

Instrument as a source of inspiration for the performer

on the base of French symphonic organs

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Definition of inspiration

From the point of view of aesthetics, as a science dealing with the so-called aesthetic situation, inspiration is an inseparable element of the initial phase of the aesthetic situation, which includes the artist (creator), creative process, work of art, the recipient, the process of art perception and aesthetic values¹. Inspiration (from Latin noun 'inspiratio' = inspiration and Latin verb 'inspirare' = blow in) is an encouragement to action, especially in man's creative work². It involves stimulating the creative process of the artist to perform a specific work of art. The opposite of inspiration is discouragement, demotivation, weakening the spirit³. The phenomenon of inspiration (and "deinspiration") can be considered as an ephemeral temporary situation (coincidence) and as a long-term process (e.g. an inspiring place).

From the point of view of the performer, sources (factors) that can be an inspiration I divide into external (objective) to the performer and internal (subjective) to the performer.

External sources of inspiration

External sources of inspiration include: a) the instrument; b) interior acoustics; c) listeners (their number, their potential level of perception of a work of art); d) circumstances (concert, liturgical: great and solemn ceremony or modest morning service); e) history of the place and the characters with connected places; f) epoch-fashion-style; g) musical theme; h) musical form.

I will now discuss each of these factors on the example of 19th-century French symphonic organs.

a) the instrument

The inspiration of the French symphonic instrument will be discussed in more detail later in this paper. At this point, it is worth mentioning the issue of instrumental inspiration (its type and features) on a more general and fundamental level, i.e. the Cavaillé-Coll instruments, through the applied solutions, were the inspiration for the entire school of French symphonic organ music that transcends time beyond the frame of romanticism. The founder of this school is Cesar Franck with his "Grande pièce symphonique" considered the first organ symphony, which is in close correlation with the Cavaillé-Coll instrument of the Sainte-Clothilde church in Paris, and for follow-up - Guilmant (instruments in Trocadero and La Trinité), Widor (Saint-Sulpice), Vierne (initially Saint-Sulpice, then Notre-Dame) and even Messiaen (La Trinité)⁴.

Also in earlier eras, we find a number of examples when the instrument was a source of inspiration - even for the formation of whole groups of music pieces. I am thinking here of the

¹ Gołaszewska Maria, „Zarys estetyki”, Wydawnictwo Naukowe PWN, Warszawa 1985.

² Drabik Lidia, Kubiak-Sokół Aleksandra, Sobol Elżbieta, „Słownik języka polskiego PWN”, Wydawnictwo Naukowe PWN, Warszawa 2006.

³ Kopaliński Władysław, „Słownik wyrazów obcych i zwrotów obcojęzycznych”, Wydanie XVII rozszerzone, Wiedza Powszechna, Warszawa 1989.

⁴ Wrona Mariusz, „Fakty i mity wokół brzmienia organów francuskiego budowniczego Aristide’a Cavaillé-Colla”, in: „Przegląd Muzykologiczny”, rok 2006, nr 6, Wydawnictwo Uniwersytetu Warszawskiego, Warszawa 2007, pp. 97-100.

characteristic sounds of the classical French organ stops, which, explored in appropriate ambituses, reflect unique aesthetic values⁵: the busy "Basse de Cromorne" moving against the background of flute voices in higher registers, the sentimental "Tierce en taille" braided from above and below with flute sounds, "Flûtes" showing mood sounds in a different combination of these stops and many others; compositions with such titles can be found in all composers of the French Baroque (e.g. in the Clérambault part of "Basse de Cromorne" or "Flûtes" in "Suite du 2me ton", in Louis Couperin "Fantaisie sur la Tierce du Grand-Clavier" or in Nicolas De Grigny in "Messe pour orgue" part of "Cromorne en taille").

In the Spanish tradition, strong determinants were characteristic trumpets with horizontal resonators and small size of instruments, which resulted in the necessity of dividing one manual section into a treble part and a bass part. This kind of construction inspired organists to write pieces with a specific ambitus for solo parts and for accompanying voices.

In the English tradition, the high-pressure Tubes being the inspiration for a whole range of works with a similar title "Tuba Tune", "Trumpet Tune" (J. Clark, H. Purcell).

Another phenomenon of inspiration (and more the effect of certain limitations) was the old and early Baroque tendency to register works in an economical way, i.e. not duplicating stops within the sections with the same degree. The prosaic reason in the form of inefficient wind system in contemporary instruments determined the way of registration - creating vertical combinations of stops (8'+4'+2' etc.) and not horizontal ones (8'+8' etc.). This issue, in turn, has shaped, for example, the north German *pleno* sound (choir of principals in each section with the reed foundation of the pedal section). In later Baroque, when the wind system were already more efficient, simultaneous use of stops with the same duration became more popular⁶.

It is also worth mentioning the old pitch of instruments, which determined the use of keys with few key signs. This fact certainly limited distant modulations, which became something natural in later ages, when the well-tempered pitch became universally binding.

b) interior acoustics

An example of the inspiration flowing from the interior and its acoustics can be the relation of Maurice Duruflé, who said about the interior of the Paris cathedral Notre-Dame: "The organist is placed in the middle of a spacious organ loft with the huge nave of the cathedral in front of his eyes. Like the captain of the ship on the captain's bridge, he gets a great open sea. This experience is absolutely intoxicating."⁷

c) listeners

An example of the impact of the level of perception of listeners on the inspiration of the performer may be the example of Saint-Saëns, who as one of the five organists, next to the titular Schmitt, guest Guilmant, Franck and Bazille, performed during the concert inaugurating

⁵ Laukvik Jon, „Historical Performance Practice in Organ Playing. Part 1. Works of 16th-18th Centuries”, Carus-Verlag, Stuttgart 2010, pp. 162-168.

⁶ Laukvik Jon, „Historical Performance Practice in Organ Playing. Part 1. Works of 16th-18th Centuries”, Carus-Verlag, Stuttgart 2010, pp. 137-138.

⁷ Duruflé Maurice, w: “L'Orgue”, no 162, april-june 1977.

the largest Cavaillé-Coll's instrument and at the same time the largest instrument of France - in the Saint-Sulpice church. Saint-Saëns' improvisational talent was emphasized in this case, because during this concert he performed an improvisation that was so perfect that the critics regarded it as no worse than precisely composed works⁸. Certainly, the knowledge of the improviser about who hears him has influenced the vision of the work he has done.

Another example is the situation of Vierne, who experienced a strong build and deep positive emotions, on every word of personal or letter sympathy and care from the lovers of his talent, who were concerned about his state of health causing, sometimes a couple of years, breaks in the duties of the organist of the Paris cathedral Notre-Dame. Information was also received that many listeners - thanks to his music - experienced conversions from religious indifference⁹. This kind of feedback always inspires the performer for further artistic sacrifices, which in turn has a positive impact on the creative process directed "for" listeners.

d) circumstances

An example of inspiration in the circumstances - in this case, improvisations during the liturgy of vespers - may be the following account: "Vierne's liturgical improvisations were rich in innovative harmony, although in the classical form, it is harmonically very diverse. As for the antiphonal playing during the Vespers, Vierne used an unchanged theme (psalm) taken from the liturgy, but in various developments, e.g. in modal harmony in the sound of a full instrument, which gave a great effect of power; at other times, the organ responses were longer showing greater melodic-harmonic and registration skills. He often played the unchanged melody of the chorale and adorned it with all possible means; in spite of using very distant tones, he was able, in the blink of an eye and with great grace, to end the improvisation on the bell that signified the end of the play at a given time of the liturgy."¹⁰

The example of great and lofty improvisations ending the ceremonial services (the Sortie) in the church of Saint-Sulpice by Widor, who did it with "excellent virtuosity and musicality of the first class"¹¹ can also be an inspiration of the circumstances. Legends of this type are also works of the "prince of organs", Lefébure-Wély¹².

Despite the domination of church organ music, over time French Romantic organ has also become a concert instrument in secular meaning, built in concert halls, for example in the Trocadero palace on the occasion of the World Exhibition in Paris; from that moment on, we can talk about the duality of creativity (compositional and improvisational) to organs: church/liturgical and secular/universal. In the accounts of organ concerts in the Trocadero palace, information has been preserved that, for example, Alexandre Guilmant improvised on the topics of hymns of several countries taking part in the exhibition¹³.

⁸ Smith Rollin, „Saint-Saëns and the Organ”, Pendragon Press, Stuyvesant (NY) 1992, pp. 66-67.

⁹ Smith Rollin, „Louis Vierne: Organist of Notre-Dame Cathedral”, Pendragon Press, Stuyvesant (NY) 1999, pp. 287-289.

¹⁰ Bidwell Marschall, “Vierne and Dupre”, in: “The American Organist”, September 1922, p. 368. After: Smith Rollin, „Louis Vierne: Organist of Notre-Dame Cathedral”, Pendragon Press, Stuyvesant (NY) 1999, s. 445.

¹¹ Henderson A.M., „Organs and Organists at Paris”, in: „The Musical Times”, Vol. 62, No. 943 (Sep. 1, 1921), The Musical Times Ltd 1921, p. 633.

¹² Smith, Rollin, „Lefébure-Wély: 'Prince of Organists'”, The American Organist, September 2012, pp. 62–70.

¹³ Ebrecht Ronald, “Cavaillé-Coll's Monumental Organ Project for Saint Peter's, Rome. Bigger Than Them All”, Lanham et al., Lexington Books, USA, 2013, p. 77.

e) history of the place and the people

For example, the Paris church of Sainte-Clothilde and Franck's successors as titular organist who cultivated (Tournemire) and still cultivate the memory and heritage of his predecessors (e.g. contemporary titular organist Oliver Penin organizes a master class every year dedicated to works of great organists forming in this church¹⁴).

Another similar phenomenon is the Paris church of La Trinité, where predecessors in Guilmant and Messiaen are still alive in the current musical life thanks to the titular organist of the place, Carolyn Shuster-Fournier.

f) epoch-fashion-style

Lefébure-Wély's improvisations in the opera style were a response to the tastes of listeners, and we can recognize fashion as the source of their inspiration. The organist, knowing the level of perception and liking of the average Parisian listener, who was enchanted in the blazing triumph in the second third of the nineteenth century opera-buffa, gained their hearts by improvisations characterized by the simplicity of form, readability of phrases, lightness and liveliness. This skill, inspired by the source in the form of fashion emerging from the trends of the era, meant that even great organists (such as Franck) recognized by musicologists compared with Lefébure-Wély was found less favourably.

The phenomenon of fashion-style inspiration can also be illustrated by the tendency of frequent use of Eugène Gigout¹⁵ or Alexandre Guilmant¹⁶ in improvisations on the modal scales, or in the case of other organists to use elements of the free rhythm of Gregorian chant¹⁷.

g) musical theme, motif

A musical theme or motif that is the basis for improvisation or composition can be a source of inspiration. His character, rhythm, melody - all this can be a spark that will stir a creative fire.

h) musical form

The musical form (e.g. prière, reverie, fugue, scherzo, sortie...) is able to determine the character of the work. It imposes frames that define and orientate the performer.

¹⁴ I had the pleasure to take a part in such classes in 2017.

¹⁵ Henderson A.M., „Organs and Organists at Paris”, in: „The Musical Times”, Vol. 62, No. 943 (Sep. 1, 1921), The Musical Times Ltd 1921, pp. 632-633.

¹⁶ Ochse Orpha Caroline, „Organists and Organ Playing in Nineteenth-Century France and Belgium”, Indiana University Press, Bloomington 2000, p. 139.

¹⁷ Białkowski Mariusz, „Inspiracje rytmiczne śpiewem gregoriańskim w muzyce organowej”, in: „Musica Ecclesiastica. Rocznik Stowarzyszenia Polskich Muzyków Kościelnych”, Nr 11 (rok 2016), Lublin 2016, pp. 85-92.

Internal sources of inspiration

The internal sources of inspiration for the performer can be: a) technical skills; b) musicality, imagination, sensitivity; c) mood (internal state) at the time of the creative process; d) faith, religiousness, spiritual experiences.

I will discuss each of these factors now.

a) technical skills

Their function is the proficiency of the performer in the implementation of complex textural figures of the work, which has a direct impact on the possibility of implementing fast *tempi* and freedom of shaping the musical course even in technically difficult fragments. When selecting the organ literature, the level of technical skills will determine the degree of the textural complexity of the work that the performer reaches for. In turn, in the art of improvisation, the level of technical skills of the performer will be manifested in the degree of complexity of the applied solutions, with the help of which the performer implements his musical ideas.

b) musicality, imagination, sensitivity

Illustrating an example of each selected of these sources of inspiration (musicality, imagination, sensitivity) is rather impossible, because it is difficult - from the point of view of an external researcher - to distinguish the inspiration resulting, for example, from the musicality of the performer from the inspiration resulting, for example, from his sensitivity. Nevertheless, in the style of the play of each performer, we find a dominant in the form of a particular exposure to any of the above internal factors.

c) mood (internal state) at the time of the creative process

The inspiration of the mood at the time of the creative process can be traced on the example of the listeners' reports of the Vierne play. His playing was uneven and always dependent on the internal state, which suffered from severe stage fright before public performances. The effects of stage fright were so strong that the performances - especially at the beginning of the work - were even depressive. After a few moments of the game, when Vierne forgot about the whole situation and focused on the course of the song, the jitters passed and the audience felt the energy and climb to artistic peaks.¹⁸

The inspiring effect of fear (frightening) against the erroneous execution of, for example, the ornament at a fast pace, can be a calm and conservative interpretation of the entire work¹⁹.

¹⁸ Smith Rollin, „Louis Vierne: Organist of Notre-Dame Cathedral”, Pendragon Press, Stuyvesant (NY) 1999, p. 311.

¹⁹ Laukvik Jon, „Historical Performance Practice in Organ Playing. Part 1. Works of 16th-18th Centuries”, Carus-Verlag, Stuttgart 2010, p. 290.

d) faith, religiousness, spiritual experiences

Spiritual experiences resulting from the faith or religiousness of the performer are a frequent source of inspiration in the case of organ music due to the fact that in the vast majority it is accompanied by religious rites. Organ literature is rich in compositions inspired by this element.

While the external factors of inspiration are objective and the same for every performer who would sit at the moment to the same instrument, internal factors are subjective and constitute each performer as an autonomous, original and unique creative subject. An example of this phenomenon are the reports from the inaugural concerts described in the historical sources, e.g. in the Parisian churches of Saint-Sulpice or Notre-Dame; in the same circumstances - precisely because of the different arrangement of internal factors - each of the invited great organists was perceived quite differently: some were desirable and praised by both Cavallé-Coll and listeners (e.g. Lefébure-Wély), and others were misunderstood and considered for "boring" (e.g. Franck or Sergent). Looking at the same phenomenon linearly - from the perspective of passing time, the same unchanged instrument, located in the same interior, can be a source of inspiration for the creation of completely different music (e.g. organ from Saint-Sulpice: from the work of Lefébure-Wély, through the works of Widor, Dupré up to Daniel Roth, who is modern to us); each of these figures is a separate page on the history of organ music²⁰.

It is known that Cavallé-Coll carefully selected organists to perform concerts inaugurating his instruments and influenced the decisions of the churches' governors - also the titular organists who would play them regularly. For example, he blocked Franck's candidacy as titular organist Saint-Sulpice, considering his music too difficult for the general public, which in turn could have a negative impact on the general perception of his instruments. There are sources that Cavallé-Coll regarded Lefébure-Wély and Lemmens as "the two best organists he knew". Cavallé-Coll appreciated Lemmens so much that he led the young Widor to take organ lessons with him, so that he could use the skills he acquired on Cavallé-Coll instruments²¹.

The phenomenon of inspiration concerns the positive impact of the above-mentioned factors on the creator. The literature on the subject in the area discussed in this work is also full of examples of "deinspiration" and demotivation. In January 1877, at the age of 41 and after 19 years of work at this place, Saint-Saëns resigned from the position of organist in the Paris church of La Madeleine because of the difficulty in combining European concert activity (as a composer, pianist and organist) requiring long journeys with a regular liturgical play and improper treatment by the amatory representatives of the clergy. There are accounts of his conversations with the priests of La Madeleine, who negatively referred to the music played by Saint-Saëns: either he was demanded to perform opera-buffa-style music created by his predecessor, Lefébure-Wély, or - under threat searching for a new organist - it was forbidden to play unintelligible works, and so the music of, say, Liszt was defined. Saint-Saëns' affectionate friend, Albert Libon, handed over 100,000 francs to him in order to free him from the "slavery" of liturgical play in La Madeleine and total dedication to the composition²².

²⁰ Roth Daniel, Pierre-François Dub-Attenti, "The neoclassical organ and the great Aristide Cavallé-Coll organ of Saint-Sulpice, Paris", Rhinegold Publishing, London 2017, p. 45.

²¹ Douglass Fenner, „Cavallé-Coll and the Musicians”, after: Archibold Larry, „Reviewed work: *Cavallé-Coll and the Musicians*’ by Fenner Douglass”, in: „19th-Century Music”, Vol. 7, No. 2, Special Issue: French Archives (autumn, 1983), p. 172.

²² Smith Rollin, „Saint-Saëns and the Organ”, Pendragon Press, Stuyvesant (NY) 1992, pp. 104-108.

Features of organs being a source of inspiration

Due to the fact that the subject of this work is inspiration, the source of which is the instrument that the organist-performer has, I will now analyse the features of instruments, the combination of which may contribute to the phenomenon of creative creation of stylish improvisation and historically oriented interpretation of literature by the performer.

Each organ is different because its sound depends on many factors, including: interior acoustics, organ builder's abilities, the quality of the materials used, and the sensitivity of the voicer. Although the instruments come out of the same organ builder's workshop, they are each time built in a different acoustic space and with a new baggage of experiences gained by the organ master from previous realizations, which ultimately materializes in a unique instrument. This uniqueness causes that each instrument inspires the organist in a unique way. However, if one wants to approach the question of the artist's inspiration through the instrument, it is necessary to distinguish the features of the instrument whose relations and intensity determine the phenomenon of inspiration. It is worth repeating here that the previously mentioned individual arrangement of the performer's internal factors means that the same instrument can inspire performers in a different way.

Below, I distinguish features of organs that may be a potential source of inspiration for the organist-performer in the creative process:

1. the size of the instrument (which is to a large extent the result of the size of the interior in which the instrument is located);
 2. sound aesthetics, in the spirit of which the instrument was created; it consists of: a) disposition of stops: their number, distribution in sections, diversity within particular groups (labial - principal, flute, string - and reeds), their quality, the course of the scales, the way of intonation; b) the way of implementing dynamic changes; terrace or smoothly; each stop separately (by hand) or groups (Anches in Cavaillé-Coll instruments); the occurrence of free combinations that allow even extreme changes in the sound in a convenient and fast way; the presence of the expressive box and its operating parameters;
 3. spatial arrangement of sections within the given instrument (which affects the sound emission both to the organist and the listeners); for example, low audibility for the organist playing from the console on the Schwellwerk section of the West Organ of the Licheń Basilica, Poland, and excellent audibility during the play from the main console in the sanctuary of the basilica (located ca. 70 m from the organ)²³;
 4. layout and legibility of the console;
- in addition - in the case of large organs, placed in different parts of the interior - the following features should be taken into account:
5. spatial arrangement of sections within the interior (temple, hall);
 6. the foundation of the console in relation to the organ cabinets.

I will now discuss the above features of the organs that are a potential source of inspiration for the performer on the example of Cavaillé-Coll symphonic organs.

²³ Szostak Michał, „Implementation of the Aristide Cavaillé-Coll's Vatican project in Poland”, in: „The Organ”, No 383, February-April 2018, pp. 33-47.

French symphonic organ, as a source of inspiration

In the case of symphonic organs, whose model is Aristide Cavallé-Coll's instruments, the features that can be inspiration for the performer are the following.

a) the size of the instrument

Cavallé-Coll built instruments of all sizes. Although all of these organs have the features of symphonic instruments, no doubt the size of the monumental instrument for the splendid French cathedrals inspired the organist in a completely different way than a small instrument located in a small chapel with dry acoustics.

Louis Vierne paid particular attention to this factor, for 37 years he was the titular organist of the great organ of the Paris cathedral Notre-Dame. Vierne then formulated the definition of a 'cathedral organist' who in this particular aesthetics and atmosphere works on adapting his performances to its majestic sound, splendid structure of the building and lofty religious and national ceremonies. This mission assured him that as an organist he could not want anything more in all his loyalty and honesty of heart as both an artist and a believer²⁴.

The size of the instrument is directly related to the matter of supplying it with wind. In the time of Cavallé-Coll's operation, engines were not used in France for this purpose, but traditionally the work of the people was done; in large symphonic organs that need huge amounts of wind (e.g. Saint-Sulpice or Notre-Dame), even 5-6 people had to work in parallel²⁵. The issue of the source of the air bellows drive (unreliable and variable human strength or stable engine) also had to determine the way of using the sound resources of the instrument, and thus differently inspire the organist. Certainly when using the help of people, the organist had to keep in mind the physical possibilities of limited working time of people "at high speed" when using the full sound of the instrument using reeds batteries and harmonic stops needing higher pressure. The literature of the subject is rich in stories, when the people tired of dynamic work interrupted the pumping of air during the play, to let the organist know about their need to rest.²⁶

b) sound aesthetics

Literature describing the inspiration of sound aesthetics is rich in the case of the instrument of the Parisian basilica Sainte-Clothilde. In turn, André Fleury (1903-1995) said: "The sound of basic stops with the reeds 8' and 4' of the Récit section was exceptional. No other instrument sounded like this. In Sainte-Clothilde you could play anything and it always sounded beautiful. The sound of 16', 8', 4' in connection with the reeds 8' and 4' in the distance was a kind of delicate rustling, something simply extraordinary. Like a light touch. Then, this expression box, so sensitive; incredibly effective. When it was closed, you could barely hear something, and when it remained open, it suddenly revealed the presence of the Récit section... The Sainte-

²⁴ Smith Rollin, „Louis Vierne: Organist of Notre-Dame Cathedral”, Pendragon Press, Stuyvesant (NY) 1999, p. 295.

²⁵ Smith Rollin, „Louis Vierne: Organist of Notre-Dame Cathedral”, Pendragon Press, Stuyvesant (NY) 1999, pp. 280-281, 330-343, 349-355.

²⁶ See: Henderson A.M., „Organs and Organists at Paris”, w: „The Musical Times”, Vol. 62, No. 943 (Sep. 1, 1921), The Musical Times Ltd, 1921, pp. 631-633.

Clothilde instrument was the most – ‘interesting’ is too blunt word - an exciting one I've ever played."²⁷

In 1881, 11-year-old Louis Vierne visited Sainte-Clothilde for the first time and heard César Franck playing: "I remember this Mass very well. We arrived early and waited impatiently. The organs played a mysterious prelude, completely unlike what I heard in Lille; I was charmed and became almost ecstatic. There was even more going on in Offertoire because the champion had more time; a theme so unknown, yet so attractive, such rich consonances, such subtle figurations and omnipresent intensity that amazed me. I loved these pleasures and wanted them to never end. We listened to Sortie up to the last note; it was a long paraphrase of "Ite missa est", full of lyrical ups and downs of fantasies, which evoked my heavenly visions of the procession of angels singing ‘Hosanna’. Melodic progressions and unusual harmonies made me feel restless and spiritual at the same time. I could not hold back my tears. I did not know anything; I did not understand anything; my natural instinct has been shaken violently by this expressive music that echoes in each of my nooks and crannies. The sense of the true meaning of music grew in me. I could not express it precisely, but when my uncle asked me what I felt and what the music gave me, I replied: 'she is beautiful because she is beautiful; I do not know why, but it is so beautiful that I would like to play such music and die soon afterwards'."²⁸

The French organist and organologist, Nobeit Dufourcq (1904-1990), said: "The Sainte-Clothilde pre-war organ could be boldly considered a ‘masterpiece’ as one of the most valuable examples of Cavaillé-Coll's work. I remember with affection these beautiful basic stops (jeux de fonds), the mysteriously sounding Récit tucked away in the expressive box, this delicious Clarinette, these moving reeds and this passionate and so personal Grand-Chœur."²⁹

Adolphe Hesse (1809-1863) from Breslau, a well-known performer of Bach's works, visited the Cavaillé-Coll instrument in Saint-Sulpice shortly after his graduation and wrote: "I must declare that of all the instruments I have seen, studied and played, the instrument of Saint-Sulpice is the most perfect, harmonious and truly masterpiece of contemporary organ building."³⁰

c) spatial positioning of sections in the organ cabinet

The spatial positioning of sections within a given instrument is the most important issue for the organist, because he - placed closest to the sound source - has the greatest diversity of distances relative to individual sections inside the organ cabinet (cabinets - in the case of existing a balustrade Positive). This factor is not so important for the listeners, because they are usually located at a distance from the organ cabinet and receive the sound of the entire instrument, without an audible difference from which part of the cabinet sound comes out.

Literature is quite rich describing the inspiration of the location of individual sound sections in the instrument of the Parisian Sainte-Clothilde Basilica, which due to the architect's imposition of the organ case owes to the unusual physical layout of the sections. Maurice Duruflé (1902-

²⁷ Wywiad z André Fleury, in: „La Flûte Harmonique”, no 63-64, 1992, p. 7.

²⁸ Vierne Louis, Journal (excerpts), “Cahiers et Mémoires de l’Orgue”, no 135bis, Les Amis de l’Orgue, Paris 1970, p. 129, in: Smith Rollin, “Louis Vierne - organist of Notre Dame cathedral”, Pendragon Press Hillsdale, N.Y. 1999).

²⁹ „Les amis de l’orgue”, nr 30-31, 1937, p. 112.

³⁰ Roth Daniel, „L’orgue de Saint-Sulpice au XIXème siècle”, w: “La Flûte Harmonique”, no 59/60, Numéro special, année 1991, L’Associacion Aristide Cavaillé-Coll, Paris, 1991.

1986) spoke about this phenomenon: "The quality of the Récit section was something of a miracle. Undoubtedly, several technical solutions contributed to this: dimensions of the expressive box; sensitivity of the box; position of the section at the back of the organ cabinet; a large sound space surrounding the section on all sides, giving it an extraordinary resonance; church acoustics; and above all, the genius of the builder."³¹

In turn, André Marchal (1894-1980) said: "In 1912, Charles Tournemire invited me to touch this instrument for the first time; since the death of Cesar Franck, he was only once modified; at the beginning of the [XX.] century Mutin added the Récit coupler to the Grande-Orgue, which did not exist before. This explains that in the scores of the Récit and Pédale parties, Franck occasionally played left-hand parties with the pedal party parallel. This instrument is considered the most poetic of all Cavaillé-Coll organs. He was voiced by Gabriel Rimbarg, who was the greatest artist among the Cavaillé-Coll's voicers. Its sound is characterized by the wonderful poetry of basic stops and the extraordinary lightness of reeds. The Grand-Orgue has a specification similar to other organs of this period, with the difference that the characteristic of this instrument is the lack of Cornet and the clarity of the 6-rank Mixtur, brighter than most of the Cavaillé-Coll Mixtures. The pipes of the Grand-Orgue section are arranged on both sides of the Positif section, with Positif located at the front of the cabinet. The Positif, almost as important as the Grand-Orgue, has at its disposal the Clarinette, whose colour and power allow Franck to use the full enclosed Récit (with basic stops and reeds) as accompaniment (e.g. in the Andante part of 'Grande Pièce Symphonique'). The sound of the Positif section is enhanced thanks to its location at the front of the organ cabinet. Proportionally small to the Grand-Orgue and the Positif sections, the Récit section with ten stops is behind the Positif section; the poetry of this section was unique: the smoothness of the basic stops, the mysterious Voix Céleste and Voix humaine, the clarity of the Hautbois and the exceptionally luminous Trompette and Clairon - all these stops together allowed this section to balance in sound with the other two manual sections. Récit produced a unique effect of the reserved form of pianissimo formed from a set of basic and reeds stops, almost disappearing completely when the expressive box was closed. This explains why Franck often kept the Récit reeds in his registrations: it was enough to close the box so that all the basic stops could dominate. This acoustic phenomenon is rarely seen in other organs, even in Cavaillé-Coll's, which is why Franck's recorded registrations can hardly ever be used on other instruments literally."³²

d) the layout and legibility of the console

The issue of aesthetics and readability of the console's layout is particularly noticeable during the organist's first contact with a new instrument for him. Some consoles are laid out intuitively and do not require searching for individual sections, stops or additional devices; others, like labyrinths, hide in the thicket of tracks what the seeker is looking for. Along with the amount of time spent at the given console, the organist gets used to it, and the elements at the beginning of the hidden contact turn out to be within reach. The importance of this issue becomes more important along with the growing size of the instrument and the number of stops it has at its disposal.

The literature contains a number of opinions of organists on the (in)legibility of the location of stop switches and auxiliary devices. Saint-Saëns, for example, shared the concerns of many organists about the originality of solutions used on the consoles by some organ-builders; he

³¹ Duruflé Maurice, „Mes souvenirs sur Tournemire et Vierne”, L'Orgue 162, April-June 1977, p. 18.

³² CD, „Tribute to André Marchal”, Erato 1958/1994.

thought that "in some cases, fix combinations - far from being auxiliary - seem to be the main field of interest for organ-builders. As a result, the organist - sitting in front of a kind of 'Chinese puzzle' - stops using these solutions due to fear of an unavoidable blunder." For these reasons, the Saint-Saëns performers on organs other than French (e.g. in Karlsruhe in 1910) did unnatural long pauses during the played works, during which he manually registered the various parts for fear of using unknown fixed combinations of stops.³³

The French instruments of the early 19th century, equipped with a fully mechanical stop action, most often had register switches in the form of manubria placed on both sides of the manuals. Together with the use of Barker's lever and other pneumatic devices, the era of amphitheatric type consoles began. A characteristic feature of this type of console was stepped, and in larger instruments rounded to the organist, a system of manubria placed on both sides of the manuals. This system caused that access to all switches was more or less the same distance from the player, while the switches belonging to a given manual were usually at the level of a given keyboard; the switches for the *Pédale* section were placed in the lowest rows. The additional division of stops within each section on *jeux de fonds* and *jeux de combinaisons* was another facilitation in managing the tonal possibilities of the instrument. The organist, seated at such a console, felt like a ship's captain who, in sight, arms and legs, has an entire arsenal of expressive means, and their arrangement, like a large painting palette, encourages the use of resources and possibilities.

It is worth mentioning here the criterion that Saint-Saëns was guided by when assessing the quality and class of organs; this criterion was "the satisfaction and pleasure of playing the given instrument"³⁴.

e) location of the console in relation to the organ case

In French symphonic organs, the location of the console with the organ cabinet was basically twofold: 1) in instruments being rebuilt from previous eras the console was built centrally in the main organ case (behind the back of the player), 2) whereas in instruments built from the beginning by Cavallé-Coll, the console was placed back to the main cabinet and away from it, which was possible thanks to the Barker lever system reducing the resistance of additional mechanical levers.

The organ player playing from the counter of the first type is often the least comfortable place when it comes to collecting the art he creates. This is due to the fact that high instruments emit sound over the head of an organist often placed in a kind of "cabinet" surrounding the counter; these circumstances cause the organist to hear well (and sometimes too well) the sound of the nearest sections (or prospective pipes), and the weak (sometimes very poor) sound of the sections located further away from the counter or deeper inside the organ cabinet. The counter placed in the second way causes that the organist placed at a distance from the organ cabinet receives the sound of the whole instrument, without a significant difference from which part of the cabinet sound comes out.

Louis Vierne spoke about his musical experience, which was inspired by the Notre-Dame instrument served from the console placed in front of him: "In Notre-Dame, thanks to the console being placed away from the prospectus by about seven feet, the player hears the sound

³³ Smith Rollin, „Saint-Saëns and the Organ”, Pendragon Press, Stuyvesant (NY) 1992, pp. 194-195.

³⁴ Smith Rollin, „Saint-Saëns and the Organ”, Pendragon Press, Stuyvesant (NY) 1992, p. 195.

of the organ directly and in all its power. It is a joy rarely found anywhere else”.³⁵ On the other hand, an English musicologist visiting Vierne on Easter Sunday of 1935 in the cathedral of Notre-Dame compared him to a lighted actor acting on a huge stage (the surface of an organ's loft) with an amazing dark decoration and a majestic organ case.³⁶

Summary

The analysis of the above material allows us to state that the instrument - among many other factors - is the dominant source of inspiration in the art of stylish improvisation and historically oriented performance of organ music. The analysis of organ features as a musical instrument allows us to approach the fleeting phenomenon of inspiration in a more methodical, objective and comparable manner. Thanks to the above analysis, it can be stated that the instrument's inspiration depends mainly on the following features: size, sound aesthetics and spatial positioning of the sections inside the organ cabinet. In the case of multi-part organs, consisting of independent sections/parts, sometimes even constituting separate instruments, additionally, the spatial arrangement of these sections within a given interior and the foundation of the console in relation to individual organ cabinets must be taken into account.

The above analysis shows that the performer can find a lot of inspiration in the instrument he has at the time of creating the artistic work. This inspiration is a multifaceted and multidimensional phenomenon, however, the broad knowledge of the issue of inspiration in general and the instrument, as the main source of inspiration in particular, can be a great catalyst in the modelling of aesthetic process for the benefit of the performer and, above all, the listeners.

³⁵ Smith Rollin, „Louis Vierne: Organist of Notre-Dame Cathedral”, Pendragon Press, Stuyvesant (NY) 1999, p. 209.

³⁶ Delacour De Brisay A.C., “Easter Sunday in Some Paris Organ Lofts”, in: “The Musical Times”, Vol. 76, No. 1108, June 1935, pp. 527-528.