

signum
CLASSICS

CHARLES-MARIE WIDOR THE COMPLETE ORGAN WORKS

JOSEPH NOLAN

La Madeleine, Paris • Saint-Sernin, Toulouse • St François de Sales, Lyon



CHARLES-MARIE WIDOR (1834-1937)

THE COMPLETE ORGAN WORKS

CD 1

Organ Symphony No. 1 in C minor, Op. 13

1	I. Prélude – Andante	6.25
2	II. Allegretto	7.53
3	III. Intermezzo – Allegro	4.04
4	IV. Adagio	6.47
5	V. Marche pontificale	7.33
6	VI. Méditation	3.07
7	VII. Finale – Allegro	4.37

Organ Symphony No. 2 in D major, Op. 13

8	I. Præludium circolare – Andantino	5.29
9	II. Pastorale – Moderato	5.23
10	III. Andante	9.26
11	IV. Salve Regina – Allegro	5.41
12	V. Scherzo – Allegro	3.04
13	VI. Adagio – Andante	4.22
14	VII. Finale – Allegro	4.14

CD 2

Organ Symphony No. 3 in E minor, Op. 13

1	I. Prélude: moderato	8.58
2	II. Minuetto	5.20
3	III. Marcia	7.26
4	IV. Adagio	3.50
5	V. Finale: Allegro molto	7.50

Organ Symphony No. 4 in F minor, Op. 13

6	I. Toccata	4.09
7	II. Fugue: Moderato assai	4.10

8	III. Andante cantabile: Dolce	5.36
9	IV. Scherzo: Allegro vivace	6.38
10	V. Adagio	5.28
11	VI. Finale: Moderato	5.38

CD 3

Organ Symphony No. 5 in F minor, Op. 42

1	I. Allegro vivace	10.21
2	II. Allegro cantabile	8.03
3	III. Andantino quasi allegretto	8.24
4	IV. Adagio	4.33
5	V. Toccata: Allegro	6.11

Organ Symphony No. 6 in G minor, Op. 42

6	I. Allegro	9.05
7	II. Adagio	7.23
8	III. Intermezzo: Allegro	6.16
9	IV. Cantabile	5.41
10	V. Finale: Vivace	6.35

CD 4

Organ Symphony No. 7 in A minor, Op. 42

1	I. Moderato	7.03
2	II. Choral: Andante	8.39
3	III. Andante - Allegretto	7.12
4	IV. Allegro non troppo	7.15
5	V. Largo	5.57
6	VI. Finale: Allegro Vivace	9.48

CD 5**Organ Symphony No. 8 in B major, Op. 42**

1	I. Allegro risoluto	10.21
2	II. Moderato cantabile	6.52
3	III. Allegro	5.38
4	IV. Variations: Andante	13.53
5	V. Adagio	9.21
6	VI. Finale: Tempo giusto	6.39

CD 6**Symphonie Gothique, Op. 70**

1	I. Moderato	7.00
2	II. Andante sostenuto	5.58
3	III. Allegro	3.55
4	IV. Toccata	12.29

Symphonie Romane, Op. 73 *

5	I. Moderato	7.24
6	II. Choral	9.50
7	III. Cantilene	5.20
8	IV. Finale	10.13

CD 7**Suite Latine, Op. 86 ***

1	Praeludium	5.55
2	Beatus vir	5.07
3	Lamento	4.19
4	Ave Maris Stella	5.18
5	Adagio	6.09
6	Lauda Sion	7.28

Trois Nouvelles Pièces Op. 87 *

7	I. Classique d'hier	5.34
8	II. Mystique	4.27
9	III. Classique d'aujourd'hui	3.52

CD 8**Bach's Memento ***

1	Pastorale	3.31
2	Miserere mei domine	5.15
3	Aria	3.07
4	Marche du Veilleur de Nuit	3.43
5	Sicilienne	2.38
6	Mattheus – Final	6.29

7 Marche Americaine † 3.54

Transcribed by Marcel Dupré,
No. 11 from *12 Feuilles d'Album Op. 31*

8 Conte d'Avril: No. 6. Marche Nuptiale † 5.49

All works recorded at La Madeleine Paris, except:

* St Sernin, Toulouse

† St François de Sales, Lyon

Welcome from Joseph Nolan

Recording the complete organ works of Charles-Marie Widor has been a journey full of surprises. I certainly recall walking into La Madeleine, Paris, in May 2011 feeling excited but very apprehensive: I was to record all ten symphonies across five nights, and I only had three hours to rehearse in the Church due to its busy schedule. Time is money in the recording business, and although I had rehearsed with great diligence for six months prior – and performed the symphonies many times across the way – once the red light comes on everything changes. With such little time to rehearse, I had thirty minutes to find my way around the organ; the rest of my practice time spent setting stops and general pistons, as well as appending lots of post-it notes to the scores!

The Cavaillé-Coll at La Madeleine is one of the few instruments of its kind with a sequencer, and I think the recording would have been impossible without this assistance. However, the superb ears of producer Adrian Peacock are not easily fooled, and the nocturnal recording sessions – sometimes until four in the morning! – left me shattered. It was with considerable elation and relief that the final take was completed in reasonably good time on the last night of recording. What I didn't know at that point was that we had wasted our time recording *Symphonie Romane* due to a future opportunity, but more on that later...

The critical reaction to the discs as they emerged, one by one, was significantly beyond my expectations. I had taken the artistic approach that it was crucial to record Widor's symphonies in a massive space, on a Cavaillé-Coll organ of real pedigree, as Widor and Cavaillé-Coll are inseparable. Having read a great deal about Widor, his own artistic philosophy and listening to Widor's own playing style on remastered records, my overriding view was that a monumental, super-sized symphonic approach should be adopted to persuade listeners that the symphonies are not merely suites.

Dr John Near's book *A Life beyond the Toccata* cannot be surpassed in terms of honouring Widor and informing us of his incredible story. It should be no surprise, then, that I used Near's own performing editions of the Widor symphonies, published by A-R Editions. The scholarship and critical detail of these editions is exemplary, and no stone is left unturned with regards to tempi, style, articulation, registration and phrasing.

Particularly crucial to me was the choice of tempi and pacing that would honour Widor's artistic vision, but also imbuing the recordings with my own musical personality and ideas. Whilst I have enormous respect for Ben Van Oosten's Widor recordings made around twenty years ago, a clone-like, replica recording would have been a pointless waste of time for everyone concerned, particularly you, the listener!

Encouraged by the cycle's positive reception, Signum and I agreed to record all Widor's remaining organ music at St Sernin, Toulouse, and St François de Sales, Lyon. These recordings took place in 2013 and 2014, and a new artistic team was born in producer Tim Oldham and recording engineer Mike Hatch for the recording at St Sernin. Recording at St Sernin provided the opportunity to record Widor's *Symphonie Romane*, it being the building and organ the work was composed for, and so the recording of *Romane* at La Madeleine lies dormant at Signum HQ. Such musical and architectural symmetry reveals so many secrets, and recording sessions in Lyon and Toulouse were happy, stress-free affairs.

I am so grateful to the whole team at Signum Records, but do have to single out Steve Long, its Managing Director, for the significant amount of trust, time, and resources he has invested – and continues to invest – in me and my career.

I hope this handsome boxset brings you much pleasure.

Best wishes,

Joseph





La Madeleine, Paris

CHARLES-MARIE WIDOR (1834-1937) THE COMPLETE ORGAN WORKS

Charles-Marie Widor was born to the organ. His Lyonnaise kinsfolk were organ-builders, he showed early talent for the instrument, and for decades was the embodiment of its might and splendour across the Gallic domain. Through the intervention of Aristide Cavaillé-Coll, friend of the family, he went to Brussels to study with Jaak Lemmens, a noted *style sévère* exponent of Bach, and the critic-composer François-Joseph Fétis, venerable director of the city's Conservatoire. Cavaillé-Coll took an active interest in Widor's career, garnering the support of Saint-Saëns and Gounod to influence the young man's 'provisional' Paris appointment in January 1870 as master of the loft in Saint-Sulpice (succeeding Lefébure-Wely, official organist to the Second Empire), a position he was to remain in for over sixty years. In December 1890 he inherited Franck's organ chair at the Paris Conservatoire, six years later succeeding Théodore Dubois as professor of composition. His many pupils included Marcel Dupré (his successor at Saint-Sulpice), Tournemire, Vierne, Albert Schweitzer, Honegger and Milhaud.

Father of the French Romantic tracker-action symphonic/'orchestral' organ, Cavaillé-Coll (1811-99), 'the Isambard Kingdom Brunel of late 19th-century music,' provided composers with an ennobling medium. His vaulting *empire/république*

edifices of metal, wood and ivory commanded the spaces of Notre Dame (where Sergent and Vierne were incumbents during Widor's lifetime), La Madeleine (Saint-Saëns, Dubois, Fauré), Saint-Clotilde (Franck, Pierné, Tournemire), La Trinité (Guilmant, Messiaen), Saint-Denis (dedicated in 1841), and the old Palais du Trocadéro. Their mechanisms and façades crowned the great abbeys, basilicas and cathedrals from Lyon and Bayeux to Orleans and Rouen. 'You know when you've heard a Cavaillé-Coll organ, just as you know when you've eaten a properly dressed *salad niçoise*. The first thing to hit you is the breadth of the sound: a gentle nave-shaking vibration that feels like a tidal wind. Pressured wind powers all organs, but Cavaillé-Coll made it part of his sound; a strange, breathing humanity shot through the entire instrument's register. Then there's the stops themselves – distinctive strings that have an alluring mysticism; forceful reeds that seem to protest as if wrongly imprisoned within the woodwork; the harnessing of them all with a seamless general *crescendo* [...] that builds rapidly to an overwhelmingly wide full organ sound' (Andrew Mellor, *Gramophone*, 2 June 2011).

In April 1862 his 'magnum opus' – comprising more than 100 stops (including two thirty-two foot ranks), nearly 7,000 pipes, nineteen *pédales de combinaison*, 20 wind-chests, seven pneumatic Barker levers (ante-resistance devices equalising touch and lightening action 'regardless of the physical location of the respective pipework'),

eight double-rise reservoirs, and five manuals – was installed in Saint-Sulpice, inaugurated by Saint-Saëns, Guilmant and Franck among others. This, the largest in France, was the lead-grey 'monster' instrument, with its many voices, colours and harmonic overtones, its gradations and immensity of volume, which was to so regally 'seduce' and inspire Widor. 'It's when I felt the [...] pipes of the Saint-Sulpice organ vibrating under my hands and feet,' he recalled, 'that I took to writing my first four organ symphonies [...] I didn't seek any particular style or form. I wrote feeling them deeply, asking myself if they were inspired by Bach or Mendelssohn. No! I was listening to the sonorousness of Saint-Sulpice, and naturally I sought to extract from it a musical fabric – trying to make pieces that, while being free, featured some contrapuntal procedures' (*Souvenirs autobiographiques*, typescript 1935-36). In Saint-Sulpice, 'dominating some twenty meters above the nave that extended in front of the gigantic instrument, Widor was king. He reigned, and he had his court of musicians, the faithful, friends, and the inquisitive' (René Dumesnil, *Portraits de musiciens français*, Paris 1938). Walk into Saint-Sulpice today, *arrondissement* VI, his spirit and name is everywhere still. Look aloft, become part of the anima and ambience of the place, and you know why he imagined and wrote as he did.

In an *avant-propos* prefacing the 1887 edition of the Op. 13 Symphonies, justifying his

intentions and answering his critics, Widor took impassioned care to emphasise the rôle, 'glory' and contribution of Cavallé-Coll – dating his dawning to 1839 (the organ of the Palais de l'Industrie at that year's Paris Exposition, moved subsequently to the Lutheran church of Les Billettes). 'It is he who conceived the diverse wind pressures, the divided windchests, the pedal systems and the combination registers; he who applied for the first time Barker's pneumatic motors [levers], created the family of harmonic stops, reformed and perfected the mechanics to such a point that each pipe – low or high, loud or soft – instantly obeys the touch of the finger, the keys becoming as light as those of a piano – the resistances being suppressed, rendering the combination of [all] the forces of the instrument practical. From this result: the possibility of confining an entire division in a sonorous prison – opened or closed at will – the freedom of mixing timbres, the means of intensifying them or gradually tempering them, the freedom of tempos, the sureness of attacks, the balance of contrasts, and, finally, a whole blossoming of wonderful colours – a rich palette of the most diverse shades: harmonic flutes, gambas, bassoons, English horns, trumpets, celestes, flue stops and reed stops of a quality and variety unknown before. The modern organ is essentially symphonic. The new instrument requires a new language, an ideal other than scholastic polyphony. It is no longer the Bach of the Fugue whom we invoke, but the heart-rending melodist, the pre-eminently expressive

master of the Prelude, the Magnificat, the B minor Mass, the Cantatas, and the *St Matthew Passion* [...] henceforth one will have to exercise the same care with the combination of timbres in an organ composition as in an orchestral work' (trans. John R Near, A-R Editions Inc, Middleton 1991). Historically, Widor's Cavaillé-Coll at St Sulpice will always rank supreme among the 19th century's most technologically-defining, fantasy-creating sound-machines. In the 1870s, when Widor ruled the organ loft, it was no antiquated fossil but a wondrously re-born creature. And its vocabulary was infinitely varied. It had nothing to do with the 'old instruments' of Bach or Handel – which, Widor reminds, 'had almost no reed stops: two colours, white and black, foundation stops and mixture stops – that was their entire palette; moreover, each transition between this white and this black was abrupt and rough; the means of graduating the body of sound did not exist'. When it came to sonics and action, power and colours, a big Cavaillé-Coll bore little resemblance to its ancestors. Mirroring Bechstein, Blüthner and Steinway in the piano arena, Aristide fashioned a dream of soaring heights and infra depths.

Widor wasn't the first Romantic to conceive a 'symphony' for solo instrument. His fellow Parisian Alkan published one for piano in 1857 (Nos 4-7 of the Minor Key Études Op. 39, dedicated to Fétis). And a five-movement organ Symphony in D major by Wilhelm Valentin Volckmar appeared in Leipzig ten years later

(Op. 172). Emphatically, though, it was he who was to establish the genre for organ, using the instrument's resources to create a spectacular 'orchestral' palette, hewn as much out of Berlioz (whose *Traité d'instrumentation* he modernised in 1904) as the 'thoroughly orchestral' precedent of Mendelssohn's Fourth Sonata (which he edited in 1918). Conscious that, High Catholic bureaucratic position notwithstanding, their author was no avid church man, the first eight of his ten *belle époque* symphonies (two sets of four each: Op. 13, 1871, Op. 42, 1878-87), are essentially secularised concert suites. Only the last two – the *Symphonie gothique*, Op. 70 (1894) and *Symphonie romane*, Op. 73 (1899) – instil specifically liturgical elements (pre-Solesmesised Gregorian plainchant). Tracing a rising-ninth 'C scale' of keys (C minor, D major, E minor, F minor; F minor, G minor, A minor, B major; C minor; D major), Widor's symphonies are a unique phenomenon, their legacy the gentlemanly preserve of the French Establishment – primarily Vierne at Notre Dame (who completed the last of his six in 1930), Guilmant, Barié, Dupré, Fleury (who effectively brought the genre to an end with his Second in 1949). These days, cleansed of sentimentality and gratuitous sanctity, the purple and the pompous that once cloaked them, observed for their precision detail and scoring, they tower on their own – sonically particular, transcendently exacting, cogently argued distillations of a special aesthetic, time and place in European history.

CD 1

Symphonies Nos. 1 & 2

'There is no preparation in the scheme of things for the appearance of a Widor. His work comes like a clap of thunder out of a clear sky, and not even the work of Franck can explain it. It is due entirely to the outstanding personality of the man' (Albert Riemenschneider, 1934). Dedicated in their 1879 incarnation to Cavaillé-Coll, the Third Empire Symphonies Op. 13 were published in Paris in early 1872, engraved in Leipzig. In the absence of any autographs, no genesis is traceable, though there is evidence to suppose that some of their ideas may date from the 1860s. Hailing them 'the greatest contribution to organ literature since the works of Johann Sebastian Bach,' laying the foundations of modern organ technique, Widor's definitive modern biographer and editor, John R Near, observes that their author's 'lifelong practice of revision affected [their content] most noticeably, undoubtedly because many of [their movements] were either born of his Sunday improvisations at Saint-Sulpice or of an earlier conception [...]. In the different editions of Op. 13, pieces often appeared in a drastically different guise [...] in many respects these symphonies were experimental works on which Widor continued to reflect the rest of his life. Undergoing many stages of revision, whole movements were added, omitted, or altered – several were fleshed out considerably [...] Widor earned his living primarily by playing the organ and publishing his music.

The [four] Op. 13 Symphonies fulfilled the varied musical requirements of church service, organ inaugurations, and salon concerts'. Confirming the composer as his own most demanding critic, five principal Paris editions exist: (a) 1872, (b) 1887, (c) 1900-01 [1901], (d) 1914-18, 'revised, and entirely modified' [1920], and (e) 1928-29.

* * *

First of the canon, the C minor blueprints the genre. Less a prescribed *symphony*, more a tonally diverse *suite* – 'a collection of fantasy pieces, most often without ties between them' ran Widor's definition of the latter (1923) – where set-numbers, mood *tableaux* and contrapuntal routs become cumulatively more important than (and even deny) sonata principle: a 'symphony' in the sense of an antique 'concord of sound'. The work divides into seven movements, linked pivotally through the various notes of the root triad (C, E-flat, G): Prélude, Allegretto (A-flat major), Intermezzo (G minor), Adagio (E-flat major), Marche pontificale (C major), Méditation (E-flat minor), Finale (C minor). The muscular, tactile style of Widor's writing is apparent from the onset, the *forte moderato* quaver subject, slurred/*staccato*, announced on pedals, the manuals entering to forge a gritty, harmonically intensified trialogue – which tensions are then pursued in the second movement. The Schumann of chords clarified down to *staccato* semiquavers between the hands, and of boldly proclaimed

dotted rhythms, is never far away in the third and fifth movements, the grandiose rondo fifth (paraphrased two years later in Lemmens's First Organ Sonata) in the spirit of both Gounod's 1869 *Marche pontificale*, dedicated to Pius IX, and the ceremonious processions Widor used to accompany regularly during high feast days at Saint-Sulpice. Compound metres inform the fourth and six movements – a 9/8 chorale (including an unexpected D major semitone drop, *cf* the sidestepping of the second movement); and a 6/8 barcarolle cadencing in the major. In the closing four-part fugue, the Mendelssohian cut of the Prélude is replaced by one of tougher stance and chromaticism: the dynamic and grammar may be baroque/classical – the final two bars are pure Bach – but the speech is avowedly 1870 Liszt/Wagner – Widor's heroes. The leonine six-bar subject, *fff*, spans a minor tenth. All twelve semitones of the scale are spelt out. And, five pages on, affirming *point d'orgue* notwithstanding, there is no Picardy third to appease the emotions, triumph the moment, or relent the debate. Tough music for serious minds.

Less overtly polyphonic than the First, the Second emphasises tone-colour: 'Widor,' says Near, 'seems to be taking the listener on a timbral tour of the organ,' with each movement featuring 'fresh combinations' of sound. The 1901 edition introduced several changes to the original – most drastically the (arguably mis-advised) substitution of the original fourth movement, a

chattering, fugato-gifted E major *staccato* scherzo in 6/8 [reinstated fifth in this recording] with a (compositionally later style) *Salve Regina* in D minor, drawing on the Gregorian antiphon for the Blessed Virgin Mary. 'Hail, holy Queen, Mother of Mercy, our life, our sweetness and our hope. To thee do we cry, poor banished children of Eve; to thee do we send up our sighs, mourning and weeping in this vale of tears.' Near believes that the distinctively sectional character of this chorale fantasy 'suggests the *alternatim* practice commonly adopted by the grand organ and choir organ in large French churches'. Towards the end, against a texture of left-hand semiquavers, the *pédale trompette, fortissimo*, sounds the closing line of the plainchant: 'O clemens, O pia, O dulcis Virgo Maria' (O clement, O loving, O sweet Virgin Mary). The fifth [here sixth] movement, an Adagio in D major, was written originally (uniquely) for just the short-resonating *voix humaine*, re-registered in the 1887 revision. The change of tempo to *Andante* in 1901, contradicting the Adagio heading, 'seems never to have captured Widor's attention' (Near). The 1901 re-labelling of the 3/4 first movement – from Prélude to Praeludium circulare – would appear to have been a gesture drawing attention to the *petit labyrinthe harmonique* trajectory of the music: mirroring a tradition from the early 16th century onwards, including Beethoven and Chopin in the generations preceeding Widor, it begins and ends in the tonic but *en route* orbits chromatically through the keys.

Placed second, and broadly unchanged in subsequent editions, the 12/8 G major Pastorale, 'replete with grace and aural colour' (Near), inhabits a post-Bachian/Berliozian world, somewhere between *Jesus bleibet meine Freude* and *l'enfance du Christ*. In March 1870 *Le Ménestrel* reported Widor playing 'a beautiful *fantaisie pastorale*' at Saint-Sulpice: the Pastorale of the Second Symphony, Near wonders? The ensuing Andante in B-flat major is a chorale-like *scena* (on an anacrusic theme determined by repetitive two-quaver/two-crotchet patterns) displaying Widor's schooled command of motivic and sequential development. Likewise his habitual pleasure in key-shifting. Scarcely has the theme been announced before we are sharing a *calvados* or two with D major, F-sharp major, B minor, G major/minor ... the start of an adventurous ramble. Anticipating the Fifth Symphony (1879), the tripartite Finale [here the seventh movement] is a grand toccata – slurs and *staccato* as critical to its thematic profile as harmonic thrust and resolution are to its architecture.

CD 2

Symphonies Nos. 3 & 4

The deaths of Pierne, Ravel, Roussel, Vierne and Widor in 1937 marked the *annus horribilis* of 20th century French music. Widor – member of the Académie des beaux-arts of the Institut de France, Grand-officier de la Légion d'honneur – was then into his ninety-fourth year. In his nine decades

he lived through a world from Second Empire to Third Republic, Commune to Great War, from Rossini, Berlioz and Liszt, Brahms, Bruckner and Busoni, to Debussy, Stravinsky and Varèse, Mahler, Massenet and Messiaen. His salon was one of a cosmopolitan man of culture and refinement. *La crème de la ville* sat his table. He knew 'everyone,' Marcel Dupré remembered: 'senators, writers, painters, the entire Parisian artistic élite'. His philosophy was simple. 'All that relates to the intellectual domain is intimately bound together by obvious connections: music has certain rapport with painting, sculpture, architecture, design, literature, and even with the exact sciences'. 'The brain of a composer is a sort of sponge that absorbs every day the multiple impressions of life [...] The idea which seems to us newest always proceeds from another idea. "One is always the son of someone" [Beaumarchais's *Figaro*]. 'To live well and long, it is enough to work hard, to eat and drink well, and not to turn your head away from a pretty face.' While a bust of Bach watched over him, countesses of perfumed *décolletage* shared his bench and turned pages.

Presaged to an extent by the 'moral revolution' of Franck's cyclic *Grande pièce symphonique* completed in 1863, the Symphonies Opp 13 and 42 consolidated the genre. Public affection for the occasional movement has never waned – the *Marche pontificale* from the First; the 'wedding' Toccata of the Fifth (recorded by the composer at Saint-Sulpice in April 1932 when he was in

his late eighties: a fluid if measured reading, distinctive for its harmonic pointing – ‘you must give the organ time to breathe and speak,’ he was fond of saying) – but for a while appetite for the complete beasts did. In America, in the long wake from the Second World War to Vietnam, Allen Hughes was one who could find only ‘tedious [un-nourishing] music’ on offer, a composer who ‘lacked truly creative talent’: to put it frankly, the opening of all the rooms in the Widor white elephant has only confirmed the fact that they had been closed up for good reason! (*New York Times*, 19 August 1973). Yet however much critics faulted and faded the notes, most had to admit that there was in fact an inescapable strength to the music and the tradition that spawned it. In Festival of Britain London, 1951, Sackville-West and Shawe-Taylor regretted the ‘endemic disease’ of organist-composers running through them – but agreed they were ‘impressive pieces of architecture [with detail] often beautiful in itself’ (*The Record Guide*). Martin Cooper, wearying that organ music *per se* was interesting merely to organists, called for the prosecution Saint-Saëns’s view that the breed was capable only of ‘harmonious noise rather than precise music’ – while conceding that the ‘skilled improvisation and great brilliance of effect’ of the French school, was ‘universally recognised even in those circles where they are not valued highly’ (*French Music*). Today, their naphthalene-odoured associations a distant memory, Widor’s symphonies need no pleading.

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Planned initially in six movements (a four-voice Fugue, *Moderato assai*, placed fifth, was omitted subsequently, reappearing around 1910 as one of the Deux pièces pour grand orgue, together with the discarded original fourth movement of the Second Symphony), the Third opens with a 6/8 Prélude, dynamically contained. The cut of this – ties, undercurrents of fluid cross-metre, chromatic progression, harmonic pacing, modulations – establishes a distinctively active quality, *Moderato* tempo and pedal-pointing notwithstanding. The B minor Minuetto, with a trio in G major and a routine *tierce de picardie* coda, breaks no formal boundaries but is interesting in its ‘orchestration’ and for how Widor uses tessitura, rhythm and simple variation techniques to re-angle appearances of the principal *style ancien* idea (from as early as bar 5). The Marcia in F-sharp unleashes hewn majesty but isn’t all about unrestrained volume. François Sabatier (1991) calls it a ‘rondo à refrain varié’ – confirming a design that’s essentially ABACA, with the central reprise in (classically ‘wrong key’) A major (tonally anticipating the fourth movement). The first episode is modulatory; the second, more stabilised, moves from B-flat to the home tonic. Both provide quieter, voice-led, counterfoils to the refrain – an imposing idea welding a distinctive anacrusis/downbeat dotted-rhythm with a pedal part democratically melodic and harmonic. Anchored by a slow-moving, pedal-pointed bass line, the 6/8 Adagio, a two-part canon-at-the-octave in A major (soprano-led at

one bar's distance), looks to the French *pastorale* tradition, vaguely resonant, albeit not modally, of a Mendelssohnian gondola song. Emphasizing the strong compound/triple time/triplet character of the work as a whole, the 'orchestrally' exuberant, swirlingly over-toned, 12/8 Finale is a sonata *allegro* of flowing movement and fluid structure, displaying Widor's evident delight in dramatising German-descended musical architecture. Both the principle subjects are urgent in different ways: the first through submediant inflections and short-upbeat/long-downbeat rhythms (which latter feature comes to pervade the music throughout); the second through subdominant minor referencing. The closing *moderato/adagio*, based on the second subject, draws the curtain down in E major – but with enough side-stepping tension to ensure no easy solace.

Neither sonata rigour nor Beethovenian elementals (cf Alkan's piano Symphony) underwrite the Fourth. Affirming, like its companions, Widor's early Saint-Sulpice aesthetic, it asserts, rather, the idea of a homo-polyphonic *partita*-suite, identifiably Baroque in reference (cf Raff's piano Suites, 1857-76). Preceding the composer's full assimilation of Liszt and Wagner (he attended the inaugural Bayreuth *Ring* in 1876), the harmonic language (unlike some of the key changes) is relatively straightforward, sometimes even plainly simple. That, however, Widor was a natural master of 'fifth species' counterpoint, passing note routines, sequence, and fugal

procedure is never to be doubted. With practised ease he weaves shapely lines and malleable textures, crafting his voices and articulation with an orchestrator's eye. Franck's view of the organ as an orchestra was one he shared – 'an organ of thirty, forty, fifty stops is a [wind] orchestra of thirty, forty, fifty musicians'.

The *minor* first movement is a single-dotted-rhythm 'French overture' Toccata with florid interjections characteristic of the type. The second, also in the minor, is a four-part Fugue in 6/8 on a subject related to the gigue from Bach's Third English Suite. Mendelssohn shadows the third and fourth chapters – a winning 'song without words' in A-flat major, redolent of that master's Op. 19 No 4, played at Widor's funeral (absent from the first edition); and (likewise added only in 1887) a nimbly semiquavered Scherzo in C minor (*pianissimo staccato*) with a common-time trio (in accompanied two-part canonic/imitative counterpoint) which serves also as a coda. The fifth movement, again in A-flat, is stylistically a *pastorale* – on the one hand memorable for its *voix humaines* emphases and variations of detail (for instance, the harmonic enrichment and added pedal notes of the reprise); on the other striking for the key swings of the central section. The coda, at the end echoing of the close of the third movement, could not be more beautifully placed or proportioned. The *maggiore* Finale is a sonata-rondo on a 3/4 *quasi*-'martial' refrain *alla* Schumann. Primary

and secondary harmonisation contrasts with an unexpected tonal event in the reprise following the tripled D minor middle episode, the modified refrain reinforcing B-flat and D-flat rather than the tonic of expected convention. When F major is finally reached, it's thundered home in appropriately ringing glory, full organ ablaze. 'Grandeur,' Widor used tell his students, 'is the organ's essential characteristic. This is because, of all musical instruments, [it] can sustain sound indefinitely and with the same intensity'.

CD 3

Symphonies Nos. 5 & 6

'Octavia Hensel' [Mary Alice Ives], 1885: 'A pale face, high forehead, from which dark brown hair is brushed back, but so thin on top of the head as to be almost bald, large grey eyes, very prominent Greek nose and a faultlessly beautiful mouth, which in speaking wears a most fascinating smile [...] but no idea of [Widor's] appearance can be gained from mere description. He must be seen at the organ in St Sulpice; there, and there only, is he king in a realm all his own'. Passport, 22 January 1903: 'Height: 172 centimeters; hair: grey; forehead: high; eyebrows: grey; eyes: dark; nose: roman; mouth: average; beard: grey; chin: round; face: oval; complexion: clear'.

* * *

The F minor Fifth Symphony (1879) and earlier G minor Sixth (1878) open the Op. 42 quartet, dedicated to the pianist and piano-maker Auguste Wolff, a former business partner in Paris of Pleyel. Each majesterially refute Paul Henry Láng's damning 1941 view that Widor's 'symphonies for organ' are merely the 'contrapuntally belaboured products of a flat and scant musical imagination, the bastard nature of which is evident from the title alone'; that their 'creative force springs more from the technical than from the spiritual'. Whether or not Schweitzer was entirely correct to say that the Fifth 'deserts' the path of its predecessors, 'the lyric withdraws' (1951), is arguable. Certainly, along with No 6 (7 and 8 too), its slow counterfoiling content, the 'mouvement lent ou modéré à la Mendelssohn' element (François Sabatier, 1991), would seem to continue rather than abandon earlier traits. Progressiveness, though, there most certainly it – what Schweitzer calls that 'something else [striving] to take form'. Near opines that 'the ["signature work"] Fifth and ["astounding", "innovative"] Sixth Symphonies show the composer in full control of his craft, and thus provide a pivotal point to mark the transition to Widor's second creative period [...] Still in his mid-thirties [...] mature and successful [a man of "distinct musical personality"] working in large forms'.

'By the grace of its abundant inspiration [...] the preferred symphony with the public' (*Le Ménestrel*, 1889), the epic Fifth similarly divides

into five parts, with a reflective, suggestively terpsichorean inner core, comprising an impeccably gauged *Allegro cantabile*, a fantastical, whimsical A-flat *Andantino quasi Allegretto*, and a C major *Adagio*. Contrasting the Sixth, however, variation procedure replaces sonata discipline. Self-evidently so in the opening *Allegro vivace* – a bronzed, lithe theme leading the way. And indirectly in the falling/rising step sequences of the closing *maggiore* Toccata – a fabled 'wedding' *allegro* of simple yet ingenious tonal patterning, thunderous climax, inexorable foot-work, and unremitting manual dexterity, the octuplet semiquavers of the right-hand calling for high-velocity *staccato* articulation. The first ascertainable public performance was given by Widor in Lyon on 16 December 1880, inaugurating Cavallé-Coll's new organ in Saint François de Sales. From this fact, a handful of truncated Paris outings in 1879 – at Saint François Xavier (27 February, first movement) and the Trocadéro – and the internal evidence of the score, Near reasons interestingly that the Fifth may have been composed 'with an instrument other than Saint-Sulpice in mind' – just as the Sixth had been intended for elsewhere (the 1878 Exposition Universelle). 'Several passages require an expressive Positif division – something that the Saint-Sulpice organ did not have, but which Saint François Xavier [built by Fermis & Persil], Saint François de Sales and the Trocadéro instruments included.'

One of several starry celebrants to inaugurate Paris's first concert organ (moved since to the Auditorium Maurice Ravel in Lyon), Widor premiered No 6, billed as '5me Symphonie', at the Palais du Trocadéro, 24 August 1878. 'The performing talent of this artist [...] is of the most brilliant sort. M[onsieur] Widor is skilled in execution, and there is scarcely a difficulty that stops him,' admired the *Revue et Gazette*. The B major *Adagio* and feathered, taloned *staccato* Intermezzo (G minor/E-flat) particularly impressed. The one for its 'gracious' character and 'descending semitones' recalling Wagner; the other for its 'brilliant' manner, albeit 'written rather for the piano than for the organ'. What was thought of the tonally remote D-flat major *Cantabile*, with its quartet-like texture and balanced part-writing, is not recorded. The work follows a quinquupartite plan, imposing 'sonata' powered columns enclosing a gentler quasi-Brahmsian tapestry – architecture versus cameo. These flanking movements, in rhetorical minor and exultant major respectively, traverse Jovian vistas, Widor contesting, dramatising and 'orchestrating' ideas with all the skill, splendour and *fff* voice of a rampant field commander. Not for small places or shy instruments.

CD 4 Symphony No. 7

'M[onsieur] Widor,' eulogised the London *Times* obituary, 15 March 1937, 'was one of the founders

of what has become a great school of French organ composition and performance [...] his most characteristic work is to be found in his organ Symphonies written when he was at St Sulpice under the motto "Soar above". "Symphony" was a good name for a sonata of such firm construction and various colour as most of these were. Appearing when the organ sonatas of Merkel had outlived their fame, when it was beginning to be noticed that the attractive beauties of Rheinberger were overweighted by the mass of learning, when Franck was still *caviare* to the average congregation, and Guilmant had never yet quite succeeded in expressing with the pen his real genius as a player, these symphonies burst upon the world as the voice of reality [...] His main feeling about the organ is elaborated in a preface he lately wrote, with that grace with which he did such things, to M[onsieur] Bouvet's *Les Couperin* [Paris 1919]. He finds the organ's suitability for religious worship in the suggestion of infinity given by its sustaining power. This may explain his fondness for "pedals", "ordinary" or "invented", [...] and his skill in making long and "complete sentences for either hand or for the feet. He is a true Frenchman in being seldom dull and never obscure.'

Exotically, readers were reminded, Widor alleged Hungarian ancestry: according to unconfirmed family tradition his paternal great-grandfather, a regional commander in the Revolutionary Armée de Sambre-et-Meuse (1794-97), was Magyar-born.

The claim that he'd been appointed organist to Saint-Sulpice at the age of fifteen was a fiction however: he was ten years older. That this post – offered 'provisionally' in January 1870 and met with 'protest' from Paris's not inconsiderable organ fraternity – was never ratified by the church authorities in the sixty-four years of Widor's tenure (he retired in December 1933) endures among the oddities of history. 'Though his appointment certainly fulfilled the tradition that most organ positions were held for life if all the requirements by the church administration were met successfully, he [was] never made the official *titulaire*' (Near). The master of Saint-Sulpice's *grand orgue* was a lifetime probationer.

* * *

'Organ music of the future,' the Seventh and Eighth Symphonies (1886-87) close the Op. 42 quartet published in 1887 (Nos 5 and 6 having been printed earlier, in 1879). Commensurate with Widor's penchant for ongoing renewal, structural as much as subtle, five subsequent editions of Op. 42 appeared before his death: (a) 1888-92, (b) 1900-01, 'revised, and entirely modified', (c) 1911, (d) 1914-18 [1920], (e) 1928-29. In his critical edition of the two works (1994) Near suggests they can be 'paired aesthetically'. In them Widor 'advanced a new, more complex musical language for the organ [... his] original concept of symphonic organ music, which included character pieces with an occasional bent

toward a sweet salon style, is nowhere in evidence'. Dating from between the Paris Expositions of 1878 and 1889, of the same generation as Brahms Three and Four, Bruckner Seven and Eight, and Saint-Saëns Three, here are Saturnian vistas that are 'fully products for a new age' – one of technological and engineering sophistication and 'quickenning human spirit'.

The Seventh is in six movements, the triple-time outer ones acknowledging sonata design. The uncompromising drive and cogency of the first, with its angular rhythmic patterns and short-breathed rests, manuals and pedals octaved at the start, *fff*, at once declares the toughness of Widor's intentions. Likewise the brevity and assertive 'no nonsense' punctuation of the closing cadence. 'The great majority of organists,' Saint-Saëns knowingly reminded him years later (29 September 1919), 'retreat terrified before your works'. The finale, Near proposes, intensifies the atmosphere of the first. Here is epoch-making organ music, new and thrilling – even hair-raising – in its conception.' Its magnificent opening subject, Aeolian-cut on pedals against an open-fifth shield and short chordal daggers, lends itself to tight motivic development.

The Choral, placed second, alludes loosely to the slow movement double theme/variation prototype of Haydn 103 and, more particularly (given the added temporal dimension), Beethoven Nine. An audibly clear, finely wrought, structure unfolds.

First subject, ABA, A major (minor)/C-sharp minor/A major, *Andante* 4/4, *forte/piano/forte*. Second subject, AB, A minor-E minor, *Andantino* 6/8, *pianissimo*. First subject, curtailed reprise, C major (minor), *Tempo I* 4/4. First variation/development, second subject, C minor-G minor, rising to a sustained soprano *cantus firmus* on the first subject, F-sharp minor, *Tempo II* 6/8. Second variation/development, first subject, A major, baroque division style, *Tempo I* 4/4. Coda, contrasting syncopated (right hand) and augmented (right foot) versions of the first subject, *Poco più vivo* 4/4.

With its distinctively Neapolitan opening, the third movement is a *sicilienne* à la Mendelssohn in F-sharp minor/major, *Andante-Allegretto* – bringing a touch of grace and light *staccato* to proceedings. The central *animato* is in B minor. An intermezzo-toccata-étude in A minor à la Schumann follows. The most pianistically laid-out of any movement in Widor's symphonies, its model, Near ventures, may lie in Liszt's *Vision*, the sixth of his *Études d'exécution transcendante* – 'the funeral of the first Napoleon advancing with solemn and imperial pomp' (Busoni). 'The main theme, in long notes [a *minore* form of the Choral *cantus*], rides over an accompaniment altogether extraordinary for the organ, a flurry of arpeggiated figuration [...] that rises and falls like great waves.' The second edition (1900-01) revised, re-addressed and shortened the original text by 44 bars. Distantly recalling the Orphean pages

of Beethoven's Fourth Concerto, the *lento* fifth movement, in C-sharp minor/major, journeys a high spiritual realm in contrasting paragraphs of proclamation and supplication.

Near identifies the first theme of the Choral as the Seventh's *Urmotif*. Evidently related in contour and scale reference, though in neither key, harmony, metre nor bass-line, to the *andantino* of Franck's Pastorale Op. 19 (1860-62), dedicated to Cavallé-Coll, it variously informs each movement of the work, establishing a quiet, often subliminal, cyclic unity across the whole – at times near-Sibelian in anticipation.

CD 5

Symphony No. 8

'The unshakable security, the finesse and vigour of M[onsieur] Widor's technique [playing] never falter; never does he deviate from the most classic correctness, but at the same time he excites, he transports, he knows, in a word, how to captivate by an inexpressible charm. By the choice and blending of sonorities in which nothing clashes, even in the contrasts, where everything connects and fuses in harmonious unity, he arrives at effects of an almost transcendent poetry' (Amsterdam, November 1886, *Le Ménestrel*).

* * *

One of the highlights of the 1889 Paris Exposition, singled out in his late *Souvenirs autobiographiques*,

was Widor's performance at the Trocadéro, on July 3rd, of the Eighth and Fifth Symphonies – the one, according to *Le Ménestrel*, 'severe and highly elevated in style,' the other 'completely appealing'. 'With the Mahlerian scope of the [...] Eighth Symphony,' declares Near, 'Widor seems to have exhausted the possibilities of his instrument, as well as his own compositional technique. The Eighth represented the ultimate achievement in the art of organ composition' by the end of the 19th century. 'Severity at first sight' (letter, 10 April 1887), it was to be 'the capstone to his organ works'. In its original form the Eighth comprised seven movements. In the 1900-01 revision, the fourth, a Prélude in A minor/major (preparing for the ensuing Variations), was withdrawn.

The opening 6/8 movement is nominally in sonata form in so far as it welds facets of exposition, development and recapitulation – but Widor refuses to be straight-jacketed by convention, expectation or prescription, exploring his material through a whole ebb and flow of sub-structures and dramatic tensions. Three anacrusistic 'upward pointing' subject groups underline the first: A), a *risoluto* motif (falling octave led); B) a rising scale pattern (G-sharp minor); C) a 'halting' phrase (interval led). These are then worked through in turn, with A functioning as a pseudo-rondo refrain – ABACA. On its final appearance A fuses reprise, development and coda into one. Ongoingly developmental, the ternary second movement is a vocally-intoned E major *modéré à la*

Mendelssohn, encompassing some of Widor's most gracefully lyric invention and 'orchestration'. Jules Delsart, in his youth a pupil of Chopin's friend Franchomme, notably arranged it for cello and piano. It's offset by a 2/4 B minor third movement that's less fairy-scherzo more relentless, *Hexentanz* in aspiration ... phantom horsemen, creatures of the night, demons of ill-omen menacing the skies ... With the D minor Variations Widor celebrates at Bach's altar, sculpting a twin-climaxed passacaglia of a magnificence and strength to equal the mightiest in Beethoven, Brahms and Bruckner. Near thinks it 'may be the greatest movement of the symphonies'. Theme ... eleven entries ... interludes, extensions, asides ... rigour ... fantasy. Poised and shapely, crystallised out of an ascending bass recitative (the ghosts of Weber or Rossini lurking somewhere within perhaps), the subsequent F-sharp major *Adagio* glimpses gentler pastures – many voiced, with a central fugato – couched in harmonic terms diversely piquant and *dolce*, complex and simple.

Impelled by the falling F-sharp octaves of the first movement's opening, the 2/4 B minor finale is a large-scale ABACABA sonata-rondo. Albert Schweitzer didn't like it: 'what a shame that Widor wrote this!' Riemenschneider, on the other hand (*The American Organist*, July 1925), savoured its 'almost barbaric splendour and exuberance'. A canvas of transcendental virtuosity and inexorable energy, organistically, pianistically, orchestrally imagined, its Eiffelsque girders and trellises, its

shuddering currents of unassailable sound, silence men and move stones.

CD 6

Symphonies Gothique and Romaine

Journeying from New York to Le Havre, then onwards to Paris, the American illustrator and painter Edward [Edouard] Cucuel (1875-1954) kept copious notes and pen-and-ink sketches documenting the raunchier, rougher side of life and gothicism in the French capital during the 1890s, the Third Republic period of Widor's final two organ symphonies. Written up by W C Morrow, these were published in 1899 in a book called *Bohemian Paris of Today* – a visceral narrative that sets the metropolis of Widor, Debussy, Ravel and Satie, Rodin and Verlaine, into flesh-and-blood context, giving the reader the under-belly of the city: girls, gangsters, poets, artists, buskers ... the beautiful, the depraved, the maimed ... the wreckage of empires oriental to occidental. Cucuel frequented Montmartre on the Right Bank. 'Here are hot-chestnut vendors at the corners; fried-potato women, serving crisp brown chips; street hawkers, with their heavy push-carts; song-sellers, singing the songs that they sell, to make purchasers familiar with the airs; flower-girls; gaudy shops; bright restaurants and noisy cafés [...] In the 'dazzling fairy-land' of the Moulin Rouge, Susanne of the 'superb contour', 'queen of the models of Paris', springs upon a table, 'seizing a bottle of champagne, sending its

foaming contents over as wide a circle of revellers as her strength could reach, laughing in pure glee over her feat, and then bathing her own white body with the contents of another bottle that she poured over herself. One dark hour he climbed 'the great hill of Paris', taking the rue Muller to the fretted, unfinished torso of the Sacré-Coeur. 'We seemed to be among the clouds. Far below us lay the great shining city, spreading away into distance; and although it was night, the light of a full moon and untold thousands of lamps in the streets and buildings below enabled us easily to pick out the great thoroughfares and the more familiar structures. There was the Opéra, there the Panthéon, there Notre-Dame, there Saint-Sulpice, there the Invalides, and, uplifted to emulate the eminence on which we stood, the Tour Eiffel, its revolving searchlight at the apex shining like an immense meteor or comet with its misty tail stretching out over the city. The roar of life faintly reached our ears from the vast throbbing plain, where millions of human mysteries were acting out their tragedies. The scene was vast, wonderful, entrancing.'

Less than four miles south, across the Seine, is the Latin Quarter of Panthéon and Luxembourg, the wealthy 5th and 6th *arrondissements* of Paris. Saint-Sulpice, the second largest church of the city and Widor's realm for more than sixty years, dominates the 6th. Founded in 1646 (on the site of an earlier Romanesque *église*) with a distinctive façade and famously mismatched towers, it fronts

onto a spacious 18th century square dominated by pink-candled horse-chestnut trees and an elaborate fountain completed in 1848. Within its vaulting grey calm is an elaborate gnomon and a series of Delacroix murals. Here the Maquis de Sade and Baudelaire were baptised. Before its altar Victor Hugo and his childhood sweetheart Adèle Foucher were married.

A stroll from the church, down bustling streets on either side of the Boulevard Saint-Germain, were two celebrated Left Bank eateries. The Restaurant Foyot, established by Louis-Philippe's chef. And the Café Procope, going back to the late 17th century. Widor and his *comtesses* held court at Foyot – 'haunt of the old French aristocracy and gentlemen of the older generation' (*Paris Restaurants*, 1924); Verlaine and his *cocottes* at Procope – its gas-lit interior 'as dark as a finely coloured old meerschaum pipe' (Cucuel). The one a brilliant, witty raconteur; the other 'the great poet of the slums, the epitome and idol of Bohemian Paris'. Canons and can-cans.

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Of this place and time yet loftily detached – inspired respectively by the Cavaillé-Colls in the church of Saint-Ouen, Rouen (dedicated by Widor, 1890) and the basilica of Saint-Sernin, Toulouse (inaugurated by Guilmant, 1889), all the while reflecting the antiquity and fabric of their corresponding buildings in their titles – belong

the *Gothique*, Op. 70 (1893-94, 'Ad memoriam Sancti Andoëni Rothomagensis', published 1895) and *Romane*, Op. 73 (1898-99, 'Ad memoriam Sancti Saturnini Tolosensis', published c 1900): symphonies that, contrasting their Opp 13/42 brethren, favour moderation-concentration-unity before munificence-digression-diversity. High polyphony, intricate elaboration and imaginative registrations hallmark their manner. Held consonances, ambience-cultured cadence, their punctuation – moments like the closing prolongations of the first, second and fourth movements of the *Romane* or the conclusion of *Gothique* I enveloping the listener in a time-suspended halo of subterranean frequencies and humming, heroic harmonics. The balm and catharsis of ordered resolution mattered to Widor. A 'charming teacher, a most brilliant conversationalist,' Milhaud remembered, but one who 'would utter cries of alarm at every dissonance he came across in my works' (*Notes sans musique*, 1949).

'It is simultaneously the privilege and the reward of those who work hard,' opined Louis Vierne, 'that they know neither weariness nor weakness, and that their talent, far from subsiding, grows stronger and increases with the years. The productions of Widor's maturity constitute a third group of symphonies of an appreciably different character than the preceding ones, with an inspiration perhaps even more elevated and more serene. With these compositions [...] Widor

returns to the traditions of yesteryear, to grave and solemn ways, to themes of austere serenity and all imbued with the plainchant of the old organs of bygone days. Certainly he does not abandon any of the hard won modern features, but he imposes on them a classic turn and shape. "With new thoughts, let us make old verses," wrote André Chénier. Widor accomplishes the same sort of task when he performs, on the instruments of Cavaillé-Coll, the dignified musical compositions of the old Sebastian, "our holy father Bach," as Gounod called him' (*Le Guide musical*, 6 April 1902).

Premiered by the composer in St Ouen, 28 April 1895 (Vierne having weeks previously aired a truncated version in Lyon), movements I-III of the basaltic *Gothique* were written in Persanges in the Jura during the summer of 1894. Overall the tonality scheme spells out the triad and octave of the home key: C minor – E-flat major (*bel canto* inflected middle section in B-flat) – G minor (6/8 fugue in four voices, excursions to E-flat minor and G-flat major) – *tierce de picardie* C major (theme and variations). The third and fourth movements are based on pre-Solesmesised Gregorian plainchant – the Introit *Puer natus est nobis* (fourth Christmas Day Mass, *Ad Missam in Die*), valued by Widor for its purity of line and potential for 'polyphonic development'. Of the six variations comprising the *Moderato/Allegro* finale, a quasi-passacaglia with origins possibly as early as the spring of 1890 when Widor inaugurated

the St Ouen instrument ['"Magnificat versets", a fragment composed for the occasion (*Symphonie gothique*)'], i) presents the plainchant as a long-note *cantus firmus*; ii) and v) are canons at the octave at four and two bars' distance; and vi) is in the style of a virtuoso toccata culminating in a paen of snarling thunder and lofty chorale. The contrapuntal genius of this movement, of the symphony as a whole indeed, takes the high-ground at every turn, baffling some, awing others. 'What is counterpoint,' Widor wrote in a *feuilleton* about the B minor Mass (*Piano-Soleil*, 27 January 1895), 'if not the art of writing luminously? It is not filling, *trompet-l'œil*, false means, possible tricks; all is displayed in broad daylight, out in the full sun; each note has its value in the whole; each detail, each modulation, each plan must assert itself in its turn, sparkling as the facets of a diamond. We need, we want, to hear *everything*.' The Ninth was Widor's favourite symphony. At Saint-Sulpice it became customary for him to play the first movement at the Feast of All Saints' Day (1 November); and the last movement, together with the *Allegro cantabile* from the Fifth, at Midnight Mass.

'The nature of a masterpiece is to remain eternally new; time glides by without leaving its mark on it' (*Estafette*, 10 February 1879). Distinct from the suite trajectory of Opp 13/42, the *Symphonie Romane* – 'the apogee of [Widor's] art' (Near), completed in the summer of 1899 at the ancestral family home near Savigny west

of Lyon – confines itself, like the Ninth, to a four-movement design. The opening phrases of a single chant – the Gradual *Haec dies, quam fecit Dominus* ('This is the day the Lord hath made', Easter Sunday Mass) – pervades the work, turning it simultaneously into a vast set of variations and a comprehensive application of Lisztian/Franckian thematic metamorphosis. To Widor this melody and its 'elegant arabesques' was like 'a vocalise as elusive as bird song' – lending itself to be used either flexibly, repetitiously, without development (as in the opening *moderato*); or metronomically. 'When this theme is caught in a symphonic web, becoming part of the polyphony, it must be executed strictly in tempo, calmly and grandly without any kind of attenuation. It is not free any more, but has become the property of the composer.' Motioned into being by 'an introductory arabesque, as evanescent as a whiff of incense' (Near), the first movement (12/8) initially presents the chant, *quasi recitativo, espressivo, a piacere*, against an F-sharp pedal-point, the first four pitches of the melody, F#-E-G-F#, approximating a familiar B-A-C-H contour. The second and third voluntary-type movements are tripartite – a smoky *adagio* Chorale in F major (4/4), harmonising omophonic *poco agitato* in G major. Tonally discursive and temporally varied, the D major *allegro* finale, subdivided into five chapters, belongs among Widor's supreme achievements, an imposing, richly stratified paraphrase on *Haec dies* in compound and simple metres, the power of the instrument setting

acoustic and soul into a *gloire* of resounding union and oceanic inexorability – before the 'incense' of the first movement and five bars of triadic blessing, *pianissimo*, return it to silence.

The Tenth is the only one of the cycle for which an autograph survives, albeit incomplete (Bibliothèque nationale). Widor gave the earliest referenced performance on 6 January 1900, at the then new Kaiser Wilhelm Gedächtnis Kirche in Berlin, his recital including also Bach's G minor Fantasy and Fugue, 'played marvellously'.

CD 7

Suite Latine, Trois Nouvelles Pièces

'If we think of [Widor's] compositions and of the judgements that came back like avowals in his conversations on music,' submitted Adolphe Boschot in 1937, '[his clarity] resulted from a rigorous and logical construction. Indeed, in the retouches that he made to his works, even a long time after their publication, he sought above all to balance them better and to render their order more precise, more easily apparent, in some needful manner. It could be said that he conformed, perhaps without thinking of it, to the immortal principle of the aged Horace: *lucid order*. By an intuition revealing to him that the laws of art correspond to the laws of the human spirit, he assessed that order, that is to say the harmonious realisation that an organising idea necessitates, is truly a source of light. The clarity of a work

can result from the sincerity and strength of the idea that animates it; but, to be complete, it also requires an exact placing of the essential elements, the expressive details, and their mutual subordination' (*Le Ménestrel*).

* * *

Premiered by Widor on the Madeleine's newly restored Cavallé-Coll, 13 January 1928, the *Suite Latine*, Op. 86 (1927) – 'Latine' in the religious rather than Respighi understanding – was inspired by the devotion and support shown him by his American student, the Bach scholar Albert Riemenschneider (1878-1950). Rivalling Shaw's pithiness across the Channel, one French critic the morning after was lost for words – 'Maitre Widor played the organ: that says it all' (*Gaulois*). Riemenschneider considered it 'the wonderful product of a man old in years, but who seems to keep eternally young through his work and interest in the progress of others'. Marcel Dupré, a former (pre-War) composition student at the Conservatoire, found within its leisurely, cultured pages 'a definitively purified and spiritualised sentiment'. Like the last two organ symphonies, three of the movements draw on Gregorian plainchant. II *Beatus Vir*, 'Blessed is the man' (Psalm). E-flat major, *Andante*. IV *Ave Maris Stella*, 'Hail Star of the Sea' (Marian Vespers Hymn). D minor, *Andante moderato molto*. VI *Lauda Sion [Salvatore]*, 'Sion, lift up thy voice and sing' (Sequence). C minor, *Tempo di marcia*).

The *Suite Latine* featured with the *Gothique* in Widor's last foreign concert, in Salzburg Cathedral opening the 1932 Salzburg Festival (31 July). His proximity to the greats of the past – Wagner, Liszt, Verdi – caught everyone's imagination. 'How lyric the *Suite Latine*, of which the *Adagio* [fifth movement] evokes a brother of Bruckner, for Widor has also known him.' The critic Felix Aprahamian, as a boy of nineteen, heard Widor play this same piece at Saint-Sulpice the following year. 'It was a revelation for the youngster: instead of adding and subtracting stops at every *crescendo* and *diminuendo*, Widor simply opened or closed the swell box' (David Aprahamian Liddle, February 2005).

New in composition, old in language, ancient in mood, the *Trois Nouvelles Pièces* Op. 87 (1934) were the swansong testament of a ninety-year old. Varyingly diatonic, chromatic, modal ... organistic, pianistic, vocal ... lyric, muscular, 'undaunted by modern trends' – Varèse, Messiaen (both his students), the Second Viennese School, Stravinsky, Bartók, America's jazzmen – showing 'a mind still fertile with ideas and artistic sensitivity' (Near), they were dedicated to three of the composer's American disciples – Riemenschneider, Charlotte Lockwood (Fontainebleau) and Frederick C Mayer (organist of the West Point Cadet Chapel, 1911-54). The movement titles veer away from the formalistic into a more diffuse associations: I *Classique d'hier* (Yesterday's Classical). E minor,

Moderato. II *Mystique* (Mystical). D-flat major, *Andante*. III *Classique d'aujourd'hui* (Today's Classical). D minor, *Moderato-Andante*. The closing 'running' toccata-style motion of the third is *echt* Widor, its lingering *tierce de picardie* 'amen' an incensed, candle-waxed farewell to sixty years of music-making.

CD 8

Bach's Memento, Marche Americaine, Marche Nuptiale

'In the death of Charles-Marie Widor, Paris has lost one of her oldest and most distinguished musicians [...]. Many of the younger French composers have studied in Widor's composition classes [...]. As will all real personalities, he had his little prejudices, and if one of his pupils recalls some such remark as this, "The harp? I'd hardly call it an instrument – just a lot of exasperated toothpicks," he nevertheless will refer to his master with affection and esteem' (*New York Times*, 18 April 1937). A supreme improviser, his skills dazzled a couple of generations. 'He could be majestic with grandiloquence, elegant without affectation, austere without coldness, fiery while remaining absolute master of the rhythm' (Vierne). One of his many beliefs was that 'the clarity of a work is a result of the sincerity and the force of the idea that gives it life; but, to be complete, it exists also in an exact replication of its essential elements, its expressive details, and their mutual subordination'. 'The most open

and most understanding professor [...] One day I presented [...] a score that excited him. He invited me to lunch' (Varèse). Despite a willing eye for 'the daughters of Eve,' he married late in life, in 1920, his bride an aristocratic woman thirty-nine years his junior, 'heiress of a great name and an imposing fortune' one of whose ancestors had been nurse to Louis XV – Mathilde, Mademoiselle de Montesquiou-Fezensac.

* * *

A quarter-of-a-century separates the last of Widor's organ symphonies, the *Romane*, and *Bach's Memento*, a suite of free paraphrase-transcriptions without opus number. Giving the first performance on 30 June 1925, he wrote the set to inaugurate a three-manual Jacquot-Lavergne instrument in the Salle du Jeu de Paume of the Conservatoire Américain, Fontainebleau – of which post-war 'summer-school' institution he was director, Nadia Boulanger lending support on the teaching staff. 'I have recently "orchestrated" six pieces of Bach for organ [...] drawn from the harpsichord [sic] works or the cantatas,' he informed Albert Schweitzer, 13 August 1926. 'I wrote just five [...] originally, but I did the sixth because the number *five* is lame.' The most 'direct' homage of his entire catalogue to the composer whose works 'had been the *cantus firmus* of his whole life' (Near), it pleased some but offended others. Especially Joseph Bonnet, a former student of Guilman's and founder, in

1921, of the organ department at the Eastman School of Music, Rochester. 'In this collection,' he vented – undeterred that 'taking the elder statesman of French music to task [...] was tantamount to questioning papal infallibility' (Near) – 'some noble pieces of Bach are mercilessly deformed and gain nothing from these tasteless treatments.' A century on, faced with the intimate contemplation, chess-play and ascending grandeur of these pages, we beg to differ.

I *Pastorale*. C minor, *Allegretto*, flute/oboe. Source: *Pastorella* BWV 590, third movement (Weimar c 1710). II *Miserere mei domine*. F-sharp minor, *Lento*. *Forty Eight* I:vi, Prelude in D minor, BWV 851 (Cöthen 1722). III *Aria en e-moll*. E minor, *Adagio*. *Forty Eight* I:x, Prelude in E minor, BWV 855 (1722). IV *Marche du Veilleur de Nuit* (*March of the Night Watchman*). E-flat major, *Moderato*. Cantata 140, 'Wachet auf, ruft uns die Stimme' (Leipzig, 1731 [Lutheran hymn, 1599]). 'Awake, the voice is calling us.' V *Sicilienne*. E-flat minor, *Andantino*. Flute Sonata BWV 1031, second movement, attributed Quantz/CPE Bach – the *adagio* of Mozart's A major Concerto K 488 ever prescient. VI *Mattheus-final*. C minor, *Andante*. *St Matthew Passion*, BWV 244, closing chorus (Leipzig 1727). 'Wir setzen uns mit Tränen nieder', 'We sit down in tears/And call to thee in the tomb'. Widor, ninety, programmed the second movement, *Miserere mei domine*, in his final recital in Saint-Sulpice, Thursday 19 April 1934. 'A musician whose name honours French art and

towards whom a testimony of respectful and fervent admiration was shown' (*Le Ménestrel*).

Serving to remind that Widor's copious catalogue embraced mediums well beyond the organ bench, the *Marche nuptiale* in F (1890) closes some incidental music he wrote for a production of Auguste Dorchain's *poème*/four-act comedy *Conte d'avril* (April Tale) at the Théâtre de l'Odéon, 12 March 1891. Loosely based on Shakespeare's *Twelfth Night*, this play, then with 'only a minor score' (Near), had first been staged at the this venue in September 1885, two weeks before Bizet's *L'Arlésienne*. But for the ten-performance 1891 run, Widor noted, 'the director and poet asked me for a little bit of [added, revised] symphony "to put the audience in a lyrical mood"'. Believed by critics to have 'made the play's reputation' (*Le Ménestrel*), 'expanding the repertory of *dramas lyriques*' (*Les temps*), compared with *L'Arlésienne*, Mendelssohn's *A Midsummer Night's Dream* and Beethoven's *Egmont*, and benefitting from the Orchestre Lamoureux in the pit, the music was well received (and not only in France), with Édouard Colonne extracting two orchestral suites and conducting the complete score at the Théâtre du Châtelet, 15 November 1891. The *Marche nuptiale* had its origins in the third number of the second edition of the Six Duos for piano and harmonium, Op. 3, published (judging from the plate number) around 1889. Starting demurely, *Andantino*, rising to a glowing, exultant finish,

fff, Widor's organ arrangement appeared in 1892. Recessional music to vie with the best.

Contemporary with early Sousa, garnished with a dash of Left Bank, the rousing A minor/major *Marche américaine*, Op. 31 No 11, comes from a set of twelve *Feuillets d'album* for piano (1876), dedicated to a young American woman, Leila Morse – Cornelia 'Leila' Livingston Morse [Rummel] (1851-1937), youngest daughter of the inventor Samuel Morse. In 1923 Widor orchestrated it for Walter Damrosch. The present transcription by Marcel Dupré (1886-1971) dates from 1939.

Notes by Ateş Orga

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Further reading: John R Near, *Widor: A Life beyond the Toccata* (University of Rochester Press, Rochester NY 2011).

JOSEPH NOLAN

British-Australian organist and choral conductor Dr Joseph Nolan has been hailed by ABC Classic FM as 'an extraordinary musician', by BBC Radio 3 Record Review as 'Magnificent', by Limelight Magazine as 'a Colossus' and by Gramophone as 'perceptive and intensely musical'.

Twice nominated for Artist of the Year in 2016 and 2018, Limelight Magazine has also awarded Joseph its coveted 'Recording of the Month' for his ninth disc for Signum Records from St Etienne du Mont, Paris, the church and organ of Maurice

Duruflé. This is the first time in the history of the magazine that an organ disc has been awarded this distinction. Limelight Magazine have also awarded Joseph an unprecedented third Editor's Choice for his tenth disc for Signum Records from St Bavo Haarlem.

Joseph studied at the Royal College of Music, London, winning the Canon Bark Prize for most promising organ student, and was awarded First Class Honours for his final recital at the Temple Church, London. Scholarships from the Countess of Munster Trust, Hattori Foundation and the Royal Philharmonic Society supported his advanced studies with legendary organists Marie-Claire Alain in Paris and Dame Gillian Weir in London.

Appointed to Her Majesty's Chapels Royal, St James's Palace, in 2004, Joseph performed on numerous occasions at Buckingham Palace, most notably giving the opening concert of the refurbished Grand Ballroom organ to a distinguished audience.

Joseph has played in concerts across the globe and made his solo debut at Sydney Opera House in the 2017 Sydney Symphony Orchestra Season to great critical acclaim. In July 2019 Joseph returned to the Sydney Opera House, making his debut as soloist with the Sydney Symphony Orchestra under their chief conductor, David Robertson. Nolan has also performed as a concerto soloist with The Malaysian Symphony Orchestra at Petronas Concert Hall,



Kuala Lumpur, and with The West Australian Symphony Orchestra at Perth Concert Hall.

Dr Nolan's interpretations of the complete works of Charles-Marie Widor for Signum Records — winners of Gramophone's 2017 'Label of the Year' award — have firmly cemented his international reputation, with both Gramophone and The Australian describing the discs as 'utterly authoritative', Music Web International as 'The Widor cycle of the decade', BBC Music Magazine as 'swashbuckling', and Limelight Magazine as 'Monumental'.

The Nolan/Signum Widor cycle features the finest Cavaillé-Coll organs in France including those of La Madeleine, Paris; St Sernin, Toulouse; and St François de Sales, Lyon. The discs have been awarded multiple five-star reviews and 'Editor's Choice' awards in BBC Music Magazine, Gramophone and Limelight Magazine. They have been broadcast on BBC Radio 3 and ABC Classic FM amongst many others. Joseph's career has also been the subject of substantial interviews on Radio National (Australia) and in Gramophone, Choir and Organ, The Organ Magazine and The Australian Newspaper.

Very notably, Gramophone magazine awarded the final disc in the Widor Cycle a 'Critic's Choice' for 2017. Gramophone hailed Joseph's tenth disc from St Bavo Haarlem for Signum as a 'wonderful accomplishment' with the recording immediately entering the Classical charts, a unique achievement for a disc of organ music. BBC Radio 3's Record

Review programme hailed Joseph's playing on the disc as 'miraculous and extraordinary' and Musicweb International awarded the disc as a Recording of the Year 2018 declaring it as 'possibly the organ disc of the decade'.

Dr Nolan was invited to take up the position of Organist and Master of Music at St George's Cathedral, Perth, Western Australia in 2008. Under Joseph's leadership the Cathedral music programme has been described as 'elite' and 'world class' in The Australian and The West Australian newspapers. The Cathedral choirs have regularly performed for ABC Classic FM whilst the Cathedral Consort has performed with The Hilliard Ensemble, The Academy of Ancient Music and The King's Singers.

Joseph has also collaborated in concert with some of the world's finest trumpeters, including Alison Balsom, Crispian Steele-Perkins and David Elton, Principal Trumpet of The London Symphony Orchestra.

Dr Joseph Nolan was made a Chevalier des Arts et des Lettres by the French government for services to French music in 2016 and became an Honorary Fellow of the University of Western Australia in 2013. The University awarded Joseph its prestigious higher doctorate, the Doctor of Letters, in 2018.

Joseph will be returning to the famous church of La Madeleine, Paris, to record the complete organ works of Charles-Valentin Alkan for Signum Records.

PRAISE FOR JOSEPH NOLAN'S WIDOR SERIES

SYMPHONIES Nos. 1 & 2

The recording clarity is remarkable, only final chords revealing that we have been enjoying the fruits of some six seconds of reverberation. Joseph Nolan ... is an utterly persuasive executant at the console. Thoroughly enjoyable –

Organists Review

Just consider the wonderful contrast as Joseph Nolan moves from the gentle, floating phrases of the Allegretto to the skittish playfulness and power of the Intermezzo. The Marche pontificale (like the Toccata from the 5th symphony) is certainly more familiar and here given a rousing, full-blooded romp which fires the blood – **Lark Reviews**

This looks like shaping up to be the Widor Organ Symphonies cycle of the decade – **MusicWeb International**

SYMPHONIES Nos. 3 & 4

Gothic music meets Gothic organ here in performances that encompass a broad expressive spectrum from quiet meditation to dramatic thunder and lightning – **The Times**

... what impresses most is Nolan's marvellous sense of architecture and far-sighted view of these scores ... he sails through it all with tremendous authority – **Gramophone**

Nolan again proves himself to be every bit as adept at orchestration as Widor, his choice of stops and registrations evincing a palette designed to both clarify and delight. The same could be said of his phrasing and articulation, as tasteful in the conception as they are perfect in the execution – **Limelight, Editor's Choice ★★★★★**

SYMPHONIES Nos. 5 & 6

Nolan's interpretations are musically first-class ... organ enthusiasts should certainly acquire this disc for the sake of Nolan's admirable musical intelligence – **International Record Review**

Nolan hovers over all like some musical demiurge, fleet of feet and fingers – **Limelight ★★★★★**

amazingly precise fingerwork, total mastery of the score and utter authority – **Gramophone**

SYMPHONIES Nos. 7 & 8

Recordings of the Year 2014: *Joseph Nolan's cycle of the Widor organ symphonies has certainly been a continuing highlight in the past couple of years, blowing away some of the cobwebs of tradition with a completely individual and*

often remarkably revealing attitude to tempi. Performer, instrument and recording achieve superlative synergy in every volume – MusicWeb International

Nolan bathes the dramatic opening Moderato of the A Minor Symphony No 7 in a stained glass light of glowing registrations. He then makes his way to the astonishing Finale ... playing of enormous subtlety and technical control – Limelight ★★★★★

The latest volume in Joseph Nolan's swirling, swashbuckling Widor series showcases the tangy palette and earthy roar of the fabulous Cavaillé-Coll organ at La Madeleine, Paris. In a word – glorious! – BBC Music Magazine ★★★★★

Those who have been following the series will know by now what to expect and need have no reservations about adding Volume 4 to their collection, and both Nolan and Signum can only be commended for their continued commitment – International Record Review

GOTHIQUE AND ROMAINE SYMPHONIES

Nolan transcends Widor's scores, truly revelling in the Gothic beauty of this music and the grandiose instruments of the belle époque – Choir & Organ ★★★★★

Nolan again, standing like a latter-day Colossus between the two, his generous tempi allowing space for a meditative brilliance – his hallmark – to reach every nook and cranny of these great musical edifices – Limelight, Editor's Choice ★★★★★

Joseph Nolan proves himself an excellent Widor interpreter – MusicWeb International

SOLO ORGAN WORKS

Here, for the most part, he swaps the blazing intensity that characterises much of his organ symphony recordings for a reflective introversion that reveals yet another dimension of this remarkable musician's playing – Limelight ★★★★★

a gloriously upbeat conclusion to this superb Widor series – Gramophone, 2017 Critics Choice

This recording is a must for all organ devotees and especially Widor fans – MusicWeb International

The Cavaillé-Coll Organ of La Madeleine , Paris

Built by the famed organ-builder Aristide Cavaillé-Coll (working with his father Dominique), the Grand Organ of La Madeleine was inaugurated in 1846 by Alexandre-Charles Fessy, with Louis James Lefébure-Wély becoming chief organist in 1947. Originally comprised of 46 stops over 4 manuals and pedal, it was the third major instrument Cavaillé-Coll had produced for a Parisian church, the others being in the Basilique Saint-Denis and Notre-Dame de Lorette. Modifications since then include: restoration work in 1927, extending the keyboard range; the addition of six new stops (including mixtures) in 1957; increasing the number of stops to 57 in 1971, also automating the key and stop action; and an additional stop in 1928. Classified as a 'Historic Monument', it currently has 60 stops and 4426 pipes.

Lefébure-Wély was succeeded by an eminent succession of notable figures in French Church music; 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) and from 1979 François-Henri Houbart.

I. Grand-Orgue		Salicional	8'
Montre	16'	Flûte harmonique	8'
Gambre	16'	Bourdon	8'
Montre	8'	Prestant	4'

Quinte	2 2/3'	IV. Récit	
Doublette	2'	Flûte harmonique	8'
Piccolo*	1'	Bourdon Céleste‡	8'
Fourniture	V	Prestant*	4'
Cymbale	V	Flûte octavante	4'
Cornet*	V	Octavin†	2'
Trompette	8'	Larigot‡	1 1/3'
Cor anglais	8'	Plein Jeu†	IV
		Cymbale*	IV
II. Positif		Bombarde	16'
Montre	8'	Trompette	8'
Viole de gambe	8'	Basson-Hautbois	8'
Flûte douce	8'	Voix humaine	8'
Voix celeste	8 II	Clairon	4'
Prestant	4'		
Dulciane	4'	Pédale	
Octave	2'	Quintaton	32'
Trompette	8'	Contrebasse	16'
Musette	8'	Flûte	8'
Clairon	4'	Violoncelle	8'
		Flûte‡	4'
III. Bombarde		Bombarde	16'
Soubasse	16'	Basson	16'
Flûte harmonique	8'	Trompette	8'
Flûte traversière	8'	Clairon	4'
Basse	8'		
Flûte	4'	* - Added in 1957 Manual	
Octavin	2'	compass - 56 Notes	
Fourniture*	IV		
Cornet*	III	‡ - Added in 1971 Pedal	
Bombarde	16'	compass - 32 Notes	
Trompette	8'		
Clairon	4'	† - Added in 1988	

The Cavaillé-Coll Organ of La Basilique Saint-Sernin, Toulouse

La Basilique Saint-Sernin de Toulouse contains the grand three-manual Cavaillé-Coll pipe organ, built there in 1888. Together with the Cavaillé-Coll instruments at St Sulpice in Paris and the Church of St. Ouen, Rouen, it is considered to be one of the most important organs in France. It was inaugurated in 1889 by Guilmant with 54 stops on 3 manuals and pedal. From the beginning it has been recognized as an important work of art and it remains essentially unchanged today.

I. Grand-Orgue

Bourdon	16	Trompette en chamade	8
Montre	8	Clairon en chamade	4
Flute harmonique	8	II. Positif	
Gambe	8	Montre	8
Salicional	8	Cor de nuit	8
Bourdon	8	Salicional	8
Prestant	4	Unda maris	8
Flute octaviante	4	Prestant	4
Quinte	2 2/3	Flute douce	4
Doublette	2	Carillon	III
Fourniture	V	Basson-Hautbois	8
Cymbale I	V	Trompette	8
Cornet	V	Clairon	4
Bombarde	16	III. Récit	
Trompette	8	Quintaton	16
Clairon	4	Diapason	8
Clairon-doublette	2		

Flute harmonique	8
Viole de Gambe	8
Voix celeste	8
Flute octaviante	4
Octavin	2
Voix humaine	8
Basson-Hautbois	8
Cornet	V
Bombarde	16
Clarinette	8
Trompette	8
Clairon harmonique	4

Pédale

Principalbasse	32'
Contrebasse	16
Soubasse	16
Grosse flute	8
Violoncelle	8
Octave	4
Bombarde	32
Bombarde	16
Trompette	8
Clairon	4

The Cavaillé-Coll Organ of Saint François de Sales, Lyon

Consecrated on December 15, 1880, Cavaillé-Coll's organ of Saint François de Sales is one of the last he was to build. Still very much in its original state, Cavaillé-Coll considered it to be one of his best.

With 43 stops, it is regarded as his 'symphonic' instrument, and has been credited with reviving French organ music in the of the late 19th-century. Franck and Widor were quick to exploit its potential, with Widor composing and premiering his fifth symphony on this very instrument.

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

Nachthorn	8'
Dulciana	8'
Unda maris	8'
Flûte harmonique	8'
Flûte octavante	4'
Doublette	2'
Carillon	I-III
Trompette	8'
Basson	8'
Clarinette	8'
Tremolo	

III. Récit

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

Pedal

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

Symphonies Nos. 1, 2, 3, 4, 5, 6, 7, 8 and *Gothique*
Recorded in La Madeleine, Paris, from 18th to 24th May 2011
Producer – Adrian Peacock
Recording Engineer & Editor – Andrew J Mellor
Editor – Claire Hay

Marche Américaine and *Marche Nuptiale* recorded in Saint François de Sales, Lyon, France from 29th
April to 1st May 2013.
Producer – Adrian Peacock
Recording Engineer – Andrew J Mellor
Recording Assistant – Brett Cox
Editor – Claire Hay

Symphony Romane, Suite Latine, Trois Nouvelles Pièces and *Bach's Memento* recorded in
Saint Serinin, Toulouse, France from 25th to 27th May 2014
Producer – Tim Oldham
Recording Engineer – Mike Hatch
Recording Assistant – Anhad Arora
Editor – Claire Hay

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