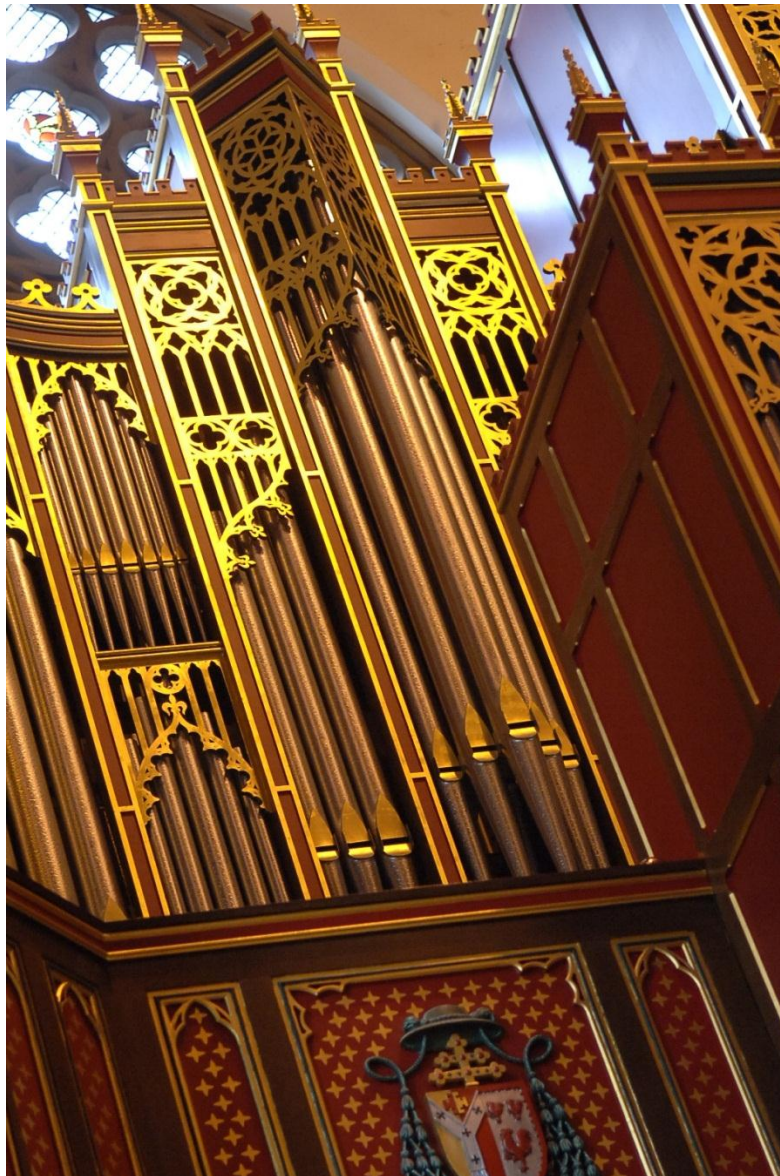


Birmingham Conservatoire

Organ Department Visit Study Week in Paris, February 2012



The organ in St Chad's RC Metropolitan Cathedral is used for teaching and performance by students at the Birmingham Conservatoire

Professor David Saint
Acting Principal

Introduction

I am deeply indebted to Dr Nicholas Stefano Prozzillo, a former Birmingham Conservatoire student, now Post-Doctoral Fellow of Harris Manchester College, Oxford, who made all the arrangements for this study tour, and provided this booklet, in consultation with me.

Geoffrey Holroyde, February 2012

Prompt arrivals are important, as church/organ loft doors may be locked after the appointed arrival times.

Always carry with you some form of identification, your mobile telephone, and the address of the hotel, in case of emergency.

The Metro Single tickets cost €1.70 but it is cheaper (and saves much time queuing) if you purchase a *carnet* of 10 (€12). Tickets are valid for 90 minutes and for one continuous journey.

The Conservatoire recognises that organ students need to be familiar with the style of organ building, and composing beyond Britain. To that end, the Conservatoire organ students make regular study weeks in Europe. During the four-year course every student will visit, play, and learn in France, Holland, and Germany. The scheme was initiated in 1996.

1996	Paris
1997	Holland (based in den Haag)
1998	Germany (based in Hamburg)
2000	Paris
2001	Holland
2002	Germany
2004	Paris
2005	Holland
2007	Germany
2008	Paris
2009	Holland
2010	Denmark (based in Copenhagen)
2011	Hamburg
2012	Paris

Study Schedule

Tuesday 21 February

08:30 Leave hotel | walk to Metro Station *Barbes*



M: 2, Direction *Porte Dauphine* | Change at *Villiers* |
M: 3, Direction *Pont de Levallois* | Alight at *Pont de Levallois*

09:30-11:00

St-Maurie-de-Bécon
Visit with Thomas Monnet

M: 3, *Pont de Levallois* | Change at *Periere* | RER C to *Chateau Versailles*
The palace is a five-minute walk from the station

15:00-17:00 **Versailles**
Class with Jean-Baptiste Robin

Free evening

Wednesday 22

09:15 Poissonnière **M: 7** (South) to Opéra
M: 3, Direction *Pont de Levallois* to *Europe*

10:00 **Conservatoire à Rayonnement Régional de Paris**
Visit with Christoph Mantoux

12:30-13:30 **Saint Sulpice**
Class with Sophie-Véronique Cauchefier-Choplin
M: 4, *Saint-Sulpice*

c14:00 **St Jean-Baptiste de la Salle**
Class with Sophie-Véronique Cauchefér-Choplin

19:00 **Saint-François-Xavier**
Visit with Denis Comtet
M: 13, Saint-François-Xavier

Thursday 23

10:00-12:00 **Saint-Séverin**
Class with François Espinasse
M: 4, St Michel (Rue des Pretes)

14:00-15:30 **Saint Gervais**
Visit with Jean-Baptiste Courtois
M: 1, Hotel de Ville (The Church is behind the Hotel de Ville)

20:00 **Saint-Germain-l'Auxerrois**
Visit with Henri de Rohan-Csermak
M: 7, Louvre

Friday 24

10:00-12:30 **Les Invalides**
Class with Susan Landale
M: 8, Invalides

14:15-16:15 **La Sainte-Madeleine**
Class with François-Henri Houbart
M: 8, Madeleine

19:15-20:15 **Saint-Nicolas des Champs**
Visit with Vincent Genvrin
M: 3 or 4 Réaumur



The palace of Versailles

Saint-Gervais



Although rebuilt several times, this is the only organ in Paris to give a faithful representation of the sound of the Parisian style of organ prior to the 1789 Revolution. The superb instrument at Versailles is a reconstruction, and the organ of St Saint-Nicolas des Champs awaits a proper restoration. The case at Gervais was made by the same carpenter responsible for the organ at *Saint-Séverin* but for some reason was never finished. This is somewhat strange because the Parish of *Saint-Gervais* was home to powerful confraternities of wine merchants and salesman and was thus very rich.

The beginning of Louis XIV's long reign in 1660 marks the coming of new era in French culture, one that would outstrip that of all other European countries. Composers like Guillaume-Gabriel Nivers (1632-1714), Francois Couperin (1676-1749), Nicolas Lebegue (1631-1702) and Louis Marchand (1669-1732), were court organists and enjoyed the benefits of the King's patronage. The economy flourished in a manner not seen since the twelfth century, and this led to lively organ culture in Paris and its provinces; churches could now afford great instruments and (unlike today) could reward their organists for their efforts!

Organists of SAINT-GERVAIS

Simon BYERMAN (1585-1602)
Robert BUISSON *father* (1602-1648)
Robert BUISSON *son* (1648-1653)
Louis Couperin (1653-1661)
Charles Couperin(1661-1678)
Michel-Richard DELALANDE (intérim 1678-1685)
François Couperin (1685-1733)
Nicolas COUPERIN (1733-1748)
Armand-Louis Couperin (1748-1789)
Pierre COUPERIN (1789)
Gervais- François Couperin (1789-1826)
Jean-Nicolas MARRIGUES (1826-1834)
Alexandre-Pierre-François BOËLY (remplaçant)
Marie BIGOT (1838-??)
BAILLET (18??-1880)
maîtres de chapelle divers
Paul BRUNOLD (1915-1948)
Jean VER HASSELT (1948-1989)
Jean-Baptiste COURTOIS,
Aude HEURTEMATTE,
Olivier TRACHIER (1989-)
Juliette GRELLETY-BOSVIEL

Pierre Pescheur (1628,1649) - Pierre Thierry (1659) - Alexandre Thierry (1676) - François Thierry (1714) - Louis Bessard/ François-Henri Clicquot (1758-68, 1784) - Pierre-François Dallery - Beasse (1922) - Louis-Eugène Rochesson (1949) - Jacques Bertrand (1967-73)

<p>I - POSITIF 51 notes, C-d''' Montre 8 Bourdon 8 Prestant Nasard Doublette Tierce Larigot Plein-jeu V Cromorne Trompette Clairon</p>	<p>II - GD-ORGUE 51 notes, C-d''' Montre 16 Bourdon 16 Montre 8 Flûte 8 Bourdon 8 Prestant Nasard Doublette Quarte de nasard Tierce Grand cornet G. fourniture II Fourniture III Cymbale IV 1^è Trompette 8 2^è Trompette 8 Clairon 4 Voix humaine 8</p>
<p>III - BOMBARDE 51 notes, C-d''' Bombarde 16</p>	<p>IV - RÉCIT 32 notes, g-d''' Cornet V Hautbois 8</p>
<p>V - ÉCHO 27 notes, c'-d''' Flûte 8 Nasard Trompette 8</p>	<p>PÉDALE 30 notes, A°-d' Flûte 16 Flûte 8 Flûte 4 Bombarde Trompette Clairon</p>
<p>POS/GO sliding coupler GO/Bombarde permanent coupler Tremblant</p>	<p>Pitch : a' = 410 Hz</p>

La Sainte-Madeleine

Although the decision to build a church on this site was taken in 1757, *La Sainte-Madeleine* was not consecrated until 1842. Building work commenced in 1764 but upon the death of the first architect the decision was taken to demolish what was undertaken and surpass it with a structure inspired by the Pantheon. Construction was halted by the Revolution and plans were made to turn the unfinished church into a secular building.

Following the French Revolution many organs were destroyed and those that survived were used merely for entertaining crowds with marches, airs and gavottes. 'Organists are weak', lamented Fétis in 1830,¹ but through the efforts of Cavaillé-Coll the position of organist was once again considered a noble position. Originally built as a four manual organ with 48 stops, *l'Orgue de Tribune* was the third major instrument to be built by Cavaillé-Coll. This instrument, like its predecessor at *Saint-Denis*, was still influenced by the French Classical aesthetics of the eighteenth century, but the sonorities point towards a new style of organ building. It was here that Cavaillé-Coll perfected the rich sounds of the *Flûte traversière* and *Flûte harmonique*: for all their individuality they blended smoothly into an ensemble that was crowned by its brilliant mixtures and fiery reeds. The use of the Barker lever allowed several manuals to be coupled together without adding to the weight of touch. These elements, present at Saint-Denis, mark a new epoch in the history of organ literature. This is the first French organ to claim 'Romantic' status (whatever the term 'Romantic' means).

Organists of LA SAINTE MADELEINE

Lefébure-Wély (1847-1857)
Camille Saint-Saëns (1857-1877)
Théodore Dubois (1877-1896)
Gabriel Fauré (1896-1905)
Henri Dallier (1905-1934)
Edouard Mignan (1935-1962)
Jeanne Demessieux (1962-1968)
Odile Pierre (1969-1979)
François-Henri HOUBART (since 1979)

Prestigious figures including Gigout, Widor and Nadia Boulanger have also assisted at various times.

Cavaillé-Coll (1846) - Mutin (1927) - Roethinger (1957) - Gonzalez (1971) - Dargassies (1988)
IV manuals, 58 stops

<p>I - POSITIF</p> <p>Montre 8 Flûte douce 8 Viole de gambe 8 Voix céleste 8 Prestant 4 Dulciane 4 Octave 2 Trompette chamade 16 Trompette chamade 8 Trompette 8 Musette 8 Clairon chamade 8 Clairon chamade 4 Clairon 4</p>	<p>II - GD-ORGUE</p> <p>Montre 16 Gambe 16 Montre 8 Bourdon 8 Salicional 8 Flûte harmonique 8 Prestant 4 Quinte 2 2/3 Doublette 2 Piccolo 1 Fourniture V Cymbale V Cornet V Trompette 8 Cor anglais 8</p>
<p>III - BOMBARDE</p> <p>Soubasse 16 Flûte harmonique 8 Flûte traversière 8 Basse 8 Flûte octavante 4 Octavin 2 Fourniture IV Cornet III Bombarde 16 Trompette 8 Clairon 4</p>	<p>IV - RÉCIT (Expressif)</p> <p>Flûte harmonique 8 Bourdon 8 Prestant 4 Flûte octavante 4 Octavin 2 Larigot 1 1/3 Plein-jeu IV Cymbale IV Bombarde 16 Trompette 8 Basson-hautbois 8 Voix humaine 8 Clairon 4</p>
<p>PÉDALE</p> <p>Quintaton 32 Contrebasse 16 Flûte 8 Violoncelle 8 Flûte 4 Bombarde 16 Basson 16 Trompette 8 Clairon 4</p>	<p>Electric action POS./G.O., REC./G.O., BOMB./G.O., REC./POS., REC./BOMB., REC./G.O. 16 & 4. Tirasses G.O., REC., POS., BOMB. 8' & 4'.</p>

Saint-Séverin



Saint-Séverin – the oldest parish church on the left bank – was constructed on the site of a sixth-century church. The present structure is a fusion of Roman and Gothic and dates from the fifteenth century but the western three bays of the nave are from the thirteenth century.

Although the organ is essentially a new instrument, the case dates from around 1745. It is a magnificent example of the Louis XV style. In 1889 the organ, then in desperate need of repair, was rebuilt by

John Abbey. Fauré was invited to play for services and following his retirement from *La Madeleine*, Saint-Saëns enjoyed playing the organ for occasional services. (There is an autographed photograph of Saint-Saëns located behind the console.) On occasions Saint-Saëns had the pleasure of hearing Louis Vierne improvise at *Saint-Séverin*. Listening to the young Vierne at *Saint-Séverin*, Saint-Saëns would often say that he was amused by the 'frightful harmonic indiscretions' but admitted that it was always 'full of music'. 'You will go far, young man, with a little more experience and maturity', he stated to Vierne. The wise master was indeed correct for on the feast of the Ascension in 1900, Vierne took his place at the console of the most prestigious church in Paris, *Notre-Dame*.

The present organ was built by Alfred Kern (Strasbourg) under the supervision of Michel Chapuis in 1963. Although it uses much previous pipework, the 8' *montre* (treble) is the only stop which is a faithful representation of the eighteenth-century instrument. The stop is contained within the positif and escaped later modification (or destruction) by Abbey because it was used as 'dummy' rank. The instrument is very much based on the 16' *montre* and is in no way an organ with just a 16' 'shadow'. The mixtures are a fusion of North German and Dom Bedos styles, but with the latter style prevailing. Although it is possible to play contrapuntal music in a convincing manner, the mixtures (partly due to their frequent breaks) prevent the ear from following counterpoint with great precision. It is possible to play chords and 'fool' the listener as to which note is on top. The organ clearly aims to go back to the great age of Classical Organ building.

Like *Saint-Gervais*, the Parish of *Saint-Séverin* has four organists, as was the case in most churches prior to the Revolution.

Case (1745) - Orgue Kern (1963)

IV Manual, 59 stops

Manuals: 56 notes; Pedals: 30 notes

III - POSITIF	II - GD-ORGUE	III - RÉSONANCE
Montre 8	Montre 16	Bourdon 16
Bourdon 8	Montre 8	Bourdon à cheminée 8
Quintaton 8	Flûte cônica 8	Flûte cônica 4
Prestant 4	Prestant 4	Grosse tierce 3 1/5
Flûte à cheminée 4	Doublette 2	Nasard 2 2/3
Nasard 2 2/3	Cornet V	Quarte 2
Doublette 2	Fourniture V	Tierce 1 3/5
Tierce 1 3/5	Cymbale IV	Sifflet 1
Larigot 1 1/3	Cymbale-tierce II	Cornet V
Plein-jeu V-VI	Bombarde 16	Musette 16
Cromorne 8	Trompette 8	Voix humaine 8
Trompette 8	Clairon 4	Hautbois 4
IV - Echo (Expressif)	PÉDALE	
Bourdon 8	Flûte 16	POS/G.O., REC/G.O., ECHO/G.O.
Viole 8	Soubasse 16	Tirasses G.O., Résonance.
Unda-maris 8	Principal 8	<i>Tremulant to Positif & Résonance.</i>
Principal 4	Bourdon 8	
Flûte à fuseau 4	Principal 4	
Quarte 2	Nachthorn 2	Appels: Anches Pédale, Mixture
Doublette 2	Fourniture V	Pédale, Anches G.O.,
Sesquialtera II	Cymbale IV	Mixtures G.O., Anches et Mixtures
Cymbale V	Contrebasson 32	Positif, Anches et Mixtures ECHO.
Trompette 8	Bombarde 16	
Clairon 4	Trompette 8	
	Clairon 4	

SAINT-SULPICE



The church of *Sainte-Sulpice* was built during the mid-eighteenth century and designed by the architect Chalgrin. The original organ was built by Cliquot in 1781 and was housed in a case – that still admired today – planned by the same architect. It contained 64 stops over five manuals and was considered one of the finest organs in France. The organ built by Cavallé-Coll in 1862 was designed as a meeting point

between the old and the new, paving the way for many important developments for the French organ. Cavallé-Coll found the Cliquot pipework to be of such superb construction and voicing that he retained 60% in his rebuild.

There is no doubt that Cavallé-Coll felt a compelling need to learn throughout his career. In 1844, shortly after completing the organ for Saint-Denis he embarked upon a six-week survey of European organs. He examined Silbermann organs in Strasbourg and then went on to visit Switzerland. He is reported to have preferred Dutch organs instead of German instruments, admiring the way the organs were always well proportioned to the size of the building. His journey ended in England where he met William Hill. Despite showing admiration for some features of English organ building, (the separately mounted tuba at the Birmingham Town Hall), Cavallé-Coll did not find much to admire in these organs.

Organists of SAINT-SULPICE

Nicolas Pescheur (d.1601/1614)

Vincent Coppeau (c. 1618 - c. 1651)

Guillaume-Gabriel Nivers (c. 1651 - 1702)

J.B. Totin (1702 – c.1714)

Louis-Nicolas Clérambault (1715-1749)

César François Clérambault (1749 - 1760)

Evrard Dominique Clérambault (1761 - 1773)

Claude Etienne Luce (1771 assistant to E. D. Clérambault; titulaire 1773 - 1783)

Nicolas Séjan (1783 - 1819)

Louis Nicolas Séjan (1819 - 1849)

Georges Schmitt (1850 - 1863)

Louis-James-Alfred Lefebure-Wely (1863 - 1869)

Charles-Marie Widor (1870 - 1934)*

Marcel Dupré (1934 - 1971)

Jean-Jacques Grunenwald (1973 - 1982)

Daniel Roth (since1985)

* Remained a temporary organist throughout his time at Saint-Sulpice!

Clicquot (1776-1781)¹ - Daublaine-Callinet (1845)²- Cavaillé-Coll (1862)³ – Mutin⁴ (1903) - Pleyel-Cavaillé-Coll (1934) – Renaud⁶ (1989-1991)

GRAND CHOEUR		II - GD-ORGUE		III – POSITIF	
Salicional ²	8	Principal Harmonique ¹	16	Violon basse ³	16
Octave ³	4	Montre ¹	16	Quintaton ³	16
Fourniture ¹	IV	Flûte conique ³	16	Salicional ^{1,3}	8
Plein jeu ¹	IV	Bourdon ¹	16	Viole de Gambe ²	8
Cymbale ¹	VI	Montre ¹	8	Flûte traversière ³	8
Cornet ¹	V	Diapason ³	8	Quintaton ²	8
Bombarde ¹	16	Flûte harmonique ^{1,3}	8	Unda Maris ³	8
Basson ³	16	Flûte traversière ³	8	Flûte octaviante ²	4
1ère Trompette ¹	8	Flûte à pavillon ³	8	Flûte douce ²	4
2ème Trompette ¹	8	Bourdon ¹	8	Dulciane ²	4
Basson ³	8	Grosse quinte ^{1,3}	5 1/3	Quinte ^{1,3}	2 2/3
Clairon ^{1,3}	4	Prestant ^{1,3}	4	Doublette ³	2
Clairon doublette ³	2	Doublette ¹	2	Tierce ¹	1 3/5
				Larigot ¹	1 1/3
				Piccolo ¹	1
				Plein jeu harmonique ³	III/VI
				Basson ³	16
				Trompette ¹	8
				Baryton ^{1,3}	8
				Clairon ¹	4
IV- RÉCIT (Expressif)		V - SOLO		PÉDALE	
Quintaton ¹	16	Bourdon ¹	16	Principal basse ^{1,3}	32
Diapason ⁴	8	Flûte conique ³	16	Contrebasse ^{1,2}	16
Violoncelle ³	8	Principal ^{1,2,3}	8	Principal ⁶	16
Flûte harmonique ³	8	Violoncelle ³	8	Soubasse ¹	16
Bourdon ¹	8	Viole de Gambe ³	8	Flûte ¹	8
Voix céleste ³	8	Keraulophone ³	8	Principal ⁶	8
Prestant ¹	4	Flûte harmonique ²	8	Violoncelle ^{3,5}	8
Flûte octaviante ³	4	Bourdon ³	8	Flûte ^{1,2}	4
Dulciana ²	4	Grosse quinte ²	5 1/3	Contre bombarde ^{1,4}	32
Nazard ^{1,2}	2 2/3	Prestant ¹	4	Bombarde ^{1,4}	16
Octavin ³	2	Flûte octaviante ²	4	Basson ²	16
Doublette ¹	2	Octave ³	4	Trompette ^{1,2}	8
Fourniture ^{1,6}	V	Grosse tierce ³	3 1/5	Ophicleide ¹	8
Cymbale ^{1,6}	IV	Quinte ³	2 2/3	Clairon ¹	4
Cornet ¹	V	Septième ⁴	2 2/7		
Bombarde ³	16	Octavin ³	2		
Trompette ³	8	Cornet ¹	V		
Clairon ³	4	Bombarde ³	16		
Basson & Hautbois ^{1,3}	8	Trompette ¹	8		
Cromorne ¹	8	Clairon ¹	4		
Voix humaine ¹	8	Chamade ³	8		
Manuals: 56 notes Pedals: 30 notes		Chamades: CC-B 120mm; c-d ¹ 125mm; e ¹ -g ² 130mm		I/II, II/I, III/I, IV/I, V/I, IV/III Tirasses: Gd-Ch, GO, Récit Sub-octave couplers for all manuals	

Saint Germain-l'Auxerrois

Cliquot (1771) - Dallery (1791 et 1841) - Ducroquet (1848) - Merklin (1864)

I - GRAND ORGUE	II - POSITIF	IV- RÉCIT (Expressif)
Bourdon 16	Bourdon 8	Bourdon 8
Montre 8	Flûte 8	Gambe 8
Bourdon 8	Prestant 4	Voix céleste 8
Flûte harmonique 8	Nasard 2 2/3	Hautbois 8
Dulciane 8	Doublette 2	Voix humaine 8
Gambe 8	Tierce 1 3/5	
Prestant 4	Fourniture III	
Plein-jeu IV	Cymbale II	
Cornet V	Trompette 8	
1ère Trompette 8	Cromorne 8	
2ème Trompette 8	Clairon 4	
Clairon 4		
PÉDALE		
Flûte 16		
Flûte 8		
Violoncelle 8		
Bombarde 16		
Trompette 8		

Saint-Nicolas des Champs

I - POSITIF	I - GRAND ORGUE	Recit
Montre 8	Montre 16	
Bourdon 8	Bourdon 16	
1er dessus de Flûte 8	Montre 8	
2nd dessus de Flûte 8	Dessus de Flûte 8	
Prestant 4	Bourdon flûte 8	
Nasard 2 2/3	Gros nasard 5 1/3	
Doublette 2	Prestant 4	
Tierce 1 3/5	Grosse tierce 3 1/5	
Cornet V	Nasard 2 2/3	
Plein-jeu III	Doublette 2	
Dessus de hautbois 8	Tierce 1 3/5	
Cromorne 8	Cornet V rgs	
Trompette 8	Plein-jeu IV rgs	
Clairon 4	1ère Trompette 8	
	2ème Trompette 8	
	Voix humaine 8	
	Clairon 4	
IV – BOMBARDE	V – ECHO	PÉDALE
Bombarde 16	Bourdon 8	Soubasse 16
Trompette de bombarde 8	Flûte 8	Flûte 16
	Trompette 8	Bourdon 8
		Flûte 8
		Flûte 4
		Bombarde 16



The Clicquot prior to its destruction – no apologies for this the use of this term – by Gonzalez in 1930

Versailles, Chapelle du château

Loup Boisseau et Bertrand Cattiaux 1995 in the style of Clicquot

4 ranks of the GO mixtures is all that remains of the original Clicquot instrument

<p>I - POSITIF 50 notes, CD-d''' Montre 8 Bourdon 8 Prestant Flûte Nasard Doublette Tierce Larigot Plein-jeu VI Cromorne Trompette</p>	<p>II - GD-ORGUE 50 notes, CD-d''' Bourdon 16 Montre 8 Flûte 8 Bourdon 8 Prestant Dessus de flûte 8 au ut3 Nasard Doublette Quarte Tierce Cornet Fourniture IV Cymbale IV Trompette Clairon Voix humaine</p>
<p>III – RÉCIT g'-d''' Cornet V</p>	<p>IV - ÉCHO g'-d''' Bourdon/ Flûte 8 Cornet III Voix humaine</p>
	<p>PÉDALE 30 notes, A°-d' Flûte 8 Flûte 4 Trompette Clairon</p>
<p>POS/GO sliding coupler GO/Recit Tirasses GO Tremblant fort et doux</p>	

Paris 2012

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