

Jean-Baptiste Micot

Founded/Born

1712 - 1784

Closed/Death

Still active?

no

Description

Jean-Baptiste Micot (born January 25, 1712, in Lyon - died May 15, 1784) was a renowned French organ builder of the 18th century, recognized as one of the "eight most skillful French organ builders of the 18th century." His two sons, Pierre (the elder, born 1735 in Lyon - died 1768 in Bordeaux) and Jean-Baptiste (the younger, born 1740 in Lyon - died 1815 in Toulouse), also worked as organ builders alongside him.

After working in Lyon for many years in various trades related to silk weaving (such as a comb maker, designer, and merchant) and learning carpentry, mechanics, metalworking, bone and ivory work, architecture, and commerce, Jean-Baptiste Micot became an instrument maker in 1749. Thanks to the mechanical expert Jacques de Vaucanson and the composer and violinist Mondonville, he moved to Paris, where he was accepted on August 16, 1751, into the guild of luthiers and instrument makers as a master without qualification (having not completed his apprenticeship in Paris).

His work as a maker was then focused on salon instruments, where he became a passionate inventor. Notably, he created table organs, one of which is currently preserved at the Musée de la Musique in La Villette. He worked for the most prominent figures of the court, especially Queen Marie Leszczinska, for whom he created a salon organ that is now in the church of Lammerville in Seine-Maritime, classified as a historical monument object for the instrument on April 28, 1982, and for the case on July 22, 1983.

After being widowed and then remarrying, he was found in 1755 in Saint-Jean-de-Luz for restoration and expansion work on the organ of the church of Saint-Jean-Baptiste, where he also played the organ for a few years. In 1758, he moved to Toulouse, buying the workshop of the elderly François L'Epine, who stayed with him for three years until his death. For twenty years, he traveled throughout the Southwest of France and Languedoc.

In Aquitaine, particularly in Bordeaux, he built several new instruments, although only the cases remain: St-Seurin, St-Michel, and St-André (the latter originally from La Réole and significantly modified and expanded). In Toulouse, he primarily carried out repairs, restorations, and expansions of existing organs, but in Languedoc, he created several new instruments, two or three of which have fortunately survived in their original or restored states:

- 1761-1762: The organ of the former cathedral of Saint-Sauveur-et-Saint-Pierre in Vabres-l'Abbaye, Aveyron (restored by Jean-Georges & Yves Kœnig of Sarre-Union in 1977) with the help of his two sons, Pierre and Jean-Baptiste.

- 1771: The organ of the former cathedral of Saint-Pons de Cimiez in Saint-Pons-de-Thomières, Hérault (restored by Paul Manuel & Bartolomeo Formentelli in 1981-82), with only Jean-Baptiste the younger, as Pierre had died between December 1768 and January 1769.

- 1784: The organ of Saint-Chinian (near Saint-Pons-de-Thomières), built by his trusted collaborator Louis Peyssi, with experts noting the influence of the Micots; restored in 1994 by Jean-François Muno.

In 1777, he left the Toulouse workshop to his second son, also named Jean-Baptiste (the elder, Pierre, having died), and moved to Rouen to rebuild the organ of the church of Saint-Godard between 1778 and 1780. A bout of paralysis prevented him from completing it, and it was finished by the Rouen organ builder Louis Godefroy the Younger. He then returned to Lyon, where he died on May 15, 1784, after eight months of illness.

Jean-Baptiste Micot the younger built the organ of the cathedral of Notre-Dame de Dax in 1785, with the case, created by the carpenter Caular, surviving to this day. During the Revolution, he shifted his activity towards appraising and relocating organs for the Toulouse revolutionary committees and the municipality, thus saving many instruments. He is also known for a small organ probably built for a salon, dated 1801 and now installed in Arreau in the Pyrénées-Atlantiques, restored by Jean Daldosso of Gimont (Gers) in 2011. He died in Toulouse on June 28, 1815.

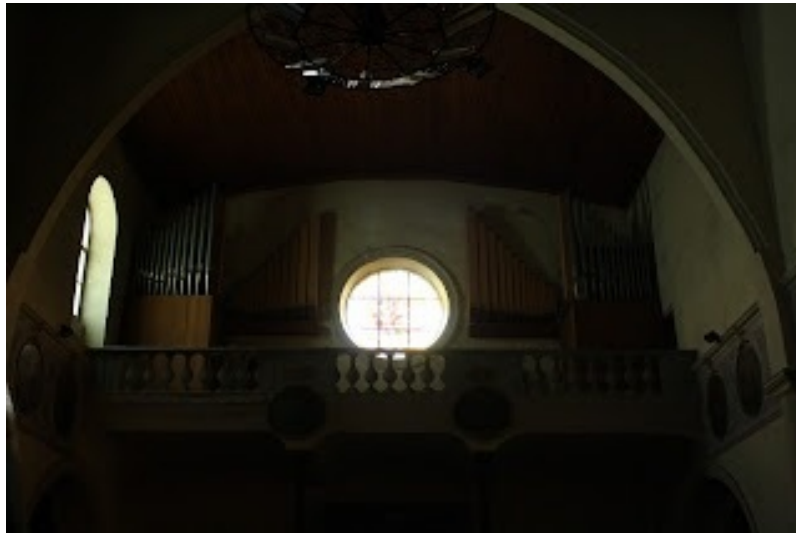
The Micots, father and son, are generally credited with standardizing the main keyboards (Grand Orgue and Positif) to fifty notes (C1 to D5 without the first C#) and with pioneering the concept of a device to vary the intensity of the Récit sound, which later led to the development of the expressive box.

Sources

https://fr.wikipedia.org/wiki/Jean-Baptiste_Micot

Pézenas, Église Sainte-Ursule

Église Sainte-Ursule, Pézenas, France



Builder	J. Micot
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Year	1700
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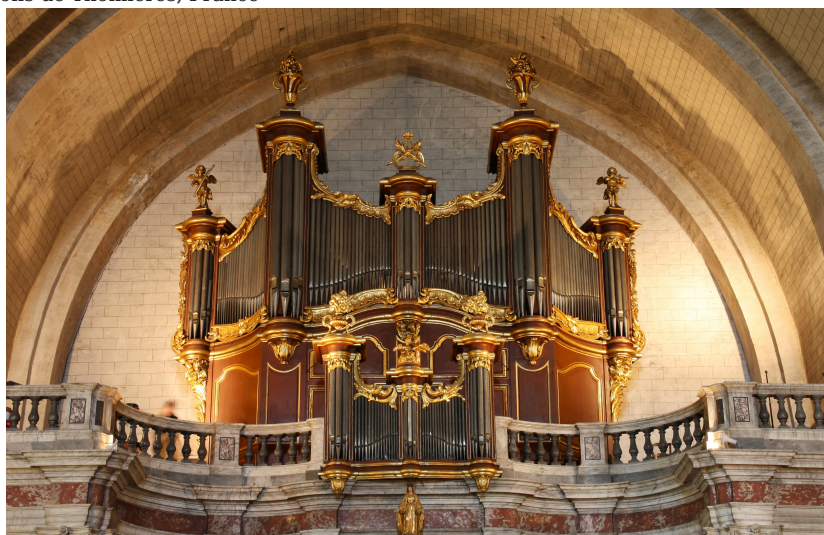
Period/Style	Classical
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Keyaction	tracker/mechanical
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Tuning	Unknown
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Saint-Pons-de-Thomières, Cathédrale Saint-Pons-de-Cimiez

Rue du Quai, 34220 Saint-Pons-de-Thomières, France



Builder	J. Micot
Year	1771
Period/Style	Baroque
Stops	30
Keyboards	3+P
Keyaction	tracker/mechanical
Sampleset	<u>Sonus Paradisi</u>

Description

The organ was constructed by Jean-Baptiste Micot (1712-1784), aided by his son Jean-Baptiste Micot Junior (1740-1815). This instrument belongs to the best preserved organs of acclaimed French organbuilding family.

The organ is located above the main altar of the church on its west side, since the church has lost its original Romanesque shape in the Huguenot wars when the eastern choir was destroyed. When the church was restored in 1711, its traditional liturgical orientation was reversed and the new high altar now occupies the west end of the church, together with the organ.

The old Roman Catholic bishopric merged into the diocese of Montpellier after 1801, and the place lost its importance and most of its funds. As a consequence of poverty, the church and the organ was spared from most innovations of 19th and 20th centuries, so that it could be handed to us in almost intact form.

The organ was altered a little by Clavel in 1830 when the descant of Vox humana was renewed, and then by Puget in 1870 who changed the pitch, but respected the original layout and stop list.

In 1980-1982 Bartélemy and Paul Manuel Formentelli provided the restoration of the instrument to its original state. The care of the organ is now entrusted to Michel Formentelli, who did a major overhaul in 2008, which is well documented on the web pages of the St. Pons organ.

Thanks to the restoration, the organ has the typical sound of an 18th century French instrument and all the French repertoire of the time can be performed in the appropriate style on this organ.

Stoplist/Disposition

Positif	Grand Orgue	Récit	Pedal
Bourdon 8'	Bourdon-Montre 16'	Cornet V	Flute 8'
Prestant 4'	Montre 8'	Trompette 8'	Flute 4'
Doublette 2'	Bourdon 8'		Trompette 8'
Fourniture III	Prestant 4'		Clairon 4'
Cymbale II	Doublette 2'		
Flute 4'-8'	Fourniture IV		
Nazard 2 2/3'	Cymbale III		
Tierce 1 3/5'	Nazard 2 2/3'		
Larigot 1 1/3'	Quarte de Nazard 2'		
Cromorne 8'	Tierce 1 3/5'		
	Grand Cornet V		
	Trompette 8'		
	Clairon 4'		
	Voix Humaine 8'		

Additional: Pos/G.O. 8', Tremblant Doux, Tremblant Fort

Sources

<https://www.sonusparadisi.cz/en/organs/france/st-pons-en-thomieres-orgue-micot.html>

Dax, cathédrale Notre-Dame (Grand-Orgue)

cathédrale Notre-Dame, Dax, France



Builder

J. Micot

Year

1786

Period/Style

Baroque

Keyaction

tracker/mechanical

Tuning

Unknown

Arreau, Église Saint-Exupère

Église Saint-Exupère, Arreau, France



Builder

J. Micot

Year

1801

Period/Style

Classical

Keyaction

tracker/mechanical

Tuning

Unknown