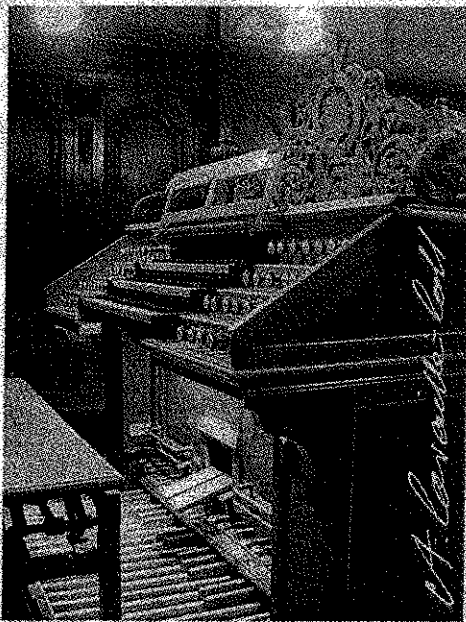


# CAVAILLÉ-COLL STOPLISTS

Review Feature by Rollin Smith

JESSE ESCHBACH



Aristide *Cavaillé-Coll* Vol. I

A Compendium of Known Stoplists

Répertoire des compositions connues d'orgues

Kompendium der verfügbaren Dispositionen

**ARISTIDE CAVAILLÉ-COLL, Vol. I: A Compendium of Known Stoplists, Jesse Eschbach.** Verlag Peter Ewers 3-928243-05-5, xcii + 802 pp. € 79.90 (\$97.66). Available from <www.vpe-web.de>. This is the last word on the composition of Cavaillé-Coll organs: stoplists of all the great French organbuilder's instruments are arranged in chronological order. This has been a tremendous undertaking of many years, and Jesse Eschbach has completed it with glorious success. Just how he amassed so much information is explained in the preface. The first source was Gilbert Huybens's *Big Black Order Book* that authenticates an instrument as a product of the Cavaillé-Coll shop. Other sources include material in Kurt Lueders collection (including notes by Jacques Roux, who visited many organs and recorded their particulars); the stoplist inventories made by Gustave Helbig in the Bibliothèque Nationale;

*The Location of Stops on Consoles of Organs Played by Marcel Dupré* (cited here as "Composition des orgues") in the same library; inventories commissioned in the 1980s by the French government; and the Lapresté Collection covering the years 1833-59, which comprises original proposals, reports on organs before and after completion, correspondence and contracts 1863-78, and finally, books written on Cavaillé-Coll's organs and Parisian organs, as well as periodicals and personal visits. Front and back matter are in English, French, and German, and an extensive glossary (actually a dictionary) provides a translation of all French words into English and German.

The index (at the front of the book) lists organs as Cavaillé-Coll did in his brochures, by City of Paris (1) Catholic churches; (2) Protestant churches and synagogues; (3) religious communities, schools, theaters, and institu-

tions; (4) residence organs; and (5) miscellaneous; (6) French provinces, arranged alphabetically by city; (7) French colonies (of which only Guadeloupe has one organ); and (8) foreign countries listed by city.

After you've found the organ, the stoplist is given and the *Pédales de Combinaison* when known—these are frequently elusive. All pertinent data is then presented (in English) and its source identified. This data frequently runs to an entire page or more and is comprehensive, whether for an important instrument or an inconsequential one. When sources differ, and they frequently do on a stop or two, this is noted. This can be confusing because the stoplist in a particular source can represent an acknowledged rebuild—such as the Saint-Merry organ when rededicated by César Franck in 1878 differed from that inaugurated by Saint-Saëns in 1857. A logical source is sometimes omitted (for instance Albert Schweitzer on Sainte-Clotilde—the earliest published stoplist, Marcel Dupré on La Trinité, he and Joseph Bonnet on the Trocadéro, or the article on La Madeleine in *L'Illustration* of November 7, 1846).

Appendix C is a six-page essay by Agnes Armstrong on "Cavaillé-Coll Organs for North America." She has researched some 16 instruments that appeared in brochures and opus lists under "North America," but their destinations remain unidentified. The organs were small, only three had two manuals, none had a pedal division, and the largest had only nine ranks. Modest organs were not dedicated or inaugurated and so there was no press coverage. The two organs shipped to New Orleans disappeared when larger churches were built and new organs installed. Armstrong has discovered that the names connected with many of the organs were export agents, and several of them lived in France as consuls or attachés connected with delegations from Central or South American countries, the conclusion being that perhaps some of the organs ended up in South, rather than North, America. The amount of research Armstrong has done is astounding, considering old newspapers and parish records, clerical correspondence, etc., and while we could wish for more mysteries solved, we can only thank her for having explored so many paths.

There are a few typographical issues, but they in no way affect the veracity of the material: the typesetter never discovered the hyphenation control on his computer; en dashes are rendered consistently as hyphens; accents are missing from all capital letters; and all words in a stop are capitalized, rather than the French practice of capitalizing only the first word. For such an extensive work a serif typeface would have been preferable.

This work is unique in organ scholarship—the first time an attempt has been made to document every instrument by an organbuilder, and to present the stoplist as well. Jesse Eschbach is to be heartily congratulated on such a prodigious undertaking.