

Daublaine-Callinet

French firm of organ builders. It was founded in Paris in 1831 by Abbé J.-L. Cabias to market a plainsong accompaniment device he had patented. André-Marie Daublaine and B.L.J. Girard, who were civil engineers by profession, took over (from 1834 and 1841 respectively), and Louis Callinet merged his activity with the firm's in 1838; accordingly, the titles Daublaine & Cie, Maison Daublaine-Callinet or Girard et Cie were variously to be found on contracts. Callinet was dismissed in 1843 after destroying much of the St Sulpice organ under reconstruction, in a fit of spite after a personal disappointment. Charles Spackman Barker took charge of the workshop in 1841; at that time, a branch was set up in Lyons under Théodore Sauer. Félix Danjou became the principal commercial agent and aesthetic apologist from 1839 to 1845, when Pierre Alexandre Ducroquet, an appraiser-auctioneer, purchased the firm and appended his name to the instruments. The firm was taken over by Joseph Merklin in 1855, who significantly altered its aesthetic thrust.

Prior to Cavaillé-Coll's breakthrough in about 1840, Daublaine-Callinet was the foremost organ-building firm in Paris. It attracted outstanding French and foreign craftsmen in the context of a period of religious reawakening and incipient government funding of church construction and furnishings; several leading Parisian and provincial builders of the mid-19th century began their careers with the firm. However, by maintaining a conservative, non-orchestral style, while adopting relatively superficial innovations such as the occasional use of 61-note compasses, the firm progressively lost ground in the face of Cavaillé-Coll's openness to secular musical developments, novel tonal ideas and stunning technical quality. Openly incorporating German traits such as double pedal keyboards and free reeds, and advocating Rinck and Hesse as organistic models, may have discredited it in the eyes of some. Stops tended to be specified in blocks (e.g. Gambas or Euphones at 16', 8' and 4'), a transitional solution vaguely reminiscent of Abbé Vogler's precepts and perhaps favoured by organists such as A.-C. Fessy and J.-C.-A. Miné, while Cavaillé-Coll was emphasizing orchestral variety and gradation, power and purity of tone. Significant instruments built by the firm include: St Denis du Saint-Sacrement, Paris (1839); Notre-Dame, Vitré (built for the London Great Exhibition, 1851); St Eustache, Paris (1844; destroyed in a fire accidentally started by Barker, and replaced by a new instrument in 1854) and Notre-Dame, Roubaix (built for the Paris Exposition of 1855).

BIBLIOGRAPHY

- A. de Pontécoulant:** 'Exposition des produits de l'industrie', *La France musicale*, ii (1839), 394–6, 412–14; rev., publ separately as *Exposition de 1839: les orgues* (Paris, 1839)
- F. Danjou:** *Manufacture d'orgues: ancienne maison Daublaine-Callinet à Paris et à Lyon: exposition de 1844* (Paris, 1844)
- F. Danjou:** *Revue de la musique religieuse, populaire et classique* (Paris, 1845–8)
- P. de Fleury:** *Dictionnaire biographique des facteurs d'orgues* (Paris, 1926)
- M. Jurine:** *Joseph Merklin, facteur d'orgues européen: essai sur l'orgue français au XIXe siècle*, i (Paris, 1991), 101–30