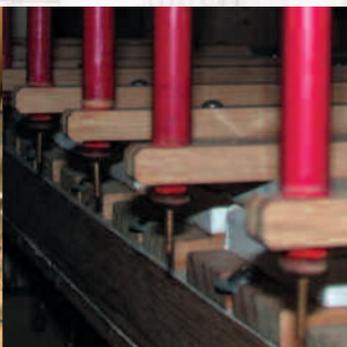
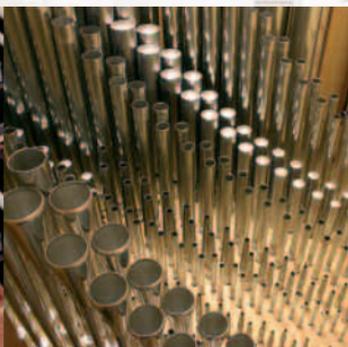




the real  
*french organs sound*

AGO - MINNEAPOLIS



## PLAYLIST 1

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### 1. Lunéville

**Alexandre P.-F. Boëly** (1785-1858)

*Allegro ma non troppo*

Organist : Aude Schumacher

### 2. Saint-Omer

**Robert Schumann** (1810-1856)

*4<sup>ème</sup> étude avec Pédale, opus 56 - Innig*

Organist: Olivier Latry

### 3. House organ

**César Franck** (1822-1890)

*Cantabile*

Organist: Daniel Roth

### 4. Lescar

**Louis Niedermeyer** (1802-1861)

*Marche religieuse*

Organist: Georges Lartigau

SC 871

### 5. Wisches

**Jacques-Louis Battmann** (1818-1886)

*Messe de Minuit : Communion*

Organist: Jean-Luc Gester

MR 9.026.00

### 6. House organ

**Johannes Brahms** (1833-1897)

choral: *Es ist ein Ros' entsprungen*

Organist: Daniel Roth

### 7. Saint-Dizier

**Louis J.-A. Lefébure-Wely** (1817-1869)

*Communion*

Organist: Olivier Latry

### 8. Quimper

**Jean-Adam Guilain**

*Prélude de la Suite du 2<sup>ème</sup> ton*

9. *Tierce en taille de la Suite du 2<sup>ème</sup> ton*

10. *Dialogue de la suite du 2<sup>ème</sup> ton*

Organist: François-Henri Houbart

### 11. Nontron

**Alexandre P.-F. Boëly** (1785-1858)

*Choral sur un thème grégorien*

Organist: Xavier Lebrun

### 12. Bad Gandersheim

**Johannes Brahms** (1833-1897)

Choral: *Herzlich tut mich erfreuen*

Organist: Ludger Lohmann

CD ARM 1049 1050/2

### 13. Conservatoire de Strasbourg

**César Franck** (1822-1890)

*Prélude (extr. Prélude, fugue et variation)*

Organist: Pierre Pincemaille - Accent 4

### 14. Bad Gandersheim

**Johann Sebastian Bach** (1685-1750)

*Goldberg Variation n° 26*

15. *Goldberg Variation n° 29*

Organist: Hansjörg Albrecht

OC 625

### 16. Quimper

**César Franck** (1822-1890)

*fin du 3<sup>ème</sup> Choral*

Organist: Olivier Struillou

concert d'inauguration.

### 17 Saint-Dizier

**Olivier Latry**

*Improvisation*

Organist: Olivier Latry

## PLAYLIST 2

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### 1. Reims

**Jehan Alain**

*Jardin suspendu*

Organist : Benjamin Steens

### 2. Quimper

**Naji Hakim** (1955)

*Suite symphonique "le Bien-Aimé"*

*"J'ai trouvé celui que mon cœur aime"*

### 3. Suite symphonique "le Bien-Aimé"

*"Ses traits sont des traits de feu"*

### 4. Suite symphonique "le Bien-Aimé"

*"Voici qu'il arrive, sautant sur les montagnes, bondissant sur les collines"*

Organist: Pascale Mélis

### 5. Lyon

**Joseph Reveyron** (1917-2004)

*Choral à Notre-Dame*

*"L'Annonciation"*

### 6. Choral à Notre-Dame

*"La Maternité"*

Organist: Georges Aloy

### 7. Lyon

**Georges Aloy** (1947)

*Toccata*

Organist: Georges Aloy

### 8. Lyon

**Marcel Dupré** (1886-1971)

*variations sur l'hymne Ave Maris stella*

*"Toccata"*

### 9. variations sur l'hymne Ave Maris stella

*"Choral"*

### 10. Variations sur l'hymne Ave Maris stella

*"Canon"*

### 11. Variations sur l'hymne Ave Maris stella

*"Aria"*

Organist: Georges Aloy

### 12. Bad-Gandersheim

**Maurice Duruflé** (1902-1986)

*Fugue sur le nom de Alain op. 7*

### 13. Méditation

Organist: Friedhelm Flamme

CPO 777 042-2

### 14. Bad-Gandersheim

**Louis Vierne** (1870-1937)

*Impromptu*

Organist: Daniel Roth

CD ARM 1049 1050/2

### 15. Tulle

**Jacques Ibert** (1890-1962)

choral *"Justorum animae in manu Dei sunt"*

Organist: Olivier Vernet

### 16. Foix

**Louis Vierne** (1870-1937)

*Naiades*

Organist: Thierry Eschaich

### 17. Evron

**Charles-Marie Widor** (1845-1937)

*Allegro Vivace de la 5<sup>ème</sup> symphonie*

Organist: Mickael Durand



# FRENCH ORGAN-BUILDERS

TRADITION  
AND INNOVATION

*B*y virtue of its situation at the heart of Western Europe, the pipe organ reached France at quite an early stage. It was an instrument which had originally been born in the region of the Mediterranean and later spread to all the regions bordering on it. The organ reappeared in the West before the end of the first millennium of our era, since when it was gradually introduced into the liturgy, somewhat reluctantly at first because the Church associated instrumental music with licence and debauchery.

The instrument became popular during the Early Modern Period and benefited from various technical and tonal improvements, not least the invention of the keyboard in its present form and the consequent invention of the slider-sound-board. Large church organs, placed in the west or north extremes of the church, continued to fulfil their earlier function of intervening at important points in the liturgy, while medium-sized and smaller organs were played 'alternatim' with priests and professional singers. The smallest organs, whether in churches or houses, were hardly any different from each other, and it was still not yet possible to refer to schools of organ building.

During the fifteenth and particularly the sixteenth century, different schools of organ-building and playing came into being, each responding to specific cultural and musical needs, especially after the Reformation. These differences gradually became more important, but the various styles - national or confessional - also influenced each other.

The great French tradition of organ-building began at the beginning of the seventeenth century under combined Norman and Flemish influences. That the instrument was almost universally adopted can be attributed largely to the centralised authority of absolute monarchs, because of which provincial clergy felt obliged to follow the example of the court at Versailles when they ordered organs. The result was a sumptuous, if rather stereotyped, instrument, which changed gradually in detail and sophistication until the end of the Ancien Régime.

Many of the instruments which still exist today bear witness to the art of organ-builders at this period, including those made by the Clicquots, Lépine, Isnard, Somer, Desfontaines and Dupont. The Revolution of 1789 onwards dealt a near-fatal blow to the progress of organ-building in France, when many organs were destroyed, music lost and the maitrisés which trained church musicians were closed down. One name (of Franco-Catalan origins) in particular succeeded in re-establishing the cause of French organ-building: that of the Cavaillé-Coll dynasty. Its most famous member was Aristide Cavaillé-Coll (1811-1899), who master-minded the production of around five hundred instruments in his Paris workshops. He had an enquiring mind and worked tirelessly to convert a family business into a veritable industrial concern, rationalising production methods. He responded to the tastes of the period, exploiting his knowledge of European organ-building and tonal colour by adapting them to produce a completely new kind of instrument. He introduced the pneumatic lever invented by Charles Barker in order to lower the resistance offered by keyboards and to aid registration. He also designed improvements in the production and regulation of wind which enabled the largest instruments and the most demanding registrations to function perfectly.

From 1830 to the First World War, and at the same time as Cavaillé-Coll, other organ-builders were promoting French tradition throughout the world. John Abbey was in charge of a large firm established in Versailles which ceased business only in 1931; Joseph Merklin opened his workshops in Paris in 1855 and Louis Debierre, whose firm occupied an Atlantic-facing site, established and developed a company which lasted for over a hundred years, exporting instruments as far away as China and Chile.

The remnants of the post-Revolution classical organ were quickly transformed into a proto-romantic style thanks partly to new English technical resources introduced by Abbey and Barker. This style of instrument was replaced in its turn by the 'symphonic' organ from 1860 onwards until the end of the First World War.

César Franck greatly assisted the romantic school of organ composition, exploiting the new tonal resources of new and restored instruments. Innovations introduced by builders, especially concerning the action, made life easier for those composers we now call 'symphonic', such as Guilmant, Gigout, Lemmens, Saint-Saëns and Widor, to mention just a handful of the best-known. Although their keyboard style remains thoroughly idiomatic, the music of these composers can match the colour and power of the greatest symphony orchestras.

At the beginning of the twentieth century, and in the wake of the destruction wrought by the First World War, an instrument emerged that was thought capable not only for playing new music and coping with improvisations, but also for dealing with nearly four centuries of repertory written by European composers. The French neo-classical organ was a multi-purpose instrument, characterised by the addition of tone colours from the classical French and north European schools grafted onto existing romantic and symphonic organs. The main instigators of this movement were the organ builder Victor Gonzalez supported by the music historian Norbert Dufourcq. It is impossible to mention the many organist-composers who illustrate the period; Alain, Dupré, Duruflé, Langlais, Litaize, Marchal, Messiaen, Tournemire and Vierne are some of the best-known.

The nineteen-fifties and sixties marked the beginning of a period when young musicians, theoreticians and organ builders, driven by curiosity, decided to turn their backs on nineteenth-century traditions and directed their attentions to early instruments in France and further afield. They sought for the most authentic means of serving the organist's vast repertory and were in complete agreement about the need to study original sources and instruments in order to achieve the satisfactory restoration of an instrument. This work was carried out with much greater respect for the past than had previously been the case, and gradually paved the way for a more historically-informed performance style.

These musicians worked away behind the scenes, believing that the future should be based on a thorough understanding of the past, and that transmitting knowledge, rather than changing (or possibly even distorting) it, should be the order of the day.

The GPFO (Professional Association of French organ builders) was founded in 1979 and, with the joint help of the Ministry of Culture and the Ministry of Education, set up a national centre for training organ builders at Eschau, just

south of Strasbourg. Aspiring organ builders, with the help of their teachers and the rich legacy of existing instruments, are introduced to differing aesthetic styles of tone colour and voicing, as well as specific aspects of work which characterise various periods and builders.

Since the 1980s until recently, the State took the initiative in the restoration of large romantic and symphonic instruments. French builders have renewed their acquaintance with the Cavallé-Coll tradition and a new generation has been thoroughly grounded in the appropriate techniques. There are signs of growing interest in the French organ-building tradition, and recently the production of instruments has been diversified with the export market in mind. Many of these instruments are acknowledged to be genuine works of art in their own right.

Pierre Dumoulin



*The firm's workshop comprises nine assistants under the leadership of Bertrand Cattiaux, specialising in traditional methods of making very high quality French organs.*

Since 1980 we have had the privilege of restoring some world-famous historic instruments, such as:

- > Poitiers Cathedral (Clicquot 1790)
- > Notre-Dame de Paris (Cavaillé-Coll 1863)
- > The Basilica of Saint-Sernin, Toulouse (Cavaillé-Coll 1888)

and several more modest, but historically interesting, instruments, including

- > Notre-Dame du Fort, Etampes (16th century)
- > Saint-Michel, Bolbec (Lessellier 1630)
- > Cintegabelle (Mouchereau 1742)
- > Sarlat Cathedral (Lépine 1750)
- > The Basilica of Notre-Dame de la Daurade, Toulouse (Poirier-Lieberknecht 1850)
- > Saint-Jacques, Lunéville (Dupont 1750 and Jeanpierre 1850)
- > Saint-Grégoire & Saint-Salomon, Pithiviers (Isnard 1750, Cavaillé-Coll 1890, Boisseau 1965)

This restoration work has provided us with extensive experience of French organ-building up to the present day. This knowledge is also invaluable when new organs have to be made.

Further work included the reconstruction of the organ of the Royal Chapel at Versailles in the style of Clicquot, the great eighteenth-century dynasty of organ builders. In 1998 we reconstructed the organ in the church of Sainte-Radégonde in Poitiers, a neo-classical instrument with fifty-six stops, four manuals and pedals. It is capable of giving a good account of classical, romantic, symphonic and contemporary European repertory.

In 2000 we made the west organ in the Basilica of Saint-Rémi in Reims. It has forty-seven stops, three manuals and pedals, with the 20ft Montre pipes placed in the façade in keeping with French seventeenth-century tradition, and although a Flemish-inspired instrument, the style and voicing are planned with contemporary music in mind.

## **MEANS OF PRODUCTION**

Our workshop is situated in a large new 900-metre-square building in the heart of the countryside of the Corrèze department. With the help of modern machine tools we are able to produce most of the components needed for our instruments, therefore speeding up production. We prepare three-dimensional drawings of organs, and can produce digital simulations which offer a very accurate impression of the final result. Each organ is a unique instrument made according to the needs of the building and its acoustics. Our team includes a designer who creates and draws our cases, and we regularly collaborate with an architect.

All our instruments are completely assembled and tested in the workshop, including preliminary voicing, the final voicing being carried out in situ. Bertrand Cattiaux's voicing has been responsible for the firm's worldwide reputation.

## **ORGANS PRESENTED ON THE CD**

### **Tulle Cathedral**

In 2002 we carried out some improvements to an instrument which had already been restored in 1965. The general structure of the organ remained untouched, but we modified the stop-list in order to restore a proper balance between the different departments before revoicing the organ. It is now possible to play a vast proportion of the repertory on the resulting neo-classical instrument.

### **Saint-Jacques, Lunéville**

This instrument is unique because none of the pipes is visible. It was made in 1750, heavily modified in 1850 and again in 1906. We undertook a complete restoration, although conserving the eighteenth- and nineteenth-century tonal schemes. The mechanical action, stop action and wind supply are new. The main difficulty was in achieving a satisfactory blend between the two very different styles, and it must be said that the final result is convincing, enabling the organ to cope with both classical and romantic repertory.

This particular blend of ancient and modern might possibly be a pointer towards a new kind of instrument.



The Basilica of Saint-Rémi, Reims

### The Basilica of Saint-Rémi, Reims

The organ possesses forty-seven stops and was made in 2000. It is unusual among French organs in that it is provided with sixty-one note keyboards, ranging from A0 to A5. The largest pipes of the façade are twenty feet long and the case was designed by the architect Jean-Luc Giraud to correspond with the proportions of the fine nave. The organ is able to give a good account of European baroque, pre-romantic, twentieth-century and contemporary music.

Written by Bertrand Cattiaux, organ builder

CD	Index	Organ	Playlist
1	1	Lunéville	Alexandre P.F.Boély (1785-1858), <i>Allegro ma non troppo</i>
1	3	House organ	César Franck (1822-1890), <i>Cantabile</i>
1	6	House organ	Johannes Brahms (1833-1897), <i>Choral "Es ist ein..."</i>
2	1	Reims, St Rémy	Jehan Alain (1911,1940), <i>Jardin suspendu</i>
2	15	Tulle	Jacques Ibert (1890-1962), <i>Choral "Justorum animae..."</i>

## Herr Ricken's house organ, Düsseldorf

This organ was made by a German organ-builder in the 1990s. In 1993 we restored the pipework and revoiced it in the style of Cavaillé-Coll. Our extensive experience of working on Cavaillé-Coll's instruments meant that the result fulfilled expectations.

### SPECIFICATIONS & STOPLIST | DÜSSELDORF

Suspended tracker action for the keys, mechanical action for the stops [stop-list]

#### I CLAVIER D'ACCOUPLLEMENT III/II

#### II GRAND-ORGUE

Bourdon 16  
Montre 8  
Bourdon - Flûte harmonique 8  
Salicional (basse et dessus) 8  
Prestant 4  
Quinte 2 2/3  
Plein Jeu progressif II-V

#### III RÉCIT EXPRESSIF

Viole de gambe 8  
Flûte traversière 8  
Voix Céleste 8  
Flûte octaviante 4  
Octavin 2  
Cornet V  
Trompette 8  
Basson-Hautbois 8  
Voix humaine 8

#### PÉDALE

Soubasse 16 (emprunt GO)  
Basse 8 (emprunt GO)

Tremolo Récit  
III/I en 16'

## Contact

e-mail: [orgues.cattiaux@orange.fr](mailto:orgues.cattiaux@orange.fr)  
[www.orguescattiaux.org](http://www.orguescattiaux.org)

*The firm was founded in 1999 and is situated in the centre of the region of Lorraine, close to the towns of Nancy and Metz. The workshop possesses all the tools and equipment necessary for making organs and restoring early instruments.*

*The first work carried out was the tuning and maintenance contracts formerly dealt with by Haerpfer, whose firm ceased business at the same time as ours was established. We work regularly in collaboration with Laurent Plet, who specialises in the restoration of historic instruments.*

## ACTIVITIES

### **The building of mechanical action organs**

The instruments are conceived and designed in our workshop, and the work is entirely carried out using traditional craftsmanship. All parts are made by us in the workshop, and no manufactured parts are used at all. Traditional materials are always used, and no modern items such as plywood and plastic are ever employed in our instruments.

### **Restoration of early instruments**

We undertake the restoration of all kinds of pipe organs, generally preferring to restore instruments to their original state in order to respect their overall character. We take particular care to avoid any kind of discrepancy between the materials used by the original builder and those employed during restoration.

### **Renovation, rebuilding and maintenance**

We carry out rebuilding work and propose maintenance contracts for all types of instruments. At present we tune and maintain more than fifty organs and undertake emergency repair work as far away as Martinique and Guadeloupe.

Jean-Baptiste Gaupillat studied the organ at the Conservatoire in Troyes before beginning an organ building apprenticeship with Laurent Plet. He continued with the same firm for thirteen years before establishing his own.

## ORGAN PRESENTED ON THE CD



*Cavallé-Coll organ, Notre-Dame, Saint-Dizier*

### **Cavallé-Coll organ, Notre-Dame, Saint-Dizier**

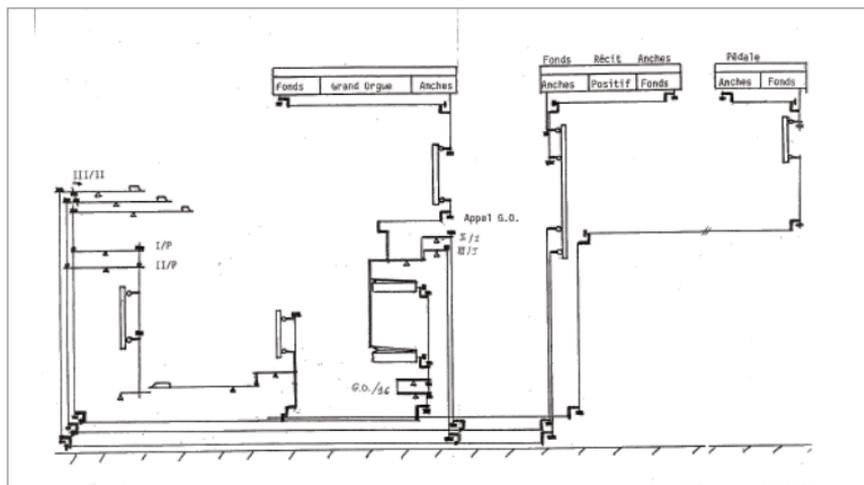
The organ of Notre Dame church, Saint-Dizier, was built by Aristide Cavallé-Coll in 1862. Working to a restricted budget, he used the existing case and some of the pipes from the eighteenth-century organ. The new instrument had thirty-six stops and was opened by Camille Saint-Saëns on 22 October 1862.

The récit pipework was made entirely by Cavallé-Coll; the positif and grand-orgue contain much of the eighteenth-century material, which Cavallé-Coll chose to leave virtually intact. In 1869 he added a Basson to the positif and a Clarinette instead of the eighteenth century Trompette and Cromorne. The positif was enclosed in a swell-box, quite probably the first time that Cavallé-Coll provided this particular department with one. During the course of his 1886 rebuild, Cavallé-Coll rebuilt the Barker lever.

The organ remained virtually as it was until being restored by Laurent Plet between 1988 and 1990. Jean-Baptiste Gaupillat took part in the work. The presence of much eighteenth-century pipework gives the organ a distinctive tone colour. The flue-work is very clear in sound, and the grand-orgue reeds brilliant in character.

Both tracks on this CD were recorded during a concert by Oliver Latry on 30 September 2007. I would like to thank

him particularly for allowing me to use these recordings which show the instrument to its best advantage.



Cavaillé-Coll organ, Notre-Dame, Saint-Dizier - Side-elevation

Written by Jean-Baptiste Gaupillat, organ builder

CD	Index	Organ	Playlist
1	7	Saint-Dizier	Louis J.-A. Lefébure-Wély (1817-1869), <i>Communion</i>
1	17	Saint-Dizier	<i>improvisation of Olivier Latry</i>

## SPECIFICATIONS & STOPLIST | SAINT DIZIER

Detached console, mechanical action with Barker machine.

### I GRAND-ORGUE

54 NOTES

Bourdon 16'  
Montre 8'  
Viole de gambe 8'  
Bourdon 8'  
Flûte harmonique 8'  
Prestant 4'  
Octave 4'  
Quinte 2'2/3  
Doublette 2'  
Plein jeu III-VI  
Cornet V  
Bombarde 8-16'  
Trompette 8'  
Clairon 4'

### II POSITIF EXPRESSIF

54 NOTES

Bourdon 8'  
Salicional 8'  
Unda maris 8'  
Prestant 4'  
Flûte 4'  
Doublette 2'  
Basson 8'  
Clarinette 8'

### III RÉCIT EXPRESSIF

54 NOTES

Voix-Humaine 8'  
Voix céleste 8'  
Flûte octaviante 8'  
Viole de gambe 8'  
Flûte traversière 8'  
Octavin 2'  
Trompette 8'  
Basson-Hautbois 8'

### PÉDALE

27 NOTES

Contrebasse 16'  
Basse 8'  
Flûte 4'  
Bombarde 16'  
Trompette 8'  
Clairon 4'

### PÉDALE DES COMBINAISONS

Tirasse Grand Orgue  
Tirasse Positif ou accouplement Récit / Positif  
Accouplement Positif / Grand Orgue  
Accouplement Récit / Grand Orgue  
Appel Grand-Orgue  
Appel d'anches Grand Orgue  
Appel d'anches Positif  
Appel d'anches Récit  
Appel d'anches Pédale  
Expression Récit  
Expression Positif  
Octave grave  
Trémolo Récit  
Effet d'orage

## Contact

e-mail: [orgue@gaupillat.fr](mailto:orgue@gaupillat.fr)  
[www.gaupillat.fr](http://www.gaupillat.fr)

*After being employed as head foreman and voicer for Jean Renaud in Nantes, Michel Jurine established his own firm in January 1997. It is situated in new buildings covering more than 300 square metres (roughly 3300 sq ft) in the industrial estate of Rontalon (Rhône, 69510) and exists as a limited company to the value of 25,000 euros. Michel Jurine himself being the chief shareholder. The firm employs four highly qualified builders.*

*Michel Jurine studied the organ with Pierre Perdigon and Louis Robilliard, obtaining a gold medal from the Conservatoire National de Région in Lyon. He also pursued scientific and musicological studies leading to a doctorate in music from the Sorbonne University in Paris. His thesis covers the work of Joseph Merklin and French organ-building during the nineteenth century. He rounded off his studies by acquiring the necessary competence in carpentry and cabinet-making, with rigorous training and examinations overseen by the Fédération Compagnonnique, a body concerned with teaching the full range of skills required for the building trade.*

## **THE FIRM HAS FOUR MAIN ACTIVITIES**

- Making new organs, including house organs and 'symphonic' instruments in the French tradition. Further details are available on the website (see Contact).
- Restoring existing instruments, whether classified as historic monuments or not, to their original condition; all kinds of action (mechanical, mechanical with Barker pneumatic lever, pneumatic, electro-pneumatic and electric). Fifteen instruments have been restored to date.
- Rehabilitation and renovation of all types of instruments. We have carried out this kind of work on eighteen organs.
- Maintaining instruments. The firm currently has forty-five contracts.

### **Instruments with which the firm has been involved**

Restoration and voicing have been carried out on the organs of the following churches:

- > Basilique de Fourvière, Lyon: III/48 stops, Merklin
- > Sainte-Barbe, Saint-Etienne: II/15 stops, Merklin
- > Saint-Cyr, Le Mont d'Or: II/15 stops, Merklin
- > Saint-André, Annemasse: I/9 stops, Merklin
- > Blois Cathedral: III/35 stops, Merklin
- > Notre-Dame, Epernay: III/34 stops, Aristide Cavallé-Coll
- > Saint-Jean-Baptiste, Valence: II/17 stops, Aristide Cavallé-Coll
- > Saint-Christophe en Brionnais: II/9 stops, Merklin

- > Saint-Jean-Baptiste, Rive de Gier: II/18 stops, Merklin
- > Saint-Lazare, Autun: II/13 stops, Merklin
- > Saint-Nom de Jésus, Lyon: III/33 stops, Merklin
- > Cathedral of Saint-Charles, Saint-Etienne: IV/43 stops, Dunand

#### SWITZERLAND

- > Rebuilding the organ made by Tschanun, Saint-Antoine de Padoue, Geneva: III/21 stops
- > Restoration and voicing of an organ by the same builder for the Protestant Church in Genthod: II/17 stops.

#### SPAIN

Restoration and voicing of a Cavallé-Coll instrument at Irún: II/17 stops.

#### BELGIUM

Work is currently being undertaken on the Merklin-Schütze instrument at Thulins: III/26 stops.

### ARTICLES AND PUBLICATIONS

- Plans of the west organ of Saint-Sulpice, Paris (Aristide Cavallé-Coll, 1862, V/101 stops; 19 scale diagrams and a technical description;
- *Joseph Merklin, facteur d'orgues européen : essai sur l'orgue français au 19<sup>e</sup> siècle*, Klincksieck, Paris, 900 pages, three volumes.
- Essai sur l'appareil pneumatique intermédiaire (The Barker lever in nineteenth-century French organs, in two volumes, including 27 technical diagrams. ISO Yearbook 1994-1995.

### ORGAN PRESENTED ON THE CD

#### The Basilica of Notre-Dame de Fourvière, Lyon



The main organ of the Basilica of Notre-Dame de Fourvière was made in 1896 by a builder from the city of Lyon, Charles Michel-Merklin, son-in-law of the famous Joseph Merklin (1819-1905). It possessed thirty-three stops on three keyboards and pedal-board, and electric action, something of a novelty in France at the time.

The instrument was enlarged in 1921 by Charles Mutin, successor to Aristide Cavallé-Coll (1811-1899), who added twelve stops, making a total of forty-five. The organ is placed in a divided case on each side of the chancel.

A complete restoration was carried out on the occasion of the centenary of the basilica and its organ. The work was entrusted to a French builder

specialising in this kind of instrument, Jean Renaud (Nantes), whose head foreman and voicer was Michel Jurine. The instrument was entirely dismantled and individual parts restored in the workshop: soundboards (windchests), reservoir, action, stop action, consoles, and the wood and metal pipes.

The tonal structure of the organ has been modified by the inclusion of eleven new stops, including, on the grand-orgue a Fourniture progressive IV-V, on the positif a Plein-jeu progressif III-IV, a 4' Principal, a 2' Doublette, Nasard and Tierce, on the récit a Carillon II-III, and on the pédale an 8' Principal, a 4' Flûte, an 8' Trompette and a 4' Clairon. The voicing was carried out by Michel Jurine with higher pressures (135 mm for the pedal, 130 mm for the grand-orgue, and 120 mm for the positif and récit), and an increasing intensity of sound towards the treble register.

## DETAILS OF THE REGISTRATION USED

### Marcel Dupré / *Variations on Ave Maris Stella*

- 1 **Canon:** cantus firmus is heard in canon between the pedal 16/8' foundations stops) and the *grand-orgue* (8/4 foundations stops and the Fourniture progressive). The accompaniment employs the flues and reeds of the *récit*
- 2 **Aria:** the cantus firmus is played on the Clarinette (*positif*) accompanied by the 16' Quintaton and 2' Octavin (*récit*)
- 3 **Choral orné:** played on the 8' Bourdon, Nasard and Tierce (*positif*) accompanied by the Salicional and Bourdon (*grand-orgue*)
- 4 **Toccata:** using the full power of the instrument

### Joseph Reveyron / *Deux chorals à Notre-Dame*

**L'Annonciation:** Bourdon 8' and Nasard (*positif*). The melody is later heard using the 8' Basson-hautbois and Carillon (*récit*)

**La Maternité:** the Trompette (*récit*) is heard in dialogue with 8' Flûte traversière and Carillon of the same keyboard. The accompaniment is played using the 8' Bourdon and 4' Flûte douce (*grand-orgue*)

### Georges Aloy / *Toccata*

This is played using the full organ and demonstrates the excellent quality of the winding. On two occasions the organist plays a cluster using the complete keyboard range

Written by Michel Jurine, organ builder, Docteur en musicologie

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## II GRAND-ORGUE

56 NOTES

Montre 16  
 Bourdon 16  
 Montre 8  
 Salicional 8  
 Flûte Harmonique 8  
 Bourdon 8  
 Prestant 4  
 Flûte douce 4  
 Fourniture progressive 4-5 rgs  
 Grand Cornet 5 rgs  
 Bombarde 16  
 Trompette 8  
 Clairon 4

## II POSITIF EXPRESSIF

56 NOTES

Gemshorn 8  
 Flûte 8  
 Bourdon 8  
 Unda Maris 8  
 Principal 4  
 Doublette 2  
 Nasard 2 2/3  
 Tierce 1 3/5  
 Plein Jeu progressif II-V  
 Trompette 8  
 Clarinette 8  
 Clairon 4

## III RÉCIT EXPRESSIF

56 NOTES

Quintaton 16  
 Diapason 8  
 Viole de Gambe 8  
 Voix Céleste 8  
 Flûte Traversière 8  
 Flûte octaviante 4  
 Octavin 2  
 Carillon 2-3 rgs  
 Basson 16  
 Trompette Harmonique 8  
 Basson-Hautbois 8  
 Voix humaine 8

## PÉDALE

30 NOTES

Flûte 16  
 Principal 8  
 Flûte 4  
 Soubasse 16 (Bourdon 16 du GO)  
 Cello 8 (salicional du GO)  
 Tuba 16  
 Trompette 8  
 Clairon 4  
  
 Tirasse I, II et III. Tirasse III en 4'  
 Accouplements II/I, III/I et III/II  
 en 16, 8 et 4  
 Combinateur  
 Trémolo Récit et Positif

CD	Index	Organ	Playlist
2	5	Basilique ND de Fourvière	Joseph Reveyron (1917-2004), <i>Choral l'Annonciation</i>
2	6	Basilique ND de Fourvière	Joseph Reveyron (1917-2004), <i>Choral la Maternité</i>
2	7	Basilique ND de Fourvière	Georges Aloy (1947), <i>Toccata</i>
2	8	Basilique ND de Fourvière	Marcel Dupré (1886-1971), <i>Toccata</i>
2	9	Basilique ND de Fourvière	Marcel Dupré (1886-1971), <i>Choral</i>
2	10	Basilique ND de Fourvière	Marcel Dupré (1886-1971), <i>Canon</i>
2	11	Basilique ND de Fourvière	Marcel Dupré (1886-1971), <i>Aria</i>

*Muhleisen was founded in 1941 by Ernest Muhleisen and is at present the oldest established French organ-building firm still in activity. Our team of twelve won the coveted title of Meilleur ouvrier de France (an award for outstanding craftsmanship), and the Entreprise du Patrimoine Vivant (Living Heritage Company). Using both traditional techniques and skills allied with modern technology, our colleagues pour pipe metal onto the casting bench, plane it by hand to the required thickness, make mechanical action, and produce soundboards and cases from solid wood. The installation of the most recent electronic registration sequencers holds no secrets for them. Each instrument is absolutely unique, including the scales and progression of the pipes, and the shape and decoration of the case are the outcome of personalised research and discussion with the customer. Experience acquired during the restoration of historic instruments is put to good use when making new instruments.*

## ORGANS PRESENTED ON THIS CD

The music was chosen mainly to present a typical French tonal palette intended for romantic music, with two further examples of baroque music. We wish to thank the organists and publishers for their permission to use these illustrations of our work.



*Two of the most important instruments we have worked on include:*

### **Strasbourg Conservatoire, France**

An organ with twenty-nine stops on three keyboards and pedal-board, made in 2006. Suspended action for keys, stop action mechanical + adjustable combination system

Making this instrument entailed two considerable challenges: producing a traditional organ within the restrictions imposed by the architect, and voicing an organ with twenty-nine stops, placed in a room only 100 square metres (roughly 1024 sq feet) in size, to give the impression of a large and powerful instrument without ever tiring the ear, even after several hours' playing !

## **The Stiftskirche, Bad Gandersheim**

The organ was completed in 2000 and has fifty stops on three keyboards and a thirty-two-note pedalboard. At first sight the stop-list does not seem particularly original, but then names can be notoriously misleading. A musically convincing organ must be a well-balanced whole, the individual parts of which complement each other as harmoniously as possible. Cavallé-Coll himself employed certain fundamental elements of classical organs in his romantic instruments. We wanted to avoid the limitations entailed by the making of a typically romantic organ or, going too far in the other direction, by the building a baroque organ with a handful of stops serving as a romantic pretext. Not until fairly recently has it generally been recognised that in order to make possible the playing of a wide range of styles of music the best solution is to produce an instrument of one particular style but with a comprehensive tonal scheme, thus avoiding, in a single organ, the juxtaposition of styles which are incompatible with each other.

The divisions are arranged with the grand-orgue between a positif below it and a récit above it. This reflects the overall concept of sound and style : the positif is of French late classical design, the récit is intended for romantic works and the grand-orgue acts as a link between the other divisions.

### ***The grand-orgue***

The 16' diapason chorus provides the organist with several full chorus combinations. There is a lower-pitched (2') Fourniture which adds fullness to the 16' chorus, while the higher-pitched (1 1/3') Cymbale is suitable for baroque literature but avoids the neo-baroque screechiness fashionable until quite recently. Judicious use of the Quinte, Doublette and Mixture stops provides diapason choruses which can be varied according to the requirements of baroque, romantic or contemporary music. The 8' wooden Flûte lends added fullness to the grand-orgue, and the Spitzgamba is very useful for accompanying solo stops on the other two divisions. The 16' Montre is an obvious choice for providing the weight of tone necessary when playing romantic repertory in these rather reverberant acoustics, yet contrapuntal part-writing still remains clear. The 4' Flûte and the Cornet provide a considerable, yet discreet, degree of brightness, while the 16/8/4 reeds add the necessary power and brilliance. Combinations such as 8/2, or 8/Quinte/4, or just the 8' Flûte on its own are all useful for solo effects.

### ***The positif***

Because the case is not completely enclosed at the back, the positif diapason chorus is almost capable of matching that of the grand-orgue. Narrower scaling provides contrast with the other two divisions, yet avoids any trace of aggressiveness. Available resources include an 8' diapason chorus, a 'jeu de tierce' based on 8/4' flutes, Nasard, Tierce and



The Stiftskirche, Bad Gandersheim, Germany

Doublette, not forgetting a Quinte (at Larigot pitch) which is useful in petit plein jeu registration. The Cromorne is equally at home as a solo stop or chorus reed, and the 8' Principal provides a suitable salicional-style accompaniment for solo stops in romantic music. The positif division is an ideal foil to the choruses of the other keyboards, to which it can be coupled.

### *The récit*

The four 8' stops provide ample variety. An 8' Diapason was originally suggested, but not included because of lack of space. The Gambe is able to fulfil its role in many respects; it also blends happily with the Voix céleste to provide the string-tone which is so vital in the romantic repertory. The generously-proportioned 8' Cor de nuit is seconded by a full-bodied Flûte harmonique and the various permutations of all four stops are thoroughly satisfactory. In

accordance with Cavallé-Coll's ideas, the harmonic flute family is represented at 8/4/2 pitches. The Nasard and Tierce are available when a Cornet effect is needed. A plein-jeu can be obtained by using 8/4 and the 1' Piccolo (also useful in twentieth-century music) together with the Fourniture. The 16/8/4 reeds provide an astonishing degree of power which is well able to hold its own against the grand-orgue. The Hautbois and Voix humaine enhance the poetic character of the récit, yet are also quite effective as alternative chorus reeds. A sub-octave coupler is a most welcome aid when dealing with the concluding sections of much of the 'symphonic' literature, giving the music the sense of majesty it so often calls for.

The slightly unequal temperament (Muhleisen III) is important, providing pure thirds and fifths in the most frequently used keys, in which the Cornets and Mixtures sound better than in equal temperament. The above kind of unequal temperament is a vital element in the performance of baroque music, allowing the organ to produce different and contrasting sounds according to the key used. It can, however, cause problems in the performance of romantic music, particularly during excursions to distant keys which sound harsher than the others. The difficulty is offset by the subtle nature of the voicing and the unusually large number of foundation stops which tend

to smooth the rough edges of certain intervals. Some passages sound more incisive while others acquire a richer degree of sound. The ferocity of some of Reger's progressions is thrown into relief whereas the gentle nature of Messiaen's C major chords and the serenity of the final D major chord in Schönberg's Variations seem far more relaxed, as it were, by comparison.

Writing about the Goldberg Variations, of which he has made an organ arrangement, Hansjörg Albrecht says:

*I asked myself about where I could find a suitable instrument, enabling me to play according to my own understanding of baroque articulation, and which offered the necessary manual and pedal compass for this work. I was also looking for an organ providing me with a sufficiently opulent sound, conveying the impression of travelling back in time to the middle European age of the High Baroque. I discovered these qualities in the Harz mountains, in the dreamy little town of Bad Gandersheim, with its Romanesque collegiate church and fantastic three-manual organ made by the Alsatian builder Muhleisen.* ”

Written by Muhleisen SARL, organ builder

CD	Index	Organ	Playlist	Registration
1	12	Bad-Gandersheim	J. Brahms	Foundation stops
1	13	Strasbourg Conservatoire	César Franck	Hautbois
1	14	Bad-Gandersheim	J. S. Bach	Flûtes
1	15	Bad-Gandersheim	J. S. Bach	Reeds
2	12	Bad-Gandersheim	M. Duruflé	Flûtes, Reeds, Swell effect
2	13	Bad-Gandersheim	M. Duruflé	Principal chorus, String stops
2	14	Bad-Gandersheim	L. Vierne	Foundation stops, Cresc., Tutti

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*In 1976 Michel Giroud, son of the organist Jean Giroud, founded the organ-building firm which bears his name. He holds a diploma from the Ecole Nationale des Arts Appliqués, and later studied organ-building with the Strasbourg builder Kurt Schwenkedel between 1956 and 1972. In addition to being a distinguished member of his profession, Michel Giroud was awarded the distinction of 'Officier des Arts et Lettres'. In January 2000, after an eventful career during the course of which he passed on his competence and enthusiasm, he entrusted the future of the firm to his assistants. Two of them became the joint directors of the new enterprise, which took the name of Orgues Giroud Succesieurs. It is now directed by Jacques Nonnet who, after training with Barthélémy Formentelli, joined Michel Giroud's team in 1982. Having both a scientific and a musical background, he was soon appointed foreman and closely supervised the firm's building and restoration work. At present he is seconded by Vincent Micoud and several employees, an organ being the result of a team in which each member contributes his skills. Together they contribute to the conservation and enrichment of the nation's patrimony for future generations. Jacques Nonnet received musical training at a very early age, and is personally responsible for the voicing. He and his fellow-workers have been awarded the SEMA prize in 2004 (Society for the Encouragement of Artisanal Crafts) - and the EPV (The Living Heritage Company Label) for their work in restoring and making organs.*

### ORGAN PRESENTED ON THE CD

#### Quimper Cathedral, the west organ

In 1642 the English organ-builder Robert Dallam fled the wave of Cromwellian persecution and settled in France. He was soon entrusted with the construction of three organs in Quimper cathedral, but the fine case of the west organ is all that remains today of these instruments. In 1747 Tribuot carried out major work on this organ, and in 1846 it was rebuilt by Cavaillé-Coll, who preserved many of the earlier stops. In 1901 the Wolf Brothers (Quimper) rebuilt the organ placing the positif division inside the main case, liberating the corresponding case in order to house the console. By virtue of its design, this kind of instrument soon needed urgent attention and the action was completely electrified by Jean Ermann who died before the work could be finished. Danion-Gonzalez was called in to complete the work, but the tonal scheme of the organ did not meet expectations. Many problems and signs of deterioration were reported in the late 1980s and during the 1990s the Ministry of Culture decided, in collaboration with the department of Finistère and the city of



> *Quimper Cathedral, the west organ*

Quimper, to underwrite the complete rebuilding of the instrument. The contract was placed with Giroud. The instrumental part of the organ in the restored Dallam (1643) case has been completely remade. The reconstruction plan involved re-establishing an organ of fifty-seven stops on four keyboards and pedals, with suspended tracker action and mechanical stop action, as well as the positif, the case of which had remained empty since 1901. The entire mechanical action, soundboards and winding are new. Much of the pipe-work is also new, except for the nine-

teenth-century 16/8/4 diapasons and some flue-work by Cavaillé-Coll. From the eighteenth century, some of the grand-orgue 16' Bourdon pipes and the positif reeds were similarly conserved. The new instrument, rebuilt in the grand French tradition, is a pleasing blend of classical and romantic. The organ is classical in the structure of its grand-orgue and positif divisions, with their Pleins Jeux and jeux de Tierces, and romantic in the enclosed récit and the remaining Cavaillé-Coll stops. Jacques Nonnet was responsible for the overall conception and voicing. He has endeavoured to produce an elegant blend of the various periods in the instrument's history. The resulting organ is able to give a very satisfactory account of most of the repertory from the sixteenth century to the present day.

### *The opening recital*

This took place on 20 June 2003. On this occasion, and in keeping with the tradition, the cathedral organist, Olivier Struillou, played the first piece before leaving the console to the invited organists François-Henri Houbart and Pascale Mélis, both of whom were his teachers. The enclosed CD includes three excerpts from the opening concert: French eighteenth-century music by Jean-Adam Guilain (pieces from the Suite du second ton) played by François-Henri Houbart, French nineteenth-century music by César Franck (the final passage from the Third Choral) played by Olivier Struillou, and contemporary French music by Naji Hakim (excerpts from the suite symphonique Le Bien-Aimée) played by Pascale Mélis.

Guilain's Suite employs the Pleins-jeux, jeux de Tierces, the reeds and that most characteristic French registration, the grand-jeu. In Franck's Third Choral the foundation stops and récit reeds can be heard. Hakim's Symphonic Suite demonstrates just how

well this French instrument can deal with contemporary music, and uses the foundation stops, the flutes, the Voix humaine and various reeds, the jeux de Tierces, the plein-jeux and the full organ. Other qualities also illustrated are the sensitivity of the action, its lightness and precision, the capacity, stability and dynamism of the wind supply and the prompt speech, a sign of first-rate voicing.

## THE ORGANISTS AND THE COMPOSER

**Olivier Struillou**, organist of Quimper Cathedral, was born in Finistère in 1968. He began studying the organ with Pierre Bordon when he was seventeen. In 1990 he worked with François-Henri Houbart at the Académie de la Lucerne d'Outremer in Normandy. He later obtained a gold medal at Nantes Conservatoire while studying with Pascale Mélis and in addition to being a finalist at the French National Inter-Conservatoire Competition in 1997, he obtained his Licence de virtuosité at the Marcel Dupré National Competition held in Chartres. After twelve years as assistant, he was appointed organist at Easter 2000.

**Pascale Mélis** is organist of Saint-Clodald in Saint-Cloud (Paris). She was born in 1962 and, after being joint organist at the church of Saint-Charles in Marseille at the age of twelve, attended the Conservatoire National de Région in the same city as a pupil of Marie-Louise Langlais. In 1979 she obtained a gold medal and the same year won the Back prize and the second prize at the International Competition held in Wiesbaden, Germany. She continued her studies in Paris with Jean Langlais and after being admitted to the Conservatoire National Supérieur was awarded first prizes for organ and harmony. She taught the organ for fourteen years at the CNR in Nantes before moving to Paris where she now teaches at the Conservatoires of Courbevoie and Saint-Cloud. She has been organist at Saint-Cloud since 1982.

**François-Henri Houbart** was born in Orléans in 1952 and is organist of the Madeleine Church in Paris. He studied the organ and improvisation with Pierre Cochereau, Michel Chapuis and Suzanne Chaisemartin, and harmony and counterpoint with Pierre Lantier. He won the international prize for improvisation at Lyon in 1978.

François-Henri Houbart was appointed organist of La Madeleine Church in February 1979, following in the footsteps of distinguished musicians such as Saint-Saëns and Fauré. He is professor of organ at the CNR of Rueil-Malmaison (Paris), a soloist for Radio France, and a member of the commission for non-classified organs at the Ministry of Culture. His career is international, both as a soloist and with choirs and orchestras, and his extensive discography has been unanimously acclaimed by the critics.

If composers of the eighteenth and nineteenth centuries need no introduction, it would be appropriate here to mention the organist and composer **Naji Subhy Paul Irénée Hakim**. He was born in Beirut on 31 October 1955 and studied with Jean Langlais, and also at the Conservatoire National Supérieur in Paris, with Roger Boutry, Jean-Claude Henry, Marcel Bitsch, Rolande Falcinelli, Jacques Castérède and Serge Nigg, winning seven first prizes. He holds an organ teaching diploma from Trinity College of Music, London and nine international first prizes for organ and composition. In 1991 the Beaux-Arts Academy awarded him the André Caplet Prize. From 1985 to 1993 Naji Hakim was organist of the Basilica of the Sacré-Cœur, Montmartre, in Paris before succeeding Olivier Messiaen at the Church of La Trinité. He teaches music analysis at the Conservatoire National de Région in Boulogne-Billancourt and is a visiting professor at the Royal Academy of Music, London. Naji Hakim is also an engineer who studied at the Ecole Nationale Supérieure des Télécommunications in Paris, a member of the Consociatio Internationalis Musicae Sacrae in Rome and holds an honorary doctorate from Saint-Esprit University in Kaslik, Lebanon. In 2007 His Holiness Pope Benedict XVI awarded Naji Hakim the distinction Augustae crucis insigne pro Ecclesiae et Pontifice, for the excellence and commitment of his work for the Church and the Holy Father.

Written by Jacques Nonnet, organ builder

*Information provided by the composer about his work Le Bien-Aimé can be consulted on [www.najihakim.com](http://www.najihakim.com)*

	CD	Index	Organ registration
1	8	Quimper	Jean-Adam Guilain, <i>Prélude de la suite du 2<sup>ème</sup> ton</i>
1	9	Quimper	Jean-Adam Guilain, <i>Tierce de la suite du 2<sup>ème</sup> ton</i>
1	10	Quimper	Jean-Adam Guilain, <i>Dialogue de la suite du 2<sup>ème</sup> ton</i>
1	16	Quimper	César Franck (1822-1890) <i>fin du 3<sup>ème</sup> Choral</i>
2	2 à 4	Quimper	Naji Hakim (1955), <i>Suite symphonique "le Bien-Aimé"</i>

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*Nicolas Toussaint was the last voicer to have been trained in the neo-classical tradition at the firm of Gonzalez. He founded his own firm in 1987 after being placed in charge of the restoration of the first Cavaillé-Coll organ at the Basilica of Saint-Denis (Paris) and voiced the reeds of the last instrument by the same builder at the Sacré-Cœur, Montmartre. His first work as an independent organ-builder was the restoration of small romantic instruments, including*

- > *Plougasnou, Heyer 1852*
- > *Richelieu, Bohn 1852*
- > *Villacourt, Verschneider 1842*
- > *Gerbéviller, Cavaillé-Coll 1865.*

The firm's activities gradually developed and larger instruments featured in its work. In 2000, Nicolas Toussaint took over the firm of Jean Renaud, which had been in difficulty, and acquired the old equipment which had formerly been used by Charles Mazure in the workshop which made pipes for Cavaillé-Coll. It includes a multitude of moulds, length-rods, jigs and tools which make it possible to produce exact copies of pipes as Cavaillé-Coll knew them.

The firm's most recent work has been concerned with the following instruments:

- > Saint-Omer, Cavaillé-Coll 1855, 49 stops
- > Wisches, Stiehr/Jaquot 1859/1872, 37 stops
- > Henridorff, Verschneider/Blési 1830/1899, reconstruction, 29 stops
- > Strasbourg, le Temple Neuf, Joseph Merklin 1877, new organ with old pipework, 45 stops
- > and the celebrated 1927 Ernest Skinner instrument at Candé Château, Tours, carried out in collaboration with our American friends Nick Thompson-Allen and Joseph Dzeda.

The following awards have been made to the firm:

- The Prix de la Société d'Encouragement aux Métiers d'Art in 1995
- The Prix de la Dynamique Artisanale in 2003
- Entreprise du Patrimoine Vivant (Living Heritage Company Label) in 2006

## ORGANS PRESENTED ON THE CD



Historic organ by Cavallé-Coll, Saint-Omer Cathedral

### Historic organ by Cavallé-Coll, Saint-Omer Cathedral

The west organ of Saint-Omer Cathedral may be considered as one of the great masterpieces of French organ-building. It is an instrument of considerable subtlety with shimmering tone-colours, and possesses immense power in a building with generous acoustics. It represents the fulfilment of Cavallé-Coll's romantic vision. Eighteenth-century pipework used by Cavallé-Coll included some of grand-orge and positif diapason choruses.

*The organ does ample justice to Schumann's music, played here by Olivier Latry.*



### Historic organ by Stiehr/Jaquot, Church of Sainte-Croix, Wisches

This organ is a rather quietly-voiced instrument in a church of modest dimensions with plaster a vault. The acoustics are fairly dry but the organ sounds well in pleasing conditions thanks to the precision of its voicing. Two builders in succession have contributed to building this organ, the second preserving the work of his predecessor intact. The combination of the work carried out by Stiehr, representing the post-classical Alsatian school, and that of Jaquot, a disciple of Merklin, offers performers many interesting possibilities. It is virtually a neo-classical organ.



*Historic organ by Stiehr/Jaquot, Church of Sainte-Croix, Wisches*

## **The historic organ by Wenner, Lescar Cathedral**

The organ of Lescar Cathedral is a symphonic instrument made by Georges Wenner and is characterised by the brilliance of its reed chorus. The récit reeds are on 7 inches pressure at a time when the average pressure for French instruments was 4 inches. The pipework is slotted for tuning and the voicing has considerable body to it with much nicking on the languids. The cathedral is a magnificent Romanesque building and the organ sounds well in the rather narrow nave.

Suspended tracker action, with Barker lever on the grand-orgue, mechanical stop action

This organ and the previous one were restored in collaboration with Monsieur Jean-Pascal Villard.

Written by Nicolas Toussaint, organ builder

## SPECIFICATIONS & STOPLIST | LESCAR

Suspended action for keys with Barker machine at great, stop action mechanical

### I POSITIF

54 NOTES

Flûte Harmonique 8  
Bourdon 8  
Salicional 8  
Violoncelle 8  
Prestant 4  
Euphone 8  
Trompette 8  
Clairon 4

### II GRAND-ORGUE

54 NOTES

Montre 16  
Principal 8  
Keraulophone 8  
Flûte 8  
Bourdon 8  
Prestant 4  
Cornet 5 rgs  
Fourniture 4 rgs  
Bombarde 16  
Trompette 8  
Clairon 4

### III RÉCIT EXPRESSIF

54 NOTES

Violoncelle 8  
Voix Céleste 8  
Flûte Harmonique 8  
Flûte octaviante 4  
Basson-Hautbois 8  
Voix humaine 8  
Trompette Harmonique 8  
Clairon 4

### PÉDALE

30 NOTES

Flûte 16  
Flûte 8  
Bombarde 16  
Trompette 8  
  
Tirasse I  
Accouplements I/II, III/II 8 et III/II 16  
Trémolo Récit

CD	Index	Organ	Registration
1	2	Saint-omer	Strings, swell trompette
1	4	Lescar	Crescendo
1	5	Wisches	Wooden flûtes, fondations
2	17	Evron	Principal chorus, hautbois, gambe et céleste, Tutti

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*Jean-Pascal Villard is the son of Jean-Albert and Simone Villard, both of whom were organists and recitalists in Poitiers. Thanks to his frequent encounters with the builder Robert Boisseau, Jean-Pascal Villard was naturally drawn towards organ-building. After a first period of apprenticeship with Robert and Jean-Loup Boisseau at Poitiers, he undertook a period of advanced study in Germany with the firm of Walcker, where for two years he was in close contact with voicers from the north of the country. Then he went to Bavaria to work with voicers such as S. Jehmlich in Dresden, whose family restored several instruments by G. Silbermann and Pashen, Berkerath in Hamburg and Schucke in Berlin. He founded his own firm in 1986 and today has four assistants.*

The firm's work includes restoration, making new organs, practice instruments and hiring continuo organs. Voicing is carried out according to different kinds of European styles.

### **The main work by the firm includes:**

- > 1986 Voicing a new organ with twenty stops at Sonthofen in southern Germany
- > 1988 Voicing a new Dutch-style concert organ with fifty stops at Port Elizabeth in South Africa
- > 1993-1995 A new organ for the Temple Protestant at Rouillé (Vienne, 86), two keyboards and twelve stops, mostly French-inspired with some German characteristics
- > 1997-1999 Thiers (Puy-de-Dôme, 63), Saint-Genès, restoration and voicing, Herbuté 1853, three keyboards, thirty-seven stops
- > 2001-2002 Mansle (Charente, 16) new instrument, two keyboards, seventeen stops
- > 2003 Completion and improvements carried out at Notre-Dame, Vierzon (Cher, 18), Guillemin-Coquet, three keyboards, forty stops, classical style
- > 2004 La Rochelle Cathedral, Merklin-Schütze, 1867, three keyboards, thirty stops,
- > 2003-2006 Reconstructing a new organ in the style of Merklin-Schütze, two keyboards, thirty stops, Nontron (Dordogne)
- > 2004-2007 Foix (Arriège, 09), Saint-Volusien, Fermis 1869, three keyboards, forty stops, restoration and voicing in collaboration with the Ets Simon an instrument with mechanical action to pneumatically-operated pallets.



*The church of Nontron*

## ORGANS PRESENTED ON THE CD

### **The church of Nontron, Simon/Villard**

The organ at Nontron was completely rebuilt in 2003-2006 preserving the old pipework., some of which dates from 1843 and the rest from 1863. The pipes are all cut to length. The instrument is suitable for the so-called transitional style of music by Boëly, who continued to compose in late classical style.

Each verset, based on plainsong, uses the registration prescribed with the French classical organ in mind, including foundation stops (fond d'orgue), the reed chorus, the grand plein-jeu, various Récits, etc., providing a characteristic atmosphere.

### **The historic organ by Wenner, Lescar Cathedral**

This organ was restored in collaboration with Monsieur Nicolas Toussaint.

### **Historic organ, Foix Cathedral**

The organ of Foix Cathedral is a prototype instrument made in 1868 by Fermis. The action is mechanical at the console but pneumatic at the soundboard, which makes Thierry Escaich's virtuoso performance in the Pièce de Fantaisie during the opening recital all the more astonishing.

Louis Vierne was famous by virtue of his post at the Cathedral of Notre-Dame in Paris, but he was born in Poitiers, the region of the celebrated Clicquot dynasty made famous by the organ in the cathedral there. He composed many organ works, including the 24 Pièces de Fantaisie. Naiades is taken from the fourth and final volume. This piece, written in 1927, is headed *allegro non troppo*, and is a descriptive *perpetuum mobile* divided between the hands for stops of the flute family, evocative of playful water nymphs.

Written by Jean-Pascal Villard, organ buider

## SPECIFICATIONS & STOPLIST | FOIX

Detached console, with the stops placed in three rows above the keyboards.

### II GRAND-ORGUE

61 NOTES

Montre 16  
 Bourdon 16  
 Montre 8  
 Salicional 8  
 Bourdon 8  
 Prestant 4  
 Cornet 5 rgs  
 Quinte 2 2/3  
 Plein-Jeu 2 à 6 rgs  
 Bombarde 16  
 Trompette 8  
 Clairon 4

### I POSITIF

61 NOTES

Bourdon 16  
 Flûte Harmonique 8  
 Bourdon 8  
 Gambe 8  
 Salicet 4  
 Doublette 2  
 Clarinette 8  
 Trompette 8  
 Clairon 4

### III RÉCIT EXPRESSIF

61 NOTES

Gambe 8  
 Voix Céleste 8  
 Flûte Harmonique 8  
 Flûte octaviante 4  
 Flûte d'Echo 4  
 Octavin 2  
 Clochette 1  
 Basson-Hautbois 8  
 Voix humaine 8  
 Trompette Harmonique 8  
 Cor Anglais 8

### PÉDALE

30 NOTES

Soubasse 32  
 Contrebasse 16  
 Flûte 8  
 Viole 8  
 Flûte 4  
 Bombarde 16  
 Trompette 8  
 Clairon 4  
 Tirasse I, II, III  
 Accouplements I/II, III/II 8 et III/II 16  
 Trémolo Récit

CD	Index	Organ	Registration
1	4	Lescar	Louis Niedermeyer (1802-1861), <i>Marche religieuse</i>
1	11	Nontron	Alexandre P.F.Boély (1785-1858), <i>choral grégorien</i>
2	16	Foix	Louis Vierne (1870-1937), <i>Naiades</i>

## Contact

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