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## Audio-CD

Dauer: 52:00 / DDD Recording

## Titel:

French Organ Music of the 18<sup>th</sup>-20<sup>th</sup> Cent.

fagott®

Organ: Johannus, model series Rembrandt 350 (2013)

## Interpret:

Karl-Jürgen Kimmelmeyer

## Anzahl der CDs: 1

+ 16 Seiten Booklet (English / Deutsch)

## Bestellnummer:

F-3911-8

## EAN:



## Programm:

### 01. Pierre du Mage (1676?-1751)

Livre d'orgue (1708)

01. Plein Jeu – Maestoso (Grand Jeu)

02. Fuge

03. Trio

04. Tierce en Taile

05. Basse de Trompette

06. Récit

07. Duo

08. Grand Jeu

### César Franck (1822-1890)

09. Choral A minor (1890)

### Marcel Dupré (1886-1971)

10. Symphonie-Passion op. 23

### Olivier Messiaen (1908-1992)

11. Le Banquet Céleste (1928)

**Pierre du Mage (1676?-1751)** – French Baroque composer, studied in Paris about 1695 with Louis Marchand and got to know there the “Clavecinistes” Le Bègue, Nivers, Gigault, A. Raison, F. Couperin, Clérambault, Dandrieu and Grigny, all of whom also had an influence on J. S. Bach. On Le Bègue’s recommendation, du Mage was appointed organist in the Collegiate Church of St Quentin in 1703 and Cathedral Organist in Laon in 1710; there he supervised the rebuilding of the organ in 1714 by the important Cliquot organ building family. He resigned this post on March 30<sup>th</sup> 1719 because of differences with the Cathedral Chapter and, at the age of 45, became a high-ranking and well-paid administrator in royal service (Louis XV). Although he continued to be highly regarded in music circles, especially on account of his “Livre d’orgue”, published in 1708 in St Quentin, he did not appear after this date in public as a musician.

Many important figures in the history of French music were at one and the same time composers, harpsichordists and organists. Many of them, like Olivier Messiaen in 1951, published compositions under the mundane title “Livre d’Orgue”, which were specifically composed for the registration possibilities of the large French cathedral organs.

**César Franck (1822-1890)** – The French composer of German/Belgian origins studied from 1837 to 1842 at the Conservatoire in Paris. His extensive œuvre encompasses operas, oratorios, masses, symphonic works (amongst them the famous Symphony in D minor), chamber music, songs, and works for piano and organ. In 1871 he was

a founding member, and later president of the Société Nationale de Musique. In 1885 he was made a Knight of the Légion d’Honneur. But it was not until after his death that the quality of his work was discovered and gained international recognition. César Franck counts today amongst the most important French composers of the 19<sup>th</sup> century: a monument was erected in his honour, the asteroid 4546 was named after him. In 1858 Franck became Titular Organist at Ste. Clothilde in Paris, a position he held until the end of his life. In 1872 he was appointed Professor for Organ at the Paris Conservatoire. His works for organ are of special importance for the further development of organ music, in particular for the “French Organ Symphony”, the ‘school’ of which was formed by him.

**Marcel Dupré (1886-1971)** – Messiaen, who studied organ with him, described him as the “Liszt of the Organ”, who with his “Ultra staccato” technique of playing as in the first movement of the *Symphonie-Passion* and his brand of harmony also influenced Messiaen’s works for organ. Cavallé-Coll took the eight-year-old on a walk. At 16 he was already studying at the Conservatoire in Paris. Some of his teachers are legends today as the virtuoso organists and composers of his time: Vierne, Guilmant, Widor. In 1934 he succeeded Widor as Titular Organist at St Sulpice in Paris. Like Liszt in his day, Dupré, the great improviser and virtuoso, shaped the virtuosic style of playing and standard of technical ability through his pupils such as Alain, Cochereau, Messiaen, Demessieux and Grunenwald, which continue to the present time. Large scale organ works make up the main part of his compositional output.

**Olivier Messiaen (1908-1992)** – Experts associate the name with ideas such as bird song, seeing colours, Hindu rhythms, polyrhythm, complex symbolic number games with sounds and time values, Gregorian chant, deep religious Christian mysticism. In the world of music, especially today, Messiaen is considered one of the most important composers of the 20<sup>th</sup> century. From 1941 onwards he taught music theory to a large international circle of students at the Conservatoire in Paris, out of whom emerged many important composers of New Music. In 1931 Messiaen assumed the post of organist at La Trinité in Paris, a working-class church, and played Sunday by Sunday for 60 years. Here he tried and developed improvisations and in his organ works his style of composition. Influenced by *Marcel Dupré*, Messiaen produced a large number of works for organ, bound to Christian mysticism, which made demands on the tonal colours of the organ and the virtuosity of the organist in a completely new way.

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