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# Orgues

THE MAGAZINE FOR ORGAN  
AND MUSIC ENTHUSIASTS

## NOUVELLES

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GOTHIC ORGANS AT  
NOTRE-DAME DE PARIS

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SPECIAL REPORT

### AT THE HEART OF COMPETITIONS

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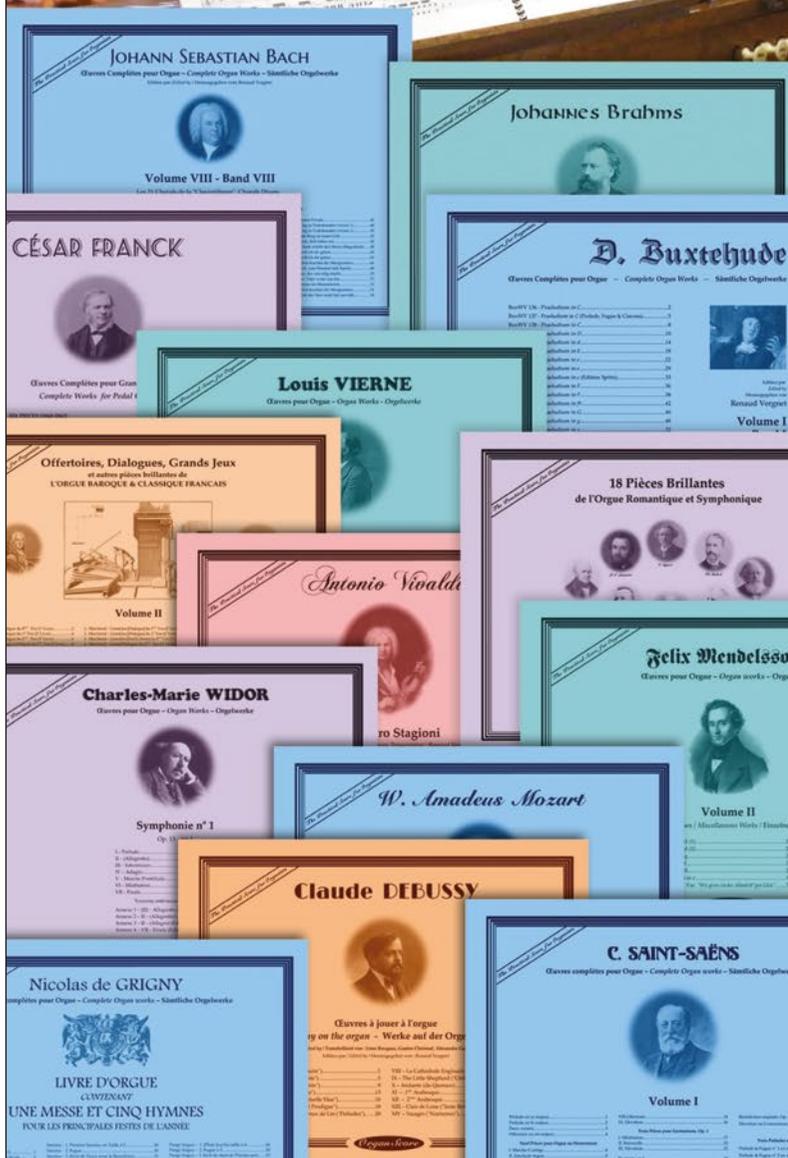
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# Does the right note exist?



THEIRY DUBREIL / MIDJOURNEY

16 o'clock. That's it, the tests are over. All the candidates have played. It's time for the deliberations. The judges pack their bags, collect their notes, and set off at a brisk pace towards the designated room. This is the clan of the 'chosen ones', the ones who embody 'authority'...

On the other side, the young musicians: those who hope (sometimes without really believing in themselves), and those who think they've failed - but are still clinging onto a glimmer of hope. A group of those who are waiting, worried...

Two seemingly separate camps, yet they have so much in common. If only because almost every member of the panel has once been a candidate, sometimes becoming a winner, sometimes not; and because some of the young organists will be judges in their turn in a few years' time...

So let's dispel a few preconceived ideas from the outset: serving on a judge panel is not the smooth, delightful adventure we sometimes imagine it to be (even if, of course, certain aspects of the exercise - such as meeting up with colleagues, or even friends - are attractive and enriching). It's not a leisurely cruise, handing out points with certainty and without qualms. Deciding between musicians who are sometimes (and increasingly often) of a stratospheric technical level raises many questions of conscience.

What legitimacy does one have as a judge? What criteria should be used to make this difficult decision? So we reflect, we discuss. We try to synthesise our feelings, hoping, in the end, that a certain 'truth' will emerge from the ballot box. Opinions clash. And at the end of the day? Great satisfaction if 'their' winner is selected, but deep disappointment if not. These are the rules, the laws of the competition, and you have to abide by them.

In the opposing camp, the wait is long and unbearable. "What are they doing?", "Surely they are in disagreement?" The relief of completing the test turns to anxiety about the result. The door opens. "Here they come!"

A few speeches later, the results are in. The grail for some. For others, it's often a feeling of injustice and frustrated incomprehension. Sometimes discouragement. A final point which, at the time, seems to have a positive or negative impact on the future, depending on the result obtained.

But what is it really?

Our dossier looks at some of the issues surrounding competitions. Will it pass the test?

You are the judge - it's up to you to decide!

PASCALE ROUET  
Managing Editor



# SPECIAL REPORT

Etymologically speaking, the French verb “concourir” (to compete) means “to run together”. Originally, therefore, it meant running in parallel, not in opposition or combat. However, the connotations of this word remain that of an individual ordeal that is often difficult to endure and during which mutual aid remains very relative.

How do candidates feel when they take part in competitions? What does victory or failure mean to them? What is their overall experience like? What happens during the deliberations? What criteria does the panel use to award prizes?

A number of leading figures from the world of the organ (students, judges, teachers, concert organisers, etc.) responded to our survey. Some of these musicians, of various ages and backgrounds, agreed to speak openly, while others preferred to remain anonymous. Our warmest thanks go to all of them; their help was invaluable in the production of this dossier.

Many thanks also to Liesbeth Schlumberger, a teacher at the CNSMD in Lyon, for her active participation in collecting the many student testimonies.

CIOC 2024, the judges.



## AT THE HEART OF COMPETITIONS



*“To borrow - and twist - a famous phrase of Churchill’s: competitions may present an imperfect system... but it is still the least bad of all.” (Thomas Ospital<sup>1</sup>)*

*“An organist without a successful competition is a horse without a race, and therefore of no interest to many.” (Éric Cordé<sup>2</sup>)*

## EXPERIENCING A COMPETITION

FILE  
COORDINATED  
BY  
**PASCALE  
ROUET**

Musical competitions fall *grosso modo* into two categories: ‘prestige’ competitions, and those that lead to a position (teacher, instrument holder, orchestra member, etc.). Since the latter obey a variety of rationales that are often difficult to pin down because they have multiple criteria (exist on a case-by-case basis, diplomas from administrative competitions, local needs, various skills outside the directly instrumental sphere, etc.), only the former, most of which are international competitions, will be discussed here.

1. An international concert performer and member of numerous panels, Thomas Ospital (°1990) has been a professor at the CNSMP since 2021.

2. Éric Cordé (°1991) is the titular organist at Dol-de-Bretagne Cathedral, and has taken an unusual academic path. Very interested in original repertoire, he is passionate about the repertoire of the 20th and 21st centuries, as well as the cinema organ.

### The choice

Why choose one competition over another? First of all, for the discipline on offer: improvisation or interpretation. Although some competitions offer both, either in the same year (St Albans) or in successive sessions (Chartres), none mix the two options. Then there is the aesthetic option. Competitions that specialise in a certain type of repertoire (the *Gottfried Silbermann Organ Competition* in Freiberg, and the German Baroque competitions in Lübeck, Hamburg, Groningen and Leuven, for example) rub shoulders with others - the majority - that offer more open-ended programmes, some of which give pride of place to a particular composer (Haarlem, with César Franck). And finally, depending on the rules, and the age limit sometimes imposed, which is often between 30 and 35.

### What do these competitions consist of?

Usually organised every 2 or 3 years and structured differently each time, they all nevertheless have a number of points in common. Divided into several rounds (from 2 to 4, often - but not always - with a pre-selection based on audio or video recordings), they often focus on one (or sometimes several) emblematic instrument(s), even if, for obvious logistical reasons, some of the first rounds are sometimes moved to other organs. The need for each candidate to be able to rehearse, often for several hours beforehand, makes the organisation of these competitions particularly complex and highly dependent on the venue’s instruments.

In terms of programmes, the improvisation competitions show a diversity of styles which often open the door to contemporary writing. The Haarlem competition, for example, one of the most prestigious in the field (won masterfully by André Isoir in three successive editions: 1966, 1967 and 1968), includes a Baroque section on the Müller organ (1738) at Saint-Bavo (chorale variations, fugues, etc.) and a contemporary section on the Philharmonie organ (Cavaillé-Coll, 1875 / Flentrop, 2005). The latter can consist of a symphonic piece, improvisation on silent film or extra-musical proposals (photographs, texts, etc.), contemporary series or cells, or free forms.

As far as interpretation is concerned, generalist competitions are often conceived in a similar way: the first round is rooted in the great Baroque period (German: Bach, Buxtehude, etc. or French: Couperin, Grigny, etc.), while the following rounds are largely left to the choice of the performers, allowing us to grasp their aesthetic sensibility and their ability to propose a coherent programme in synergy with the



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instrument concerned. If a work is required for the final, it will be a contemporary work, sometimes commissioned by the competition (Ospital for Angers in 2022, Robin for St Albans in 2025).

The judge panel, which varies in size (4 members for Dudelange, 6 for Prague, 7 for Chartres and St Albans, 9 for Canada's CIOC), includes personalities from different countries, which encourages a more international interpretation of the repertoire. There has also been a recent trend towards parity between men and women. As for the rewards, these obviously fluctuate according to the importance and financial means of each competition: the major competitions now fetch the equivalent of €7,000, or even more than €10,000 for a first prize, as well as several recitals.

### What do we expect from a competition?

#### A HUMAN DIMENSION

Absolutely all the testimonies converge and insist on this point: a competition is, perhaps above all, a time for exchange. For Joffrey Mialon<sup>3</sup>, “*you can expect to meet people at a competition: members of the panel, other candidates, assistants*”. This view is shared by Alexis Grizard<sup>4</sup>, for whom “*it's always exciting to meet musicians from all over the world, who may have very different approaches and understandings of instruments and repertoires. It's the best way to ask yourself questions about your own approach.*”

3. A student at the CNSMD in Lyon and Paris, Joffrey Mialon (°1997) won first prize at the Dudelange 2023 international organ competition.

4. A student at the CNSMD in Paris and winner of several international competitions, Alexis Grizard (°2002) has just been awarded 1st prize in the interpretation competition and the Jean-Baptiste Robin prize in the St Albans 2025 competition.

CIOC 2024. From left to right, the 4 finalists of the **Canadian International Organ Competition 2024**: Henry Webb, Johannes Skoog, Mélodie Michel, Alma Bettencourt.



#### • ON72 Playlist

• **André Isoir** on the organ of St Bavo's in Haarlem (Netherlands), *Passacaille improvisée* (Haarlem improvisation competition, 1968).

**Maurice Duruflé**, *Choral varié on the Veni Creator* by Alma Bettencourt on the organ of the Maison Symphonique in Montréal (CIOC 2024 final)

**Michael Radulescu**, *Estampie* by Pierre-François Purson on the Béthune organ (final of the P. de Manchicourt 2024 competition)

**Mélodie Michel**, *Improvisation* (extract, final of the Schweitzer competition in Saarebrück 2025)

David Cassan<sup>5</sup> adds to this idea by talking about the richness of the links forged in these contexts, and Tom Rioult<sup>6</sup> confirms this: “*It can be an opportunity, if the general mood and the venue allow it, to make friendly acquaintances with other candidates, who may turn out to be tomorrow's colleagues. Some friendships are forged here and, with a bit of luck, they last a long time.*”

This notion of openness generated by competitions is widely shared by Michel Bouvard<sup>7</sup>: “*First and foremost, a competition is an encounter! A reckoning with yourself; with composers - past or present - through their works, which you have to make your own, to serve and pass on; with panel members, who often have a great deal of experience as performers, and whom you have to consider not just as 'judges', but above all as a privileged audience of professionals, attentive and benevolent; and finally, a meeting with the other candidates, from whom you can always learn by listening to them.*”

And it is from his position as a competition organiser that Bernard Hédin<sup>8</sup> concurs with the prevailing view: organising a competition allows “*new talent to emerge*”, but also “*promotes pedagogical instruments* (i.e. instruments that help to understand music) *and brings people together*”.

#### THE DESIRE TO PROGRESS

While this human dimension of the competition, often judged to be even more valuable than the results, is unanimously highlighted, another aspect comes up almost systematically in the comments made by our musicians: the desire to progress, to surpass oneself, and even “*to observe one's own development overtime*”. Guy-Baptiste Jaccottet<sup>9</sup> sees it as an opportunity “*to confront our limits, our deepest convictions and our personality*”, as does Stéphane Mottoul<sup>10</sup> for whom it is “*a challenge for the self*”.

Pascale Van Coppenolle<sup>11</sup> insists on “*concentration on a deadline, technical mastery, surpassing oneself, the ex-*

5. David Cassan (b. 1989) is an international concert artist and co-titular organist of the great organ at Saint-Étienne-du-Mont in Paris. He teaches organ at the Conservatoire de Nancy and improvisation at the Conservatoire de Saint-Maur-des-Fossés.

6. A graduate of the CNSMDL, Tom Rioult (b. 1997) has won numerous international competitions, including those in Freiburg im Breisgau, Saint-Maurice, Vicenza, St Albans, Atlanta, Miami, and Seoul.

7. An international concert artist and member of numerous panels, Michel Bouvard (1958) was organ professor at the CNSMDP from 1995 to 2021, and is deeply involved in Toulouse's musical life.

8. Co-titular organist of the organs of Béthune, Lens, and Lorette, Bernard Hédin is the organiser of the Pierre de Manchicourt competition.

9. Guy-Baptiste Jaccottet (1998) is an international composer and concert artist, and the winner of several prestigious competitions. He teaches at the Lausanne Conservatoire.

10. A graduate of the IMEP in Namur, the Hochschule in Stuttgart and the CNSMDP, Stéphane Mottoul (b. 1990) was appointed by competition to the post of *Hof-und-Stiftsorganist* at the Lucerne *Hofkirche* in Switzerland, and has won several international competitions.

11. Pascale Van Coppenolle is an international concert performer who likes to combine organ and meditation, and is a member of numerous panels. She has taught organ at the Bern University of the Arts.



D.R.

## MÉLODIE MICHEL IN SAARBRÜCKEN

*"A new approach to organ improvisation is emerging: thanks to tablets, pre-recorded sounds are broadcast over a loudspeaker and transformed in real time - pitch, duration, number of harmonics, etc. The organist thus becomes a sound sculptor. Can you recognise where the organ ends and the electronics begin?"*

MÉLODIE MICHEL<sup>15</sup>

### Judging criteria

While the need for anonymity is often mentioned (unnecessary - and always potentially biased - for some, necessary for others), one litany runs through the exchanges: music, by its very nature, touches the senses. So to pretend to judge without being affected by emotion seems illusory, even undesirable. As Joffrey Mialon puts it: "Abstracting from subjectivity doesn't seem desirable at all." The emotion felt remains an unavoidable and precious parameter. Thomas Ospital agrees: "The judging criteria depend largely on the personalities and sensibilities of the panel members. There is nothing objectively measurable in the evaluation of an artistic performance, any more than there is objectivity in music or art in general. [...] There is therefore, strictly speaking, no fairness in the strict sense, but that does not mean that there are flagrant injustices."

15. graduate of the CNSMDP and a number of international competitions, Mélodie Michel (2004) has set her sights on a dual career as a musician and airline pilot.



**"AS LONG AS  
SOCIETY RELIES  
ON COMPARISON  
IT WILL FAVOUR  
COMPETITIONS TO  
THE DETRIMENT OF  
GENUINE ARTISTIC  
DEVELOPMENT."**

Subjectivity is therefore not a weakness, if it is conscious and assumed. Yet Thomas Ospital continues: "I've recently become aware of the huge disparities that can exist between the expectations of different members of a jury. It seems that we're not all listening to the same things: everyone comes with their own criteria, their own personal requirements, which sometimes are very subjective, and can significantly influence the final vote."

Most jury members admit that for a judgement to be legitimate in a structured setting such as a competition, it must also be based on shared, measurable,

and justifiable criteria. If only to be able to 'explain' to the candidate the reasons for any failure... Many people stress the importance of respect for style, coherent interpretation, and the science of registration. And it is at this point that a balance is often difficult to strike: should technique take precedence over musicality, or vice versa? Doesn't the competition system encourage standardisation (trying to 'please the jury') to the detriment of artistic development? Doesn't it tend to place greater value on technical virtuosity (often seen as an essential prerequisite) than on artistic personality?

For Dominique Ferran<sup>16</sup>, who has had a superb career without ever taking part in a competition, "the problem is that this leads to a common denominator that excludes any candidate who is even remotely original. [...] By attending the Poitiers organ academy for a long time, I came into contact with a number of candidates set for competitions. The priority of virtuoso technique seemed to me to be more dominant than the concern for thoughtful musicality."

Let's not beat about the bush: finding an acceptable balance between all the aspects of a performance is a challenge. But Michel Bouvard, joined in this position by many of his colleagues, goes beyond this divide and gives us a clue: "Listen to each candidate as if you were attending a concert and ask yourself: Are you dealing with a genuine artist? Would you invite them to perform in your home?"

And, every now and then, the alignment of the planets leads to a verdict that seems inevitable: "Sometimes a candidate combines technique and expressiveness in a competition and is unanimously recognised by all or most of the panel. This is the consensual case that transcends a competition, like Léon Marchand in swimming recently! In this case, the technical/sensitivity duality is no longer



- M. Michel, *Improvisation* (Saarbrücken)
- G. Litaize, *Scherzo* by Johannes Skoog (Montréal)
- J.S. Bach, *Tocatta BWV 566* by P.-F. Purson (Béthune)

16. An international concert artist specialising in early music, Dominique Ferran taught harpsichord and then organ at the CRR in Poitiers.

“I’M STRUCK BY  
THE IMPORTANCE OF  
THE COLLECTIVE IN  
A MUSICIAN’S LIFE”

Liesbeth Schlumberger at the organ  
of the Temple de l’Étoile in Paris.

## COMPETITIONS: THE CENTRE OF PERFORMANCE

Competitions are an opportunity to excel and showcase the best, to bring an art form to life. It’s also an individual test where the candidates can doubt themselves... a difficult time for those who are eliminated, and a time of strong judgement for those who have not performed well enough. But does ‘concourir’ mean to run with the other candidates or against them? Or does it mean to run with oneself to exceed everyone else? What are the pitfalls of competitions? What role do competitions play in France’s musical life?

### What is a competition?

A competition is undeniably a moment of fierce rivalry. Candidates race against each other so that the panel can choose the best and award prizes. But competitions are also moments of collaboration. This is much more discreet, but still very true.

When students from the same class take part in the same competition, they often listen to and advise each other. I’ve seen such collaboration between mu-

sicians who didn’t know each other before. It’s rarer, but it shows that competitions can open up new horizons, foster solidarity, and make new discoveries. Individualism is not a hard and fast rule.

Competitions are undoubtedly places where you can surpass yourself... and in many areas: certainly in terms of musicality, but also in terms of your ability to work hard in preparation, your resistance to stress, your communication skills... many aspects related to art but which are also useful in your professional life.

### A touch of conformism

Training in France is deeply marked by selection. Competitions are part of this landscape. It is the culmination of the process. While it allows the ‘best’ to be showcased, it also has a strong prescriptive aspect: seeking perfection, favouring virtuosity.

This normative aspect is a pitfall, a limit to living expression. Each musician has their own sensitivity. They will express their understanding of the score and try to find out how it resonates with him. Then they translate it into their interpretation.

All this must allow for variations, for deviations from the norms of ‘good playing’. It’s the personal contribution of each individual. I appreciate this freedom of interpretation. I think it brings finesse and subtlety, brings the music alive, and touches the

# The words of the artists<sup>1</sup>

The closing concert of the ROYAN-ORGUES festival took place on the evening of Wednesday 22 October, featuring the premieres of two of the three winning pieces from the 2025 composition competition: *Traces* (solo organ category, awarded by the city of Royan) by Haru Shionoya and *Lamentations-Désirs* (organ, instrumental ensemble, and mixed 4-voice choir category, awarded by the *Ars Nova* instrumental ensemble) by Mattéo Plassard. Guest performers Joffrey Mialon and Louyse Gris played the organ for these two pieces on the great Boisseau organ of Notre-Dame de Royan. *Ostinatos*, the winning piece in the pedagogical category (*Orgues Nouvelles* prize) by Romain Bastard (see p. ?) had been premiered by Louyse and Joffrey on the previous Monday at the Palais des Congrès in Royan during the first concert of the festival. The closing concert was an opportunity to ask the four musicians about their feelings and their approach to the competition.

## MEETING THE PERFORMERS

**Is it the same to perform a work from the repertoire as a new work?**

LOUYSE GRIS: Not exactly. In the case of a new work, most of the time the composer is alive, which allows the performer to question him and suggest new registrations.

When performing pieces from the repertoire, we have to do some historical research into how the piece was originally performed and what it might mean. For new works, the pleasure lies in being able to talk to the composer during rehearsals. I was able to meet Mattéo Plassard in Lyon before our residency in Royan; I played him some passages from his piece, and he was able to tell me how he saw things.

JOFFREY MIALON: In both cases, what's similar is going to meet a composer's thoughts and his or her way of noting down the music he or she hears and wants to see created. In very early music, you can be faced with difficulties similar to those you might have when deciphering contemporary music, i.e. having to read a notation that is foreign to you and can be complex. As Louyse says, the advantage with today's composers is that they are there to answer our questions... Human contact with the composer is invaluable in the process of interpreting the work, and it's a chance to work with him or her.

**Why take part in a creative festival like ROYAN-ORGUES?**

JOFFREY MIALON: For the pleasure of the encounter. The organ is an instrument that can tend to remain anchored in its traditions and its repertoire: Bach, symphonic music, even Messiaen, if you venture into 20<sup>th</sup> century music... It's very important for a festival to show that there's more to the organ than that, and that it's not just about its heritage. It's a rich and valuable experience.

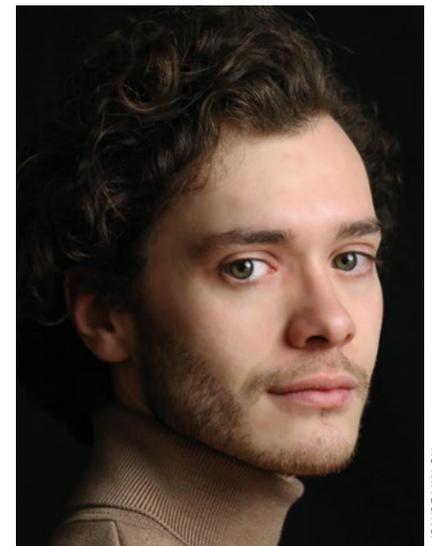
LOUYSE GRIS: I completely agree with what Joffrey said, and I'd like to add that the ROYAN-ORGUES festival focuses on creation and contemporary music in general.

This allows us to offer the public different facets of contemporary music, from the more experimental to that which is more familiar to the public's ears.

The festival also gave us the opportunity to talk about the organ to a very large number of people in a very short space of time. The audience was very receptive and curious. The fact that this festival can reconcile this somewhat 'general public' approach with this focus on new music is a compromise that I think is very rich.

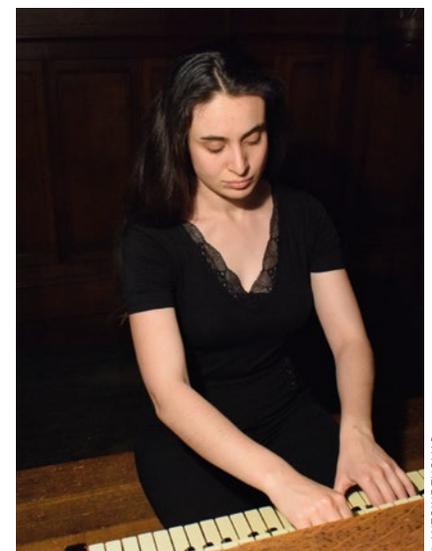
## The ROYAN-ORGUES competition

This competition is organised by the *Association des Amis des Orgues de Notre Dame de Royan* (ADOR), the *Ars Nova* instrumental ensemble and the music publishers *L'Octanphare*. It takes place every two years. For the second edition (2025), a partnership has been formed with *Orgues Nouvelles* and the publishing house *La Sinfonie d'Orphée*.



Joffrey Mialon.

© ISAURE MIALON



Louyse Gris.

© ANTOINE THOMAS

1. This article is the transcription of a public recording made on Wednesday 22 October 2025 at the Palais des Congrès in Royan, on the occasion of the 3rd edition of the ROYAN-ORGUES festival.

# The great organ of Amiens Cathedral

The tension between preserving six centuries of history and the evolution of musicality

After five years of work, the great organ of the Notre-Dame cathedral at Amiens found its voice again in autumn 2025. Geoffrey Chesnier, the instrument's titular organist, has brought together for us the accounts of some of the key players.

## The medieval great organ

Between 1422 and 1429, Alphonse Lemire - Charles VI's valet and then collector of aids in Amiens - and his wife Massine de Hainaut made it possible to build grand organs.

It was a *blockwerk* (plenum without registers) with 2,499 pipes. The manual consisted of 46 keys, and the number of pipes per key increased ascending to the treble, gradually rising from 19 to 91 pipes. Unfortunately, the name of the builder has not survived.

What remains today of this instrument is the gallery, the substructure, and the volume of the main case.

## The Renaissance organ

Between 1549 and 1552, the organ underwent extensive work, the details of which are unknown. However, we can assume that the windchests may have been fitted with registers at this time. In addition, the case decoration was brought up to date. Much of this decoration can still be seen today, with fantastic animal heads (perhaps dolphins?) whose bodies are covered in gilded foliage.

## The baroque organ

Pierre Le Pescheur de Paris rebuilt the instrumental section between 1620 and 1623. His estimate proposed a composition of 24 stops on 2 manuals and a pedalboard. He added a 4-legged case for the Rückpositif, hanging from the gallery railing.

This case is still there today, framed by two large later turrets. This organ was appraised by Jehan Titelouze.

The instrument then went through a century and a half without any major work. Lack of funds prompted the Chapter to adopt a cautious approach.

## The classical organ

It was not until 1768-69 that Charles Dallery carried out major work. The Rückpositif was increased to 8 feet, and the Récit manual was created. The organ now had 33 stops (Pos.: 11, G.O.: 15, Réc.: 2, Péd.: 5).

## The pre-romantic organ

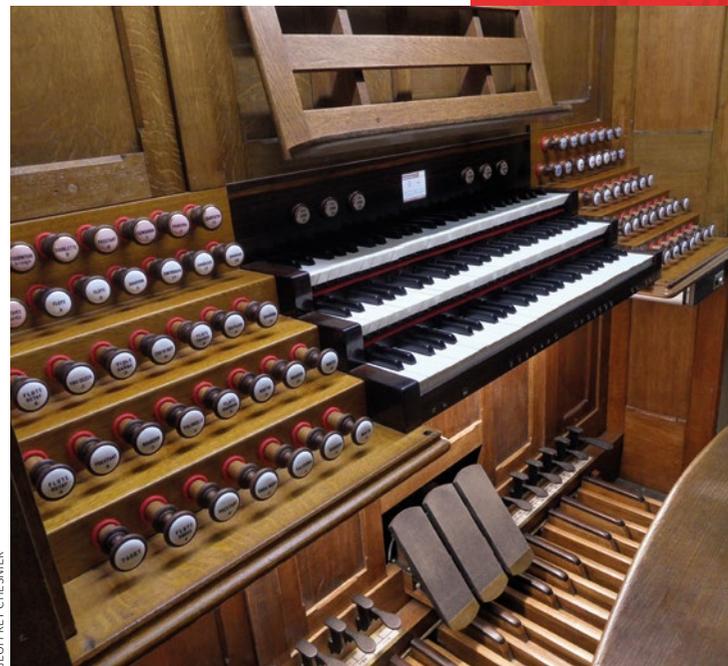
Although it was preserved during the French Revolution, the cathedral's organ was in need of major work in the early 19<sup>th</sup> century. In 1835, John Abbey was commissioned to rebuild the instrumental section, which was increased to 42 stops (Pos.: 12, G.O.: 17, Rec.: 6, Ped.: 7).

At the same time, serious work began on the case in 1836, which was repaired, repainted (following the design of 1549) and adorned with ornaments (reveals and statues in the canopies).

## The symphonic instrument

50 years later, the Abbey organ was in poor condition and long out of fashion. Aristide Cavaillé-Coll was commissioned to rebuild it in 1888-1889. Constrained by the small size of the case, he delivered to Amiens an organ with 51 stops, one of his last great instruments, almost contemporary with the famous Saint-Ouen in Rouen and Saint-Sernin in Toulouse (Pos.: 12, G.O.: 17, Réc.: 14, Péd.: 8). The organ was inaugurated by Alexandre Guilmant on 23 December 1889.

Unfortunately, in April 1918, a shell hit the bellows. The organ was dismantled in June by the Paris fire brigade, led by Amiens organ builder



GEOFFREY CHESNIER

der Félix Van den Brande and Abbé Manzoni. Stored in Eu, Abbeville and Pierrefonds, the internal parts of the organ took almost 20 years to find their place, while the case (listed since 1907) was put back in place fairly quickly after the war.

The console from 2025.

## The post-symphonic organ

In 1935, the Roethinger firm was chosen to rebuild the organ. Some of the ornaments were removed from the case. Roethinger succeeded in reusing more than 2/3 of the Cavaillé-Coll material that some had considered lost forever.

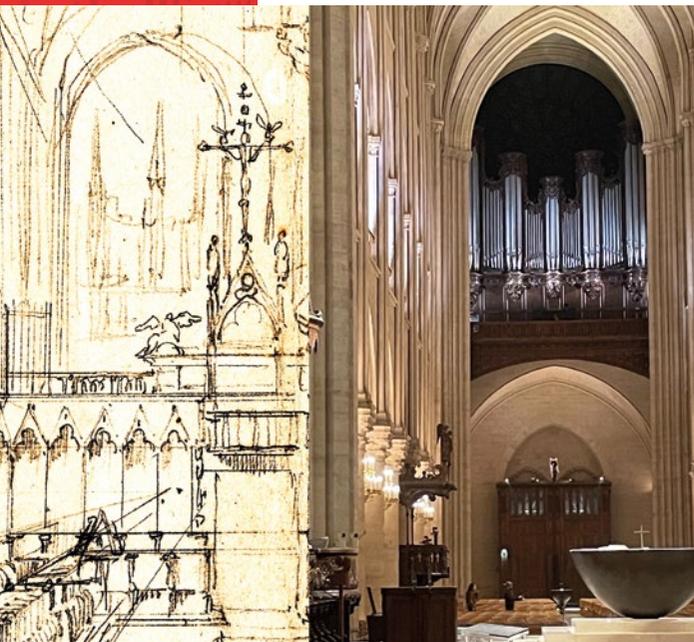
This 58-stop instrument (Pos.: 12, G.O.: 17, Réc.: 15, Péd.: 14) is ideally suited to the music of the 1920s and 1930s. The organ was inaugurated by Marcel Dupré on 15 May 1938.

In 1965, a major overhaul by the Roethinger firm introduced a few neo-baroque touches to the composition, albeit fortunately sparingly. The work was inaugurated by André Fleury on 17 October 1967.

Despite regular maintenance, by the early 2010s the organ had become unsafe. A major restoration was required. ●

Geoffrey Chesnier  
Titular Organist

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



Medieval organ (1403) and contemporary organ (2024) at Notre-Dame.

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 THREE:

### ORGAN MUSIC AT NOTRE-DAME IN THE LATE MIDDLE AGES

Let us summarise the previous episodes of our mini-series on the organs of Notre-Dame de Paris in the Middle Ages. The first episode (ON68) provided a fairly accurate picture of two large Gothic instruments in the 14<sup>th</sup> and 15<sup>th</sup> centuries. The second episode (ON70) described the emergence of the church organist in the first half of the 14<sup>th</sup> century.

This third and final episode looks at the birth, development, and current status of medieval organ music.

#### The choir and the organ: the cathedral's two musical poles

The celebration of the Divine Office is the foundation and *raison d'être* of the cathedral. Its chapter of canons and choristers sing a repertoire consisting mainly of plainsong, with the exception of polyphony for the most solemn celebrations. The cathedral's clergy includes the bishop of Paris, surrounded by a chapter of 51 major canons and dignitaries, who are joined by the choristers, a dozen matins clerks – former altar boys whose voices have broken – and a dozen altar boys, whose voices have not yet broken.

With the canons present, the altar boys and the matins clerks sing the eight offices of the canonical hours and high mass every day (including the matins office, which begins at midnight every day and is always performed by the matins clerks and altar boys). The cathedral choir, surrounded by an enclosure and a rood screen, is reserved for the chapter and choristers. It is the main place for celebrations and singing, but the chapter also wanders and sings in the cathedral during the many processions. In addition to the chapter, more than a hundred chaplains, some of whom being priests, serve the ca-

thedral's 29 chapels. Every day, they say up to 120 low masses for noble families, guilds or brotherhoods that maintain a chapel, for the repose of the souls of the deceased who have been recommended to them. In principle, chaplains did not have access to the choir and had no musical function: their office was limited to low masses.

When it first appeared in the cathedral, probably as early as the 13<sup>th</sup> century, the organ, which was small, took part in the singing and polyphony in symbiosis with the choir, probably in the choir itself or in the immediate vicinity. But technological progress and a taste for complex technical objects and pomp led to the construction of larger instruments. The great organ eventually left the choir enclosure. Organists specialised in playing and maintaining such instruments. We have seen that it was in 1332 that a specialised organist and organ builder appeared at Notre-Dame, outside the chapter and the choristers. It was also at this time that the practice of alternating between voice and organ (*alternatim*) and idiomatic music for the organ, which differed from choral music, began to appear.

The process of separation was completed in 1403, when the second great organ, the most powerful, the deepest, the largest and the richest of all medieval instruments, was installed above the great west portal of the cathedral, for the first time in the world as far as we know, as far away as possible from the choir. The music rings out from both sides of the building and envelops the nave, a hitherto unheard-of effect when the organ plays in alternation with the choir. This bi-polarisation of sound further separates the music of the organ from that of the choir, and favours responsorial practices, substitution, and alternation rather than accompaniment. The enlargement and relocation of the organ distanced speech and song from the instrumental music. The Paris organ became the instrument of solemn entrances and processions, marking the transition



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# Alessandro Urbano

This organ has helped me to grow

**Alessandro Urbano** is celebrating 10 years as titular organist of the magnificent Dudelange organ! This was an opportunity to meet a jovial musician who spoke to us about Luxembourg, of course, but also about France and his native Italy.

**You began your studies in Italy. When did you come to France? Why this country?**

ALESSANDRO URBANO: I came to France at the age of 25 when I began my studies at the Haute école de musique in Geneva, Switzerland. My career and life choices have always led me to gravitate towards France. I'm now co-titular organist at the Temple Neuf in the beautiful city of Metz, alongside Anne-Gaëlle Chanon and Vincent Bernhardt. Before that, I had the opportunity to teach at the conservatoire in Sarreguemines, and then at the CRR in Metz, where I was able to enjoy, among other things, Gabriel Pierné's piano, which is preserved in the organ room of this conservatoire: what a thrill! This is France: a country rich in artistic and cultural treasures. It's a

country where people want to create and cultivate expression.

**Is (organ) music in Italy fundamentally different from that in France?**

A.U.: I may surprise some of my colleagues, but I'd say not 'fundamentally'. Of course, the traditions, the history, and the instruments are different, but the difficulties are often the same, as is the artistic pleasure. If you talk to an organist who lives in Italy, he'll start to draw up a list of things that don't work, just like an organist who lives in France or Luxembourg. There is one difference, however: in Italy there is a tendency to denigrate romantic instruments. This began with the Cecilian reform between the 19<sup>th</sup> and 20<sup>th</sup> centuries, when the watchword was to encourage the transformation of the instrument towards a 'symphonic' aesthetic. It's true that it no longer met the new repertoire requirements of the time: does this make it uninteresting to today's world? We forget that the organ changes over the centuries, like any other instrument. There's no reason for Italy to denigrate its romantic organs. The day we recognise this and accept the absolute beauty of the expression of our own traditions, we'll all be a little richer in both culture and intellect.

**You've just celebrated 10 years as titular organist of the splendid Dudelange instrument. How would you sum up this decade?**

A.U.: Being organist at Dudelange is a great opportunity. This organ has helped me to grow. It allows me to 'reinvent' the repertoire because I never play the same piece in the same way.

I had been the titular organist of several organs in Italy, but never before had I been so deeply involved with an instrument: this, plus the many musical moments spent at these keyboards, forges a very special relationship with the machine, which has a very real soul. What can we say about this gallery, a space which provides a meaningful exchange with all the organists who pass through there? Then there's the relationship with the parish: after 10 years, I can honestly say that I feel like part of a family. I don't pretend to say that I've finally broken the distance between the organ and the congregation, but I think I've helped to shorten it in Dudelange. The parish is on board: together we offer discovery workshops for children in catechism classes, with some success. There's also the relationship with the church, which is a National Monument: its paintings, the centenary of which we're celebrating at the moment, give me the impression of a profound piece of music that I

# The Toulouse Organ Competition

The *Toulouse Organ Competition* is celebrating its 45<sup>th</sup> anniversary this year. A milestone that invites an appraisal. Yves Rechsteiner, who took over responsibility in 2017 when the competition was entrusted to Toulouse-les-Orgues, looks back on this experience for us.

The *Toulouse Organ Competition* was created in 1981 by Xavier Darasse, at a time when the organ class was already renowned. So the competition predates the festival by more than 15 years! During its first twenty years, it was a monothematic competition: Bach, Buxtehude, French baroque music, Iberian music, etc. Then the decision-makers, Michel Bouvard and Willem Jansen, opted for an original formula that would prove so popular with many candidates: a programme which was completely free of choice, and the choice of one of Toulouse's organs to perform on. The aim is to encourage the emergence of quality programmes played on organs that show them to their best advantage. The final selection criterion, as Michel Bouvard puts it: *"To choose musical personalities whose performances make you want to come and listen to them again in concert."*

## Evolution

When I arrived at *Toulouse les Orgues* in 2013 alongside Michel Bouvard, I witnessed the first competition from the inside. I felt that there was room for improvement on a number of points, which were subsequently changed: first, each candidate could be accompanied by another musician. The difficulty of setting up good performance conditions for this scenario led us to abandon it. Second, not all the organs on offer were of equal quality. We therefore narrowed the choice down to six instruments. Finally, one of the competition's longest-standing difficulties was awarding first, second, and third prizes for performances of music ranging from the Middle Ages to contemporary music. How can you compare the performance of a Bach fugue and a Vierne symphony? Hence the latest

change in 2021: award three prizes of equal value, one for each category of organ: baroque, symphonic, and 20<sup>th</sup> century. In each category, candidates could choose between two organs. Since then, the formula has remained unchanged.

## The panel

For several years now, we have had a panel of seven people. In addition to international recognition, we are looking for organists who have both a specialist field and a broad knowledge of the organ repertoire. We also need a mix of geographical origins, ages, sensibilities, and genders.

## The future

First of all, I'll try to define what I find attractive about a competition: the opportunity to emulate others, to meet other young musicians, to surpass yourself, to interact with a quality panel, but above all to make a name for yourself and launch your career. A competition is a moment that you hope will have a positive impact on your professional life.

In the future, it will probably still be necessary to be 'endorsed' by your peers, even if the organist who best fills cathedrals today, Anna Lapwood, has never won a single competition, but has millions of followers on *TikTok*.

The question of visibility therefore seems to be central today: webcasting, posting on social networks, or, more sustainably, recording a video or an album. The more visible the competition, the more visible the winner will be.

This increased visibility may require increased financial resources. Funding therefore remains a major issue for every competition in the future, if

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only to guarantee attractive prizes for the competition winners and a quality welcome for the members of the panel.

As far as the internal workings of the competition are concerned, I'm very happy to have a rather progressive formula in Toulouse that avoids imposed works or overly restricted themes. Should it be changed? I don't think there's any need yet.

Sometimes my thoughts wander onto questioning what a competition in which we would seek to bring out the singularity of each artist, their creativity and originality, and where it would no longer be necessary to award prizes in descending order would be like. But that wouldn't be called a competition, it would be something else... ●

Yves Rechsteiner

**1 - The 2024 winners.**  
FROM LEFT TO RIGHT:  
Fabrizio Guidi, Alexis Grizard, William Fielding.

**2 - The 2024 jury.**  
FROM LEFT TO RIGHT:  
Cindy Castillo, Vincent Bernhardt, Martin Schmeding, Isabelle Demers, Jan Willem Jansen, Yuan Shen, Michel Bouvard.

*"In the future, it will probably still be necessary to be 'endorsed' by your peers."*

## The *Explorateur* Organ Initial feedback

The *Explorateur* transportable organ project was born in 2019. The instrument, designed by Tony Decap and built in collaboration with Jean Daldosso (for voicing) and the Orglez workshop (for new free reeds), has been playing in concert since 2023. Yves Rechsteiner, who initiated the project, takes a look back at the instrument's first years in use.

First of all, it should be remembered that the *Explorateur* is the first instrument to use a completely new technology for valves that can control wind pressure in real time. The design of the modules, the console, and the software that manages the instrument were also a first for organ builder Tony Decap, based in Herentals, Belgium.

In order to create an instrument that met his high quality standards, he wanted to be able to rework or modify the parts of the organ that he felt could be improved. This is why the instrument is constantly evolving: a new generation of valves was installed in 2025, the windchests will be restored in 2026, and the software regularly integrates new musical functions.

### Logistics

In a project of this kind, the first concern is logistics: one must aim for the quickest, easiest, and safest possible transportation, with space constraints in the vehicle and a weight limit of 1,200 kg for the organ.

The choice of modules with an aluminium structure, as well as side panels

and pipework secured by rubber rings, ensured safe transport from the outset. The modules can travel standing up or lying down, without any risk.

The purchase of transport covers and perfectly thought-out stowage in the lorry meant that unloading and installation time was reduced to less than 2 hours. Two people are enough to move the organ, but the presence of additional technicians reduces this time even further.

The tuning is surprisingly stable. The pipes are tuned using sliding pipe collars. The organ can be played immediately after being removed from the lorry without any inconvenience. A 2-hour tuning session ensures that the organ stays in tune throughout the concert.

### Economic viability and human resources

Taking your organ on the road is no easy task. You have to be a technician at the time of loading, a driver at the time of transport, a tuner before the concert and finally a musician, if you play on stage yourself.

So I insist on setting up the organ at least the day before a performance to avoid getting overtired when the organ still has to be dismantled and loaded at the end of the concert...

For economic and practical reasons, we decided to take on all these tasks ourselves. The cost of leasing a vehicle provides a return on investment while keeping the budget within the reach of as many organisations as possible. Buying a vehicle has also made it easier for me to operate. I'm now almost as independent as a violinist!

### Musical use

Since 2023, the organ has been used in almost 30 concerts in a wide variety of musical configurations: as a soloist, with orchestra, choir, small vocal ensemble, soloists, percussion, piano, brass ensemble, etc. It has fulfilled its role perfectly in diverse repertoire with ensembles: *Organ Concertos*, Poulenc's *Litanies à la Vierge noire*, Fauré's *Requiem*, Pergolesi's *Stabat Mater* in a version for the organ, and the choir organ part of a *Messe Solennelle* by Vierendeux.

Although the power of the organ was never in doubt, it proved difficult to

achieve a *pianissimo* even with an 8' Bourdon. I added panels around the pipes to enclose the sound as if in a swell box, and Tony Decap is working on the design of a new transparent swell box which - for the Bourdons and Gambes - is due to be built in the next few months.

But the *Explorateur* is not just a classical organ with enhanced expressive possibilities, it is also a kind of "acoustic synthesiser" that can be played on a computer. Several works have been produced on the *Explorateur* by musicians such as the Gamut duo from Berlin and George Rahi from Toronto.

The sounds they produce are truly unheard-of. Being able to play any of the 600 pipes at a chosen pressure opens up a whole new world of sound. One colleague told me that discovering these sounds was as rare and intense an emotion for him as the one he experienced in front of the historic organs of *San Petronio* in Bologna.

Finally, the recent addition of an *Os-mose* sensitive manual, which controls the pressure of the wind through the key itself, opens up a new relationship



The RaieManta Company, Loriane Llorca, organ. Amiens circus.

© CHRISTOPHE RENAUD DE LAJUE



# An organ shaped by curiosity, listening, and craftsmanship

In the peaceful octagonal church of Renswoude, in the Netherlands, a first-of-its-kind organ has just seen the light of day. The fruit of the meticulous work of young organ builder Sander Booij and his team, this instrument, inaugurated on 11 April 2025 by Sander Booij, Peter van Dijk, and Wilfred Folmer combines tradition, intuition, and craftsmanship. Let's dive into this adventure of sound...

From left to right, Sander Booij and Gerrit de Jong.



© MENSE RUITER & VAN ROSSUM ORGELMAKERS

## The Koepelkerk: a historic setting for a contemporary instrument

The *Koepelkerk* in Renswoude stands in the middle of the woods, in the verdant silence of the province of Utrecht. Octagonal, discreet and harmonious, it was built between 1639 and 1641 by the famous architect Jacob van Campen, who also designed the Royal Palace in Amsterdam and the organ case of the *Nieuwe Kerk*.

This magnificent building is now home to a new organ: the first instrument to be designed and built from start to finish by Sander Booij's firm, *Mense Ruiters & Van Rossum Orgelmakers*. A task where experimentation, heritage, and acoustic sensitivity intertwine to give birth to a new language of sound.

The team had to adapt to the very specific acoustics of the site, characterised by relatively short but dense reverberation and unusual proportions. The building is renowned for its acoustic qualities, and has even served as a recording venue for ensembles such as the *Gesualdo Consort Amsterdam*. The organ benefits from these favourable acoustics, with sounds seeming to rise up and be absorbed by the dome, creating remarkable clarity and softness.

The façade of the organ, although newly designed, follows the geometry of the space without trying to imitate it. It rises gently, in a formal language inspired by elements of the church's first organ, dating from 1866, and the *designs* of the Vollebregt organ builder from the south of the Netherlands, with predominantly southern influences. The instrument incorporates decorative elements similar to the key cheeks and rosettes of the old case. The gallery itself is a new construction, designed to be more accessible than the old one, which could only be reached by ladder.

## A collective achievement and a patient craft process

Built over a period of four years, the Renswoude organ is the fruit of a patient and profoundly artisanal process, led by Sander Booij's team. Nothing was outsourced: from the woodwork to the keyboards, from the windchest to the pipes, everything was thought out, designed, tested, and then refined on site. The project began in September 2020 with the first plans, and construction was launched a year later.

The manufacturing process was a true intergenerational collaboration within the firm. The overall design of the organ was created by the firm's former director, Dolf Tamminga, an outstanding draughtsman who had worked for the company since 1977. The technical details and structural aspects were fine-tuned by Gerrit de Jong, Sander Booij's new partner. Final responsibility for the project fell to Gerrit de Jong and Sander Booij, who really brought it to fruition together, with Sander specifically in charge of the overall sound aesthetics. This involvement of the former director in the overall design, alongside the new management, illustrates a successful model of succession planning and knowledge transfer within a highly specialised profession.

**“You can't decide everything on paper. At some point, you have to listen, feel, and try.”**

This philosophy of listening and experimentation is at the heart of the work. Some of the pipes, notably those for the Flûte à cheminée 8' and the Octave 4', have been reused from a historic 17<sup>th</sup> century organ. This choice is not a nostalgic gesture, but a way of anchoring the instrument in a material continuity, while giving it a voice of its own. These old pipes, although reinforced and showing dents from past restorations, have been carefully reworked to restore their original sound.



## Interpreting early music

Apart from music, Paolo Crivellaro's other great passion is sailing. Here he is at the helm of his catamaran *Danny Boy* on the Turkish Riviera.

### A meeting with Paolo Crivellaro

Concert organist, teacher, and musicologist Paolo Crivellaro specialises in the interpretation of early music. He talks to us about a multi-faceted career which followed a path that has brought him into contact with the greatest pedagogues of our time.

**You were born in 1960 and began your musical studies in Italy. Can you tell us about those early years? What was musical life like in Italy at that time?**

PAOLO CRIVELLARO: When I was fifteen, I started studying the organ and the piano, with a preference for the latter. Mozart, Beethoven, Liszt, and Chopin were the composers who fascinated me most. At the Milan Conservatoire, I had a very demanding piano teacher who, during my final year, made me study a new Chopin every week. It was intense work, but at the same time a fantastic training ground. As far as the organ was concerned, at that time my 'heroes' – apart from Bach, of course – were Reger and Dupré. It was only a few years later, when I started taking 'master classes' in early music, that I became interested in the pre-Bach repertoire. In Italy in the 1970s and 1980s, interest in early music was fairly limited and, with a few exceptions, organs suitable for the correct performance of Buxtehude and Bach were practically non-existent. It was for this reason that I decided to continue my studies in Basel, not only because of the teachers, but also because of the instruments available in the city and the surrounding region.

**Does that mean you've turned your back on the Romantic repertoire?**

P.C.: Absolutely not. I have continued to study and play the German, French, and Italian Romantic repertoire with great pleasure. Later, I also developed a passion for contemporary music: Ligeti, Glass, Escaich, Florentz, Mernier and many others. It was precisely because of this openness to a variety of repertoires that I was later able to take up a teaching post at the *Universität der Künste* (UdK, University of the Arts) in Berlin.

**Tell us about your teaching career.**

P.C.: I started teaching when I was fifteen. There were five of us, and only my father worked, earning a modest income. My family couldn't finance my studies. At the age of thirteen, having learnt the organ purely on my own, I became an organist in the small town of Arona, where I lived. Two years later, I started giving piano lessons, mainly to children.

After my studies, I gave my first 'master classes' devoted to the early Italian repertoire. At the same time, I managed to set up annual organ courses in Arona, to which I invited the *crème de la crème* of the organ world: from Marie-Claire Alain to Jean Boyer, from Gustav Leonhardt to Harald Vogel, from Luigi Ferdinando Tagliavini to Michael Radulescu. All these great masters gave 'master classes', and I translated their lessons from English into Italian. This enabled me not only to learn a great deal, but also to grasp the secrets of pedagogy.

This experience proved invaluable when, in 2000, I applied for a teaching post in Berlin. As a *Hochschule*, the institution required me to teach the entire repertoire, from early music to contemporary composers. Along with my colleague Leo van Doeselaar, I taught there for twenty-three years.

**You are a concert performer, a teacher, and also the author of some remarkable specialist works on performance. How do you divide your time between these different fields? In which one do you feel most personally fulfilled?**

P.C.: I'd say they've played different roles at different stages of my life. When I was twenty, like probably every young musician of that age, all I



# Michel Dautry

## Being a good listener



### 0072 Playlist

J.S. Bach

• *Dorian Toccata* BWV 538 by L. Antonini (temple - Montpellier)

• 1<sup>st</sup> *trio sonata* BWV 525 (1<sup>st</sup> movement)

by J.-P. Lecaudey (church - Montpellier)

Michel Dautry, a general practitioner, then psychiatrist and psychoanalyst, born in 1928, has been passionate about the organ since childhood. He designed, carried, and built two instruments in the temples of Le Vigan and rue de Maguelone in Montpellier - not forgetting the one he tenaciously built in his garage with staggering ingenuity.

### Discovery and encounters

When I was a child, my parents often talked about the organ that accompanied their wedding ceremony. In my little boy's mind, it was a mythical object, far away, almost inaccessible. At home, we had a piano and a small harmonium that particularly appealed to me. I couldn't read music, but I improvised, I listened to the sounds... By trial and error, I taught myself to decipher and play a few simple pieces.

One day, in the anxious pre-war climate when I was ten, my parents took me to the great church of Saint-Hippolyte-du-Fort. There, suddenly, the organ rang out! I was stunned: the sounds seemed to come from nowhere, and I couldn't see anyone playing. It was a shock, a revelation! From then on, I didn't see an organ again for a few years.

Later, in Montauban, I met Alexandre Cellier, the great organist of the 1930s. With him, I visited all the organs in the city and was finally able to see a keyboard, pedalboard, and stops up close, and enter this mysterious world.

When I was fifteen, we moved to Nîmes and I was able to play the organ in the little church where my parents had married. It was an old instrument rebuilt at the end of the 19th century. I spent one or two hours there every week, happy to be immersed in this world of sound.

Then came Montpellier and my medical studies. One day, in the cathedral next to the faculty, I heard the organ and ventured up the spiral staircase. There I met Father Joseph Roucairol, a leading figure in Montpellier's musical life. He went on to harmonise a number of pieces for the vocal ensemble I had founded, the Claude Lejeune Ensemble, which played a major role in my life.

I also went to a few organ concerts and bought records - including the complete works of Bach by Grunenwald. That's how I really discovered Bach: the marriage of poetry and what I perceived as a mathematical rigour.

Later, when I became a country doctor, a very demanding job, I hardly ever got the chance to play music. Around the age of forty, I did resume a few piano lessons with a pupil of Pierre Sancan. I only played Bach, of course!

### The organ at Le Vigan in the Cévennes

In the 1970s, a friend told me about an organ he'd found in Clichy that he was planning to rebuild. I forgot the story. Fifteen years later, he had done nothing with it and offered to give it to me. So I had a huge Mutin-Cavaillé-Coll windchest with sixteen

# Jean Ferrard

## “I was born at the right time”

“My maternal great-grandfather was Einstein’s favourite uncle.” And that’s all there is to it! Jean Ferrard says it with a smile, as if it were a harmless, almost ‘normal’ fact, during an interview in his imposing, magnificent family home in Brussels.

Once past the entrance hall where the bust of his illustrious grandfather is enthroned, not far from that of his idol – Bach, of course! – we are greeted by a musician in a chef’s apron, his eyes sparkling at the prospect of the tasty meal he has concocted for us: duck tournedos, accompanied by wine from the Dom Bedos region! Now that’s gastronomy and music combined. It was an absolute delight, and a perfect match for what followed: a wide-ranging conversation about Bach, Marie-Claire Alain, organs, and teaching... at the foot of an incredible library that would make the greatest specialist establishments green with envy. Here’s a look back at a day like no other...

### Why the organ?

**JEAN FERRARD:** I live and breathe the organ. The birth of my vocation is very strange. When I was 12 or 13, my parents sent my brother and me to spend the summer in the Vosges. We were staying with a family who ran a youth hostel. It so happened that one of the sons of the family was the organist in the village of Xonrupt, near Longemer. He introduced me to the organ.

As I’d been playing the piano since I was four, within a fortnight I was able to play Bach’s little *Prelude in E minor*, with the pedals mind you! When my parents came to pick me up, they took me to see Charles Hens, the organ teacher at the Royal Brussels Conservatoire, a pupil of Marcel Dupré, and that was where it all began.

### You soon met Marie-Claire Alain<sup>1</sup>, with whom you developed a close relationship.

**J.F.:** I knew Marie-Claire long before she was famous herself. She was still quite young and had made her first LP recordings on French organs (Saint-Merry, Auch<sup>2</sup>).

My parents had had a Gonzalez built at home and regularly invited organists passing through Brussels. This is how Marie-Claire came to know the Ferrard house. She took an interest in this little boy who played the organ and offered to give me lessons. I was her first pupil. Privately. As she didn’t yet have a class, I had lessons all over the place: in Saint-Germain-en-Laye, on the Albert Alain organ or in church; or, if she came to Belgium, on my parents’ organ; or in Amsterdam if she came to give a concert there...

### “Dad, I’ve got a lesson!”

I used to go to Rue de Pologne to the Alain house, where the family organ built by Albert Alain was located<sup>3</sup>. I’d arrive around midday. Marie-Claire would welcome me and I’d share a meal with the whole family. Then it was time for the lesson: the first move was to tell her father who was in the organ. He was always inside the organ, tinkering somewhere. “Dad, I’ve got a lesson”. Then we’d hear a noise, the case door would open and Albert Alain would step out of the organ to make way for his daughter’s pupil. Marie-Claire would invariably ask: “Ah, where did he put the cromorne today?” We looked for the cromorne and the lesson could begin...

1. Jean Ferrard was very close to Marie-Claire Alain and often accompanied her, as a registrant, during her many concerts. Marie-Claire Alain would have been 100 years old on 10 August. A tribute will be paid to her in ON74

2. Many of these recordings will be included in the Centenary box set to be published by Erato in 2026.

3. The organ is now in Romainmôtier, Switzerland, in the care of Guy Bovet and the AJA (Association Jehan Alain).



© MICHEL NOLLEMANS

Needless to say, the teaching of Marie-Claire, who had already turned her back on Dupré, was very different from that at the Brussels Conservatoire, where Léopold Sluys, a pupil of Floor Peters, had succeeded Charles Hens. When I graduated from the Conservatoire, I got a grant from the French government, which paid for my private studies under Marie-Claire. It was then that I met some of her first students: Guy Bovet, Daniel Roth, François Delor. We became colleagues and friends.

Jean Ferrard and his famous duck tournedos.



### ON72 Playlist

• D. Buxtehude, *Nun komm der Heiden Heiland* BuxWV 211

• J. Pachelbel, *Der Tag, der ist so freudenreich*

By J. Ferrard (Gedinne - Belgium)

• J.N. Hanff *Wär Gott nicht mit uns dieses Zeit*

By J. Ferrard (Villers-la-Ville - Belgium)

Bust of Albert Einstein.



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By  
Pierre Méa

MARIUS HERB



Internationaler Albert-Schweitzer-Orgelwettbewerb Saarbrücken.

## COMPETITION

• **The Albert-Schweitzer-Orgelwettbewerb international competition took place from 8 to 12 October 2025 in Saarbrücken.** The panel was made up of Sophie-Véronique Choplin (France), Vincent Dubois (France), Zuzana Ferjenčíková (Netherlands), Nathan Laube (United States), Bernhard Leonardy (Germany), Matthias Maierhofer (Germany), Albert Oehlen (Switzerland), and Thomas Trotter (England). The winners are as follows:

- 1<sup>st</sup> prize: Alexander Little
- 2<sup>nd</sup> prize: Marius Herb
- 3<sup>rd</sup> prize: Mélodie Michel
- Audience prize: Mio Kuriyama
- Prize for the best improvisation on a painting by Albert Oehlen: Mélodie Michel.

• **The Böellmann-Gigout organ competition took place in Strasbourg from 14 to 16 November.**

The panel, chaired by Alexandre Jung, Director of the Strasbourg Conservatoire, included Anne-Gaëlle Chanon (France), David Franke (Germany), Vincent Thévenaz (Switzerland), and Johann Vexo (France). The 1<sup>st</sup> prize went to Risa Toho, and the 2<sup>nd</sup> prize to Quentin du Verdier



D.R.

Risa Toho in front of the organ at St Pierre-le-jeune (Strasbourg).

• **The Prague international competition took place on 22 November.** The panel, comprised of Naji Hakim (France), Monica Melcova (Slovakia), and Martin Schmeding (Germany), awarded the following prizes:

- 1<sup>st</sup> prize: Risa Toho (Japan)
- 2<sup>nd</sup> prize: Songyeon Im (Korea)
- 3<sup>rd</sup> prize: Alexis Grizard (France).

## TRIBUTES



© ARCHIVES DE LA FAMILLE ALAIN

Marie-Claire Alain.

On 10 August 2026, Marie-Claire Alain would have been 100 years old. Included on the list of fifty personalities or events selected by the Institut de France as part of the 2026 National Commemorations, the great organist will be highly honoured: Recordings (centenary box set by Erato-Warner, complete vocal works by Jehan Alain by Ligia), a publication in English of the book on Jehan Alain written by his daughter Aurélie Decourt (*The Leupold Foundation*), a new edition of Jehan Alain's organ music (by Jean-Baptiste Robin and Aurélie Decourt, *Leduc*), as well as numerous conferences and concerts throughout the year. *Orgues Nouvelles* will be paying tribute to him in its December issue.

• **The Journées Jean-Louis Florentz**, which took place in Plaisance-du-Gers from 23 to 26 October 2025, provided an opportunity to get to the heart of the work of Jean-Louis Florentz (1947-2004) and to get to know and understand this musician, who died prematurely just over 20 years ago. Michel Bourcier,

Alexis Grizard, Virgile Monin, and Pierre Queval helped to perpetuate the memory of this immense composer through a presentation of his work, lectures, film screenings, and concerts featuring the complete organ works.

## ORGANS



© CHRISTOPHE LOMBARD

The organ in the Basilica of Saint-Remi.

• **The organ in the Basilica of Saint-Remi** celebrated its 25<sup>th</sup> anniversary on 8 and 9 November 2025. The instrument, built in 2000 by Bertrand Cattiaux, was particularly honoured by its proud owner, Benjamin Steens, who, with the help of 10 organists, performed the entire *Messe* for the organ by Nicolas de Grigny, with the plainsong sung by the children of the *Jeune Maîtrise* of Reims cathedral. Gaëtant Naulleau also gave a talk on the subtleties of alternation, and the particularities of liturgy in the diocese of Reims in the 17<sup>th</sup> century.

• **The rebuilding of the organ at Saint-Vaast church in Bailleul (59)** is nearing completion. This instrument is a remarkable example - and one that has been preserved on a national scale - of the inter-war organ building of Victor Gonzalez (1877-1956). With its post-symphonic aesthetic, it heralds the beginnings of the neo-classical organ. The figure of Louis Vierne is closely linked to the history of this organ, since the musician was directly



© QUENTIN LAGNY



© DORIAN DINEU

the organ at Saint-Vaast church in Bailleul, the case and the console.

involved in its design and inaugurated it in 1933. The rebuilding work was carried out by De Facto (Stavelot, Belgium), directed by Jean-Sébastien Thomas and Thomas Desarranno.

• **The great Cavallé-Coll organ in Perpignan cathedral** was blessed by M<sup>gr</sup> Thierry Scherrer, the local bishop, who was joined by Jean-Pierre Baston, the instrument's proud owner. The organ has 58 stops (4 manuals and a pedalboard) and was rebuilt by A. Cavallé-Coll in 1857. It has just been completely restored by Pierre-Adrien Plet. The instrument was inaugurated by Michel Bouvard on 28 September in front of almost 1,000 people.



© JOHANN VEXO

The great Cavallé-Coll organ in Perpignan cathedral.



D.R.

Organ of Notre-Dame-de-Bon-Port (Nantes).

• **Les journées Orgue en France** were held in Nantes from 9 to 11 November. Members were able to enjoy a wide range of concerts in Nantes (Notre-Dame-de-Bon-Port, Saint-Pasquier, Notre-Dame-des-Lumières couvent, Notre-Dame-de-Toutes-Joies), as well as in Le Pouliguen. Organists Michel Bourcier, Pierre Queval, Gaëlle Coulon, Mickaël Durand, and students from the conservatoire were on hand to showcase all these instruments. Pierre Legal also gave a talk on the Louis Debierre factory. The association's general meeting was held at the conservatoire, under the leadership of its president Philippe Lefèbvre.

## FAREWELL

• The world of organ and music mourns the passing of Viennese composer, organist and musicologist **Thomas Daniel Schlee** (1957-2025). Thomas Daniel Schlee studied organ with Michael Radulescu and composition with Francis Burt at the *Universität für Musik und darstellende Kunst Wien* (Vienna University of Music and Performing Art). In the late 1970s he became a pupil in Paris of Jean Langlais (organ) and Olivier Messiaen (composition),

who later described him as an “open-minded, cultured man”, as well as an “exceptional organist and extraordinarily gifted composer”. T.D. Schlee remained deeply attached to him. In 1984, he gave the Austrian premiere of the *Livre du Saint-Sacrement* at the Vienna *Konzerthaus* - in the presence of the composer - and performed the *Méditations sur le mystère de la Sainte Trinité* for the complete works of Messiaen (Jade, 1995).

He has also been music director of the *Brucknerhaus* in Linz, artistic director of the Bruckner Festival, and deputy artistic director of the Beethoven Festival in Bonn. Schlee's work includes pieces for orchestra, ensembles, voices and instruments, but organ composition is a recurring theme in his career. (Pier Damiano Peretti)

• Born in 1934, **Arsène Bedois** passed away on 8 January 2026. Arsène Bedois was choirmaster and organist emeritus of the great organ of the church of Saint-Thomas-d'Aquin (Paris). His main teachers were Marcel Bitch (counterpoint, fugue), Daniel Lesur (counterpoint), Édouard Souberbielle (organ, improvisation, harmony), and Jacques Chailley. He has recorded numerous

French, German, Spanish, and Portuguese works from the 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> centuries. He was president of the *Syndicat national professionnel des artistes musiciens des cultes* (SNPAMC) and as such co-signed the *Charte des organistes* of 28 November 2000.

• **Guy Morançon** (1927-25 November 2025) Born in Marseille, he studied at the Paris Conservatoire, where he worked with Alexandre Cellier, Marcel Dupré (organ), and Olivier Messiaen (composition), amongst others. Organist at Notre-Dame-des-Victoires (Paris) and soloist at Radio France, he was also a



Guy Morançon.

choirmaster, conductor, and composer. He was director of the Nadia Boulanger Conservatoire (Paris), then inspector and project manager for the Inspector General of Music for the City of Paris. An eclectic musician (his repertoire ranged music of the Middle Ages to contemporary music) and a renowned concert performer (he toured the United States, Finland, and Germany), he published numerous recordings, including the world's first complete organ works by Mendelssohn.

• **Marie-Josèphe Larenaudie** died on 2 October 2025 at the age of 103. She was president of the *Association des Amis de l'Orgue de Cintegabelle* from 1990 to 2002, and for many years was titular organist of this organ, built by Christophe Mouchérel in 1742 and restored by the Cattiaux workshops in 1989.

• **René Brethomé** died in Tours aged 100. A long-time organ teacher at the Conservatoire National de Région de Tours and a disciple of Jeanne Demessieux and Anton Heiller, his pupils included Pascal Marsault, Jean-Marie Aubrun, Françoise Pasco, Marie-Luce Guezél, Pierre Cambourian, Bruno Belliot, and Stéphane Béchy. René Brethomé was very attached to the sanctuary of Sainte-Anne-d'Auray, and was a teacher at the organ courses that preceded the creation of the academy.

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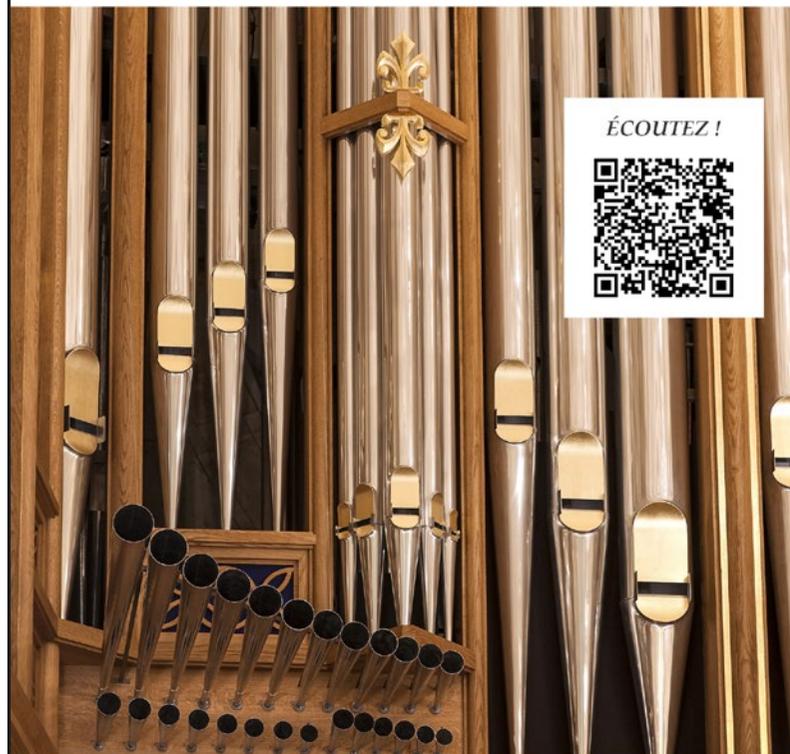


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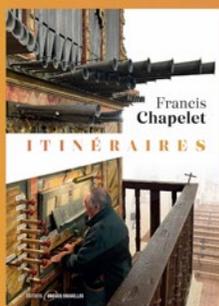


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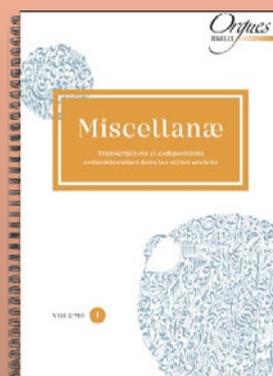
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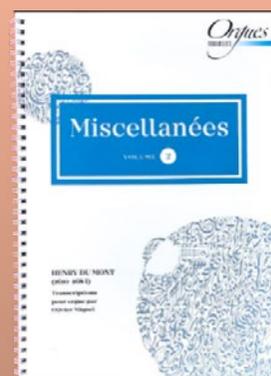
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You will find more detailed comments by Michel Roubinet on the "Sorties CD" page of our website.

## DISCS



**Rendez-vous at the Gaumont-Palace**  
Works by Eric Coates, Frédéric Chopin, George Gershwin, Edvard Grieg, Guy Lafarge, Joëguy [Joé Guy], Paul Misraki, Jacques Offenbach, Robert Planquette, Maurice Ravel, Nicolas Rimsky-Korsakov, Franz Schubert, Oscar Straus, and Franz von Vecsey.

Christie organ (1931) and full orchestra at the Gaumont-Palace, Paris – Georges Tzipine, concertmaster and conductor Georges Ghestem, organ

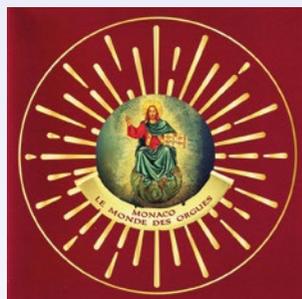
By rediscovering the Christie at the Gaumont-Palace, the *Journées du Patrimoine 2025* brought back to light these superbly restored 1939 *Odeon* works, published by *Hortus*. In the absence of Tommy Desserre's testimony (Stil, 1972, out of print on LP and CD), recorded just before the organ was dismantled and the legendary hall destroyed, this is the only recording to bring the instrument back to life, which has been installed since 1980 in the Pavillon Baltard in Nogent-sur-Marne. Played by the then titular organist, Georges Ghestem, the Christie converses with the dazzling Gaumont-Palace orchestra led by the bow of virtuoso violinist and conductor Georges Tzipine. Light music and refined reinterpretations of classic powerhouses of the repertoire rub shoulders here; charm and seduction against a backdrop of delicious nostalgia.

• FRENCH BOOKLET  
RUNNING TIME: 1H 03' 18".  
HORTUS 160, 2020

• **Monaco - The world of organs**  
Works from the 17<sup>th</sup> to the 20<sup>th</sup> century

Jean-Christophe Aurnague, Franck Barbut, Henri Carol, Pierre Debat, Noël Guy Fornari, Jean-Cyrille Gandillet, Benjamin Prischi, Silvano Rodi, Olivier Vernet, a student at the Rainier III Academy, playing eleven organs from the Principality of Monaco.

Written by Claude Passet and Silvano Rodi, *Le Grand Livre de l'Orgue à Monaco - XVII<sup>e</sup>-XXI<sup>e</sup> siècle* (Privat, 2020) highlighted Monaco's organ heritage, which has been significantly enriched since the beginning of this century. The only 'flaw' in this magnificent work was that it did not give the organs featured a chance to be heard. In addition to the respective discographies of the performers, this double CD completes the work by presenting the principal instruments of the Principality's eleven places of worship. Without, of course, claiming to be exhaustive, the eclectic programme explores a wide variety of contrasting fields, and music from both past and present, giving an idea of the richness and aesthetic plurality (baroque, classical, romantic, contemporary) of Monaco's organs. It's a concentration of Italian, French, and Germanic styles which, in such a small area, is sure to impress.



• FRENCH BOOKLET  
RUNNING TIME: 1H 12' 06",  
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PRODUCTIONS, 2025

Patrick Scotto, producer,  
sound engineer, digital editing,  
publishing, mastering  
14, chemin de la Turbie - 98000  
Monaco-Monte-Carlo  
scotto.patrick98@gmail.com



• **Karol Mossakowski at Saint-Sulpice – Works by Marcel Dupré, Charles- Marie Widor, Jean-Jacques Grunenwald, Daniel Roth**

Karol Mossakowski, Cavallé-Coll organ (1862) at Saint-Sulpice, Paris

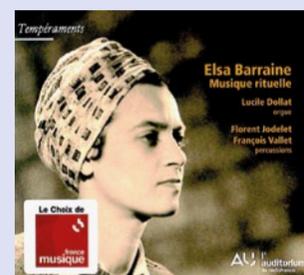
Almost three years after his appointment at Saint-Sulpice, Karol Mossakowski has released his first CD dedicated to his illustrious predecessors. Apart from the *Préludes et fugues* op. 7 by the young Dupré, a frequently recorded piece which here has had a fresh spin put on it, this CD explores a much less common repertoire directly related to the Cavallé-Coll - with the exception of Grunenwald's *Diptyque liturgique* (1956), composed for the inauguration of a New York organ, Widor's *Trois nouvelles Pièces* (1934), superbly timeless and too rarely heard, and the *Fantaisie fuguée sur 'Regina Cæli'* (2007), a poetic piece of music by Daniel Roth. A recital of sensitive and intense gravity, which allows an overview of the unlimited possibilities of the instrument, all served up by Karol Mossakowski in his rightful place.

• FRENCH / GERMAN / ENGLISH  
BOOKLET – RUNNING TIME: 1H 08' 25". AEOLUS AE-11491, 2025

• **Elsa Barraine (1910-1999)**  
*Ritual music, First Prelude and fugue, Magyar reflections, Second Prelude and fugue, Elevation*

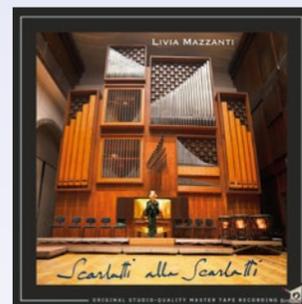
Lucile Dollat, Grenzing organ (2015) in the auditorium of Radio France, Paris  
Florent Jodelet and François Vallet, percussion

After *Night Windows* (ON69), this is Lucile Dollat's second Radio France CD, dedicated to the music of Elsa Barraine, specifically the complex and learned



works from the time of her *Préludes et fugues*, written when she was not yet twenty. These beautiful and original early works were followed by *Élévation* (1958, to Jean Langlais); a theme and variations (1961): the astonishing *Reflets magyars*; and finally her great work *Musique rituelle* for organ, gong, tam-tam and xylomarimba (here, a marimba), a journey of the soul from agony to liberation, or some kind of reincarnation. This is music that is experienced as close as possible to both the breath of the organ and the vibrations and resonances of the percussion, demanding a great deal from the listener in order to get even more from it.

• FRENCH / ENGLISH BOOKLET  
DURATION: 1H 10' 38".  
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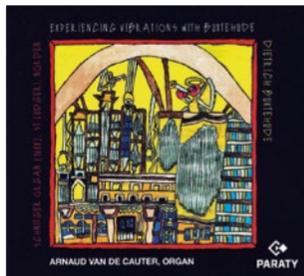
• **Domenico Scarlatti (1685-1757) – 8 Sonate nell'adattamento per organo di Livia Mazzanti – Sonatas K. 380, 377, 27, 33, 513, 481, 159, 466**

Livia Mazzanti, Tamburini-Zanin organ (1983-2007) at the San Pietro a Majella Conservatoire in Naples

A CD-echo of a production designed for maximum definition vinyl, hence the short running time, this Scarlatti recording presents eight *Sonatas*

with ideal contrasts. Removed from the 'historicising' context, Livia Mazzanti offers a narrative reading that is as abstract as it is pictorially grounded. Her fascinating conversation with musicologist Daniela Tortora explores all the twists and turns of her process, including the choice of the instrument from the Naples Conservatoire, which was designed by her teacher Jean Guillou and is used in a manner as singular as its composition. This is an exciting and vibrant recording of Scarlatti's work, which is very human and intensely poetic, and is also a sensory exploration of rhythm, structure, and timbre.

• ITALIAN / ENGLISH (FRENCH) BOOKLET – RUNNING TIME: 39' 48" BIRDBOX RECORDS BBR2025LMZ01CD, 2025



**Dietrich Buxtehude (1637-1707)**  
**Experiencing vibrations with Buxtehude – Préludes de choral BuxWV 212, 184, 215, 214, 219, 223, 207, 177 – Präludien BuxWV 148, 140 – Präludium, Fuga und Ciacona BuxWV 137 Passacaglia BuxWV 161 Toccata BuxWV 155**

**Arnaud Van de Caeter, Schnitger-Ahrend organ (1688-1985), Ludgerikirche, Norden (East Friesland, Germany)**

As a musician, teacher of *Somatic Experiencing* and NARM (treatment of developmental trauma), and therapist who has devised an 'experiential approach to artistic practice that combines body awareness, mindfulness, and stress management', Arnaud Van de Caeter, professor at the conservatoires of Liège (organ) and Mons (body training), has devised this sumptuous Buxtehude programme: "Very early on, I set out in search of the vibration that touches, uplifts and transforms. [...] The vibratory force of this instrument, the work of the brilliant Arp Schnitger (1688), touched me deeply." This CD is intensely vibrant, giving a feeling of communicative fullness and freedom, making the Schnitger sound its best. Pure joy.

• FRENCH / DUTCH / ENGLISH BOOKLET – RUNNING TIME: 1H 08' 17". CD PARATY 2025013, 2025

**Thibaut Duret**  
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• FRENCH BOOKLET RUNNING TIME: 1H 01' 43". CD CLAVIORGANUM, 2024

## EDITIONS

**ECHOM - 4.1 and 4.2 - 2025**

Following on from the previous issue of *Orgues Nouvelles* devoted to Italy, here are 2 volumes dedicated to Costanzo Antegnati (1549-1624), organist, composer, and organ builder. The first, *L'Arte Organica*, is a dialogue between father and son. Precise and fascinating, it

deals with interpretation during services, organ stops, registration, and the tuning of organs and harpsichords, while listing the many instruments built by the Antegnati family and its descendants. It contains the complete *Ricercari* in the 12 keys composed by Antegnati, based on the original Venice edition. The second, *L'Antegnata*, again presents the 12 *Ricercar*, this time based on the *German Organ Tablature* in Turin. This excellent collection brings together, under the direction of Jean Ferrard, critical editions of major manuscripts from the European organ repertoire of the 17<sup>th</sup> and 18<sup>th</sup> centuries.

**From the FFAO**

Issue 72 of *L'Orgue francophone* has just been published. As always, it contains a variety of fascinating articles: *L'Éoline, jeu à anches libres* (F. Clément), *l'évolution des buffets d'orgue en France dans la seconde moitié du XVIII<sup>e</sup> siècle* (J.-L. Perrot), *Les volets des buffets d'orgue* (R. Galtier), as well as a tribute to the late Pierre Cogen (C. Dutheil).

In addition, this issue will take us to the Loire Valley between Berry and Sologne (D. Arot) for a retrospective of the 2025 *Route des orgues*. As for the 2026 *Route des orgues*, it will take place in Picardy from Monday 13 to Friday 17 July and will be based in Saint-Quentin ([www.ffa0.com](http://www.ffa0.com))



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**Thierry Escaich**, *Composer, Member of the Académie des beaux-arts, Organist of Notre-Dame de Paris*

**Loïc Mallié**, *Composer, Organist of La Trinité Church in Paris, Professor at the Higher School for Music of the Basque Country*

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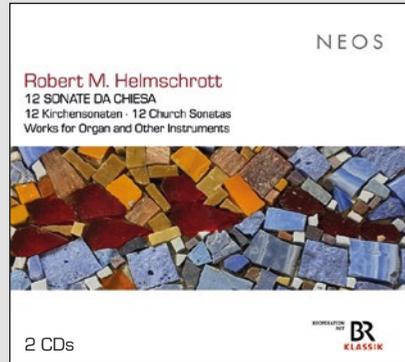
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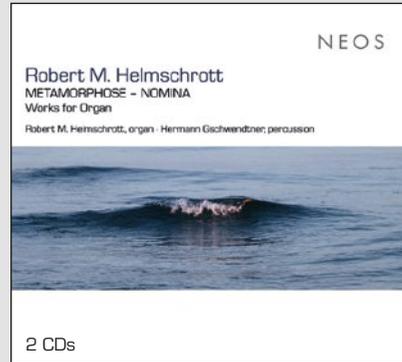
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## Robert M. Helmschrott – Doku II MUSICAL MESSAGES – Organ Works and Sacred Vocal Music

January 2026



**12 Church Sonatas**  
Works for Organ and Other Instruments

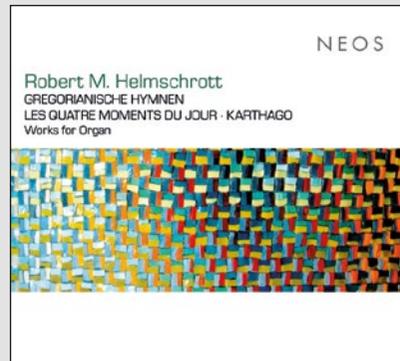


**Metamorphose** for organ and percussion  
**Nomina** Seven Works for Organ

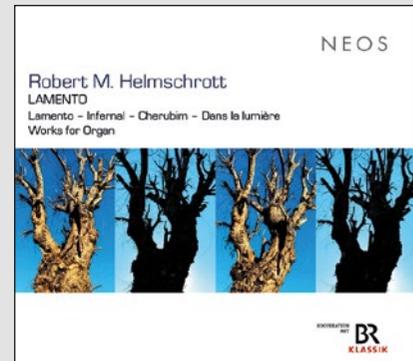
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**Nachklang**  
Fourteen Works for Organ

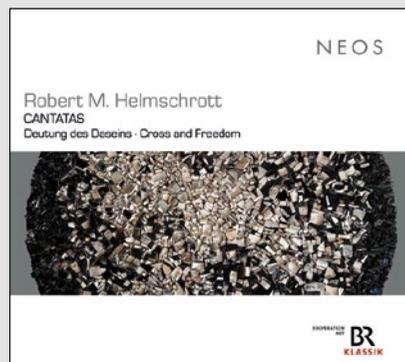


**Gregorianische Hymnen**  
for organ and brass quartet  
**Les quatre moments du jour**  
for four positive organs  
**Karthago** for organ and seven trumpets

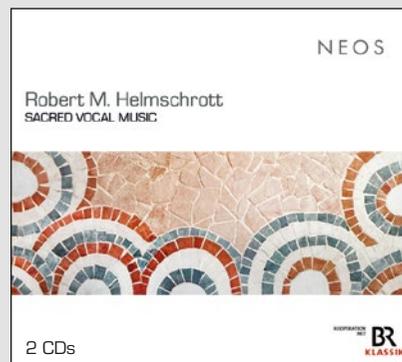


**Lamento** for organ and string orchestra  
**Infernal** for organ  
**Cherubim** for string orchestra  
**Dans la lumière** for organ

March 2026



**Deutung des Daseins** (Guardini Cantata)  
**Cross and Freedom** (Bonhoeffer Cantata)



**Sacred Vocal Music**  
Sixteen Works for a cappella Choir,  
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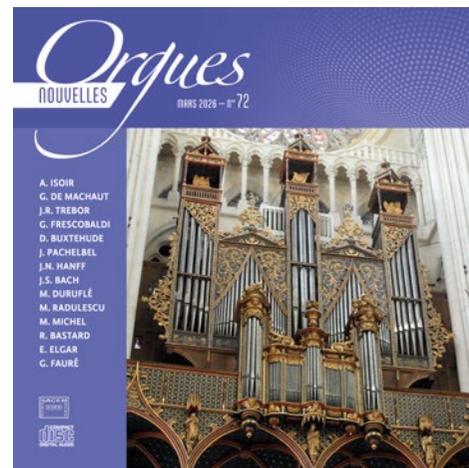
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Cover : The great organ of Amiens Cathedral  
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## Playlist CD 72

1. André Isoir **UNPUBLISHED**  
*Passacaille improvisée* (1968) 11'11  
(concours d'improvisation  
de Haarlem - 1968) On the organ  
of St. Bavo's Church in Haarlem  
(Netherlands).
2. Guillaume de Machaut  
*Je ne cuit pas* **UNPUBLISHED** 1'37
3. Trebor (Johan Robert)  
*Si Alexandre et Hector fussent en vie* 3'32  
**UNPUBLISHED** par Christophe d'Alessan-  
dro à l'orgue de l'église Protestante Unie  
de Passy-Annonciation (Paris).  
Merci à Hyun-Hwa Cho pour l'accueil, la  
direction artistique et l'enregistrement.
4. Girolamo Frescobaldi  
*Aria detta la Frescobalda* 5'33  
par Paolo Crivellaro à l'orgue de Santa  
Maria Maggiore (Pieve di Cento – Italie)  
Enregistré en concert le 10 septembre 1998.
5. Dietrich Buxtehude – *Nun komm  
der Heiden Heiland* BuxWV 211 1'38
6. Johann Pachelbel  
*Der Tag, der ist so freudenreich* 3'08  
par Jean Ferrard à l'orgue de  
Gedinne (Belgique).
7. Johann Nikolaus Hanff  
*Wär Gott nicht mit uns dieses Zeit* 2'41  
par Jean Ferrard à l'orgue de  
Villers-la-Ville (Belgique).
- Johann Sebastian Bach  
8. *Tocatta dorianne* BWV 538 5'38  
**UNPUBLISHED** par Luc Antonini  
à l'orgue du temple de Montpellier.
9. *1<sup>re</sup> sonate en trio* BWV 525  
(1<sup>er</sup> mouvement) **UNPUBLISHED** 3'09  
par Jean-Pierre Lecaudey  
à l'orgue du temple de Montpellier.
10. M. Durufilé – *Choral varié  
sur le Veni Creator* **UNPUBLISHED** 5'23  
par Alma Bettencourt à l'orgue de la  
Maison symphonique de Montréal  
(finale du *Concours international d'orgue du  
Canada* – 25 octobre 2024).  
Merci à Jean-Willy Kunz et Adrian Foster.



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

11. Michael Radulescu – *Estampie* 5'20  
**UNPUBLISHED** par Pierre-François Purson  
à l'orgue de Béthune (finale du *Concours  
Pierre de Manchicourt* – 6 octobre 2024).
12. Mélodie Michel **UNPUBLISHED**  
*Improvisation (extrait)* 6'13  
Finale de l'*Internationaler Albert-  
Schweitzer-Orgelwettbewerb Saarbrücken*  
(12 octobre 2025).
- Romain Bastard **UNPUBLISHED**
13. *Ostinato 1* 1'32
14. *Ostinato 2* 1'27
15. *Ostinato 3* 1'05
16. *Ostinato 4* 1'28  
par Emmanuelle Piaud à l'orgue  
de Notre-Dame de Royan.
17. Edward Elgar – *Nimrod,  
extrait des variations Enigma* 4'22  
Par Alessandro Urbano à l'orgue  
de Dudelange.
18. Gabriel Fauré  
*In paradisum, extrait du Requiem* 3'38  
Par le *Chœur de Chambre* de Namur,  
Baptiste-Florian Marle-Ouvrard (orgue  
de Dudelange), Alessandro Urbano  
(direction).  
Merci à Organroxx et à Nico Declerck  
pour la captation.

TEXTS

- **Concours :** témoignages complets.
- **Pascale Rouet :** « De Delphes à Chartres : l'esprit du concours ».

SHEET MUSIC

- **Romain Bastard :** *Ostinato (12 petites pièces pour jeunes organistes)*.

AUDIO

- **Bernardo Storace** *Balletto – Ballo della Battaglia* par Paolo Crivellaro à l'orgue de Santa Maria Maggiore (Pieve di Cento – Italie) Enregistré en concert le 10 septembre 1998.
- **Mélodie Michel** *Improvisation* Finale de l'Internationaler Albert-Schweitzer-Organwettbewerb Saarbrücken (12 octobre 2025).
- **Gaston Litaize** *Scherzo*

- **Johann Sebastian Bach** *Tocatta et Fugue en mi majeur* BWV 566 **UNPUBLISHED** par Pierre-François Purson à l'orgue de Béthune (finale du *Concours Pierre de Manchicourt* – 6 octobre 2024).

- **Johann Sebastian Bach** *Pièce d'orgue en sol majeur* BWV 572
- *Nun komm der Heiden Heiland* BWV 659 par Jean Ferrard à l'orgue de la Petrikirche de Freiberg (Allemagne).
- **Jacob Praetorius** *Praeambulum in d*
- **Dietrich Buxtehude** *Der Tag, der ist so freudereich* BuxWV 182
- **Georg Böhm** *Christ lag in Todesbanden* par Jean Ferrard à l'orgue de Gedinne (Belgique).

Romain Bastard

**UNPUBLISHED**

*Ostinato 1 – Ostinato 2  
Ostinato 3 – Ostinato 4  
Ostinato 5 – Ostinato 6* par Emmanuelle Piaud à l'orgue de Notre-Dame de Royan.

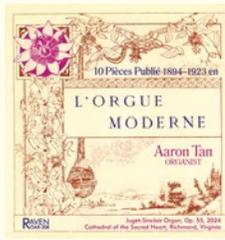
Johann Sebastian

**Bach UNPUBLISHED**

- *Fantaisie en sol mineur* BWV 542
- *Fugue en sol mineur* BWV 542
- *Tocatta dorianne* BWV 538
- *Fugue* BWV 538 par Luc Antonini à l'orgue du temple de Montpellier.
- *Prélude et Fugue en Sol Majeur* BWV 541
- *1<sup>er</sup> sonate en trio* BWV 525 (2<sup>e</sup> mouvement)
- *1<sup>er</sup> sonate en trio* BWV 525 (3<sup>e</sup> mouvement) par Jean-Pierre Lecaudey à l'orgue du temple de Montpellier.

VIDEO

- **Jean-Louis Florentz** *Debout sur le Soleil* par Paolo Crivellaro, à l'orgue du Torch Center (Séoul – Corée).
- **César Franck, 2<sup>e</sup> choral** par Alma Bettencourt.
- **Max Reger, Introduction et Passacaille en ré mineur** par Mélodie Michel.
- **Marcel Dupré, Le monde dans l'attente du Sauveur** par Johannes Skoog.
- **Maurice Durufé** *Prélude et Fugue sur le nom d'A.L.A.I.N.* par Henry Webb à l'orgue de la Maison symphonique de Montréal (finale du *Concours international d'orgue du Canada* – 25 octobre 2024).
- **Grande improvisation en forme de valse** par Jean-François Zygel, piano, et Gunnar Idenstam, orgue – *Extrait d'un concert donné le 7 juin 2022 à l'auditorium du centre des congrès d'Angers dans le cadre du concours d'orgue.*



**NEW! Music from L'Orgue Moderne**

**Aaron Tan** plays 10 pieces published 1894-1923 in *L'Orgue Moderne*, edited by Widor and Guilmant and published in Paris by Leduc. He plays the 2024 Juget-Sinclair Op. 55 of 83 ranks, the firm's *magnum opus*, at Sacred Heart Cathedral, Richmond, Virginia, USA. **Raven OAR-208**

**Pierre Kunc:** Sortie Fuguée  
**René Vierne:** Méditation  
**Marcel Lanquait:** Intermezzo  
**Henri Mulet:** Prière  
**Charles Tournemire:** Sortie

**Paul Combes:** Toccatina pour Grand Orgue  
**Yvonne Hédox:** Prélude et Fugue en Mi Mineur  
**Alphonse Schmitt:** Pièce en forme de canon  
**Henri Dallier:** Offertoire *In Deo Caritas*  
**Émile Bourdon:** Choral varié sur l'Hymne Ave Maris Stella

**NEW! Women Students of Marcel Dupré**



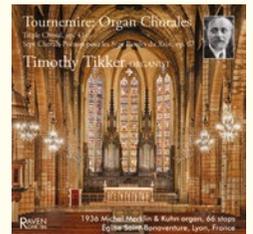
**Damini Spritzer** plays organ music composed by women who were students of Marcel Dupré at the Paris Conservatory. She plays the 3-manual 1999 Fisk Op. 111 at the University of Oklahoma, where Dr. Spritzer directs the organ department. **Raven OAR-196**

**Henriette Puig-Roget** 1910-1992: Deux Prières Pour Grand Orgue: Prière pour un jour de douleur (*Dies irae*) Prière pour un jour de joie (*Sub tuum praesidium*)  
**Jeanne Joulain** 1920-2010: Prélude pour la fête de Rameaux *Hosanna Filio David*  
**Joulain:** Élévation pour le Saint jour de Pâques *Victimae paschalis*  
**Marie-Louise Henriette Girod-Parrot** 1915-2014: Prelude, Choral, et Fantaisie: Triptyque sur l'Hymne *Sacris Solemnis Girod-Parrot:* Fugue (et Choral) sur un thème de Psaume de Claude Le Jeune **Germaine Labole** 1896-1942: Triptyque: Méditation - Extase - Joie **Labole:** Symphonie en si mineur (in 4 mvt.s.)

**Tournemire Organ Chorales**

**Timothy Tikker** plays two major works by Charles Tournemire in choral form on the 66-stop organ restored to its 1936 state at Église Saint-Bonaventure in Lyon, France, where Tournemire designed the organ for the grand acoustic. This SACD (Super Audio CD) plays on any CD player and delivers surround sound on an SACD player. **Raven OAR-186**

Triple Choral: Sancta Trinitas, Op. 41 (1910)  
Sept Chorals-Poèmes pour les Sept Paroles du Christ, op. 67 (1935)



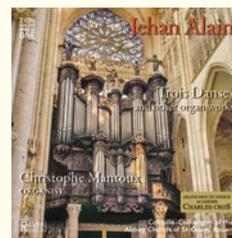
**Wanamaker Organ & Orchestra DVD + CD!**

**Fire & Fantasy** Rarely- or never-heard works for organ and orchestra are played by Peter Richard Conte at the Wanamaker Organ and the orchestra known as Symphony in C directed by Stilian Kirov in this 2-disc set, universal DVD + CD. Recorded at a live concert in the Philadelphia department store. **Raven OAR-195**

**LISZT/DUPRÉ:** Fantasia & Fugue on *Ad nos...*, arr. organ & orchestra by Dupré, 1930  
**GIGOUT:** *Grand Choeur Dialogué* arr. organ & orch. Guy Ropartz ca. 1900  
**GUILMANT:** Symphony No. 1 in D Minor, Op. 42, for organ and orchestra in 3 mvt.s.

**Aude Heurtematte: Musique 1530-1660**

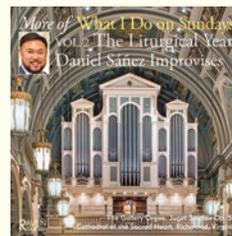
**Aude Heurtematte** plays works by Attaignant, Du Courroy, Titelouze, Louis Couperin, H. Praetorius, Hassler, Sweelinck, Scheidt, and Tunder on the 3m organ built in 2010 by Orgue Dominique Thomas in the style of French organs ca. 1630, but expanded to 14 notes per octave and a 37-note pedal keyboard. Located at Church of the Assumption in Champcueil, near Paris **Raven OAR-165**



**Christophe Mantoux Plays J. Alain**

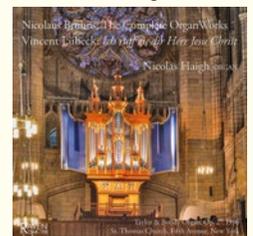
**Christophe Mantoux** plays the 1890 Cavallé-Coll of St. Ouen, Rouen, in this famous recording of *Trois Danses* (Grand Prix du Disque), now remastered as a 2-CD set with 4 works added as recorded at the original sessions. **Raven OAR-163**

*Trois Danses* Lamento Andante Choral dorian Postlude pour l'Office de Complies  
*Petite pièce* 1<sup>er</sup> Fantaisie Climat Choral phrygien Berceuse sur deux notes qui corment  
*Intermezzo* 2<sup>e</sup> Fantaisie



**NEW! First CD: Juget-Sinclair Magnum Opus**

**Daniel Sánchez Improvises, Vol. 2:** 11 tracks for The Liturgical Year on the 67-stop, mechanical key action, Juget-Sinclair Op. 55, the firm's largest organ, completed in 2024 at Sacred Heart Cathedral, Richmond, Virginia, USA. **Raven OAR-205**



**NEW! Bruhns Complete Organ Works**

**Nicolas Haigh**, Music Director at the Uppsala, Sweden, Domkyrka and formerly at St. Thomas Church, Fifth Ave., New York, plays the extant organ works of Nicolaus Bruhns on the 1996 Taylor & Boody Op. 27 in the St. Thomas gallery, enlarged by T&B to 3m in 2015. He also plays Vincent Lübeck: *Ich ruff zu dir Herr Jesu Christ*. **Raven OAR-198**

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# Maurice Duruflé Messe Cum Jubilo

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