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CLASSICS

3CD SET

LOUIS VIERNE
(1870-1937)

SYMPHONIES

POUR ORGUE

JEREMY FILSELL

VIERNE SYMPHONIES POUR ORGUE

CD1 Symphonie N° 1, Symphonie N° 2

Symphonie N° 1, Op. 14

- | | |
|-------------------|--------|
| 1. Prélude | [8.05] |
| 2. Fugue | [5.14] |
| 3. Pastorale | [7.36] |
| 4. Allegro Vivace | [4.22] |
| 5. Andante | [6.55] |
| 6. Final | [6.32] |

Symphonie N° 2, Op. 20

- | | |
|---------------|---------|
| 7. Allegro | [8.09] |
| 8. Choral | [7.25] |
| 9. Scherzo | [4.22] |
| 10. Cantabile | [8.22] |
| 11. Final | [9.01] |
| Total Time | [76.06] |

CD2 Symphonie N° 3, Symphonie N° 5

Symphonie N° 3, Op. 28

- | | |
|---------------------|--------|
| 1. Allegro Maestoso | [7.45] |
| 2. Cantilène | [6.04] |
| 3. Intermezzo | [4.17] |
| 4. Adagio | [7.11] |
| 5. Final | [6.25] |

Symphonie N° 5, Op. 47

- | | |
|--|---------|
| 6. Grave | [7.04] |
| 7. Allegro molto marcato | [9.24] |
| 8. Tempi di scherzo ma non troppo vivo | [4.45] |
| 9. Larghetto | [10.32] |
| 10. Final | [10.38] |
| Total Time | [74.07] |

CD3 Symphonie N° 4, Symphonie N° 6

Symphonie N° 4, Op. 32

- | | |
|------------|--------|
| 1. Prélude | [7.22] |
| 2. Allegro | [6.14] |
| 3. Menuet | [6.57] |
| 4. Romance | [8.00] |
| 5. Final | [6.16] |

Symphonie N° 6, Op. 59

- | | |
|----------------------------|---------|
| 6. Introduction et Allegro | [10.25] |
| 7. Aria | [6.53] |
| 8. Scherzo | [4.08] |
| 9. Adagio | [9.05] |
| 10. Final | [8.10] |
| Total Time | [73.32] |

LOUIS VIERNE (1870-1937)

L'Integrale des Symphonies pour Orgue

Louis Vierne's reputation rests nowadays, despite a prolificacy in a number of musical genres, virtually exclusively on his organ music. His musical legacy outside the organ loft is overdue for re-appraisal, particularly as his *Mélodies*, an exquisitely bittersweet Piano Quintet, a fine Sonata for Violin and Piano and an orchestral symphony all suffer from unwarranted neglect.

His primary instrument however, was the organ, an instrument which for much of the 19th century fulfilled, outside of a liturgical function, the role of the modern day symphony orchestra. Limited by and large to a restricted diet of popular symphonic and operatic transcriptions, it was Charles-Marie Widor (1844-1937) who virtually single-handedly resurrected the instrument's integrity and restored an awareness of the contrapuntal art in organ music. As the custodian of a tradition initiated by Jacques Lemmens (1832-1881) – one based on a study of Bach's music – he nurtured in the closing years of the 19th century, *un école d'orgue du français*. Important composers of Widor's generation, Saint-Saëns, Franck and Fauré, enjoyed careers as organists and their instruments reflected the technical and tonal innovations of visionary organ builder Aristide Cavallé-Coll (1811-1899). In the middle years of the 19th century, he revolutionised the organ as an expressive, communicative musical vehicle, but yet his new 'symphonic' aesthetic was as secular in inspiration as it was sacred.

Cavallé-Coll's instruments possessed a 'symphonic' blend of colours which drew inspiration directly from the orchestra; Flutes and soft reeds contrasted dynamically between extremes of the keyboard compass (allowing the clear enunciation of melodic lines), a variety of unique timbres was provided and the power and *éclat* of the *Trompettes* was unashamedly designed to stir emotions. These instruments became a direct source of Vierne's inspiration.



César Franck is accredited with being the first to develop the sound and colour of these conceptually new organs in a truly symphonic manner: his *Grand Pièce Symphonique* of 1863 unfolds in symphonic-organic fashion and in one long continuous movement. The themes sound orchestral, developments strongly classical (cyclic techniques, where thematic recurrences bind together an essential fantasia-like structure, are evident) and the concluding flourishes possess an orchestral breadth. Widor's ten organ symphonies however, divide into five or six independent movements and, with the exception of the final two, are more akin to Suites (such is the independence of musical thought between the movements). Thus, it was Louis Vierne, Widor's pupil and close associate who was to bring symphonic organ music to its zenith.

Louis Vierne: His Life

Vierne showed a strong aptitude for music at an early age despite being virtually blind from birth, a consequence of congenital cataracts. Vierne spent his childhood successively in Poitiers, Lille and Paris (the family moved frequently due to his father's journalistic career) and he received the dotting attention of his parents in his early years. However, it was an uncle, Charles Colin (an oboe teacher at the Paris Conservatoire and an organist) who first recognised his young nephew's musical talent and who brought him to the church of St. Clotilde in Paris where he first heard the music of César Franck. For Vierne, Franck's music was a '*un révélation profonde*', and the fundamental inspiration for his subsequent studies and ambitions to become an organist himself.

A tranquil childhood was abruptly halted at the age of 11 when his beloved Uncle suddenly died. Vierne was 15 when his father, who had encouraged his son's aspirations after Colin's death, showed signs of declining health, and within the year, he too had died. At 19, Vierne finally entered César Franck's organ class at the Paris Conservatoire yet Franck, whom he revered above all, died quite suddenly within a few months. Deeply shaken once again, Vierne nevertheless continued his studies with Charles-Marie Widor (whom he came to regard as a supremely cultured and articulate

man) and before long, became his assistant at both the church of Saint-Sulpice and at the Conservatoire. Widor had become widely known, not only for the integrity of his playing and writing but also for his collaboration with the organist (and later famous humanitarian) Albert Schweitzer in the publication of new editions of Bach's organ works. During the 1890s, Vierne became a regular performer in the homes of the Parisian aristocracy and in acting on one occasion as accompanist, met and fell in love with a young soprano, Arlette Taskin. They were married in 1899.

A year later in 1900 (aged 30), he was appointed *Organiste Titulaire* at the cathedral of Notre-Dame de Paris, a post he would occupy for nearly forty years. His standing as a brilliant composer (assured by the completion of his First Symphony the previous year), a performer and improviser of great artistry singled him out from a long list of highly qualified candidates.

Despite his by now, near-total blindness, Vierne often made his way around Paris alone. One night in 1906, injuries sustained through an unfortunate encounter with street excavation works nearly cost him his career as an organist and over the next ten years, he was to experience a series of further misfortunes. The painful discovery of his wife's adultery with a supposed friend (Charles Mutin, the dedicatee of the *Deuxième Symphonie*) led to a divorce in 1909 and his youngest son contracted tuberculosis (from which he would die four years later at the age of ten). In 1911, both his mother and his colleague Alexandre Guilmant (1837-1911) succumbed to kidney failure and during the early years of the First World War, he lost both his brother René and another son Jacques from mortal wounds in combat. Vierne's grief was exacerbated by a guilt he harboured in feeling personally responsible for his teenage son's death; he had reluctantly relented to his pleas to enlist. Finally, the composer himself lost what little sight he had retained in 1918 after eleventh hour surgery in Switzerland attempted to halt his rapidly advancing glaucoma. His brilliant student Marcel Dupré covered at Notre-Dame what became a four-year absence through surgery and rehabilitation, and the bitter fracturing of their relationship on

Vierne's return over titular semantics (Vierne objected to Dupré having used what he regarded as his exclusive title: *L'Organiste du Notre-Dame*), remained unhealed at his death in 1937.

It is perhaps no surprise that Vierne's character has periodically been described as 'crabby', but a life marked by misfortune doubtless left Vierne an emotionally vulnerable man and his music, which became darker and more austere, is undoubtedly a reflection of his misfortune. He himself acknowledged that tragedy had informed his musical personality, but for all the anguish and loss he faced, he was plainly also a man of remarkable resilience and character. A C Delacour de Brisay writing in the *Musical Times* in 1935 eloquently described Vierne on a visit to the Notre-Dame: "*There is much pain, torment both physical and moral in Vierne's face, and the hard and sometimes wilful chromaticism of much of his music is symptomatic of this inner struggle.*"

Vierne has also been described as having been a man of great kindness, ever generous with his time and always encouraging towards his students. He became known as a great teacher and many of his students formed the nucleus of an important 20th century French organ school; Marcel Dupré, Joseph Bonnet, Nadia Boulanger, Olivier Messiaen, Maurice Duruflé, Gaston Litaize and Jean Langlais. Having taught at the Paris Conservatoire (1894-96) as Widor's assistant, he became a colleague and assistant there of Widor's successor, Alexandre Guilmant (whose own organ sonatas harboured decidedly symphonic aspirations and influenced Vierne's early style as much as Widor's). Vierne should have succeeded Guilmant as organ professor in 1911, but adverse political machinations saw Eugène Gigout appointed instead. After 1911 he taught at Vincent D'Indy's Schola Cantorum.

In his later years, he ventured into the then new technology of recording by committing to 78 RPM disc, three improvisations and works by Bach (1928), although when the aforementioned de Brisay told Vierne that "*J'ai tous les disques qu'il a faits ici*", Vierne retorted "*Ils ne sont pas bons, ils ne sont pas bons!*". In June 1937

he played the recital at Notre-Dame which he was never to finish. His favoured pupil, Maurice Duruflé was at his side as he performed his *Triptyque Op 58*. He was thereafter given a theme (in Braille) on which to improvise, decided which stops to use but suddenly wavered as a pedal note sounded. Placing his hand over his heart, he fell and died there and then of a stroke. It was a fitting if untimely and sensational end for a man who had given greatly through his artistry, sacrificed much and had dedicated his life to the instrument at which he died.

Louis Vierne: His Music

In each of the six Symphonies for Organ, Vierne explores with ever-greater cohesion, a method borrowed from mainstream 19th century orchestral Symphonists of generating a symphony from just a few main themes. Vierne stated that he was far more attracted by musical thematistic than by tone colour – something borne out by essentially organic and developmental writing. The cyclic conception with which he was most interested was derived fundamentally from a Franckian aesthetic and in harmonic terms, each of his Symphonies moves a little further towards a convoluted, astringent and dissonant language. He extended the parameters of tonality (particularly in the 5th and 6th Symphonies) yet never totally abandoned its guiding principles and unlike a later generation of 'painters in sound' (Messiaen in particular), form itself remained of seminal importance. His music retains the dramatic flourish and emotional pathos of Romanticism but combines it with an impressionistic 'pastel-like' quality (one is often reminded of the elegant and wistful style of Debussy or Faure) and a tendency towards more dispassionate and 'modernist' abstraction is palpable in the later works. Like so many turn-of-the-century composers (including Widor and Franck), Vierne felt a strong pull towards the spacious and dramatic chromaticism of Wagner, yet his own chromatic writing often contains traces of 'jazz' influence (he was of course, a 'child' of early 20th century Paris). Thus, this blend of modernistic, traditional and Romantic elements in his music is perhaps unique in the *environs de musique pour orgue*.

With the exception of the First (which more closely resembles Widor's earlier 'Suite'-like forays in the genre), the organ symphonies all contain five movements and maintain a greater symphonic thread than Vierne's mentor's. As with Widor however, the tonic key of each symphony rises successively one note up the scale. All six begin in minor keys, but only the First, Fifth and Sixth contain final movements in the triumphant major. By contrast, the Second, Third and Fourth, although concluding with late transitions to the major key, remain for the most part in dark moods of considerable turmoil. Late in his life, Vierne began a seventh symphony but it existed only in brief sketches at his sudden and dramatic *Jour de mort*.

The **Première Symphonie in D Minor**, Opus 14 (1898-99) is dedicated to Alexandre Guilmant and begins with a *homage à Bach* in a *Prélude* and *Fugue*, the only example in Vierne's *oeuvre*. Although not a 'cyclic' Symphony as such, the opening notes of the *Prélude* become the cornerstone for the later finale's main theme, and the four-note descending figure which follows bears a resemblance to the finale's second subject. The *Prélude* betrays the influence of Franck and the *Fugue* is built on a four-note ascending figure which forms a pervasive diminished seventh. A lyrical and ternary-shaped *Pastorale* contains a haunting minor key central episode, placed between an engaging oboe melody in the outer portions. The main theme again hints at 'cyclic' writing as its contours share those of the *Finale*'s second theme. The scherzo (*Allegro Vivace*) incorporates a lyrical 'trio' where the melody (heard on the *trompette*) is set periodically in canon with the pedal. A quiet and tender *Adagio* precedes the noble and heroic *Finale*, one of Vierne's most celebrated pieces with its thundering pedal melody set beneath broken chord figurations in the hands. That the first several notes of the pedal melody are identical to those of the "*La Marseillaise*" may be purely incidental...

The **Deuxième Symphonie in E Minor**, Op. 20 (1902) is cyclic and draws virtually exclusively on the germinal ideas announced in the first movement. The initial theme [A] is rhythmic (marked

marcato), the second [B] more hymn-like and lyrical. The opening *Allegro* (in sonata form) is dark and turbulent and the following *Choral* seems a further *homage à Franck*. As in the *Chorals* of Franck, Vierne's theme is original, but it is constructed from the two main themes of the first movement heard in reverse order. The dramatic ascent to the chorale theme's ecstatic re-appearance towards the close is grandiloquent and majestic.

The dance-like *Scherzo* (where, in its contrasted second episodes, [A] is heard on an 8' pedal beneath limpid phrases high up in the compass) looks forward to many of the *Pièces de Fantaisie* in its quicksilver textures and the *Cantabile* converts themes [A] and [B] both tonally and rhythmically. After a 'maestoso' Introduction, the *Finale* begins where the opening *Allegro* left off. Hardly the well-known crowd-pleaser of the First Symphony, the main theme [A] reappears only altered slightly and the brooding disquiet of the opening *Allegro* is maintained. The ending, which ultimately establishes the tonic major key, is triumphant but not transfigured. Debussy heard the Symphony at its *première* (played by its dedicatee Charles Mulin) and commented that "*The Symphonie of M. Vierne is a remarkable work; it contains abundant musicianship with ingenious discoveries in the special sonority of the organ. Old J S Bach, the father of us all, would have been pleased with M. Vierne*".

The **Troisième Symphonie in F# Minor** (1911) dates from the summer of 1911 when Vierne took vacation at the Dupré family villa in St Valéry-en-Caux in Normandy. The Symphony is dedicated to Dupré who *première*d the work at the Salle Gaveau in Paris in March 1912 (the *impasse* that concluded relations between the two men was still a few years away). Although here, Vierne dispensed with overt cyclic considerations, his instinct led to subtle thematic relationships apparent between movements. The majestic *Allegro Maestoso* opens with an aggressive 'call to arms' and the jagged rhythmic edges heard at the start pervade the movement. A second subject is more lyrical in nature and the succeeding 'classical' development sees both ideas developed and combined. The dreamy

and delicate *Hautbois* melody of the *Cantilène* meanders its way in long-breathed phrases of wide-ranging compass in outer sections and contrasts with a central homophonic episode. In the impish, scherzo-like and binary-style *Intermezzo*, the rhythmic outlines of the 1st movement's opening theme can be discerned whereas the *Adagio* is built upon a new, noble and tender melody (subjected to manifold transformations), revealing a Franckian or Wagnerian aesthetic debt. In the *Finale*, the first movement's jagged theme is smoothed-out to form a more graceful melodic shape and as in the *Deuxième Symphonie*, a minor key movement offers no glib triumphalism, working out its destiny with dramatic intent. The tonic major key is established at the very last and the conclusion hints at a more optimistic and positive note.

The **Quatrième Symphonie in G Minor**, Op. 32 (1914) is dedicated to American organist William C. Carl and opens with a single haunting and sustained note, repeated four times; a plangent, tolling bell amidst turbulent times? The Great War had just erupted when this Symphony was composed in the summer of 1914. Cyclic in its thematic conception, it is built from material derived from two germinal 'cells'. Four pairs of chromatic notes (two ascending and two descending) serve as an opening idea [A] in the brooding, slow-moving *Prelude*. The austerity of the first subject is interrupted periodically by a second more lyrical theme [B], first heard on the *Récit trompette*. Although highly chromatic, the *Prelude* is relentlessly organic and the absence of resolution at its end is striking. The succeeding *Allegro* reverses the order of themes. Opening with the *trompette* idea [B] in martial mode, a second subject is formed from theme [A]. Its apotheosis is as unexpected as it is strident, affirming an emphatic G major.

The grace and charm of the *Minuet* seems momentarily to have forgotten the guns and the austere chromatic figure of [A] is converted to an enchanting and piquant idea heard on the *Hautbois*. In the central episode, the original sustained note from the 1st movement returns in the background and a portion of the *trompette* theme reappears. One of Vierne's most sublime melodies

is heard in the *Romance*. The central section recalls the darkly dramatic nature of the opening movement's chromaticism, but the lonic key of Db major grants the movement melancholic warmth and an atmosphere of solemn tranquility. Intensity returns in the *Final* and [A] and [B] are clearly identifiable in music transformed into a *moto perpetuo* of considerable drama. Ultimately, the original theme is transformed into a series of massive chords ending the Symphony with four reiterated tonic chords recalling the 1st movement's opening 'chime'.

The **Cinquième Symphonie in A Minor**, Opus 47 (1924) marks the progress of Vierne's musical language into the modern post-Great War world of increasing dissonance and atonality. Thus the final two Symphonies adopt a thornier, more challenging tonal language and are longer but still masterful in their use of cyclic technique. Written after the series of great catastrophes not only in Vierne's personal life but also within old Europe, the impression of a highly developed musical expression and refinement of language is palpable – one where much of the outwardly exuberant and Romantic utterance of the previous symphonies is forsaken.

In the Fifth Symphony, Vierne builds an edifice on the basis of two themes: one a series of descending diatonic 3rds [A] and the second [B], an ascending and then descending chromatic sequence. Both are heard alternately within the opening bars of the *Grave* - brooding and anguished music with echoes of the Wagner of *Tristan*.... In the following *allegro* (*Allegretto molto marcato*), the main diatonic theme [A] is inverted and accompanied by the chromatic second theme [B]. Not dissimilar to the rhythmic shapes of the Fourth Symphony's *Allegro* movement, it is harmonically more advanced, significantly longer and more involved developmentally.

In the *scherzo*, the two themes are worked very clearly. As with the *scherzo* of the *Sixième Symphonie*, it adopts a macabre and spectral character and their proximity in the melodic and rhythmic language to Paul Dukas' evergreen '*Sorcerer's Apprentice*' is striking. The *scherzo*'s two episodes each adopt a respective

cyclic theme. The *Larghetto* is expressive, graceful and woven principally from the chromatic second theme [B] and an inverted version of the first [A]. The *Final* signals a triumphant carillon in the tonic major key. The chromatic second theme [B] places its ascending and descending phrases in reverse order. The elaborate developments are extensive but texturally economical (the clarity of Vierne's counterpoint is never compromised by chordal bombast) and the diminution of rhythmic ideas in the final pages provides a cumulative effect, driving the intensity of this long movement to its dynamic, virtuosic – and strangely unexpected – conclusion.

The *Sixième Symphonie in B Minor* Op. 59 (1930) is a supremely virtuosic work pointing both to a new musical and technical order and a linguistic development perhaps only truly fulfilled by Vierne's successors (Dupré, Messiaen, Alain). Dedicated to the memory of American virtuoso, Lynwood Farnham (recently deceased in 1930), it was Maurice Duruflé who premiered the work in 1934 at Notre-Dame. Cyclic form again serves Vierne despite a tangibly improvisatory feel to many passages in the symphony. The opening *Introduction* and *Allegro* ventures towards the limits of tonality in a highly developed chromatic language, yet its dramatic lines remain strong. The elaborate first theme [A] is heard at the very outset and the mysterious second theme [B] appears in an ultra-chromatic harmonised statement soon after. The dramatic *Allegro*, which breaks out from it, carries subtle transformations of both themes in as strong and cogent a symphonic fabric as Vierne ever created. Certain imposing chord sequences seem to anticipate the *Final*, and yet the many rapid, arpeggiated figurations appear to take up where the finale of the *Cinquième Symphonie* left off.

Based on the melodic contours of theme A, the *Aria*'s prevailing mood is hazy and mysterious. A chordal introductory passage interjects between episodes of wide-ranging, arching 'vocal' lines (inverted contours of [B]) on the *Récit Trompette*. The final stanzas juxtapose these ideas and the cadence forms a musical 'sunset' of static luminosity. In the brilliant *scherzo*, theme [A] is clear, later appearing in inverted form. Siegfried Schibli stated that the

movement had "an iridescent quality that sometimes stops little short of the *grotesque*" reflecting Vierne's pronouncement that in the music's bizarre and humoresque rhythms, he had attempted to depict the derisive grin of a gargoyle. The haunting, brooding *Adagio* emerges from a long 'pedal point' and evolves into a chromatic labyrinth built from both themes [A] and [B]. Lyrical and expressive, the solemn and static coda is one of exquisite beauty.

In strong contrast to the astringency of the four preceding movements, the *Final* is an ebullient, joyous and free-spirited *tour-de-force*. [B] is transformed into a rousing statement of splendour, pomp and even razzamatatz and the movement's unbridled *joie-de-vivre* has undoubtedly contributed to its reputation as one of Vierne's most popular symphonic finales. After the long, drawn-out tension of the preceding movements' journey, the joyous optimism of this conclusion to the symphony is entirely justified. In Rondo form, the rousing opening theme (transformed theme [B]) is spectacularly underpinned by pedal 'timpani'. A new and lyrical 'second subject' infuses the central, contrasted episode and the reprise of the opening music heralds developments of [A] in combination with the movement's second subject in grand statement. The famous cascading pedal scales usher in the brilliant conclusion, ending Vierne's symphonic 'journey' at a point where the elasticity of tonality seemed to have been stretched to breaking point.

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A Performer's Note: Jeremy Filsell

The character, *éclat* and sheer beauty of St Ouen's instrument cannot ultimately be captured by microphone and the visual and acoustical splendours of its setting only contribute to its overwhelming presence. That this organ of 1890, inaugurated by Widor and often performed upon by Vierne, Dupré (whose own father Albert was *Organiste Titulaire* from 1911-1939) and Demessieux, is in a playable and *bon état* is a tribute both to the original craft and workmanship of Cavaille-Coll and to the more recent love and skill proffered by its present custodian Denis Lacorre. It was he who remained in the Abbey during all hours of this recording, rectifying, with a reassuring smile, any gremlins that found their way into the organ's workings at 3 or 4am. The building's location on a busy road junction mitigated against sociable working hours and a sense of jet-lag induced by long night time sessions was palpable by the conclusion of the week. Thus, the unconditional dedication of techno-wizard engineer Limo Hearn, indispensable producer Adrian Peacock (whose acute aural awareness and informed musical judgement constitutes an integral part of this artistic statement) and my two crucial assistants *à gauche et à droite*, Andrew Carter and James Atherton, means I am deeply in their debt. That we found time for *gastronomie merveilleuse* and *bon vin* between lengthy recording sessions was fortuitous and certainly helped ensure some successful inspiration late into the night.

The organ, whilst in good playing condition, presented one or two difficulties discernable on the present recording. In an attempt to capture the musical detail of Vierne's often-complex textures, microphones were placed close to the *buffet d'orgue*. Thus there are odd occasions where the geographical disparity between *Positif* and *Récit* divisions gives periodic rise to rhythmic idiosyncrasies. At the console, the disparity is concealed, but microphones only highlighted it. The awesome presence of the pedal *anches* periodically mitigated against the clarity of bass lines, and despite



attempts at intelligibility, certain moments always became 'swallowed' by the manner in which held notes seemed to 'develop' in dynamic presence. This extraordinary – but indeed rather musical – quality inherent in the instrument, whilst being orchestral in inspiration, created occasional problems with musical lucidity. We came to regard such anomalies however as an occupational hazard of being privileged to work with such a remarkable, historical and inspiring instrument.

BIOGRAPHY

JEREMY FILSELL

"Filsell's astonishing interpretative and technical skills make for compulsive listening.....this series sets the standard for Dupré interpreters of the future and is a landmark in the history of organ recordings.....few British players can match his flair...superbly insightful.....truly distinguished, compelling and unquestionably authoritative performances." So commented Gramophone magazine on the twelve CDs comprising the première recordings of Marcel Dupré's complete organ works for Guild in 1998/99. Volumes 7 & 11 were nominated as Gramophone magazine's Critics' Choices in 2000 and 2001.

Jeremy Filsell has established a concert career as one of only a few virtuoso performers on both the piano and the organ, performing as a solo pianist in Russia, the USA, across the UK and appearing regularly at St John's Smith Square, the Wigmore and Conway Halls in London. He was Pianist with the European Contemporary Music Ensemble between 1989 and 1991 and his Concerto repertoire encompasses Mozart and Beethoven through to Rachmaninov (2nd & 3rd Concertos), Shostakovich and John Ireland. In recent years, he has recorded the solo piano music of Eugene Goossens, Herbert Howells, Carl Johann Eschmann, Bernard Stevens and the two Sonatas of Liszt's pupil Julius Reubke. Classic CD magazine commented that in his pianism *"he does not attract for his virtuosity but for his ability to make the music unfold with irresistible logic and clarity: music-making of the highest calibre."*

As an organist, his extensive discography comprises solo discs for Signum, Guild, Herald and ASV. He has recorded for BBC Radio 3 in solo and concerto roles and an extensive solo career has seen recent recitals in the UK, USA, Germany, France, Finland, Norway and master classes given at a number of UK and USA Conservatoires



and Universities. He is represented in the UK and Europe by Chameleon Arts Management and in the USA by Philip Truckenbrod Concert Artists.

A Limpus prizewinner for FRCO as a teenager, Jeremy Filsell graduated from Oxford University (as Organ Scholar at Keble College), having pursued organ studies with Nicolas Kynaston and Daniel Roth in Paris. He subsequently studied Piano as a post-graduate with David Parkhouse and Hilary McNamara at the Royal College of Music and then with Martin Hughes at the University of Surrey. He currently teaches at the Royal Academy of Music, The Royal Northern College of Music and Eton College and is a Lay Clerk in the choir of St George's Chapel, Windsor Castle. His PhD thesis is an analytical and contextual study of the music of Marcel Dupré.

ST. OUEN DE ROUEN: ORGUE CAVAILLÉ-COLL (1890)

The remarkable Gothic building of *L'Abbaye de Saint-Ouen* in Rouen, was built between the 13th and 15th centuries. It houses within its west end organ case (1630) the last great masterpiece of organ builder Aristide Cavallé-Coll (1890), nowadays designated as *Un Monument Historique*. The splendour, power and *éclat* of this instrument remains unique and its extraordinary beauty of timbre grants a tonal definitiveness to the performance of French music of its *milieu*. The organ was inaugurated by the most famous organist of the day, Charles-Marie Widor, who stated at the time that the instrument was no less than *"un orgue du Michel-Ange"*.

Grand-Orgue (II) - Montre 16 / Bourdon 16 / Violon-basse 16 / Montre 8 / Diapason 8 / Bourdon 8 / Flûte harmonique 8 / Salicional 8 / Prestant 4 / Trompette (Chamade) 8 / Clairon (Chamade) 4

Positif (I) - Montre 8 / Bourdon 8 / Gambe 8 / Unda maris 8 / Dulciane 4 / Flûte douce 4 / Doublette 2 / Plein-Jeu 5 rangs / Cor anglais 16 / Trompette 8 / Cromorne 8 / Clairon 4

Récit Expressif (III) - Quintaton 16 / Corno dolce 16 / Diapason 8 / Cor de Nuit 8 / Flûte traversière 8 / Viole de Gambe 8 / Voix Céleste 8 / Voix Eolienne 8 / Flûte octaviante 4 / Viole d'amour 4 / Quinte 2 2/3 / Octavin 2 / Carillon 1-3 rangs / Cornet 5 rangs / Tuba Magna 16 / Trompette harmonique 8 / Clarinette 8 / Basson-Hautbois 8 / Voix Humaine 8 / Clairon harmonique 4

Pédale - Soubasse 32 / Contre-basse 16 / Soubasse 16 / Basse 8 / Violoncelle 8 / Bourdon 8 / Flûte 4 / Contre-bombarde 32 / Bombarde 16 / Basson 16 / Trompette 8 / Clairon 4

Bombarde (IV) - Grosse Flûte 8 / Flûte 4 / Doublette 2 / Fourniture 5 rangs / Cornet 5 rangs / Bombarde 16 / Contre-Basson 16 / Trompette 8 / Clairon 4

Pédales de Combinaisons - Tirasse G.O. / Tirasse Pos. / Tirasse Réc. / Anches Péd. / Anches Bomb. / Anches G.O. / Anches Pos. / Anches Réc. / Octaves graves G.O. / Octaves graves G.O.+Réc. / Octaves graves Réc. / Octaves aiguës Réc. / Trémolo Réc. / Cop. Réc. + Pos. / Cop. Réc. + Bomb. / Expression Réc. / Appel G.O. / Cop. G.O. + Pos. / Cop. G.O. + Réc. / Cop. G.O. + Bomb.

Engineer - Limo Hearn

Producer - Adrian Peacock

Editor - Limo Hearn

Console assistants - Andrew Carter, James Atherton

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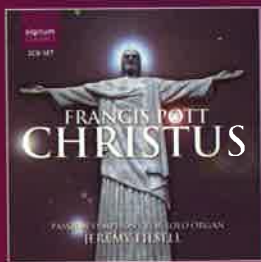
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