

BRILLIANT  
CLASSICS

*Dieter*

COMPLETE ORGAN MUSIC

Wolfgang Rübsam

**Louis Vierne 1870-1937**  
**Complete Organ Music**

**Pièces en Style libre Op.31 Livre I (1913)**

1. No.1 Prélude	2'39
2. No.2 Cortège	3'19
3. No.3 Complainte	3'02
4. No.4 Épitaphe	4'46
5. No.5 Prélude	3'11
6. No.6 Canon	2'41

**Symphony No.1 in D minor Op.14**  
(1895-98)

7. I. Prélude	6'51
8. II. Fugue	5'38
9. III. Pastorale	8'10
10. IV. Allegro Vivace	4'34
11. V. Andante	7'46
12. VI. Final	7'10

*at the Aristide Cavaillé-Coll Organ at  
Saint-François-de-Sales, Lyon, France*

Recording: 1992, Saint-François-de-Sales  
Church, Lyon, France  
Producer and engineer: Teije van Geest  
Re-edited/mastered in 2020  
Editions: Durand (Op.31), Belwin Mills-  
Kalmus (Op.14)

**Symphony No.2 in E minor Op.20**  
(1902)

13. I. Allegro	8'03
14. II. Choral	7'01
15. III. Scherzo	4'13
16. IV. Cantabile	6'56
17. V. Final	8'18

**Triptyque Op.58 (1929-31)**

18. II. Communion	3'25
19. I. Matines	3'08
20. III. Stèle pour un enfant défunt	4'24

**Symphony No.3 in F-sharp minor Op.28**  
(1911)

21. I. Allegro maestoso	7'26
22. II. Cantilène	5'25
23. III. Intermezzo	4'05
24. IV. Adagio	6'36
25. V. Finale	6'41

*at the Aristide Cavaillé-Coll Organ at  
Saint-François-de-Sales, Lyon, France*

Recording: 1992, Saint-Antoine-des-Quinze-  
Vingts, Paris, France  
Producer and engineer: Teije van Geest  
Re-edited/mastered in 2020  
Editions: Kalmus (Op.20), Durand (Op.28),  
Henry Lemoine (Op.58)

**26. Allegretto Op.1 (1894)** 3'06

**27. Communion Op.8 (1896-97)** 4'11

**Pièces en Style libre Op.31 Livre I (1913)**

28. No.7 Méditation	4'25
29. No.8 Idylle mélancolique	3'34
30. No.9 Madrigal	2'41
31. No.10 Rêverie	3'31
32. No.11 Divertissement	2'25
33. No.12 Canzona	3'59

**Symphony No.4 in G minor Op.32**  
(1914)

34. I. Prélude	6'00
35. II. Allegro	6'01
36. III. Menuet	8'06
37. IV. Romance	9'27
38. V. Final	5'51

**39. Verset fugué sur 'In exitu Israël'**  
(1894) 7'24

*at the Aristide Cavaillé-Coll Organ at  
Saint-François-de-Sales, Lyon, France*

Recording: 1992, Saint-François-de-Sales  
Church, Lyon, France  
Producer and engineer: Teije van Geest  
Re-edited/mastered in 2020  
Editions: Henry Lemoine (Op.32), Durand  
(Op.31), Roland Lopes (Op.1), Editions  
Musique Sacrée, 1962 L'Abbé Henri Hazé  
(Op.8 & Verset Fugué)

**40. Marche triomphale du centenaire de  
Napoléon I Op.46 (1921)** 8'23  
*with The Millar Brass Ensemble*

**Pièces en Style libre Op.31 Livre II**  
(1914)

41. No.13 Légende	3'22
42. No.14 Scherzetto	3'51
43. No.15 Arabesque	5'51
44. No.16 Choral	4'41
45. No.17 Lied	4'19

**Symphony No.5 in A minor Op.47**  
(1923-24)

46. I. Grave	7'33
47. II. Allegro molto marcato	9'09
48. III. Tempo di scherzo ma non troppo vivo	5'10
49. IV. Larghetto	12'46
50. V. Final	13'09

*at the Ernest M. Skinner Organ at  
Rockefeller Memorial Chapel,  
Chicago (IL), USA*

Recording: 1993, Rockefeller Memorial  
Chapel, Chicago (IL), USA  
Producer and engineer: Teije van Geest  
Re-edited/mastered in 2020  
Editions: Salabert, NY (Op.46), Durand  
(Op.31 & Op.47)

**Pièces en Style libre Op.31 Libre II**  
(1914)

51. No.18 Marche Funèbre	10'10
52. No.19 Berceuse	2'49
53. No.20 Pastorale	4'21
54. No.21 Carillon sur la sonnerie du Carillon de la chapelle du Château de longpont (Aisne)	4'27
55. No.22 Élégie	3'30
56. No.23 Épithalame	5'26
57. No.24 Postlude	3'02

**Symphony No.6 in B minor Op.59**  
(1930)

58. I. Introduction et Allegro (Poco agitato e a piacere)	10'36
59. II. Aria	7'10
60. III. Scherzo	4'21
61. IV. Adagio	10'31
62. V. Final	8'43

*at the Ernest M. Skinner Organ at  
Rockefeller Memorial Chapel,  
Chicago (IL), USA*

Recording: 1993, Rockefeller Memorial  
Chapel, Chicago (IL), USA  
Producer and engineer: Teije van Geest  
Re-edited/mastered in 2020  
Editions: Henry Lemoine (Op.31), Durand  
(Op.59)

**Messe Basse Op.30 (1913)**

63. I. Entrée	1'28
64. II. Introït	3'32
65. III. Offertoire	4'31
66. IV. Élévation	3'05
67. V. Communion	4'28
68. VI. Sortie	4'24

**Messe basse pour les défunts Op.62**  
(1934)

69. I. Introït	3'46
70. II. Prélude	4'09
71. III. Offertoire	5'27
72. IV. Élévation	3'01
73. V. Communion	5'50
74. VI. Défilé	7'29

**75. Prélude funèbre Op.4 (1896)** 5'06

**Trois Improvisations**

76. Cortège	3'21
77. Marche épiscopale	3'36
78. Méditation	6'02

*at the Aristide Cavaillé-Coll Organ at  
Saint-François-de-Sales, Lyon, France*

Recording: 1994, Saint-François-de-Sales  
Church, Lyon, France  
Producer and engineer: Günther Appenheimer  
Re-edited/mastered in 2020  
Editions: Durand (Trois improvisations),  
Mastes Music Publications, Florida (Op.30),  
Ronald Lopes (Op.4), Henry Lemoine (Op.62)

**Pièces de fantaisie Suite No.1 Op.51**  
(1926-27)

79. No.1 Prélude	3'45
80. No.2 Andantino	3'25
81. No.3 Caprice	4'06
82. No.4 Intermezzo	2'45
83. No.5 Requiem aeternam	7'45
84. No.6 Marche nuptiale	6'12

**Pièces de fantaisie Suite No.2 Op.53**  
(1926-27)

85. No.1 Lamento	6'55
86. No.2 Sicilienne	4'03
87. No.3 Hymne au soleil	6'23
88. No.4 Feux follets	6'02
89. No.5 Clair de lune	8'40
90. No.6 Toccata	4'16

**Pièces de Fantaisie Suite No.3 Op.54**  
(1926-27)

91. No.1 Dédicace	7'14
92. No.2 Impromptu	3'18

**Pièces de Fantaisie Suite No.3 Op.54**  
(1926-27)

93. No.3 Étoile du soir	6'55
94. No.4 Fantômes	8'18
95. No.5 Sur le Rhin	7'37
96. No.6 Carillon de Westminster	7'00

**Pièces de Fantaisie Suite No.4 Op.55**  
(1926-27)

97. No.1 Aubade	3'36
98. No.2 Résignation	7'00
99. No.3 Cathédrales	9'38
100. No.4 Naiades	4'52
101. No.5 Gargouilles et Chimères	8'38
102. No.6 Les Cloches de Hinckley	8'59

*at the Aristide Cavaillé-Coll Organ at  
Saint-François-de-Sales, Lyon, France*

Recording: 1994, Saint-François-de-Sales  
Church, Lyon, France  
Producer and engineer: Teije van Geest  
Re-edited/mastered in 2020  
Edition: Henry Lemoine

Wolfgang Rübsam

Cover: E.M. Skinner organ at the University of Chicago, Rockefeller Memorial Chapel.  
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Cavaillé-Coll organ at Saint-Antoine-des-Quinze-Vingts Church. Photo by Michel Calmettes  
Artist photo: Christa Schneider  
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## Louis Vierne 1870 - 1937

The history of music reveals few composers whose lives and works are so beset with misfortunes of fate, physical ability, and psychology as is the case with Louis Vierne, the great composer and organist of Notre Dame de Paris. Despite all obstacles, he composed works of enormous intensity, tension, formal architecture, and overwhelming brilliance. Particularly in the areas of virtuosity and harmony, his musical language brought the accomplishments of his teachers to a pinnacle and resulted in a clear view of what was to come in musical composition.

Louis (Victor Jules) Vierne was born October 8th, 1870 in Poitiers, the son of the journalist, Henri Vierne. Louis Vierne was born almost blind. His unusual musical gifts became evident very early. When he was six years old, his sister died, the first in a long series of deaths of relatives and friends, which marred the life of the young man. In 1881, his uncle, Colin, died; then in 1886, his father. At age seven, Louis Vierne underwent an operation that permitted him to read large letters with some accuracy. He was urged to learn Braille, as well, which he did. In 1881, this unusually gifted young man enrolled in the National Institute of Blind Youth (Institution Nationale des Jeunes Aveugles), where he studied piano with Henri Specht, violin with Pierre Adam, then organ with Louis Lebel and counterpoint with Adolphe Marty in 1887. The crown of these experiences was a visit to the church of Sainte Clotilde in Paris, made in the company of his uncle. Here, he heard the renowned César Franck for the first time, and was deeply moved by this master's art and skill.

After seven years of basic musical formation in the Institute for Blind Youth, where he was awarded first prize in violin and piano (Franck was a member of the jury at this time), Vierne began private study with Franck in 1888 in counterpoint, and attended classes in Organ at the Conservatoire de Paris as an auditor. He continued his studies at the Institute for Blind Youth at the same time. After Lebel's death, organ pedagogy at the Institute was carried on by Marty. Vierne maintained contact with Franck during this time, however. In 1890, Vierne's final year in the Institute, Franck's death brought about the fulfillment of Vierne's long-held dream: to become an active member of the Organ class in the Conservatoire. Charles-Marie Widor, founder of the brilliant French organ school and creator of the organ symphony, followed Franck as the professor of organ in the Conservatoire. He furnished Vierne a design for his own masterworks. A wonderful relationship developed between Widor and Vierne, which laid the ground work for Vierne's becoming Widor's assistant as Saint Sulpice in 1892. In 1894, Vierne concluded his studies at the Conservatoire with the first prize in Organ. Immediately following, he became Widor's teaching assistant in the organ

class. In 1898, he began composing the Symphony No. 1 for organ; the beginning of a series of masterful works that were to follow in steady succession.

In 1900, Vierne triumphed over 98 applicants to become the Titulary Organist of the Cathedral of Notre Dame de Paris, possibly the most important occurrence in this master's life. This was, doubtless, the most prestigious position in all of France. He held the post until his death in 1937.

In Notre Dame stood an organ of noble sound, conceived and realized by the great builder of symphonic organs, Aristide Cavaille-Coll. Its notable foundations and brilliant reeds inspired Vierne to unparalleled accomplishments of composition and improvisation. He became, very quickly, the focus of a spirited and culturally active circle. As professor of organ at the Conservatoire (assistant to Widor and to his successor, Alexandre Guilmant), he was instrumental in the education of many organists who, in years to come, were to become famous: Marcel Dupré and Maurice Duruflé, for example.

These accomplishments were to be overshadowed, beginning in 1906, with a series of misfortunes that were to influence Vierne's life and work very deeply; a bizarre and complicated fracture of his leg that nearly ended his career as a performer; a bout with typhoid fever and other life-threatening illnesses; the end of his ten-year marriage to Arlene Taskin in 1909; his mother's death in 1911; the loss of the youngest of three sons (later that of the eldest son as well as of Vierne's brother and several students during the first World War). In 1911, Alexandre Guilmant died. Vierne was denied the position of Titulary Organ Professor at the Conservatoire by its new director, Gabriel Faure - another bitter blow, when one considers his seventeen successful years as assistant to Widor and Guilmant. Nonetheless, his creative outpouring continued unabated.

In 1916, Vierne traveled to Switzerland, where he remained until 1920. He had to undergo a lengthy operation on his eyes that was fraught with complications, leaving him almost entirely blind. This, coupled with his self-imposed isolation, caused acute depression in Vierne's final years.

He returned to Paris in 1920, impoverished and exhausted, where he sought to raise much-needed money for urgent repair to the organ of Notre Dame. Extensive damage to the instrument had occurred because of the war. Fortunately, Vierne found in young Madeleine Richepin a tireless helper, who became his bulwark and built his career as an internationally-acclaimed virtuoso. Bolstered by her aid and support, he undertook tours in other countries, culminating in his series of concerts in the United

States in 1927. These catapulted him into world renown as a virtuoso of the organ and a singular improviser, bringing him additional money for his goal to restore the organ of Notre Dame. Finally, in 1932, the firm of Cavaille-Coll/Mutin was engaged to restore Vierne's beloved instrument. Despite his misgivings, Vierne's class of organ students grew again, and yielded a number of First Prizes in Organ.

Vierne's last years were overshadowed by increasing blindness, poor health, and continuing tendencies toward depression and anxiety. He wrote less frequently, but, nonetheless, pieces of impeccable quality, such as the Sixth Symphony for Organ, *Les Pièces de Fantaisie*, and others. On June 2, 1937, Louis Vierne died at the console of Notre Dame during an organ recital.

Vierne's sixty-two works are composed for almost all musical media of his time. Most of them are for organ; six symphonies, two low masses; twenty-four pieces in the free style; four volumes of fantasies (fantasy pieces). In addition, he composed seven works for piano; a string quartet; a piano quintet; one sonata each for violin and cello; six orchestral works (among them, the *Symphony in A-minor*); song cycles, and church music.

Vierne is particularly well-known for his compositions for the organ. They are closely associated with (indeed, principally conceived for) the specific type of organ built by Cavaille-Coll (1811-1899), which, after a protracted time of inactivity in French organ building, produced a solid, new tradition: the symphonic organ.

The basic sound of the symphonic organ was no longer rooted in classic traditions of organ registration: Principal choruses with mixtures, flute choruses, individual mutations, cornets, and a few reeds. By contrast, the new tradition was predicated on banks of registers and their relative strengths. The buildup of registers to full organ (the *Grand Choeur*) is basic to this style of organ registration. The symphonic organ of Cavaille-Coll furnished all keyboards with the main ingredients of this *Grand-Choeur* (reeds and mixtures) - the Swell manual was particularly well furnished with these registers. In addition, characteristic strings, principals, and overblown flutes (Harmonic Flute 8', Flute octaviante 4', and Octavin 2') were to be found. It was Cavaille-Coll's intention to furnish his organs with registers so that, at all dynamic levels, the basic registration with reed voices might be assured. The entire registration design is founded on a well-defined fundamental pitch, achieved through many examples of 16' and 8' flue voices (principals, open and stopped flutes). Mixtures were no longer the crowns of the principal choruses, but rather, had been transformed into an essential element in the reed chorus. Cavaille-Coll perfected the tradition-rich

slider chest as well as mechanical action in large instruments through the addition of the Barker Lever, a pneumatic means of lightening the touch of mechanical action instruments. This was an important influence in the explosive development of the French organists' brilliant technique at this time.

Each division was distributed over two chests; one for foundations (16', 8', and 4') and another for the "Jeux de combinaison" or "combination stops:" Quints, tierces, and septimes; 2' registers; mixtures, and reeds. The operation of these was made easier through the placement of all registrational aids on pedals: all manual and pedal couplers; super and suboctave couplers; combination pedals and ventils for the "jeux de combinaison." The large Swell division commanded an enormous sound, capable of dramatic modulation in intensity.

Vierne's art of composing for the organ is highly individual. He was a romantic, and remained so to his death. His works span everything from highly liturgical examples (Masses, and the like) to thoroughly secular recital pieces (symphonies, pieces in free style, fantasy pieces). These were written for his own use as well as for his recital tours (the first *Suite of the Fantasy Pieces* was written especially for his American tour). Interestingly, Vierne indicated only one piece as being specifically for recital use: the *Fantasy Pieces* entitled "Phantoms."

Vierne's organ works owe much to those of Franck and Widor, who were the first proponents of this new style of composition. In his later works, Vierne departs from his predecessors less in formal construction than in complicated harmonies bordering on atonality. In the late symphonies, as well as in the fantasy pieces, Vierne brings the chromatic harmonies of the late Romantic period to a pinnacle. This very personal, shrouded, almost directionless "worrisome" chromaticism is as perceptible as a red flag in the later symphonies and fantasy pieces. It is particularly true with respect to the slow sections of these works. The resulting tension-filled harmony, which leaves that of César Franck far behind (and, without understanding Vierne's life, is barely explicable), is filled with altered chords, superposed thirds, augmented seventh chords, and other quasi-atonal sounds. His later organ works are stamped alternately with deep depression and dithyrambic outpourings; the imprint of one who has suffered grave misfortune and severe pain, but who was also filled with hope and joy in the music-making.

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Translation: Mark Russakoff

### Aristide Cavaillé-Coll Organ at Saint-François-de-Sales, Lyon, France

3 manuals and pedal

45 stops, 56 ranks

Mechanical key and stop action

The first organ was a gift, in 1838, by Father Camille Neyrat who was parish priest from 1829 till 1841. This initiative, audacious, was against the Lyons ritual which refused the use of the organ in the church. It was also avant-garde. It was an organ built by Joseph Callinet (1795-1857). It was installed in the gallery above the main entrance and had about 40 stops over 4 manuals and pedal.

In 1850, the organ was disassembled and reassembled by Zeiger and Hippolyte-César Beaucourt. Some stops were modified.

Cavaillé-Coll restored the Callinet organ in 1864. He installed a new blower and carried out modifications classified as urgent. Later on he installed a new 8-stop 54-note enclosed Récit division, added stops (4 new stops) and 8 combination pedals and, of course, a new console.

Then in 1875, the churchwardens, wanted to move the organ from the rear gallery to the chancel to ease the accompaniment of the choir which sang in the chancel. However, the imposing Callinet instrument did not show irremediable sign of weariness and its condition really did not justify its relocation. They called upon Cavaillé-Coll to build a new organ which will be located in the apse providing that he takes back the old organ. In 1879, a contract was signed between the organbuilder and the parish for an 42-stop instrument over three manuals and pedal, not including the organcase. In April 20th, the design of the organcase was accepted and Charles-François Widor decided to pay for two additional stops.

On December 15th, 1880, an experts' commission, in presence of the organbuilder, received the organ and, the following day, December 16th, a solemn inauguration took place, presided by Louis-Marie Cardinal Caverot, archbishop of Lyons. For the occasion, Charles-Marie Widor premiered his Fifth Symphony. The Renaissance styled organcase, designed by architect Alphonse Simil, with false Oberwerk, is strongly articulated with its two large 16-foot towers. The facade is organized with simple groups of flats. The detached console is located between the organcase and the main altar. Because it is visible, the console is sculpted and decorated with openwork foliated patterns. The instrument is structured on three floors: on the lower floor, Barker machines and Grand-Orgue division followed up by the Positif division's swell box and finally by the Récit division's swell box. The pedal is included in both lateral towers.

In 1884, Cavaillé-Coll tuned the organ for Christmas then, in April 1889, Geoges Abbey will undertake the cleaning of the Plein-jeu: « It was necessary to remove the 400 pipes which compose the Plein-jeu, to brush them and to revoice them ». In October 1892, a new complete cleaning operation was performed by two Cavaillé-Coll employees, Christmann (a mechanic) and Stanislas Garnier (a voicer). One of his successors will intervene in 1919 to execute a renovation of the instrument.

Cavaillé-Coll had built an entirely mechanical action instrument. It required the use of a pumper, or even two were required, to assure the necessary air. From 1901, an electrical blower was installed. It was the only concession made to progress.

In 1930, Michel Merklin and Kuhn firm executed a complete renovation and installed a new blower. Later, the maintenance of the organ will be entrusted to various organbuilding firms.

All the other elements of the organ remained original. It is probably an important element of its renown. It was classified as "Historical monument" on May 11th, 1977.

This instrument is characterized by its authenticity. In fact, the instrument's tonal structure and action remain unmodified. All voicers who worked on this instrument perfectly respected Félix Reimburg's original work (a=440).

## Stop List

### I. Grand-Orgue

Principal	16'
Bourdon	16'
Montre	8'
Bourdon	8'
Flûte harmonique	8'
Salicional	8'
Prestant	4'
Flûte douce	4'
Doublette	2'
Fourniture 2 2/3'	IV
Cymbale 1/2'	III
Bombarde	16'
Trompette	8'
Clairon	4'

### II. Positif

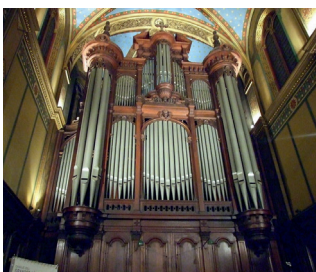
(expressif / enclosed)

Nachthorn	8'
Dulciana	8'
Unda maris	8'
Flûte harmonique	8'
Flûte octaviane	4'
Doublette	2'
3Carillon	1-III
Trompette	8'
Basson	8'
Clarinete	8'
Tremolo	

### III. Récit

(expressif / enclosed)

Quintaton	16'
Diapason	8'
Bourdon	8'
Viole de gambe	8'
Voix céleste	8'
Flûte harmonique	8'
Flûte octaviane	4'
Octavin	2'
2Cornet V	
Basson	16'
Basson-Hautbois	8'
Voix humaine	8'
Trompette	8'
Clairon	4'
Tremolo	



### Pédale

1Basse acoustique	32'
Contrebasse	16'
Soubasse	16'
Flûte	8'
Violoncelle	8'
Bombarde	16'
Trompette	8'

### Legend

1 12 premiers tuyaux 10 2/3' /
12 first pipes 10 2/3'
2 Bourdon, Prestant, Nazard,
Quarte, Tierce
3 Quinte, Tierce, Piccolo

### Other details

Manual compass:

56 notes (C-g3)

Pedal compass:

30 notes (C-f1)

Couplers:

POS/PED, REC/PED, GO/PED

POS/GO, REC/GO, REC/POS

GO 16, POS 16, REC 16

Ventils: Reeds:

GO, POS, REC, PED

Wind pressure:

GO, REC : 95 mm; POS,

PED : 90 mm

## E.M. Skinner's Opus 634, at Rockefeller Memorial Chapel, Chicago (IL), USA

Built with the Chapel itself in 1928, Rockefeller Chapel's regal organ is one of four University organs built by the great American organ builder Ernest M. Skinner in the pre-Aeolian Skinner years (the others being at Yale, Princeton, and Michigan). These four organs are considered among the finest examples of 20th century romantic organs built in America.

In the Rockefeller organ, Skinner fully invested his genius for realizing a full orchestral sound, with a complete collection of voices and many soft ethereal effects. Many of the large pipe scales, which are necessary to achieve a full sound in a building the size of the Chapel, are no longer built and thus cannot be found in contemporary organs. The original Chapel organ included four manuals, and had 6,610 organ pipes in 108 ranks; following its 2008 restoration, it has 8,565 pipes in 132 ranks. Its bay of pipes, located in the chancel, is a work of art in itself and is an integral element of the interior architecture of Rockefeller. In addition to the chancel organ located at the front of the chapel, Skinner installed a gallery organ in the upper balcony of the Chapel, to accompany the gallery choir. The organs can be played independently or as one, using either console.

Rockefeller's organ was unveiled at a recital by Lynnwood Farnam, reportedly to a crowd of over 2,500 admirers, on November 1, 1928. It has been played by many great organists of the 20th century, including a series of recitals by the great Marcel Dupré.



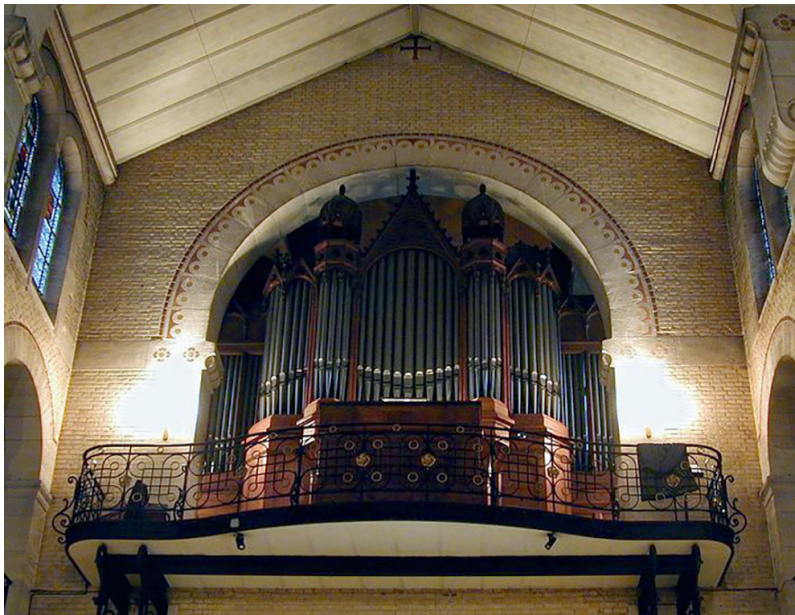
<b>Great</b>	16' Bourdon 73	8' Gamba 73	8' Tuba Mirabilis 73	4' Super Octave	8' Open Diapason 73
21 DK - 1,713 pipes - 28 ranks [unenclosed]	8' Open Diapason 73	8' Concert Flute 73	4' Clarion 73	4' Flute	8' Rohrflöte
Pitch Stop Name Pipes	8' Claribel Flute 73	8' Orchestral Strings IV 292	16' Bassoon (Choir)	2-2/3' Mixture IV 128	8' Salicional 73
32' Violone (Pedal) 5	8' Chimney Flute 73	8' Kleine Erzähler II 134	8' English Horn (Choir)	32' Bombarde 68	8' Voix Celeste 73
16' Open Diapason 61	8' Flute Celeste II 134	4' Geigen Octave 73	8' Orchestral Oboe (Choir)	16' Trombone	4' Octave 73
8' First Open Diapason 61	8' Gamba 73	4' Gambette 73	8' Orchestral Strings IV (Choir)	16' Posaune (Swell)	4' Flute Harmonique 73
8' Second Open Diapason 61	8' Voix Celeste II 146	4' Flute Harmonique 73	Chimes 25 bells	16' Bassoon (Choir)	2-2/3' Sesquialtera II 122
8' Third Open Diapason 61	8' Echo Viol 73	2-2/3' Nazard 61	Tremolo	8' Tromba	2' Flageolet 61
8' Principal Flute 61	8' Echo Viol Celeste 73	2' Piccolo 61	Chancel Zimbelstern	8' Posaune (Swell)	2' Mixture III 183
8' Lieblich Gedeckt 61	8' Orchestral Strings IV (Choir)	1-3/5' Tierce 61	8' Randel State Trumpet (Gallery)	4' Clarion	16' Flugel Horn 12
8' Erzähler 61	4' Octave 73	1-1/7' eptième 61		8' Randel State Trumpet (Gallery)	8' Cornopean 73
8' Orchestral Strings IV (Choir)	4' Flute Triangulaire 73	16' Bassoon 73			8' Corno d'Amore 73
4' Octave 61	4' Gemshorn 73	8' English Horn 73	<b>Pedal</b>	<b>Gallery Great</b>	Tremolo
4' Principal 61	4' Unda Maris II 146	8' Clarinet 73	27 DK - 420 pipes - 9 ranks [unenclosed]	11 DK - 793 pipes - 13 ranks - [enclosed and expressive]	8' Randel State Trumpet (Gallery)
4' Flute Harmonique 61	2' Flautino 61	8' Orchestral Oboe 61	64' Gravissima 32 notes	8' Open Diapason 61	<b>Gallery Pedal</b>
2-2/3' Twelfth 61	Chorus Mixture V 305	Tremolo	32' Major Bass 56	8' Melodia 61	12 DK - 124 pipes - 2 ranks
2' Fifteenth 61	Cornet V 305	Harp 61 bars	32' Violone 56	8' Gedeckt 61	32' Resultant 32 notes
1-3/5' Seventeenth 61	16' Posaune 73	Celesta	16' Major Bass	8' Gemshorn 61	16' Principal 56
Mixture V 305	8' Cornopean 73	8' Randel State Trumpet (Gallery)	16' Diapason 56	8' Gemshorn Celeste 61	16' Bourdon 56
Cymbal VII 427	8' French Trumpet 73		16' Open Diapason (Great)	4' Octave 61	16' Echo Bourdon (Gallery Swell)
16' Double Trumpet 61	8' Oboe 73	<b>Solo</b>	16' Violone	4' Rohrflöte 61	8' Octave
8' Tromba 61	4' Clarion 73	18 DK - 730 pipes, 10 ranks [enclosed and expressive]	16' Bourdon 56	2' Fifteenth 61	8' Bourdon
4' Clarion 61	8' Vox Humana 73	8' Open Diapason 73	16' Dulciana (Swell)	1-1/3' Mixture IV 244	8' Rohrflöte (Gallery Swell)
Chimes (Solo)	Tremolo	8' Flauto Mirabilis 73	16' Echo Lieblich (Swell)	8' Trumpet 61	4' Super Octave
	<b>Choir</b>	8' Gamba 73	16' Gamba (Choir)	Gallery Zimbelstern	4' Bourdon
	21 DK - 1,473 pipes - 21 ranks [enclosed and expressive]	8' Gamba Celeste 73	8' Octave		16' Double Trumpet (Gallery Great) 12
<b>Swell</b>	21 ranks [enclosed and expressive]	16' Heckelphone 73	8' Major Bass	<b>Gallery Swell</b>	16' Flugelhorn (Gallery Swell)
25 DK - 2,338 pipes - 34 ranks [enclosed and expressive]	16' Gamba 73	8' French Horn 73	8' Gedeckt	15 DK - 974 pipes - 15 ranks - [enclosed and expressive]	4' Flugelhorn (Gallery Swell)
16' Dulciana 73	8' Geigen Principal 73	8' Corno di Bassetto 73	8' Still Gedeckt (Swell)	16' Echo Bourdon 85	
		8' Tuba 73	8' Cello		



### Aristide Cavaillé-Coll Organ at Saint-Antoine-des-Quinze-Vingts, Paris, France

Originally, the great organ of the Saint-Antoine des Quinze-Vingts was built by Aristide Cavaillé-Coll in 1894 for the personal hotel of the Baron de l'Espée in Paris. This organ was transferred to the new Church of Saint-Antoine by Merklin/Gutschenritter in 1909. In 1956, Pierre Chéron and Philippe Hartmann worked on the organ and added a 4' Clarion to pedal. In 1982, Jacques Barbéris, assisted by Marc Hédelin and Philippe Mattéi, accomplished a comprehensive restoration. In 1992-1992 Yves Fossaert cleaned and repaired the organ and replaced the Clairon 4' of 1956 for a new one.

3 claviers de 61 notes et pédalier de 32 notes. Transmissions mécaniques. 47 jeux.



#### Grand-Orgue

Bourdon 16'  
Bourdon 8'  
Montre 8'  
Flûte harmonique 8'  
Salicional 8'  
Prestant 4'  
Flûte octavante 4'  
Doublette 2'  
Fourniture III-V rgs  
Bombarde 16'  
Trompette 8'  
Clairon 4'

#### Positif expressif

Quintaton 16'  
Bourdon 8'  
Violoncelle 8'  
Unda maris 8'  
Flûte traversière 8'  
Cor de nuit 4'  
Viole de gambe 4'  
Nasard 2' 2/3  
Octavin 2'  
Tierce 1' 3/5  
Piccolo 1'  
Trompette 8'  
Cor anglais 8'  
Clairon 4'

#### Récit expressif

Cor de nuit 8'  
Flûte harmonique 8'  
Gambe 8'  
Voix céleste 8'  
Dulciane 4'  
Fourniture III rgs  
Basson 16'  
Trompette 8'  
Basson-hautbois 8'  
Clarinette 8'  
Voix humaine 8'

#### Pédale

Bourdon 32'  
Soubasse 16'  
Flûte 16'  
Bourdon 8'  
Flûte 8'  
Violoncelle 8'  
Flûte 4'  
Bombarde 16'  
Trompette 8'  
Clairon 4'

Accouplements: Pos./G.O.,  
Réc./G.O., Réc./Pos. en 8' et  
en 16'. Tirasses: G.O., Pos.,  
Réc. Appel G.O. Appels  
d'anches: G.O., Pos., Réc.,  
Péd. Trémolo au Récit. Pédale  
d'orage.

**Wolfgang Rübsam**, upon winning the 1973 Grand Prix de Chartres in Interpretation, became professor of Church Music and Organ at Northwestern University, Evanston, Illinois. During this 23-year tenure, he also served as University Organist of the University of Chicago at Rockefeller Memorial Chapel. From 1996 to 2010, he taught in the Hochschule für Musik, Saarbrücken, Germany. Rübsam is internationally known through over a hundred highly acclaimed recordings of organ repertoire from the Baroque and Romantic periods including recent Bach recordings on the lute-harpsichord. He gives frequent recitals and masterclasses in the United States and Europe and has served on the juries of the most prestigious international competitions.

