



DANIEL
ROTH
PLAYS THE
CAVAILLÉ-COLL
AT SAINT-OUEN
IN
ROUEN, FRANCE



| | |
|---|-------|
| Alexandre Guilmant (1837–1911) | |
| 1. <i>Religious March on a theme of Handel</i> , Op. 15 | 6:12 |
| Nadia Boulanger (1887–1979) | |
| 2. <i>Prélude in F Minor</i> (1912) | 5:01 |
| 3. <i>Petit Canon</i> (1912) | 2:13 |
| Louis Vierne (1870–1937) | |
| 4. <i>Marche épiscopale</i> | 3:42 |
| From <i>Trois Improvisations</i> (1928) | |
| 5. <i>Allegretto</i> , Op. 1 | 4:45 |
| 6. <i>Communion</i> , Op. 8 | 4:00 |
| 7. <i>Cathédrales</i> | 10:29 |
| From <i>Pièces de Fantaisie: Troisième Livre</i> , Op. 54 | |
| 8. <i>Scherzetto</i> | 4:03 |
| From <i>24 Pièces en style libre</i> , Op. 31 | |
| Jehan Alain (1911–1940) | |
| 9. <i>Choral Dorien</i> (1935) | 3:43 |
| 10. <i>Variations sur "Lucis Creator"</i> (1932) | 4:54 |

Details of the organ case built in 1630 at Saint-Ouen. A statue of Jesus Christ is in the center with Saint Cecilia to the left.

| | | |
|--|-------|-------|
| Olivier Messiaen (1908–1992) | | |
| 11. <i>Apparition de l'Église éternelle</i> (1932) | 7:13 | |
| Daniel Roth (b. 1942) | | |
| From <i>Livre d'Orgue pour le Magnificat</i> | | |
| 12. <i>Quia respexit</i> | 4:15 | |
| 13. <i>Depositit</i> | 3:30 | |
| TOTAL TIME OF CD LAYER | 64:01 | |
| Narrated Tour of the Stops at Saint-Ouen | | |
| Bonus Tracks on SACD layer will not play | | |
| on a standard CD player | | |
| Daniel Roth | | |
| 14. <i>Improvisation on Alleluia</i> | :51 | |
| 15. <i>Spoken comments by Daniel Roth</i> | 1:37 | |
| 16. <i>Improvisation on the Foundation stops</i> | 1:07 | |
| 17. <i>Spoken comments by Daniel Roth</i> | :52 | |
| 18. <i>Improvisation on the Plein-jeu</i> | 1:10 | |
| 19. <i>Spoken comments by Daniel Roth</i> | | :35 |
| 20. <i>Improvisation on the Cornets</i> | | 1:20 |
| 21. <i>Spoken comments by Daniel Roth</i> | | :24 |
| 22. <i>Improvisation on the Strings</i> | | 1:46 |
| 23. <i>Spoken comments by Daniel Roth</i> | | :15 |
| 24. <i>Improvisation on the Celestes</i> | | 2:13 |
| 25. <i>Spoken comments by Daniel Roth</i> | | :20 |
| 26. <i>Improvisation on the Flûtes Harmoniques</i> | | 1:48 |
| 27. <i>Spoken comments by Daniel Roth</i> | | :26 |
| 28. <i>Improvisation on the Solo Reeds</i> | | 3:02 |
| 29. <i>Spoken comments by Daniel Roth</i> | | :19 |
| 30. <i>Improvised Dialogue on the Big Reeds</i> | | 2:32 |
| 31. <i>Spoken comments by Daniel Roth</i> | | :30 |
| 32. <i>Improvised Crescendo to the Tutti</i> | | 3:29 |
| TOTAL TIME OF SACD LAYER | | 85:10 |
| Publishers: 4. Durand, 9. Combre, | | |
| 10. Leduc, 11. Henri Lemoine, | | |
| 12, 13. Association Boëllmann–Gigout Paris | | |

In Memoriam Hervé Lussigny (1943–2007)

NOTES ON THE MUSIC

BY STEPHEN THARP

ALEXANDRE GUILMANT (1837–1911)

Félix-Alexandre Guilmant was an organ student of his father, and also later Jacques-Nicolas Lemmens. Appointed the Organist of La Trinité Church, Paris, in 1871, he developed a reputation not only as a composer but also a great concert organist, performing throughout Europe and the U.S. Of particular note is a series of concerts that Guilmant played during the 1904 St. Louis Exposition in Missouri, on an organ that would later become the nucleus of the enormous Wanamaker organ in Philadelphia, currently the largest fully operational pipe organ in the world.

Guilmant's great *Religious March on a Theme of Handel*—the theme on which it is based being Handel's chorus “Lift up Your Head” from *Messiah*—is one of Guilmant's most popular organ works. The theme, harmonized, is presented at the beginning on the full, closed Recit and pedal. An ensuing fugue follows, wherein Guilmant develops both the fugue's subject and the Handel theme simultaneously. Eventually, a long C pedal point undergirds the transitional sequence that leads to a full statement of the Handel theme on the *tutti*.

NADIA BOULANGER (1887–1979)

Nadia Boulanger was one of the most influential musical forces of the 20th century, as far as composition and teachers are concerned. To determine Nadia Boulanger's place in the canon of 20th-century musicians, one must consider her influence as both composer and teacher. Upon entering the Paris Conservatory at age 10, she studied organ with Guilmant and Charles-Marie Widor and composition with Gabriel Fauré. Her own first composition student was her younger sister Lily, a gifted musician in her own right who in 1913 would win the prestigious Prix de Rome under Nadia's guidance. But perhaps Nadia Boulanger's greatest living legacy remains a list of students who have become some of the most significant composers of our age, including Aaron Copland, Walter Piston, Roy Harris, Virgil Thompson and, of the next generation, David Conte.

Boulanger's *Prélude in F Minor* and *Little Canon* were both published (along with a work entitled *Improvisation*) in the 1912 collection *Maitres contemporains de l'orgue*, and can be played on either organ or harmonium. In a strict and discernable structure that is clear to the ear, *Prélude* is scored for the foundation stops with the Hautbois in the Recit division. Thematic simplicity and modal harmonies dominate here. Towards the conclusion, we hear the Recit string stops as minor becomes major. In the *Little Canon*, straightforward melody and accompaniment is treated contrapuntally with consistent imitation on the softest 8' registers.

LOUIS VIERNE (1870–1937)

Louis Victor Jules Vierne, the famous blind organist of the Cathedral of Notre Dame, Paris, from 1900 until his death in 1937, was a student of Charles-Marie Widor at the Paris Conservatory. He was also a professor at the Schola Cantorum, where his students included Joseph Bonnet and Marcel Dupré. Vierne's personal life, riddled with tragedies, is reflected in the stern, somber qualities found in much of his *Six Symphonies* and the *24 Pièces de Fantaisie*.

In 1928, Vierne improvised three pieces at Notre Dame for a recording: *Cortège*, *Méditation* and the *Marche Episcopale* heard here. Proud and pompous, this brief and extemporaneous work was transcribed on paper in 1954, along with the other pieces, by Maurice Duruflé.

Vierne's first opus, the charming B-minor *Allegretto*, was included in the initial volume of a contemporary music quarterly Leduc publication edited by Widor called *L'Orgue Moderne*. A syncopated pedal line underpins a simple melody on the Oboe stop accompanied by flute stops in the left hand.

The *Communion*, Op. 8, was included in Vierne's dedication recital of the Merklin organ of Saint-Jean-de-Malte, Aix en Provence, in 1897. Published in Abbé Henri Delépine's harmonium music volume entitled *Échos Jubilaires des Maîtres de l'Orgue*, the piece appears on two staves but with organ registrations likely retained from Vierne's own original manuscript.

Cathédrales, from the third suite of Vierne's *24 Pièces de Fantaisie*, is one of the grandest and most stately works in the French Romantic repertoire. The first bars set the temperament for the whole piece, played in the pedals under Swell *tutti*, enclosed, painting a picture in sound of a great Gothic cathedral nave.

The playful, fleeting *Scherzetto* comes from Vierne's *24 Pièces en style libre*, miniature works playable either on the organ or harmonium. Registration is quite simple: 8' and 4' Flutes with optional pedal.

JEHAN ALAIN (1911–1940)

Jehan Ariste Alain lived a rich but truncated life. Surrounded by a musical family—his father, Albert, and well-known sister Marie-Claire both being organists—Jehan was a prodigy who entered the Paris Conservatory at age 16, studying organ with Marcel Dupré and composition with Paul Dukas and Jean Roger-Ducasse. Alain entered the French Army in 1933, serving on the front lines on countless occasions. It was in such a capacity, in Petit-puy (near Samur), France, that Jehan was killed by the Germans on May 20, 1940. He was 29 years old.

Shortly after his marriage in 1935, Jehan built a small house organ that would become the composition tool for many of his organ works, especially later pieces such as *Trois Danses*, *Litanies* and the *Deux Fantaisies*. The complacent *Choral Dorien* of 1935 is based on the Greek Dorian mode, alternating between E and F and its implied transpositions with rising four-note motifs. This two-note base remains ever-present in the pedal.

Alain's *Variations on “Lucis Creator,”* a chant based on a medieval mode, utilizes various organ registrations in succession: Swell *tutti* with 4' Clairon in the pedal (stating the chorale); Flutes 8' and 4' against Salicional; Foundations 8', 4', 2', with a brief addition of pedal reeds near the conclusion.

OLIVIER MESSIAEN (1908–1992)

Pioneer composer Olivier Messiaen is considered, arguably, the most influential force of the 20th century as far as organ music is concerned. Born in Avignon, France, he studied composition with Paul Dukas at the Paris Conservatory, where Messiaen would himself become Professor of Harmony in 1942. Landmark traits found throughout Messiaen's œuvre include his original, highly personal harmonic language, drawn from Eastern modes, Hindu rhythms and notated birdsongs, of which Messiaen could recognize more than 1,000.

A devout Catholic, Messiaen's works are often deeply spiritual, taking as a source of inspiration Gregorian chant. This could not be more true than in his organ music. Messiaen was appointed Organist of La Trinité Church, Paris, in 1931, a post that would inspire his early period of organ composition. *Vision of the Eternal Church* dates from 1932, a work whose unshakable rhythms and slow, dense homophonic movement create the image of God's enormous spiritual church that is, in Messiaen's own words, "the Bride of Christ...made of Heaven's stone, which are the souls of the Elect." Out of amorphousness the great church grows as it becomes closer, and the music begins its long crescendo. At the gigantic C-major climax in the middle, the church is in full form and has arrived in all its glory. Once settled in, a gradual decrescendo ensues as the church moves away into the distance, the music regressing into the ethereal atmosphere with which it began.

DANIEL ROTH (b. 1942)

Of his own organ music and style of composition in general, Daniel Roth has said the following:

I am not a composer who indulges, usually, in “pure music.” My most extensive output has always been in the Mass, with improvisation, and my written works stem from this. So, I always write with the notion of something else in the background, such as a text, on which musical ideas are then based.

Quia respexit and **Deposuit** are, respectively, movements from Roth’s cycle *Organ Book for the Magnificat*, a commission from Ken Starr of Boston. Roth remarks on his own work, quoting from the text of the *Magnificat*:

Quia respexit: “Because He hath regarded the humility of his handmaid. For behold from henceforth all generations shall call Me blessed.” In order to express the word “humility,” I composed a long, expressive cello-like phrase with downward intervals in diminished fourths and major thirds, illustrating the ambiguity in the text itself. After a breath, upwards motifs are set in contrary motion with rich ornamentation against the first motifs, launching a development and crescendo in a polyphonic stretto. Registration is for all 8’ sonorities combined, leading eventually to full organ.

Deposuit: “He hath put down the mighty from their seat and hath exalted the humble.” To express “put down” and “the exaltation of the humble” there are great intervallic leaps downward of fourths in the pedals amidst a storm atmosphere on the tutti. Gradually a decrescendo ensues and, like in **Quia respexit**, long phrases in the soprano voice—three of them—are ornamented within a peaceful atmosphere. The interval of the third now predominates and the music crescendos towards the tutti once more.

HISTORY OF THE CHURCH OF SAINT-OUEN

Originally constructed as a Merovingian basilica, the first church on this site contained the remains of St. Ouen, laid to rest there in A.D. 684. This church was largely destroyed by fire in a Viking attack in 841. Despite the efforts of Duke Richard I of Normandy to restore it, the building was ultimately demolished and replaced by another Romanesque-style building in 1056.

The present basilica of Saint-Ouen was begun in 1318 by Abbot Jean Roussel after the chancel of the second church collapsed. It is one of the last remaining edifices built in the late-Gothic style, full of delicate tracery and more than 80 stained-glass windows. At 445 feet long, 85 feet wide and 107 feet high, the building took more than 200 years to complete. Nevertheless, all succeeding artisans judiciously

followed in the footsteps of the founding builders and, consequently, the church is architecturally uniform throughout. The building as we see it today was finally finished in 1851. Below the large west-end rose window is the magnificent Aristide Cavaillé-Coll organ, the builder's last large instrument, recognized universally as one of his greatest. It sits in an organ gallery dating from 1630.



Exterior of Saint-Ouen

*Floor Plan of the church of
Saint-Ouen in Rouen*

PLAN GEOMETRAL

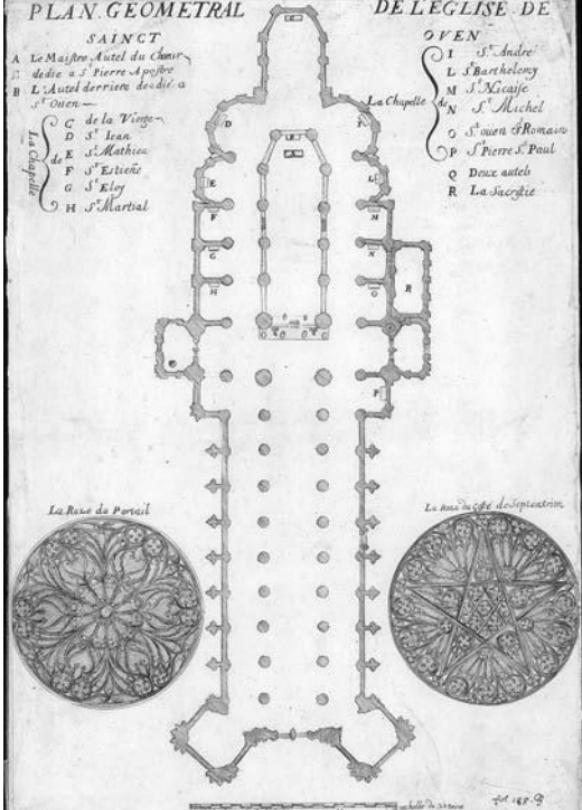
SAINCT

A Le Maistre, Autel du Chœur
 B L'Autel derrière dedié a
 s' Ordre
 La Chapelle
 C de la Vierge
 D s' Jean
 E s' Mathieu
 F s' Estienne
 G s' Eloy
 H s' Martial

DE L'EGLISE DE

OVEN

S. Andre
 S. Bartholomew
 S. Nicase
 S. Michel
 S. Genes Romain
 S. Pierre S. Paul
 Deux autels
 La Sacraie





DENIS LACORRE learned his trade essentially from Jean Renaud (Nantes), for whom he worked as head voicer and designer. His specialty lies in French organs of the 19th and 20th centuries, particularly the work of Cavaillé-Coll. As an organist himself, he is very attentive to the needs of the players. He is regularly invited as a lecturer at conferences and workshops. Aside from his position as Organ Technician of Saint-Ouen in Rouen, Lacorre has restored such well-known Cavaillé-Coll organs as Notre Dame in Pontivy (1839), Saint-Roch in Paris (1841), San Sebastien in Spain (1868), Saint-Michel in Saint-Brieuc (1872), the Cathédrale of Lisieux (1874), and Saint-Etienne in Caen (1885). He started his own organ-building company, DLFO, in 2004, and is in great demand for Cavaillé-Coll organ restoration.

AN *INTERVIEW* WITH DENIS LACORRE

CAMILLE HAEDT: How did you discover the organ world?

DENIS LACORRE: When I was a child, my mother wanted me to take piano lessons. After reaching a certain level, I met a musician named Pierre Iselin who pushed me to study the organ. My father was transferred to Longwy and it was there that I actually began my organ training. I acquired the keys to the church to practice the organ, but the instrument didn't always work very well. I started to explore how it functioned and tried to improve it. Then I participated in some organ master classes at Saint Dié in the Vosges. These workshops were pretty much centered on baroque music, and I find even now I still like this music. When, for the first time, I heard a recording of César Franck's music, I had to verify that my record player was turning at the right speed because I thought something was wrong! I'd never studied music like that before. Then, my father was transferred to Fécamp. This is where I would encounter the works of Cavaillé-Coll through the three-manual abbey church organ. My Fécamp organ teacher always told me he liked this organ, but he

preferred the one in Saint-Ouen in Rouen. Afterwards I would continue my studies in Rouen and was named organist in Saint-Vivien. (I was somewhat a successor to Marcel Dupré, who was the organist of Saint-Vivien in his early years.)

CH: *What do you remember of your first encounter with the Organ at Saint-Ouen?*

DL: I remember very well my first encounter with the Saint-Ouen organ. One day in 1985, as I entered the church, I heard someone playing the *Prelude and Fugue on B.A.C.H.* by Franz Liszt. I was amazed at the sonorous universe I had just entered and also, I must admit, a little bit disappointed because it didn't correspond to my preconceived ideas. It took me time to understand and appreciate this instrument because, although it is a well-balanced instrument, it is still atypical and requires that one listen and study it for a long time before discovering its secrets. In 1989, we started organizing master classes, and this allowed me to tune the instrument and therefore study it up close. I first thought that the acoustics of the church were solely responsible for this exceptional resulting sonority. Then the concept of the air-feeding system seemed to be at the base of its success. Then I told myself that the perfect mastery of the pipe-scaling and the voicing were the exclusive reasons for this magic, and finally I thought the mechanical action, perfectly laid out and also contributing to the sonorous logic of the instrument, should be the source of its success. But the solution to the mystery was not quite so easy, and soon I had to conclude that the subtle dosing of each ingredient in this sonorous cocktail resulted in the perfection that is the Saint-Ouen organ.

CH: Your professional career has allowed you to participate in the restoration of many Cavaillé-Coll instruments. What are the characteristics of the Saint-Ouen organ that set it apart from other organs you know?

DL: First of all, what is so striking in this organ is the huge amount of old pipework that Cavaillé-Coll reused. And yet, despite the disparity in the origins of the pipe-work, there is an impressive unity and balance in the instrument. Then there are the uncommon stops he rarely used.

On the Bombarde manual there is a battery of non-harmonic flutes 8', 4', 2'. (The 2-foot flute is called Doublette at the console, but it is really a large-scaled open flute.) The 8-foot flute gives perfect independence to this division, unlike Orléans or Saint-Omer.

On the Swell, we find the Voix Eolienne, which is an old chimney flute tuned a little higher with slow beats. Cavaillé-Coll returns to his first experiments on the undulating ranks, which were bourdons before creating his first Voix Celeste. We also find on the Swell a Corno Dolce, a large conical fluted stop whose measurements were given by an Italian organ builder named Ducci. At Saint-Ouen, probably because of the lack of space, the size is smaller but the effect is just as breathtaking.

On the Grand Orgue and Positif manuals, the two 4-foot principals are exceptionally flute-like, especially in the treble. This practice, rare in Cavaillé-Coll's work, allows him to develop a lot of sound and strength in these two stops.

On the Swell, the carillon starts at the 1-foot level with the harmonique pipes at bottom C and with the two other low ranks coming in at middle C. The

voicing of the gambes is cutting and powerful. The mouth is fitted with harmonic bridges that allow a louder voicing. The rest of the foundations are in the most pure Cavaillé-Coll tradition, respecting scrupulously even the most subtle tuning-slot parameters.

The Pleins Jeux are small, with very little quint pitches audible because the low resultants were not liked by organ composers, most notably, Guilmant.

CH: *Do we find the same originality in the reeds as that of the foundations?*

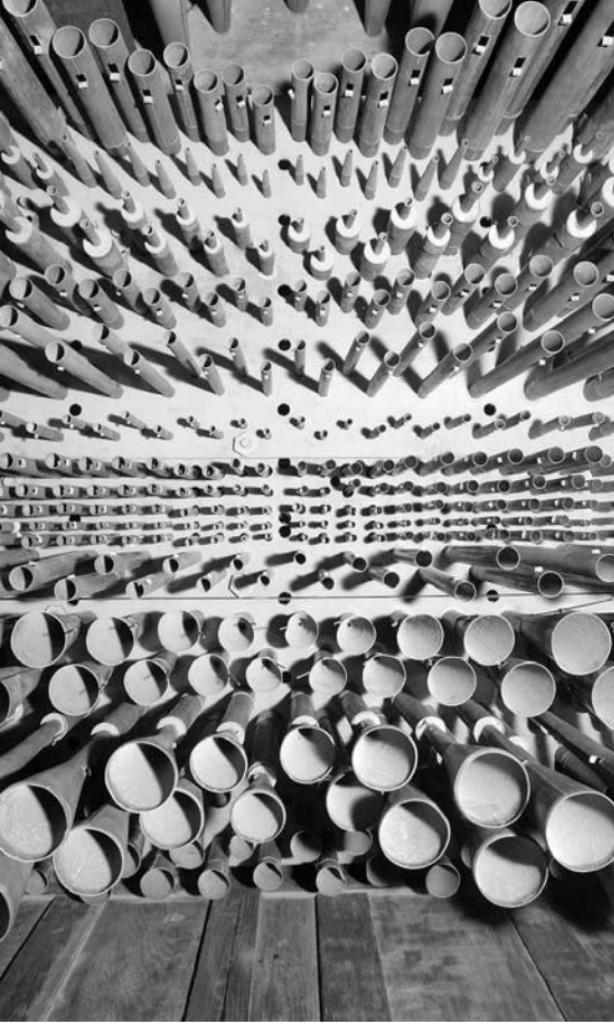
DL: The origins of the reeds are very diverse. Many are older than Cavaillé-Coll.

On the Positif, for example, all the reeds predate Cavaillé-Coll, are of the French Classical tradition, and integrate perfectly in the symphonic *tutti*. Cavaillé-Coll leathered the reeds in the bass of the Cromorne in order to round out the sound. The bass of the Cor Anglais 16' is made up of leathered bombarde reeds, and not the Basson reeds one usually would assume.

On the Bombarde manual, except for the Basson 16', all the reeds predate Cavaillé-Coll, but most of the shallots were changed and are of the Bertounèche type, like those that Cavaillé-Coll often used.

On the Swell, the reed solos are voiced very naturally and without any artificial means to round out the sound, because the placement of the Swell in the back of the organ renders the sound very smooth. The battery of loud reeds, however, is very strong with closed shallots, which result in a round sound with great force. To amplify even more this roundness, the resonators are harmonic starting at middle C.

On the Pedal, the 32' Bombarde has leathered Bertounèche shallots and the Bombarde 16' has tin shallots in the bass.



Positif at Saint-Ouen (top to bottom): Montre, Flûte douce, Bourdon, Dulciane, Gambe, Doublette, Plein Jeu, Unda Maris, Trompette, Cor Anglais, Cromorne, Clairon

On the Grand Orgue, the chamades are like those of the Swell, harmonic from middle C and fed by the same wind as the foundations of this manual.

CH: *You said earlier that the unique sonority of the Saint-Ouen organ could come from its wind supply. What is exceptional about that?*

DL: Absolutely nothing! The wind supply was constructed in the usual manner of Cavaillé-Coll with terraced wind pressures:

Positif: 85mm

Grand Orgue basses and the Bombarde: 90mm

Smaller ranks of the pedal: 95mm

Grand Orgue treble and the Bombarde, Chamades, Swell basses: 100mm

Swell treble: 110mm

Large Pedal ranks: 125mm

The wind is very divided and the reservoirs and concussion bellows are very close to the windchests. The wind is distributed by the “gosiers” in the most direct way.

CH: *Could you tell us about the mechanical action: How does it contribute to the sonority of the instrument?*

DL: The mechanical action has advantages even in its disadvantages: In effect, the console is not particularly comfortable with the Positif as the first manual, and the Positif to Swell couplers (and not Swell to Positif) complicate the interpretation of Symphonic Organ music. However, the layout of this action is very clear and direct. When coupled with one of the best models of Barker machines, it gives this organ an excellent articulation and a fast attack.

CH: *I believe you know the Saint-Sulpice organ just as well. Can you tell us what strikes you in Cavaillé-Coll's evolution between Saint-Sulpice (1862) and Saint-Ouen (1890)?*

DL: The first thing that comes to mind is that each one is exceptional and unique. When one wants to study the works of Cavaillé-Coll, it is certainly not with these two instruments that one should start. Each one has its own character. Saint-Sulpice, for example, is striking in its monumental size that is felt in the color of its *tutti*. Saint-Sulpice and Saint-Ouen are alike in that they share an exceptional balance, which allows for a very large progression in the crescendo thanks to the efficiency of the Swell pedal. With regards to the pipework, that of Saint-Sulpice dates from the research periods of Cavaillé-Coll with movable tuning slots, the gambes without harmonic bridges, and non-harmonic reeds. At Saint-Ouen we find all these things, which are the culmination of Cavaillé-Coll's lifelong research, including tuning slots and harmonic reeds. Saint-Sulpice also has a more "classical" character with its *pleins jeux* notably on the Swell, which afterwards we never find again in a Cavaillé-Coll organ. With regards to wind supply, the general layout and the pressures are pretty much the same. Cavaillé-Coll only started building his organs when he had finally developed a wind-supply system capable of producing a lot of air, strong-flowing and stable on all the manuals and with all registrations. This feat had been realized as early as Saint-Roch and Saint-Denis. With regards to the ordering of space, Saint-Sulpice is an organ that spreads out in height, whereas Saint-Ouen has more depth. This difference creates another: The tracker action being shorter and more direct allows for the attack to be a little more precise at Saint-Ouen. With regards to voicing, the foundations are systematically furnished with tuning slots at Saint-Ouen, even the flutes harmoniques. The foundations are

AN INTERVIEW WITH DENIS LACORRE



Grand Orgue and Bombarde at Saint-Ouen (left to right)

Grand Orgue: Montre, Montre 16, Diapason, Bourdon 16, Salicional, Violoncelle, Flûte Harmonique, Prestant, Bourdon. **Bombarde:** Plein Jeu, Grosse Flûte, Flûte, Doublette, Cornet, Contre-Bassoon, Trompette, Bombarde, Clairon

voiced stronger. The reeds have shallots that are more closed and allow a darker, rounder sound. The transition between the foundations and the reeds in the crescendo is smoother.

CH: *Denis Lacorre, you've maintained this organ for many years. Can you tell us what you feel is your mission with regards to Saint-Ouen?*

DL: First of all, that which sets apart Saint-Ouen from other instruments of the same time, and which haven't been restored, are the windchests. The quality of their sealing is remarkable. There have been a few leaks but they are minor. The coherence and the stability of the pipework and its sonority depend on this seal. The tuning and general caretaking is greatly facilitated. The other characteristic, common in all big instruments, is that you have to be very demanding of the quality of the maintenance and to not neglect any leak or breakdown or alteration in the settings. If one allows these things to amplify naturally, very quickly the amount of work becomes overwhelming and the organ unplayable. This phenomena is accentuated by the many recordings that make many demands on the instrument. Saint-Ouen is one of the most recorded organs in the world.

The exceptional quality of its fabrication has allowed it to resist the assaults of nature and the fury of men. For example, during the restoration of the Great Rose Window, I had to shovel snow off the Swell box!

In conclusion, I'd like to acknowledge all those who preceded us in the loving care of this organ, the organ-builders and the organists, and who have allowed us to fully enjoy the qualities of this exceptional instrument.

STOP LIST

Grand-Orgue (II), machine Barker

- 16' Montre
- 16' Violon-basse
- 16' Bourdon
- 8' Montre
- 8' Diapason
- 8' Salicional
- 8' Flûte harmonique
- 8' Bourdon
- 4' Prestant
(en chamade):
- 8' Trompette
- 4' Clairon

Bombarde (IV), tracker

- 8' Grosse Flûte
- 4' Flûte
- 2' Doublette
- Fourniture v
- Cornet v (16')
- 16' Contre-Basson

Anches Bombarde:

- 16' Bombarde
- 8' Trompette
- 4' Clairon

(These stops are unavailable individually;
"Anches Bombarde" controls a pneumatic reverser acting upon all three at once.)

Positif (I), tracker

- 8' Montre
- 8' Gambe
- 8' Unda Maris
- 8' Bourdon
- 4' Dulciane
- 4' Flûte douce
- 2' Doublette
- Plein Jeu v
- 16' Cor anglais
- 8' Cromorne
- Anches Positif:*
- 8' Trompette
- 4' Clairon

Récit expressif (III), machine Barker

- 16' Quintaton
- 16' Corno dolce
- 8' Diapason
- 8' Viole de gambe
- 8' Voix céleste

*View of the most important stop in the organ, the room.
A view of the immense nave at Saint-Ouen looking to the West end of the church and the organ case built in 1630 which houses the Cavaille-Coll Organ built in 1890.*



- 8' Flûte traversière
- 8' Cor de nuit
- 8' Voix éolienne
- 4' Viole d'amour
- 4' Flûte octavante
- 8' Basson et Hautbois
- 8' Clarinette
- 8' Voix humaine
- Jeux de combinaison:*
- 2^{2/3} Quinte
- 2' Octavin
- Cornet V
- Carillon I-III
- 16' Tuba magna
- 8' Trompette harmonique
- 4' Clairon harmonique

Pédale

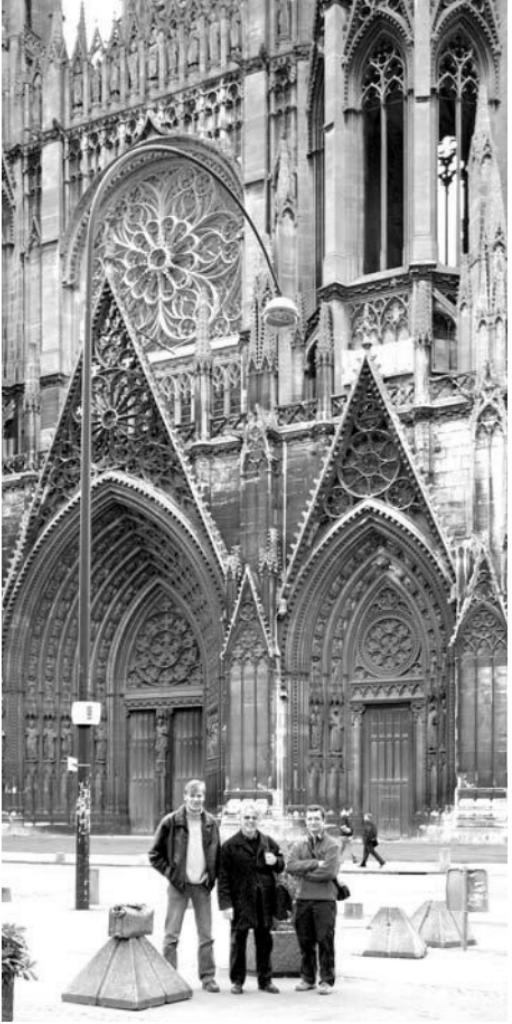
- 32' Soubasse
- 16' Contrebasse
- 16' Soubasse
- 8' Basse
- 8' Violoncelle
- 8' Bourdon
- 4' Flûte
- Jeux de combinaison:*
- 32' Contre Bombarde

The Cathedral of Notre Dame in Rouen taken from a window in the Hotel Le Cardinal



*16' Bombarde
16' Basson
8' Trompette
4' Clairon
Appel GO
Copula POS/GO
Copula REC/GO
Copula BOM/GO
16' Copula REC/REC
16' GO/GO
16' REC/GO
4' REC/REC
Copula POS/REC
Copula REC/BOM
Tirasse GO
Tirasse POS
Tirasse REC
Appel Anches PED
Appel Anches BOM
Appel Anches go (for Chamade)
Appel Anches POS
Appel Anches REC
Expression REC
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*Christoph Frommen, Daniel Roth
and Denis Lacorre in front of the
19th-Century Façade of Saint-Ouen
taken on our last day of recording*



JOE VITACCO'S ROUEN TRAVEL JOURNAL



Joe Vitacco of JAV Recording, in the Echo Organ at Woolsey Hall, Yale University

Following a late-night flight from New York City's JFK airport to Paris on May 2, 2006, I arrived in France around 7:20 in the morning local time. I made my way to the RER train and arrived in Paris, then had some fun finding the Saint-Lazare station, from where I was to get the train to Rouen. It was a very pleasant one-hour trip to Rouen. My hotel had a tremendous view of the cathedral, which I could see from my window. I was also only minutes away by foot from the church of Saint-Ouen, where the recording with Daniel Roth was to take place.



*Denis Lacorre tuning the
Bombarde Reeds at Saint-Ouen*

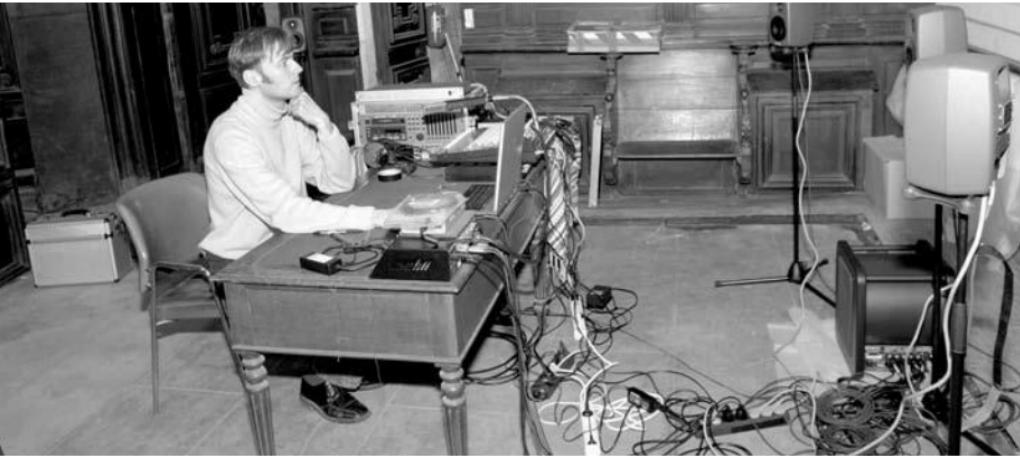
The next day, May 3, I was in Rouen and ready to work at about 9:00 a.m. I walked over to Saint-Ouen to meet organ-builder Denis Lacorre, who gave me the opportunity to climb around inside and above the organ in order to take some photos of this extremely important instrument. While Denis was tuning the organ, recording engineer Christoph Frommen hung 11 microphones for the production of the recording in SACD format later.

On May 5 Daniel Roth arrived in Rouen from Paris. Initially, he spent some time that afternoon rehearsing at the nearby church of Saint-Godard, as Denis

Lacorre had to finish additional work on the great Saint-Ouen instrument. This took most of the day, and Daniel began work about 9:30 that same night. He started with Messiaen's *Apparition de l'Eglise Eternelle*, music over which Daniel is a true master, and he handled the organ like a real champion. It was amazing hearing this music on this very symphonic organ and in that room—there is no church in America with acoustics like Saint-Ouen! Daniel also recorded Vierne's *Cathédrales*, demonstrating the instrument's ability to make an enormous crescendo in but a few seconds. I don't know how I could go back to recording organs without these massive acoustics, as important to the sound of the organ as soundboards are to pianos.

The next day around noon, we all met up again at Saint-Ouen. Between noon and 2:00 p.m. the church is normally closed, so Daniel used the opportunity to

*Christoph Frommen in the sacristy at Saint-Ouen,
which was used as the control room for the recording*





Daniel Roth at the console of the organ at Saint-Ouen

record music by Nadia Boulanger and also to make a short video of the Vierne he had recorded the evening before. We all had a short lunch break and, afterwards, Daniel finished the bulk of his recording—including a phenomenal series of improvisations and narrations demonstrating the various sounds of the organ—and posed for some photos in the choir of the church.

Afterwards, Daniel, Christoph and I celebrated together with a bottle of amazing Saint-Emilion wine that Christoph brought and some excellent Camembert cheese I got at the local convenience store—there aren't convenience stores in Brooklyn that carry Camembert! The wine and cheese together are truly remarkable, almost as rich as the French music. We then called it a night, as Daniel had to get up very early to catch a train back to Paris to play Sunday Mass at Saint-Sulpice.

What a pipe organ! What a recording!



DANIEL ROTH has held several prestigious positions as both performer and teacher. His teachers at the Paris Conservatory included Marie-Claire Alain and Maurice Duruflé. At the age of 20, Roth made his debut at the organ of the Basilique du Sacré-Coeur in Montmartre-Paris, as assistant to his teacher, Rolande Falcinelli. He later succeeded her as titular organist, a post he held until 1985. That year he was appointed titular organist at Saint-Sulpice.

He has won several competitions, among them the Grand Prix de Chartres 1971 for interpretation and improvisation.

After holding teaching positions in Marseille, Strasbourg and Saarbrücken, Roth is currently Professor of Organ at the Musikhochschule in Frankfurt am Main. He has also been Artist-in-Residence at the National Shrine of the Immaculate Conception and chairman of the organ department at Catholic University in Washington, D.C.

For his many compositions he has received the Florent Schmitt prize awarded by the Académie des Beaux-Arts (Institut de France). He is also well-known for his brilliant improvisations.

Roth holds the titles of Chevalier de la Légion d'Honneur, Officier des Arts et Lettres and Honorary Fellow of the Royal College of Organists (London). In 2006 he received the Prize of European sacred music from the Schwäbisch Gmünd Festival (Germany).

His recordings have been carried by Erato, Philips, Aeolus, Arion, Pathé-Marconi EMI, Motette, JAV, Priory, and Wergo (Schott).

DANIEL ROTH & JAV RECORDINGS

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Recorded May 5 & 6 of 2006



East End of Saint-Ouen