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Orgues

THE MAGAZINE FOR ORGAN
AND MUSIC ENTHUSIASTS

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LE JOUR DE
L'ORGUE

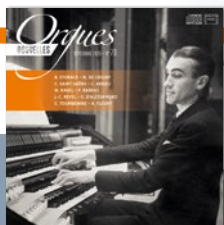
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REVIEW OF 10, 11,
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SPECIAL REPORT **ANDRÉ FLEURY**



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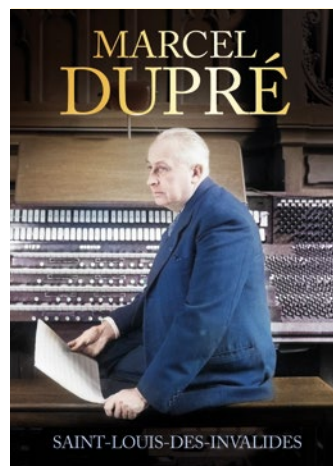
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S'appuyant largement sur les archives de la radio et de la télévision de l'INA, sur les archives de Warner Music et sur la consultation de journaux contemporains, ce CD/DVD nous rappelle en détail, pour la première fois, l'inauguration de l'orgue de Saint-Louis-des-Invalides.

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Les recherches de l'A.A.A.M.D. ont permis de découvrir des documents totalement inattendus datant notamment de 1934, année de la nomination de Marcel Dupré à Saint-Sulpice. Cette parution exceptionnelle puise également largement dans les archives de la radio et de la télévision de l'INA, les archives de Warner Music et les journaux contemporains pour documenter et contextualiser avec un détail étonnant l'inauguration par Dupré en 1957 de l'orgue de Saint-Louis-des-Invalides. Sont également incluses de nombreuses autres émissions notables avec Dupré, aussi bien en France qu'aux Pays-Bas, et également des souvenirs de M^{me} Dupré et le témoignage exceptionnel de Georges Cziffra, qui connaissait bien le Maître, nous montrant la place qu'occupait Dupré dans le monde de la musique ; Cziffra interprète également un des préludes de Dupré pour piano. Ce coffret nous permet de rejoindre Dupré tant en concert que lors des services liturgiques ; un musicien d'exception qui s'est inscrit dans l'histoire de la musique française au XX^e siècle.

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Suzanne (7 years old).

The next generation is ready!

Exactly thirty years ago, André Fleury passed away. 'Born into a climate of heightened Franckism and dying amid the proliferation of new music founded by Pierre Schaeffer, Pierre Boulez and Steve Reich, among others,' as François Lemanissier points out, this musician's lifetime spanned the entire 20th century. A student of Louis Vierne and a friend of Duruflé and Messiaen, his path crossed that of Fauré, Gigout, Vierne, Tournemire, Dupré, Cochereau, Guillou, Isoir and Chapuis. André Fleury alone is a living memory of the organ music of that era.

It was a key period that saw major upheavals in composition, performance, instrument making and teaching. But nothing could unsettle this clear-headed, humble, loyal and open-minded musician, who combined a deep sense of his roots – and a grateful respect for one of his teachers, Louis Vierne – with a fertile curiosity, 'accepting any new interpretation, provided it was intelligently informed'. This outstanding teacher, whose pedagogical skills made him an essential link in the chain of transmission, left such a mark on several generations of students that André Isoir, who did not even work directly with him, said: 'He was actually the first organist I ever saw play. I remember thinking at the time: I have to imitate that man!'

What lessons can we learn from the career of this exceptional musician? Perhaps that of constantly connecting the past and the present, without blinkers or exclusions. Drawing on a tradition that is respected for its weight and filtering it through the lens of novelty provides a stable and solid foundation that gives full value to the present.

Our issue will give pride of place to this multiplicity of approaches: from the organists of Notre-Dame in Paris during the Middle Ages to the brand new *Modalio/Orgue augmenté* in the Saint-Orens church in Auch, taking note along the way of the Opéra Garnier in Paris, the organs of Montpellier and Villerupt, and the *Association Cavaillé-Coll*, which is celebrating its 50th anniversary this year. Along this winding road, we will meet Belgian composer Paul Barras, singer Françoise Masset, musicologists Jean-Jacques Duparcq and Jacques Pichard, and the unforgettable Odile Bailleux.

And, of course, we will look back on the highlight of May 2025, the organ weekend and its 1,000 young organists in concert!

This 70th issue marks our platinum anniversary with the magazine. We are able to celebrate this symbolic milestone thanks to you, our dear readers, as it is only possible thanks to your loyalty. For this, we would like to express our heartfelt thanks.

PASCALE ROUET

Managing Editor



SPECIAL REPORT

*« To play the organ is
an art of precision and
integrity¹ »*

André Fleury at the
Palais de Chaillot,
1941.

André Fleury

Alongside Olivier Messiaen and Jean Langlais, André Fleury established himself within the class of the great French organists of the first half of the 20th century. As an organist and liturgical composer, he served his profession with love, grandeur and authority.

As a classical musician, he respected liturgical tradition and composed works that combined a religious spirit and a concern for education.

An excellent improviser, he did not seek novelty and originality for the sake of it, but knew how to translate his musical ideas into a classical style with sensitivity.

As a composer, he added a variety of pieces to the French organ repertoire, placing a particular emphasis on symphonic form.

A virtuoso and brilliant concert performer, he performed a difficult task with as much ease in France as when he played abroad.

A noble artist, he knows how to touch our sensibilities through all kinds of music by combining equal amounts of taste and powerful musical sentiments.

As a teacher, he advised with a kind but firm hand.

Françoise Pech

1. Françoise Pech-Collemant: *André Fleury, Master's thesis in Music Education*, University of Paris-Sorbonne, 1975-76.

ANDRÉ FLEURY OR THE ELEGANCE OF ART

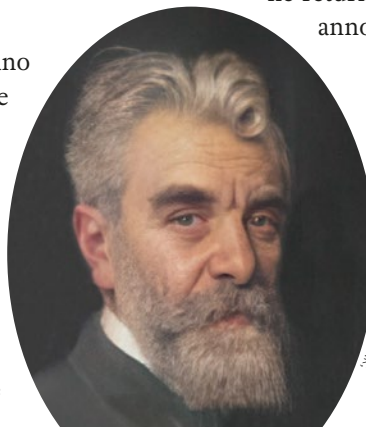
FILE
COORDINATED
BY
FRANÇOIS
LEMANISSIER

André Fleury lived through the entire 20th century. He was born on the 25th of July 1903 and died on the 6th of August 1995. He was born during the presidency of Émile Loubet and died at the beginning of Jacques Chirac's first term. He was born into a family steeped in Franckism, to a father who was a student and friend of Vincent d'Indy, and died amid the proliferation of new music founded by (among others) Pierre Schaeffer, Pierre Boulez and Steve Reich. He was born into a post-Romantic organ-playing environment and died in the midst of the neo-Baroque movement. These preliminary considerations are certainly not meaningless when we know how much this man was committed to reinvention, for fear of remaining a slave to music that was "a little outdated²", as he sometimes put it. It was not that he felt that the musical culture of his time required him to "be modern" in the ears of others, but rather that he felt it necessary to confront the reality of the present in order to better develop his own personality as a performer and composer. A look at some aspects of his background and musical training will give us some insight into this.

HIS FIRST STEPS AS AN ORGANIST WITH HENRI LETOCART

As a child, André Fleury studied piano very diligently, first introduced to the instrument by his father, Gaëtan, then trained by Madeleine Vizentini and Jean Batalla. Between 1919 and 1921, after obtaining his first medal in music theory at the Paris Conservatoire,

2. In general, in this text, quotation marks enclose words that were transmitted orally and witnessed by the author. When written works are quoted, they are italicised



Henri Letocart (1866-1945).



Charles Tournemire at the organ of Sainte-Clotilde in June 1933.

André Fleury on Charles Tournemire (1870-1939)

We were so close that he dedicated one of the most beautiful pieces from *L'Orgue mystique* to me: *Lætare*. Along with Maurice Duruflé, I replaced him until 1930 at Sainte-Clotilde for the Causal and Vespers. We were huge admirers of his, but he wasn't very easy to get along with, and modesty wasn't his strong suit. During one service, Tournebride, Tournebroche or Tournepipe, as we amused ourselves by calling him, was improvising; however while I was on the podium, I was chatting with Count Bérenger de Miramont Fitz-James. He then turned to us and, in a sharp and almost aggressive tone, said: "Am I disturbing you?"

the young man, already a virtuoso at the keyboard, began to study the organ intensively, taking private lessons with Henri Letocart, a former pupil of Eugène Gigout and César Franck, who was then the organist at Saint-Pierre de Neuilly. Letocart's teaching focused mainly on the performance of Johann Sebastian Bach's music, encouraging his pupils, according to Fleury, 'to be meticulous and careful'. However, as was customary at the time (particularly among many of Franck's students), 'Father Letocart was a man of great passion'. This was so much so that, like Charles Tournemire for example, he prescribed the use of *tempo rubato*³: 'More enveloping, André!' he would order. This led his student to say when he returned home after his lessons: 'Father Letocart annoys me with his enveloping...'

3. Regarding the famous *Fugue in A minor* BWV 543: "Who decided, if not a few 'craftsmen', that the initial rhythm should be continued to the end, on the pretext that Bach, the poet of poets, must be interpreted without the slightest 'romanticism'?" Tournemire Charles, *Précis d'exécution à l'orgue*, Paris, éd. Max Eschig, 1936, p. 76.

The Phantom of the Garnier Opera House

The Opéra National de Paris, located in the Palais Garnier, is celebrating its 150th anniversary this year. Designed by architect Charles Garnier (1825-1898), it was built between 1861 and 1875. Located at 8 Rue Scribe in the ninth arrondissement, it is a music, dance and lyric poetry academy. The building houses an organ.

Scène 1 : The Delivery of the Cavaillé-Coll Organ

In April 1874, just nine months before the inauguration of the Palais Garnier, Edme Deldevez, conductor of the opera, approached Aristide Cavaillé-Coll (1811-1899) to purchase an organ. On the 9th of May, Cavaillé-Coll presented his new design. When he visited the premises in July, he found them inadequate and requested the second box he had believed to be at his disposal. Garnier, who had planned for only one box to house the organ, agreed. Cavaillé-Coll took advantage of this to add two additional stops to the manual keyboards and modify the mechanical action so that four stops could be borrowed from the pedalboard¹. In December, he placed the organ in the last two boxes, to the right of the audience, next to the bells, at a height of about ten metres above the stage.

After the two boxes were fitted out, two mirrors were installed to allow the organist to see the conductor and the lighting equipment. On 5 January 1875, this organ was played at the opening gala of the Palais Garnier, as soon as the curtain rose on Halévy's *La Juive*. The acceptance committee recognised the fine quality of the organ, but regretted

that the disagreement between Cavaillé-Coll and Garnier had resulted in an additional expense of 6,000 francs².

Scène 2 : Operas with Organ at the Palais Garnier between 1875 and 189

Between 1875 and 1899, the organ was played in at least 20 operas at the Palais Garnier:

date, title, composer and organ part (act in Roman numerals, tableau, scene):

• 1875

- 1 May 1875. *La Juive* by Fromental Halévy (I, 1, 7).
- 21 January. *La Favorite* by Gaetano Donizetti (IV, 16).
- 06.09. *Faust* by Charles Gounod (IV, 21, 2).

• 1876

- 05.04. *Jeanne d'Arc* by Auguste Mermet (IV, 22, 23).
- 06.08. *Le Prophète* by Giacomo Meyerbeer (IV, 23, 24, F).
- 06.12. *Robert le Diable* by Giacomo Meyerbeer (V, 20, 21, 24).

• 1877

- 06.08. *La Reine de Chypre* by Fromental Halévy (V, 1, 20).

• 1878

- 07.10. *Polyeucte* by Charles Gounod (V).

• 1880

- 01.12. *La Korrigane* (ballet) by Charles-Marie Widor (I, 32, 33; II, 175).

• 1882

- 14.04. *Françoise de Rimini* by Ambroise Thomas (Prol., 1, 2; II, 7, 8; III, 5).

• 1883

- 05.03. *Henri VIII* by Camille Saint-Saëns (IV, 1).

• 1885

- 30.11. *Le Cid* by Jules Massenet (I, nos. 44-47, 12 ms. before no. 74; III, 306).

• 1888

- 28.11. *Roméo et Juliette* (with ballet) by Charles Gounod (III, 11; IV, 19).

• 1890

- 21.03. *Ascanio* by Camille Saint-Saëns (I, 2, 9, no. 105).

• 1891

- 16.03. *Le Mage* by Jules Massenet (III, 2)
- 16.09. *Lohengrin* by Richard Wagner (II, 4, 5).
- 28.12. *Thamara* by Louis-Albert Bourgault-Ducoudray (I, 1, 104).

• 1894

- 16.03. *Thaïs* by Jules Massenet (III, 2).

• 1895

- 8.12. *Frédégonde* by Ernest Guiraud, Camille Saint-Saëns, Paul Dukas (III, 45).

• 1897

- 10.01. *Mefistofele* by Arrigo Boito (I, 6).
- 24.02. *Messidor* by Alfred Bruneau (III, 1; IV, 5).
- 10.11. *Die Meistersinger von Nürnberg* by Richard Wagner (I, 1).

• 1898

- 06.08. *La Cloche du Rhin* by Samuel Rousseau (I, 9).

In 1895-1896, the organ was played during concerts organised by Pedro Gailhard, director of the opera house:

• 1895

- 12.08.1895. *Troisième Symphonie* (organ and orchestra) op. 69, by Charles-Marie Widor

• 1896.

- 19.12. *Temps de Guerre*, symphonic tableau (2 choirs, organ, orchestra) by Fernand Le Borne (t. 1, 5)
- *Nuit de Noël*, lyrical episode by Gabriel Pierné
- *Sainte Cécile*, lyrical poem (soloists, choirs, orchestra), Op. 99, by Charles Lefebvre

1. BnF, Opera, Archives 19/474.

2. BnF, Opera, Archives 19/473.

Jour de l'orgue 2025

1,000 young people in concert
from 10 to 12 May

Initiated by the association *Orgue en France*, Jour de l'orgue 2025 set itself a challenge: to bring together more than 1,000 young organists over the same weekend. The results were more than encouraging.



• Read the full testimonials from teachers.

A word from the president

Beyond the 1,000 young people performing in concert for Jour de l'orgue, there are around 10,000 organ players in France (children, teenagers, students, adults, liturgical organists, amateurs and professionals) who are passionate about the instrument and keep it alive.

Beyond the fascination exerted for the 'organ machine', the enthusiasm for the organ among many young people today testifies to the relevance of the work carried out by the teachers of the 200 organ classes and hundreds of associations whose vitality and dynamism are the driving force behind the dissemination and promotion of the instrument, the transmission of the repertoire and the organ heritage.

The next generation is here! Let us all commit to supporting and encouraging them so that tomorrow they will be the ones promoting the organ, preserving instruments and, in turn, getting involved in community life in the service of the instrument.

Philippe Lefebvre
Président of Orgue en France

An exceptional outcome

In terms of statistics, between the entries in the *Orgue en France* calendar, direct contacts with teachers, word of mouth, other surveys via Facebook and Instagram, and feedback from the regional press, it is estimated that these

concerts took place in more than 160 towns and cities.

Mainly organised by organ teachers from conservatories and music schools, and some by associations, the concerts were given on conservatory instruments, in churches and also in several temples.

More than 1,000 young people took part in this event! Of particular note were the many initiatives between teachers and colleagues from neighbouring towns or departments, with joint concerts, such as in Saint-Quentin, Marseille and Toulon, or with organ classes from the Val-de-Marne. There were also 'promenade concerts' on several organs in the same town. Others did not hesitate to cross France to play in another region. In Royan, eight regional organ classes brought together some 40 students around the grand organ, while five organ classes from Gironde played the organ at Sainte-Croix in Bordeaux.

From Tarbes to Sedan, from Dijon to Sizun, thanks to everyone's efforts, the organ proved that it is just as popular with young people as the piano, the flute, or the guitar...

We must also commend the regional media, which did an excellent job of publicising all these events, with a major article in *Le Figaro* and a special report on France Musique's *La Matinale* programme.

Sincere thanks go to the organ teachers, the directors of conservatories and music schools, associations, clergy, the media and, of course, all the young organists... and their parents ●

Orgue en France

Some testimonials

► *We also appealed to the young students in the flute, oboe, saxophone, trumpet and trombone classes, which is a large part of the wind instrument department. So, in addition to the many solo organ pieces, the organ students were able to accompany their classmates."*

PIERRE QUEVAL

organ teacher at the conservatories of Saint-Quentin and Amiens

► *"I like to think that this type of encounter leaves a lasting impression on both the students and the teachers. It allows them to step outside the conservatoire and the weekly lesson model, and it also gives the audience a real awareness that the organ is more alive than ever thanks to these passionate young people who take up the instrument and bring it to life every day."*

EMMANUEL ARAKÉLIAN

organ teacher at the Marseille Regional Conservatory

► *"This initiative led to a meeting on Sunday the 11th of May between students from the conservatories of Thiers, Saint-Étienne and Saint-Chamond on the organ of the Saint-Genès church in Thiers, which ended with a dinner before everyone set off again. The students were delighted. The parents of the young ones, who were all present, were proud to see their children on screen and to hear them play."*

FLORENTE GALLIÈRE

organ teacher at the conservatories of Thiers, Saint-Chamond and Saint-Étienne

► *"The organ classes of Saint-Palais-sur-Mer and Saujon (Emmanuelle Piaud), Saintes and Niort (Cédric Burgelin), Surgères (Marie-Paule Bouin), Cognac (Henry Jullien), and the Charente*

INTERVIEW

Françoise Masset

The singer and
the organ

A singer in an organ magazine...
What on earth is she doing here?
The reason is as fundamental
as it is remarkable: Françoise
Masset, a professional singer
for some thirty years, loves the
organ - and is happy to say so.
All the musicians who have
had the pleasure of “making
music” (her favourite expression)
alongside her are unanimous:
Françoise enjoys listening
(even just to organ rehearsals),
sharing, suggesting... the list
goes on. Hers is a career that
we would like to see more often
and one that deserves to be
highlighted in the organ world.

**You are one of the few singers to perform regularly
alongside organists. Why did you make that choice?**

FRANÇOISE MASSET : I don't know if it was a choice; it was first and foremost an early taste for the instrument and its venue. My sister Danièle played the organ and, in exchange for the keys to the church so that she could practise whenever she liked, she accompanied the services; I loved going with her, listening to her, turning the pages, pulling the stops. I found it fascinating. And above all, the sounds were so different depending on the registration used. It was like an orchestra!
Then, while studying early music at the CNR in Paris, I had the chance to meet two professional organists who had enrolled in harpsichord classes to perfect their skills: Étienne Baillot and Gilles Harlé. We hit it off right away and soon started giving concerts together, both voice and organ. Thanks to them, I discovered some remarkable organs and learned about the subtleties of each one. The director of the early music department was Georges Guillard, who had previously been my music history teacher at the Sorbonne: he also invited me to join him for concerts and recordings. Finally, Michel Laplénie, one of my teachers at the CNR and founder of the ensemble *Sagittarius*, recruited me to perform the Baroque repertoire with *basso continuo* – organ and viola da gamba – notably at Saint-Michel en Thiérache, where

I accompanied André Isoir playing the manuals of the magnificent Boizard organ.

One encounter led to another: Vincent Genvrin, Pascal Marsault, Michel Alabau, Joris Verdin, Pascale Rouet, Daniel Chappuis, François Ménissier, Jean-Charles Ablitzer, Béatrice Payri, Élise Léonard, Jean-Dominique Pasquet, Gabriel Bestion de Camboulas, Yves Lafargue... Almost a ‘harem of organists,’ as Bernard Hédin once humorously told me when he welcomed Michel Alabau and me to Béthune for our recording of *Amours impossibles*!¹ But in fact, I think it was more the organists who adopted me, sensing that I was attentive to their concerns as instrumentalists and always ready for musical adventures.

What attracts you to the organ? Would you have liked to play it?

F.M. : I love the instrument: it's unique and different every time. You have to get used to it, tame it (which is possible thanks to the organist's talent!). The place where it's housed is often beautiful, meaningful and, acoustically, can be a gift or a challenge. I have sung a lot with instrumental ensembles, and I have always tried to

*“ I think it was more
the organists who
adopted me, sensing
that I was attentive
to their concerns
as instrumentalists
and always ready for
musical adventures. ”*

blend my voice with the timbre of the instruments playing with me, especially wind instruments (oboe, clarinet, flute), even if this involves taking risks in terms of vocal projection or accuracy. It's the same with the organ. I'm interested in working on ‘marrying’ my voice with the sound and acoustics.

If I hadn't played the cello, perhaps I would have wanted to play the organ. But I'm always impressed by the mental and physical qualities required to play it,

and I'm not sure I have them! Besides, having trained on a monophonic instrument, I already find it difficult to play the piano, so I doubt I'd be able to add my feet!

So how did you make the transition from the cello to singing?

While studying the cello, I was a member of the choir and children's orchestra at the conservatoire in Douai. I loved both, and I liked the idea of being part of an ensemble where everyone was working towards the same goal. And when I couldn't play something adeptly on the cello, I would offer to sing it to my teacher...

1. *Amours impossibles: airs d'opéras de Lully et Purcell* by Françoise Masset (soprano) and Michel Alabau (organ), Triton label, 2010.



The Modalio / Augmented Organ of the Church of Auch



The keyboard and control screen.

On the 16th and 17th of May, an exceptional event took place in Auch: the inauguration of the *Modalio / Augmented Organ* of the Church of Saint-Orens. But what does the term ‘augmented’ mean? Jean-Christophe Revel, the driving force behind the project, explains.

What is the Modalio / Augmented Organ?

JEAN-CHRISTOPHE REVEL: It is a unique instrument that combines traditional organ techniques with cutting-edge technological advances. Designed to meet the needs of contemporary composers and performers, it incorporates interactive interfaces into the instrument, allowing for unlimited creativity. The *Modalio* is a gestural extension for sound transformation designed for pipe organs. Without altering the instrument itself, it allows the organist to use expression pedals to add

real-time sound transformations such as filters, delays and transpositions, thereby enriching the instrument's sound palette. The transformations are controlled directly by the organist's movements. The sound of the instrument is captured by microphones, then transformed in real time and immediately broadcast via loudspeakers. The sound transformations can be fixed or continuously modulated during play. In addition, audio files can be triggered.

This “augmentation” is part of the historical evolution of the organ, offering

performers new ways of playing and new sound possibilities. I should point out that these are not sampled or digital sounds. We have excluded any ‘MIDI-fication’ of the instrument.

Does that mean, in your opinion, that ‘traditional’ organ building has reached its limit?

J.-C.R. : No, absolutely not. In fact, today's repertoire for early instruments shows us how self-sufficient the organ is in its historical reality. I am thinking in particular of the works of Jean-Pierre Leguay, Gérard Pesson, Édith Canat de Chizy, Régis Campo and Christophe Marchand. The idea behind the *Modalio* was not defined in terms of limitations, but rather in terms of needs.

Even though I have always been surprised that electronics – i.e. magnetic tape in the late 1930s and live postprocessing in the 1970s – are not more widely used in the classical music world, the creation of the *Modalio* was in response to a request made to Alexander Mihalič and Teresa Rosenberg, founders of *Alter Instruments*, for an instrument that would allow me to play the mixed works in my repertoire on my own.

Such instruments have already been created in the past. One example that comes to mind is the Sainte-Élisabeth church in Paris, which has a similar device. What are the distinctive features of the Auch organ?

J.-C.R. : In reality, things are quite different. The device designed by my friend and colleague Christophe d'Alessandro is temporary; he installs and uninstalls the microphones, amplifier, speakers and interface of his choice as needed, and the device has no dedicated place in the instrument. I myself have used this type of device for years.

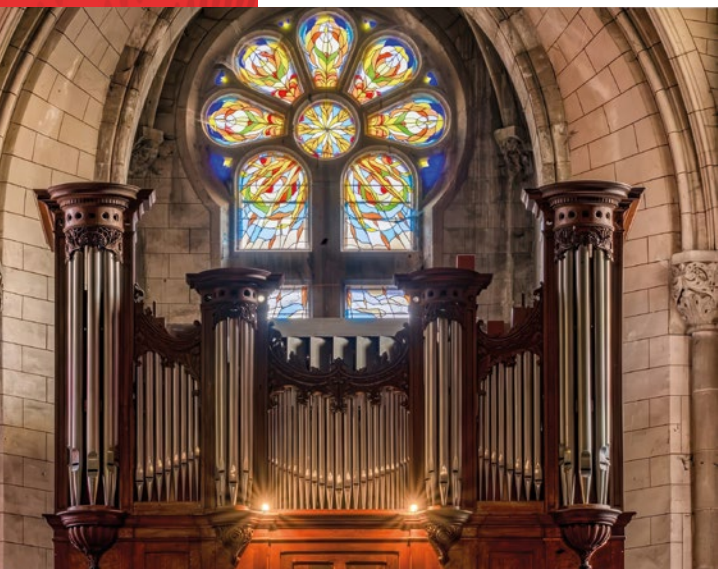
The unique feature of the *Modalio* is that it is a single instrument and everything is integrated within it. The organist can choose their configurations from the bench. They are activated using seven progressive rocker pedals, offering endless expressive possibilities. They can also launch tracks using a lever, allowing them to play the organ and tape repertoire, which began in the 1960s and is now vast.



ON70 Playlist

- J.-C. Revel *Verses from the Magnificat* improvised by J.-C. Revel (Auch) on the *Modalio / Augmented organ*.
- 1st verse
- 2nd verse
- 3rd verse

The organ at Notre-Dame Church in Villerupt An eventful history...



The case of the Villerupt organ.

Built in 1856 by the famous Vogese organ builder Jean-Nicolas Jeanpierre (Rambervillers), the Villerupt organ was restored in 2012 by Jean-Baptiste Gaupillat. This extremely charming instrument owes its survival to the *Association des Amis de l'orgue de Villerupt* (Friends of the Villerupt Organ Association), created by Jean Crebec, who was its president until his death in 2020. Sylvain Tarantino, who took over as head of the association in 2021, speaks emotionally about his unforgettable encounter with the place, the instrument and the music...



**SYLVAIN
TARANTINO**

Sylvain Tarantino was born in 1946 in a small village in Puglia. He emigrated with his family to Lorraine, where he was saved by music, the arts and his deep faith. Author of three books (the first of which won the Literary Prize of the Académie du Roi Stanislas), retired secondary school teacher, amateur pianist and organist (and self-taught), he is the curator of the Villerupt organ.

A little history

The Villerupt organ was originally intended for the chapel of the *Institution des Religieuses Sacramentines* in Saint-Nicolas-de-Port (Meurthe-et-Moselle). The instrument was first restored in 1894 by the Charles Didier-Van Caster company, which then took care of its maintenance. The organ, enriched with three stops – including a five-rank Cornet – was inaugurated in 1895.

In 1905, laws were passed separating church and state. Religious communities were dissolved, and the nuns of Saint-Nicolas-de-Port sought a buyer for their organ. At the same time, the new and very large church in Villerupt had been built. As the parish probably lacked the funds to build a new organ, it purchased the Jeanpierre organ from the nuns of Saint-Nicolas-de-Port. The organ was transferred and reassembled by Didier-Van Caster in 1905. A 4-foot Clairon was added to take into account the impressive dimensions of the Notre-Dame church.

Memories...

My family, originally from southern Italy, emigrated to Lorraine, to Villerupt, in 1954. Then, quite providentially, a fundamental event occurred that left an indelible mark on the frail and puny little boy of barely 9 years old that I was! It was January 1955...

Half frozen to death, this little boy, distraught by his recent uprooting, pushed open the door of the Notre-Dame Church. Only a few minutes after entering the vast church, he was struck by divine music descending from the dark and icy heights, a melody of hitherto unheard beauty, as if coming from the beyond, bringing peace, consolation and hope.

During my early childhood in Italy, I had already been set alight by this initial, dazzling spark, being born into the parish choir, the organ and music. That cold late afternoon rekindled that spark and created powerful, visceral bonds between myself and the instrument that would never be broken.

I still remember what the organist played on the instrument's remarkable Cornet: it was J.S. Bach's famous chorale *Jesu bleibet meine Freude*, from *Cantata 147*. Of course, I only learned these details many years later from the Master himself. For he was indeed a master! This brilliant organist, virtuoso and great musician, Longin Jakubowski (1922–1986), had been a student of Marcel Dupré in the early 1960s.

Abandonment, decline and... resurrection

Unfortunately, in the mid-1960s, the clergy decided to abandon the instrument. This titan, abandoned and left to gather dust and become a nesting place for pigeons, deteriorated very quickly and inexorably. Longin Jakubowski had to resign himself to using the electronic organ installed in the nave. I was the last organist to play the pipe organ (in around the 1970s). This silence lasted nearly 42 years, until the instrument's rebirth on 12 September 2012. Maintenance was then carried out by J.-B. Gaupillat, then, since 2025, by Laurent Anen.

The Villerupt organ (II/P/15) has character and temperament. Its stops are all of high quality (with a special mention for the Harmonic Flute). The Cornet is remarkable for its roundness, harmonic richness and balance. It is distinctive and euphonious, without being nasal in any way. Clearly, this Cornet, along with the sparkling *Plein-Jeu*, give the instrument an openness towards the design of the classical French organ. As for the *Grand Jeu* of the instrument, it is simply magnificent and striking. ●

Sylvain Tarantino
President of the

Friends of the Villerupt Organ

Gothic organs at the Notre-Dame de Paris during the Hundred Years' War (1332-1455)

Research Director at the CNRS and organist at Sainte-Élisabeth (Paris), Christophe d'Alessandro participated in the Acoustics working group of the Notre-Dame de Paris scientific project and the scientific council of the public institution Rebâtir Notre-Dame de Paris. This gave him the opportunity to make exciting discoveries about ancient instruments, discoveries that he shares with us in several episodes spread over three successive issues.

PART 2: ORGANIST

The use of the organ developed considerably during the Hundred Years' War, which took place during the last century of the Middle Ages. At the beginning of the 14th century, the great organ appeared in the richest chapels, churches and cathedrals, but it remained rare: only a few dozen instruments are on record for the whole of Europe. After the end of the conflict, in the second half of the 15th century, there were hundreds of church organs in Europe, particularly in France, with its hundred dioceses, 32,500 parishes and numerous convents and abbeys.

Following an initial article on the two great instruments that rang out under the vaults of Notre-Dame between 1332 and the 1450s¹, this second article is devoted to the organists. A new figure appeared on the social scene in the first

third of the 14th century: the church organist. This was a musician appointed and paid by the local clergy to play the organ according to a fixed liturgical calendar and on special occasions. The situation of this figure, who almost always combined his work as a musician in the church with another job, remained largely unchanged until the mid-20th century. In Paris, an organist is mentioned at the Sainte-Chapelle as early as 1299; the first organist whose name has been preserved is Pierre de Reims, employed in 1315, also at the Sainte-Chapelle. It was not until 1332 that the first mention of an organist at Notre-Dame de Paris appeared. From that date onwards, the list of organists is continuous to the present day.

A new systematic examination of the chapter archives of Notre-Dame, which we were able to carry out as part of the 'scientific project' set up during the recent restoration of the cathedral, has enabled us to identify nearly 200 references to organs or organists in the

1. *Orgues Nouvelles* No. 68, March 2025.

ORGANISTS AT NOTRE-DAME DURING THE HUNDRED YEARS' WAR.

NAME	PERIOD	STATUS	REIGN	EVENTS
Jean de Bruges	1332-1338 1361 ?	Titulaire	Philip VI of Valois	1337, declaration of war 1346, Battle of Crécy 1349-1355, Black Death 1356, Battle of Poitiers
Jean de Tournai	1361-1373 ?	Titulaire	John II (1350-1364) – Charles V	
Jean de Reims	1374-1392 ?	Titulaire	Charles V (1364-1380) – Charles VI	
Robert Chartain	1364-1380	Casual, 6 occasions	Charles V	
Regnault de Reims	1392-1415	Titulaire	Charles VI (1380-1422)	1392, first manifestation of Charles VI's madness
Frederick Schaubankes	1401-1406	Organ builder in the 15th century	Charles VI	1407, assassination of the Duke of Orleans and civil war
Jean [Chabancoys]	1414-1416	Organ builder in the 15th century	Charles VI	
Pierre Le Mol	1415	Repairer of the 14th-century organ.	Charles VI	
Henri de Saxe	1415-1421	Titulaire	Charles VI	
Bernard [de Montigny ?]	1418	Visite ponctuelle	Charles VI	
Jacques Le Mol	1421-1450	Titulaire	Charles VII (1422-1461)	1429, Joan of Arc liberates Orléans, Charles VII is crowned King of France in Reims. 1431, Henry VI, King of England, is crowned King of France in Paris.
Arnoul Gréban	1450-1455	Titulaire	Charles VII	1453, end of the conflict with the departure of the English.
Blowers		Anonymes		

The Allegory of the Cave

Placed under the tutelary figure of Plato, the title of Jacques Pichard's new book, *L'Allégorie de la caverne* (The Allegory of the Cave), is highly evocative. Extending the philosopher's central idea, the subtitle, *Plaidoyer pour une musicologie de l'imagination* (A Plea for a Musicology of the Imagination), seems to place these works in a different perspective from that of his usual output.

Can you tell us about your approach

JACQUES PICHARD : It is not so different from that of my previous works and is in line with what led me to attribute to many so-called "secular" pieces by German organists a melodic basis derived from the hymns of the Reformation.

I have proven the validity of this assertion for all of Buxtehude's organ works, but also, in Bach, for the six *Trio Sonatas*, which were thought to be completely unrelated to chorales!

Let's get out of the cave! I advocate a musicology which, like any science, must progress through constant questioning, otherwise it becomes stagnant. What Chinese astronomers intuited in the Middle Ages was substantiated by Copernicus' discoveries, which were confirmed by Galileo's work, and so on. Otherwise, we would still be stuck with the Church's geocentric theories, and neither Newton nor Einstein would have their names in the dictionary!

After Buxtehude¹ and Bach² your new book is divided into five parts, based on hymnology and offering a new reading of the sources. Can you give us an example of what you have discovered?

J.P. : The five parts of a discourse form the basis of classical rhetoric:

1. We discover an *object* ;
2. We detail its forms ;
3. We try to establish where and when it was conceived and what its function is ;
4. We examine its content and organisation in detail (these two steps can be reversed) ;
5. We present a new *object* enhanced by our findings, deductions and proposals.

1. Jacques Pichard, *Buxtehude ou la vision de l'Esprit*, 2019.

2. Jacques Pichard, *Bach, un monde inachevé*, 2021.

Within these hymns, which have formed an essential compositional basis for five centuries, I discovered that the melody of Psalm 42 of the Reformation does not have its roots in Geneva (*Loys Bourgeois*, 1551, as is widely claimed), but rather in approximately 1425 England. I also show that the content of the first Protestant hymnbook, the *Achtliederbuch* (1524), can only be understood by carefully analysing the iconography of its cover. The container explains the content, quite simply. No one had ever attempted this approach before!

One of the highlights of your book is your assertion that Mendelssohn's famous Sixth Sonata is not based on the Lord's Prayer, contrary to popular belief. That's quite a scoop! Can you tell us a little more about that?

J.P. : Mendelssohn's 6th Sonata is not a sonata: it is a *choral partita*, with variations sometimes linked by a conduit or a sustained note. That's the first clue. The second clue is that while the first five sections clearly expose the entire melody of the hymn, this is no longer the case thereafter. Third clue: there are seven variations, whereas Luther's unabridged paraphrase of the *Lord's Prayer* has nine verses. This pattern does not correspond to the model. All of this raises questions.

However, another hymn, sung in Leipzig in the 19th century and therefore well known to Mendelssohn, ticks all the boxes: it has the same melody; seven verses, the content of the first five differing from that of the other two; text (which explains the mood of each section) exhorting God to relieve man of his burdens, which, in 1844, corresponded to Mendelssohn's psychological state. Finally, the partial quotation from the hymn at the end of the fifth varia-



BENOÎT LEBEAU

"Mendelssohn's 6th Sonata is not a sonata: it is a *choral partita*."

tion corroborates all my arguments! How, then, can we fail to connect all this? It should also be noted that the composer never wrote or said anything about any connection between this work and the *Lord's Prayer*. So many chorales have titles that do not specify which particular phrase they are intended to illustrate.

Jacques Pichard in La Roche-sur-Foron.

Any plans for the future?

J.P. : Yes, in the same vein of 'opening windows', a short work entitled *Non, l'harmonie n'est pas verticale!*; because I also have a lot to say on this subject - but not now! And the gradual resumption of composition, which has already begun. ●

Interview by Pascale Rouet



1. Paul Barras at the apartment organ of his former student Jacqueline Leyman, in May 2013.

Paul Barras

On 29 June 2025, Paul Barras (1925-2017) would have been 100 years old. This concert performer, composer, improviser and teacher lost his sight at the age of two, just like his illustrious role model Jean Langlais. To mark this anniversary, Nicole Nizet and Philippe Bayard look back on the career of this extraordinary organist.

In the late 1990s, Paul Barras was enjoying a peaceful retirement in Woluwe-Saint-Lambert, east of Brussels. Blind and unmarried, he lived independently in his flat on Slegers Avenue. We met him in December 2000 through Philippe Verkaeren, director of the Schaerbeek Music Academy, whose works we had just published. Paul Barras was looking for a publisher capable of publishing his complete organ compositions. The composer was contacted and agreed to entrust us with the scores already copied by Jean Maurer and Léon Kerremans. After signing the publishing contracts, we were able to begin the encoding work. It took a whole year to complete this task with the help of two experienced proofreaders: Dr. José Macq and Anne-Marie Lurquin, two friends of the composer.

Birth and childhood in Gistoux

Paul Barras was born on the 29th of June 1925 in Gistoux, a village in Walloon Brabant between Brussels and Namur. His father, Achille Barras, originally from Malèves-Sainte-Marie, was a postman at the Wavre post office. His mother, Maria Nelequet, from Cortil-Noirmont, was a housewife. The family, who were practising Catholics, lived opposite the Church of Saint John the Baptist in Gistoux. Suffering from glaucoma, little Paul went blind at the age of two. Surrounded by his parents, his older sister Lucie and his younger brother Robert, he tried to lead as normal a life as possible.

The birth of a musical vocation

At the age of seven, his parents enrolled him at the Royal Institute for the Deaf, Blind and Mute in Woluwe-Saint-Lambert (photo 2), where he received training

as a church musician in addition to his normal schooling in Dutch. He studied music in Braille with teachers who were themselves blind.

He was taught by the organist and teacher Renaat (René) Veremans, known as *Broeder* (Brother) Alberik. He was taught the organ, piano, violin, flute, clarinet, harmony, counterpoint and Gregorian chant, but it was the organ that became his lifelong passion. At a very young age, he began playing Mass at the Church of St. John the Baptist in Gistoux on the small Gheude organ (1864), a 9-stop instrument with a single keyboard and an 18-note pedalboard, which was restored in 1966 by André Rousseau of Manage¹. Improvisation soon became his favourite activity.

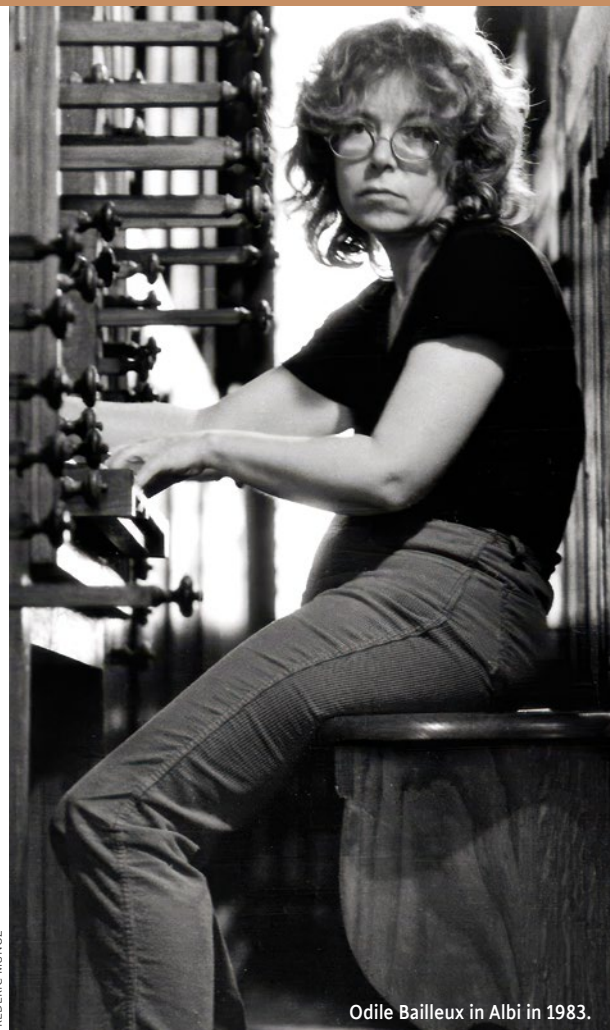
Shortly before the war, Paul Barras was admitted to the Lemmens Institute, then located in Mechelen, where he studied organ with Flor Peeters, Gregorian chant with M^{gr} Jules Van Nuffel, the director of the institute, and counterpoint with Marinus de Jong. Paul Barras graduated in 1949.

At the Royal Conservatory in Antwerp, where he was again a student of Flor Peeters, he was one of the first to play works by Olivier Messiaen, a composer who was not yet part of the usual repertoire at that time. The young virtuoso obtained a higher diploma in organ in 1951.

1. Paul Barras, personal communication. The composition of the main organs played by Paul Barras as a liturgical organist can be consulted on the magazine's website.

2. Old postcard showing the façade of the Royal Institute for the Deaf and Blind in Woluwe-Saint-Lambert around 1920-1930..





FREDÉRIC MUÑOZ

Odile Bailleux in Albi in 1983.

A love affair with music

Tribute to Odile Bailleux

Born in 1939, Odile Bailleux passed away on 18 November 2024. Absent from the music scene since 1992 due to serious health problems, she remains one of the most important figures of her generation, particularly through her involvement in the movement for a new interpretation of Baroque music in the 1960s. Frédéric Muñoz shares some memories.

I first met Odile Bailleux in 1978, thanks to Jacques Bétoulières (an organist in Montpellier), when her first LP dedicated to Anthony van Noordt was released on the label *Stil*. In the early 1980s, she was invited to give organ concerts in Saint-Guilhem-le-Désert and perform at the summer academy on the Moitessier organ in Saint-Louis de Sète.

I followed her lessons with boundless enthusiasm, discovering the music of Frescobaldi and Correa de Arauxo under her expert fingers. In 1983, the Occitan publisher Ventadorn asked Odile to record on the great organ of Albi Cathedral, recently restored by Barthélémy Formentelli. Very taken with this sumptuous instrument, she chose to record Nicolas de Grigny's *Livre d'orgue*. During long nights of recording, this album took shape piece by piece. For me, her student, it was an incredible experience to record this album for her and to assist her musically. She wanted to convey a new approach to this composer, too often associated with a strictly liturgical framework, through a reading close to the operatic splendour of Versailles, evoking the genius of Marc-Antoine Charpentier.

She had a deep knowledge of the French Baroque repertoire and style through her work as a continuo player with Jean-Claude Malgoire's ensemble, *La Grande Écurie et la Chambre du Roy*. She subsequently returned regularly to play at Saint-Guilhem, even inaugurating Alain Sals' Positive division in 1984, which complemented Jean-Pierre Cavaillé's organ. She was particularly attached to this organ and its festival, where she also played the harpsichord in a Bach recital with gambist Marie-Françoise Bloch.

Her lessons revealed an aspect of early music that particularly emphasised dynamics, touch and expression on the keyboard. I later met her again in Aubenas for other lessons devoted to Bach, with a memorable concert ending with her *Ricercare à 6 voix*. A friend of harpsichordist Scott Ross, she shared his various passions: the harpsichord, but also cats and flowers. Scott introduced her to the *Erato* label, which enabled her to record a memorable CD devoted to various *Tientos* by her beloved Correa de Arauxo on the incredible organ in

“ Odile was deeply passionate and uncompromising in her views on music. ”

Santanyi in the Balearic Islands, an instrument belonging to Jordi Bosch that had been recommended to him by Gerhard Grenzing when he had just restored it in the late 1980s.

With her unfailing intuition, she knew how to recognise various musical qualities in her students, and sometimes how to compliment them, for example, on their 'good left hand', or to tell them quite simply that they were experiencing a beautiful love affair with music.

From the early 1960s onwards, Odile was very much part of that magnificent generation of rediscoverers of early music, particularly organ music played on historical instruments restored according to the principles and techniques of the old regime. Odile was deeply passionate and uncompromising in her views on music. In addition to a few rare official recordings dedicated to specific composers, I recorded some memorable concerts that remain rare and precious testimonies to her art.

Through her teaching, she was able to pass on and share the knowledge she acquired from her teachers Édouard Souberbielle and Helmut Walcha, which is now being perpetuated by her students. She had a special fondness for Walcha, often recalling his teaching and crediting this for her own performances - particularly of Johann Sebastian Bach. With her many talents, she greatly honoured the world of Baroque music for over sixty years and was unanimously recognised as one of the greatest representatives of the French organ. ●

Frédéric Muñoz
Titular organist of the historic organ of Saint-Guilhem-le-Désert

I remember... Odile Bailleux

A letter in the form of a puzzle (*à la Perec*)

You didn't like tributes or hagiographies, so I won't risk it. To say that you were an outstanding musician is obvious. You guided us as a teacher, which proved to be a profoundly soulful, musical, and intellectual experience for many of us.

It is through my memories that I am now attempting, rather clumsily, to sketch this portrait in the style of a Perec puzzle.

I remember Monday mornings at Les Blancs-Manteaux, where we worked all morning without looking at our watches.

I remember that the composer Gérard Pesson referred to you after your master class in Auch as 'The Jean-Luc Godard of the organ.'

I remember that you hated the expression "play cleanly"; you would reply that we weren't washing machines...

I remember that you wielded slang with incredible elegance, but that you hated vulgarity and those who traded in it.

I remember you talking about Helmut Walcha, with whom you had studied.

I remember you saying, "They've stuck a label on me: 'musique ancienne'."

I remember you smoking in Saint-Germain-des-Prés and the blue wisps of your Camel cigarettes mingling with the harmonies of Brahms.

I remember you treating us as musicians, not students.

I remember that you didn't like les z'organists.

I remember that you preferred music to the organ.

I remember hearing you reply to someone who called you Maître: "Call me Bailleux, like everyone else".

I remember how you made us work on technique, breaking down movements to understand the mechanics and, above all, paying attention to our little fingers.

I remember you saying that the organ was a scrappy instrument, but that we had to respect it and adapt to it.

I remember you telling me that you discovered Stockhausen's *Gruppen* before Frescobaldi.

I remember that you loved people; that's why you were so demanding of them.

I remember that we celebrated after the Clicquot competition in Poitiers (where you were also on the exam board), even though you weren't satisfied with the winners.

I remember that you didn't like it when we made *pouet pouet* noises while playing the reeds.

I remember that you recorded Correa de Arauxo on a *Baléare* – the most beautiful organs in the world according to you.

I remember that you loved hearing Gustav Leonardt play the organ, mainly because he didn't play like the others.

I remember that damned Covid prevented us from seeing each other again, and then time flew by.

I remember that...

But I can hear you whispering in my ear: 'Stop this nonsense, who cares! Go and play, and pay attention to your little finger...'

It all went by like a dream.

All we have left now are these memories that we try to bring back to life, the records and the live performances that still feel so vivid, and our desire to be worthy of you, of what you gave us, of your dreams and your utopias.

Thank you, Odile...

Jean-Christophe Revel



Playlist 0070

- B. Storace (*Passacaille*)
- N. de Grigny (*Tierce en taille*)
by O. Bailleux (Uzès).

Others

O. Bailleux plays:

- J.S. Bach, *Partita BWV 825* (*Sarabande, Menuet I, Menuet II, Gigue*) on harpsichord.
- *Pièce d'orgue BWV 572* (Uzès).
- D. Buxtehude, *Te Deum BuxWV 218* (Uzès).
- H.L. Hassler, *Une jeune fillette* (St-Guilhem-le-Désert).
- J. Bull, *Salve Regina* (St-Julien-en-Jarez).
- F. Correa de Arauxo, *Tientos* (St-Julien-en-Jarez).
- H.L. Hassler, *Credo* (St-Julien-en-Jarez).



- Read the full text by Jean-Christophe Revel.

Jean-Jacques Duparcq an exceptional musicologist

'I chose to train as an organist because it seemed to me to be the most comprehensive training for a musician,' as musicologist Jean-Jacques Duparcq, who passed away on the 23rd of January 2024 at the age of 94, liked to repeat. Born in Paris (14th arrondissement) in 1930 to a Swiss mother, an educated woman who became a French citizen, and a sculptor from Valenciennes¹, he turned his attention to researching the symbolism of numbers, which led him to publish a highly acclaimed book in 1977: *Contribution à l'étude des proportions numériques dans l'œuvre de Bach*². Francis Prod'homme takes a look back at this discreet and passionate musician.

Lucerne Abbey, late 1980s

The abbey, which boasts a magnificent historic organ, part of whose pipework is said to be among the oldest in France, regularly hosted an academy for organists led by François-Henri Houbart. At the end of one of these events, after a meal offered by the abbot Marcel Le-légard, Jean-Jacques Duparcq joined us, like a heavenly apparition. *'Would it be possible to have a blackboard and chalk to illustrate my lecture?'* he asked.

This question seemed highly incongruous in the context of the Lucerne, which was both a repository for works of art and furniture of all kinds, and a manifestation of the fact that beautiful disorder could be the effect of art. Having lent the abbey my Chauvin keyboard (the one belonging to Xavier Darasse) to assist the organists in their work, I took the initiative to search for the famous board and found it in the hustle and bustle of the abbey. That is how I met Jean-Jacques Duparcq: *'You are my saviour!'* he declared

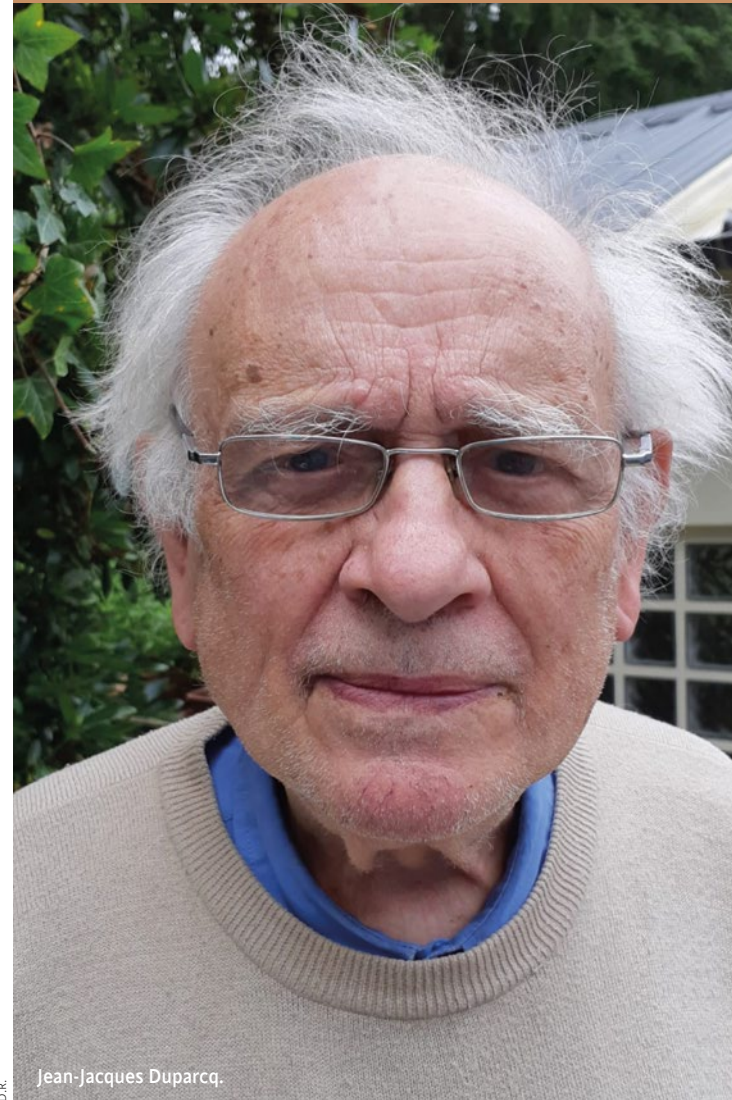
A tireless researcher

And there, in front of an audience of young organists, most of whom went on to have brilliant careers, Jean-Jacques revealed to us the esoteric mysteries of the symbolism of numbers in

the work of Johann Sebastian Bach. I can say that for all of us, it was a revelation that opened up infinite possibilities in our appreciation of this music that we were striving to interpret as best we could. But behind the notes there was a coded message, like a voice from another world, and Jean-Jacques' work offered us a kind of Jacob's ladder, a link between this world and the other to which we are promised.

After that first encounter, we regularly met up in the surrounding concert halls, such as Villedieu-les-Poëles and Lessay, which attracted the greatest performers: Isoir, Chapuis, Houbart... And Jean-Jacques was an irreplaceable guide for me, allowing me to be accepted in the wake of these great men. *'Ah, Jean-Jacques Duparcq, the perfect ear...'* I heard one of them say. He could have pursued a career as a top-level organist, like his 'inseparable' companions at the César Franck school under the direction of Édouard Souberbielle. But the circumstances of his life decided otherwise: every life harbours the mystery of a catastrophe. What was it? Silence surrounds him forever. As our friendship grew, I plucked up the courage to ask him about it. His answer was unequivocal: if I wanted to remain his friend, I must never mention it again!

However, although he gave up playing the keyboard in his middle age, he never stopped studying Bach's music, like



Jean-Jacques Duparcq.

"But behind the notes there was a coded message, like a voice from another world..."

a rabbi wearing phylacteries deciphering the scrolls of the Torah, searching for the secrets of Creation.

In the twilight of his life, Jean-Jacques finally had the maker Thibault Guillemain complete the construction of a superb harpsichord and set about mastering all its dactylic pitfalls once again, as its eternal apprentice. ●

Francis Prod'homme



• Biography of Jean-Jacques Duparcq by his daughter Isabelle Duparcq.

• Memories of Marie-Germaine Dorgeville, wife of Claude Dorgeville. The latter was a friend of Jean-Jacques Duparcq, whom he met at the César Franck school in Édouard Souberbielle's class.

1. Information provided by Isabelle Duparcq, daughter of the musicologist.

2. *La revue musicale* 301-302, Paris, 1977.

By
Pierre Méa

APPOINTMENTS

• The Brive-la-Gaillarde Conservatoire is reopening an organ class, under the leadership of **Quentin du Verdier**. It should be noted that the municipality has just had the Stoltz organ (1860, III/P/36) in the Saint-Martin collegiate church restored.

Maude Gratton has just been appointed, following a competition, as organ professor at the Paris Conservatoire, alongside Thomas Ospital. She is specifically responsible for teaching the early music repertoire.

COMPETITION

• **The Grand Prix d'Orgue Jean-Louis Florentz organ competition was held in Angers on the 17th and 18th of May 2025.**

The panel, chaired by Vincent Dubois, included Isabelle Demers, Thierry Escaich, Véronique Le Guen, Mathias Maierhofer, Christophe Millet, Thomas Ospital and Grégoire Rolland.

The results are as follows:

- Jean-Louis Florentz Grand Prix d'Orgue - Académie des Beaux-Arts: Edmond Reuzé (France);
- Prize for the interpretation of contemporary works: Edmond Reuzé;
- Prize of the City of Angers: Aidan Hill (United States);
- Pierre Pincemaille audience favourite Prize: Danijela Slana (Slovakia).

The compulsory contemporary piece, *Ka-Danse*, was commissioned from the young French composer Grégoire Rolland.



Jean-Charles Gandrille.

• Organist and composer

Jean-Charles Gandrille has just won several prizes, adding to his already impressive list of achievements!

- The special prize at the Manusurian International Composition Competition (Armenia) for his work for soprano, cello and piano: *Saint Gregory of Narek's Marian Prayer*;
- 2nd prize at the OneSong International Contemporary Music Competition for Orchestra in Taiwan, for the piece *Taiwan Rhapsody*;
- 1st prize, awarded unanimously, at the International Composition Competition for Symphony Orchestra in Sacile (Italy), for his dances for orchestra, *Life célébration*.

• The ROYAN-ORGUES

composition competition is organised by the *Association des Amis des Orgues de Notre-Dame de Royan*, in partnership with the instrumental ensemble *Ars Nova*, the *Octanphare* publication and, for the 2025 edition, the *Orgues Nouvelles* magazine and *La Sinfonie d'Orphée* publication. In future issues, we will return to the composers who did or did not win prizes in this high-level competition.

The panel was composed of Émilie Aubert, Valéry Aubertin, Estelle Lowry, Joan Magrané, Florentine Mulsant, Emmanuelle Piaud, Pascale Rouet, Benoît Sitzia and Rikako Watanabe. The winners are as follows:

- Winner, *educational piece*: Romain Bastard for *Ostinatos*;
- Winner, *piece for solo organ*: Haru Shionoya for *Traces*;
- Winner, *pieces for organ, choir and string ensemble*: Mattéo Plassard for *Lamentations-Désirs*.

The St Albans competition

took place last July.

The panel was composed of Simon Harden (Ireland), Nathan J. Laube (United States), Ja-Kyung Oh (Korea), Margaret Philipps (United Kingdom), Robert Quinney (United Kingdom), Jean-Baptiste Robin (France) and Martin Schmeding (Germany).

The winners are as follows:

- 1st prize: Alexis Grizard (France);
 - 2nd prize: Grant Smith (United States);
 - *Peter Hurford Bach Prize*: Andoni Andrada (Spain);
 - Audience prize: Aleksanteri Wallius (Finland);
 - Prize for the best interpretation of J.B. Robin's *Trois études vers l'infini*: Alexis Grizard (France);
 - In improvisation, 2nd prize was awarded to Bernhard Hauk (Germany).
- It should be noted that Axel de Marnhac (France) was also a finalist.

• The final chords of the 2025 Saint-Maurice International Organ Competition

resounded under the vaults of the local basilica on 10 August, bringing to a close a week dedicated to musical excellence, but also to sharing and friendship.

Each participant who was not selected to continue in the competition was graciously invited to stay on site to take full advantage of a week rich in various activities (master classes, organ tours, walks, concerts, conferences and meetings), all enthusiastically organised by a team concerned with the well-being of all. While this competition certainly crowned some brilliant winners, it also helped to forge bonds that will last well beyond the competition itself.

Results of the competition: 27 candidates, 15 nationalities, 12 selected for the first round (after a video pre-selection), 6 for the second round, 3 for the final. Chaired by Swiss violinist Rachel Kolly, the panel included Frédéric Champion (France), Katelyn Emerson (United States), Matthias Maierhofer (Germany), Pascale Rouet (France), Stephen Tharp (United States), Pascale Van Coppenolle (Switzerland), as well as Daniel Chappuis and Antonio Garcia, both Swiss, for the pre-selection. The rounds took place in Saint-Maurice (Saint-Sigismond and the abbey) and Sion (cathedral).

- 1st prize – 10,000 CHF – awarded by the Culture



From left to right, Thomas Ingui, Samuel Giddy, Bertalan Ablonczy.

Department of the Canton of Valais to Samuel Giddy (Australia);

- 2nd prize – 6,000 CHF – awarded by the *Fondation Georges Cramer* to Bertalan Ablonczy (Hungary);
 - 3rd prize – 4,000 CHF – awarded by the town of Saint-Maurice to Thomas Ingui (United States);
 - Audience prize – 1,000 CHF – awarded by *Manufacture d'Orgues Kuhn SA* to Samuel Giddy.
- The Saint-Maurice International Organ Competition thus confirms its status as a major event for the younger generation of organists, offering an international platform for talented musicians from around the world.

Alexia Coutaz

info@concoursorgue.ch

ORGANS

• **The organ in Rorswchwil (Haut-Rhin)** was inaugurated on the 22nd of June by Francis Jacob, after being blessed by Mgr Kratz, auxiliary bishop of Strasbourg. This instrument, built by Callinet in 1839, was completely restored by a dozen volunteers from the village, under the leadership of Michel Gaillard.

• **The organ at Saint-Laurent-sur-Othain (Meuse)** was inaugurated on the 11th of May. The instrument, dating from 1888, was completely restored by Victor Mangeol and has nine stops spread over a keyboard and pedalboard. The project was financially supported by the European Agricultural Fund for Rural Development (EAFRD).

• **The organ at the Temple du Saint-Esprit (Paris)** was built by Merklin-Schütze in 1865 and originally had 10 stops on two keyboards (including a Récit starting at the second C) and a short pedalboard. In 1899, the gallery was extended with the addition of sloping wings to provide more space for singers,



The panel and winners of the Angers competition.

The winners.



A PARTY FOR ANTOINETTE KERAUDREN

Some people we meet in our lives leave a lasting mark on our personal and professional journeys. Antoinette Keraudren is one such person. Through her talent, kindness, determination and availability, she has trained generations of musicians, both amateur and professional, who are indebted to her for passing on her knowledge. What could be more natural than to thank her for her commitment over nearly 80 years, not only as a piano and organ teacher, but also as a dedicated liturgical organist.

That is why a small group of people wanted to organise a day designated for celebrating their friendship with her, someone who loves to give to others and therefore for whom 'receiving' is undoubtedly unusual and superfluous. This day took place on the 18th of August 2025, at Landévennec Abbey, where she has so often accompanied services, and then continued in Crozon, where organists paid tribute to her by playing the Dallam organ, to which she has devoted and continues to devote so much passion.

Chantal Boulay

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with their felicitous blend of consonance and harmonic refinement, as do Bernard Schulé's *Métamorphoses sur un Air ancien*, a robust 'modern' piece in symphonic form.

• BOOKLET IN FRENCH / ITALIAN / GERMAN – DURATION: 1H 10' 51" CASCADILLE VDE-GALLO VEL 1700, 2024



Johann Sebastian Bach
– Precursors and disciples
Works by Georg Böhm, Gottfried August Homilius, Johann Ludwig Krebs, Johann Peter Kellner, Dietrich Buxtehude, Johann Nicolaus Hanff, Johann Sebastian Bach

Jean-Louis Vieille-Girardet,
Kern organ (1980) at Notre-Dame de la Platié, Castres (Tarn)

The discography of this Kern organ, with its surprisingly versatile aesthetic, ranges from Spanish Baroque by Francis Chapelet to Jean Langlais by Franck Besingrand, but also includes Dupré, J. Alain, and even Vienne by Jean-Pierre Lecaudey. It is easy to imagine that a Kern would also provide an ideal basis for Bach and his era: Jean-

Louis Vieille-Girardet dedicates this colourful and communicative album to them, particularly the young Bach. The palette is alternately incisive and poetic, as is the articulation of a dynamic and singing performance – beautiful *Chorals Schübler*. A supple portrait of the organ, undoubtedly recorded from a slight distance, combining engravings from 1994 (Böhm to Krebs) and 2024 (Kellner to Bach).

• FRENCH BOOKLET
DURATION: 1H 13' 41" CÔTÉ UT DIÈSE CUD 241, 2024

BOOKS

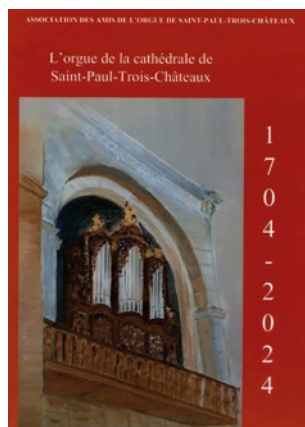
Maurizio Tarrini: *Bibliografia Organaria Ligure*

A valuable resource for exploring two centuries of organ building in Liguria and the surrounding area, including Corsica, Monaco, Nice and neighbouring towns...

<http://www.piccaluga.org/antichiorganitaliani>

L'orgue de la cathédrale de Saint-Paul-Trois-Châteaux 320 ans d'histoire

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Jacques PICHARD

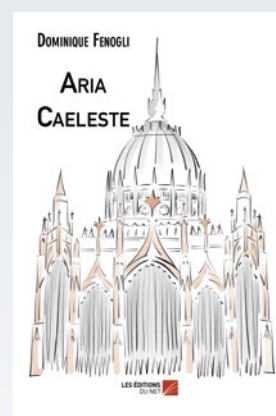


L'Allégorie de la caverne

Analyses et propositions
Plaidoyer pour une musicologie de l'imagination

Préface d'Alain MABIT

a salutary abundance of references transforms the mythical lair into a veritable *Ali Baba's cave* where one must glean *ad libitum*.



Dominique Fenogli: *Aria Caeleste*

A thriller... 'The Da Vinci Code' transposed to the world of organs: sulphur often takes precedence over incense...

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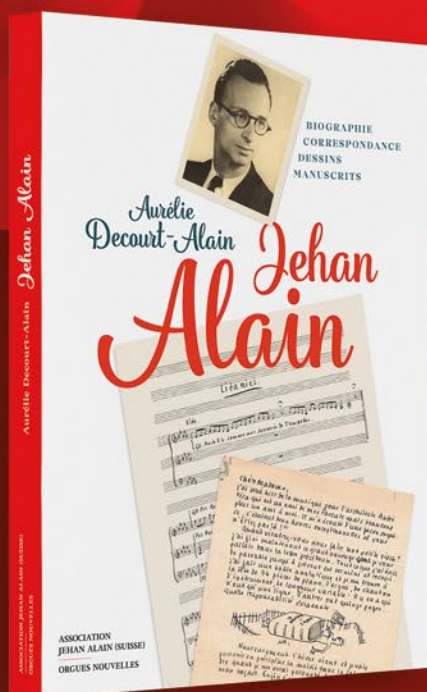


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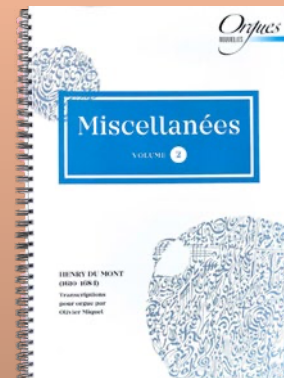
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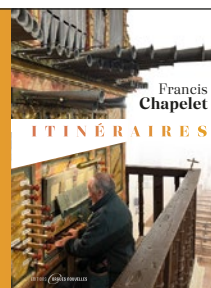


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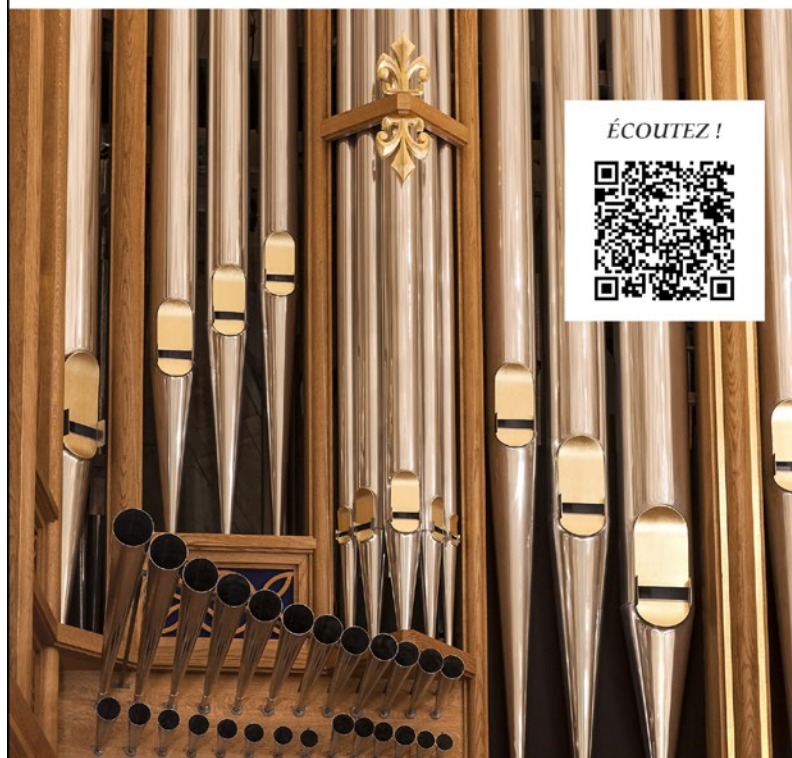
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Sadly, they are no longer with us.

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Cover: Young organists who took part in the
Jour de l'orgue 2025 - DR. Graphisme: Thierry Dubreil.

Playlist CD 70

1. Bernardo Storace
Passacaille **UNPUBLISHED** 9'17

2. Nicolas de Grigny
Tierce en taille 3'46
Odile Bailleux, on the organ at the temple in
Uzès. Recorded live on 21 October 1984. Thanks
to Frédéric Muñoz for the sound recording.

3. Camille Saint-Saëns
Deus Abraham 3'38
Françoise Masset, soprano,
and Vincent Genvrin, on the organ of the
Church of the Gesù (Toulouse).
Thanks to Didier Maes and the Hortus labe for
their kind consent.

4. Claude Arrieu
L'orgue 2'28
Françoise Masset, soprano, and Vincent
Genvrin, on the organ of the Church
of the Gesù (Toulouse).
Thanks to Didier Maes and the Hortus label for
their kind consent.

5. Maurice Ravel
Pavane pour une infante défunte
(transcr. P. Méa) **UNPUBLISHED** 6'17
Pierre Méa, at the organ of the Geneva
Presbyterian Church (Laguna Woods, California).

Paul Barras
6. *Méditation sur le Kyrie Cum Jubilo*,
excerpt of the *Suite à Sainte-Waudru* 3'12
UNPUBLISHED

7. *Arabesque*,
excerpt of the *Six Miniatures* 3'06
by the composer, on the organ of the
Church of the Divine Saviour in Woluwe-
Saint-Lambert (Belgium). **UNPUBLISHED**

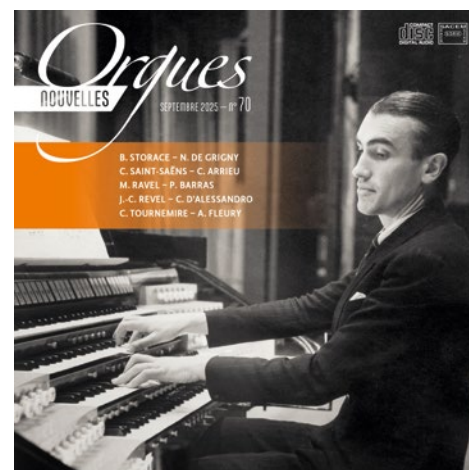
Jean-Christophe Revel **UNPUBLISHED**
improvised verses from the Magnificat
8. *1^{er} verse* 1'09
9. *2^e verse* 0'45
10. *3^e verse* 0'53

Jean-Christophe Revel, on the Modalio /
augmented organ of St-Orens Church
(Auch). Recorded live on 16 May 2025.

Christophe d'Alessandro
Speculum nuptiarum, based on *The Garden
of Earthly Delights* by Hieronymus Bosch

11. *La Création au 3^e jour* **UNPUBLISHED** 2'41

12. *La Création d'Ève* **UNPUBLISHED** 3'42
by the composer, on the organ of the
Church of Sainte-Élisabeth (Paris),
with real-time digital enhancement. In
memory of Nathalie d'Alessandro (1960-2025).



The CD and magazine are complementary.
They form a whole and cannot be sold separately.

13. Charles Tournemire
Offertory from the 'Lætare' service,
excerpt from *L'Orgue mystique* 3'38
François Lemanissier on the organ
of Sainte-Croix Church (Saint-Lô).
Thanks to Didier Bertrand, Didier Maes and the
Hortus label for their kind consent.

André Fleury
14. *Deuxième symphonie (final)* 6'50
François Lemanissier at the organ of the
Madeleine Church (Paris).
Thanks to Didier Bertrand, Didier Maes and the
Hortus label for their kind consent.

15. *Beati mundo corde*, (*Communion
from the All Saints' Day Mass*) 1'35
by the Gregorian choir of the
Dijon choir school.

André Fleury
16. *Communion 'For the Feast
of All Saints'* **UNPUBLISHED** 2'06

17. *Elevation for the Sixteenth Sunday
after Pentecost* **UNPUBLISHED** 2'51

18. *Verse on « A solis ortus cardine »*
UNPUBLISHED 1'19
Hervé Désarbre, at the organ of the Church
of Notre-Dame du Val-de-Grâce (Paris).
Thanks to Guillaume de Saint-Maurice,
Chief Medical Officer, Director of the Val-de-
Grâce School, and to Olivier Thépot, for the
sound recording.

19. *Postlude* **UNPUBLISHED** 1'13
Frédéric Mayer, at the organ
of Dijon Cathedral.

20. *Carillon (Victimæ Pascali laudes)* 3'20
Denis Comtet, at the organ of the Church of
Saint-François-Xavier (Paris).
Thanks to Christoph Martin Frommen and the
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TEXTES



- Jean-Christophe Revel: portrait of Odile Bailleux in the form of a puzzle "à la Perec" (full text)
- Paul Barras: list of works and organ compositions.
- Jean-Jacques Duparcq: testimonials from Marie-Germaine Dorgeuille and Isabelle Duparcq.
- Françoise Masset: testimonials.
- Organ Day: testimonials.

PARTITIONS



- François Lemanissier: *Fond d'orgue*.

AUDIO



- J.S. BACH
– *Partita BWV 825 (Sarabande, Menuet I, Menuet II, Gigue)*
O. Bailleux, clavecin.
UNPUBLISHED
- *Pièce d'orgue BWV 572*
O. Bailleux (Uzès).
UNPUBLISHED
- D. BUXTEHUDE
Te Deum BuxWV 218
O. Bailleux (Uzès).
UNPUBLISHED
- H.L. HASSLER, *Une jeune fille*
O. Bailleux (St-Guilhem-le-Désert). **UNPUBLISHED**
- J. BULL, *Salve Regina*
UNPUBLISHED
- F. CORREA DE ARAUXO **UNPUBLISHED**
– *Tiento Llano*
– *Tiento de tiple*
– *Tiento de baxón*
– *Tiento de dos tiple*
- H.L. HASSLER, *Credo*
O. Bailleux (St-Julien-en-Jarez)
UNPUBLISHED
- P. BARRAS **UNPUBLISHED**
– *Dialogue sur les grands jeux*
– *Toccata en Ré b*
– *Paraphrase sur Ave Maris Stella*
by the composer (Woluwe-Saint-Lambert, Belgique).
- A. FLEURY
– *Deuxième Symphonie, Vif*
D. Comtet (Saint-François-Xavier, Paris).

• F. LEMANISSIER, *Fond d'orgue*
by the composer (Saint-Étienne, Caen). **UNPUBLISHED**

• J. LENOT **UNPUBLISHED**
– *Annonciation selon Piero della Francesca* (extrait)
– *Annonciation selon Leonardo* (extrait)
– *Annonciation selon Simone Martini* (extrait)
– *Annonciation selon Perugin*
J.-C. Revel, on the Modalio / augmented organ of St-Orens Church (Auch).

• A. MARKÉAS
UNPUBLISHED

Vertiges pour orgue et bande
J.-C. Revel, au Modalio / orgue augmenté de l'église St-Orens (Auch).

• CHARLYS / H. HIMMEL
Bohémienne aux yeux noirs
UNPUBLISHED

• J. MASSENET, *Pie Jesu*
Françoise Masset, soprano,
Yves Lafargue, organ
Concert, Luneray Temple, 2019.
UNPUBLISHED

• J.-G. ROPARTZ,
Sub tuum praesidium
Ensemble Triptyca (Françoise Masset, soprano; Jean-Christophe Clair, alto; Pascal Marsault, organ)
CD Les Angélus, a century of French sacred music for voice and organ (1850-1950)
Rejoyce label, 2009.

• T. DUBOIS, *Pianto (1887)*
Françoise Masset, soprano,
Joris Verdin, organ. Concert,
Royaumont Refectory, 2012.
UNPUBLISHED

VIDÉO



• F. COUPERIN
Offertory from the Mass for Parish Use by P. Méa (University of Berkeley, California).

• F. MENDELSSOHN, *6th Sonata*
by P. Méa (University of Berkeley, California).

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Les Chantres de Paris

Les Chantres de Paris et Johann Vexo nous livrent une version lumineuse et vibrante de la Messe Cum Jubilo de Maurice Duruflé, composée en 1966 pour orgue et chœur de barytons. Cette oeuvre majeure est mise en résonance avec le chant grégorien dont elle s'inspire ainsi qu'avec la suite opus n° 5 pour orgue.

Les Chantres de Paris and Johann Vexo deliver a luminous and vibrant version of Maurice Duruflé's Messe Cum Jubilo, composed in 1966 for organ and baritone choir. This mass resonates with the Gregorian chant that inspired it, as well as with the Suite Opus No. 5 for organ.



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