufficiently proved him and on his own he was involved for many years in the construction, renovation, and enlargement of major pipe organs for Paris (such at St. Etienne du Mont, St. Eustache, St. Nicholas-des-Champs and others) and other churches throughout France (Versailles, Reims, Evreux, Caen, Orleans, Never). He even built some instruments for export to South America. At the request of the composer Meyerbeer, in 1831 Abbey built an instrument for the Paris Opera, which served until destroyed by fire in 1873. Abbey introduced English style key action and bellows designs to French organs, which were regarded as improvements and quickly incorporated by native builders.

JACQUES BARBERIS, a 20th century organ builder who restored and maintained many Cavaillé-Coll organs, such as the one at the Saint-Antoine-Church in Paris.

CHARLES SPACKMAN BARKER (1806-1879) was a British inventor and organ builder. The organist at York Minster complained to Barker that the action was so heavy that at times he had to stop playing. Barker started doing experiments with compressed air. At first he tried using pistons but found that the friction was too great. He then developed a bellows system, which was satisfactory, resulting in a primitive type of pneumatic lever. He approached Messrs. Hill, the builders of the organ at York Minster, but they were unreceptive. He therefore decided to go to France where in 1837 he met Aristide Cavaillé-Coll who was working on the organ at the Basilica of St Denis, near Paris. In order to protect his invention, Barker took out a French patent in 1839. Soon after, the pneumatic lever was applied to the organ at St. Denis with great success, and thereafter became an integral feature of virtually all Cavaillé-Coll instruments. Barker also pioneered the use of electricity in organs, and collaborated with Albert Peschard, organist of the Church of St. Etienne, Caen, on electro-pneumatics.

LOUIS BENOIST AND PIERRE SARELOT are contemporary organ builders who live in Laigne-en-Gélin (Sarthe). In addition to restoring the organ at the Charles-Nicolle Hospital in Rouen, they have worked at the Prytanée Militaire de la Flèche and the Notre-Dame Cathedral in Sées.

BEUCHET-DEBIERRE Louis François Debierre (1842-1920), the son of a Nantes cabinetmaker, apprenticed with organ build-

ers in Paris before returning to Nantes and setting up his own business. While he built some fine three-manual instruments of around 50 stops, he is best known for his patented portable organs, which he began making in 1871. He also obtained a patent for electro-pneumatic action in 1888. Following a career in which he built more than 600 organs, Debierre retired in 1919 and sold his business to Georges Gloton. In 1947 Gloton was in turn succeeded by Debierre's grandson, Joseph-Beuchet Debierre, who ran the firm until its closure in 1980. Among other projects, Joseph-Beuchet Debierre was responsible for rebuilding Messiaen's organ at the Église de la Trinité in Paris.

BLUMENROEDER ORGAN AND HARPSICHORD MANU-FACTURING CO. was founded in 1998 by Quentin Blumenroeder. The company specializes in building new historical instruments and copies of antiques such as Renaissance Regals, 16th century Claviorgana (in partnership with Emile Jobin), Italian table organs, Organetti, and portable and study organs with removable chests. They also make medium-sized instruments and restore antiques. They do each job according to the traditional craftsmanship of organ building. Every single part of every item

is hand-finished with a plane, and they use organic glues that are

derived from bones, skin or fish.

THE BOISSEAU FAMILY Rober Boisseau, first of a 20th century organ builders and organists, reintroduced the use of hammered tin and was a pioneer in the return to old techniques for the restoration of 17th and 18th century French classics. He built many smaller church organs, made many exemplary restorations, and maintained the instruments at Notre-Dame de Paris and the Cathedral Saint-Pierre de Poitiers. Jean-Loup Boisseau worked on important restorations, first with his father Robert, then with Bertrand Cattiaux, including the historic organ of the Chapelle Royale of the Château de Versailles in 1994. Jean-Baptiste Boisseau, the grandson, is also an organ builder with his own company, Béthines les Orgues.

FRANÇOIS CALLINET (1754-1820) Many members of the Callinet family became organ builders, and their deeds are numerous and famous. In Alsace, these works are almost all found in the Haut-Rhin. François learned organ building from his father-in-law Joseph Rabiny and thus can be considered an heir of the RIEPP tradition. His sons Joseph (1795-1857) and Claude-Ignace (1803-1874) collaborated until they parted ways to become fierce competitors.

JACQUES CAROUGE was a 17th century organ builder who worked in Paris.

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BERTRAND CATTIAUX (b. 1955) studied with Jean-Loup Boisseau and in 1980 partnered with Jean-Loup Boisseau to open a new workshop. From 1980 to 1988 the two restored more than 30 organs including the organs of the Basilique Saint-Denis, Notre-Dame de Paris, the Cathedral of Poitiers and Saint Sernin of Toulouse. They also reconstructed the organ of the Chapelle Royale de Versailles. In 1998, Mr. Cattiaux with his own team of artisans built the organ of the Basilique Saint-Remi de Reims.

ARISTIDE CAVAILLÉ-COLL (1811-1899) has the reputation of being the most distinguished organ builder of the 19th century, and was the initiator of the orchestral style of French organ building and composing. Descended from a family of organ builders and a talented protégé of his father, Dominique, a well-known builder of Languedoc, Aristide early became a competent and experienced engineer, winning at age 22 a prize for the invention of a popular circular saw. At the suggestion of the composer Gioacchino Rossini, Cavaillé-Coll went to Paris in 1833. There he was awarded a contract for a large organ for the Basilica of Saint-Denis; completed by 1841, this instrument became in tone and mechanism a model for many later French organs. Napoleon III put Cavaillé-Coll in charge of rebuilding a number of important cathedral organs, and thereafter his fame spread. Eventually over 600 instruments bore his name, a number of them in England, where he had considerable influence. Among Cavaillé-Coll's contributions to organ building were improvements in mechanism and pipework aimed at making the organ as expressive and versatile as a symphony orchestra. He largely standardized the layout of keyboards and stop controls and achieved excellent balance and uniformity of tone in each set of pipes through careful voicing, while maintaining the strong contrasts of tone colour characteristic of romantic, symphonic organs. Although Cavaillé-Coll successfully imitated the sound of several orchestral instruments, he sacrificed the transparency and clarity of tone that distinguished Baroque organs, so that his instruments are not well-suited, for example, to the music of J.S. Bach. Yet, he influenced a new school of organ composition, and 19th-century composers of the stature of César Franck, Camille Saint-Saëns, Charles-Marie Widor, and Louis Vierne wrote particularly with the Cavaillé-Coll sound in mind. Many of his instruments are still in regular use.

FRANÇOIS-HENRI CLICQUOT (1732-1790) was the grandson of Robert Clicquot and son of Louis-Alexandre Cliquot, who were also noted organ builders. The Clicquot firm installed the first noteworthy organ in the cathedral of Notre-Dame de Paris. Though extensively rebuilt and expanded in the nineteenth century by Aristide Cavaillé-Coll, some of the original Clicquot pipework was reused, notably in the pedal division of that instrument, where it continues to be heard today. François-Henri inherited his father's workshop and reconstructed the organ of St. Gervais in 1758, and built the organs at St. Sulpice (also notably rebuilt by Aristide Cavaillé-Coll), St. Nicolas-des-Champs, Souvigny, and at Poitiers Cathedral. Claude-François Clicquot (1762-1801), François-Henri's son, saved many organs in Paris and the provinces during and after the French Revolution. The organ of

the Cathédrale Saint-Pierre de Poitiers, which Claude-François Clicquot helped his father to build, is the signature instrument of their collaboration.

THE DALLERY organ building dynasty originated with Charles (1702-1779) who started as a cooper and according to legend fell into organ building when he became determined to improve on the sound of his local church organ. François Dallery (1766-1833) learned his trade from his father in their Amiens workshop and also trained with François-Henri Clicquot. Charles' nephew, Pierre (1735-1812) studied in the family shop and went on to bring great importance to the Dallery name. François-Henri Clicquot took him as a partner in Paris from 1767 to 1778. During this period, these two artists built a multitude of admirable instruments, such as those of St-Nicolas-des-Champs (1773) St-Merry (1778) and the Sainte-Chapelle du Palais (1771).

BERNARD DARGASSIES (b. 1954) trained at S.A. Gonzalez (then directed by Georges Danion, heir to V. Gonzalez), and also at Gutschenritter. He founded his company in 1979, bought S.A. Gonzalez in 1988 and ran it until 1993. Since 2007 Dargassies has kept a small Parisian shop that works in tandem with the larger operation in Rambervilliers (northeastern France). Dargassies' most recent achievement in Paris is that of Notre Dame du Perpétuel Secours (60 stops). Among the many Parisian instruments that have been restored or retouched by Bernard Dargassies from the 80s to the present is that of the Basilica St. Clotilde.

DAUBLAINE AND CALLINET ORGAN BUILDERS was established in Paris in 1838 as Daublaine & Cie, by M. Daublaine, a man of means about whom we have little information on his training. In 1839 the firm was joined by Louis Callinet, a member of an old Alsatian family of organ builders. But he brought bad fortune to the house in 1843 or 44 when, in a fit of rage toward his partner, Callinet destroyed the nearly completed organ at St. Sulpice. After this he was hired at Cavaillé-Coll's factory as a mere journeyman. Barker then took the lead at Daublaine's and under him the St. Eustache organ was rebuilt, only to be destroyed by fire in 1845. The same year the firm became Ducroquet & Cie.; they built a new organ at St. Eustache. The business eventually emerged in the hands of Merklin.

HENRI DIDIER (1861-1918) learned the rudiments of the trade in his father's studio. He spend time in the Caribbean where he built a dozen instruments in Martinique, three organs in Guadeloupe, six organs in Venezuela and two organs in Trinidad. He returned to France in 1889 and set up his workshop in Epinal. Didier worked briefly with Charles Mutin and Joseph Koenig after which he hired several pupils of Cavaillé-Coll and the house prospered in the years 1890-1900, culminating in the realization of its masterpieces: the organ of the Cathedral of Laon and that of Saint Nicholas in Nancy.

CLAUDE FERRAND constructed the organ in the Saint-Séverin Church in Paris in 1748.

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YVES FOSSAERT began his studies in musicology at Paris-Sorbonne, but quickly reoriented himself to organ building. He trained for ten years under the supervision of Gérald Guillemin and then Jean-François Muno. He joined the Westenfelder workshop in Luxembourg before moving to Seine-et-Marne in 1989. He runs an award-winning workshop of six to eight employees and has devoted himself particularly to design and harmony. The company has built some thirty instruments and has restored numerous others including that of Notre Dame des Champs in Paris.

In 1976 MICHEL GIROUD, son of the French organist Jean Giroud, founded his eponymous pipe organ company. Giroud graduated from the National School of Applied Arts and he studied pipe organ craftsmanship, from 1956 until 1972, with the Strasbourg master, Curt Schwenkedel. He was nominated for the French order of the Arts and Letters in January 2000. After having fulfilled a professional career and transmitting his knowledge and his passion to his companions, he left them the legacy of perpetuating his masterpiece work with a new company by the name of Orgues Giroud Successeurs. The company is now headed by Jacques Nonnet. After a fruitful apprenticeship with the pipe organ builder Barthelemy Formentelli (Verona-Italy), Nonnet joined the Michel Giroud pipe organ company. Having a strong background in sciences and music, Jacques was rapidly promoted to foreman, and he carefully supervised new builds and restorations made by the manufacturer. Vincent Micoud, his partner, and several craftsmen now work with him in Bernin, Switzerland.

VICTOR GONZALEZ (1877-1956) was the founder of the neoclassic French school, together with Norbert Dufourcq, Béranger de Miramon Fitz-James and André Marchal (founders of the famous Association des Amis de l'orgue), which became the leading principle of French organ building and renovation in the past century, starting in the years between both world wars. Victor Gonzalez worked at the Cavaillé-Coll company, Gutschenritter, Gustave Masure, Merklin, and founded his own company with the engineer Victor Ephrem in 1922. In 1930, he founded Les Établissements Gonzalez with his son Fernand, who died in 1940. A well-known instrument made by Victor Gonzalez, and also his last creation, is that of the Cathedral of Soisson (1956). After Gonzalez' death in 1956, his employee Georges Danion inherited the company, now named the Danion-Gonzalez. Well-known instruments made in those days are the organs of l'Oratoire du Louvre in Paris (1962), the Cathedral of Chartres (1964) and the concert hall of Radio France (1966, relocated at Notre-Damede-la-Treille - Lille). In 1988, the company was purchased by Bernard Dargassies.

JOSEPH GUTSCHENRITTER worked in Lorraine in the first quarter of the twentieth century

PHILIPPE HARTMANN (d. 2014) began to study organ building with Joseph Gutschenritter and built a touring organ that rolled on rails, which is now in the Saint-Paul Chapel in Cannes. He then encouraged the renaissance of the Baroque organ and trained an entire generation that restored many French classical

organs, among them: Pascal Quoirin, Bertrand Cattiaux, Claude Jaccard, Dominique Lalmand.

BERNARD HURVY created his company in 1991 on the outskirts of Nantes. He maintains a small but highly skilled and dedicated team of builders who work on new commissions and maintenance of modern and ancient instruments (17th century to the present), all techniques (mechanical, electrical, pneumatic). Based on 30 years of experience and his particular skills, Hurvy is often called upon for difficult or sensitive instruments.

JEAN-BAPTISTE ISNARD (1726-1800), was the nephew of the famous Jean-Esprit and eldest brother to Joseph, all three organ builders. He apprenticed to his uncle Jean-Esprit by at least age 19. Obeying the tradition of not competing in the same family, like Adrien Lépine a little after him, he left the Vaucluse in 1745, aged 28, and ultimately settled permanently in Orleans in 1777. He then constructed, in two stages, his only masterpiece that has reached us, the organ of the parish of Saint-Salomon de Pithiviers.

ALFRED KERN (1910-1989) founded his Strasbourg workshop in 1953. He was warmly encouraged in this enterprise by Dr. Alfred Schweitzer. His constant regard for traditional values and deep understanding of the work of the great classical organbuilders like the Silbermann, Clicquot and Callinet soon won him contracts for restoring notable historical instruments. The firm made its name by his stubborn and fervent advocacy of the return to tracker-based mechanical action. His work was recognized by the award of numerous prizes and distinctions.

GUILLAUME LESSELIERS (1630-1631, aka William Lesseler), was a Scottish organ builder who settled in Rouen in 1611 to join organ builder Crespin Carlier in construction of the instrument for the St. Herblain Church in Rouen.

JOSEPH MERKLIN (1819-1905) was a Baden-born organ builder who later became a French citizen. By the time of his retirement in 1898, he was a Chevalier of the Légion d'Honneur and had built, restored, or repaired over 400 organs, primarily in the churches of Belgium and France. He set up his own firm in Belgium in 1843 and later went into partnership with his brother-inlaw, Friedrich Schütze. In 1855 he bought out the Ducroquet firm in Paris and began to work almost exclusively in France. Three years later, he reorganized the company as the Société Anonyme pour la Fabrication des Orgues, Établissement Merklin-Schütze. Merklin had to leave France at the outbreak of the Franco-Prussian War. After the war ended, he became a naturalized French citizen and in 1872 set up a new branch in Lyon. In 1879, he gave half the shares in the Lyon company to his son-in-law Charles Michel. After internal tensions, Merklin turned it over completely to his son-in-law in 1894, who continued to operate it under the name Michel-Merklin, against Merklin's wishes. Merklin's last firm was in Paris, established with Philippe Decock and Joseph Gutschenritter. Merklin retired in 1898. Many of the organs he built in France are now classified as historical monuments by the French Ministry of Culture.

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CHARLES MUTIN, (1861-1931) was a successor to Aristide Cavaillé-Coll. After growing up in difficult circumstances, he was apprenticed at age14 to Aristide Cavaillé-Coll's firm. He was entrusted to Joseph Koenig (1846-1926), one of the harmonists of the house who had just been put in charge of a great organ for the Abbeye aux Hommes de Caen. After military service, Mutin married in 1888 and founded his first studio in Falaise. Ten years later the couple relocated to Caen and he bought the Cavaillé-Coll factory. In addition to maintaining the Cavaillé-Coll tradition, he built nearly 300 organs, and developed the fashion of the organ for the rich private owners.

CLAUDE PARISOT (1704-1784) learned his craft from Christophe Moucherel in Lorraine and from Louis-Alexandre and Jean-Baptiste Clicquot in Paris. From 1735, Parisot built numerous organs in the north and west of France including that of St Rémy de Dieppe Church, listed as a Historical Monument and currently used by the National Music School. Three other instruments of his are designated as Historical Monuments: Abbey Church of St Martin (near Bayeux), Notre-Dame de Sées Cathedral, and the Parish Church Notre-Dame de Guibray Cliff.

PIERRE LE PESCHEUR (1590-1640) was the son of organ builder Nicolas Pescheur. Pierre learned his trade both with his father and Valeran de Heman. He became known with the renovation of the organ of the cathedral of Amiens around 1620.

JACQUES PICAUD was a 20th century French organ builder who worked with his successors, François Sebire and Olivier Glandaz.

PASCAL QUOIRIN came to organ building at the young age of 16 and began his career with Philippe Hartmann in the Jura. He built his first organ for the Cathedral of Saint-Siffrein in Carpentras thirty years ago. He has since settled his workshop in Saint-Didier. The work for which he was first recognized as one of the important masters of our time is the "new classical" style organ built in Saint-Rémy-de-Provence (1983). He built an organ of nearly identical style and composition for the Symphony Hall of Hamamatsu, Japan. He has built many new instruments and restored many old ones in Europe and in Mexico. Quoirin was entrusted with the restoration of the organ of Sainte-Croix-de-Bordeaux, the only organ preserved among those built by Dom Bedos de Celles.

EDMOND-ALEXANDRE ROETHINGER (1866-1953) was a worthy heir of the German 19th century organ building tradition. Trained by März and Koulen, he asserted himself as a great organ builder and driver of the "Alsatian organ reform." With money allocated to repair war damages, the Roethinger factory built a number of pneumatic action organs, with sophisticated keyboard consoles and zinc pipes. One of his great achievements was the restoration of the grand organ at Notre Dame Cathedral in Amiens. Max Roethinger (1897-1981), inherited the business and, like others of his time, returned to mechanical action after 1960.

GEORGES SCHWENKEDEL (1885-1958) did a lot of "pneumatizing" (transforming historical mechanical action organs into "neo-classical" pneumatic machines). His son Curt created many excellent instruments, one of his masterpieces being St. Jean in Strasbourg. He also built the organ in the auditorium of the Conservatoire of Strasbourg. He introduced "full wind" (low pressure) voicing, and a bit of Italian style.

MARIE ANTOINE LOUIS SURET (1807-1876) was born in Paris. Louis Suret built small organs for the Abbe Cabias from 1831. These were the first instruments of the Daublaine firm. He then worked for Daublaine and Callinet, of which he was one of the first employees. It is often said that the instruments of Suret are in the style of those of Daublaine & Callinet whereas it would be more accurate to say that Daublaine's original style is that of Suret, since Suret made the first Daublaine organ. Suret remained faithful to the Parisian style of the eighteenth century organ building, enriched by the novelties introduced by John Abbey and the English builders, or Louis Callinet and German influences. Louis brought his son, Marie François Auguste, into his own firm which eventually went bankrupt in 1862. Auguste succeeded his father in 1876 and the last member of this organ building family was his son, Charles. It can be difficult to distinguish the works of Louis from Auguste's because of their close collaboration. The Surets worked (construction, restoration) on some fifty instruments, mostly in the Paris region, the most important being that of St. Elizabeth de Hongrie.

PIERRE THIERRY (1604–1665) was the founder of the Thierry dynasty of Parisian organ builders. He apprenticed with the best known builders of his time, first Valéran de Héman, then Crespin Carlier, with whom he became a partner for a while. With the successive deaths or retirement of Crespin Carlier, Pierre Le Pescheur (1636) and Valéran de Héman (1641) Pierre Thierry was able to dominate the Parisian market. He worked in Paris at Notre Dame, Saint-Jean and Saint-Gervais. His organ at Saint-Paul in Paris (1644-1646) combined the Flemish style that had become popular in northern France with the more modern French style. For almost forty years as a restorer, builder or expert, he influenced organ building in Paris, earning the title of Organ-builder to the King. He launched the organ-building careers of his sons Charles, Jean (who made pipes in their workshop), and especially Alexandre Thierry (c. 1646 - 1699) the most distinguished of the second generation of this organ-building dynasty. Working with his brothers Charles and Jean, after the death of his father he completed the organ of the Abbey of Saint-Germain-des-Prés in 1667. This was considered his greatest work, an organ with 39 stops and four manuals, the first organ with four manuals in Paris.

JEAN DE VILLERS was a 17th century French organ builder from Caen, who moved to Châlons sur Marne.

Organ Observations: Some Useful Terms

Some Basic Terms Related to Early French Organs and Music

Grand Orgue = main division (the German Hauptwerk)

Positif à dos = the secondary division placed on the rail (the German Ruckpositiv)

Récit = a solo division

Bombarde - a keyboard division that includes foundation and reed stops, mutation and mixture stops

Écho - another solo division within the main case, often playing only from middle-C upwards

Pédale = the Pedal division

Agréments = ornaments

Anches = reeds

Basse de "___" = a piece featuring a solo in the left hand, often rhythmic, even humorous

Buffet = organ case

Clavier = keyboard

Cornet = the 'jeu de tierce' pitches all together on a single stop, usually playing upwards from tenor 'a', often physically 'mounted' in the center of the case, just behind the façade, for more penetrating sound

Dessus = a 'soprano' solo line

Doublette = 2' Principal

Fonds d'orgue = a rich registration of unison flue stops

Grand Jeu = 16' + 8' + 4' Reeds with the G. O. Cornet and often with the Prestant 4'

Jeu(x) = stop or stop combination

Jeu doux = a quiet combination of flutes

Jeu de Tierce = the pungent combination of separate flute stops at 8 - 4 - 22/3 - 2 – and 13/5 pitches which make for an incisive and colorful solo, often used in dialogue with a reed

Livre d'Orgue = an 'organ book', usually containing organ solo movements for the Magnificat, the Mass, or other liturgical uses **Montre** = the 'mounted' registers, principal pipes in the facade

Notes Inégales = a typically French manner of playing successive groups of ascending or descending 8th-notes in unequal rhythms **Récit de** "____" = a piece featuring a solo in the right hand

Offertoire = usually the grandest moment in an 'organ mass', brilliant and colorful music

Pédalier = the early French pedal board, a keyboard with small, thin wooden 'keys' played by feet (with the toes)

Pied = foot, a measure of length, theoretically 33.2 cm. in French organ building

Plate-face = flat of the façade pipes in the organ case

Plein jeu = the 'Principal plenum (16' + 8' + 4' + 2' + Fourniture + Cymbale)

Quarte [de nasard] = 2' Flute

Ravalement = the extension of the lowest pedal ranks below bottom "C", usually to "A"

Récit de "____" = a piece featuring a solo in the right hand

Soufflet = bellows

Taille = in the middle register (left hand)

Tremblant = Tremulant

Tuyau = pipe

Vent = wind

Vergette = tracker

Unlike the German-style pedal board, the pedals of a French classic instrument (from the 17th or 18th centuries, in original form) often were very small, though still laid out in the manner of a keyboard with 'naturals' and 'sharps'. The pedal line in repertoire from this period is relatively undemanding, and should be played with the toes only. Later, as interest in the music of Bach grew, and French organists felt the need to be competitive with the best virtuosos of Germany and the Netherlands, the more 'typical' pedal board, with longer keys, was incorporated in France.

Some Basic Terms Related to Symphonic French Organs and Music

Grand Orgue = the main organ

Orgue de chœur = choir organ

Récit = Swell division; in the 19th century, usually expressive

Positif = Positive division, sometimes expressive if placed in the main organ case

Bombarde - a keyboard division that includes foundation and reed stops, mutation and mixture stops

Grand Chœur = a powerful keyboard division that includes some foundation stops, many reeds, mixtures and the

Cornet stop

Grand-Orgue = Great division

Pédale = Pedal division

Accouplement = manual coupler

Appel = piston activated by the feet

Boîte expressive = expression box

Combinaison = reed, mutation and mixture stops placed on a separate pallet box

Copula = manual coupler

Flûte harmonique, Flûte octaviante, Octavin = overblown Flutes

Grand Choeur = full organ

Grand Orgue sur machine = To activate or disconnect the Grand Orgue division

Pédale de combinaison = a Pedal that activates the reed, mutation and mixture stops (placed on a separate pallet box)

Pédalier = the German-style pedal board played by the feet (with the toes and the heels)

Progression harmonique = A compound stop with three ranks (such as 2 2/3' + 2' +1 1/3')

Machine Barker = Barker lever

Octave-Grave = an octave lower

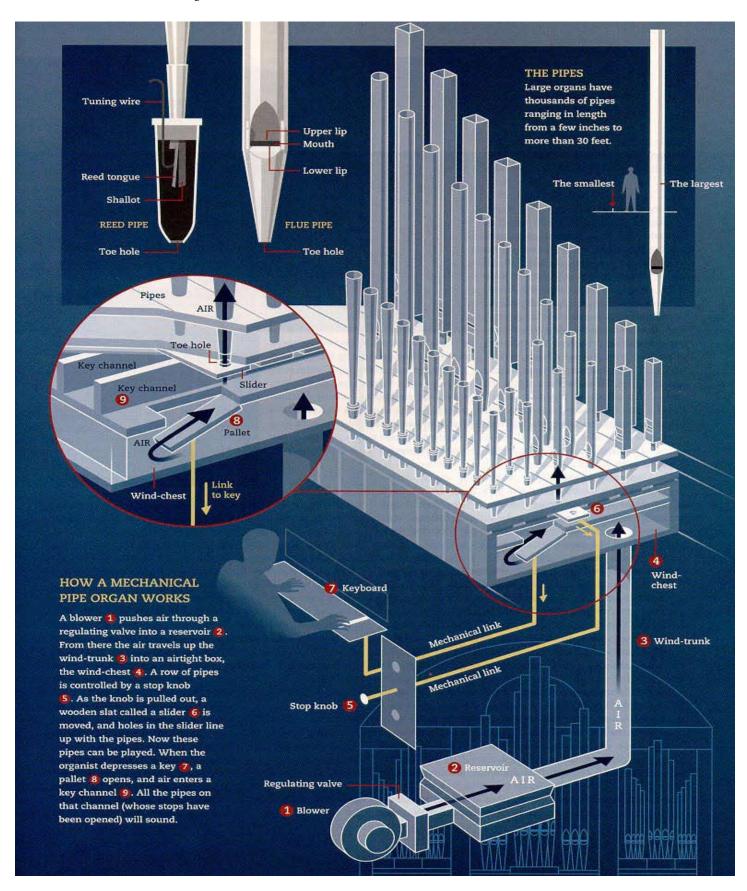
Orage = Thunderstorm pedal

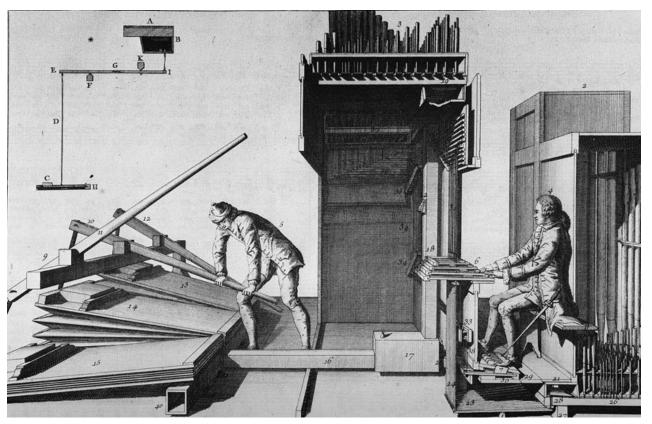
Tirant= draw knob

Tirasse = pedal coupler

On many 19th century symphonic organs, you will find a playing aid called the Barker Lever, a pneumatic system which multiplies the force of a finger on the key of a tracker-action pipe organ, making the 'touch' lighter. It employs wind pressure to inflate small bellows, called pneumatics, to overcome the resistance of the pallets (valves) in the organ's wind-chest. When the key is pressed, instead of directly activating the pallet, it triggers the pneumatic, which then pulls the pallet. This device allowed the development of larger, more powerful organs, playing on higher wind pressures, that still were somewhat responsive to touch. Often the Barker Lever was employed by the main (Grand Orgue) manual, and also aided in lightening the touch when other manual were coupled to the GO. This contrivance was named after Charles Spakman Barker (1804-1879), a British engineer and organ builders.

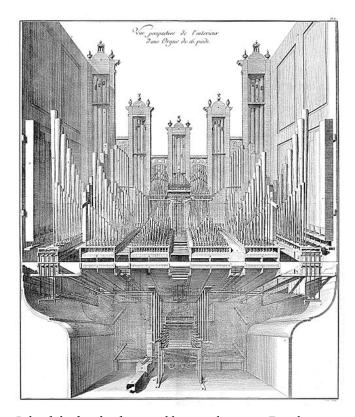
This is how a mechanical-action organ works:





A cut-away drawing of a classic French Baroque organ. Note the small pedal board.

Use of a sword during performance is not necessarily required, except perhaps to encourage the bellows pumpers!



Behind the façade of a typical large 18th century French organ:

TOUR ITINERARY PAGE 19

Tour Itinerary

WED 24 MAY Arrive Paris

Various Arrival transfers with assistance CDG/hotel

Second arrival transfer with assistance CDG/hotel

Hospitality desk in afternoon

3:30p Meet in lobby 3:45p Depart hotel

4:15-5:45p Visit to National Institute for Blind Youth

5:45p Return to hotel 6:00p Arrive hotel

7:00p Welcome dinner in private room of hotel

Hotel Beauchamps (D)

THU 25 MAY Paris

6:30-11:00a Breakfast 8:45a Meet in lobby 9:00a Depart hotel

9:30a Worship at **Notre Dame Cathedral**

Grand orgue visit for a group of 15

11:30a Transfer to St. Clotilde 12:00-2:00p **Sainte-Clotilde Basilica** 2:00-2:30p Transfer to Trinité Church

2:30-3:00p Box lunch in park across from Trinité Church

3:00-5:00p Trinité Church

5:15p Grand orgue at **Notre-Dame Cathedral** for a second group of 15

5:00-5:15p Transfer to hotel 5:15-7:00p Dinner on own 7:00p Meet in lobby

7:15p Transfer from hotel to Philharmonie

8:00p Arrive Philharmonie

8:30p Attend a concert at the Philharmonie de Paris (Mahler 2nd)

Hotel Beauchamps (B, Box-L)

FRI 26 MAY Paris

6:30-11:00a Breakfast 9:15a Meet in lobby

9:30a Transfer from hotel to Sainte-Augustin

10:00-11:30a Saint-Augustin Church

11:30a-12:30p Lunch on own in Sainte-Augustin vicinity

12:30p Transfer to Madeleine 1:00-2:30p **Madeleine Church**

3:30 – 5:00p Saint-Élisabeth de Hongrie Church

5:45p Arrive hotel

Hotel Beauchamps (B)

PAGE 20 TOUR ITINERARY

SAT 27 MAY Paris/Chartres

6:30-11:00a Breakfast

7:15a Bags out and breakfast

7:45a Meet in lobby

8:00-10:30a Depart for Pithiviers

10:30a-12:00p Saint-Salomon-Saint-Gregoire Church

12:00-1:15p Lunch in Pithiviers
1:15-2:30p Transfer to Orléans
2:30-4:00p Sainte-Croix Cathedral
4:00-5:30p Transfer to Chartres
5:30-7:15p Hotel check-in and dinner

7:15p Walk to cathedral 7:30-9:00p **Chartres Cathedral** 9:00p Walk back to hotel

Hotel Jehan de Beauce (B, D)

SUN 28 MAY Chartres/Rouen

6:00-10:00a Breakfast

7:30a Bags out and breakfast

8:15a Meet in lobby 8:30-9:00a Walk to cathedral

9:15a Worship at Chartres Cathedral - Gregorian Mass

11:00a-12:30p Transfer to Evreux
12:30-1:45p lunch on own in Evreux
2:00-4:00p Evreux Cathedral
4:00-5:00p Transfer to Rouen
5:00- 6:30p Saint-Godard Church
6:30p Transfer to hotel for check-in

7:30p Dinner at hotel

Hotel Mercure Rouen Centre Cathedrale (B, D)

MON 29 MAY Rouen

6:30-11:00a Breakfast 8:30a Meet in lobby

8:45a Depart hotel either walking (5 mins) or coach

9:00-11:00a Saint-Ouen Abbey Church

11:00a Transfer to Dieppe
12:00-1:30p Saint-Rémy Church
1:30-2:00p Lunch on own
2:00-3:30p Transfer to Bolbec
3:30-5:00p Saint-Michel Church
5:00p Depart for Rouen
6:00p Arrive hotel

Hotel Mercure Rouen Centre Cathedrale (B)

TOUR ITINERARY PAGE 21

TUE 30 MAY Rouen/Reims

6:30-11:00a Breakfast

Bags out and breakfast 7:00a

Meet in lobby 7:45a

Transfer to Charles-Nicolle Hospital 8:00a Charles-Nicolle Hospital Chapel 8:15-9:45a

Transfer to Amiens 9:45-11:15a **Amiens Cathedral** 11:30a-1:00p lunch on own in Amiens 1:00-2:00p Transfer to Reims 2:00-4:00p

Arrive to drop bags at hotel then transfer to Cathedral 4:00p

Reims Cathedral 5:00-6:30p

6:30p Transfer to hotel for dinner

7:00p Dinner

Novotel Suites Reims Centre (B, D)

WED 31 MAY Reims

6:00-11:00a Breakfast Meet in lobby 9:00a 9:15a Transfer to Epernay

10:00a-12:00p Notre-Dame Church in Epernay

Lunch on own in Epernay 12:00-1:00p Transfer to Juvigny 1:00-1:30p

Notre-Dame Church in Juvigny 1:30-3:00p

3:00-3:45p Depart Juvigny

3:45-5:00p Mumm champagne tasting 5:30-7:00p Basilica Saint-Rémi in Reims

Arrive hotel 7:30p

Novotel Suites Reims Centre (B)

THU 01 JUNE Reims/Paris

6:00-11:00a Breakfast

7:30a Bags out and breakfast

Meet in lobby 8:30a Transfer to Laon 8:45-9:45a Laon Cathedral 10:00a-12:00p 12:00-1:15p Lunch on own in Laon 1:15-3:45p Transfer to Beauvais 3:45-6:00p **Beauvais Cathedral**

> Jean Galard presents the organ 4:05-4:30p

4:30-5:05p Clock visit 5:10-6:30p Visit to the organ

6:30-8:00p Transfer to Paris 8:00p Hotel check-in

Dinner 8:30p

Hotel Daunou Opera (B, D)

PAGE 22 TOUR ITINERARY

FRI 02 JUNE Paris

7:00-10:30a Breakfast 8:15a Meet in lobby

8:30a Transfer to Saint-Gervais

9:00-10:30a Saint-Gervais

10:30-10:45a Transfer to Temple du Foyer 10:45a-12:15p **Temple du Foyer de l'Âme**

12:15-1:30p Lunch on own in Temple du Foyer area

1:30-1:45p Transfer to Saint-Antoine

1:45-3:45p Saint-Antoine des Quinze-Vingts Church

3:45-4:45p Transfer from Saint-Antoine to Marcel Duprés home

5:00-7:00p Auditorium of Marcel Dupré's home

7:00-7:45p Transfer to hotel

Hotel Daunou Opera (B)

SAT 03 JUNE Paris

7:00-10:30a Breakfast 9:00a Meet in lobby

9:15a Transfer to Saint-Séverin 10:00-11:30a **Saint-Séverin Church**

11:30a-12:00p Transfer to Notre Dame des Champs

12:00-2:00p Lunch on own

2:00-3:30pNotre-Dame-des-Champs3:30pTransfer to Saint-Étienne4:00-5:30pSaint-Étienne-du-Mont5:30pTransfer to restaurant

5:45-7:45p Farewell dinner at Le Procope

7:45p Walk to Saint-Sulpice 8:00-10:00p **Saint-Sulpice Church**

10:30p Arrive hotel

Hotel Daunou Opera (B, D)

SUN 04 JUNE Return to US

7:00-10:30a Breakfast

Various Departure transfers with assistance hotel/CDG

(B)

Itinerary subject to change Meals: B = breakfast, L = lunch, D = dinner

Paris

National Institute for Blind Youth

Auditorium Organ: Salle Marchal – Aristide Cavaillé-Coll (1883), Beuchet-Debierre (1932), Gonzalez III/65 (1953)

Organist: Dominique Levacque

The institute houses three organs:

Salle Marchal, built by by Cavaillé-Coll in 1883 and severely modified and enlarged by Gonzalez in 1959 (68/III)



Salle Sèvres, built by Cavaillé-Coll a few years after the organ at the Salle Marchal and modified by Beuchet in 1932 and in the 90's by Gonzalez-Danel-Dargassies (23/II)

Salle Duroc, built by by Cavaillé-Coll in the 1860's, possibly using parts of an earlier organ built by the same builder in 1857 and severely modified by Beuchet in 1932 and by Costa in 1956 (19/II).

Stop List

| Positif expressif (56 potes) | Récit expressif | Pédale (30 notes) |
|---|---|--|
| - · · · · · · · · · · · · · · · · · · · | • | · · · · · · · · · · · · · · · · · · · |
| | • | Soubasse 32 |
| Bourdon 8 | Diapason 8 | Bourdon 16 |
| Prestant 4 | Flûte 8 | Flûte 16 |
| Flûte 4 | Cor de nuit 8 | Soubasse 16 |
| Nasard 2 2/3 | Salicional 8 | Principal 8 |
| Doublette 2 | Unda maris 8 | Flûte 8 |
| Tierce 1 3/5 | Principal 4 | Bourdon 8 |
| Larigot 1 1/3 | Flûte 4 | Octave 4 |
| Septième 1 1/7 | Flageolet 2 | Flûte 4 |
| Piccolo 1 | Sesquialtera II rgs | Nasard 2 2/3 |
| Mixture III rgs | Plein-jeu IV rgs | Flûte 2 |
| Cymbale II rgs | Cymbale IV rgs | Tierce 1 3/5 |
| Ranquette 16 | Bombarde 16 | Fourniture IV rgs |
| Cromorne 8 | Trompette 8 | Bombarde 16 |
| Chalumeau 4 | Hautbois 8 | Posaune 16 * |
| | Clarinette 8 | Trompette 8 |
| | Voix humaine 8 | Trompette 8 * |
| | Clairon 4 | Clairon 4 |
| | | Soprano 4 * |
| | | Buccine 2 |
| | Flûte 4 Nasard 2 2/3 Doublette 2 Tierce 1 3/5 Larigot 1 1/3 Septième 1 1/7 Piccolo 1 Mixture III rgs Cymbale II rgs Ranquette 16 Cromorne 8 | Montre 8 Bourdon 8 Prestant 4 Flûte 8 Flûte 4 Cor de nuit 8 Nasard 2 2/3 Doublette 2 Unda maris 8 Tierce 1 3/5 Principal 4 Larigot 1 1/3 Septième 1 1/7 Flageolet 2 Piccolo 1 Sesquialtera II rgs Mixture III rgs Cymbale II rgs Ranquette 16 Cromorne 8 Chalumeau 4 Piagas Aguintation 16 Diapason 8 Plûte 8 Clarinette 8 Voix humaine 8 |

About the National Institute for Blind Youth

The National Institute for Blind Youth was founded in 1784 by Valentin Haüy. A famous pupil (and later teacher) was Louis Braille, the inventor of the braille system. From its start, the teaching of music has been an important part of the educational program of this institute. The first organ class started in 1826 and by 1833 no less than fourteen blind students held organist positions in the churches of Paris. The institute continued to produce large number of successful organists such as Louis Vierne, André Marchal, Jean Langlais Gaston Litaize, Antoine Reboulot, and Georges Robert. The present building dates from 1844.



Paris

Notre-Dame Cathedral

Grand Organ: Thierry (1733), Clicquot (1788), Cavaillé-Coll (1867), Charles Mutin (1904), Beuchet (1932), Hermann (1959), Boisseau (1960), Quoirin and Cattiaux V/113 (2012); Case (1731)



Organist: Philippe Lefebvre

Since 1402, the best French organ builders have, one after the other, contributed to the making of a singular instrument, directly above the West rose window, that, from time immemorial, has been the subject of admiration by organists, worshippers and the public. Rarely has an instrument been composed of so many successive strata.

The single-keyboard medieval organ was unchanged until Heman added a second manual, then a third one for a positif on the balcony railing. In 1733, Thierry upgraded the instrument to 47 stops over five keyboards and built the large case we can still admire today.

Then Clicquot rebuilt the back positive. During the French Revolution, the fleurs de lys decorating the case were destroyed, but the organ itself escaped destruction. Upon completion of the cathedral's restoration, Viollet-le-Duc asked Cavaillé-Coll to rebuild the instrument. The genius organ builder took advantage of a change in the architect's plans that resulted in the removal of Clicquot's positif, to give free rein to his imagination and create a never before attempted sound palette: based on the combinations of specific stops. Notre-Dame's organ became a unique example of organ building.

Various dismantling operations proved unavoidable at the turn of the 20th century. From 1963, at the instigation of Pierre Cochereau, Cavaillé-Coll's Barker levers were replaced by an electric action and a newly installed console. The sound part would evolve to fit in with a modern world while, at the same time, retaining its classical colors. But once again, time got the better of the instrument's condition and it required significant work, carried out between 1990 and 1992 by the companies Boisseau-Cattiaux, Emeriau and Giroud, in association with the company Synaptel who would produce the computer transmission.

In 2012 and 2014, the renovation carried out by Cattiaux and Quoirin brought together, as in the previous cases, the secular tradition of organ building and the most advanced technologies. At the crossroads between past and future, the great organ of Notre-Dame is now and more than ever an incredible instrument whose 7952 pipes and their multiple colors resonate through the arches to the great joy of thousands of listeners who hear it during the services and concerts.

Organists who served at Notre-Dame Cathedral include Charles Racquet, C. A. Calvière, Louis Claude Daquin, Claude Balbastre, Nicolas Séjan, Beauvarlet-Charpentier, E. Sergent, Louis Vierne, Léonce de Saint-Martin, Pierre Cochereau, Jean-Pierre Leguay, and the present day organists ate Olivier Latry, Philippe Lefebvre, Vincent Dubois.

Stop List

| Grand Orgue 1erclavier | Positif 2èmecla- vier | Récit expres- sif 3ème clavier | Récit clas- sique (fa2 à sol5) | Solo 4ème Clavier | Grand-Chœur 5èmeclavier | Pédale - 32 notes | Résonance - 56 notes |
|--|--|--|--|---|---|---|-------------------------|
| | | | | Bourdon 32 | | | |
| Violonbasse 16 | Montre 16 | Quintaton 16 | Cornet V | Principal 16 | Principal 8 | Principal 32' | Bourdon 16' |
| Bourdon 16 | Bourdon 16 | Diapason 8 | Hautbois 8 | Flûte harmonique | Bourdon 8 | Contrebasse 16' | Principal 8' |
| Montre 8 | Salicional 8 | Viole de gambe 8 | Chamades Récit | Quinte 5 1\3 | Prestant 4 | Soubasse 16' | Bourdon 8' |
| Viole degambe 8 | Flûte harmo- nique 8 | Voix Céleste 8 | Basse de trom- pette 8 | Prestant 4 | Nazard 2 2/3 | Quinte 10 2/3 | Prestant 4' |
| Flûte harmo- nique 8 | Bourdon 8 | Flûte traver- sière 8 | Dessus de trom- pette 8 | Tierce 3 1/5 | Doublette 2 | Flûte 8' | Flûte 4' |
| Bourdon 8 | Unda Maris 8 | Bourdon céleste 8 | Clairon 4 | Nazard 2 2/3 | Tierce 1 3/5 | Violoncelle 8' | Tierce 3 1/5' |
| Prestant 4 | Prestant 4 | Octave 4 | Régale 8 | Septième 2 2/7 | Larigot 1 1/3 | Tierce 6 2/5' | Nazard 2 2/3' |
| Octave 4 | Flûte douce 4 | Flûte octavi- ante 4 | ChamadesGrand Orgue | Doublette 2 | Septième 1 1/7 | Quinte 5 1/3' | Onzième |
| Doublette 2 | Nazard 2 2/3 | Quinte 2 2/3 | Basse de trom- pette 8 | Cornet II-V | Piccolo 1 | Septième 4 4/7' | Neuvième 3 1/9' |
| Fourniture har- monique II-V | Doublette 2 | Octavin 2 | Dessus de trom- pette 8 | Fourniture II | Plein jeu II-V | Octave 4' | Flûte 2' |
| Cymbale harmo- nique II-V | Tierce 1 3/5 | Bombarde 16 | Clairon 4 | Fourniture V | Tuba magna 16 | Contre-Bombarde 32' | Tierce 1 3/5' |
| Bombarde 16 | Fourniture V | Trompette 8 | Trémolo | Cymbale V | Trompette 8 | Bombarde 16' | Larigot 1 1/3' |
| Trompette 8 | Cymbale V | Clairon 4 | | Cromorne 8 | Clairon 4 | Basson 16' | Flageolet 1' |
| Clairon 4 | Clarinette 16 | Basson-Haut- bois 8 | | ChamadesGrand Orgue | Cornet (par appel des jeux a, b, c, d, e) | Trompette 8' | Fourniture III rangs |
| Chamades Grand Orgue | Cromorne 8 | Clarinette 8 | | Trompette 8 | | Basson 8' | Cymbale III rangs |
| Trompette 8 | Clarinette aiguë 4 | Voix humaine | | Clairon 4 | | Clairon 4' | Voix humaine 8' |
| Clairon 4 | | | | du Récit classique | | chamades GO: | Basson 16' |
| Chamades Récit | | | | Cornet V | | Trompette 8' | Basson 8' |
| Trompette 8 | | | | Hautbois 8 | | Clairon 4' | Chimes |
| Cornet V | | | | | | chamades Récit : | |
| du Récit classique (à partir du do1) | | | | | | Trompette 8' | Tremblant |
| | | | | | | Clairon 4' | |
| Accouplements en 8' Positif/Grand Orgue Recit/Grand Orgue Solo/Grand Orgue Grand-Choeur/Grand Orgue Récit/Positif Solo/Positif Grand-Chœur/Positif Solo/Récit Grand-Chœur/Récit Grand-Chœur/Récit Grand-Chœur/Solo | Accouplements en 16' Récit/Grand Orgue Positit/Grand Orgue Grand-Chœur/ Grand Orgue Récit/Positif Accouplements en 4' Récit/Grand Orgue Récit/Positif | Octave grave général Octave grave sur le clavier de Grand Orgue de tout accouplement en 8' appelé sur ce clavier Accouplement général active tous les accouplements en 8' | Octaves graves, octaves aiguës et annulation 8' à chaque clavier Octaves aiguës Pedalier Tirasses en 8' Grand Orgue, Positif, Récit, Solo, Grand-Chœur Tirasses en 4' Grand Orgue, Positif, Récit, Solo, Grand-Chœur | Coupure Pédalier ajustable entre sol1 et do3 partie grave avec jeux de pédale et chamades partie aiguë avec tirasses Coupure Chamade ajustable entre sol1 et do3 partie grave avec pédale Cavaillé-Coll et tirasses partie aiguë avec chamades | Appel Résonnance sur chaque clavier et Pédalier Inversion Positif – Grand Orgue Sostenuto à chaque clavier et au Pédalier | Nombre illimité de combinaisons générales par collection de 50 000 (5 000 groupes par session - Combinaisons de 0 à 9 par groupe - et par titre des œuvres) | |

About the Church

Notre-Dame de Paris ("Our Lady of Paris"), also known as Notre-Dame Cathedral or simply Notre-Dame, is widely considered to be one of the finest examples of French Gothic architecture, and it is among the largest and most well-known church buildings in the world. The naturalism of its sculptures and stained glass are in contrast with earlier Romanesque architecture.

As the cathedral of the Archdiocese of Paris, Notre-Dame contains the cathedra of the Archbishop of Paris, currently Cardinal André Vingt-Trois. The cathedral treasury contains a reliquary which houses some of Catholicism's most important relics, including the purported Crown of Thorns, a fragment of the True Cross, and one of the Holy Nails.



In 1160, because the church in Paris had become the "Parish church of the kings of Europe", Bishop Maurice de Sully deemed the previous Paris cathedral, Saint-Étienne (St Stephen's), which had been founded in the 4th century, unworthy of its lofty role, and had it demolished shortly after he assumed the title of Bishop of Paris. As with most foundation myths, this account needs to be taken with a grain of salt; archeological excavations in the 20th century suggested that the Merovingian cathedral replaced by Sully was itself a massive structure, with a five-aisled nave and a façade some 36m across. It is possible therefore that the faults with the previous structure were exaggerated by the Bishop to help justify the rebuilding in a newer style. According to legend, Sully had a vision of a glorious new cathedral for Paris, and sketched it on the ground outside the original church.

To begin the construction, the bishop had several houses demolished and had a new road built to transport materials. Construction began in 1163 during the reign of Louis VII, and opinion differs as to whether Sully or Pope Alexander III laid the foundation stone. Numerous architects worked on the site over the period of construction, which is evident from the differing styles at different heights of the west front and towers. Between 1210 and 1220, the fourth architect oversaw the construction of the level with the rose window and the great halls beneath the towers.

The most significant change in design came in the mid-13th century, when the transepts were remodeled in the latest Rayonnant style; in the late 1240s Jean de Chelles added a gabled portal to the north transept topped off by a spectacular rose window. Shortly afterwards (from 1258), Pierre de Montreuil executed a similar scheme on the southern transept. Both these transept portals were richly embellished with sculpture; the south portal features scenes from the lives of St Stephen and of various local saints, while the north portal features the infancy of Christ and the story of Theophilus in the tympanum, with a highly influential statue of the Virgin and Child in the trumeau.

In the 1790s, Notre-Dame suffered desecration in the radical phase of the French Revolution, when much of its religious imagery was damaged or destroyed. An extensive restoration, supervised by Eugène Viollet-le-Duc, began in 1845. A project of further restoration and maintenance began in 1991.

Notre-Dame de Paris was among the first buildings in the world to use the flying buttress. The building was not originally designed to include the flying buttresses around the choir and nave, but after the construction began, the thinner walls grew ever higher and stress fractures began to occur as the walls pushed outward. In response, the cathedral's architects built supports around the outside walls, and later additions continued the pattern. The total surface area is 5,500 m² (interior surface 4,800 m²).

Many small individually crafted statues were placed around the outside to serve as column supports and water spouts. Among these are the famous gargoyles, designed for water run-off, and chimeras. The statues were originally colored as was most of the exterior. The paint has worn off. The cathedral was essentially complete by 1345. The cathedral has a narrow climb of 387 steps at the top of several spiral staircases; along the climb it is possible to view its most famous bell and its gargoyles in close quarters, as well as have a spectacular view across Paris when reaching the top.

Paris

Sainte-Clotilde Basilica

Grand Organ: Cavaillé-Coll III/46 (1859), Beuchet-Debierre III/56-61 (1932, 1956 and 1962), 2005 Bernard Dargassies III/71 (1999-2005)

Organist: Olivier Pénin

This instrument is one of the finest ever built by Aristide Cavaillé-Coll mainly due to the quality of its voicing.



The organ case, designed by architect François-Christian Gau, in a rather lean neo-gothic style, is installed on the second floor of a high wooden gallery, sculpted by Pyanet and Th. Lechesne, and placed above the main door of the church. On either side, there are two large rounded 16 ft. towers flanked by two flats and a central section formed by two towers surrounded by two narrow flats and two large rectangular flats.

The first titular, César Franck, inaugurated the instrument on December 19, 1859 along with Louis Lefébure-Wély. On that day, César Franck played his *Finale in B flat* and J.S. Bach's *Prelude and Fugue in B Minor*. In 1890, Gabriel Pierné had the great honour to succeed César Franck but, after eight years, he was replaced by Charles Tournemire, a master improviser, who filled the position until his death in 1939. Then, Jean Langlais was appointed in 1945 and remained until 1987. Today, Olivier Pénin is the titular organist.

The history of this instrument is quite remarkable. The organ remained unchanged until 1933 when Tournemire imposed modifications, but he would later admit that he was not completely satisfied. The Récit division was enlarged in a more neo-classical aesthetic, a few stops were moved from one division to another, and a new console was installed. Upon Jean Langlais' impulse, everything was revised in 1962 by organ builders Beuchet-Debierre when the key and stop action was electrified and the number of stops was increased to 61. Additional stops have been added, and a new console place on a lower balcony.

Stop List

| èmeclavier | Récit expressif : | Pédale : | Résonnance expressive |
|---|----------------------|---------------------|-------------------------|
| | | | |
| rincipal 8 | Quintaton 16' | Principal 32 | Bourdon 16 |
| ourdon 8 | Cor de nuit 8' | Contrebasse 32 | Principal 6 |
| restant 4 | Flûte traversière 8' | Soubasse 16 | Bourdon 8 |
| Jazard 2 2/3 | Gambe 8' | Quinte 10 2/3 | Prestant 4 |
| Poublette 2 | Voix céleste 8' | Flûte 8 | Flûte 4 |
| ierce 1 3/5 | Principal 4' | Violoncelle 8 | Neuvième 3 5/9 |
| arigot 1 1/3 | Flûte octaviante 4' | Tierce 6 2/5 | Tierce 1 3/5 |
| eptième 1 1/7 | Nasard 2' 2/3 | Quinte 5 1/3 | Onzième 2 10/11 |
| iccolo 1 | Octavin 2' | Septième 4 4/7 | Nazard 2 2/3 |
| lein jeu II-V | Tierce 1' 3/5 | Octave 4 | Flûte 2 |
| uba magna 16 | Fifre 1' | Contre Bombarde 32 | Tierce 1 3/5 |
| rompette 8 | Plein-jeu IV rgs | Bombarde 16 | 1 1/3 Flageolet 1 |
| Clairon 4 | Bombarde 16' | Basson 16 | Fourniture III |
| Cornet (par appel des jeux a, b, c, d, e) | Trompette 8' | Trompette 8 | Cymbale III |
| | Voix humaine 8' | Basson 8 | Basson 16 |
| | Basson-hautbois 8' | Clairon 4 | Basson 8 |
| | Cor de basset 8' | ChamadesGrand Orgue | Voix humaine 8 |
| | Chamade 8' | Trompette 8 | Chimes Tremblant |
| | Clairon 4' | Clairon 4 | |
| | Clairon 2' | Chamades Récit | |
| | | Trompette 8 | |
| | | Clairon 4 | |
| | | Régale 8 | |

About the Basilica

St. Clotilde Basilica is the first Parisian church built in the 19th century in the ogival style. Twelve years were required to build the church; it was consecrated on November 30, 1857.

The project started when the municipal council of Paris decided on February 16, 1827 to build a new church. Architect Jean-Nicolas Huyot (1870-1840) was commissioned to prepare the plans for a church dedicated to St. Clotilde.

Ignored until 1830, the project was relaunched in 1833 by the new prefect and was entrusted to German-born architect François-Christian Gau (1790-1853) to prepare new plans for a Gothic-style building.

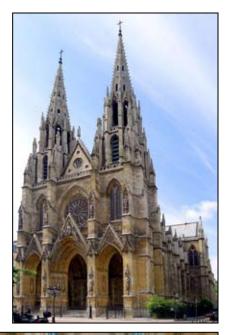
Construction started in September 1846 with stone coming from quarries in Chatillon-sur-Seine in Bourgogne. In 1853, Gau had to abandon his plan to build the steeples as the towers were not strong enough to support such a weight. Upon insistence by the Civil Buildings Commission, Gau did not have any choice but to redesign the façade with two large towers topped by a balustrade.

In early autumn 1853, a few months before his death, Gau, tired and resigned, gave up his job to his young assistant, Théodore Ballu, who would finish the church.

Ballu went to work in 1854 and the steeples were built after major modifications to the towers and an increase in the volume of the façade: greater projection for the doors, increased depth of arch mouldings, and more abundant ornamentation.

The church was inaugurated and consecrated on November 30, 1857.

In 1896, on the fourteenth centenary of St. Clotilde's husband Clovis' baptism, Pope Leon XIII bestowed on the church the rights, privileges, honours, prerogatives and insignias of Roman minor basilicas.





Paris

Trinité Church

Grand Organ: Aristide Cavaillé-Coll III/46 (1868), Merklin-Gutschenritter (1901), Pleyel-Cavaillé-Coll (1934), Beuchet-Debierre III/60 (1967)

Organist: Thomas Lacôte

The organ was built for the church by Aristide Cavaillé-Coll and inaugurated in 1869 only two years after the completion of the building. In 1871, after the events of the radical socialist "Paris Commune" damaged the organ, Aristide Cavaillé-Coll completely rebuilt it. Alexandre

Guilmant was appointed titular and he continued to play the organ until 1901; most of his published organ music was conceived while he was titular of this great instrument.

The façade of the case, with the pipes of the 16' Montre of the Grand-Orgue displayed in three towers and several flats, has changed very little since its installation. An interesting element in this organ, the façade was designed in the 19th century for this specific instrument, whereas many of Cavaillé-Coll's organs were built into existing cases. In 1901, organ builder Merklin executed restoration work and made some tonal changes. From 1902 to 1929, Charles Quef was the titular of this instrument.

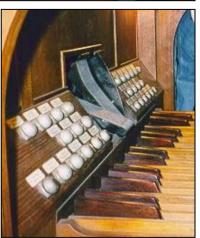
In 1930, Olivier Messiaen was appointed titular organist. In 1934-5, a second restoration was carried out by the organ building firm Pleyel-Cavaillé-Coll. The now 53-stop organ was reinaugurated on May 28, 1935 with a recital by Marcel Dupré and his former student, Olivier Messiaen. From 1962 to 1967, the organ building firm Beuchet-Debierre carried out a third restoration. In 1984, Olivier Messiaen requested that certain foundation stops be given a greater sound presence by progressively increasing their intensity towards the high notes. In the 1992-3 restoration, Olivier Messiaen wished that the Cymbale of the Grand-Orgue be diminished: the complete fourth rank was blocked except the last five notes. The third rank was also blocked from Ut1 to Sol3.

The Trinité organ remains a Cavaillé-Coll instrument in all its importance and its magnificence. Original stops are preserved. This organ is particular because each stop has its own personality; they can be considered as solo stops. This is what Olivier Messiaen (titular organist from 1930 to 1992) often said and it can be verified in each of his organ works where the sound mixtures are very special and can be heard only on his organ. Messiaen also declared:

"In the world, there are many instruments that are larger than the one in St. Trinité. Among these, the organ in the Immaculate-Conception Basilica in Washington D.C., the organ in St. John-the-Divine Cathedral in New York and the large French instruments: St. Ouen in Rouen, Notre-Dame, Sacré-Coeur-de-Montmartre, and St. Sulpice in Paris. All these instruments are beautiful, imposing. The organ in St. Trinité equals them in power, in majesty and may surpass them in mystery and poetry."





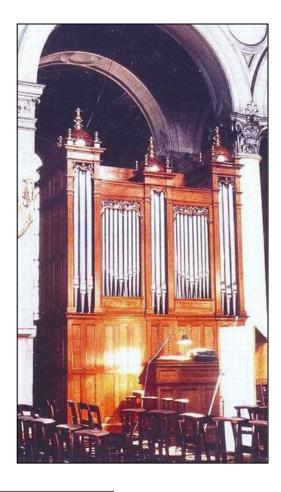


In addition to Olivier Messiaen, organists who served at Trinité Church include Alexis Chauvet, Alexandre Guilmant, Charles Quef, and Jean Bonfils, and present-day organists include Loïc Mallié, Thomas Lacôte, Jean-François Hatton. The Trinité Choir Organ has enjoyed as players Théodore Salomé, Claude Terrasse, Léon Souberbielle, and Carolyn Shuster Fournier.

Stop List for Grand Organ

| II. Grand-Orgue | | I. Positif (partiellemen | nt expressif / partly enclosed) | III. Récit (exp | oressif / enclosed) | | | |
|------------------|--------------|---|--|-------------------|---------------------|--|--|--|
| Bourdon | 16' | Quintaton | 16' | Bourdon | 16' | | | |
| Montre | 16' | Principal | 8' | 2Bourdon | 8' | | | |
| Montre | 8' | Salicional | 8' | Flûte traversière | 8' | | | |
| Bourdon | 8' | Flûte harmonique | 8' | Gambe | 8' | | | |
| Gambe | 8' | Unda Maris | 8' | Voix céleste | 8' | | | |
| Flûte harmonique | 8' | 1Cor de nuit | 8' | 2Flûte octaviante | 4' | | | |
| Prestant | 4' | Prestant | 4' | 2Nasard | 2 2/3' | | | |
| Flûte octaviante | 4' | 1Flûte douce | 4' | 2Octavin | 2' | | | |
| Nasard | 2 2/3' | 1Nasard | 2 2/3' | 2Tierce | 1 3/5' | | | |
| Doublette | 2' | Doublette | 2' | 2Cymbale | III | | | |
| Plein Jeu | IV | 1Flageolet | 2' | Basson-Hautbois | 8' | | | |
| Cymbale | II-IV | 1Tierce | 1 3/5' | | | | | |
| Cornet | \mathbf{v} | 1Piccolo | 1' | | | | | |
| Bombarde | 16' | Cornet | II-V | | | | | |
| Trompette | 8' | Fourniture | IV | | | | | |
| Clairon | 4' | Basson | 16' | | | | | |
| | | Trompette | 8' | | | | | |
| | | 1Clarinette | 8' | | | | | |
| | | Clairon | 4' | | | | | |
| Pédale | | | | | | | | |
| Flûte | 32' | Légende / Legend: | | | | | | |
| Soubasse | 16' | 1]eux sous expression / Enclosed stops 2Jeux sur le nouveau sommier Beuchet-Debierre, 1965 / Stops on new Beuchet-Debierre windchest, 1965 | | | | | | |
| Contrebasse | 16' | Autres détails / Other detail Étendue des claviers / | | | | | | |
| Flûte | 8' | Étendue des claviers / Manual compass: 56 notes (C-g3) Étendue du pédalier / Pedal compass: 32 notes (C-g1) | | | | | | |
| Violoncelle | 8' | POS/GO, REC/GO, REC/PO | Accouplements / Couplers: POS/GO, REC/GO, REC/POS | | | | | |
| Bourdon | 8' | GO/PED, POS/PED, REC/F GO/GO 16,4; POS/POS 16, | | | | | | |
| 2Plein Jeu | IV | Annulations / Cancel | | | | | | |
| Bombarde | 16' | Anches / Reeds: GO, POS, I | Unisson 8': GO, POS, REC, PED Anches / Reeds: GO, POS, REC, PED | | | | | |
| Trompette | 8' | | Ajusteur et annulateur / Set and Cancel Pédales d'expression / Expression balanced pedals: Récit, Positif | | | | | |
| Clairon | 4' | Crescendo général / G | • Crescendo général / General crescendo: rouleau, 12 niveaux / roller, 12 steps | | | | | |
| Voix humaine | 8' | Combinaisons générales / General combinations: 6 Pédales de combinaisons / Combination Pedals | | | | | | |
| Bombarde | 16' | Introduction Pédale / Pedal stops ON Tirasses / Manuals to Pedal Unisson Couplers | | | | | | |
| Trompette | 8' | Grand-Orgue grave / Great to Great 16' Appel d'anches / Reeds ON: GO, REC, POS, PED | | | | | | |
| Clairon | 4' | Introduction Grand-Orgue / Grand-Orgue Stops ON | | | | | | |
| Trémolo | | Accouplements des claviers Introduction Positif / Positi Positif grave / Positif to Pos Trémolo Récit / Récit Trem | itif 16' | , REC/PUS | | | | |
| | | | | | | | | |

Choir Organ: Cavaillé-Coll (1870)



Stop List for Choir Organ

| Swell, 56 n. | Great, 56 n. | Pedal (borrowed stops), 30 n. | Combination Pedals |
|---------------------|-----------------------|---------------------------------|------------------------------|
| 1. Bourdon 8 | 1. Bourdon 16 | 1. Soubasse 16 (from the Great) | 1. Soubasse 16 (pedal) |
| 2. Viole de gambe 8 | 2. Montre 8 | 2. Bourdon 8 (from the Swell) | 2. Great to Pedal |
| 3. Voix céleste 8 | 3. Salicional 8 | 3. Basson 16 (from the Swell) | 3. Swell to Pedal |
| 4. Flûte 4 | 4. Flûte harmonique 8 | | 4. Expression |
| 5. Basson 16 | 5. Prestant 4 | | 5. Swell to Great |
| 6. Trompette 8 | 6. Plein-Jeu II-IV | | 6. Bourdon 16' and Plein-Jeu |
| | | | 7. Tremblant |
| | | | 8. Bourdon 16' and Plein-Jeu |
| | | | |
| | | | |

About the Church

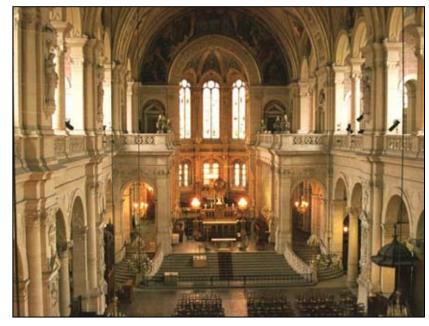
The Church of the Trinité (Holy Trinity) is relatively new among the great churches of Paris, having been built during the middle of the nineteenth century and carrying a completion date of 1867. The exterior of the building is rather impressive, and the slight elevation of the façade above the level of the plaza in front of the church improves its visual effect. Like many other Second Empire buildings, however, it is rather weighty in appearance, in spite of the ornate decorations that are found on almost every available surface. The tower, one of the tallest in Paris, gives the appearance of having been built up of different smaller ones stacked up together, so that each layer appears to be almost an afterthought added above the one below it.

Inside, the decorative stonework continues, as do the rounded arches that derive from the classical ancestors of this style. The focal point of the interior is, of course, the main altar, which is framed by enormous stained glass windows in the apse. The grand frieze above the windows carries an inscription to the Trinity, surmounted by saints and angels surrounding the throne. Both the colors themselves and much of the style of the painting are found in many medieval French churches restored during the nineteenth century.

The motif of saints and angels that is above the altar is repeated above the organ gallery. The colourful painting adds decorative elements to the flat surfaces of

walls as well as to the entire ceiling. Although it was for many years stained and darkened inside, the church was cleaned and restored in the 1990's and now its windows and the colourful painting combine to provide a warm glow to the interior.





FRIDAY, 26 MAY PAGE 35

Paris

Saint-Augustin Church

Grand Organ: Charles Barker (1868), Cavaillé-Coll-Mutin (1899), Picaud/Beuchet (1961), Bernard Dargassies III/54 (1988)

Organist: Didier Matry

The organ was built by Charles Barker & Albert Peschard and inaugurated in 1868. It was an innovative instrument, the first organ equipped with an electropneumatic transmission (type Peschard - not to be



confused with the type Schmoele-Mol which was used by Merklin). In 1870 this system was improved by Paul Férat, one of the pupils of Charles Barker.

In 1889, the maintenance was given to Cavaillé-Coll (i.e. his son Gabriel, who was the expert on electricity). However, shortly afterwards, Gabriel left the company and Cavaillé-Coll decided to carry out a major reconstruction of the organ, with the replacement of the electro - pneumatic transmission by a mechanical transmission assisted by the Barker lever, the extension of the three keyboards to 56 notes and the pedal to 30 notes, and the addition of 9 stops.

The new organ was inaugurated in 1899 by Eugène Gigout. In 1925, Charles Mutin extended the instrument to 54 stops, and in 1962 the Beuchet company (i.e. Picaud) added mixtures on each manual and replaced the Clarinette of the positif with a Cromorne. A restoration amd reharmonisation was carried out in 1988 by Bernard Dargassies, attempting to return to the original symphonic character of the instrument.

Besides Gigout, other organists associated with St. Augustin include Jean Juré, André Fleury, Suzanne Chaisemartin, Didier Marty and Christophe Martin-Maeder.

FRIDAY, 26 MAY **PAGE 36**

Stop List

| II. Grand-Orgue | | I. Positif | | III. Récit (expressif / | enclosed) | Pédale | |
|------------------|-----------|------------------|--------|-------------------------|-----------|-------------|-----|
| Montre | 16' | Bourdon | 16' | Quintaton | 16' | Bourdon | 32' |
| Bourdon | 16' | Bourdon | 8' | Diapason | 8' | Contrebasse | 16' |
| Montre | 8' | Principal | 8' | Cor de nuit | 8' | Soubasse | 16' |
| Flûte harmonique | 8' | Flûte harmonique | 8' | Viole de gambe | 8' | Flûte | 16' |
| Salicional | 8' | Flûte douce | 4' | Voix céleste | 8' | Flûte | 8' |
| Bourdon | 8' | Principal | 4' | Flûte octaviante | 4' | Basse | 8' |
| Bourdon | 4' | Quinte | 2 2/3' | Octavin | 2' | Flûte | 4' |
| Prestant | 4' | Plein Jeu | IV | Carillon | III | Plein Jeu | IV |
| Doublette | 2' | Cromorne | 8' | Tuba Magna | 16' | Bombarde | 16' |
| Quinte | 2 2/3' | Trompette | 8' | Trompette | 8' | Basson | 16' |
| Cornet | v | Clairon | 4' | Clarinette | 8' | Trompette | 8' |
| Plein Jeu | v | | | Basson-Hautbois | 8' | Basson | 8' |
| Cymbale | IV | | | Voix humaine | 8' | Clairon | 4' |
| Bombarde | 16' | | | Clairon | 4' | | |
| Trompette | 8' | | | | | | |
| Clairon | 4' | | | | | | |

Autres caractéristiques / Other details

• Étendue des claviers / Manual compass: 56 notes

• Étendue du pédalier / Pedal compass: 30 notes

• Accouplements / Couplers:

POS/GO; REC/GO 8,4; REC/POS; GO 16

POS/PED; GO/PED; REC/PED

• Appels d'anches / Reeds ON
GO; POS; REC; PED

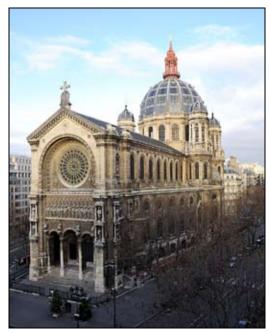
• Appel Machine Barker GO / GO Barker Machine ON

FRIDAY, 26 MAY PAGE 37

About the Church

During the reign of Napoleon III in the 1850's and 60"s, Paris experienced a dramatic transformation under the direction of Georges-Eugène Haussmann. Haussmann cut many boulevards through the crowded, medieval city, placing prominent public buildings at the boulevard ends to provide impressive vistas. The boulevard Malesherbes was laid out cutting northwest from La Madeleine.

Saint-Augustin, close to the spot where Haussmann was born, was built to provide a counterpoint to the famous columns of La Madeleine at the other end of the boulevard. It was also designed to be visible from the Arc de Triomphe down the Avenue de Friedland. The chosen site, an odd shaped lot at the intersection of four streets, and the need for a dome of 200 feet (61 m) so as to be visible from the Arc de Triomphe, dictated unusual proportions for the building. The church was designed by Haussmann's fellow Protestant, architect Victor Baltard, who also famously designed Les Halles markets. While Baltard's use of iron in Saint-Augustin's structure is praised for its inventiveness, at least one critic has described the church as, "an eyesore: ridiculously sited, without proportion, crushed beneath an outsized dome." The neighborhood around the church is now one of the most expensive in Paris.



Saint-Augustin was built between 1860 and 1868 in an eclectic style combining
Tuscan Gothic and Romanesque elements. The structure is 300 feet (91 m) in length and 240 feet (73 m) in width, and was one of the first sizable buildings in Paris constructed around a metal frame. Saint-Augustin's facade features a frieze by François Jouffroy depicting Jesus and the twelve apostles above the four evangelists. Internally, the stained glass windows depict bishops and martyrs of the first centuries and the cast-iron columns are decorated with polychrome angels. A statue of Joan of Arc, by Paul Dubois, was erected in the church in 1896. The church features paintings by William-Adolphe Bouguereau, Jean-Hippolyte Flandrin, Émile Signol, Alexandre-Dominique Denuelle and sculpture by Albert-Ernest Carrier-Belleuse and Henri Chapu.

It was intended to be the resting place of Napoleon III and the Empress Eugénie, who died in exile and were instead interred in St. Michael's Abbey, Farnborough in England.

PAGE 38 FRIDAY, 26 MAY

Paris

Madeleine Church

Grand Organ: Cavaillé-Coll, Father & Sons IV/48 (1846), Mutin (1927), Roethinger-Boisseau (1957), Danion-Gonzalez (1971), Bernard Dargassies IV/60, with 46 Cavaillé-Coll stops (1988 and 1996)

Organist: François-Henri Houbart

This organ was built in 1845-1846 by Aristide Cavaillé-Coll and inaugurated by Louis-Nicolas Séjan and the organists of La Madeleine Fessy and Saint-Saëns. The "Italian Renaissance" case was designed by the architect Huvé. The instrument consisted of 48 stops over 4 keyboards and a pedal. Its free standing console was a novelty (for Cavaillé-Coll). The Voix Céleste was the first ever built worldwide.

During the past centuries, various modifications were realized, among which an electrification of the action in 1971, and the addition of two chamades in 2002 (as already intended by Cavaillé-Coll in 1846). It has now 60 stops and still includes 95% of the original pipes of Cavaillé-Coll.

sy
Sa.

Sais

Imille Saint-Saëns, Théodore Dubois, Gabriel Fauré, Henri Dallier,

Organists associated with the Grand Orgue at Madeleine Church include Charles-Alexandre Fessy, Louis James Alfred Lefébure-Wély, Camille Saint-Saëns, Théodore Dubois, Gabriel Fauré, Henri Dallier, Édouard Mignan, Jeanne Demessieux, and Odile Pierre. Present-day organist is François-Henri Houbart.

PAGE 39 FRIDAY, 26 MAY

| I. Grand-Orgue | | II. Positif | | III. Bombarde | | IV. Récit (expres | ssif / enclosed) | Pédale | |
|------------------|--------|-----------------|----|-------------------|-----|-------------------|------------------|-------------|-----|
| Gambe | 16' | Viole de gambe | 8' | Soubasse | 16' | Flûte harmonique | 8' | Quintaton | 32' |
| Montre | 8' | Flûte douce | 8' | Flûte harmonique | 8' | 2Bourdon Céleste | 8' | Contrebasse | 16' |
| Salicional | 8' | Voix céleste 8' | II | Flûte traversière | 8' | 1Prestant | 4' | Flûte | 8' |
| Flûte harmonique | 8' | Prestant | 4' | Basse | 8' | Flûte octaviante | 4' | Violoncelle | 8' |
| Bourdon | 8' | Dulciane | 4' | Flûte | 4' | 3Octavin | 2' | 2Flûte | 4' |
| Prestant | 4' | Octave | 2' | Octavin | 2' | 2Larigot | 1 1/3' | Bombarde | 16' |
| Quinte | 2 2/3' | Trompette | 8' | 1Fourniture | IV | 3Plein Jeu | IV | Basson | 16' |
| Doublette | 2' | Musette | 8' | 1Cornet | III | 1Cymbale | IV | Trompette | 8' |
| 2Piccolo | 1' | Clairon | 4' | Bombarde | 16' | Bombarde | 16' | Clairon | 4' |
| Fourniture | v | | | Trompette | 8' | Trompette | 8' | | |
| Cymbale | v | | | Clairon | 4' | Basson-Hautbois | 8' | | |
| 2Cornet | v | | | Voix humaine | 8' | | | | |
| Trompette | 8' | | | Clairon | 4' | | | | |
| Cor anglais | 8' | | | | | | | | |

Légende / Legend

1 Ajout en / Added in 1957

2 Ajout en / Added in 1971

3 Ajout en / Added in 1988

Autres caractéristiques / Other details

• Étendue des claviers / Manual compass: 56 notes (C-g3)

• Étendue de la pédale / Pedal compass: 32 notes (C-g1)

• Accouplements / Couplers:
POS/GO; BOM/GO 16,8; REC/GO 8,4;
BOM/POS, REC/POS, REC/BOM,
REC 16,4; REC 8 Muet/Off
GO/PED, POS/PED, BOM/PED, REC/PED 8,4

• Appels d'anches / Reeds ON:

• Appels d'anches / Reeds ON: GO, POS, BOM, REC, PED

- Expression (mécanique / mechanical): REC Trémulant: REC

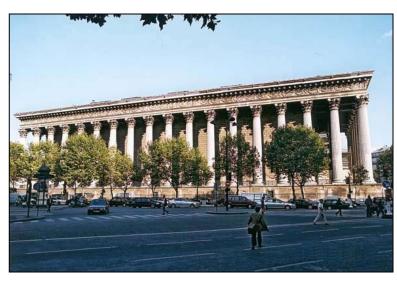
- Tutti Plein Jeu, Tutti général / General Tutti, Crescendo Combinateur électronique / Electronic combinator: (15 x 16)

PAGE 40 FRIDAY, 26 MAY

About the Church

The decision to build the church was made in 1757, but the construction started only in 1764 from plans designed by Pierre Contant d'Ivry based on the St. Louis-des-Invalides Church, with a dome topping the Latin cross shaped building. When d'Ivry died in 1777, he was replaced by Guillaume-Martin Couture, who decided to knock down what was undertaken in order to build a building inspired by the Pantheon. When the Revolution arrived in 1789, only the foundations were finished and all work stopped until 1806. During that time, nobody knew what to do with such a large building, many projects were suggested: a library, an exchange hall, a ballroom.

In 1806, Napoleon decided it would become a temple to the glory of the soldiers of the "Grande Armée" and entrusted



Pierre-Alexandre (Barthélémy) Vignon to this mission. The building was thus knocked down once again and work resumed. The commemorative role of the building was lost when the Arc de Triomphe was completed in 1808, and again the focus of the structure became ambiguous. After the fall of Napoleon, in 1815, King Louis XVIII confirmed the vocation of the building: it will be a church. Vignon continued to supervise the construction works until his death in 1828, when he was replaced by Jacques-Marie Huvé.

In 1837, it was suggested that the building be transformed into a station to accommodate the first railway line between Paris and St. Germain. However, finally, in 1842, the building was inaugurated as a church. The exterior of the church, in the form of a Greek temple, is surrounded by 52 20-meter-high columns.

FRIDAY, 26 MAY PAGE 41

Paris

Saint-Élisabeth de Hongrie Church

Grand Organ: Suret III/43 (1853), presented at the World's Fair (1855)

Organist: Christophe d'Alessandro

In 1845-6, the Claude brothers installed a new instrument in the newly built gallery in the rear of the church: an 8-foot instrument with 20 stops over 3 manuals and pedal. This instrument, with its cone-valve chest, must have been of poor quality because, barely five years later, Marie-Antoine-Louis Suret was called in to replace it. However, it is probable that

the central section of the main case is the old organ case from Claude. The outstanding organ case was classified as an "historic landmark" on February 20, 1905.

In 1852-53, Marie-Antoine-Louis Suret and his son, Marie-François-Auguste, built their largest instrument that would become their masterpiece. The large 16-foot instrument originally had 36 stops over 3 manuals and pedal. This instrument, designed on large dimensions, has the advantage of being located in a monumental three-storey organ case, made of fir and painted imitation oak, with twelve turrets and its sumptuous sculptures. The Positif organ case with its three turrets is supported by culs-de-lampe and is topped by a frieze and a cornice on which flower garlands form festoons that hang over the top of the pipework. The large two-storey main organ case takes up the whole width of the nave; the tur-





rets of the first storey are topped with wooden statues. On the occasion of the industrial product fair of 1855, a gold medal was awarded to Suret.

The instrument was inaugurated on April 28, 1853 by organists Louis-Alfred-James Lefébure-Wély, Alexandre-Charles Fessy, and the titular of the instrument, Auguste Bazille.

During the 30's and 40's, many restoration projects were presented. They all praised the quality of the instrument but they criticized its old-fashioned aesthetics and deplored its hard mechanical action. G. Gutschenritter's 1941 project was delayed due to World War II, but was finally carried out after the war, between 1955 and 1959. The Suret-Gutschenritter organ was received on January 22, 1959 by the City of Paris. The inconsistency of the restoration project and the poor quality of the workmanship lead to a quick deterioration of the instrument, but it awakened interest for Suret's instrumental structure, which was classified as a "historical landmark" on January 18, 1980.

In 1991, a second restoration, in fact a complete "de-restoration", was approved by the Historic Monuments Commission. Work, equally financed by the City of Paris and the State, was commissionned to the organ building firm Giroud and was carried out between 1994 and 1999. Jacques Nonnet supervised the project and carried out the voicing of the instrument. The Suret-Giroud instrument was received on January 21, 1999. It was blessed, on May 3, 1999, by Bishop Pierre d'Ornelas, auxiliary bishop of Paris. The inauguration took place on October 20, 1999 with the participation of organists François-Henri Houbard, Olivier Trachier, Denys Mathieu-Chiquet, and the titular of the instrument, Christophe d'Alessandro.

FRIDAY, 26 MAY **PAGE 42**

The present instrument contains all the innovations of the Parisian Romantic organbuilding techniques from the first half of the 19th century, with the exception of the Barker lever. Pipework is cut to length except for a few late-developed stops of the Récit. The differences between the Suret-Giroud organ and the original Suret organ are minor: a 5-rank Plein jeu replaces the Euphone, melted in 1955; free reed stops have been reconstructed as beating reeds; the console and the mechanical action removed or modified in 1955, have been reconstructed. The visitor is always struck by the grandeur of the organ case and the auditor, by the perfect sound of the instrument.

—*Christophe d'Alessandro*

Organists who served at Saint-Elisabeth de Hongrie include Auguste Bazille, Georges Savoye, Félix Fourdrain, and Joseph Boulnois.

Stop List

| Grand-Orgue | | Récit (expressif / e | enclosed) | Positif | | Pédale | |
|----------------|-----|----------------------|-----------|-----------------|--------|-----------|-----|
| Flûte | 16' | Flûte allemande | 8' | Flûte | 8' | Flûte | 16' |
| Montre | 8' | Bourdon | 8' | Bourdon | 8' | Flûte | 8' |
| Bourdon | 8' | Gambe | 8' | Keraulophone | 8' | Flûte | 4' |
| Flûte | 8' | Voix céleste | 8' | Prestant | 4' | Bombarde | 16' |
| Gambe | 8' | Gambe | 4' | Nazard | 2 2/3' | Trompette | 8' |
| Prestant | 4' | Flûte octaviante | 4' | Basson-hautbois | 8' | Clairon | 4' |
| Octavin | 2' | Cornet 8' | v | Trompette | 8' | | |
| Plein-jeu | V | Cor anglais | 16' | Clairon | 4' | | |
| Cornet 16' | V | Trompette | 8' | | | | |
| Bombarde | 16' | Clarinette | 8' | | | | |
| 1ère Trompette | 8' | Hautbois | 8' | | | | |
| 2e Trompette | 8' | Voix humaine | 8' | | | | |
| Clairon | 4' | Tremolo | | | | | |

Autres caractéristiques / Other details

- Étendue des claviers / Manual compass: 54 notes (C-f3)
 Étendue du pédalier / Pedal compass: 30 notes (C-f1)
 Accouplements / Couplers:
 REC/GO, POS/GO
 GO/PED, REC/PED

FRIDAY, 26 MAY PAGE 43

About the Church

Sainte Elisabeth de Hongrie Church was part of a former convent of the Franciscan Order. The facade is classic in design incorporating both Doric and Ionic elements. Trimming the main door are statues dating from the time of Napoleon III. One is of Saint Louis IX, a contemporary of Sainte Elisabeth. The other is of Eugenie, the wife of Napoleon III.

The queen of Henri IV, Marie de Medici, laid the first building stone of this church on April 14, 1628. It was constructed by architect Paul de Gonde, the future Cardinal of Retz and then the co-Adjuster of the Paris Archbishop.

Used for storage during the Revolution, the church's role was modified in the first half of the 19th century: it became a parish church in the Temple district. The convent was demolished, and the chapel building was modified considerably, taking on the shape we know today.





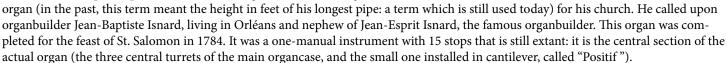
Pithiviers

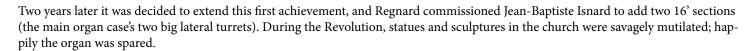
Saint-Salomon-Saint-Gregoire Church

Organ: Jean-Baptiste Isnard (1784), Aristide Cavaillé-Coll (1890), Robert Boisseau III/50 (1960), Bertrand Cattiaux (2005)

Organist: Damien Colcomb

The first mention about the presence of an organ in this parish church is in 1623. In 1784, parish priest Rev. François Regnard ordered a large 8'





Some hundred years later, the parish priest contacted the famous organbuilding firm Cavaillé-Coll about a restoraton. Félix Reinburg, from Cavaillé-Coll, arrived in Pithiviers in 1889 to visit the instrument: he found Isnard's organ intact but in very poor shape, and offered to update it in line with current tastes. The instrument now featured 45 stops over three complete manuals and a pedalboard, as well as the latest technical accessories: expression pedals, Barker pneumatic levers, combination pedals, manuals and pedal couplers.

In 1960, the instrument was again in a deplorable shape. Restoration of the instrument and was assigned to Poitiers organbuilder Robert Boisseau. When Boisseau inspected the pipework, he discovered that a large amount of Isnard's pipework was still in place. This is where the problem of restoration came in: should the organ be simply repaired and left as it was built by Cavaillé-Coll, or should Isnard's organ be rebuilt and regain its aesthetics? The answer was obvious: the richness of the ancient material, both in quality and in quantity, was such that it would be inexcusable not to restore the bulk of the 18th-century organ. However, a certain number of additions by Cavaillé-Coll were preserved.

After this restoration, the organ had 49 stops (45 before the restoration) over three manual keyboards and pedalboard. Of these, 24 are authenticated from Isnard, 3 belong to contemporary organbuilders or to the classical era (Clicquot and Dallery), which brings to 27 the number of the ancient genuine stops; and, if we add the eight stops reconstructed by Robert Boisseau according to the ancient aesthetics, there is a total 35 stops of classical workmanship (mostly hammered tin, including the new stops) available for the performance of music from that era. The tonal structure of the organ is eloquent. 18th-century sound aesthetic was restored without compromise, and registrations used by the French composers of that era can be scrupulously respected for traditional performances. However, the organ kept, as planned, a certain number of Cavaillé-Coll's contributions, especially in the Récit division, which allow the performance of works by romantic and modern composers.

On April 1, 1962, the organ was blessed and the inauguration concert given by Maurice and Madeleine Duruflé.

The most recent restoration was completed by organbuilder Bertrand Cattiaux, followed by an inauguration concert given by François-Henry Houbart, organist at La Madeleine in Paris.

Basically, this is a classic-style organ without concession, but with the essentials for the performance of 19th-century romantic music. Since the 1962 restoration, this organ is classified as a "Historic Monument" mainly due to its ancient pipework, while the organ case has been classified as such since 1914.



Stop List

| I. Positif | | II. Grand-Orgue | | III. Récit | | Pédale | |
|--------------|--------|-------------------|--------|--------------------|--------------|------------|-----|
| 1Montre | 8' | 1Montre | 16' | 2Cor de nuit | 8' | 5Soubasse | 32' |
| 3Bourdon | 8' | 1Bourdon | 16' | 2Flûte traversière | 8' | 5Bourdon | 16' |
| 1Prestant | 4' | 1Montre | 8' | 2Viole de gambe | 8' | 2Flûte | 16' |
| 1Nazard | 2 2/3' | 1Bourdon | 8' | 2Voix céleste | 8' | 5Bourdon | 8' |
| 1Doublette | 2' | 2Flûte harmonique | 8' | 5Prestant4' | 4' | 1Flûte | 8' |
| 5Tierce | 1 3/5' | 1Prestant | 4' | 2Flageolet2' | 2' | 2Flûte | 4' |
| 5Larigot | 1 1/3' | 5Flûte à cheminée | 4' | 1,3CornetV | \mathbf{v} | 1Bombarde | 16' |
| 1,5Plein-Jeu | v | 5Grosse tierce | 3 1/5' | 5CymbaleIV | IV | 1Trompette | 8' |
| 1Cromorne | 8' | 1Nazard | 2 2/3' | 1,2Basson-Hautbois | 8' | 1Clairon | 4' |
| 1Trompette | 8' | 1Doublette | 2' | 2Voix humaine | 8' | | |
| 1Clairon | 4' | 5Quarte de nazard | 2' | 2Trompette | 8' | | |
| | | 5Tierce | 1 3/5' | 1Clairon | 4' | | |
| | | 1Cornet | V | | | | |
| | | 1,5sup>Fourniture | IV | | | | |
| | | 1,5Cymbale | V | | | | |
| | | 2,4Bombarde | 16' | | | | |
| | | 1Trompette | 8' | | | | |
| | | 1Clairon | 4' | | | | |
| | | | | | | | |

Légende / Legend

Légende / Legend

1 Jeu de Isnard / Isnard stop

2 Jeu de Cavaillé-Coll / Cavaillé-Coll stop

3 Jeu de Dallery possiblement apporté par Cavaillé-Coll lors de la restauration de 1890 /
Dallery stop probably intalled by Cavaillé-Coll in the 1890 restoration

4 Jeu de Clicquot possiblement apporté par Cavaillé-Coll lors de la restauration de 1890 /
Clicquot stop probably intalled by Cavaillé-Coll in the 1890 restoration

5 Jeu de Boisseau / Boisseau stop
Autres caractéristiques / Other details

• Étendue des claviers / Manual compass: 56 notes (C-g3)

• Étendue du pédalier / Pedal compass: 30 notes (C-f1)

• Accouplements / Couplers:

- Accouplements / Couplers: POS/GO; REC/GO 16,8

GO/PED, REC/PED, POS/PED

Appels / Ventils:

anches / reeds: PED

anche-mixtures / reeds-mutationss: POS, GO, REC

- Tremblant: REC
- Pédale d'expression / Expression pedal: REC Machine Barker / Barker lever: GO

About the Church

Traditionally, it is believed that the placement of the first stone was made in 1080 by Bishop Raynier de Flandres of Orléans. Of this primitive church only the chancel and the apse remain.

Numerous destructions punctuate the medieval history of the building: the first time, in 1450, part of the building was destroyed by a storm that required the first reconstruction of the apse; a second destruction occured in the 16th century, and a third one at the end of the 18th century.

The necessity for the city to have a larger church led to important work throughout the 16th century. The west, east, and north portals were built during the first half of the 17th century. The spire (272.3 feet / 83 metres), with its metal structure, replaced a wooden one that burned in 1853.

The building has one three-bay nave with side aisles. The nave is from early 14th century and was altered in the 15th century, at which time the chancel was built. By 1550, the original flat apse was replaced by a three-wall apse. The sacristy was built north of the apse by Christophe and Joseph Kerandel between 1697 and 1699. The chancel's main element is the high altar executed in 1706 by Alain Castel. The 17th century reredos, with its martyrs' scenes, was put on a 15th-century granite altar: the martyrs are St Sebastian, St John the Bishop and St Mémoire. The crucifixion depicted in the central window was executed in 1535 by Jost de Negker. The pulpit dates from 1740. The apse of the chancel was rebuilt in 1756.

The building was classified as an "historical monument" in 1985.



Orléans

Sainte-Croix Cathedral

Grand Organ: Callinet (1831), Cavaillé-Coll III/51 (1880), Bernard Hurvy (2007)

Organist: Jean-Pierre Griveau

In 1806, architect Benoist Lebrun, a parishioner of St. Croix, gave to the bishop of Orleans the Fleury organ installed in St. Benoît-sur-Loire Abbey that he purchased in 1796. This instrument had been built in 1631 and was transformed in 1705. Its 17th and 18th century organ case is in a very classic style, with 5 turrets in the main case, the highest being at the extremities, and 3 others in the Positif case. The instrument did not reach Orléans until 1821. Parisian organbuilder Louis Callinet was responsible for its reassembly in 1822 on a specially built gallery in the south transept of the cathedral. The instrument had 45 stops, including the 12 reed stops, over 4 manuals and à la française pedalboard with extension to lower F. The instrument developed from a Classic structure toward a more Romantic aesthetic. The original organ case was enlarged and deeply revised, even though as a whole it retained aesthetics typical to the 17th and 18th centuries. Work carried out by Callinet is still present in the pipes, mainly in the Positif, Grand-Orgue and Pedal divisions.

Very quickly, it was realized that the gallery built to receive the organ was sinking, causing mechanical troubles. In 1836, Callinet warned that the mechanical action could cease working in the near future, but the architect persisted in saying that the beams which took a light

curve, would not bend any more. Nevertheless it was necessary to tie the organ to the western wall with iron shafts.



By 1861 the instrument became more and more difficult to use; in 1869, Aristide Cavaillé-Coll was asked to submit a proposal. In 1870, war broke out and French soldiers were made prisoners and interned in the cathedral. During one night, they wrecked the organ. In order to rebuild it, in 1878 the Chapter called upon Aristide Cavaillé-Coll, who had completed the chancel organ of the cathedral. Today, we still can appreciate this instrument with its 54 stops over 4 manuals and pedal. Since its inauguration by organist Alexandre Guilmant on February 5, 1880, there have been no significant transformations, save for the installation of an electric blower in the 1920's. It withstood the 1940 and the 1944 bombings and numerous bad storms. Its tonal structure was not revised during the neo-Classic wave popular from the 1930's.

In 1973, organist Marie-Claire Alain submitted an important report on the instrument in order to obtain a classification by the Historic Monumets Commission. She stated that the instrument was a "perfect authentic example of the work of Cavaillé-Coll". However, she added that a major restoration was urgently needed. The classification was adopted in July 1974, and renovation work was commissionned to the Haerpfer firm in 1978.

Unfortunately, time passed and the prestigious Cavaillé-Coll instrument remained unrestored. Finally, between 2004-2007, Bernard Hurvy carried out a major restoration of this exceptional instrument, returning it to essentially original condition. All pipes were restored to their original quality of tone, in some cases reconstructed according to Cavaillé-Coll models. The wind supply also was rebuilt according to the original plan, even reinstating the bellows pumps (though, of course, an electric blower also serves). This magnificent instrument once more sounds as its builder intended, a testament to the genius of Aristide Cavaillé-Coll.

Stop List for Grand Organ

| II. Grand- Orgue | | I. Positif | | III. Bombarde | | IV. Récit (expres- sif / enclosed) | | Pédale | |
|---------------------|-----|-------------|--------|-------------------|--------------|---------------------------------------|-----|------------------|-----|
| 2Montre | 16' | 2Montre | 8' | Grand Cornet (GO) | v | Bourdon | 16' | Soubasse | 32' |
| Bourdon | 16' | Salicional | 8' | Fourniture(GO) | \mathbf{v} | Principal | 8' | Soubasse | 16' |
| 2Montre | 8' | Bourdon | 8' | Cymbale (GO) | IV | Viole de gambe | 8' | Grosse Flûte | 16' |
| Bourdon | 8' | Unda Maris | 8' | Bombarde (GO) | 16' | Bourdon | 8' | 2Violonbasse | 16' |
| Salicional | 8' | 2Prestant | 4' | Trompette (GO) | 8' | Flûte | 8' | 2Violoncelle | 8' |
| Viole de gambe | 8' | Flûte douce | 4' | Basson (GO) | 8' | Voix céleste | 8' | Flûte | 8' |
| Flûte harmonique | 8' | 1Quinte | 2 2/3' | Clairon (GO) | 4' | Flûte octaviante | 4' | 2Flûte | 4' |
| 2Prestant | 4' | Doublette | 2' | | | Octavin | 2' | 1Contre-bombarde | 32' |
| Flûte douce | 4' | Plein-Jeu | V | | | Cornet | v | 1Bombarde | 16' |
| 2Fourniture | v | 1Trompette | 8' | | | Bombarde | 16' | Tuba Magna | 16' |
| 2Cymbale | IV | 1Clarinette | 8' | | | Trompette | 8' | 2Trompette | 8' |
| 1Grand Cornet | v | Clairon | 4' | | | Basson-Hautbois | 8' | 2Clairon | 4' |
| 2Bombarde | 16' | | | | | 2Voix humaine | 8' | | |
| 2Trompette | 8' | | | | | Clairon | 4' | | |
| Basson | 8' | | | | | | | | |
| 2Clairon | 4' | | | | | | | | |

Légende / Legend

Légende / Legend

1 Tuyauterie (en partie) du XVIIIe siècle / 18th-century pipework (part)

2 Tuyauterie (en partie) de Callinet, le reste par Cavaillé-Coll / Callinet pipework (part), other by Cavaillé-Coll Autres caractéristiques / Other details

• Étendue des claviers / Manual compass: 56 notes (C-g3)

• Étendue du pédalier / Pedal compass: 30 notes (C-f1)

• Traction des claviers / Key action:
mécanique / mechanical: POS
penumatique avec machine Barker / pneumatic with Barker machine: GO, REC, BOM

penumatique avec machine Barker / pneumatic with Barker machine: GO, REC, BOM pneumatique / pneumatic: PED

Accountements / Counters:

Accouplements / Couplers:

POS/GO, BOM/GO, REC/GO, REC/BOM

GO/PED, BOM/PED

GO 16, BOM 16, REC 16

- Tremolo: Récit
- Appels d'anches / Reeds ON: PED, GO, BOM, REC Pédale d'expression / Expression pedal: Récit

Choir Organ: Cavaillé-Coll II/18 (1846), **Bernard Hurvy**

Organist: Jean-Pierre Griveau

In 1842, Fr. Jean-Jacques Fayet, parish priest of St. Roch in Paris, was appointed bishop of Orléans, at which time he approached the Cavaillé-Coll family for a proposal about a chancel organ. On May 17, 1845, the Justice and Worship Minister, in a letter sent to the Bishop of Orléans, determined that the Cavaillé-Coll proposal was too costly, and the number of stops too large when compared with chancel organs in Paris, Reims, or Bordeaux cathedrals. After consulting the organist and the director of music, Bishop Fayet answered the Minister that the stops included in the proposal were necessary due to the church's volume. He won his case, and the instrument was inaugurated on October 6, 1846.

In 1881, the church wardens decided to complete the Récit division because 17 bass notes were missing. This request was only partially carried out by Charles Mutin in 1901. Between 1936 and 1939, magnificent 18th-century stalls were reinstalled in the chancel, leading to the removal of the organ facade and choking the instrument behind the panellings: the sound output was completely unnatural. Fitting work was carried out by the Gonzalez firm: only the facade pipework was moved and displayed in another way. Dummy pipes above the woodwork were used to hide the top of the swell box of the Récit division.

In 1979, the organ was classified as a "historical monument". In 1995, restoration work began, and it was decided to leave the instrument where Cavaillé-Coll originally placed it, but raising it so that all pipes could speak freely. A new organ case was built based on plans prepared by Jacques Moulin, chief architect of Historical Monuments Department. Work was carried out by the Bernard Hurvy firm.



Stop List for Choir Organ

| I. Grand-Orgue | | II. Récit (expressif / enclosed | II. Récit (expressif / enclosed | | | |
|------------------|-----|---------------------------------|---------------------------------|----------|-----|--|
| Bourdon | 16' | Flûte harmonique | 8' | Soubasse | 16' | |
| Montre | 8' | Voix céleste | 8' | | | |
| Bourdon | 8' | Viole de gambe | 8' | | | |
| Flûte harmonique | 8' | Flûte octaviante | 4' | | | |
| Salicional | 8' | Trompette | 8' | | | |
| Prestant | 4' | Hautbois | 8' | | | |
| Doublette | 2' | | | | | |
| Trompette | 8' | | | | | |
| Clairon | 4' | | | | | |

Étendue des claviers / Manual compass: Grand-Orgue: 54 notes (C-f3)

Récit: 42 notes (c0-f3)

Étendue du pédalier / Pedal compass: 18 notes (C-f0)

Accouplements / Couplers: REC/GO, GO/PED

Appels / Ventils:

GO Trompette, GO Clairon

Expression du Récit par cuillère / Récit expression by toespoon

About the Cathedral

The first cathedral, attributed to St. Euverte, was built in the 7th century and was already named Sainte-Croix (Holy Cross). In turn different Romanesque and Gothic cathedrals and chapels were built on the site, destroyed and rebuilt in the ups and downs of history and religious wars.

The second cathedral avoided destruction by the Normans but was later destroyed by fire. The third cathedral, started in the 10th century and carried on through the 11th century by bishop Arnould II and completed in the 12th century, was one of the largest in France: it had double side aisles, a raised chancel surrounded by an ambulatory graced with alveoli, and a nice façade supported by two towers.

In 1278, Bishop Robert de Courtenay decided, instead of restoring it, to build another church in the new style then flourishing in France. In 1287, his successor, Gille Pasté, laid the cornerstone. The new cathedral had a Gothic chancel supported by magnificent buttresses.

By the 16th century, the cathedral, started two hundred years before by Robert de Courtenay, was almost completed. In 1512, a large gilded ball topped by a cross was raised on the tower that was had been built above the transept crossing. In the following years, the connection with the Roman transept was completed; four new bays allowed the nave to reach the portal recessed between the two old towers.

During the second religious war started in 1567, and Orléans was occupied by the Protestants who were set on desecrating the Catholic churches. Deploring these excesses, Condé, the leader of the Protestants, walled in the cathedral in



order to avoid more destruction. Unfortunately, a small group of zealous Huguenots, disappointed to see Condé ready to settle with the Catholics, got into the cathedral on the night of February 23, 1568 and blew it up. Pillars collapsed dragging down the tower and the copper sphere topping it, the chancel vault, and the nave. Only the radiant chapels around the chancel and the first two bays of the large nave were left intact.

On August 9, 1599, Henri IV decided to rebuild the cathedral, financed by the royal treasury. On April 18, 1601, King Henri IV laid the cornerstone of the new cathedral. After many years, the official inauguration took place on May 8, 1829, on the 400th anniversary of the liberation of Orléans by Joan of Arc.

According to legend, St. Croix Cathedral is the only cathedral in France not to have been consecrated by the clergy. Legend says that God himself blessed the cathedral, and any other consecration was not necessary!

Chartres

Chartres Cathedral

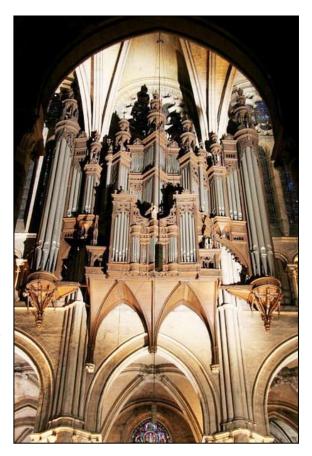
Grand Organ: 14th C to the Danion-Gonzalez rest. IV/67 (1969-1971), Jean-Marc Ciccero (1996) Organ

Case: Robert Filleul (1546)

Organist: Patrick Delabre

The history of the organ of Chartres Cathedral begins in the middle of the 14th century, when an order was made in 1349 for the construction of an instrument. Nothing is currently known about the original, except that it was reconstructed in 1475 by Brother Gombault Rogerie, and that this latter instrument had just one manual. A further reconstruction was undertaken in 1542 by Robert Filleul, the work was finished in 1551, by which time the number of manuals had increased to two. The organ case is still extant and has been classified, in 1840, as "Historical Monument."

Further work was undertaken in 1614 and 1615 by Crespin Carlier, which must have been quite substantial considering the high price involved. During the 17th and 18th centuries two half-length manuals were added, together with a pedalboard. With the advent of the French Revolution, the organ was barely used and suffered severely; further damage occurred in 1836 when there was a terrible fire in the Cathedral.



In 1844, Gadault restored the instrument, resulting in an organ with three manuals and pedal. This instrument was to form the basis of the Cathedral organ for the following 125 years; it is interesting to note that despite its age, some of the old pipework was used, albeit adapted to meet the needs of the new organ. A major renovation by Gutschenritter-Merklin took place in 1911 which involved considerable alteration to part of the old pipework; this extended the life of the instrument for a further 58 years, but by 1969 it was clear that a fresh start had to be made, and the old instrument was taken out. The firm of Danion-Gonzalez was commissioned to build and install a new organ. It is this neo-Classical style instrument which exists today.

In 1995, Joël Pétrique installed an electronic combination action, and, in 1996, organbuilder Jean-Marc Cicchero restored the instrument.

Stop List

| I. Grand Orgue | | II. Positif de dos | | III. Récit (expre enclosed) | essif / | IV. Écho | | Pédale | |
|-------------------|-----|-----------------------|--------|--------------------------------|---------|------------|--------|-------------|-----|
| Montre | 16' | Montre | 8' | Principal | 8' | 4Principal | 8' | Principal | 32' |
| Bourdon | 16' | Flûte | 8' | Cor de nuit | 8' | Bourdon | 8' | Montre (GO) | 16' |
| Montre | 8' | Bourdon | 8' | Gambe | 8' | Flûte | 4' | Soubasse | 16' |
| Flûte | 8' | Prestant | 4' | Voix céleste | 8' | Nasard | 2 2/3' | Montre | 8' |
| Bourdon | 8' | Flûte | 4' | Flûte | 4' | Doublette | 2' | Bourdon | 8' |
| Prestant | 4' | Nasard | 2 2/3' | Viole | 4' | Tierce | 1 3/5' | Principal | 4' |
| Flûte | 4' | Doublette | 2' | Doublette | 2' | Piccolo | 1' | Flûte | 4' |
| Doublette | 2' | Tierce | 1 3/5' | Sesquialtera | II | Cymbale | III | Flûte | 2' |
| Grosse Fourniture | II | Larigot | 1 1/3' | Plein-jeu | IV | Trompette | 8' | Plein-jeu | v |
| Fourniture | III | Plein-jeu | IV | Cymbale | III | Clairon | 4' | Bombarde | 16' |
| Cymbale | IV | Cymbale | III | 3Bombarde | 16' | | | Trompette | 8' |
| 1Cornet | V | 2Dessus de Cornet | v | Trompette | 8' | | | Clairon | 4' |
| Bombarde | 16' | Trompette | 8' | Basson-Hautbois | 8' | | | | |
| Trompette | 8' | Cromorne | 8' | Voix humaine | 8' | | | | |
| Clairon | 4' | Clairon | 4' | Clairon | 4' | | | | |
| | | | | Tremolo | | | | | |

Légende / Legend

1 À partir de Ténor G / From Ténor G 2 À partir de C central / From Middle C

3 Demi-longueur/ Half-length

4 12 premières notes du Bourdon 8' / Low 12 from Bourdon 8'

Autres caractéristiques / Other details

- Étendue des claviers manuels / Manual Compass: 56 notes (C-g3)
- Étendue du pédalier / Pedal Compass: 32 notes (C-g1)

Accouplements / Couplers:

GO/PED, POS/PED, REC/PED, ECHO/PED POS/GO, REC/GO, ECHO/GO

REC/POS, ECHO/REC

- Combinateur électronique à 36 niveaux: 16 séries de 16 registrations par niveau / 36-level Electronic combinator: 16 series of 16 levels for each level
- Séquenceur / Sequencer
- Boutons de combinaisons (aux claviers) / Manuals pistons:

GO: Ajusteur, GO/PED, 16 généraux, Tutti GO, Annulateur GO, Annulateur général

POS: POS/PED, Tutti POS, Annulateur POS REC: REC/PED, Tutti REC, Annulateur REC

ECHO: ECHO/PED, Tutti ECHO, Annulateur ECHO

Boutons bascule au-dessus des claviers / Tabs above the manuals:

GO/PED, POS/PED, REC/PED, ECHO/PED

POS/GO, REC/GO, ECHO/GO, REC/POS, ECHO/REC

Appel Anches: GO, POS, REC, ECHO, PED

Tutti Plein-jeu, Tutti général

Boutons de combinaisons (au pédalier) / Foot pistons: Tutti Pédale, Renvoi Pédale

GO/PED, POS/PED, REC/PED, ECHO/PED POS/GO, REC/GO, ECHO/GO, REC/POS, ECHO/REC

Appel Anches: GO, POS, REC, ECHO, PED

Tutti Plein-jeu, Renvoi général

16 généraux (general pistons)

- Pédales à bascule / Expression pedals: REC, Crescendo
- Crescendo programmables / Programmable crescendo: 2

Du côté gauche de la console, une rangée de lumières numérotées de 1 à 12 s'illuminent lorsque la pédale d'expression du Récit est utilisée. Une autre série, du côté droit, est utilisée pour la pédale de crescendo.

On the left side of the console, a row of lights numbered from 1 to 12 is illuminated when the expression pedal is used. A row of lights similarly placed on the right side is illuminated when the crescendo pedal is used.

About the Cathedral

Chartres is a cathedral that inspires superlatives, and there are few architectural historians who have not waxed lyrical about its soaring aisles and delicate carving.

Its two contrasting spires - one, a 349-foot (105m) plain pyramid dating from the 1140s, and the other a 377-foot (113m) tall early 16th-century Flamboyant spire on top of an older tower - soar upwards over the pale green roof, while all around the outside are complex flying buttresses.

Legend has it that since the year 876, the Cathedral housed a tunic that had belonged to the Blessed Virgin Mary, called "Sancta Camisia." The relic had been given to the Cathedral by Charlemagne who had received it as a gift during a crusade in Jerusalem. In fact, the relic is a gift from Charles the Bald, and it has been asserted that the fabric came from Syria and that it had been woven during



the first century of our era. For hundreds of years, Chartres has been a very important Marian pilgrimage center, and again today faithful are coming from the world over to honour the relic.

The existing cathedral at Chartres is another of the French Gothic masterpieces built because fire had destroyed its predecessors. After the first cathedral of any great substance burnt down in 1020 (prior to this, other churches on the site had disappeared in smoke), a glorious new Romanesque basilica, which included a massive crypt, was built under the direction of Bishop Fulbert, and later under the direction of Geoffroy de Lèves. However, having survived a fire in 1134, which destroyed much of the rest of the town, disaster struck yet again in the night between the 10th and 11th of June 1194 when lightning created a blaze that left only the west towers, the façade between them and the crypt. The people despaired when they believed that their sacred relic, the Sancta Casimia, had perished, too. But three days later it was found unharmed in the treasury, along with the priests who had taken it there for safety when the fire broke out and locked themselves in behind the iron trapdoors. The cardinal told the people that the survival of the relic was a sign from Mary herself and that another, even more magnificent, cathedral should be built in Chartres.

Rebuilding, with the help of donations from all over France, began almost immediately, using the plans laid out by the first architect, still anonymous, in order to preserve the harmonious aspect of the Cathedral. The enthusiasm for the project was such that the people of the city voluntarily gathered to haul the stone needed from local quarries 5 miles away.

Work began first on the nave, and by 1220 the main structure was complete, with the old crypt, along with the mid-12th-century Royal Portal which had also escaped the fire, incorporated into the new building. The plan is cruciform, with a 427-foot (128m) long nave, and short transepts to the south and north. The east end is rounded, with an ambulatory which has have five semi-circular chapels radiating from it. On October 24, 1260 the Cathedral was finally dedicated in the presence of King Louis IX and his family.

Even the elegance of the exterior does not prepare the visitor for the wonders that lie within. The spacious nave stands 121 feet (36m) high, and there is an unbroken view from the western end right along to the magnificent dome of the apse in the east. Clustered columns rise dramatically from plain bases to the high pointed arches of the ceiling, directing the eye to the massive clerestory windows in the apse.

Everywhere vivid colour splashes on to the floor from the superb stained glass windows. Dating from the early 13th century, the glass largely escaped harm during the religious wars of the 16th century; it is said to constitute one of the most complete collections of medieval stained glass in the world, despite "modernization" in 1753 when some of it was removed by the clearly well-intentioned but misguided clergy. From the original 186 stained-glass windows, 152 have survived.

On the doors and porches, medieval carvings of statues holding swords, crosses, books, and trade tools parade around the portals, their expressions as clear today as when first carved 700 years ago.

The Chartres Cathedral was never destroyed nor looted during the French Revolution and the numerous restorations never have altered its glorious beauty. It always stayed the same: the triumph of the Gothic art.

Évreux

Évreux Cathedral

Grand Organ: Pascal Quoirin IV/53 (2006)

Organist: Odile Jutten

In 1549, Bishop Gabriel Le Veneur de Tillières, Bishop of Évreux, gave to his church-cathedral a large organ whose initial specifications are unknown. After centuries of rebuilding, it ultimately disappeared during WWII bombing while in storage. In 1971, an instrument built in 1949 was purchased from Delft, then sold to a parish church in Spain in 2000.

From 1990 onward, efforts were underway to build an entirely new organ for the cathedral. The decision to install a new organ rested with the State, owner of the cathedral and obligated to rebuild an organ destroyed by war. Finally in 1994, an agreement was reached for funding, and in 1998 a tender was made for building the organ. Pascal Quoirin was the successful bidder. From 2002 to 2004, the organ was built and erected in the workshops while the former gallery was demolished during a general renovation of the church. The new organ case was erected in the cathedral starting in November, 2004, and the voicing of the instrument, begun in June, 2005, was completed in December 2005. The new organ was inaugurated in September, 2007.



This modern instrument, with its innovative vertical shaped organ case, is perfectly integrated within the Gothic cathedral. The wood and steel structure weighs 20 tons, while the instrument itself weighs only 5 tons. This structure lies on deep foundations which guarantee that it will remain absolutely vertical even if it is completely detached from the stone walls. A very light overhead metal passageway gives access to the console from behind.

The oak used for the timber frame and for the wooden pipes, as well as for the manufacture of the trackers and pallets, is of an exceptional quality. It contains no knots or flaws, and the grain is all in one direction for complete alignment. It was specially selected from a forest in Burgundy. Inside this large cylindrical body there are many little wooden ladders made of oak, and several very narrow manholes giving access to the various parts of the organ for maintenance, tuning, and repair.

The instrument, divided over five levels, has four different wind supplies and a Barker lever. This latter, by the simple depression of a manual key, pneumatically operates the pipes which are up to 40 feet higher than the console.

The cost of the instrument was 837,245 € while the costs of creating the organ case and the restoration of the first bay of the nave amounted to 1,321,732 €.

SUNDAY, 28 MAY PAGE 55

Stop List

| I. Positif | | II. Grand- Orgue | | III. Récit (expressif / enclosed) | | IV. Bombarde | | Pédale | |
|------------|--------|----------------------|--------|-----------------------------------|--------|------------------|--------|---------------|---------|
| Montre | 8' | Montre | 16' | Gambe | 8' | Bourdon | 16' | Flûte | 16' |
| Bourdon | 8' | Montre | 8' | Voix céleste | 8' | Bourdon | 8' | Grosse quinte | 10 2/3' |
| Prestant | 4' | Prestant | 4' | Flûte harmonique | 8' | Gambe | 8' | Flûte | 8' |
| Flûte | 4' | Quinte | 2 2/3' | Flûte octaviante | 4' | Flûte harmonique | 8' | Grosse tierce | 6 2/5' |
| Nazard | 2 2/3' | Doublette | 2' | Prestant | 4' | Gros nazard | 5 1/3' | Prestant | 4' |
| Doublette | 2' | Fourniture | III | Nazard | 2 2/3' | Flûte ourverte | 4' | 1Bombarde | 32' |
| Tierce | 1 3/5' | Fourniture | V | Octavin | 2' | Grosse tierce | 3 1/5' | | |
| Larigot | 1 1/3' | Cymbale I | III | Tierce | 1 3/5' | Cornet | V | | |
| Plein Jeu | VI | Cymbale II | II | Fourniture | III | Bombarde | 16' | | |
| Trompette | 8' | Trompette | 8' | Basson | 16' | Trompette | 8' | | |
| Cromorne | 8' | Trompette en chamade | 8' | Basson-hautbois | 8' | Clairon | 4' | | |
| | | | | Voix humaine | 8' | Tremblant | | | |
| | | | | Clairon harmonique | 4' | | | | |
| | | | | Tremblant | | | | | |

Légende / Legend
1 acoustique / acoustic
Autres caractéristiques / Other details
• Étendue des claviers / Manual compass 56 notes (C-g3)
• Étendue du pédalier / Pedal compass: 32 notes (C-g1)
• Accouplements / Couplers:
POS/PED, GO/PED, REC/PED, BOM/PED
REC/POS
POS/GO, REC/GO, BOM/GO sur machine Barker / On Barker machine
• Combinateur électronique / Electronic combinator:

Combinateur électronique / Electronic combinator:
48 espaces comprenant chacun 18 séries de 10 combinaisons /
48 users with 18 series of 10 combinations
Plenum, Tutti

About the Cathedral

The Notre-Dame Cathedral is one of the most remarkable buildings in the city of Évreux. The actual building includes various architectural styles: flamboyant Gothic, radiant Gothic, and Henry II style. The cathedral was classifed as a "historical monument" in 1862.

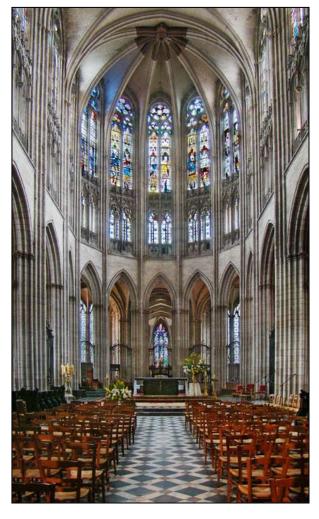
Évreux diocese was established in the 3rd century, and the first cathedral must have been built on the site of the ancient Romannesque basilica, inside the city walls. Guillaume Flaitel, bishop of Évreux (1046-1066) began reconstruction work of the cathedral. completed under Bishop Gilbert II de la Grue (1070-1113) and consecrated in 1077. That cathedral was destroyed by fire duing the siege of Évreux, in 1119. Reconstruction began in 1126 and was completed by 1140. With the resumption of the conflict between Richard the Lion Hearted and Philippe Auguste, the cathedral was once again destroyed, with only the large archways of the nave, their pillars, and the bottom part of the north transept wall left

standing. Restoration work began only in 1220 and was completed in 1259. The construction of the chancel and of the aisle chapels (five on each side) took place from 1260 and 1310. The transept was built at the beginning of the 14th century. Following wartime destruction twice in the 14th century, reconstruction was completed in 1455. Various modifications continued through the 16th century and the building was finally considered complete in 1630. The cathedral was heavily restored in 19th century, but suffered from bombings during WWII when a fire destroyed part of the structure as well as the central tower-lantern. Restoration work completed in 1973 returned the building to its bygone luster.

The "Silver Steeple" stands on the transept crossing. It is a magnificent tower built in the Norman tradition; it is flanked in each of its angles by turrets linked to the steeple by flying buttresses. The steeple is entirely openwork, which adds to the gracefulness and to the brightness of the transept, by the beauty of its rose windows and its openwork triforium. The nave has powerful Romanesque arcades topped by a beautiful 13th century triforium. The Lady Chapel was built between 1461 and 1470 thanks to donations by king Louis XI. Former Évreux bishops are buried in the vaults beneath the altar.

The 70 stained glass windows are renowned for their quality and their rarity. They are considered to be a masterpiece of the French stained glass window art from the 13th and 14th centuries. The thirteen chapels installed in the side aisles and in the ambulatory are among the nicest in France, and they all deserve close attention, either for their stained glass windows, or for their 16th century wooden fences.





SUNDAY, 28 MAY PAGE 57

Rouen

Saint-Godard Church

Grand Organ: Aristide Cavaillé-Coll II/30 (1884)

Organist: Nicolas Pien

The history of the organ of the church of Saint-Godard de Rouen goes back to 1531, date of the first documents attesting the presence of an organ. The numerous restoration and reconstruction work throughout the history of the parish shows the importance of the organ during religious ceremonies.



The present great organ is the work of the undisputed master of 19th century organ building, Aristide Cavaillé-Coll, who built the great organ in 1884, then the choir organ in 1885.

The architects studied the various possible positions of the organ in the nave, seeking a compromise between the visibility of the large stained-glass window of the nave base and the space necessary for the installation of an important symphonic organ. Ultimately, with the partial obstruction of the stained-glass window, the most aesthetic choice led to the conception of an organ in one body.

Key dates:

1884: Construction of the great organ by Aristide Cavaillé-Coll

1885: Construction of the choir organ by Aristide Cavaillé-Coll

1895: Modifications of the great organ by Cavaillé-Coll (addition of the Positif keyboard)

1924: Restoration and modifications by Mutin

1959: Restoration and modifications by Beuchet-Debierre

1984: Restoration and modifications by Philippe Hartmann

The exceptional quality of the two organs built by Aristide Cavaillé-Coll and their excellent state of preservation led the 5th Commission of Historical Monuments of the Ministry of Culture to classify these instruments "Historic Monuments" in 1999.

Stop List for Grand Organ

I / Péd, II / Péd, III / Péd Appel Anches Pédale, Anches Récit, Anches Grand-Orgue Grand-Orgue/Machine III / I, III / II, II / I Octaves graves Grand-Orgue Trémolo Récit

| I Grand-orgue (56 notes) Montre 8 | II Positif (56 notes) | III Récit expressif (56 notes) | Pédalier (30 notes) |
|---|-----------------------|-----------------------------------|---------------------|
| Bourdon 8 | Cor de nuit 8 | Diapason 8 | Contrebasse 16 |
| Flûte harmonique 8 | Principal 8 | Flûte traversière 8 | Soubasse 16 |
| Salicional 8 | Flute 4 | Gambe 8 | Flute 8 |
| Prestant 4 | Nazard 2 2/3 | Voix célèste 8 | Bombarde 16 |
| Flûte 4 | Doublette 2 | Flûte octaviante 4 | Trompette 8 |
| Doublette 2 | Tierce 1 3/5 | Octavin 2 | Clairon 4 |
| Plein jeu V | Cromorne 8 | Plein jeu III | |
| Quinte 2 2/3 | | Basson hautbois 8 | |
| Tierce 1 3/5 | | Tuba-Magna 8-16 | |
| Bombarde 16 | | Trompette 8 | |
| Trompette 8 | | Clairon 4 | |
| Clairon 4 | | | |
| | | | |
| Transmissions | | | |
| Notes : Mécanique avec machine Barl Jeux : Mécanique (sauf flûte traversiè | | | |
| Combinaisons | | | |

SUNDAY, 28 MAY PAGE 59

Choir Organ: Aristide Cavaillé-Coll II/15 (1885)

Organist: Nicolas Pien

At the start of the 19th century the parish did have a choir organ of which we know almost nothing. An organ, certainly constructed from recovered materials, was installed during the 19th century. After the success of the construction of the great organ in 1884, the Fabrique de Saint-Godard commissioned Aristide Cavaillé-Coll to create a new choir organ. The latter certainly reused a part of the old instrument, while keeping the existing case. The creation of a new case was entrusted to him in 1889. Since its construction, the choir organ has had no major intervention, except regular maintenance.

Stop List for Choir Organ

| Grand-Orgue (56 notes) | Récit expressif (44 notes) | Pédalier (30 notes) |
|---------------------------|-------------------------------|------------------------|
| Bourdon 16 | Cor de nuit 8 | Soubasse 16 |
| Montre 8 | Viole de gambe 8 | |
| Flûte harmonique 8 | Voix céleste 8 | |
| Prestant 4 | Flûte octaviante 4 | |
| Plein jeu 3 rangs | Basson 16 | |
| Trompette 8 | Trompette 8 | |
| Clairon 4 | | |
| | | |
| | | |



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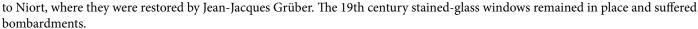
About the Church

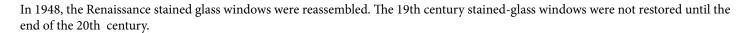
During the reign of Saint Louis, the church was located within the walls of the city of Rouen. It burned down in 1248, and was rebuilt and enlarged. The church went through several phases of construction to become what can be seen today. Some notable dates:

In the second half of the 15th century, the nave was built.

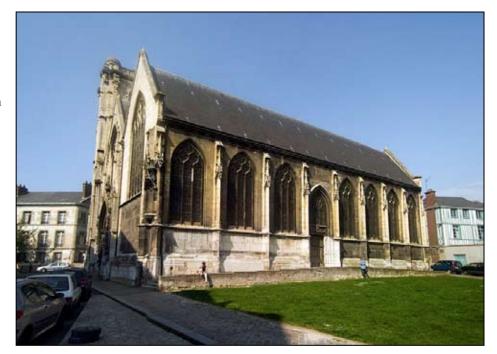
During the Revolution, it was closed and abandoned. In 1801, it was no longer considered a church, but in 1806, thanks to the insistence of the Abbe Chefdeville, it returned to worship in 1806 as a branch of the parish Saint-Patrice. In 1862, the church was classified as a historic monument.

In 1939, the Renaissance stained glass windows were dismantled and transported





The church is composed of three naves of equal height. The central nave, which is longer, ends with a three-sided apse. The naves are covered with a wooden cradle with interchanges, works of Josiah the Great. The bell tower at the northwest corner remained unfinished. A 16th century crypt extends under the choir and the chapel of Saint-Romain, and access is from a staircase in the north aisle. It is a vaulted room with a ribbed cross and rests on a central pillar.



MONDAY, 29 MAY PAGE 61

Rouen

Saint-Ouen Abbey Church

Grand Organ: Cavaille-Coll IV/64 (1890)

Organist: Marie-Andrée Morisset-Balier and Michel Morisset (trumpet)

The Abbey Church already had an organ in the 16th century that was destroyed by the Huguenots in 1562.

In 1630, a new instrument was built by Crespin Carlier upon plans prepared by Jean Titelouze. It was an 8-foot instrument with two 48-note manuals and a 12-note independent pedal. This organ was revised and enlarged twenty years later by Thomas Morlet; a dorsal positive was added and the main organ case went from an 8-foot 3-turret instrument into a 16-foot 5-turret instrument.

After the 1683 hurricane, the organ was repaired by Jean Brocard and Jacques Cherel. Charles Lefebvre worked on it in 1724. Other important work was carried out by Nicolas Collar in 1733. In 1741, the organ was dismantled by Jean-Baptiste Martin Lefebvre "in order to obviate damage and considerable loss that could be incurred to their organ by the presence of wheat and other grains in their church..." The date of reassembly is unknown.



In July 1803, it is stated that "only the montre is left, even though some pipes are missing, all inside stops, mechanical parts, windchests, wind ducts have been dismantled, sacked and removed, there is nothing left in the organ case". The organ was rebuilt at that period using parts coming from instruments in St. Godard, St. Vigor and St. Jean. Major work was carried out from 1823 to 1939 by Pierre-François and then by Paul-Louis Dallery.

Called upon to examine the instrument, in 1851, Aristide Cavaillé-Coll ranked it among the largest instruments in France. The organ then had 50 stops over 5 manuals and pedal. From 1851 to 1882, repairs and alterations were made: installation of a new blower, removal of the echo manual, and installation of an enclosed Récit.

In 1888, "a fundamental and complete restoration of the mechanical and instrumental sections of the organ" was awarded to Aristide Cavaillé-Coll. The famous organ builder did a complete rebuilding of the instrument keeping old stops only if they were in good condition (approximately 20). Inaugurated on April 17, 1890, by Charles-Marie Widor, this magnificent organ (dubbed the "Michelangelo of organs" by Marcel Dupré) stands today almost intact in spite of the 1941 restoration (Debierre-Gloton) and the one in 1955 (Beuchet-Debierre).

The organ case was listed as a "Historical Landmark" as of February 5, 1970, while the instrumental portion was listed as such on October 20, 1976.

This instrument is the last masterpiece in a long series of organs built by Cavaillé-Coll since his debut 1840 in St. Denis Basilica. Not only did Cavaillé-Coll keep the dorsal Positif, with its twelve stops, he initiated a large number of remarkable developments to fill this large church, almost as huge as Notre-Dame in Paris, to within a few meters.

The Récit manual, the largest ever built by the organ builder, is an organ by itself with its twenty stops. On the main manual (Grand-Orgue), there are two stops placed en chamade just under the montre.

With an ease for the sound to expand mixed with the voicing qualities, the impact of this instrument is admirable. This organ is one of Cavaillé-Coll's most magnificent works and one of the most beautiful from the symphonic period.

Stop List

| II. Grand-Orgue | | I. Positif | | III. Récit (expressif / enclosed | 1) | IV. Bombardo | e | Pédale | |
|----------------------|-----|-------------|-----|-------------------------------------|--------|-----------------|--------------|-----------------|-----|
| Montre | 16' | Montre | 8' | Quintaton | 16' | Grosse Flûte | 8' | Soubasse | 32' |
| Bourdon | 16' | Bourdon | 8' | Corno dolce | 16' | Flûte | 4' | Contre-basse | 16' |
| Violon-basse | 16' | Gambe | 8' | Diapason | 8' | Doublette | 2' | Soubasse | 16' |
| Montre | 8' | Unda maris | 8' | Cor de nuit | 8' | Fourniture | V | Basse | 8' |
| Diapason | 8' | Dulciane | 4' | Flûte traversière | 8' | Cornet 16' (c1) | \mathbf{v} | Violoncelle | 8' |
| Bourdon | 8' | Flûte douce | 4' | Viole de gambe | 8' | Bombarde | 16' | Bourdon | 8' |
| Flûte harmonique | 8' | Doublette | 2' | Voix céleste | 8' | Contre-Basson | 16' | Flûte | 4' |
| Salicional | 8' | Plein-Jeu | v | Voix éolienne | 8' | Trompette | 8' | Contre-bombarde | 32' |
| Prestant | 4' | Cor anglais | 16' | Flûte octaviante | 4' | Clairon | 4' | Bombarde | 16' |
| Trompette en chamade | 8' | Trompette | 8' | Viole d'amour | 4' | | | Basson | 16' |
| Clairon en chamade | 4' | Cromorne | 8' | Quinte | 2 2/3' | | | Trompette | 8' |
| | | Clairon | 4' | Octavin | 2' | | | Clairon | 4' |
| | | | | Carillon | I-III | | | | |
| | | | | Cornet (c1) | v | | | | |
| | | | | Tuba Magna | 16' | | | | |
| | | | | Trompette harmonique | 8' | | | | |
| | | | | Clarinette | 8' | | | | |
| | | | | Basson-Hautbois | 8' | | | | |
| | | | | Voix humaine | 8' | | | | |
| | | | | Clairon harmonique | 4' | | | | |
| | | | | Tremolo | | | | | |

Autres détails / Other details:

Console : en fenêtre

- Étendue des claviers / Manual compass : 56 notes Étendue du pédalier / Pedal compass : 30 notes
- Pédales de combinaison / Combination pedals: 19

Pédales de combinaison / Combination pedals: 19
 Pédale d'expression à bascule / Expression pedal: Récit
 Traction pneumatique des claviers avec la présence de machines Barker à l'exception du Positif (mécanique directe) /
 Pneumatic key action with the help of Barker machines except for the Positif (mechanical key action)
 Tirage mécanique des jeux sauf pour la batterie d'anches du clavier de bombarde appelée globalement par une cuillère (système pneumatique) /
 Mechanical stop action except for the reeds on Bombarde which are globally either on or off using a combination pedal (pneumatic system)
 Accouplements / Couplers:
 BOM/GO 8; REC/GO 16,8; POS/GO 8; GO 16
 REC/POS sur REC; BOM/REC, REC 16,4
 POS/PED, GO/PED, REC/PED

POS/PED, GO/PED, REC/PED

Appel d'anches / Reeds ON :

POS, BOM, PED

Appels / Fixed combination pedals:

Chamades

Jeux de combinaison (REC) Trémolo (REC)

Expression (REC)

La pédale d'orage a été supprimée / The Orage combination pedal has been removed.

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About the Church

The actual Abbey Church replaced four earlier churches, all built on the same site, the first one in 558 by Clotaire II, King of France. It is the church attached to one of the most powerful Benedictine monasteries in Normandy, founded in the 7th century by St. Ouen, bishop of Rouen.

The main interest of this church, which surpasses the Cathedral of Rouen in size and beauty, is that it is one of the few among the greater French churches completely finished. The present building was begun in 1318 by Abbot Jean Roussel, who had completed the choir with its chapels in the Decorated style, and a large portion of the transepts, by his death, twenty-one years later. The nave and central tower, more flamboyant in design, were finished 1549 after the original plan. Unhappily the west facade, which had been planned on a unique and most beautiful scheme, was left unfinished. Even though the construction period spans over two centu-



ries, the building shows a remarkable unity in style because the successive builders remained faithful to the original plans.

Sacked in 1562, the building also suffered during the Revolution when it was used first as workshops and then as a state church. The abbey was closed in 1790 and the monastery was converted to house the city hall in 1800.

The present west facade was built from 1846 to 1851 upon plans prepared by Henry Grégoire who considered this project not to be his best one. Instead of executing the original designs still existing, they swept them away and a modern design was put up instead.

Dieppe

Saint-Rémy Church

Organ: Claude Parisot IV/45 (1739)

Organist: Catherine Meyer Garforth

The St Rémy church was built between 1522 and 1630. It replaced the old St Remy church from the 13th century, of which only the bell tower remains today.

From 1736 to 1739, the Lorraine organbuilder Claude Parisot constructed the present great organ. He had associated himself with the local builder Georges-Daniel Faul and the masters Boullene and Lequeu. It was for that time a very large organ of 4 manuals and pedalboard.

In 1836, organbuilder Pierre-Alexandre Ducroquet of Paris renovated the organ and rebuilt the wind supply. In 1880, the Hubert Krisher organbuilders of Rouen retuned the instrument to the pitch of 440 Hz.

In 1886, Louis Briere of Paris restored and modified the instrument. The Récit and Echo were replaced by a single division, and expressive Récit with 6 stops. Several stops of the Great Organ and the Positif were modified and

romanticized.

In 1932, the organ was classified as a Historic Monument.

In 1938, the house of Victor Gonzalez of Châtillon-sous-Bagneux, near Paris, carried out an important restoration. The objective was to re-use the original equipment still present (22 stops, the swell box and part of the mechanics) to reconstruct the historical layout. The result, however, did not live up to expectations. Gonzalez had planned to keep an Expressive Récit that was not be installed. It was not until 1992 that a major reconstruction of the organ was carried out by Jean-François Dupont of Caen. The original sonority was restored or rebuilt according to the style of Parisot, using the original material as well as parts of the organ at Notre Dame from Guibray at Falaise, the work of the same builder (1746). The restoration of the case was carried out by the company Yves Lehuen of Lisieux.





This magnificent and well-restored instrument is now used, in addition to the liturgy, by the students of the Organ Academy as well as for numerous recitals and recordings

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Stop List

| 1. Positif de dos | II Crand argue | III. Récit | IV. Echo | Pédale |
|---|--|---------------------|----------------------|---------------------|
| 50 notes - CD-d" | II. Grand-orgue 50 notes - CD=-d''' | 27 notes - c'-d" | 39 notes - c-d''' | 30 notes |
| | | | | |
| Montre 8' | Montre 16' | Cornet V - 1992 | Bourdon 8"- 1992 | Soubasse 16' - 1992 |
| Mourdon 8' | Bourdon 16' | Trompette 8' - 1992 | Flûte 4' - 1992 | Flûte 8' - 1992 |
| Flûte 8' (D) | Montre 8' | | Nasard 2 2/3' - 1992 | Flûte 4' |
| Prestant 4' | Flûte 8' (D) - 1992 | | Quarte 2' - 1992 | Bombarde 16' |
| Flûte à cheminée 4' | Bourdon 8' | | Tierce 1 3/5' - 1992 | Trompette 8' |
| Nasard 2'2/3 | Prestant 4' | | | Cairon 4' - 1992 |
| Doublette 2' | Grosse Tiercve 3 1/5' | | | |
| Tierce 1 3/5' - 1992 | Nasard 2 2/3' - 1992 | | | |
| Lairgot 1 1/3"- 1992 | Doublette 2' | | | |
| Fourniture III - 1992 | Quarte 2' | | | |
| Cymbale II - 1992 | Tierce 1 3/5' - 1992 | | | |
| Trompette 8' | Fourniture V | | | |
| Cromorne 8 | Cymbale IV - 1992 | | | |
| Voix Humaine 8' - 1992 | Cornet V | | | |
| | 2ère Trompette 8' | | | |
| | 2me Trompette 8' | | | |
| | Clairon 4' | | | |
| | | | | |
| Autres caractéristiques 44 jeux - 4 claviers manuels et per Transmission mécanique des cla Accouplement : I/II à tiroir Tirase : II/P Tremblant fort - Tre Diapason : La = 408 Hz - Tempé | viers et des jeux emblant doux | | | |

About the Church

The first Saint-Rémy church, of which only the tower remains today, was built in the 13th century. It was built at the foot of the hill on which stands the castle. The church gradually fell to ruins and the new Saint Rémy church was built in the heart of the town. It was Thomas Bouchard, deputy mayor and treasurer of the parish, who laid the 1st stone in 1522. The gothic centre, surrounded by an ambulatory and radiating chapels, was completed in 1545, but the influence of the first French Renaissance was already visible in the décor. The construction work was interrupted by the religious wars and recommenced only in the 17th entury in a completely new spirit: that of the Catholic counter-Reformation. The church is a major element of religious architecture in Dieppe. It was classified as a Historic Monument in 1910.



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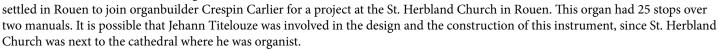
Bolbec

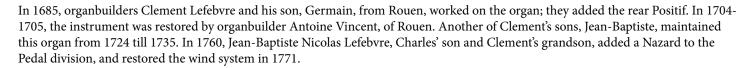
Saint-Michel Church

Grand Organ: Lesselier IV/39 (1631) / Lefebvre 1685, 1760 / Daublaine et Callinet 1840 / Cavaillé-Coll 1852 / Mutin 1900 / Gutschenritter-Masset 1950 / Boisseau-Cattiaux 1999

Organist: Jean Regnery

The organ was built in 1630-1631 by Guillaume Lesselier (William Lesseler), a Scottish organbuilder who





At the Revolution, in 1791, St. Herbland Church was abolished and the organ was taken down. The church was sold on June 24, 1796 to François Moulin for 112,850 pounds. As for the organ, it was purchased by Bolbec's St. Michel Church in 1792 for its newly rebuilt church that was without an organ. At the time of purchase, the instrument had 36 stops over four manuals (Grand-Orgue: 48 notes and 14 stops; Positif: 48 notes and 10 stops; Récit: 25 notes and 2 stops; and Echo: 32 notes and 7stops) and a 29-note, 3-stop Pedal division.

In 1840, the instrument was restored by the Daublaine and Callinet firm under the supervision of Félix Danjou. Aristide Cavaillé-Coll worked on the instrument in 1852. He built a new Pedal division and added three more stops in this division. New pipework was then installed behind the main organicase.

In 1900, Charles Mutin, acting for the Cavaillé-Coll firm, replaced the blower and installed a swell box in the Positif by adding shutters on the organ case top. In 1928, the instrument was restored by Joseph Gutschenritter, of Paris, a former Joseph Merklin associate. In 1950, the Gutschenritter-Masset firm from Paris executed several modifications to the tonal structure of the instrument. The number of stops was brought down to 28 over two 56-note manuals and a 30-note pedalboard.

After being classified a "historic monument", on April 27, 1992, an exemplary restoration was undertaken in 1997 by Jean-Loup Boisseau and Bertrand Cattiaux to give the instrument the condition it had in 1792. The organ regained its four manuals and its "à la française" 30-note pedalboard. The pipework, the wind system, the action, and the console were restored. The voicing was entirely reworked to the 408 HZ pitch with an unequal Sauveur 1701 temperament. The instrument was inaugurated in a concert on September 26, 1999 given by organist Martin Gester and vocalist Caroline Pelon.

This organ is a unique instrument among French and even European organs where there are few complete instruments from that era and with such a sound quality to perform and to listen to music from the end of the Renaissance era and from the Baroque period.



Stop List

| I. Positif | | II. Grand-Orgue | | III. Récit (expressif | / enclosed) | IV. Écho | | Pédale | |
|--------------------|--------|--------------------|--------|--------------------------|-------------|--------------|--------|----------------|----|
| 1Bourdon | 8' | 2Bourdon | 16' | Cornet | v | Bourdon | 8' | Flûte | 8' |
| 2,3Dessus de Flûte | 8' | 1Montre | 8' | Trompette | 8' | Prestant | 4' | Flûte | 4' |
| 1,2Prestant | 4' | 2,4Dessus de Flûte | 8' | | | Bourdon | 8' | Trom- pette | 8' |
| Flûte d'Allemand | 4' | 1Bourdon | 8' | | | Prestant | 4' | Clairon | 4' |
| Nazard | 2 2/3' | 1Prestant | 4' | | | Bourdon | 8' | | |
| 1Doublette | 2' | Nazard | 2 2/3' | | | Prestant | 4' | | |
| Tierce | 1 3/5' | Quarte de Nazard | 2' | | | Nazard | 3' | | |
| 1Fourniture 1' | III | 1Doublette | 2' | | | Doublette | 2' | | |
| 1Cymbale | II | Tierce | 1 3/5' | | | Tierce | 1 3/5' | | |
| 2Cromorne | 8' | 1Fourniture 1 1/3' | IV | | | Plein-Jeu | II | | |
| Voix humaine | 8' | 1Cymbale 2/3' | III | | | Voix humaine | 8' | | |
| 1Grand Cornet | v | | | | | | | | |
| 1ere Trompette | 8' | | | | | | | | |
| 22e Trompette | 8' | | | | | | | | |
| Clairon | 4' | | | | | | | | |

Légende / Legend

1 Jeu partiel ou complet du XVIIe siècle / Complete ou part 17th-century stop

2 Jeu partiel ou complet du XVIIIe siècle / Complete ou part 18th-century stop

3 À partir de / From c0

4 À partir de / From c1

Autres caractéristiques / Other details

• Étendue des claviers / Manual compass:

GO, POS : 48 notes (CD-c3)

REC : 25 notes (c1-cc3)

ECHO : 37 notes (c0-cc3)

ECHO: 37 notes (c0-cc3

- Étendue du pédalier / Pedal compass: 30 notes (C,AA,D-f1) Accouplements / Couplers:

- I/II (à tiroir / shove coupler), II/P

 Tremblant doux, Tremblant fort / Mild Tremblant, Strong Trembant

 Tempérament inégal Sauveur 1701 / Unequal Sauveur 1701 temperament

 Diapason: a=408 Hz

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About the Church

In 1071, the parish church was given to the Bernay Abbey by Roger Porchet, Hugues de Bolbec, Adelin and Adam de Raffetot. This primitive church was destroyed in the 1765 fire.

In 1774, construction of a new church, designed by architect Pierre Patte, began on the same site. On April 25th, 1774, the Duke and the Duchess of Charost laid the cornerstone. The building was blessed on February 24th, 1781. It has a broadstone and brick outside giving the building a resolutely modern cauchois style. Inside, everything is organized around the altar and original fluted columns.

At the Revolution, the church became a Temple of Reason, which was devastated in 1794 by the revolutionary army soldiers.

Classified as a "historic monument" on September 3, 1992, the building is characterized by its high steeple decorated with Corinthian columns, which ends in a cupola. Behind the main altar, the Lady chapel houses a reredos, a remarkable 17th-century work that was modified in the 19th century, coming from St. Wandrille Abbey.



Rouen

Charles-Nicolle Hospital Chapel

Organ: Guillaume Lessilier I/8 (1631), Charles Lefebvre III/22 (1732), Benoist and Sarelot (1981-85)

Organist: Catherine Meyer Garforth

In 1631 a new organ was contructed in the Church of Saint-Nicolas by Guillaume Lesselier. This instrument contained 8 stops (Bourdon, Prestant, Nazard, Doublette, Fourniture, Cymbale, Cornnet, Crumhorn). 1638: installation of Pedal couplers by Robert Gouet. 1642: repair by Claude de Villers. 1656: repair by Lambert Morlet. 1732: new organ by Charles Lefebvre, with the reuse of Lesselier's buffet, which became the rear Positif. The grand buffet is the work of the cabinet maker Defrance. The Lefebvre organ had 22 stops, three manual keyboards and a pedalboard. It was received on September 23, 1732 by Francis of Agincour (1684-1758), "organist of the King and the bishop's church of Normandy". 1801: the organ of Saint-Nicolas de Rouen is ceded by the municipality to the Hospice General; It is unfortunately not known what was the reason for its reassembly in the chapel. At an unknown date (end of the 18th or beginning of the 19th century), the organ was reworked (the Grand organ: installation of a Clairon in place of the Crumhorn, Positif: suppression of the Third and Larigot, A top of Flute 8 and, in addition to the already existing Voix Humaine, Crumhorn of the Great Organ). End 19th: Works by Krischer. 1928: transformations by Henri Firmin. 1958: works by Brasseur and Gervais. 1976-1977: the buffets and the instrumental part are classified Historic Monuments. 1981 to 1985: restoration by the organ by Louis Benoît & Pierre Sarélot, of Laigne-en-Belin (Sarthe).

Chests: from Charles Lefebvre for the Positif, the Great organ and the Récit; Benoist & Sarélot for the Pedal. The Positif is chromatic, though diatonic for the last 6 notes (-octave). The Great Organ and the Récit speak on a single diatonic chest. The two pedal chests also are diatonic, placed in the lateral turrets. Console: Old Keyboards for the Great Organ and the Positive, 48 notes (Ut1-Ut5 without 1st Ut #). New keyboard for the Récit, 27 notes (ut3-re5). 26-note French style pedalboard (Ut1-re3 without 1st Ut #). The bone plating of manual keyboards dates from 1985.







1er clavier : Positif (48 notes) 2ème clavier : Grand orgue 3ème clavier : Récit Pédalier (27 notes)

> (48 notes) (27 notes)

Bourdon 8 Montre 8 Cornet 5 rangs Flûte 8 Prestant 4 Bourdon 8 Flûte 4 Trompette 8 (1985) Nazard 3 Flûte allemande 8 **Trompette 8**

Doublette 2 Prestant 4 Tierce 1 3/5 Nazard 3 Doublette 2 Larigot 1 1/3 Plein-jeu 3 rangs Tierce 1 3/5 Cromorne 8 Fourniture 2 rangs Cymbale 3 rangs

Cornet 5 rangs **Trompette 8** Clairon 4

About the Hospital

Founded in 1602, hospital construction began in 1646 and a chapel was added in 1651.

Beginning in 1763, the hospital was reserved for orphans and patients with incurable diseases. After the Revolution, the church was reopened in 1801 and the Notre-Dame de Charité nuns continued their work there beginning in 1827. The chapel was reconstructed between 1785 and 1790 and was classified as a Historical Monument in 1948. Its Lefebvre organ comes from the former Saint-Nicolas Church in Rouen.





Amiens

Amiens Cathedral

Grand Organ: Pierre le Pescheur (1620), Abbey (1833), Cavaillé-Coll (1889), Roethinger III/57 (1936/1965)

Organists: Geoffroy Chesnier and Gérard Loisemant

In 1429, the rear gallery was erected and a first 2,500-pipe instrument was installed, of which only the organ case is left. Its construction was financed by Alphonse Le Mire and his spouse, Massine de Hainault. In 1620, Pierre le Pescheur rebuilt the instrument and added a back Positif and the Pedal. In 1661, Louis de Burcourt enlarged the Pedal and in 1769, Charles Dallery rebuilt and enlarged the instrument.

In 1883, John Abbey executed a restoration that included the restitution and addition of stops and the creation of a Récit division. From 1887 to 1889, Cavaillé-Coll rebuilt the instrument, while introducing a Barker machine in the Grand-Orgue and Récit divisions. The instrument, voiced by Clock, was inaugurated on December 20, 1889 by a concert given by Alexandre Guilmant.



In May 1907, the Historic Monuments Commission classified the organ case as "historical landmark". During World War I, the pipework suffered. In 1936, the Roethinger firm rebuilt and transformed the instrument while enlarging the Pedal division. During World War II, the instrument was partly dismantled. This explains the mixed origin of the stops: some are very old, others go back to Cavaillé-Coll. In 1965, some stops are modified in the Grand-Orgue and Pedal divisions. In 1936, the Roethinger firm reconstructed and transformed the instrument and augmented and Pedal.

| II. Grand-Orgue | | III. Récit (expressif / Enclosed) | | I. Positif de dos | | Pédale | |
|------------------|--------|--------------------------------------|-----|-------------------|--------|-------------|-----|
| Montre | 16' | Quintaton | 16' | Montre | 8' | Bourdon | 32' |
| Bourdon | 16' | Diapason Flûte | 8' | Bourdon | 8' | Principal | 16' |
| Montre | 8' | Cor de nuit | 8' | Flûte à fuseau | 8' | Contrecasse | 16' |
| Bourdon | 8' | Gambe | 8' | Prestant | 4' | Soubasse | 16' |
| Flûte harmonique | 8' | Voix céleste | 8' | Flûte douce | 4' | Principal | 8' |
| Diapason | 8' | Prestant | 4' | Nazard | 2 2/3' | Bourdon | 8' |
| Salicional | 8' | Flûte à cheminée | 4' | Quarte | 2' | Flûte | 8' |
| Prestant | 4' | Octavin | 2' | Tierce | 1 3/5' | Prestant | 4' |
| Flûte | 4' | Cornet | V | Fourniture | IV | Flûte | 4' |
| Nazard | 2 2/3' | Cymbale | IV | Trompette | 8' | Fourniture | IV |
| Doublette | 2' | Bombarde | 16' | Cromorne | 8' | Bombarde | 16' |
| Cornet | V | Trompette | 8' | Clairon | 4' | Trompette | 8' |
| Fourniture | VI | Basson-Hautbois | 8' | | | Clairon | 4' |
| Cymbale | IV | Voix humaine | 8' | | | | |
| Bombarde | 16' | Clairon | 4' | | | | |
| Trompette | 8' | Tremolo | | | | | |
| Clairon | 4' | | | | | | |

Autres caractéristiques / Other details

Étendue des claviers / Manual compass: 56 notes

Étendue du pédalier / Pedal compass: 32 notes

Accouplements / Couplers:
GO/PED, POS/PED, REC/PED
POS/GO, REC/GO 16,8
GO 16

About the Cathedral

The city of Amiens is, since year 340, an episcopal see. All along its history, the city was alternatively under the French and the Flanders jurisdiction; in 1190 it was decided that Amiens would be part of France.

The Romanesque cathedral, rebuilt after a fire in 1137 and consecrated in 1152, was again destroyed by fire in 1218. It was decided not to repair the damages but to build a new larger cathedral whose total length would be 476 feet (145 m), with a 230 feet long transept, and a 138 feet high nave, making the new building the largest cathedral in France (surface area of 86,000 sq ft. / 8,000 sq.m.). The largest archways separating the central nave from the wings are 66 feet (20 m) high. To support the whole structure and the chancel with its open-work design, a belt of high flying buttresses had to be built without harming the majesty of the building. A wrong calculation in the thrust axis led to the building of too many of these flying butterresses. The cathedral is built upon a unique relic, the skull of St. John the Baptist, brought from Constantinople in 1206. Construction began in 1220 and by 1288, it was completed. This speed gave the building an exceptional unity of style and was due to the city's prosperity. Today's labyrinth is a copy of the original from the 13th century, destroyed around 1830 and rebuilt to the original in 1894.

The chancel has four bays and a seven-wall semicircular, seven apsidal chapels, seven radial chapels and an axial chapel decicated to the Blessed Virgin. The chancel and the

transept crossing, supported for the first time by single thrust pillars, were completed around 1269. On May 12, 1279, the solemn transfer of St. Firmin's and St. Ursula's relics took place in presence of the King of France, Philippe III, and the King of England, Edward I.

Inside, in this wonder of brightness and technique, there is one of the most astonishing and richest decoration in France, a unique work due to the generosity of one of the Provosts of the Chapter: Adrien de Hénecourt: the chancel fencing and the 110 oak stalls constructed, between 1488 and 1530, by Arnould Boulin, Alexandre Huet, Antoine Anquier and their associates. Taking over from the 13th-century rood screen, destroyed in 1755, and to altars that replaced it, an ornate railing marks the access to the actual chancel. Sculptor Michel-Ange Slodtz designed the railing that was built by Jean Veyren in 1761.

Heritage.

If the north and south towers were erected in the 14th and 15th centuries, the cathedral building has remained the same since the One Hundred Years' War; it was protected during both World Wars as it had been during the Revolution and before it, the Religion Wars. Sustained deterioration is more due to the 18th century canons who, like everywhere else, had removed the rood screen, the flooring, stained glass windows and a large portion of paintings owned by

the Puy-Notre-Dame confraternity.

From 1849, the cathedral was restored under the supervision of Viollet-le-Duc. Since 1981, the cathedral is part of UNESCO's World





Reims

Reims Cathedral Notre-Dame

Grand Organ: Victor Gonzalez IV/86 (1938)

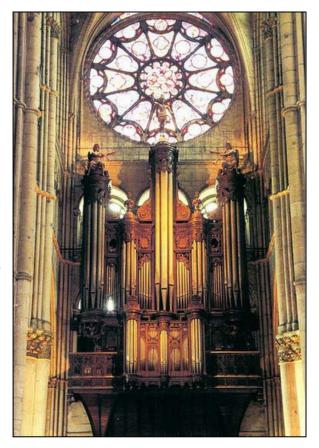
Organist: Pierre Mea

After the 1481 fire, a first instrument was built, from 1487 to 1489, by Oudin de Hestre. It was enlarged in 1570-71 by Reims organ builder Denys Collet, on two manuals.

In 1619, Nicolas Hocquet executed a restoration. But it is during the 17th century, when Nicolas de Grigny was titular organist, that the old Gothic-style façade was cleaned and covered by the actual Louis XIII styled organ case. Afterwards, the instrument was rebuilt by E. Enocq in 1647, followed by a first enlargement executed by J. Vuisbecq in 1696, and a second one, in 1765-75, by Louis Péronard. Finally, in 1811, works were carried out by Pierre-François Dallery followed by a renovation by René Cochu.

In 1853, John Abbey rebuilt the organ into a 53-stop instrument over 3 manuals and 3,516 pipes. Organbuilder Emile Déjardin executed work on the instrument by 1874.

In October 1908, the organcase was classified as "Historical Landmark."



Following World War I, Victor Gonzales built, in 1937-38, an 86-stop instrument over 4 manuals. Pipework dating prior to 1938 was classified as "Historial Landmark" in June 1982.

| I. Grand-Orgue | | II. Positif | | III. Récit (expressif / enclo | sed) | IV. Echo | | Pédale | |
|--------------------------|--------|---------------|--------|----------------------------------|--------|--------------|-----|--------------------------|--------|
| Montre | 16' | Bourdon | 16' | Quintaton | 16' | Cor de nuit | 8' | Principal | 32' |
| Bourdon | 16' | Montre | 8' | Montre | 8' | Quintaton | 8' | Principal | 16' |
| Diapason | 8' | Flûte | II | Flûte harmonique | 8' | Bourdon | 4' | Flûte | 16' |
| Grosse Flûte | 8' | Bourdon | 8' | Bourdon | 8' | Viole | 4' | Soubasse | 16' |
| Bourdon | 8' | Salicional | 8' | Dulciane | 8' | Flûte | 2' | Principal | 8' |
| Prestant | 4' | Prestant | 4' | Voix céleste | 8' | Sesquialtera | II | Flûte | 8' |
| Flûte à cheminée | 4' | Flûte bouchée | 4' | Prestant | 4' | Cymbale | V | Bourdon | 8' |
| Quinte | 2 2/3' | Nazard | 2 2/3' | Flûte creuse | 4' | Ranquette | 16' | Principal | 4' |
| Doublette | 2' | Doublette | 2' | Quinte | 2 2/3' | Chalumeau | 8' | Flûte | 4' |
| Tierce | 1 3/5' | Tierce | 1 3/5' | Doublette | 2' | Musette | 4' | Nasard | 2 2/3' |
| Grande Fourniture 2 2/3' | VI | Larigot | 1 1/3' | Tierce | 1 3/5' | | | Doublette | 2' |
| Petite Fourniture 1 1/3' | V | Fourniture | IV | Septième | 1 1/7' | | | Tierce | 1 3/5' |
| Cymbale 2/3' | IV | Cymbale | III | Flûte | 1' | | | Grande Fourniture | VI |
| Cornet 8' | v | Trompette | 8' | Fourniture | IV | | | Petite Fourniture | VI |
| Bombarde | 16' | Cromorne | 8' | Cymbale | III | | | Contrebombarde | 32' |
| Trompette | 8' | Clairon | 4' | Bombarde | 16' | | | Bombarde | 16' |
| Clairon | 4' | | | Trompette | 8' | | | Trompette | 8' |
| Trompette en chamade | 8' | | | Hautbois | 8' | | | Basson | 8' |
| Clairon en chamade | 4' | | | Voix humaine | 8' | | | Clairon | 4' |
| | | | | Clairon | 4' | | | Buccine | 2' |
| | | | | Tremblant | | | | | |

- Autres caractéristiques / Other details

 Étendue des claviers / Manual compass: 61 notes

 Étendue du pédalier / Pedal compass: 32 notes

 Accouplements à l'unisson / Unisson couplers

 Combinaisons générales ajustables / Adjustable general combinations: 8

 Appel / Ventil: Anches et mutations / Reeds and mutations

 Pression du vent / Wind pressures:

 GO, REC, PED: 3.5"

 POS, ECHO: 3"

 Machine Barker pour les accouplements / Baker-lever coupler

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About the Cathedral

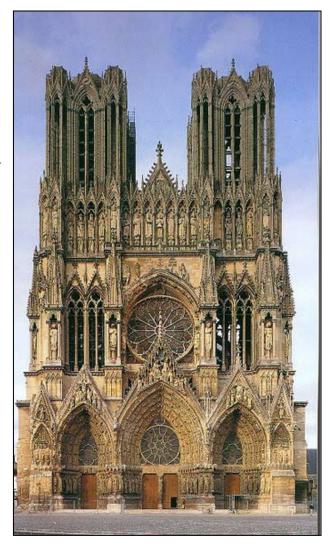
Reims' metropolitan church was founded in the 3rd century. It would be needless to point out its historic role in the Clovis' providential baptism by St. Remi or the French Kings' anointment from the 11th to the 19th century.

A first cathedral was built in 401 by St. Nicaise. It is in this cathedral that Clovis was baptized by St. Rémi in 498. It was replaced, in 820, by a Carolingian building that was almost as large as the actual cathedral. Oddly enough, the architect's name is known, it was a serf names Rumald "skillful in the art of architecture". The building was completed in 860 and was consecrated in 862 by Archbishop Hincmar who instituted Reims as the Kings' anointment city.

The cathedral was rebuilt many times, and in 1210 and it was, as they say, deliberately set to fire, with a large section of the city, by Archbishop Aubry de Humbert himself, in order to rebuild a larger and more beautiful building. The result is the present cathedral that measures 455 feet (138 m), 125 feet (38 m) high and 98 feet (15 m) wide at the nave. It was designed by Jean d'Orbais. From 1222 to 1236, construction work slowed down following a rebellion by the population of Reims that had to cope with ever increasing taxes levied by Archbishop Henri de Braisne to finance construction.

Five architects worked on the construction, starting in 1238 and continuing into the 14th century. On July 17, 1429, the cathedral, almost completed and painted in white and gold, was used for the anointment and the triomphal coronation of Charles VII led by Joan of Arc.

On July 23, 1481, a stove used for lead smelting started a fire, causing extensive damage to the cathedral. The heat was so intense that eleven bells melted. Restoration work was carried out rapidly. King Louis XI dedicated part of salt tax revenues, and by 1500 everything was completed.



During the Revolution, the cathedral, converted into a fodder storage, was looted by revolutionnaries who spared the statuary. From the Second Empire to World War I, the cathedral received one of the most systematic restorations.

In September 1914, the northern tower was the aim of German artillery, and the cathedral was set on fire. The fire was extinguished after several days; only a blackened shell remained. Gone up in smoke were the attics proudly known as the "forest of Reims". Again, the cathedral was the target of artillery in 1917 and in 1918 just a few days before Armistice Day. The restoration, supervised by Henri Deneux and financed by the Rockefeller Foundation, lasted 20 years.

The exterior of the cathedral houses a population of statues nested in even the smallest nooks. More than 2,300 of them have been inventoried, but some of them, too damaged by the war and bad weather, have been removed and are on display in the Tau Palace Museum. Bell towers, 267 feet (81 m) high, were supposed to rise to 394 feet (120 m). The southern tower houses two large bells. One of them is called "Charlotte" and weighs more than 11 tons. An elegant tower, rebuilt in the 15th century, made of wood and lead, rises 59 feet (18m) above the chancel.

The interior of the cathedral is made of a large 10-bay nave flanked by single aisles, a protruding transept, and a 3-bay chancel completed by a five-wall semi-circular apse. The chancel is surrounded by an ambulatory with radiant chapels while the elevation is made of three levels. The cathedral has stained glass windows that date back to the 13th century.

The cathedral is part of UNESCO's World Heritage since 1991.

Epernay

Notre-Dame Church

Organ: Aristide Cavaillé-Coll organ (1868, 34/III/P), Restored by Bernard Hurvy en 2000

Organist: Carolyn Shuster Fournier

In 1523, the monks had an organ installed at the end of their church. This instrument was damaged by a fire in 1544 and finally destroyed by the Huguenots during the ransack of the city in 1567.

Not until 1623 was a new organ installed by Pierre Lanson. The monks provided the organ case, perhaps the old one still in place, and the organ itself was paid by the city residents.



Around 1700, Louis Le Bé of Troyes was entrusted with the construction of a more important instrument of about twenty stops over two divisions. This organ remained in place until 1826, the year it was taken down during the reconstruction of the church. It was reinstalled on a new gallery in 1835, then transformed and extended in 1845 by Nicolas Augustin Hubert from L'Épine.

Aristide Cavailllé-Coll came into the musical life of Épernay when, on May 22, 1867, he received an order for a chancel organ with 10 stops and 13 ranks over two 54-note manuals and a 20-note pull-down pedal, at the cost of 12,000 francs. The instrument was inaugurated on September 21, 1867.

The choice of this organbuilder was dictated by count Paul Chandon de Briailles, rich owner of the famous wine house in the Champagne region and knowledgeable music lover, who offered a 30,000-franc loan to the church wardens for the construction of a large gallery organ to replace the old breathless instrument.

After receiving three proposals, the church wardens decided to order, on July 30, 1868, a 24-stop instrument with two 56-note manuals and a 30-note pedal. After unsuccessfully trying to persuade the church wardens to order supplementary works, Cavaillé-Coll decided to deliver an instrument with 34 stops and 39 ranks over three manuals and a pedal at the cost of 46,000 francs (11,000 francs over the accepted quote) while offering to remove the additional division if the church wardens judge "this new and essential part of the organ" inopportune. This strategy turned out to be an efficient one, since the entire instrument was accepted and inaugurated on December 2, 1869 by Alexis Chauvet and Charles-Marie Widor. The loan offered by Paul Chandon was then transformed into a donation.

Following the 1892 collapse and the constrction of a new church, the chancel organ was transferred to a temporary gallery at the end of the incomplete nave. Then the actual south transept gallery was built and the large organ was reinstalled in 1910. It is likely that the Basson stop in the Positif division was replaced at that time with a Trompette in order to better meet the size of the new building.

In July 1918, the instrument was taken down and stored in order to shelter it from the bombings, which were fatal for the chancel organ. The gallery organ was reinstalled in 1922 and a brand new chancel organ from Charles Mutin was installed in 1924. This instrument was sold to Marson parish in 1971.

After more than 75 years, without other interventions than usual maintenance, this Cavaillé-Coll masterpiece was out of breath. Organist Jean Collard maintained it in a condition close to the original except for the replacement of a stop in the Positif division.

In 2000, restoration work was entrusted to Bernard Hurvy of Nantes, who disassembled everything, cleaned, restored, sometimes replaced to identical some of the numerous elements. After reassembly, the instrument's 1,932 pipes were revoiced, as close as possible to original.

| II. Positif | | I. Grand-Orgue | | III. Récit (expressif / enclos | ed) | Pédale | |
|-----------------|----|----------------------|--------|-----------------------------------|-----|---------------|-----|
| Quintaton | 8' | Bourdon | 16' | Flûte traversière | 8' | Flûte | 16' |
| Salicional | 8' | Montre | 8' | Viole de gambe | 8' | Basse ouverte | 8' |
| Unda Marie (TC) | 8' | Bourdon | 8' | Voix céleste (TC) | 8' | Flûte | 4' |
| Flûte douce | 4' | Violoncelle | 8' | Flûte octaviante | 4' | Bombarde | 16' |
| Doublette | 2' | Flûte harmonique | 8' | Octavin | 2' | Trompette | 8' |
| Piccolo | 1' | Prestant | 4' | Trompette | 8' | Clairon | 4' |
| Clarinette | 8' | Octave | 4' | Basson-Hautbois | 8' | | |
| Trompette | 8' | Doublette | 2' | Voix humaine | 8' | | |
| | | Plein-jeu harmonique | III-VI | | | | |
| | | Basson | 16' | | | | |
| | | Trompette | 8' | | | | |
| | | Clairon | 4' | | | | |

Autres caractéristiques / Other details

Etendue des claviers / Manual compass: 56 notes (C-g3)

Etendue du pédalier / Pedal compass: 30 notes (C-f1)

Sommiers à registres /xxx

Accouplements / Couplers:
GO/PED, POS/PED, REC/PED
POS/GO, REC/POS

Appels / Ventils:
Orage, Octave Grave GO
Anches / Reeds: REC, PED
Anches GO / GO Reeds: basses, dessus, basses et dessus / sub, upper, sub+upper

Tremblant / Tremulant: REC

Machine Barker / Barker Machine: GO
Pédale d'expression / Expression pedal: REC

- Pédale d'expression / Expression pedal: REC

About the Church

If the actual church, built from 1897 to 1905, is relatively recent, the parish has a long history which is closely linked with the Augustine Abbey of St. Martin. This abbey of secular canons was founded by the counts of Champagne. Eudes II and his wife Ermengarde rebuilt it in 1032, 10 years after its destruction by fire. In 1127, the monks were replaced with regular Augustinian canons. The church, originally dedicated to the Holy Cross, has been dedicated to the Virgin Mary since the 16th century when the abbey church was also the parish church.

Between 1520 and 1550, Laurent Lepreux, one of its monks, was the prime contractor of a new Renaissance style church. At the Revolution, in September 1792, the church became a feed warehouse; it was closed to worship the following year. After the collapse of the archways of the chancel in 1824, a new parish church of Italian style was built between 1826 and 1833.



After a collapse in 1892, the church was demolished in 1909, and a new one built on the former Ursulines convent site that used to be a hospital in the 19th century. The only remnant of this building is the nice St. Martin portal (1540) which was moved to the small public garden created on the site of the church ruins and aligned with Place Hugues-Plomb. It was classified as "historical monument" in the 1840 classification list. The convent buildings became the city hall from 1796 to 1913 before they were demolished in 1914. A major part of the stained glass windows, the marble high altar, and the organ, as well as a 16th-century headstone were transferred into the new church.

The present building, designed by Paul Selmersheim, Historical Monuments architect, draws its inspiration from churches dating from late the 13th century, mainly from the parish church in Orbais (Marne) and from the Premonstratensian Abbey in Braine (Aisne) now a parish church. The building is characterized by its medieval transitional style: the exterior is Romanesque while the interior is early Gothic.

The foundation stone of the new building was laid down on May 19th, 1888. The chancel and the transept were built from 1897 to 1905 and the church was opened to worship on February 3, 1907. After a five-year break, the nave and the transept were built from 1910 to 1915. During the night of May 2nd to May 3rd, 1917, the stained glass windows were damaged by bombings, and the following year, during the night of July 24th to July 25th, a bombing damaged the substructure causing the collapse of the archways of the nave and damaging part of the main facade.

Restoration work took place from 1922 under the supervision of Antoine Selmersheim, Paul's son. The church was consecrated on April 13, 1925 by Bishop Joseph-Marie Tissier, of Châlons-sur-Marne (now Châlons-en-Champagne).

With its 275-foot height, Notre-Dame church dominates Épernay, of which it is one of the culminating points. Subjected to the destructive effects of bombings during both World Wars, the church was always rebuilt and regularly restored, that is why the building shows different architectural styles contributing to its uniqueness.

The bell tower houses a bell dating from 1491 by Bourdon and comes from the former St. Martin Church.

The church's artistic wealth is in its magnificent 16rh-century stained glass windows that were transferred from the former church and placed in the apse, in the circular chapels around the chancel and in the baptismal font area at the end of the nave. Other windows contain stained glass dating from 1925.

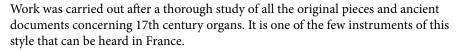
Juvigny

Notre-Dame Church

Organ: Jean de Villers and Jacques Carouge (1663), in Chalons-en-Champagne, in Juvigny since 1791, restored by Pascal Quoirin (III/29)

Organist: Eric Brottier

Built in Châlons-en-Champagne from 1663 by Jean de VILLERS and Jacques CAROUGE, "modernized" in the 18th century and again in the 19th century, this organ was transferred to Juvigny in 1791. Considerably mutilated by this transfer and by the transformations that took place in the 19th century, it still had enough elements to envisage the reconstruction of the organ in its original 17th century spirit.



The sizes of the reconstructed piping are quite different from those used later in the 18th century. The Montre 8' for example is significantly thinner at the top. The same observation can be made for Prestant 4' and the ranks following the plenum. Fourniture and Cymbal stops follow this particularity of size, which was confirmed by the narrowness of the top board holes of the ranks of the Plein Jeu play of the Positif.

The tone of the principals is transparent and allows a luminous intensity to pass, enhanced by the mesotonic temperament which was adopted to tune the organ. On the other hand, pipes of a high lead content, are of a darker, calmer color. The fundamental is still present. There is a variety of pipe shapes, such as the "German Flute" in the Positif, very similar to that described in Mersenne's work.

The restoration carried out on the one hand the rehabilitation and reinforcement of the tribune plateau, the complete restoration of the buffet which was stripped and re-waxed, the reconstitution of certain elements of the carved decoration and the restoration of a single recoverable part of the instrument. The remainder of the instrumental part is new: grand organ, Récit, Pedal, transmissions, keyboards, abstracts, almost all the drawings of the stops and the three cuneiform bellows placed at the bottom of the tribune, in back of the main buffet.





| Pos(I) 47n. | | GO(II) 47 n. CDE1- | C5 | ECHO(III) | 20n | Pédale 16n CDE1 | -F |
|--|-------|--------------------|--------|-----------|------------|-----------------|----|
| Montre | 4 | Grd Cornet C3 | v v | Cornet | 2011. V | Flûte | 8 |
| | | | | | | | |
| Bourdon | 8 | Montre | 8 | Trompette | 8 | Trompette | 8 |
| Nazard | 2 2/3 | Prestant | 4 | | | | |
| Flûte d'allem. | 4 | Flûte | 4 | | | | |
| Doublette | 2 | Bourdon (F1) | 16 | | | | |
| Tierce | 1 3/5 | Flageolet | 1 | | | | |
| Fourniture | III | Bourdon | 8 | | | | |
| Cymbale | II | Nazard | 2 2/3 | | | | |
| Cromorne | 8 | Doublette | 2 | | | | |
| | | Tierce | 1 3/5 | | | | |
| | | Larigot | 1 1/3 | | | | |
| | | Fourniture | IV | | | | |
| | | Cymbale | III | | | | |
| | | Trompette | 8 | | | | |
| | | Clairon | 4 | | | | |
| | | Voix Humaine | 8 | | | | |
| Autres caractéristiques : 28 jeux - 3 claviers manuels et pédalier Copula : I-II à tiroir Tirasse : II / Péd Tremblant lent I - Tremblant lent I-II - Tremblant fort I-II Diapason : 1 ton au dessous Tempérament : d'après Lambert Chaumont - 4 tierces pures | | | | | | | |

About the Church

The Notre-Dame Church in Juvigny was constructed in the twelfth century. The actual nave dates from this period. The church was burned by the Huguenot Protestants in December 1567 and only its walls survived. It was only two centuries later that restoration began. The transept, the choir, and the chevet were completely redone in 1567 in 13th century Gothic style. The pulpit in the Louis XIII style comes from the Saint-Rémi Abbaye in Reims.

Between 1989 and 1994, Pascal Quoirin historically reconstituted the 1663 organ that came from the former Cordeliers Church in Châlons.



Reims

Basilica Saint-Rémi

Organ: Bertrand Cattiaux III/45, French-Flemish style (2000)

Organist: Pierre Mea

As early as 1991, the Mayor of Reims welcomed the project formed by the Renaissance Association of the Great Organs of the Basilique SAINT-REMI of Reims. In December 1991, UNESCO declared the site of the former St Rémi abbey as a World Heritage Site.

An acoustic study was begun the following year in order to determine the ideal location for placement of a new instrument. In June of 1993, the Municipal Council adopted the organ project linked to the reconstruction of the Basilica, and authorized the mayor to launch a call for builders.

By February 1996, the Municipal Council had received proposals from 10 organ builders, and in July awarded the contract to B. CATTIAUX.

Construction of the organ began in 1998 and was completed in the year 2000, and inaugurated that September.

Its musical heart is mainly inspired by two organs that Cattiaux had restored, one from the 16th century from Etampes, and the 1630 organ in Bolbec.

The organ of St. Remi is a polyphonic instrument in French style that can play European music from the 16th to the 18th centuries, as well as a considerable amount of 20th century and contemporary music.

The organ case has been designed by the Parisian architect Jean-Luc Giraud, it pipes 20 feet tall in side towers and a back positif featuring the 8' Principal.

The organcase was built by Yves Lehuen, cabinetmaker, and the instrument's concept by Bertrand Cattiaux. The organ was built in

in the Atelier Bertrand Cattiaux, and voice by Bertrand Cattiaux himself.





POSITIF DE DOS (La 0 -II. GRAND ORGUE III. RECIT **PEDALE** La 5) 61 notes (La 0 - La 5) 61 notes (Do 1 - La 5) 56 notes (La 0 - Fa 3) 33 notes

Montre 8' Montre 16' viole 8' Principal 16' (emp GO) Bourdon 8' Montre 8' Bourdon 8' Soubasse 16' Prestant 4' Bourdon 8' Prestant 4' Principal 8' Flûte allemande 4' Prestant 4' Quintadine 4' Flûte 8' Doublette 2' Quarte 2' Doublette 2' Doublette 2' Flûte 16' Nazard 2 2/3' **Quinte 2 2/3'** Quinte flûtée 1 1/3' Octave 4' Tierce 1 3/5' Tiercelette 1 3/5' Sifflet 1' Basson 16' Plein Jeu 5 r. Fourniture 4/8 r. Cornet V Trompette 8' Cromorne 8' Mixture 5 r. Cornetta VI Clairon 4' Tremblant Cornet V Trompette 8'

Trompette 8' Voix humaine 8' Clairon 4' Tremblant

> Dessus Trompette 8' (Chamade) Basse Clairon 4' (Chamade)

Douçaine 16'

TIRASSES : I, II, III, en 4' ACCOUPLEMENTS : I/II, III/II, II/III Traction des notes : mécanique Traction des jeux : électrique
Combinateur électronique Pétrique
Accord au tempérament Barca La 3 : 440 Hz à 15°C
Buffet principal : 20 pieds de montre
Buffet du positif : 8 pieds de montre

About the Church

The Abbey of Saint-Rémi was founded in the sixth century. Since 1099 it has conserved the relics of Saint Rémi (died 553), the Bishop of Reims who converted Clovis, King of the Franks, to Christianity on Christmas in AD 496, after he defeated the Alamanni in the Battle of Tolbiac.

The present basilica was the abbey church; it was consecrated by Pope Leo IX in 1049. The eleventh-century nave and transepts, in the Romanesque style, are the oldest; the façade of the south transept is the most recent.

The obscure origins of the great abbey at Reims lie in a little chapel of the sixth century dedicated to Saint Christopher. Its success was founded on its acquisition of the relics of St. Rémy in 553: subsequently gifts poured in upon it from pious donors. By the ninth century the abbey possessed about seven hundred domains and was perhaps the most richly endowed in France. It seems probable that secular priests were the first guardians of the relics, but were succeeded by the Benedictines. From 780 to 945 the archbishops of Reims served as its abbots. At the abbey Charlemagne received Pope Leo III.



In 1005 the abbot Aviard undertook to rebuild the church of St-Rémi, and for twenty years the work went on uninterruptedly before vaulting collapsed, no doubt from insufficient buttressing. Abbot Theodoric erected the magnificent surviving basilica which Pope Leo IX dedicated in 1049 and to which he granted many privileges. The abbey library and its schools were of such high repute that Pope Alexander III wrote a commendatory letter to the Abbot Peter, which survives.

The years of around 1170 to 1180 brought further rebuilding, this time to the choir. The purpose of replacing the short eastern section of the Romanesque church was to create a grander and more spacious interior for the shrine of St Remy. The shrine was detached from its previous location, next to the altar, and moved further east.

The archbishops of Reims and several princes, Carloman, brother of Charlemagne, Henri d'Orléans (d. about 1653), and kings Louis IV of France and Lothair were buried in the monastery.

Among the illustrious later abbots, all drawn from the higher nobility, may be mentioned: Henri de Lorraine (1622–1641), who affiliated the abbey to the Congregation of St. Maur; Jacques-Nicolas Colbert (1665), later archbishop of Rouen; Charles Maurice Le Tellier (1680–1710); and Joseph de Rochechouart, appointed abbot by the king in 1745.

Many valuable objects from the abbey were looted in the French Revolutionary period and the Holy Ampulla of the coronation of the kings of France kept in the abbey was destroyed in 1793, but the 12th-century stained glass remains.

The Abbey of Saint-Remi, together with the nearby cathedral of Notre-Dame de Reims and Palace of Tau, became a UNESCO World Heritage Site in 1991.

Laon

Laon Cathedral, Notre-Dame

Grand Organ: H. Didier III/54 (1898)

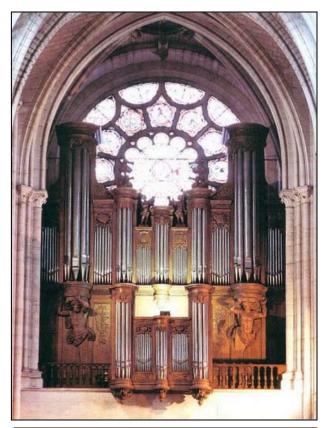
Organist: Carolyn Shuster Fournier

From the first instrument, built between 1698 and 1700, based on Nicolas Lebègue's recommendations, only the magnificent organ case remains. It was built in 1697 by Pierre Puget and was classified as a "Historic Landmark" in 1971 (the instrumental part of the organ was classified in 1979).

After the cathedral had been restored by Viollet Le Duc, Henri Didier, from Epinal, was commissioned to build a new instrument to be housed inside the preserved organ case that was enlarged for the occasion. The instrument was inaugurated on February 19, 1899, by Fernand de La Tombelle and Charles Tournemire.

In 1984, Erwin Müller was commissionned to execute a complete restoration that would be completed by Bernard Dargassies. Today, the organ is in a remarkable state of preservation, both pipework and action. The console has all the accessories available in those days, couplers, reed ventils, a storm pedal, *octaves graves*, and two enclosed divisions (Récit and Positif). Stop action is mechanical and key action is made through a Barker machine.

The organ case is actually made up of a large main 16' Montre section, divided into five turrets and six flats, whose V-shaped entablature embraces the rose window. The original organ case is framed by the two large five 16' pipe turrets. Without doubt the main organ case was enlarged when Didier rebuilt the organ, adding on each side a 7-pipe flat extending up to the pillars of the nave. The Positif organ case, a replica of the central part of the main organ case, now only plays a decorative role. Overall, the organ case is 49 feet (15 m) high and 39 feet (12 m) wide.





| II. Grand-Orgue | | I. Positif (expressif / enclo | osed) | III. Récit (expressif / en- closed) | | Pédale | |
|----------------------|--------|----------------------------------|--------|---|------|-------------|---------|
| Montre | 16' | Bourdon | 16' | Bourdon | 16' | Soubasse | 32' |
| Bourdon | 16' | Bourdon | 8' | Cor de nuit | 8' | Soubasse | 16' |
| Montre | 8' | Salicional | 8' | Voix céleste | 8' | Flûte | 16' |
| Bourdon | 8' | Unda Maris | 8' | Viole de gambe | 8' | Violoncelle | 16' |
| Flûte harmonique | 8' | Principal | 8' | Flûte traversière | 8' | Quinte | 10 2/3' |
| Violon | 8' | Flûte majeure | 8' | Flûte octaviante | 4' | Violoncelle | 8' |
| Prestant | 4' | Flûte chalumeau | 4' | Octavin | 2' | Basse | 8' |
| Flûte douce | 4' | Fugara | 4' | Piccolo | 1' | Corni Dolci | 4' |
| Grosse quinte | 2 2/3' | Quinte-Flûte | 2 2/3' | Plein-jeu progressif | II-V | Bombarde | 16' |
| Doublette | 2' | Doublette | 2' | Bombarde | 16' | Trompette | 8' |
| Plein-jeu progressif | III-VI | Basson | 8' | Bombarde | 8' | Clairon | 4' |
| Cornet 8' | II-V | Clarinette | 8' | Trompette harmonique | 8' | | |
| Basson | 16' | Basson-Hautbois | 8' | Basson-Musette | 8' | | |
| Trompette | 8' | Trémolo | | Voix humaine | 8' | | |
| Clairon | 4' | | | Clairon harmonique | 4' | | |
| | | | | Trémolo | | | |

- Autres caractéristiques / Other details

 Étendue des claviers / Manual compass: 56 notes
 Étendue du pédalier / Pedal compass: 30 notes
 Accouplements / Couplers
 Octaves graves, Orage, Forte
 Machine Barker

About the Church

The first church in Laon was a small 164-foot long building built by General Count Emile and dedicated to Notre Dame. The city's expansion and importance led to the construction of a new cathedral dedicated to the Holy Saviour and St. Mary. The new cathedral was consecrated on September 6, 800, in the presence of Charlemagne.

Under the Capetians, a new Romanesque church was built by Bishop Elinand. In 1112, an urban uprising resulted in the bishop's death and the destruction of the cathedral. The restoration began in 1113 by Bishop Barthelemi de Jur.



The ten-bay nave leads to the transept crowned by a lantern tower. This lantern tower, at the transept crossing, is particularly amazing: the construction of a lantern tower is a characterictic of the Norman Gothic style. The west façade is considered to be the first Gothic façade. There are three large porches housing portals decorated with sculptures and springs. The façade is divided into three storeys, first a rose window flanked by two windows, an open gallery in three sections, and two bell towers decorated with stone oxen at each corner. Their presence is explained through a local legend claiming that, in 1113, oxen miraculously materialized to help at a critical point in the restoration of the Romanesque church.

brightened by windows, a blind triforium lined with small columns and high windows allowing plenty of light into the building.

The cathedral has five bell towers, completed by 1240, remarkable by their lightness (each tower is completely hollow). Each tower, although they look alike, is unique: the tower on the right of the façade has been modified by events (originally, it was topped by a spire that was knocked down during the Revolution) while the north tower, known as Thomas Becket (in memory of the welcome granted by the city of Laon to the Engligh prelate who was on the run) is the highest (197 feet while the others are 184 feet high) and has, on each corner, octagonal turrets.

However, the building is not exempt from problems: instability in the whole building forced the architect to alter the cathedral's chevet into a flat one and reinforced by strong buttresses. Many modifications were brought to the building over the years: in the 14th century, the façade of the south transept was modified; in the 16th century, chapels in the nave and in the chancel were closed by Renaissance frontages.

In 1790, the Laon diocese was eliminated and the territory was brought under the jurisdiction of Soissons. The cathedral became a mere parish church. It will never regain its original status.

The cathedral was classified by the Historic Monuments Commission in 1840 but was in danger of collapsing. Essential restoration work carried out in 1846 was completed on the eve of the WWI.



Beauvais

Beauvais Cathedral

Grand Organ: Danion-Gonzalez IV/77 (1979)

Organist: Jean Galard

The first documentation of an organ in the cathedral goes back a few years before 1530 when it was decided that a new instrument was needed. The organ was built during the construction of the cathedral and was installed in 1532. In August 1540, the organ was damaged by the fall of construction materials being used by masons for the building of the south transept. During the Revolu-



tion, district stewards examined the organ: they found that the stops were good and notwithstanding the Gothic styled organ case that was not to be commended, they decided to preserve the instrument so it could be used for national holidays.

By 1823 it was determined that the old instrument was not salvageable and, in September 1829 after a convoluted decision-making and commissioning process, an entirely new instrument was installed.

The organ was not subject to any modification until 1922 when the pedal pipework was converted from 24' to 16' for the 1827 reeds and the fifth manual was suppressed. During the June 6-8, 1940 bombings, a few bombs hit the cathedral; one of them, with a powerful blast, completely dismantled the organ that remained silent, miserably out of breath, for more than thirty years! In 1966, the Association des Amis des Grandes Orgues de la cathédrale de Beauvais was created to revive the organ restoration project. In spite of numerous steps and initiatives, thirteen more years were necessary before the 1979 inauguration.

After lengthy discussions, it was decided to build the organ against the rear wall of the cathedral, its normal location, as a mechanical key action instrument and to add eleven new stops bringing the total to seventy-seven stops, while preserving all reusable pipeworks.

Even if the organ was to be located at the rear of the cathedral, extensive architectural work was required in the first bay of the non-existant nave. While this was carried out, organbuilder Danion-Gonzalez was working in his shop in Rambervillers on the restoration of the instrument. In April 1978, when the gallery was completed, the organ was erected and then voiced. The organbuilders were also responsible for building a very nice looking organ case made of oak. Thus this impressive organ is in perfect balance and is well proportioned to the 164 foot height of the building; 32-foot pipes frame the whole instrument; the 32-foot C is 38.4 feet high with a 1.3 feet diameter. These 32-foot pipes, fit well and are in good proportion to the rest of the instrument and the pillars of the cathedral.

The organ was inaugurated on Sunday, May 20, 1979 by renowned organist Pierre Cochereau and two hundred choir members in presence of six thousand enthusiastic people. It was a moment of pure emotion after nearly forty years of silence!

This huge organ, one of the ten largest in France, is the only one to have a tin façade fully going down to 32-foot C. It is the largest organ case built in France since the one in St. Sulpice Church. It was completely built in the workshops of Georges Danion-Gonzalez.

| I. Positif | | II. Grand- | | III. Récit - Écho | 1\ | IV. Bombarde | | Pédale | |
|------------|--------|---------------------|--------|---------------------|------|------------------------|-----|--------------|-----------|
| | | Orgue | | (expressif / enclos | sea) | | | | |
| Montre | 8' | 1Montre | 16' | Principal | 8' | 1,2Grand Cornet | V | Principal | 32' |
| Bourdon | 8' | 1Bourdon | 16' | 1Flûte harmonique | 8' | 1Bombarde | 16' | Soubasse | 32' |
| Flûte | 8' | 1Montre | 8' | 1Bourdon | 8' | 1Trompette de Bombarde | 8' | 1Flûte | 16' |
| 1Gambe | 8' | 1Bourdon | 8' | 1Salicional | 8' | 1Clairon de Bombarde | 4' | 1Bourdon | 16' |
| Flûte | 4' | 1Flûte | 8' | 1Quintadène | 8' | | | Principal | 16' |
| Prestant | 4' | 1Gambe | 8' | | | | | 1Contrebasse | 8' |
| Nasard | 2 2/3' | Gros Nasard | 5 1/3' | Voix céleste | 8' | | | 1Flûte | 8' |
| Doublette | 2' | 1Prestant | 4' | Principal | 4' | | | Principal | 8' |
| Tierce | 1 3/5' | Flûte | 4' | Flûte | 4' | | | 1Flûte | 4' |
| Larigot | 1 1/3' | Grosse Tierce | 3 1/5' | Doublette | 2' | | | Principal | 4' |
| Piccolo | 1' | Nazard | 2 2/3' | Plein-Jeu | V | | | 1Quinte | 2 2/3' |
| Cornet | V | Quarte | 2' | Cymbale | IV | | | Flûte | 2' |
| Fourniture | III | Doublette | 2' | Bombarde | 16' | | | Fourniture | VI |
| Cymbale | II | Tierce | 1 3/5' | 1Cor anglais | 16' | | | 1Bombarde | 16' |
| 1Trompette | 8' | Grosse Fourniture | III | Trompette | 8' | | | 1Trompette | 8' |
| 1Cromorne | 8' | Fourniture | V | 1Hautbois | 8' | | | 1Clairon | 4' |
| 1Basson | 8' | Cymbale | IV | 1Voix humaine | 8' | | | 1Dermogloste | |
| 1Clairon | 4' | 11re Trompette | 8' | Clairon | 4' | | | | |
| | | 12e Trompette | 8' | | | | | | |
| | | 1Clairon | 4' | | | | | | |
| | | Grand Cornet | V | | | | | | |

Légende / Legend

1 Ancien jeu réutilisé / Reused old stop

2 du second SOL / From tenor G

- Autres caractéristiques / Other details

 Litendue des claviers / Manual compass: 56 notes

 Litendue du pédalier / Pedal compass: 32 notes

 Accouplements / Couplers:
 PO/GO, REC/GO, BOM/GO, REC/POS
 POS/PED, GO/PED, REC/PED, BOM/PED

 Accouplements / Rec/PED, BOM/PED

- Annulation d'anches / Reeds Cancel: POS, GO, REC, PED Plein Jeu Tutti
- Accouplements duplicatés au pédalier / Couplers duplicated on pedalboard
- Tirants de jeux ronds en ivoire / Ivory round drawknobs
- Combinateur électronique / Electronic combinator: 16 x 16

- Séquenceur / Sequencer Pédale d'expression / Expression pedal: REC Pédale de crescendo à 12 positions / 12-step crescendo pedal

About the Cathedral

The Beauvais cathedral is the symbol of unbounded ambition that never reached its goal. Nevertheless it is extremely impressive and interesting. Designed to be the world's largest cathedral, it is today one of the still unfinished. The existing chancel and transept are impressive enough to be able to imagine what the whole project would have been like when completed.

A legendary tradition ascribes the founding of the Beauvais diocese to St. Lucien in the third century, but the name of the first bishop mentionned in a document is Marinus in year 632. The city of Beauvais was at the pinnacle of its power in the 12th century. Bishop Milon de Nanteuil, a bold man, decided, in 1225, to build the highest and largest church in the kingdom following the burning of the Notre-Dame cathedral (known as "Lower Works") which was built between the second half of the 10th



century and the first half of the 11th century; it has been damaged by fire, a first time in 1180 and again in 1225.

The chancel and the lower part of the east transept were completed in 1271. Twelve years later, on November 28, 1284, the top section of the chancel's straight bays collapsed. The rebuilding started in 1322 and went through mid-14th century when the construction was suspended during the Hundred Years' War. In 1499, construction recommenced with the addition of the transept and the nave. This work was supervised by architect Martin Chambiges. This construction drive ended in 1550 when the south transept was completed. Instead of building a nave that would strengthen the building, a huge 502-foot (153-meter) high spire was raised, from 1563 to 1569, at the transept crossing. On April 30, 1573, the spire collapsed while masons were busy preparing the strengthening of its supports.

In 1600, the construction of the nave began. Only the first bay (52.5 feet / 16 meters) was built. The west fence used to enclose the building site became definitive.

Without its nave, the streamlined and bulky building is 237.9 feet (72.5 m) long and the extraordinary height of its vaults comes close to 157 feet (48 m). These vaults are the highest in Gothic architecture.

Inside, there is a will to integrate volumes, a quest for spatial unity, a will for vertical outburst and the essential role of light. The furnishings suffered a lot. Many elements of its interior decoration and the outdoor statues that decorated its portal were destroyed during the Revolution. There are also two noteworthy clocks, the first one dating from 1302 and whose carillon plays hymns before the hours, and the second one being an astronomical clock, built between 1865 and 1868, by engineer Auguste Vérité based on the model of the Strasbourg clock (52 dials, 90,000 pieces, 68 automatons).

Following the June 6,7 and 8, 1940 bombings, 75% of the stained glass windows that had not been put away, were broken.

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Paris

Saint-Gervais

Grand Organ: Langhedul II/45 (1601) Pescheur III/41 (1628), P. and A. Thierry (1649-1685), Clicquot (1769), Dallery (1812), Gonzalez V/41 (1973); Case: Pierre-Claude Thiesse/sculptures by Jacques-François Fichon

Organist: Aude Heurtematte

Saint-Gervais is one of the great shrines of organ music, thanks to the Couperin family; seven members of the family were organists here from 1656



until 1826. They included Louis Couperin (1626-1661), and François Couperin (1668-1733) authors of celebrated masses and other compositions for the instrument. The grand organ of Couperin is still in place on the Tribune above the entrance at the back of the church.

The first organ was constructed by Mathieu Langhedul of Flanders in 1601, which was relocated and enhanced by Pierre Pescheur in 1628. Following was a new organ created by the French dynasty of Pierre, Alexandre and François Thierry, between 1649 and 1714. In 1758, Pierre-Claude Thiessé, master carpenter, was commissioned to rebuild the structure of the main organ case. Helped by Jacques-François Fichon, master sculptor, Thiessé gave the main case its final look.

The organ was rebuilt by François-Henri Cliquot in 1769, with many restorations over the following years including work by Pierre-François Dallery in 1812 and Louis-Paul Dallery in 1842. In 1845, a small organ was installed in the chancel, which led to the gallery organ being used less and less until it fell into obsolescence and, in 1909, Merklin was commissionned to restore the instrument without any modification.

The organ was damaged during a 1910 thunderstorm and the church was damaged by German shelling in 1918. It was only in 1920 after the nave had been finally closed and the vault had been rebuilt that a restoration was considered and completed in 1923. On August 30, 1924, the instrumental section of the organ was classified as an "historic landmark", a first.

On the eve of the third centennary of François Couperin's death (in 1968), a committee requested that a general restoration be carried out on "Couperin's organ". On May 5, 1967, a contract was signed with the Gonzalez firm, but student riots in May 1968 interrupted the work for nearly six years. Only work on the organ case could continue: bareback scraping without ancient paint and ornamentations research. In 1969, in order not to maintain the distressing and accusatory look of the gaping organ case, the façade pipework was renovated and replaced in the organ case. Finally in 1971 the Gonzalez firm was asked to extend its work and this was completed in 1974.

Organists who served at Saint-Gervaise include Robert du Buisson, The Couperin Family (Louis, Charles, François, Nicolas, Armand-Louis, Pierre-Louis, Gervais-François), Jean-Nicolas Marrigues, Paul Brunold, and Jean Ver Hasselt. Present-day organists include Aude Heurtematte, Olivier Trachier, and J.-P. Courtois.

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Stop List

| II. Grand-Orgue | | I. Positif | | III. Bombai | rde | IV. Récit | | V. Écho | | Pédale | |
|--|---|------------|--------|-------------|-----|-----------|----|-----------|--------|-----------|-----|
| Montre | 16' | Montre | 8' | Bombarde | 16' | Cornet | v | Flûte | 8' | Bourdon | 16' |
| Bourdon | 16' | Bourdon | 8' | | | Hautbois | 8' | Nasard | 2 2/3' | Flûte | 8' |
| Montre | 8' | Montre | 4' | | | | | Trompette | 8' | Flûte | 4' |
| Bourdon | 8' | Doublette | 2' | | | | | | | Bombarde | 16' |
| Dessus de flûte | 8' | Tierce | 1 3/5' | | | | | | | Trompette | 8' |
| Prestant | 4' | Larigot | 1 1/3 | | | | | | | Clairon | 4' |
| Nasard | 2 2/3' | Plein-Jeu | v | | | | | | | | |
| Quarte | 2' | Trompette | 8' | | | | | | | | |
| Doublette | 2' | Cromorne | 8' | | | | | | | | |
| Tierce | 1 3/5' | Clairon | 4' | | | | | | | | |
| Grosse fourniture 2' | II | | | | | | | | | | |
| Fourniture 1' | III | | | | | | | | | | |
| Cymbale 2/3' | IV | | | | | | | | | | |
| Cornet | \mathbf{v} | | | | | | | | | | |
| Grosse trompette | 8' | | | | | | | | | | |
| Trompette | 8' | | | | | | | | | | |
| Voix humaine | 8' | | | | | | | | | | |
| Clairon | 4' | | | | | | | | | | |
| • Étendue des clavi POS, GO, BOMB: 51 r REC: 32 notes (g1-d3) Echo: 27 notes (g2-d3) • Étendue du péda | Autres caractéristiques / Other details • Étendue des claviers / Manual compass: POS, GO, BOMB: 51 notes (C-d3) REC: 32 notes (g1-d3) Echo: 27 notes (g2-d3) • Étendue du pédalier / Pedal compass: 27 notes (C-d1) • Accouplement / Coupler: POS/GO | | | | | | | | | | |

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About the Church

In the 5th century, there is reference to a St. Gervais and St. Protais church that would be therefore one of the most ancient churches built in Paris on the right bank. From the 11th to the 15th century, the church became the seat of powerful fraternities of merchants, such as the "wine merchants and salesmen". As the church had become too small, these fraternities were willing to pay for its rebuilding, which was carried out from early in the 13th century to the end of the 15th century, when the church became too small and a reconstruction was again necessary. In 1494, work began with the construction of the chancel's chapels, and continued until 1578. The nave was built from 1607 to 1616 in the style that was adopted during the Gothic period. The façade, built from 1616 to 1621, attributed to Clément Métezeau, is deliberately classic in style.



The interior, 259 feet long by 82 feet high, shows an absolute coherence that points out the French architects' attachment to the Gothic art during the Renaissance. It has a four-bay nave, topped by vaults decorated with stars, and flanked by aisles and chapels. Beyond the non-protruding transept, the three-bay chancel, vaulted the same way as the nave, and ending with a three-wall semicircle, is surrounded by an ambulatory and large radiant chapels: the axial chapel, very deep, is topped with hanging rib vaults.

During the French Revolution, the church was emptied of many of its treasures and turned into a Temple of Reason and Youth, before being returned to the Church in 1802. On Good Friday, March 29, 1918, a German bomb destroyed two bays of the nave and resulted in a hundred deaths. The organ was not harmed, but was covered with a lot of debris. Restoration works carried out to repair the damages caused by the shelling played a significant role on the church's style.

Since the Middle Ages, an elm tree has stood in front of the church; it served as a meeting place, and a place where disputes were sometimes settled by judges. The trees were replanted regularly over the centuries. Carvings of the trees from earlier centuries are found on the walls of some of the neighboring buildings.

PAGE 96 FRIDAY, 2 JUNE

Paris

Temple du Foyer de l'Âme

Grand Organ: Quentin Blumenroeder II/21 (2009)

Organist: Frédéric Rivoal

A Cavaillé-Coll organ of the Mutin period (1907) was replaced — with the exception of the façade — by Blumenroeder de Haguenau in 2009.

This instrument of the 18th century copies German organs. It is pitched at 415 Hz, and with its unequal temperament, is unique in Paris as a

vehicle for interpretation of the music of the old German masters.



In particular, the incorporation of a 16-foot Fagott on the second manual keyboard follows Bach's suggestion that this color be incorporated to provide gravitas, particularly in the accompaniments of his cantatas.

Stop List

1er clavier2ème clavierPédalierPrincipal 8'Gedackt 8'Principal 16' (bois)Flöte travers 8'Viole de Gambe 8Principal 8'(bois)Octav 4'*Octave 4'*Posaune 16'

Flöte (bois) 4'*

Quinta 3'

Octav 2'

Mixtur 3 rgs

Sesquialtera B+D 2 rgs

Flöte (bois) 4'*

Nassat 3'

Gemshorn 2'

Quinta 1' 1/3

Fagott 16'

Trompette B+D 8' en option

Deux claviers (56 notes C à G"') et pédalier (30 notes, C à F"')

Accouplement II/I et I/II Tirasse I et II en 4

Tremblant doux.

*= jeux en baladeurs.

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About the Church

Alsatian, Charles Wagner arrived in Paris in the 1880s. At the initiative of the Liberal Committee, he was first assigned to the parish of the Marais, rue Saint-Antoine, but his theological demands and critical studies led him towards the creation of a home of original research and prayer for a diverse audience. In 1885 Wagner opened his first center of preaching and prayer in the Rue des Arquebusiers, not far from the Bastille. Seven years later, the community settled further off in a former commercial space that could accommodate two or three hundred listeners, and this church was renamed the Evangelical Reformed Church on Boulevard Beaumarchais (No. 92). The success of the place was remarkable. The public pressed for it, in search of values of sharing drawn from the reading and interpretation of biblical texts.



Charles Wagner's reputation as a preacher continued to widen. One of his books, The Simple Life, translated into several languages, so enthused President Theodore Roosevelt that he invited Wagner in 1904 to the United States for a lecture tour that brought together thousands of listeners. From then on he was able to set in motion a new church project, larger and more adapted to his functions. Quickly completed, the official inauguration of the building took place on March 17, 1907.

The church possesses a tone of sobriety, simplicity and discretion. The desired austerity of the façade contrasts with the luminosity of the sanctuary whose translucent ceiling evokes the large "Art Nouveau" windows, like that of the Galeries Lafayette (in Paris) built at the same time. The pulpit and the ancient Bible, in an axial position, symbolize the strength of the Word. The free dispensary, installed on the first floor, has today disappeared, but the parish strives to perpetuate the spirit of social solidarity that had animated its founder.

Attached to this heritage, the parishioners of the Foyer de l'Ame and their current pastor, Vincens Hubac, are faithful to the values of Christian hope and to the principles of theological liberalism: "Primacy of faith on doctrines, vocation of Man to freedom, the constant need for a reformative criticism, the desire to realize an active fraternity among women and men who are all, without distinction, children of God". They thus affirm their desire to live Protestantism within the United Protestant Church of France, while maintaining the vocation of welcome and opening of Charles Wagner.

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Paris

Saint-Antoine des Quinze-Vingts Church

Grand Organ: Aristide Cavaillé-Coll (1894), Merklin (1909), Barberis III/47 (1983)

Organ: Éric Lebrun

This organ was built by Aristide Cavaillé-Coll in 1894 for the private mansion of Baron de l'Espée in Paris. The Baron, a rich music lover, wanted to play Richard Wagner's music at his home in the vast auditorium he had arranged. With its 2800 pipes, the most serious of which is more than 5 m. (16 feet) high, the instrument possesses the power of the Wagnerian brass combined with the subtlety of the strings and woods.

When Cavaillé-Coll died in 1899, the plans of the Saint-Antoine church, of neo-Romanesque style, were elaborated.

In 1907, Count Christian de Berthier de Sauvigny bought (or donated) the organ. Since he already possessed an excellent organ from a salon built by the Merklin house in his private mansion, he donated the organ of Baron de l'Espée to the church of Saint-Antoine, which had been completed since 1903 and where he had been a parishioner.



In 1908-9, the prestigious instrument was mounted in the grandstand overlooking the porch of the main entrance on the rue Faubourg Saint-Antoine, work done by the Merklin House, which added a new case and more than 300 additional pipes, set with 48 registers spread over three keyboards and a pedalboard, without changing the tone color or the fundamental elements of the organ. Count Christian de Berthier became its first titular. Maintained by the Gutschenritter house, organ builder Pierre Chéron completed a minor restoration 1956.

In 1983, Jacques Barberis performed a restoration which made it one of the purest symphonic organs of Paris. Daniel Roth inaugurated it on June 17, 1984.

In April 1994, during the centennial year of the instrument, the organ was dismantled to be completely cleaned and, to a large extent, restored. The foundations of the Grand Orgue and Récit were dismantled to be completely re-voiced. The reservoir of the Grand Orgue, very worn, was changed. The Clarion 4, realized in the years 1950 in an aesthetic rather remote from Cavaillé-Coll, was redone in the post-Romantic style. All the valves of the Great Organ and Récit were covered with new leather, and the corresponding springs all equalized. Finally, the entire piping, which had been thoroughly cleaned, was tuned and partly reharmonized according to the small pressure differences resulting from the repairs.

This very beautiful work, commissioned by the city of Paris with the financial support of the parish, was carried out by the workshops of Yves Fossaert.

The instrument was inaugurated on 17 and 18 December 2004 by the titular Eric Lebrun and his wife Marie-Ange and the regional choir Vittoria d'Île-de-France, led by Michel Picquemal.

In addition to present-day organist Lebrun, organists associated with Saint-Antoine include Comte Berthier de Sauvigny and Jean Langlais.

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Stop List

| Grand-Orgue | Récit expressif | Positif expressif | Pédale | | | | | | | |
|---------------------------|------------------------------|---|----------------|--|--|--|--|--|--|--|
| Bourdon 16' | Cor de nuit 8' | Quintaton 16' | Bourdon 32' | | | | | | | |
| Montre 8' | Flûte harmonique 8' | Bourdon 8' | Flûte 16' | | | | | | | |
| Bourdon 8' | Gambe 8' | Violoncelle 8' | Soubasse 16' | | | | | | | |
| Flûte harmonique 8' | Voix céleste 8' | Unda Maris 8' | Flûte 8' | | | | | | | |
| Salicional 8' | Dulciane 4' | Flûte traversière 8' | Bourdon 8' | | | | | | | |
| Prestant 4' | Fourniture III | Viole de gambe 4' | Violoncelle 8' | | | | | | | |
| Flûte octaviante 4' | Basson 16' | Cor de nuit 4' | Flûte 4' | | | | | | | |
| Fourniture III-IV | Trompette 8' | Nazard 2 2/3' | Bombarde 16' | | | | | | | |
| Bombarde 16' | Basson-Hautbois 8' | Octavin 2' | Trompette 8' | | | | | | | |
| Trompette 8' | Clarinette 8' | Tierce 1 3/5' | Clairon 4' | | | | | | | |
| Clairon 4' | Voix humaine 8' | Piccolo 1' | | | | | | | | |
| | | Cor anglais 8' | | | | | | | | |
| | | Trompette 8' | | | | | | | | |
| | | Clairon 4' | | | | | | | | |
| | | | | | | | | | | |
| Autres caractéristiques : | s de 61 notes et nédalier 32 | Autres caractéristiques : 46 jeux - 3 claviers manuels de 61 notes et pédalier 32 notes | | | | | | | | |

Autres caracteristiques:
46 jeux - 3 claviers manuels de 61 notes et pédalier 32 notes
Traction mécanique des claviers et des jeux
Accouplements: REC/GO; POS/GO; REC/POS 16,8
Tirasses: GO/PED; REC/PED; POS/PED
Appels d'anches: PED, GO, REC, POS
Tremolo: REC

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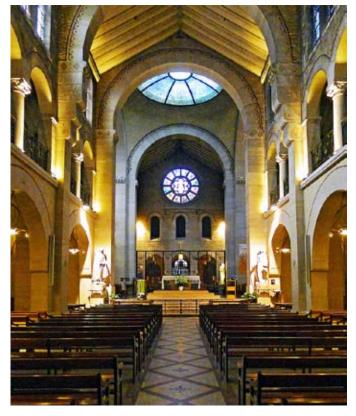
About the Church

Before the Revolution, the 12th arrondissement belonged to the parish of Saint-Paul and then to Sainte-Marguerite. But two establishments had the privilege of exercising the cure of soul over their relatives: the abbey of Cistercian nuns of Saint-Antoine des Champs, founded at the beginning of the 13th century, and the hospice of Quinze-Vingts, foundation of Saint Louis to house 300 blind people, transferred in 1780 to the disused barracks of the Black Musketeers. This name of fifteen-eighties corresponds to the number of beds (15 times 20 beds = 300) requested by St Louis to accommodate 300 blind (today this hospital is the Quinze-Vingts National Hospital Center). The abbey was abolished in 1790 and the monastery assigned to the Saint-Antoine hospital in 1795. The new parish of Saint-Antoine des Quinze-Vingts, created on February 4, 1791, received as a place of worship the abbey, but the sale of the abbey as national property in 1798 and the demolition of the abbey left the parish without a place of worship.

The Concordat of 1802, which placed worship under the authority of the State, provisionally assigned to the parish the chapel of the Hospice des Quinze-Vingts, which had the honor to receive Pope Pius VII in 1805. When this house for the blind, reorganized by Bonaparte in 1800, became an ophthalmological hospital (1873-1880), it retained this ancient function of reception.

The chapel of the hospice was also used as a parish church for a century, until the construction of the church, which was completed in 1903 and consecrated on November 11, 1909. In this poor and reputedly insurrectional district in the 19th century, among the revolutionary events which had agitated the Faubourg Saint-Antoine, note the riots of June 1848. As the troop and the rebels clashed on the barricades, the Archbishop of Paris, Monsignor Denys Affre, attempted a conciliation. He was defeated at the entrance of the Rue du Faubourg Saint-Antoine, and transported to the curé at Quinze-Vingts, died two days later. The back of his stole and a fragment of the mattress cover, stained with blood, are kept in our church.





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Paris

Auditorium of Marcel Dupré's home

Organ: 1899 Cavaillé-Coll, greatly expanded Jean-Claude Merouze, organ builder

Organist: Carolyn Shuster Fournier

This organ, the biggest private organ in Europe, is classified as a national landmark since 1991, and the auditorium has been protected on the "inventaire supplémentaire des monuments historiques" since 1995.

The organ was constructed in 1899 for Alexandre Guilmant by Aristide Cavaillé-Coll. It was first located in M. Guilmant mansion (which doesn't exist anymore), just a few hundred meters away from its current location. At that time it had three keyboards and 28 stops.

Purchased by Dupré in 1926, the organ was moved to the 40 Boulevard Anatole France in Meudon. The auditorium was constructed specifically to host it and richly decorated.

Dupré had Guilmant's organ modified: a fourth keyboard was added, as well as a very modern console including a "combinateur", and one additional octave in the high notes.

There are about 2.200 pipes in total. Some specific devices were invented by Dupré, such as the coupure pédale (ability to split the pedal into two different registrations), and the sostenuto.





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Stop List

| GRAND ORGUE: 5 JEUX | POSITIF: 8 JEUX | RÉCIT: 9 JEUX | SOLO: 6 JEUX | PÉDALE: 6 JEUX |
|---------------------|-----------------|---------------------|-----------------|-----------------|
| Bourdon 16' | Quintaton 16' | Diapason 8' | Flûte 4' | Contrebasse 16' |
| Flûte harmonique 8' | Cor de nuit 8' | Dulciane 8' | Gambe 8' | Soubasse 16' |
| Montre 8' | Principal 8' | Flûte harmonique 8' | Voix céleste 8' | Bourdon 8' |
| Prestant 4' | Flûte douce 4' | Voix céleste 8' | Basson 16' | Flûte 8' |
| Salicional 8' | Nasard 2'2/3 | Flûte octaviante 4' | Clarinette 8' | Violoncelle 8' |
| Quarte de nasard 2' | Doublette 2' | Hautbois 8' | Bombarde 16' | |
| Tierce 1'3/5 | Plein jeu 3' | | | |
| Clarinette 8' | Hautbois 8' | | | |
| Trompette 8' | | | | |
| Sostenuto | Sostenuto | Sostenuto | Sostenuto | Coupure pédale |
| Trémolo | Trémolo | Trémolo | | |
| | | | | |
| | | | | |

About Marcel Dupré

Marcel Dupré was the foremost French organ virtuoso of his time, an heir to the great tradition of Romantic French organ playing and composing. Dupré was famed for his ability to improvise; he also composed substantial works and was a widely traveled recitalist and an influential teacher. The extraordinary talent of Marcel Dupré arose out of an extraordinary childhood. Born in Rouen in 1886, Dupré was the only child in a home that has been described as 'a temple of music'; his father Albert was a distinguished organist and choral conductor, his mother Alice a cellist and pianist, and the grandfather and aunt who shared the house were also professional musicians. At the back of the house was a large music room where Albert Dupré conducted the rehearsals of the local choral society. Dupré was only a few days old when his father's teacher Alexandre Guilmant inspected the cradle and pronounced 'He will be an organist', and the child's precocious musicality soon became apparent; within a few years another family friend, the organ-builder Aristide Cavaillé-Coll, was calling him le petit



prodige. In 1896 the music room was enlarged to house an organ; this became an object of obsessive fascination to the young Marcel and determined the course of his future career. Under the early instruction first of his father, and later of A. Guilmant, he showed an unusual aptitude for concentrated study, and at the age of 11 he was appointed Organist of the church of Saint-Vivien in Rouen. When the music room was enlarged again in 1901, it was inaugurated on Dupré's 15th birthday with a performance of a cantata which he had composed for the occasion. The next year he was admitted to the Paris Conservatoire where he was to win a succession of outstanding premiers prix in piano, organ and fugue; he was barely 20 when Widor appointed him as his assistant at Saint-Sulpice in 1906. In 1912 he made his official Parisian debut at the Salle Gaveau, and in 1914 he won the national composition prize, the Prix de Rome, with his cantata Psyché. After World War I, Marcel Dupré rapidly established his reputation as a concert artist, following his performance from memory of the complete organ works of Bach in a series of recitals in Paris. International success came first in England, and then in America, where the improvised organ symphony at his first recital was hailed in the press as 'a musical miracle'; between 1922 and 1925 he spent almost six months of each year performing in the USA. In 1926 he was appointed Professor of Organ at the Paris Conservatoire, where he remained for 30 years, training all the great French organists of two generations. In 1934 Widor retired from Saint-Sulpice at the age of 89, and after 28 years as Assistant, Dupré became Titulaire in his own right – a post which he was to hold until the very day of his death on Whit Sunday 1971.

As performer, teacher and composer, Marcel Dupré devoted his whole life to the organ. His performing career embraced a total of 2178 recitals all over the world, but was centred round Saint-Sulpice, where his liturgical improvisations attracted a crowd of admirers to the organ-loft every Sunday. His teaching activities extended far beyond his regular work at the Conservatoire, including a dozen theoreti-

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cal textbooks and teaching editions of the organ works of the great masters in 21 minutely annotated volumes. During his earlier years he composed for many different media, but from the mid-1920s he concentrated exclusively on the organ, his extensive output for the instrument reflecting his own experience as recitalist, church musician and professor, and including large-scale concert works, plain-song-based liturgical music, and technical studies ranging from recital to elementary to the transcendental.

During his lifetime the more sensational aspects of Marcel Dupré's art – his spellbinding virtuosity and the supreme musical intellect which enabled him to improvise strict five-part fugues with miraculous ease – tended to obscure the poetic and spiritual side of his creative personality. Only a handful of his works took a place in the standard repertoire, and in the thirty years since his death little has changed.

About the Association pour la Sauvegarde de l'Orgue de Marcel Dupré

The association is a nonprofit organization created in 1985. It organizes two concerts every year and opens to the public on European landmark days. It benefits from subsidies from the city of Meudon, the Hauts de Seine general council, and the Ministry of Culture.

The members of the association contribute to the efforts deployed in preserving and promoting the organ of Marcel Dupré.



Paris

Saint-Séverin Church

Grand Organ: Claude Ferrand (1748), Abbey Sons (1889), Alfred Kern/Philippe Hartmann IV/59 (1963), Quentin Blumenroeder (2013), voiced by Dominique Thomas & Jean-Marie Tricotteaux; Case: Dupré/Jacques-François Fichon (1745)

Organist: François Espinasse

St. Séverin church had an organ as early as the 14th century that was replaced early in the 16th century. Around 1670, organ builders Charles and Alexandre Thierry rebuilt the bellows and completed the restoration of the organ in 1673. It was then a 29-stop instrument.

In 1745 organ builder Claude Ferrand built a new instrument using existing pipework; François Dupré served as woodworker and Jacques-François Fichon as sculptor. It is still possible to admire this magnificent organ case in pure Louis XV style (rocaille decorations, base of the large turrets decorated with cherub heads and topped with trophies of instruments, median turret topped with two angels, central turret of the Positif topped with the Paschal Lamb laid down on the Book of Seals, lateral turrets crowned with vases). In 1889, the classic-style organ had become outdated and John Abbey's son was awarded a contract to rebuild the organ. Only 25 stops were preserved. Abbey completely rebuilt the instrument: bellows, wind system, mechanical action and console were new. The organ was completely revoiced. Even though the organ was now a symphonic instrument, it had lost its great Plein Jeu. Organist Albert Périlhou played this organ for the next twenty-five years. Fauré and Saint-Saens were invited to improvise on this instrument during Sunday masses.

In 1958 Alfred Kern was retained to rebuild the instrument and it regained a more classic structure: the rebuilt organ case of the Positif division contains the stops from the first manual. In the bottom part of main organ case, on each side of the mechanical section, are the two windchests of the Echo division, this lower section acting as expression box. Abbey's windchests and wind systems were reused. Concerning the tonal structure, according to Nordic tradition, Cymbale-Tierce mixtures are added alongside "Dom Bedos" nine ranks in the Grand Orgue division. Beyond any shadow of a doubt, the concept used for the mechanical action is a daring concept. It was devised and designed by Philippe Hartmann and Alfred Kern. The system controls 58 stops through direct action



from a console "en fenêtre" using suspended action while the one for the Positif and Echo divisions walks on the stickers.

As organ consultant for the city of Paris since 2005, Eric Brottier is responsible for the city's organ inventory which includes some 140 organs. Going to St. Séverin, he was disappointed by what he found: the organ was very out of tune, the voicing was very unequal, various mechanical problems, deterioration of key touch, numerous wind leaks in the windchests, etc. Following invitations to tender issued by the city of Paris, organbuilder Quentin Blumenroeder was chosen. Jean-Marie Tricoteaux's and Dominique Thomas' services as voicers, from outside his workshop, were retained. The restored instrument was inaugurated on November 6, 2011.

Organists in recent times at St. Severin include Michel Chapuis, Francis Chapelet, Jacques Marichal, André Isoir, Jean Boyer, Michel Bouvard, François Espinasse, Nicolas Bucher, Christophe Mantoux and Michel Alabau.

Stop List for Grand Organ

| I. Positif | | II. Grand Orgue | | III. Résonance | | IV. Écho (expres enclosed) | sif / | Pédale | |
|------------------|--------|----------------------------|-----|--------------------|--------|-------------------------------|--------------|-------------|-----|
| Montre | 8' | Montre | 16' | Bourdon | 16' | Bourdon (en bois) | 8' | Flûte | 16' |
| Bourdon | 8' | Montre | 8' | Quintaton | 8' | Viole de gambe | 8' | Soubasse | 16' |
| Prestant | 4' | Flûte conique (en bois) | 8' | Bourdon à cheminée | 8' | Unda Maris | 8' | Principal | 8' |
| Flûte à cheminée | 4' | Prestant | 4' | Flûte conique | 4' | Principal | 4' | Bourdon | 8' |
| Nasard | 2 2/3' | Doublette | 2' | Grosse tierce | 3 1/5' | Flûte à fuseau | 4' | Principal | 4' |
| Doublette | 2' | Cornet | V | Nasard | 2 2/3' | Doublette | 2' | Cor de nuit | 2' |
| Tierce | 1 3/5' | Fourniture 2' | V | Quarte | 2' | Quarte | 2' | Fourniture | V |
| Larigot | 1 1/3' | Cymbale 2/3' | IV | Tierce | 1 3/5' | Sifflet | 1' | Cymbale | IV |
| Fourniture 1' | V-VI | Cymbale-Tierce | II | Sifflet | 1' | Sesquialtera | II | Douçaine | 32' |
| Cromorne | 8' | Trompette | 8' | Cornet | V | Cymbale 1' | \mathbf{v} | Bombarde | 16' |
| Trompette | 8' | Musette | 8' | Voix humaine | 8' | Trompette | 8' | Trompette | 8' |
| Tremblant | | Clairon | 4' | Hautbois | 8' | Clairon | 4' | Clairon | 4' |
| | | | | Tremblant | | | | | |

Caractéristiques / Other details

Caractéristiques / Other details

Buffet 1745 « Monument historique » / Organ case 1745 « Historical Landmark »

Étendue des claviers / Manual compass: 56 notes (C-g3)

Étendue du pédalier / Pedal compass: 30 notes (C-f1)

Accouplements / Couplers:

POS/GO, RES/GO, GO/REC, ECHO/RES
GO/PED, RES/PED

Appels / Combination Pedals:

Anches / Reeds: POS, GO, ECHO, PED

Mixtures / Mixtures: POS, GO, ECHO, PED

Anches et Mixtures / Reeds and Mixtures: POS, GO, ECHO, PED

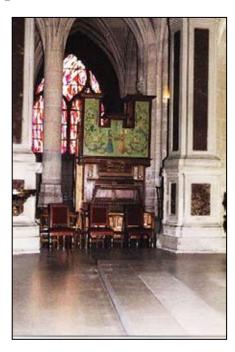
Pédale d'expression / Expression pedal: ECHO

Pédale d'expression / Expression pedal: ECHO

Choir Organ: Philippe Hartmann I/7 (1966); Case: Roger Chapelet (1966)

Stop List for Choir Organ

| Clavier / Manual | Clavier / Manual | | | | | | |
|--|------------------|--|--|--|--|--|--|
| Bourdon Prestant Bourdon Doublette Sifflet Plein-jeu | 8' 4' 4' 2' 1' | | | | | | |
| Régale | 8' | | | | | | |
| Régale 8' Caractéristiques / Other details Étendue du clavier / Manual compass: 56 notes (C-g3) Étendue du pédalier / Pedal compass: 30 notes (C-f1) Accouplements / Couplers: MAN/PED (en permanence / permanent) | | | | | | | |



About the Church

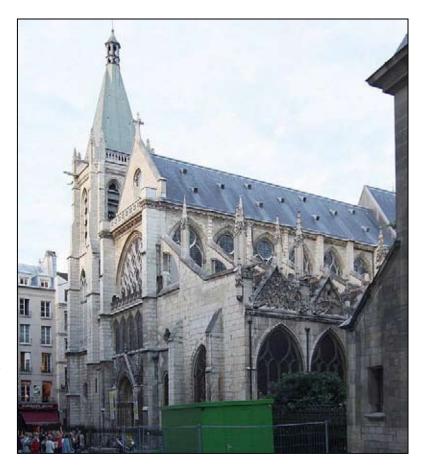
St. Séverin church is the oldest parish church on the left bank of the Seine River. It is the most beautiful Parisian church in the flamboyant Gothic style.

The history of this church began in the 6th century when Séverin, a pious hermit, lived here. The small oratory that honoured Séverin became a chapel and then a basilica because the wives of the kings of France, who then lived in Thermes, used to come and pray in this basilica.

The Vikings destroyed the basilica. The church was then rebuilt during the 11th century starting with the façade. It also became, at the same time, a parish church. The first three bays of the nave, the first southern aisle, and the bell-tower were built during the same period.

The church was enlarged during the 14th century with the addition of a second southern aisle. From 1489 to 1495, five other bays and the chevet were built. During the same period, the southern aisles were rebuilt while two northern aisles were added.

The several lateral chapels were built from 1498 to 1520. In 1681, the duchess of Montpensier, a close cousin of Louis XIV, who was also called the "Grande Demoiselle", had the bad idea of covering the chancel's archways with marble



based on plans drawn by Charles Le Brun and executed by Jean-Baptiste Tuby. In the 18th century, the triforium was perforated in order to light up the inside of the church. Finally in 1837, when the St. Pierre-aux-Boeufs church was destroyed to make way for Arcole Street, its portal, dating from the 13th century, was fitted to the unfinished western façade of St. Séverin.

The church is only 197 ft. long but is 112 ft. wide. Its eight-bay nave has no transept. Its double aisles, as in Notre-Dame, lead to a famous ambulatory. The complex network of vaults and these stunning pillars surrounding a central pillar with spiral flanges. Above the triforium, the large windows are decorated with very beautiful stained glass dating from the 15th and 16th centuries among which some are originating from St. Germain-des-Prés. The bell tower houses the most ancient bell in Paris dating back to 1412.

The exterior, with the chapels' high side walls and the thin flying buttresses, is still surrounded with ancient houses on the north side and discrete archways on the south side.

Paris

Notre-Dame-des-Champs

Organ: 1877 Cavaillé-Coll, 1973 Schwenkedel, 2004 Fossaert (II/34)

Organist: Yannick Merlin

The organ of Notre-Dame-des-Champs was built by Cavaillé-Coll in 1877. In 1973, Schwenkedel altered the instrument severely, replacing the Plein Jeu progressif of the GO by a Fourniture V and Cymbale IV and adding a Plein Jeu IV on the récit. He added a Doublette, Flûte à fuseau, Sesquialtera and a Tierce on the récit (out of the old plein jeu) and on the récit he replaced the Flûte traversière by a Bourdon 8, the Flûte octaviante 4 by a Principal italien 4 et the old Octavin by a Flûte 2. He added also 4 pedal stops on a new windchest and performed a reharmonisation.



Stop List

Accouplement: R

éc./G.O. Tirasses G.O. et Récit.

Appel combinaisons: Péd., G.O., Réc. Tremblant au Récit.

| Grand-Orgue : | Récit expressif : | Pédale : | | | |
|---------------------|----------------------|------------------|--|--|--|
| Principal 16' | Quintaton 16' | Contrebasse 16' | | | |
| Bourdon 16' | Bourdon 8' | Flûte 8' | | | |
| Montre 8' | Gambe 8' | Flûte cônique 4' | | | |
| Flûte harmonique 8' | Voix céleste 8' | Flûte bouchée 2' | | | |
| Bourdon 8' | Principal italien 4' | Mixture IV rgs | | | |
| Prestant 4' | Flûte 2' | Bombarde 16' | | | |
| Flûte à fuseau 4' | Larigot 1' 1/3 | Trompette 8' | | | |
| Doublette 2' | Sesquialtera II rgs | Clairon 4' | | | |
| Fourniture V rgs | Plein-jeu IV rgs | | | | |
| Cymbale IV rgs | Trompette 8' | | | | |
| Cornet V rgs | Cromorne 8' | | | | |
| Bombarde 16' | Hautbois 8' | | | | |
| Trompette 8' | | | | | |
| Clairon 4' | | | | | |
| | | | | | |
| | | | | | |

About the Church

On the present site of the parish was built a temple for the worship of the god Mercury. After the Paris region converted to Christianity, the temple was dedicated to the Virgin Mary, and took the name of Our Lady of the Vines.

King Robert "The Pious" (996-1031) then rebuilt N-D of the Vines to honor the place where Saint Denys would have celebrated the holy mysteries.

At the same time, the Benedictines of Marmoutier obtained permission to serve the church N-D des Vignes and to establish a priory there. The vineyards surrounding the priory were torn off, and the church was first recognized as "Notre-Dame des Champs".

In 1603, the Benedictines ceded Our Lady of the Fields to the Carmelites from Spain. Their monastery was one of the most famous places during the reign of Louis XIV.



The Revolution closed the convent, the church was destroyed, and nothing remained but the memory, perpetuated by the Rue Notre-Dame-des-Champs.

In 1858 a new parish of Notre-Dame des Champs was created, with a wooden chapel as a place of worship. March 17, 1867 markaed the laying the foundation stone of the present church; on March 217 1912, it was consecrated by Cardinal Amette, Archbishop of Paris.

All the frescoes of the high walls of the nave, the transept and the choir (chapel of the Virgin) were executed by AUBERT from 1891 to 1907.

Above the altar of the Virgin Mary: "Universal Triumph of Mary" (all the saints in the history of the Church worship Mary) St. Joseph Chapel: "Jesus in the Garden of Olives", "The Son Prodigal "," The Last Supper ". Chapelle of the Sacred Heart:" Jesus healing the sick "," The Good Samaritan "," The sending of the apostles on mission ".

Throughout the nave, 22 panels detail the life of the Virgin Mary: Birth of Mary (interior of a house in Jerusalem) 2- Mary instructed by her mother (the fountain of Siloam) 3- Mary presented to the Temple (Temple of Jerusalem, after Edfu) 4- Mary betrothed to Joseph (inner courtyard of a house of Nazareth) 5- Mary saluted by the angel Gabriel 6- Mary visits Elisabeth (house in Siloé) 7- Marie seeks a lodging In Bethlehem 8- Mary at the manger (cave under the hill of Bethlehem) 9- Marie purified in the Temple (Pharaonic decoration) 10- Mary fled to Egypt (the valley of the Kings, east of Thebes) Rests in Egypt (the great pyramids of Giza) 12- Mary at the fountain (fountain of Nazareth) 13- Mary at Nazareth 14- Mary near Joseph dying 15- Mary at the foot of the Cross 16- Mary returns from Calvary (A house below) 17- Mary receives the body of Jesus 18- Mary in the Cenacle (decor borrowed from the old Temple) 19- Mary sees (The Haceldama field) 20- Mary receives the Eucharist (a shelter for the travelers) 21- Mary gives her last breath 22-Mary ascends to heaven (the Mount of Olives and the Jordan Valley).

Paris

Saint-Étienne-du-Mont

Grand Organ: Pescheur (1631), Clicquot (1777).

Cavaillé-Coll (1862), Beuchet-

Debierre IV/83 (1956); Case: Jean Buron (1631)

Organist: Thierry Escaich

According to parish records, there was an organ during the second half of the 16th century. In 1624, the Church Council recognized the need to have a new organ, but the final decision wasn't reached until 1630.

The design and creation of the organ case was awarded to Jean Buron and it was installed in 1633 just before his death. The quality of the woodcarving and the balance of proportions are the main characteristics of the masterpiece. The figure of the Risen Christ, in particular, was certainly produced by this genius disciple of Germain Pilon.

With the completion of the organ case, Pierre le Pescheur began the installation and voicing of a 30-stop instrument with a "well-rounded" 16' Montre, a 16' Bourdon, four 48-note manuals and separate 32-note pedal. Pescheur finished the instrument in June, 1636.

The organ was badly damaged in a fire in 1760 and rebuilding was begun by Nicolas Somer and his sons Louis and Antoine in 1766. Somer died in 1771 and François-Henri Cliquot was charged with completing the project. The renowned organ builder rebuilt all reed stops, added a Hautbois on Positif and another on Récit to replace the Trompette, and added a 16' Bombarde on Pedal. Work finished in June, 1777.

Successively repaired by Pierre-François Dallery and John Abbey, the old

le Pescheur and Cliquot instrument was completely revised in 1873 by Aristide Cavaillé-Coll who added a 16' Bombarde on manual, reduced the number of manuals to 3, and build a new 42-note Récit. Most of the old pipework was retained, mainly all Positif pipework, it was a 39-stop instrument. On this occasion, the organ was inaugurated with César Franck's participation. Ten years later, Cavaillé-Coll came back to better his work.

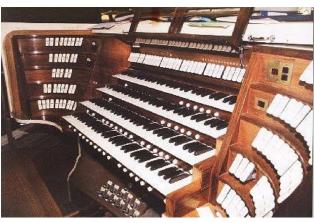
In 1911, organ builder Théodore Puget, who was responsible for the cleaning of the organ, added the first grave octave lacking on Récit and five combination pedals. He also moved the wind system elsewhere to enlarge the organ loft. In 1922, he installed an electric blower.

But the greatest alteration was the one completed in 1956 by Beuchet-Debierre based on instructions by Maurice Duruflé, titular organist since 1929. It became a 90-stop instrument: 56 inside the organ case, the Pedal division (Flutes and Bourdons between the tambour of the door and the organ loft), the Echo division in the stair tower initially leading to the organ gallery, the Positif division was enlarged up to the location of the console "en fenêtre", and the electric console was located on a north lateral gallery.

Complete revoicing and the addition of two stops were carried out by Gonzalez in 1975. Renovation was carried out by Bernard Dargessies in 1991.

Famous organists associated with St. Etienne-du-Mont include Maurice and Marie-Madeleine Duruflé and present-day titulaires Thierry Escaich and Vincent Warnier.





Stop List

| I. Grand-Orgue II. Positif | | III. Récit (expressif / enclosed) | | IV. Echo (expressif / enclosed) | | Pédale | | | |
|---|---|-----------------------------------|--------|---------------------------------|--------|----------------------|-----|----------------------|---------|
| Montre | 16' | Principal | 8' | Quintaton | 16' | Dulciane | 16' | Bourdon | 32' |
| Bourdon | 16' | Bourdon | 8' | Principal italien | 8' | Principal | 8' | Bourdon | 16' |
| Montre | 8' | Flûte creuse | 8' | Cor de nuit | 8' | Bourdon | 8' | Principal | 16' |
| Principal | 8' | Prestant | 4' | Gambe | 8' | Salicional | 8' | Flûte | 16' |
| Bourdon | 8' | Flûte | 4' | Voix céleste | 8' | Unda maris | 8' | Grande Quinte | 10 2/3' |
| Flûte harmonique | 8' | Nasard | 2 2/3' | Fugura | 4' | Principal | 4' | Bourdon | 8' |
| Prestant | 4' | Doublette | 2' | Flûte | 4' | Flûte conique | 4' | Principal | 8' |
| Flûte à cheminée | 4' | Tierce | 1 3/5' | Nasard | 2 2/3' | Doublette | 2' | Flûte | 8' |
| Doublette | 2' | Larigot | 1 1/3' | Octavin | 2' | Sesquialtera | II | Grande Tierce | 6 2/5' |
| Grand Cornet | V | Septième | 1 1/7' | Tierce | 1 3/5' | Plein Jeu | IV | Quinte ouverte | 5 1/3' |
| Mixture | II | Piccolo | 1' | Fourniture | IV | Trompette | 8' | Grande Septième | 4 4/7' |
| Fourniture | IV | Plein Jeu | IV | Cymbale | III | Hautbois | 8' | Principal | 4' |
| Cymbale | III | Trompette | 8' | Bombarde | 16' | Régale | 8' | Flûte | 4' |
| Bombarde | 16' | Cromorne | 8' | Trompette | 8' | Trompette en chamade | 8' | Tierce | 3 1/5' |
| Trompette | 8' | Chalumeau | 4' | Basson-Hautbois | 8' | Clairon | 4' | Nasard | 2 2/3' |
| Clairon | 4' | Clairon | 4' | Voix humaine | 8' | | | Flûte | 2' |
| | | | | Clairon | 4' | | | Fourniture | IV |
| | | | | | | | | | 16' |
| | Autres caractéristiques / Other details | | | | | | | | 8' |
| Buffet « Monument historique » / Organ case « Historical landmark »: 1633 Étendue des claviers / Manual compass: 61 notes Étendue du pédalier / Pedal compass: 32 notes Accouplements / Couplers: tous les claviers / all manuals: 16,8,4 I/PED; II/PED 8,4; II/PED 8,4; IV/PED Trémulant / Tremolo: Récit, Echo | | | | | | | | Clairon | 4' |
| | | | | | | | | Basson | 32' |
| | | | | | | | | Basson | 16' |
| | | | | | | | | Basson | 8' |
| Crescendo général / General crescendo Combinaisons ajustables électroniques / Electronic adjustable combinations | | | | | | | | Basson | 4' |
| , | | | | | | | | | |
| | | | | | | | | | |

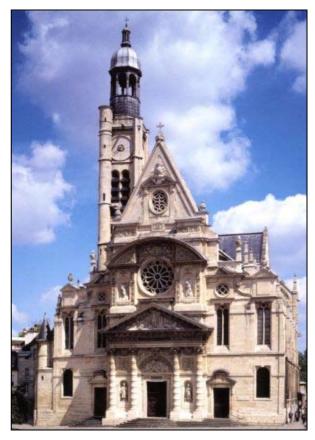
About the Church

The St. Etienne parish was formed in the 6th century from the St. Geneviève Abbey and using the crypt of the abbey. In the 13th century, a separate church was built on the north side of the abbey. Because of the ever growing number of parishioners, a new church was needed and its construction began in 1491. The successive stages of construction explain the various architectural styles found in this church, one of the most uncommon churches in Paris. The vaults of the apse and the bell tower were built in 1491, the chancel in 1537, the gallery in 1545, and the vaults of the nave and the transept were completed in 1580. The bell tower was raised in 1624 and the portal was built in 1610. The demolition of the Abbey church, in 1807, disturbed the balance of its façade.

This church contains Pascal's tomb, who died while he was in the parish territory, and Racine's ashes when they were transferred to this church from Port-Royal in 1711. Furthermore, it contains the shrine of St. Geneviève's remains, the patron saint of Paris. The reliquary contains only a few fingers, bones and whatnot because during the Revolution, the remains were burned.

This stunning pyramidal façade, work of Claude Guérin, that was well matched with St. Geneviève's where the general Gothic lines are cleverly harmonized with Renaissance ornamentation, is flanked on the north side with a tin bell tower topped by a lantern with an openwork design. Its decoration, completely destroyed during the Revolution, was reconstructed in 1861 by Victor Baltard.

The interior is 223 feet (68 meters) long. It consists of a fivebay nave with very high sides and lateral chapels. The chancel is surrounded by an ambulatory and chapels. The pillars dividing the nave from the aisles are encircled halfway up by a bold railing. The one from the chancel connects to a rood screen, the only one left in Paris, built in 1545, probably by Pierre Beaucorps. It is an architectural daring and a charm almost oriental with its spiral stairs wrapped around the pillars at the crossing. This gallery divides the church almost in half and demarcates the two main construction periods: the Gothic chancel and the Renaissance and almost Classic nave where we find a sumptuous pulpit dating back to the 17th century. Behind the chancel, there is a small mass grave where openings are closed by beautiful glass paintings from the 17th century combined to stained glass windows from the 16th century constitute one of the main splendours of this church.





Paris

Saint-Sulpice Church

Grand Organ: Clicquot (1781), Aristide Cavaillé-Coll V/100 (1862); Case: Chalgrin (1776) – V/102

Organist: Daniel Roth

Archives report the name Nicolas Pescheur as the first organist at St. Sulpice. He is, without doubt, the son of Pierre Le Pescheur who, in 1544, was organist at St. Esprit Hospital. Appointed by the church during the last third of the 16th century, he died at the end of October 1603. He was the last organist who played the antique instrument installed above the front door in the old church. This instrument, unplayable since the beginning of the 17th century, was on display until 1614 while an organ, installed in the chancel, was rented on an annual basis.

In 1614, it was decided to order a new organ to be built using elements of the old instrument. Vincent Coppeau and Pierre Pescheur were entrusted to prepare the plan. The restoration was carried out not until 1636 by Coppeau alone. As soon as the chancel of the new church was completed, the organ was installed on a gallery located on top of the high altar between the chancel and the Virgin Chapel. This old instrument was replaced in 1725 by a larger organ that would be moved, four years later, above the vestibule in the north transept where it stayed until 1784. Useless when the main organ was completed, the old organ was sold to the parish of Passy.

The large project of a new organ in St. Sulpice started in 1776. Two designs were submitted: the first one, from architect Laurent, showed a case where no pipes were on display - a new trend - and the second one, from Jean-François Chalgrin. The church wardens accepted the second one because, according to them, it showed greater harmony with the large stone gallery designed by Servandoni. On January 1st, 1778, a contract was signed with master





carpenter Jadot and sculptor Duret for the building of the organ case. The contract for the organ designed by François-Henri Clicquot and revised by Dom François Bédos, was signed on January 1st, 1780. The organ was completed by Clicquot on April 30th, 1781. The appointed assessors were Notre-Dame's three organists, Armand-Louis Couperin, Claude Balbastre and Nicolas Séjan, assisted by Jean-Jacques Charpentier. Dom Bédos, who was very involved in the design and in the building of this large instrument, had been dead for two years. The official acceptance took place on May 15th, 1781 and, due to major public interest, a second audition took place the next day.

The large sculpted oak case, a real wood monument inside a stone monument, is imposing by its mass; it is 39 ft. wide by 46 ft. high. In choosing a very pronounced concave form, unfavourable for sound emission, and locating large pillars and statues just in front the pipes that are real obstacles to sound propagation, Chalgrin demonstrated what not to do. Despite this reservation, Chalgrin's organ case is to be admired for the vigor of its concept, the strength of its construction and the richness of its ornamentation. The organ case forms a large hemicycle, framed with high pillars, enriched with flutings and erected on top of a massive basement. The seven areas between the pillars are filled with statues behind which are located the largest pipes concealed up to their mouths. The frieze is decorated with a series of boughs majestically wound up, and the cornice is decorated with medallions and roses. The organ case of the Positif

division is made of a large flat simply framed between two posts decorated with a flower chute and with an architrave. It is topped by a large modern clock. The Clicquot organ had 64 stops, 5 manuals, a 36-note pedalboard, and 4,328 pipes winded by fourteen bellows.

During the Revolution, Clicquot's masterpiece was fortunately preserved, triumphantly playing during major civil occasions. When the church was returned to worship, Nicolas Séjean returned to his functions until his death on March 16th, 1819. His son, Louis (1786-1849), was called in to replace him and was followed by Georges Schmitt from 1849 to 1863.

In 1834, Louis Callinet began restoration work. Four years later and facing serious financial difficulties, while restoration work was still in progress, Callinet sold his business to Société Daublaine. This firm did not complete the restoration and, in 1844, it was itself sold to Société Girard that was taken over, one year later, by Ducroquet. The organ was cleaned and slightly transformed to conform to the new musical tastes: mutations ranks were removed, some free reeds ranks were added and a Barker lever was installed in the action. The final acceptance took place in April 1846. It was now a 65-stop instrument.

Following this restoration neither the church wardens nor the organist were satisfied with the instrument. In 1855, they called in Aristide Cavaillé-Coll to undertake the tuning and maintenance of the instrument. Almost immediately, Cavaillé-Coll made a proposal for the complete reconstruction of the organ. His talents had been conclusively demonstrated in instruments he just completed, among them the ones in St. Denis, in Notre-Dame-de-Lorette, in St. Roch, and in La Madeleine. His project was accepted in 1857 and within ten years following the restoration by Daublaine-Callinet-Ducroquet, Cavaillé-Coll began to work on the reconstruction.

After five years of work, the renowned organ builder created, inside Chalgrin's organ case, a 100-stop instrument. It was, with Father Willis of Liverpool and the Walcker of the Ulm Cathedral, one of only three "100-stop" organs in Europe. The 5-manual and pedal instrument has a magnificent terraced console and uses a Barker machine to control the stop action. This last innovation allows to memorize the registration on top of those prepared with the double pallet box system. From Clicquot's organ, Cavaillé-Coll kept about 40 ranks of pipes, including mixtures and reeds. This represented almost two-thirds of Clicquot's original instrument. He also kept seven windchests, but transformed them to provide a second set of pallets to optimize the wind supply to the pipes. From Callinet, he kept the Trompette en chamade, some bassoons, and the free reed ranks. He also kept the general Barker lever which now serves the Récit division.

The entire mechanical action was newly constructed, as were the wind supply and blowing system. These were equipped with separate wind pressures for the bass and treble of each rank, and higher pressures for the reeds than for the foundations. Each division was provided with a separate Barker lever. A general Barker lever was in charge of the couplers. Most revolutionary was the console and, as a result, the stop action. A traditional French console with stopknobs displayed on straight steps would have been too large and made it difficult for the organist to reach the farthest stopknobs. Cavaillé-Coll designed a new console with curved tiers, making each knob face the organist. The new design negated the possibility of a traditional, purely mechanical stop action, where every knob is connected to its respective slider via a wooden rod. So Cavaillé-Coll had the idea of using a double-action Barker lever to move the sliders. The knobs were connected to the new machine by ordinary small wooden trackers, creating a more compact console. And by using Barker action for the stops, he also introduced one of the first examples of mechanical memory ever built.

The organ is distributed among seven floors, from the gallery floor to the vault, for a total height of 59 ft. Organ action occupies four floors while pipework occupies the other three.

Cavaillé-Coll did not neglect to embellish the new instrument with his delightful harmonic flutes, impressive gambas, and massive reeds. The newly completed organ had 100 stops, 5 manuals and pedal, 20 windchests, 7 Barker levers, 8 double-rise reservoirs, and nearly 7,000 pipes, including two 32' ranks, an open wood and bombarde.

The inauguration of this monumental organ took place on April 29th, 1863 with César Franck, Camille Saint-Saëns, Alexandre Guilmant, Auguste Bazille, and the titular organist, Georges Schmitt. At the same time, Louis-James-Alfred Lefébure-Wély replaced Georges Schmitt as organist. He then asked Cavaillé-Coll to install a thunder pedal, a hailstorm effect, and a nightingale.

After the death of Lefébure-Wély on December 31st, 1869, Charles-Marie Widor (1844-1937) was proposed as his successor. He had the benediction of Cavaillé-Coll, but faced parishioners' protests that Widor was too young (26 years old) for such a prestigious position and moreover, his name sounded German (this was in 1870, a few months before the Franco-Prussian war). As a result, the parish priest hired him for a test period of one year. At the end of that term, neither Widor nor the priest broached the subject of Widor's status, so it was as a temporary organist that Widor retired on December 31st, 1933, almost 64 years later!

During Widor's tenure, the organ was restored and cleaned several times. In 1883, Cavaillé-Coll himself did the first cleaning and made a few minor changes, mostly in order to provide a better wind supply for the lowest pipes of the Récit division.

In 1903, Charles Mutin, successor to Cavaillé-Coll, did a major restoration and made some changes at Widor's request. The Récit division, which was originally in the 5th position proved to be unplayable with a complicated pedal part, was lowered to the 4th position. As a consequence, the Positif descended from 4th to 3rd, and the Bombarde, with its loud reeds, originally in 3rd was elevated to 5th and renamed Solo. Tonal modifications were also carried out. The Clarinette on the Positif was replaced with a Baryton 8' and the Euphone 8' from the same division was replaced by a Basson 16'. Three new stops were introduced by trading: a Diapason 8' on the Récit, a Septième 2 2/7' and a Trompette en chamade 8' on Solo. The rejuvenated organ inspired Widor for the rest of his life. His only complaint was that the Pedal division remained too weak with only 12 stops. For his retirement in 1933, the parish offered him 2 more Pedal stops: Principal 16' and 8' that were placed by Pleyel-Cavaillé-Coll on the outside of the case on pneumatic purse chests. The organ, now boasting 102 stops, was the largest in Paris until Notre-Dame's instrument was enlarged in the 1960s. No other changes have been made on the instrument since Widor's tenure.

After Widor's retirement, Marcel Dupré (1886-1971), his assistant, was awarded the position of organist in 1934 and would hold it until his death on May 30th, 1971, Pentecost Sunday. Thus, the organ knew only two organists over a hundred-year period (1871-1971), and this certainly played a role in its preservation through the stormy neo-classical period when many instruments were unrecognizably transformed.

Jean-Jacques Grünenwald (1911-1982), who had been Dupré's assistant during World War II, succeeded his master in 1971 and remained until his death in December 1982. The interim function of organist was assigned to Françoise Renet (1924-1995) from 1982 to 1985. The organ has been played since 1985 by Daniel Roth.

One of Roth's first duties was to start a new restoration of the instrument which had not been cleaned since the 1950s. This was accomplished by organbuilder Jean Renaud from 1988 to 1991 and consisted of a general cleaning and releathering of all parts of the instrument in the most authentic way possible.

The organbuilder who enters the instrument for the first time is always amazed by the extreme logic of how all the parts and components are ordered and accessible. A large network of stairways, catwalks, and ladders make tuning and maintenance an easy and enjoyable task. Even though the 100-stop instrument is placed in a case designed for only 64, none of the almost 7,000 pipes is crowded, thereby allowing them to speak freely and naturally.

We must be thankful to the four generations of organists who have lovingly played and preserved this exceptional instrument and it is hoped that it will receive, in the future, the same care and attention it has always garnered in pursuit of the greatest satisfaction for all.

Organists associated with Saint-Sulpice include Gabriel Nivers, Louis-Nicolas Clérambault, Nicolas Séjan, Georges Schmitt, Louis James Alfred Lefébure-Wély, Charles-Marie Widor, Marcel Dupré, and Jean-Jacques Grunenwald, plus present day organists Daniel Roth and Sophie-Véronique Choplin.

Stop List

| Grand Choeur Gra | | Grand Orgo | ue | Positif | | Récit (expressif / enclosed) | | Solo | | Pédale | |
|--|-----|---------------------------------|-----------|---|------------|--|------------|---|-----------|--|-----|
| 2Salicional | 8' | 1Montre | 16' | Laye de Fonds Foundation pallet box | | Laye de Fonds Foundation pallet box | | Laye de Fonds Foundation pallet box | | Laye de Fonds Foundation pallet box | |
| 3Octave | 4' | 1Principal | 16' | 3Violon-basse | 16' | 1Quintaton | 16' | 1Bourdon | 16' | 1,3Principal | 32' |
| 1Fourniture | IV | 1Bourdon | 16' | 3Quintaton | 16' | 4Diapason | 8' | 3Flûte conique | 16' | 5Principal | 16' |
| 1Plein-Jeu | IV | 3Flûte conique | 16' | 1,2,3Salicional | 8' | 3Violoncelle | 8' | 1,2,3Principal | 8' | 1,2Contrebasse | 16' |
| 1Cymbale | VI | 1Montre | 8' | 2Viole de gambe | 8' | 3Voix céleste | 8' | 1,3Bourdon | 8' | 1Soubasse | 16' |
| 1Cornet (d-g2) | V | 1Bourdon | 8' | 3Unda maris | 8' | 1Bourdon | 8' | 2,3Flûte harmonique | 8' | 2,6Violoncelle | 8' |
| 3Clairon- Doublette | 2' | 2Diapason | 8' | 2,3Quintaton | 8' | 1,2Prestant | 4' | 3Violoncelle | 8' | 5Principal | 8' |
| 1Bombarde | 16' | 1,3Flûte harmonique | 8' | 3Flûte traver- sière | 8' | 1Doublette | 2' | 3Gambe | 8' | 1Flûte | 8' |
| 3Basson | 16' | 3Flûte traversière (d-g2) | 8' | 2Flûte douce | 4' | 1,6Fourniture | IV | 3Kéraulophone | 8' | 1,2Flûte | 4' |
| 11ère Trompette | 8' | 2Flûte à pavillon | 8' | 3' 2Flûte octaviante 4' 1,6Cymbale V 1,2 | | 1,2,3Prestant | 4' | Laye de combinaison Combi- nation pallet box | | | |
| 12è Trompette (d-g2) | 8' | 1,2,3Grosse quinte | 5 1/3' | 2Dulciane | 4' | 1,3Basson- Hautbois | 8' | 2,3Flûte octaviante | 4' | 1,3Bombarde | 32' |
| 3Basson | 8' | 1,3Prestant | 4' | Laye de combinaison Combination pallet box | | 1Cromorne | 8' | 2,3Trompette (chamade) | 8' | 1,3Bombarde | 16' |
| 1,3Clairon 4' | | 1Doublette 2' | | 1,3Quinte | 2 2/3' | 1Voix hu- 8' maine | | Laye de combinaison Combination pallet box | | 2Basson | 16' |
| | | | | 2Doublette | 2' | Laye de combine Combination pa | | 2Grosse Quinte | 5 1/3' | 1,2Trompette | 8' |
| Legend: Pipework origin 1 Clicquot 1781 2 Daublaine et Callinet 1845 3 Cavaillé-Coll 1862 4 Mutin 1903 5 Pleyel-Cavaillé-Coll 1933 6 Renaud 1991 | | 1Tierce | 1 3/5' | 3Flûte harmonique | 8' | 3Octave | 4' | 1Ophicléide | 8' | | |
| | | 1Larigot | 1 1/3' | 3Flûte octaviante | 4' | 3Grosse tierce | 3 1/5' | 1Clairon | 4' | | |
| | | 1Piccolo | 1' | 2Dulciane | 4' | 3Quinte | 2 2/3' | | | | |
| | | | | 3Plein-Jeu harmonique | III- VI | 1,2Nazard | 2 2/3' | 4Septième | 2 2/7' | | |
| | | | | 4Basson | 16' | 3Octavin | 2' | 3Octavin | 2' | | |
| | | | | 1Baryton | 8' | 1Cornet (c-g2) | V | 1Cornet | v | | |
| | | | | 1Trompette | 8' | 3Bombarde | 16' | 3Bombarde | 16' | | |
| | | | | 1Clairon | 4' | 3Trompette | 8' | 1Trompette | 8' | | |
| | | | | | 3Clairon | 4' | 1,2Clairon | 4' | | | |

- Autres caractéristiques / Other details:

 Étendue des claviers / Manual compass: 56 notes

 Étendue du pédalier / Pedal compass: 30 notes

Trémolo: Récit

Pédales de combinaison (gauche à droite) / Combination pedals (left to

1. I/P 2. II/P 3. IV/P 4. Anches (Pédale) / Reeds On (Pedal)

10. I/II 11.-13. V,III,IV Anches / Reeds On 14.-18. I/I, III/II, III/I, IV/I, V/I 19. IV/III 20. Expression Récit

Boutons de combinaisons / Combination knobs: 6 Pédale, Récit, Positif, Solo, Grand-Orgue, Grand-Choeur Those knobs pushed allow the organist to change the stopknobs without any effect on the sound. Once they are pulled, the prepared registration becomes effective. This system allows assistants to prepare the next registration while the organist is playing the current one.

The stops written under the title "combination pallet box" speak only when the corresponding "reeds on" pedal is lowered.

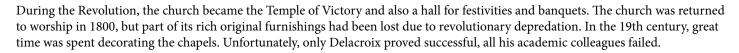
About the Church

At least since the 9th century a parish church was present on this site. It was under the control of the neighbouring St. Germain-des-Prés Abbey. Rebuilt from the 13th to the 15th century, it was a charming Gothic-style building according to old engravings. In the 17th century, the church became too small. In 1642, the new parish priest, Jean-Jacques Olier, founder of the renowned seminary and the religious order of St. Sulpice, decided to rebuild the church upon plans drawn by architect Christophe Gamard. The cornerstone was laid in 1646 by the Duke of Orléans. Gamard, who died in 1665, was replaced by Louis Le Vau who was succeeded, in 1670, by Daniel Gittard. By 1675, the Virgin Chapel and the chancel with its ambulatory were completed while works on the transept square and the north transept had begun.

Due to financial difficulties construction work was stopped in 1678. It was resumed only in 1714 on the instigation of a new parish priest, Jean-Baptiste Languet de Gergy, and under the supervision of architect Gilles-Marie Oppenord, a student of François Mansart, who completed the church in 1745, the year of its dedication.

Only the western façade was left to be built and many projects were proposed. Giovanni Servandoni's project was finally accepted but, over the years, it was modified many times either by events or by people. Its grand central pediment was destroyed by lightning, architect Oudot de Maclaurin modified the design

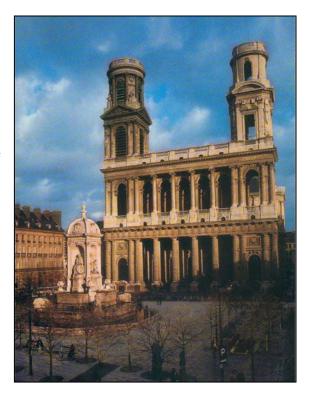
of the tower tops and when it was again criticized, Jean Chalgrin submitted a new proposal in 1780. Only the north tower was modified because, when the Revolution occurred, all construction stopped.



The interior reflects the layout and reaches the dimensions of a medieval cathedral with its five-bay nave flanked by side aisles and chapels, its large transept, its straight two-bay chancel with its three-sided hemicycle circled by an ambulatory and chapels. 394 ft. long, 187 ft. wide, 98 ft. high under the central vault: these are the measurements of this magnificent nave whose decorative repertory is Italian in style, but whose monumental design is authentically French.

The façade is made of two large antique portals; one is in the Doric style while the other is in the Corinthian style, topped by a large triangular pediment between the two towers. In the square facing the church there is a fountain nicknamed "four bishops" for Massillon, Fléchier, Fénelon and Bossuet. It was created by architect Ludovico Visconti.

St. Sulpice Church is considered the largest and the most ornate Jesuit-style church.



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Hotel List

May 24-26 PARIS Hotel Beauchamps

24 Rue de Ponthieu 75008, Paris Ph: 011-33-1-53-89-58-58 www.hotelbeauchamps.com/ Hairdryer in room Wifi available*



May 27 CHARTRES Hotel Jehan de Beauce

1 Place Pierre Semard 28000, Chartres Ph: 011-33-2-37-21-01-41 www.jehandebeauce.fr/# Hairdryer in room Wifi available*



May 28 & 29 ROUEN Hotel Mercure Rouen Centre Cathedrale

7 Rue de la Croix de Fer 76000, Rouen Ph: 011-33-2-35-52-69-52 www.accorhotels.com/gb/hotel-1301-hotelmercure-rouen-centre-cathedrale/index.shtml *Hairdryer in room Wifi available**



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May 30 & 31 REIMS Novotel Suites Reims Centre

1 Rue Edouard Mignot 51100, Reims Ph: 011-33-3-26-89-52-00 www.accorhotels.com/gb/hotel-7237-novotelsuites-reims-centre/index.shtml Hairdryer in room Wifi available*



June 1-3 PARIS Hotel Daunou Opera

6 Rue Daunou 75002, Paris Ph: 011-33-1-42-61-57-82 www.daunou-opera.com/en/ Hairdryer in room Wifi available*



^{*}We have arranged complimentary wifi access for our guests; may be available in your room or in the lobby only.

