

Rollin Smith

César Franck's Organ at the Church of Saint-Jean-Saint-François in Paris

“Mon orgue, c'est un orchestre!”

CÉSAR FRANCK

One of France's great composers was not French, but Belgian—a child prodigy pianist, whose father took him to Paris to advance his career. César-Auguste Franck entered Pierre Zimmermann's piano class at the Paris Conservatory in the fall of 1837, and in the spring competed for the first prize. Because he transposed the sight-reading test, he was only awarded an alternate “Grand Prix d'Honneur.” After a year and a half in the organ class, during which he only won second prize, Franck withdrew from the conservatory and after an unsuccessful attempt at establishing a concert career, settled down to a routine of teaching piano, privately and at several schools.

César Franck's first regular employment came on June 14, 1847, when he was appointed *organist-accompagnateur* (choir accompanist) in the church at the end of the street where he lived, the Church of Notre-Dame-de-Lorette. His annual salary was 1,400 francs, and in addition he earned between 100 and 200 francs annually as well.¹ The church had the distinction of housing the first organ Aristide Cavallé-Coll built in Paris, a 47-rank, four-manual instrument inaugurated in 1838. While it is not unlikely that Franck would have substituted at that organ for Alphonse Gilbert (1805–1879), the titular organist, his own organ, behind the high altar, was an old two-manual Somer that had been brought from the old chapel of Saint-Jean-Porte-Latine.² As choir accompanist Franck was subordinate to both Gilbert and Girac, the *maître de chapelle*, so he derived little esteem from the post, but, as the church was attended by 48,000 parishioners, he received considerable income from funeral and wedding stipends.

Among Franck's many piano pupils was a girl at the boarding school at which he taught in the rue des Martyrs (the street that ran behind and north of Notre-Dame-de-Lorette). The daughter of actors at the Comédie-Française (her mother was a tragedienne of some reputation), Félicité Desmousseaux was two years younger than her teacher. The Desmousseaux household, to which Franck became a frequent visitor, provided a pleasant haven from his own tempestuous home life. In time, the teacher-pupil relationship deepened and the two were married at Notre-Dame-de-Lorette on February 22, 1848.

In 1851, Jean-Louis Dancel (1799–1861), the priest who had married the Francks, was appointed pastor of Saint-Jean-Saint-François, a small church in the Marais district, on the corner of rue Charlot and rue de Perche, and Franck either went with him to be his organist or followed shortly after. The church was about an hour's walk (three miles) from Franck's apartment at 69, rue Blanche.³

THE CHURCH

Saint-François had been the chapel of the Capuchin monastery in the Marais, founded in 1622 by Édouard Père Athanase Molé.⁴ The chapel, dedicated to the Immaculate Conception, was built in 1623. Madame de Sévigné, whose *hôtel* was nearby, often went to hear Mass in this church of the “petits Capucins du Marais.” Until the Revolution, the building continued to belong to the Capuchins, and the crypt still contains a number of their tombs, but by the decree of November 2, 1789, the monastery was declared national property, and in 1791 the constitutional schism converted the chapel into a parish church, Saint-François-d’Assise. The church’s communion vessels, borrowed for use at the Mass celebrated in the Temple for Louis XVI the morning of his execution, were for many years on display in the sacristy. The church was closed in 1793 and bought by the city of Paris in 1798 for the sum of 60,000 francs.

[Interior of Saint-Jean-Saint-François by Giuseppe Canella \(1788–1847\), signed 1829.](#)

[A view of the nave and the new choir built in 1828.](#)

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In 1792, after revolutionaries of the Paris Commune murdered the pastor of Saint-Jean-en-Grève, his church was first closed and then demolished by order of the Convention. After the signing of the Concordat in 1801, the ecclesiastical authorities resuscitated the old parish of Saint-Jean-en-Grève and merged it with the neighboring church, Saint-François. From then on, the new parish church was known as Saint-Jean-Saint-François. The clergy of Saint-Jean-en-Grève staffed the new church and the former curate of the martyred priest succeeded him as pastor⁵ and brought the baptismal fonts, stalls, other furnishings, and paintings from his former church.⁶

[The nave seen from the organ gallery. PHOTO Kurt Lueders](#)

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The interior of the church is on a basilica plan with a single aisle and the nave is a barrel vault pierced with openings leading to stained glass windows. It contains sculptures by the brothers Gaspard and Balthazar Marsy and Germain Pilon’s *Saint Francis in Ecstasy*, which is considered one of his greatest works. Several paintings in the choir were by Claude François, a Franciscan friar known as “Frère Luc,” and in the nave were hung works by Jean-Hugues Taraval, Ary Scheffer, Thomas Degeorge, and Jean-Pierre Franque.

THE ORGAN

There is no indication that an organ existed in the church before the Revolution.⁷ The parishioners worshiped with the unrefined sounds of the serpent (an early musical wind instrument, related to the modern tuba, euphonium, and baritone) accompanying the singers. Then on April 21, 1818, the parish council allocated 2,400 francs for the purchase of a 17-rank organ, built by Antoine Somer. It was installed by December of that year, examined, and approved by Gervais-François Couperin whose favorable report was read by the parish council on December 7. On January 4, 1819, Couperin was unanimously appointed organist with a salary of 300 francs, payable from the first of May of the previous year.⁸ As customary for the time, he held the post simultaneously with that of Saint-Gervais and Saint-Merry.

Antoine Somer organ, 1818

Compass: Grand-Orgue, 50 notes CD–d³
Récit, 27 notes, c¹–d³

GRAND-ORGUE (50 notes)	RÉCIT (27 notes)	PÉDALE
8 Bourdon	8 Flûte	8 Flûte
8 Dessus de flûte	Cornet V	4 Flûte
4 Prestant	8 Hautbois	8 Trompet
2 ² / ₃ Nasard		te
8 Trompette		4 Clairon
4 Clairon		

SOURCE

Félix Raugel, *Les Grandes Orgues des Églises de Paris et du Département de la Seine* (Paris: Librairie Fischbacher, 1927), 179.

Christian Lutz, “Cathédrale Sainte-Croix des Arméniens: Rapport sur l’État de Grand Orgue de Tribune.” Ville de Paris Direction des Affaires Culturelles Département des Édifices Culturels et Historiques (2019), 3.

Couperin died at the age of 66 on March 11, 1826, and was succeeded by his unmarried daughter, Céleste-Thérèse (1793/94–1860), the last descendant of the illustrious family. Like her father, she was simultaneously organist of Saint-Gervais, but she only held that post briefly, being succeeded by Jean-Nicolas Marrigues (1757–1834) that same year. Céleste-Thérèse may have held an additional church job, however, because she frequently sent incompetent substitutes to Saint-Jean-Saint-François. In a letter of November 17, 1829, the parish council wrote that, “because of repeated complaints from the parishioners on the manner in which the organ is played on feast days, if she did not supply someone to play who was more capable before the first of January, she would cease to be employed as organist by the parish.” She resigned and left on December 31, 1829,⁹ and nothing is known of her successors until the appointment of César Franck in 1851.

Organ case.PHOTO Kurt Lueders
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The Somer organ was renovated by Louis Callinet in 1833, but it was considered tonally inadequate for the church, the nave of which is very wide, and in 1843 the parish council decided to replace it with

a larger instrument. Dominique and Aristide Cavallé-Coll submitted three proposals for an organ between December 10, 1844, and March 20, 1845, the latter being accepted—an 18-stop organ for 19,000 francs. The company took the old organ in trade for 2,000 francs, refurbished it, sold it for 4,210 francs to the Church of Saint-Georges at Villeneuve Saint-Georges, and installed it as the *orgue de chœur*.¹⁰ In a letter of September 20, 1845, Aristide Cavallé-Coll gave the stoplist, but it is of a one-manual and pedal organ, similar to the two-manual stoplist given by Félix Raugel.

Manual compass: 50 notes

Basse, 24 notes

Dessus (treble), 26 notes

MANUEL

8 Dessus de 8'

8 Bourdon

4 Prestant (basse et dessus)

4 Flûte douce

3 Nasard (basse et dessus)

Cornet [V]

8 Trompette

8 Hautbois (dessus)

4 Clairon

PÉDALE

8 Pédale de Flûte

4 Pédale de Flûte

8 Pédale de Trompette

4 Pédale de Clairon

However, in a subsequent letter, dated October 31, 1845, Cavallé-Coll mentions two *claviers*,¹¹ referring either to the two manuals or the one manual and pedal.

The nameplate. PHOTO Courtesy of Simon Still
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The Cavallé-Colls fulfilled their contract with the organ they had exhibited in May and June 1844 at the Paris Industrial Exposition and for which they won a gold medal. The new organ was inaugurated December 24, 1845 and on December 29¹² approved by a commission of almost the same experts as would approve Cavallé-Coll's new organ at La Madeleine the following October: Baron Armand-Pierre Séguier (1803–76); the engineer, Jean-François de la Morinière; acoustician, Albert Marloye (1785–1874); organbuilder, Jean-Honoré Davrainville (1784–1866); and organists Prosper-Charles Simon (1788–1866) of Notre-Dame-des-Victoires and Saint-Denis; Alexandre-Charles Fessy (1804–56) of Saint-Roch; and Louis-J.-A. Lefébure-Wély (1817–69) of La Madeleine. (Seven years before, the last two organists had been on the reception commission for Cavallé-Coll's first organ in Paris, Notre-Dame-de-Lorette).¹³

With its 20 ranks, the mechanical-action *grand orgue* was small compared to most others in the French capital, and in many ways it was an enlarged *orgue de chœur*. Indeed, the Grand-Orgue was almost identical to that of the Madeleine's 1842 *orgue d'accompagnement*, which lacked only a mixture and had a Flûte harmonique in place of Franck's Salicional. The 37-note Récit, though expressive, was nonetheless a vestige of 17th- and 18th-century short-compass Récit manuals,¹⁴ this one with three solo reeds in place of a five-rank Cornet, and with three of Cavallé-Coll's new harmonic flutes. A Trémolo, but no Voix humaine—the enclosed Cor Anglais would have provided a similar effect.

ÉGLISE DE SAINT-JEAN-SAINT-FRANÇOIS

Cavaillé-Coll organ
Inaugurated: December 29, 1846

Compass: Grand-Orgue, 54 notes: C–f³
Récit, 37 notes: f–f³
Pédale, 20 notes: C–g

I. GRAND-ORGUE

8 Montre
8 Bourdon
8 Salicional
4 Prestant
2 $\frac{2}{3}$ Nasard
2 Doublette
Plein jeu III
8 Trompette
4 Clairon

II. RÉCIT

EXPRESSIF
8 Flûte harmonique
8 Voix céleste
4 Flûte octaviante
2 Octavin
8 Trompette
8 Cromorne
8 Cor anglais

PÉDALE

16 Flûte ouverte
16 Bombarde

PÉDALES DE**COMBINAISON**

Tirasse Grand-Orgue
Récit au Grand-Orgue
Trémolo du Récit
Octaves graves Grand-Orgue
Anches du Grand-Orgue
Basses
Tutti
Dessus
Expression du Récit

SOURCES

Félix Raugel, *Les Grandes Orgues des Églises de Paris* (Paris: Fischbacher, 1927) 181–82.

Georges Schmitt, *Nouveau Manuel Complet de l'Organiste* (Paris: Encyclopédie de Roret, 1855), 127.

A *Viola de gambe* is noticeably absent from the Récit; the concept of the *Voix céleste* was still being solidified. The 1839 organ at Saint-Pierre et Saint-Gaudens in Saint-Gaudens was Cavaillé-Coll's first to pair the *Voix céleste* with a *Viola*; the Madeleine was the next—the first organ in Paris to have both a *Viola da gamba* and a *Voix céleste*. Marie-Pierre Hamel described the *Voix céleste* on the 1848 organ of Saint-Brieuc as “a Bourdon à cheminée tuned a little higher than the other stops so as to produce undulations.”¹⁵ That is, a Bourdon with a pierced stopper with a chimney. Cavaillé-Coll returned to this stop in 1890 with his *Voix éolienne* on the organ of Saint-Ouen de Rouen, “a third undulating stop . . . intended to celeste with the Flûte harmonique [Flûte traversière]. It consists of a rank of stopped pipes tuned to undulate.”¹⁶

Half of the 18 stops were of eight foot pitch; with the Grand-Orgue sub-octave coupler and the Pédale 16' Bombarde, the instrument would have fulfilled its liturgical function admirably and filled the nave with grand organ tone. Given the variety of flutes (as on the Bombarde at the Madeleine, Cavaillé-Coll included Flûtes harmonique, traversière, and octaviante), as well as the Trumpet, Clarinet (Cromorne), and English Horn it is not surprising that Franck responded, when asked about his modest two-manual instrument, “My organ is an orchestra!”¹⁷ Of course, he was well aware of the difference between the symphony orchestra and a pipe organ: we have but to note that such magnificent orchestral works as *Chasseur maudit* and the *Variations symphoniques* could never be successfully transcribed for the organ.

THE ORGAN CASE

With the approval of the architect Étienne-Hippolyte Godde (1781–1869), the plans and specifications for the case were drawn up and carved by the master sculptor Michel-Joseph-Napoléon Liénard (1810–1870), who later, in 1848, worked on the restoration of the case of the Cavaillé-Coll organ for Saint Étienne Cathedral in Saint-Brieuc. Two cherub statuettes were retained from the Somer case; they sit on a railing on either side of the present Positif case.

The rear wall of the church. PHOTO Agence Rol, 1928
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The organ case was classified as a historic monument on February 20, 1905,¹⁸ and recent investigation by Christian Lutz has established that the case was built for the church, particularly since there is a monogram *SJF* on the cartouche at the base of the Positif.¹⁹ Lutz questioned why a new case was necessary, since the organ had one when it was displayed at the 1844 exposition, and posed two hypotheses: Either the original case was in Gothic style and not suited to the Church of Saint-Jean-Saint-François, or the exposition organ had only one case and the parish requested the addition of a false Positif to hide the console. That both cases were made by the same carpenter is obvious from the “same arrangement of the base panels, base entablature, decorations of the pilasters of the turrets, and the consoles at the base of the central platform.”²⁰

The cases were described by the noted musicologist Félix Raugel (1881–1975), a member of the Historic Organs Commission:

The small Positif case, which is empty and only serves to conceal the console, has three towers that rest on *culs-de-lampe* [an ornament resembling the conical bottom of ancient lamps]. Below the central tower is a kind of cartouche set in an elaborate scroll frame, in the center of which are carved the monograms of Saint John and Saint Francis; below the scrollwork are drooping flowers.

On either side of the Positif case is a pilaster on which sits a cherub . . . ; the one on the left plays a lyre, the other sings while beating time.

Thirty-three pipes of the Grand-Orgue Montre are distributed in two towers and three flats, and are framed by two pilasters adorned with rosettes that support a complete entablature. The central flat is bordered by two Ionic columns, the bases of which rest on inverted consoles. These columns, which support a frame with a clock face in the center, are fluted in their upper part and decorated with arabesques in the lower. Between the consoles are carved musical instruments forming a base for the central flats. The two outer flats are framed on one side by the above columns and on the other by pilasters. The two corner towers rest on *culs-de-lampe* and are surmounted by *amortissements* terminated with vases. On either side of the clock face are two pilasters crowned with a broken pediment at the top of which stands a lyre surmounted by a flowered cross. On the outer curves of the pediment sit two winged angels holding a scroll that wraps around the lyre.²¹

New York organbuilder and architect, Sebastian M. Glück, whose expertise spans both disciplines, has noted that “The French habitually engaged architects and sculptors to design and create organ cases, and we are most enamored of Chalgrin’s monumental yet non-organic gallery case for Saint-Sulpice.”

This practice could create awkward clothing for the organbuilder’s art, and at Saint-Jean-Saint-François, the assemblage was created within a short period, but the parts are by no means “of a

piece.” The Neo-Renaissance pastiche of the main case employs elements of 16th-century *Ancien Régime* architecture such as the pilasters with central rosettes and terminal chevrons and the pair of spindly colonettes encrusted with ornament.

Unlike many Baroque cases, in which exuberant curves assist the transition between sections and increase the perception of height and weightlessness, this architectonic case is weighted by the bulk of its entablature and the high ratio of timber to facade pipes. Rather than the unbroken, soaring verticality of the single-story pipe flats characteristic of the pre-Napoleonic French organ *buffet*, the vertical thrust is interrupted and shortened by the bas-relief panels above the impost. The domineering clock, surmounted by the volutes of a broken pediment, a pair of cherubs, and a cross, appears heavy enough to have pushed through the cornice. The pendant pair of ill-proportioned urns adds weight, not height. The conceit of the mock dorsal case, commissioned to veil the organist, could have contributed vertical elegance, but alas, the sculptor could not resist freighting the gallery with a secondary rail and another pair of sprawling cherubs.

It was not until Godde’s 1860 case for the orgue de chœur that an exquisitely proportioned Napoleonic case, a work of tour de force cabinetmaking, would find its way to Saint-Jean-Saint-François.

Cavaillé-Coll’s subsequent organ for the Madeleine is housed in a case that further deviates from Baroque models. With the Positif absorbed into the corpus of the case, the facade recedes to a single plane, its arcaded composition resembling a municipal building with a penthouse, punctuated by a clock face.²²

[Architectural elements of the organ case](#)

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IN CHURCH WITH CÉSAR FRANCK

The parish numbered 17,894 in the 1851 diocesan census, of which roughly 90 percent were Catholics.²³ When Franck arrived there were two organ blowers and four paid singers who were accompanied by a contra-bass serpent player. Franck's annual salary was 450 francs (between \$2,800 and \$3,000 today). On November 1, 1851, the pastor proposed to the parish council that Franck should share with a man named Machard the work of the "music master" (i.e. the choirmaster and accompanying organist), subject to a fee increase of 400 francs, which was accepted. Franck's salary increased to 800 francs in 1852, and then to 1,300 francs in 1853.²⁴

On January 13, 1852, in the presence of the Archbishop of Paris and civil and religious notables, Franck expertised the new *orgue de chœur* ordered from Pierre Stein the previous year. The organ only lasted eight years and was replaced in 1860 by an eight-rank Cavaillé-Coll.²⁵

As the *organist titulaire*, César Franck's duties were many and varied. The celebration of Mass and Vespers was completely filled with music—mostly vocal. However, to relieve the choir of the exertion of continuous singing, the organ alternated with it: the choir sang one verse, the organist played the next—whether the organ played the odd or even verses was decided by local custom. This practice was followed throughout the Ordinary of the Mass: Kyrie, Gloria, Sequence, Credo (a practice unapproved, but frequently followed), Sanctus, and Agnus Dei. Franck played solos during clergy processions, the Offertory, the Elevation, and the distribution of Communion, and a postlude at the end. At Vespers and Matins he played for the entrance of the choir, for antiphons, and alternated with the choir in the hymns, canticles, and Te Deum.²⁶

Franck composed three organ works while he was organist of Saint-Jean-Saint-François. The first was a piece in A Major for *grand orgue*, signed and dated May 19, 1854, that is assumed to be the "carefully composed and energetically performed *fantaisie*" Franck played at the inauguration of the new Ducroquet organ at the Church of Saint-Eustache on May 26, 1854. This was published in 1990 as *Pièce pour Grand Orgue* (1854).²⁷ The *Andantino* [in G Minor], although undated, bears registration that indicates it was intended for a performance on August 30, 1856,²⁸ on the organ set up in Cavaillé-Coll's shop built for the Cathédral Saint-Michel in Carcassonne, but which was actually installed in July 1857 in the Cathédrale Notre-Dame-de-l'Assomption at Luçon. The first version of the *Fantaisie* [in C], eventually the first of the *Six Pièces* published in 1868, was also registered for this organ and played either at the same time or the next year on April 25, 1857. In addition, there were a song "Ninon que fais-tu de la vie?" to words by Alfred de Musset dated Oct. 3, 1851, and a Sonata (for piano and violin) and a Trio (for piano, violin, and violoncello) that both date from around 1852.

Toward the end of 1857, Franck was appointed organist of the new Church of Sainte-Clotilde, soon to have a new three-manual organ built by Cavaillé-Coll. One of his successors at Saint-Jean-Saint-François was composer Léo Delibes, who played from 1862 until 1871 (he had been organist of Saint-Pierre-de-Chaillot since 1865).²⁹ It was while he was organist that Cavaillé-Coll made some renovations, repairs, and improvements (*travaux de relevage, de réparations et de perfectionnements*), one of which may have been replacing the Cor anglais with an Hautbois.³⁰ Delibes own funeral Mass was said in the church in January 1891. But two months previously, on Nov. 10, he had represented the 84-year-old Ambroise Thomas at the graveside ceremony for César Franck at Montrouge Cemetery.³¹

Félix Raugel identified as subsequent organists of the church the maître de chapelle, Delaunay, who acted as interim organist before the arrival of Ysac in 1875; Émile Bernard, who left in 1881 to be organist of Notre-Dame-des-Champs until his death in 1902; Eugène Riegel (who, in 1922 was to become organist of Notre-Dame-de-Lorette); Camille Rage (a former Franck student) who came from Saint-Leu in 1906; and Paul Bedel, appointed in 1919.

With only the apparent substitution of the Récit Hautbois, the organ had remained unchanged since its installation in 1845. Then, in 1926, Paul Bedel had a few changes made by the Caen organbuilder Paul-Marie Koenig. The Grand-Orgue 4' Clairon was replaced with a 1³/₅' Tierce, a fourth rank added to the Plein jeu, and the Pedal compass was extended to 30 notes. As can be seen in the photograph, the original spoon-shaped expression pedal (*cuiller d'expression*) at the far right was replaced with a modern

swell pedal. It may have been at this time that the pitch was raised from A435 and tuning scrolls added to the pipework. These changes were celebrated with a recital on December 9, 1926, by Joseph Bonnet, who played a historically-insightful program that included works by two former organists of the church: two fugues by Francois-Gervais Couperin and César Franck's *Andantino*, in addition to music by Bach, Boëly, and himself.³²

Mlle de Chappedelaine at the console with organbuilder Paul Koenig at her right

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“On January 30, 1928, the *Art for All* society met at the church where M. Bedel demonstrated each stops successively in ingenious improvisations, and Mlle de Chappedelaine played works by Clérambault, Bach, Mendelssohn, Franck, Guilmant, and Joseph Bonnet.”

Henri Dupré, “Sur les Orgues,” *Revue de Musicologie* 9, no. 26 (May 1928): 104.

Thirty years later, alterations were made by Joseph Beuchet that included the addition of 17 bottom notes to the Récit and the extension of the treble compass of both manuals by two notes to g^3 ; the Récit Flûte harmonique was transferred to the Grand-Orgue, the Voix céleste was removed and the two stops replaced with an 8' Flûte douce and Gambe; the Grand-Orgue 2' Doublette and the 8' Trumpet were replaced with an 8' Unda Maris; and the Pedal 16' Bombarde was replaced with a 5 $\frac{1}{3}$ ' Quinte.³³ The balanced swell pedal at the far right was moved to the center above the pedalboard.

The console today. PHOTO Christian Lutz

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In 1965, the Church of Saint-Jean-Saint-François closed and the congregation dispersed to other parishes. In 1971, the building was bought by an Armenian Catholic congregation and renamed Saint-Jean-Sainte-Croix. In 1986, when an Eastern Rite bishop was appointed, it was renamed the Cathédrale Saint Croix des Arméniens. The building had fallen into disrepair and in 2019 was cleaned and restored; €500,000 of the €1.2 million was underwritten by a private benefactor.

The fate of the remnants of Franck's organ remains uncertain. The oak console shell is original Cavallé-Coll, but many changes have been made to it during the 20th century. A new pedalboard was added to accommodate the ten additional notes ($g^\#$ to f^1), new stopknob inserts replaced the original when stops were changed, and while the manual sharps are ebony, the natural keys were covered with *galalithe* (a synthetic plastic known as aladdinite in the United States). The organ has not been used for 50 years; it is unplayable, and in a derelict state. Porcelain inserts are missing, high $D^\#$ of the pedalboard has been broken off, and many manual keys are chipped and cracked. Pipework shows significant alterations from the original voicing (pipes have been cut down, tuning scrolls have been added, and pipe mouths have been cut up); and Christian Lutz considers the three Récit reeds to be the best preserved ranks. To return the organ to its 1845 state would be ideal, even taking into account the extended compass of the Récit and Pédale, but given the alterations throughout the last 180 years and the tremendous expense, such a project is unlikely.

Unfortunately, the only extant vestiges in Paris of the organs of *Fra Angelico of Music*³⁴ will never again be as he heard and played them. Of the organs in the seven churches listed in the table [below], only Widor's great Cavallé-Coll at Saint-Sulpice remains in its original state. The Armenian Rite does not use the organ so there is little urgency for its restoration.

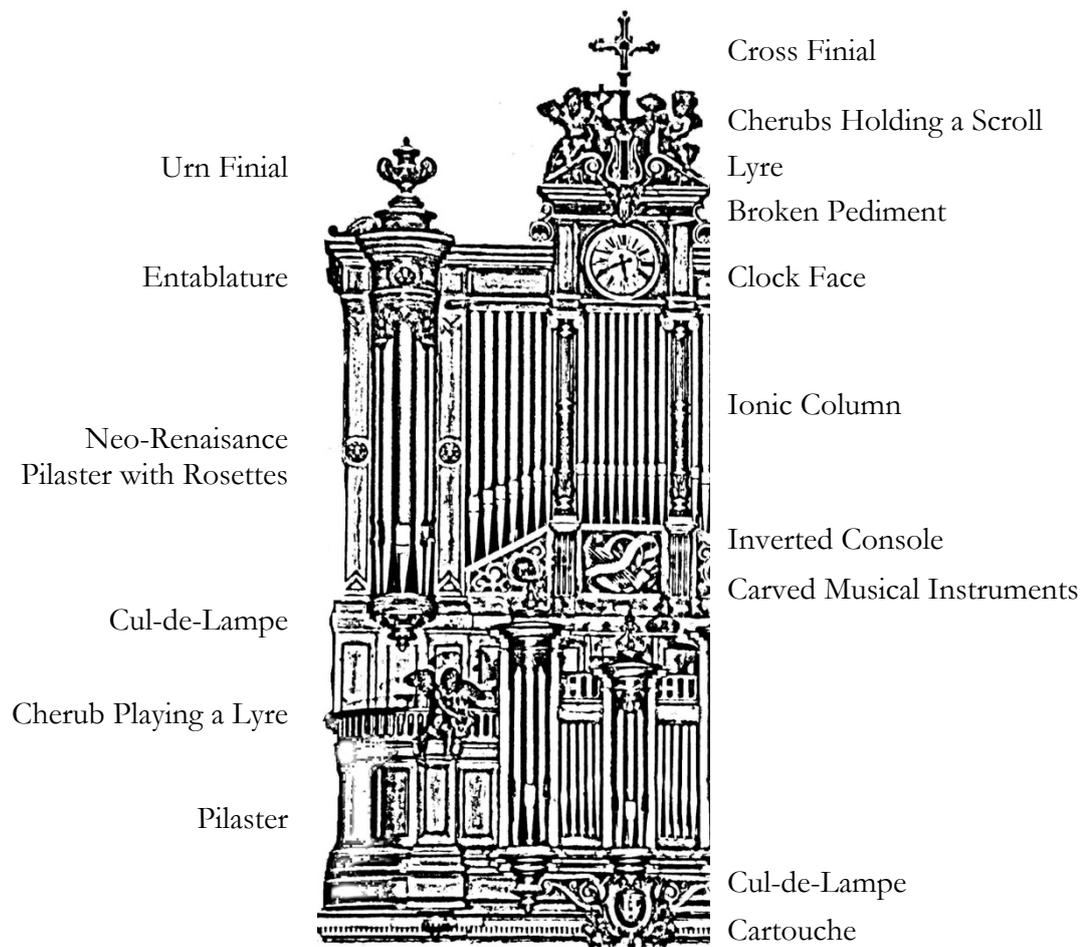
I am indebted to Christian Lutz, technical consultant for Parisian Historical Monuments, for his kindness in providing advice, photographs, and his report on the state of the organ.

SIDEBAR

	1851	1853	1857	1858	1863	1870	1871	1877	1890
St.-Jean-St.-François		César Franck							
St.-Merry		Saint-Saëns							
Ste.-Clotilde			César Franck						
La Madeleine				Camille Saint-Saëns				Théodore Dubois	
St.-Augustin					Eugène Gigout				
St.-Sulpice						Charles-Marie Widor			
La Trinité							Alexandre Guilmant		

Appointment began: Franck, 1851; Saint-Saëns, 1853; Franck, ca. Nov. 1857; Saint-Saëns, Jan. 1, 1858; Gigout, Spring 1863; Widor, Jan. 13, 1870; Guilmant, Apr. 1, 1871; Saint-Saëns's resignation announced Apr. 15, 1877; Dubois succeeded him.

ARCHITECTURAL ELEMENTS OF THE ORGAN CASE



EPIGRAPH Vincent d'Indy, *César Franck* (Paris: Félix Alcan, 1906), 15.

- ¹. Letter of June 10, 1847, from Franck to an uncle. Quoted in Joël-Marie Fauquet, *César Franck* (Paris: Fayard, 1999), 223.
- ². After the Concordat of 1801, the old chapel of Saint-Jean-Porte-Latine, which stood next to the old cemetery of Saint-Eustache, was assigned to the parish of Notre-Dame-de-Lorette. By 1803, the chapel had a two-manual Somer organ that had probably come from one of the Parisian religious houses that had been stripped of its furnishings during the Revolution. By the time of the consecration of Notre-Dame-de-Lorette on December 15, 1836, the organ had been transferred to the choir to serve as an accompaniment instrument. See Félix Raugel, “Les Orgues de Notre-Dame-de-Lorette de Paris,” *L’Orgue* no. 111 (July–September 1964): 87–88.
- ³. From 1846 to the end of 1847 he had lived at 45, rue Blanche. Joël-Marie Fauquet, *César Franck Correspondance* (Liège: Pierre Mardaga, 1999), 54n72. Only a few years after he became organist of Sainte-Clotilde did he move to his final home at 95, boulevard Saint-Michel.
- ⁴. Père Molé was the brother of Mathieu Molé, first president of the parliament (1641) and Keeper of the Seals.
- ⁵. Louis-Gaston de Ségur, *La France au Pied du Saint-Sacrement* (Paris: Librairie Saint-Joseph, Tolra, Libraire-Éditeur, 1886), 42–43.
- ⁶. Eugène Viollet-le-Duc, *Les Églises de Paris* (Paris: C. Marpon et E. Flammarion, 1883), 228–29. The church was noted as the repository of the miraculous Sacred Host, celebrated as the “Miracle des Billettes,” a reference to a virulent anti-Semitic narrative that originated in 1290, when a pawn broker agreed to give back a woman’s clothes in return for her bringing him the host she received at Communion. After being pierced with a knife and nailed to the wall, the bleeding host was thrown into a cauldron of boiling water but miraculously rose in the air revealing a vision of the crucified Savior. A woman neighbor saved the host and took it to the priests of the neighboring church of Saint-Jean-en-Grève, where for 500 years it was preserved and venerated. Eventually brought to Saint-Jean-Saint-François, the host continued to be an object of adoration and pilgrimage. The second Thursday after Easter is celebrated as the Feast of the Miracle of the Sacred Host, and the third Sunday of Advent is also the Feast of the Reparation. In the early 20th century, the church published a series of eight postcards that reproduced the scenes of the miracle that adorned the walls of the nave. See Jérôme Segurier, traduction de H.S.P., *Histoire Miraculeuse de la Sainte Hostie Gardée en L’Église de S. Jean en Greve* (Paris: Frédéric Morel, 1604).
- ⁷. Christian Lutz, “Cathédrale Sainte-Croix des Arméniens: Rapport sur l’État de Grand Orgue de Tribune” (Ville de Paris Direction des Affaires Culturelles Département des Édifices Culturels et Historiques, 2019), 2.
- ⁸. Félix Raugel, *Les Grandes Orgues des Églises de Paris et du Département de la Seine* (Paris: Librairie Fischbacher, 1927), 179–80.
- ⁹. Saint-Jean-Saint-François parish archives, Registres des délibérations de la fabrique, quoted in Raugel, *Les Grandes Orgues de Paris*, 180. In 1833, Célèste-Thérèse moved with her mother to Beauvais, where she taught piano and voice. They moved to Belleville (near Paris) in 1843, where the standard of living was lower, but the two women still lived in poverty. Célèste-Thérèse Couperin died at the age of 68 on February 14, 1860, two years before her mother. See Charles Bouvet, *Les Couperins. Une Dynastie de Musiciens Français* (Paris: Librairie Delagrave, 1919), 179–82.
- ¹⁰. Jesse Eschbach, *Aristide Cavaillé-Coll: A Compendium of Known Stoplists* (Paderborn: Verlag Peter Ewers, 2003), 36.
- ¹¹. Ibid.
- ¹². Christian Lutz (3n3) has questioned the year 1846 given by Félix Raugel; it must have been 1845, five days after the inauguration.
- ¹³. Raugel, “Les Orgues de Notre-Dame-de-Lorette de Paris,” 85.
- ¹⁴. François Sabatier pointed out that as late as 1860, Cavaillé-Coll still suggested a 37-note Récit for the orgue de chœur of Cathédral de Sainte-Marie at Auch. “La Palette Sonore de Cavaillé-Coll,” *Jeunesse et Orgue*, Numéro Spécial (1979), 17n4.
- ¹⁵. Marie-Pierre Hamel, “Rapport sur les travaux exécutés à l’orgue de la cathédrale de St-Brieuc par Mes. Cavaillé-Coll, père et Fils” (Nov. 20, 1848). Archives national, F19 7830, cited in Sabatier, “La Palette Sonore,” 29n10.

- ¹⁶. Charles-Marie Philbert, *Causerie sur le Grand Orgue de la Maison A. Cavaillé-Coll à Saint-Ouen de Rouen* (Henri Gibert), 29. Philbert continued: “the effect seemed to me to be rather unsatisfactory, because it is a little heavy.”
- ¹⁷. Vincent d’Indy, *César Franck* (Paris: Félix Alcan, 1906), 15. Léon Vallas elaborates this quote as “My new organ is like an orchestra.” *César Franck*, translated by Hubert Foss (New York: Oxford University Press, 1951), 101–2.
- ¹⁸. “Buffet du grand-orgue, bois sculpté, milieu 19 siècle.” *Liste des Buffets d’Orgues de France classés parmi les Monuments Historiques*. Cahiers et Mémoires de l’Orgue, No. 19 (1978), 36.
- ¹⁹. Lutz, “Rapport sur l’État de Grand Orgue,” 8.
- ²⁰. Ibid.
- ²¹. Raugel, *Les Grandes Orgues des Églises de Paris*, 180–81. Raugel wrote that Léon Michaux, in his *Inventaire des Richesses d’Art de la France*, attributed the design of this case to Victor Baltard, and the statuettes of angels to Louis-Parfait Merlieux (1796–1855), a pupil of Jean-Baptiste Roman and Pierre Cartellier. “We wonder on what these attributions are based, because the archives of the church do not mention any of these artists, and, on the other hand, Godde [and not Baltard] at that time was still the architect of the church of Saint-Jean-Saint-François” (181*n*1).
- ²². Sebastian M. Glück “The Architect’s Hand and Eye in Post-Revolutionary French Organbuilding” (unpublished manuscript, 2019).
- ²³. Georges Darboy, *Statistique Religieuse du Diocèse de Paris* (Paris: Morizot, Libraire-Éditeur, 1856), 29, 31.
- ²⁴. Fauquet, *César Franck*, 270.
- ²⁵. Eschbach, *Aristide Cavaillé-Coll*, 183.
- ²⁶. Adrien La Fage, *Cours complet de plain-chant*, Appendice, Paris: Gaume Frères, 1855), 625, article 716.
- ²⁷. Paris. Éditions Musicales du Marais, 1990.
- ²⁸. *Revue et Gazette musicale de Paris* (August 30, 1856): 248.
- ²⁹. A touching anecdote is told of the organist Delibes, who paid touching tribute to Giuseppina Bozzacchi (1853–1870), the Italian ballerina who created the role of Swanhilda in his ballet *Coppelia*. She danced it only 18 times, before the Paris Opéra closed for the duration of the Franco-Prussian War. Weakened by hunger, Bozzacchi contracted smallpox, and then fever, and died on the morning of her 17th birthday, November 23, 1870. Delibes played the organ for her Requiem Mass, celebrated at Saint-Jean-Saint-François and, as her body was being carried out of the church, he improvised on themes from *Coppelia*.
- ³⁰. Lutz, “Rapport sur l’État de Grand Orgue,” 4.
- ³¹. *César Franck Correspondance*, reunie, annotée et présentée par Joël-Marie Fauquet (Liège: Pierre Mardaga, 1999), 20.
- ³². Alain Cartayrade, “Les Organistes Français au Concert à Paris de 1919 à 1939,” *Bulletin de l’Association Maurice & Madeleine Duruflé*, no. 12 (2012): 177.
- ³³. Lutz, “Rapport sur l’État de Grand Orgue,” 5.
- ³⁴. A sobriquet for Franck used by Alexis de Castillon and, later, Charles Tournemire in his *César Franck* (Paris: Librairie Delagrave, 1931), 16.