

n° 74

QUARTERLY
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Orgues

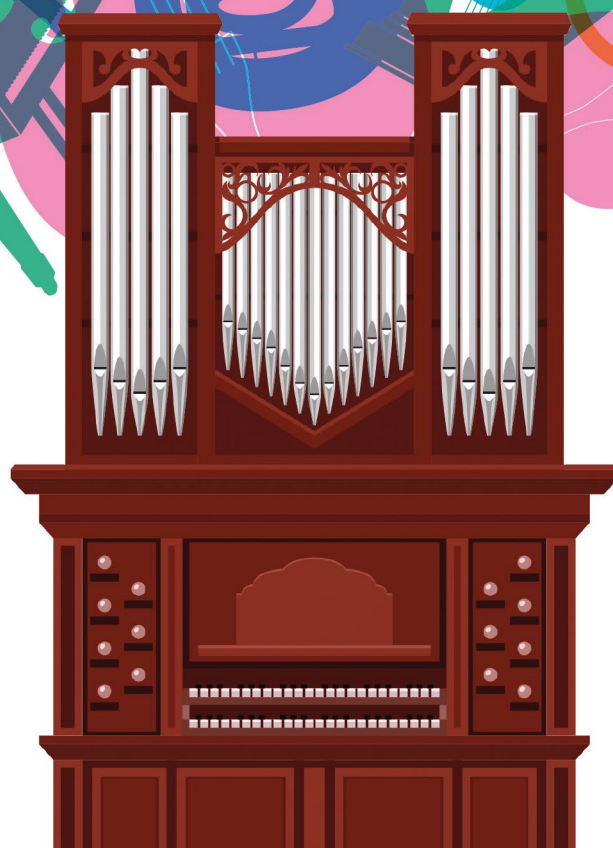
THE MAGAZINE FOR ORGAN
AND MUSIC ENTHUSIASTS

NOUVELLES

The magic of
transcription

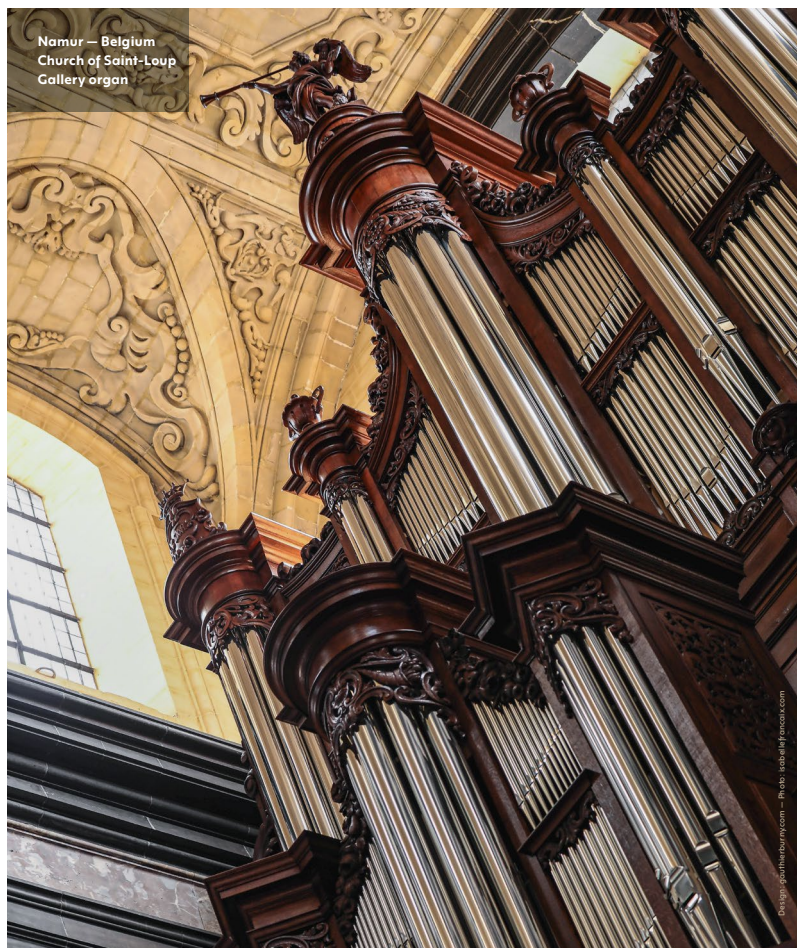
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- . AI AND THE ORGAN
- . ÉLISABETH JACQUET DE LA GUERRE
- . FLORENTINE MULSANT...



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« Un art qui a de la vie ne reproduit pas le passé; il le continue »* AUGUSTE RODIN

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French interwar music

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A competition paying tribute to Marcelle Dujarric, an exceptional woman who is still too little known. The restoration of her *Rochesson* organ, donated to Sainte-Odile church, a remarkable Art Deco building, will make it possible in the coming years to further restore this musical figure to her rightful place.

The jury will be chaired by Daniel Roth with
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Shuster Fournier, Vincent Warnier

Public SEMI-FINAL

Saturday, November 21, 2026 - 1:30 PM

Public FINAL

Sunday, November 22, 2026 - 8:30 PM

(Subject to change)

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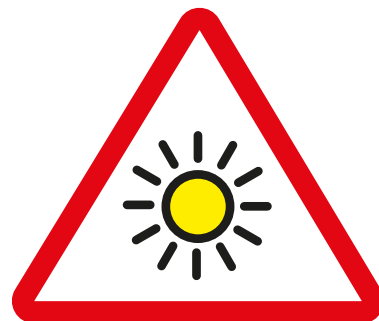
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What a heatwave!



The summer season has now been behind us for several weeks, and, of course, we already miss it! There is, however, one dark cloud that should not be underestimated: for some time now, “summer” has come hand-in-hand with “heatwave.”

While everyone suffers from this to varying degrees, instruments are not spared either - to the point that some festivals have had to abandon long-planned programmes for want of an organ in playable condition.

For, as is well known, variations in temperature and, above all, humidity have complex and often negative effects on various parts of the instrument. And when the heat is intense, the trouble begins: ciphers, unwanted noises, air leaks, stuck drawstops, tuning that won't hold...

Every possible measure was nonetheless taken to save what could be saved: basins of water placed around an instrument or around the church; floors sprayed with water; fans; rugs or curtains soaked as thoroughly as possible... Useful in some cases, unfortunately insufficient in others. So much so that some are wondering how many more years the traditional summer season can go on, since things do not seem to be improving...

A concern for the future that almost feels like a looming threat: the intrusion of AI into our daily lives. What will the future hold for a society in which the slightest piece of work is suspected of being the product of machines - sophisticated, certainly, but devoid of humanity? What role will the composer, the performer, even live performance itself play in a world that promises to become increasingly disconnected from embodied, personal thought, the only true guarantor of genuine authenticity? Artificial Intelligence, this extraordinary advance that concerns us all, is capable of the best as well as the worst. François Sabatier's article, informed by the illuminating words of Valéry Aubertin, offers a provisional take on the question.

But let us stay optimistic: history shows that societies, beyond the technological advances of the moment, have so far always kept solid roots. And at a time when everything seems destined to be consumed quickly before being replaced by something else, the connecting thread of tradition continues to hold a bond that will, we hope, prevent any fatal drift.

The start of the new school year has now arrived, and teachers know what that means: they will have to hunt down fraudulent homework, written in part or in full by the hand of AI - if one can still speak of a “hand”... But where music is concerned, the matter is settled: learning to play an instrument remains a concrete act that allows no cheating of this kind, and one whose benefits for our brains everyone unanimously underlines. A kind of antidote, in a way, to dematerialisation...

So, yes, let's go - let us cheerfully take the road to the conservatoire!

PASCALE ROUET
Managing Editor



The magic of Transcription

In recent years, a certain phenomenon has once again been gaining momentum in the world of the organ: transcriptions. Why 'once again'? Because this practice is, in fact, a very old one...

From Bach to Ravel, from Bruckner to John Williams, almost nothing today escapes the fervent desire to adapt specific music for a wider variety of instrumental formations. With these reinterpretations of typically older works, a 'new' repertoire is emerging. Is the traditional repertoire no longer enough? Why, and since when, has this practice existed?

Follow along for a brief overview.

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The art of sound transformation / *Yves Rechsteiner / Pascale Rouet*



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Elie Jolliet.

For his Master's thesis, Elie Jolliet decided to transcribe (or adapt, the choice of terminology is discussed in the thesis) Gabriel Fauré's *Theme and Variations*, Op. 73, from the piano for the organ. Why did he choose to do this? Because, as the author essentially tells us, Gabriel Fauré, despite a long career as an organist in Paris, left behind no pieces for solo organ. And that is a great pity!

Before embarking on this work, which proved to be a long-term endeavour, Elie Jolliet carried out a sort of 'preliminary study' - to use a term often used by organ builders - involving the review and subsequent analysis of the techniques used at the time by musicians who had engaged in a similar practice. It is the fruit of this work that we now present to you.

ELIE JOLIET

Elie Jolliet was born in Switzerland in 1994 and studied organ, choral conducting, and church music in Bern and Lausanne. He is the conductor of the *ThomasChor Köniz* and organist at St Peter's Parish Church in Zurich's Old Town, where he is the principal musical director. He maintains a busy concert schedule as a soloist, chamber musician, and choral conductor. In addition to his musical practice, he is preparing a doctoral thesis on Bernese psalters from the 17th to the 19th centuries.

From the piano to the organ in the 19th century

Between 1892 and 1914, the rise of the symphonic organ inspired many musicians who were keen to transpose piano works for the organ, an instrument with orchestral timbres. Twenty-four transcriptions, some by musicians who were little known (or unknown), provided Elie Jolliet with a gateway to an in-depth understanding of the process: thanks to Georges Choisnel, Alexandre Guilmant, Edwin H. Lemare, Charles Quef, and Léon Roques, it was indeed Bizet, Brahms, Debussy, Schumann, Liszt, Tchaikovsky, and a few others whose works were adapted for the organ. What problems did the transcribers encounter, and what solutions did they find?

Different ranges

The first difficulty concerns the question of range: the organ has a range approximately two octaves shorter than that of the piano. This limitation forces transcribers to adapt certain lines, sometimes by skipping an octave, sometimes by altering a note that is too high or too low to bring it back into harmony. Roques, for example, in his transcription of Debussy's *La cathédrale engloutie*, interrupts an ascending passage in order to remain within the limits of the keyboard. Lemare, transcribing Liszt's *Sposalizio*, switches from one keyboard to another to make use of the 4-foot stops, which, thanks to their octave-doubling capability, allow the original pitches to be preserved. The use of stops thus becomes an extension of the composition, serving to recreate the melodic contours of the piano.

The presence of the organ's pedalboard also influences the composition. It allows the left hand to be relieved of the bass line and broadens the range. Quef, in his transcription of Fauré's *Adagietto*, frequently assigns the fundamentals to the pedalboard, thereby stabilising the harmonic progression. This redistribution also offers the possibility of giving greater scope to the middle voices.

The art of sound transformation

Let us now hear from Yves Rechsteiner as he talks to us about transcription, an art he exemplifies with flair and conviction.



© MATTHIEU SARTRE

You have been devoting yourself to the art of transcription for several years now. Why is that? Is it to fill a gap?

I transcribe first and foremost because I'm drawn to it - to play pieces I love, even if they weren't originally written for the organ. This was the case with Rameau's *Danse des Sauvages*, the *Marche au Supplice* from Berlioz's *Symphonie Fantastique*, and Frank Zappa's *G-Spot Tornado*. From there, the desire to transcribe extends to other pieces by the same composer, and I often end up putting together a complete themed programme for a concert.

Among other things, you are performing the complete set of Bach's *Sonatas and Partitas* for violin. This approach is less common than starting with the orchestral version and adapting it for the organ. Why did you make this choice?

Transcribing from an orchestral score generally involves 'reducing' the musical material, whereas transcribing from a violin score tends to involve 'expanding' it. The challenge of my approach lies in completing, or even enriching, a score for solo violin, whose musical conception remains deeply polyphonic but is limited by the capabilities of the violin's four strings. I therefore seek first to understand Bach's constraints, asking myself: 'How would Bach have written this passage had he not been limited by the nature of the violin?' Then the work becomes more creative: 'In what form can I develop this passage to make it sound its best on the organ?'

Does transposing to the organ alter the perception of these pieces?

Transposition is simply a necessity; it helps to 'recalibrate' the sound on the organ in relation to the violin's higher range. It is therefore merely the adjustment of one sonic parameter amongst many. 17th century transcriptions often transpose down a fourth. I have followed the same practice. On a German Baroque organ, the original key would have been too high and would, moreover, have reached the limits of the 18th century keyboards' range.

Did you have to rewrite the pieces to adapt them for a polyphonic instrument?

Yes, and this is the approach demonstrated by period transcriptions. In the fugue BWV 539, the transcriber for organ (J.S.B. himself?) quite simply adds a fugal entry at the beginning, which lengthens the piece by a bar! Astonishing. No one would dare do that today, as everyone is too concerned with res-



The swallow's nest at Strasbourg Cathedral

The splendour and history of the organ case

In memory of Jean-Jacques Kuntz.

***'Who, high above, praise and glorify
Their Creator with their song.'***

*Wolfarth Spangenberg (1567-1636),
Poem in praise of the cathedral organ.*

Like the birds in the poem, the Strasbourg organ sings from on high. Suspended from the second bay of the main nave, on the north side, it first catches the eye with its case: a structure of wood, metal, and gold, clinging to the stone like a resonant nest. The instrument seems to emerge from the wall that supports it like a colossal piece of furniture, painted, gilded, and adorned with pipes, statues, foliage, and animals. The swallow's nest is a suspended structure, a delight for the eye as much as for the ear.

Over the centuries...

The history of the Strasbourg organ stretches back to the Middle Ages, but it cannot be summed up by the traditional date of 1260. An early instrument is associated with Knight Ulrich Engelbrecht; this should no doubt be seen as a source of funding rather than an attribution of its construction. In 1292, Gunzelin of Frankfurt built a new organ, which was destroyed six years later in the terrible fire of 1298. After a wait of nearly thirty years, a new instrument was built between 1324 and 1327 under the supervision of Claus Carlen: it was then that the great organ took its place high up in the nave, on the north side, in the position it would

retain ever since. Further repairs were commissioned in 1378 from Conrad of Rotenburg, a priest and organ builder from the Diocese of Würzburg. On 17 March 1384, another fire broke out, consuming the organ and the nave's roof. Reconstruction of the instrument began as early as 1385. From this medieval phase, the gallery and the large pendentive still survive, featuring Samson subduing the lion, the angel musicians on the hanging keystone, and the automata placed beneath the organ. The present case therefore contains, beneath Krebs's flamboyant splendour, an older core: that of the reconstruction following the fire of 1384.

The surviving decoration is mainly associated with the major restoration project of 1489, led by Frédéric Krebs (sometimes Krebser) of Anspach. The organ builder then constructed a Flamboyant Gothic case (the style in vogue at the time) of exceptional scale. The façade rises to a height of nearly twenty-four metres. The main body divides the façade pipes into five sections: a tall central section, two intermediate sloping sections and two large side sections. Red highlights the framework, blue deepens the backgrounds, whilst gold enlivens the openwork sections, the ridges, and the fleurons. The openwork crowning element draws on the flamboyant style of the Krebs organ case. The large side panels featuring acanthus leaves, added by Silbermann after the removal of the old painted shutters, broaden the silhouette and lend the sides their grandeur.

Let us take a closer look...

The positive deserves special attention. It protrudes from the gallery like a small, freestanding organ case. It echoes the pipes, red frames, blue backgrounds, and gilded cut-outs of the main body, with a livelier, more fanciful design. Its crown features gables, fleurons, and crockets. On either side rise the curved forms that tradition as-

Florentine Mulsant

« *Your music is so French !* »



Florentine Mulsant is not an organist. And yet, she composes for the organ... From the very first note, this music plunges us into a poetic world which one embraces with relish, delight, and gratitude. The music reflects the composer herself: generous and warm. Florentine Mulsant is one of the great creative minds of our time. Meeting her is like opening a beautiful window to welcome in a breath of fresh air, which is inhaled with compassion and gratitude...

How and why does one become a composer?

One does not become a composer; one is one from the very beginning of one's life. All it takes is a trigger to reveal one's nature as a creative artist. Perhaps there are thousands of creators on earth who are unaware of their inner identity.

Once discovered, we must nurture this unique gift – the ability to express our sources of inspiration and our emotions – and share it with everyone. Composing is an act that engages our whole being: an act that is both generous and humble.

What has been your journey as a musician?

I was born in Dakar in 1962. I have no memories of that period, which spans across the first three years of my life. My father, an industrial manager, was subsequently posted to Algiers, and it is there that my earliest childhood memories are most vivid. On our return to France, when I was seven, a piano and a stereo system arrived at our home.

My father would play music for me and share his feelings about it with me. I remember that at the age of 8, after listening to Alban Berg's *Concerto to the Memory of an Angel*, I was struck by the beauty of what I heard under Yehudi Menuhin's bow. I also listened to Wagner's *Tristan and Isolde* - what an incredible experience!

Alexandrine, my older sister, was taking piano lessons and explained to me - as I was very curious and eager to understand - how the treble and bass clefs worked. Straight away, I began to imagine melodies and chords. I had found my purpose in life. You could say, in a way, that I had found my calling. After six months, Mum had seen everything I'd written and took me to Alexandrine's teacher, who gave us the address of Mrs Duru Delacou, a teacher at the

THE ORGAN

The Sound of the Gulliver Organ

Henri-Franck Beaupérin during the *Itinéraires* festival in Morbihan (2024).

Several articles and various academic theses¹ have already detailed the origins, the practical and musical rationale, and the physical characteristics of the *Gulliver Organ*. Here is a brief update after five years of its existence.

Over the past five years, the *Gulliver Organ* has already performed in nearly 150 concerts, masterclasses, and lectures throughout France. It has been heard in recitals or alongside various instruments, choirs, and orchestras across the most diverse repertoires, styles, and genres, from the Renaissance to the 21st century, not to mention film scores and modern compositions...

Students of all levels (and sometimes their teachers too) have been able to develop their art through it, whilst audiences new to the instrument have discovered, thanks to it, the full richness of the organ's world... A quarterly newsletter keeps readers up to date with its latest news, and three CDs are already available, showcasing its musical versatility and the eloquence of its sounds².

A whole world of sound

This aspect is undoubtedly the most elusive, the most difficult to describe,

as it depends so much on the acoustic conditions in which the organ is heard. Because the sound of a musical instrument, however evocative it may be, touches the listener's sensibilities in such a personal way that it is a risky endeavour to attempt an objective description of the experience.

It must first be noted that this instrument, which is of modest size as it comprises only eleven stops, had to be dismantled into several modules to make it transportable, and thus could not utilise a traditional action. Its mechanism features a valve not for each note, but for each pipe; this, combined with the computerisation of the action, offers a far greater versatility of use than that of a windchest with stops.

Unlike usual practice, the stops are not arranged here in parallel rows, but in a tree-like structure which, starting from a single 16-foot bass, gradually branches out towards the treble into a stopped stop and an open stop, then – for the latter – into a Flute and a Principal, which in turn branches further into a Prestant and a Quinte.

Similarly, the Bourdon, which serves as the foundation for the fluted stops, is

divided into a Nasard and a Tierce; the latter, tuned to a pure harmonic, allows for 'Voix céleste' effects when transposed to the unison and combined with a foundation stop, which then undulates according to the principle of 'vibrato harmonique' described and utilised by Jean-Louis Florentz. The reed stops, on the other hand, have such a distinctive timbre that it might have been risky to apply the same subdivisions to them.

To give the whole thing his own personal touch, I gave Olivier Robert complete freedom. He harmonised this ensemble with such astonishing virtuosity that his untimely death just a few weeks after the organ's completion is all the more upsetting. Having heard these pipes – which came from the former Gloton-Debierre organ at the Nantes seminary – both before and after, I can attest to the lyrical richness they have now acquired. Furthermore, the imperceptibility of the transitions between the different ranks (particularly between stopped and open pipes in the low), between the vertical basses and the high-pitched 'chamade' stops of the Hautbois, or even between the various ranks of Principaux all ingeniously conceal the transitions from one register to another.

A true work of art

One would like to dwell on each of these timbres: the full-bodied harmonic Flute which supports a wide variety of foundation stops; the mixtures, impressive in their richness; the mutations, whose bass notes are those of a very large instrument and which, in the treble, invite ever-changing combinations of timbres; the little 'Dulçaine', which is perhaps indeed the organ's sweetest stop, with its characteristic, lively timbre...

“All this pipework constitutes a complete organ with a homogeneous and highly distinctive sound.”



0N74 Scores

• Johann Sebastian Bach, *Prelude* BWV 536



Playlist 0N74

• Johann Sebastian Bach
Prelude and Fugue in A major, BWV 536
H.-F. Beaupérin, on the *Gulliver organ*

Autres

• Maurice Ravel
Laideronnette (*Ma Mère l'Oye*)

• Jehan Alain
Litanies

H.-F. Beaupérin, on the *Gulliver organ*

1. Goldobine, Daniel, *L'orgue : entre culte et culture*, CNSMDL, 2023. Oliver Raphaël, *L'orgue, des tuyaux sacrés aux haut-parleurs profanes ?*, CNSMDP, 2025.

2. To subscribe free of charge to *Gulliver's* newsletter or to obtain his recordings, simply email him at orgue.gulliver@gmail.com.

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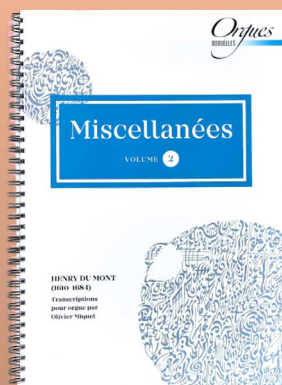
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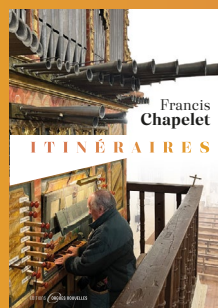
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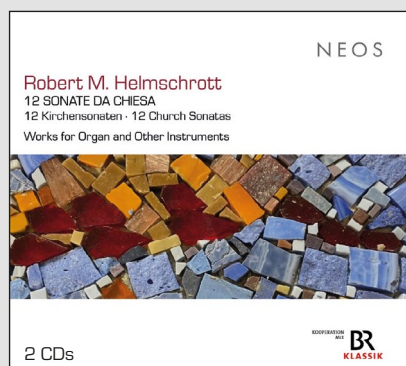
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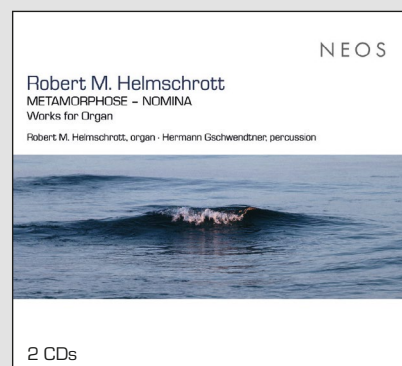
Robert M. Helmschrott – Doku II

MUSICAL MESSAGES – Organ Works and Sacred Vocal Music



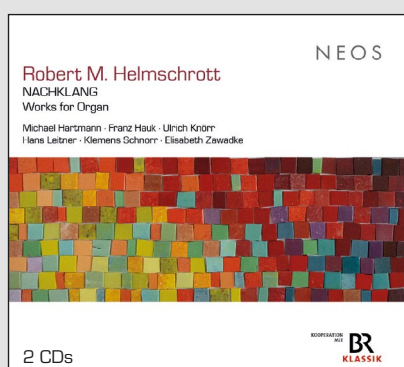
12 Church Sonatas

Works for Organ and Other Instruments



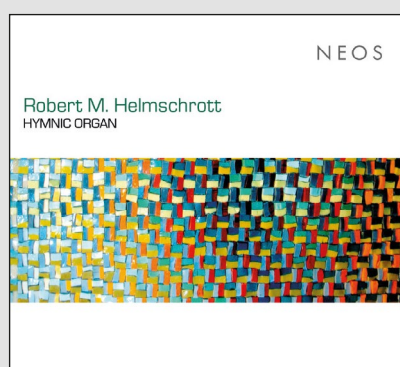
Metamorphose for organ and percussion

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Nachklang

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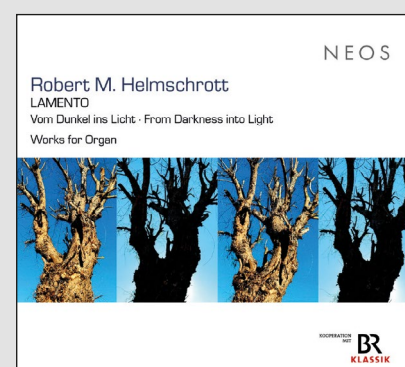
Les quatre moments du jour

for four positive organs

Karthago for organ and seven trumpets

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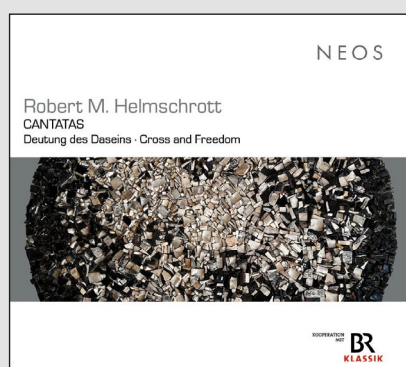


Lamento for organ and string orchestra

Infernal for organ

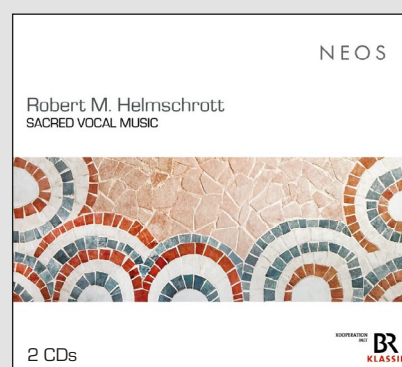
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LES CAHIERS D'ORGUE ET MUSIQUE À VOUVANT - N°1

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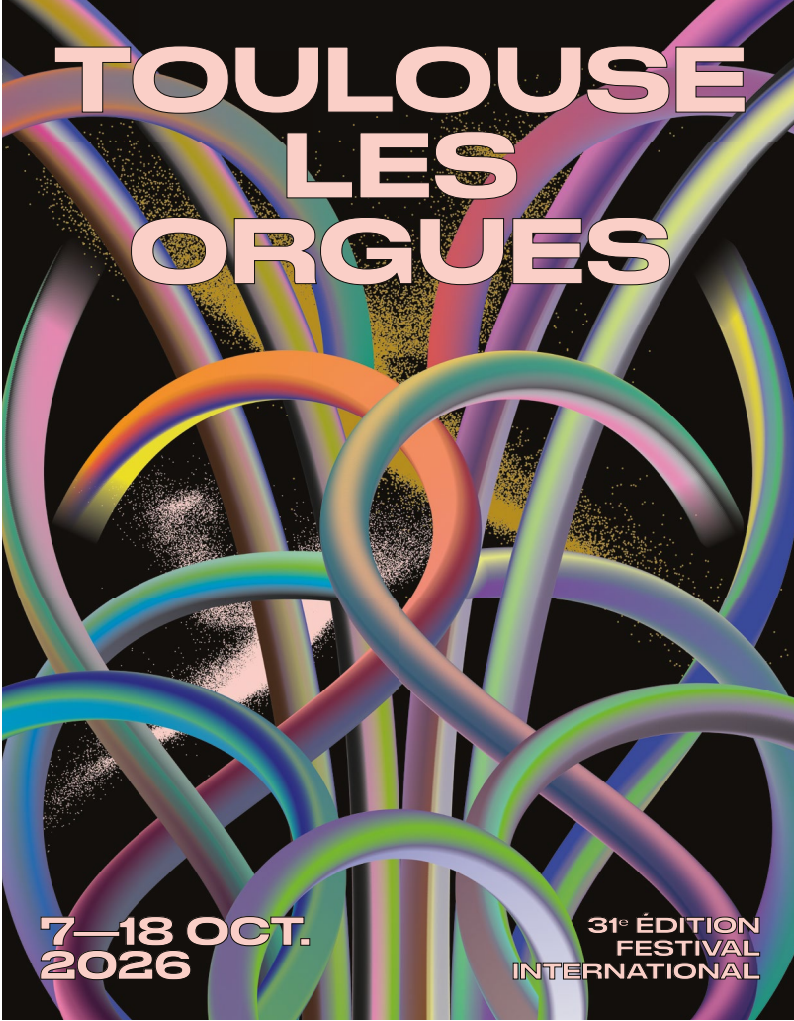
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EDITORS

Managing editor:

Pascale Rouet — redac@orgues-nouvelles.org

Editors: **Pierre Méa**, **Michel Roubinet**

secured@orgues-nouvelles.org

English translation: **Angus Abel Smith**

Sound production / website:

Michel Trémoulhac — internet@orgues-nouvelles.org

Layout: **Thierry Dubreil** — thierry.dubreil@orange.fr

Proofreading: **Catharine Jessop**

Other contributors to this issue:

Henri-Franck Beaupérin, Louis-Noël Bestion de
Camboulas, Michel Bourcier, Guy Bovet, Henri-Charles
Caget, Philippe Charru, Dominique Ferran,
William Fielding, Manon Galy, Jorge Emilio Gonzalez,
Georges, Guillard, Rude Heurtematte, Elie Jolliet,
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Pierre Méa, Florentine Mulsant, Ruixin Niu, Thomas
Ospital, Stéphane Pesce, Henri Pourtau, Pascal Reber,
Yves Rechsteiner, Lionel Rogg, François Sabatier,
Thierry Semenoux, Arthur Skoric, Pierre-Henri Xuereb.

Readers' letters and news: info@orgues-nouvelles.org

Administration - Advertising

Rémy Fombon — com@orgues-nouvelles.org

Subscriptions — adm@orgues-nouvelles.org

Publication director: **Benjamin François**

Price per issue €22. One year France (4 issues) €68.

Other formulas on page 70, in inserts or on the website.

This issue includes a music booklet numbered
to XVI and an audio CD which cannot be sold separately.

CPPAP 0229689755 - ISSN 1966-7555

ISBN : 978-2-490483-37-2

SIRET : 834 050 924 00028 — APE : 9499Z

Legal deposit on publication - Orgues Nouvelles is published
by the Orgues Nouvelles association

Head office: 2 place de la mairie — 07200 SAINT-PRIVAT.

Printed in France by Impressions Fombon — 07200.

Cover : Thierry Dubreil / © Aleksandr Kharitonov
and © smartboy10 / iStock

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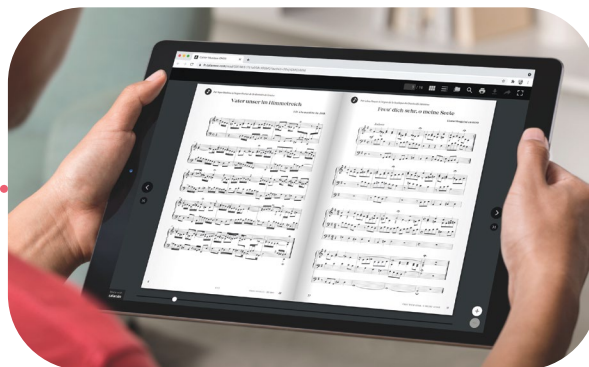
1. Codex Faenza
De ce fol penser **UNRELEASED** 2'56
2. Pierre Attaingnant
Bone Jesu dulcissime
UNRELEASED 2'14
3. Luis Venegas de Henestrosa
Pour un plaisir **UNRELEASED** 1'33
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on the organ of Pranzac (Charente)
4. Élisabeth Jacquet de La Guerre
Tocade (excerpt from the 3^e Suite
en fa majeur) 2'53
performed by Georges Guillard
on the organ of Auch Cathedral
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5. Johann Sebastian Bach
Prélude et Fugue en la majeur
BWV 536 7'44
performed by Henri-Franck Beaupérin,
on the *Gulliver Organ* **UNRELEASED**
6. Hector Berlioz
Marche au supplice, excerpt from the
Symphonie Fantastique 5'23
performed by Yves Rechsteiner
on the organ of La Dalbade (Toulouse)
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7. Louis Vierne – *Toccata* 4'18
performed by William Fielding
on the organ of the church of
Saint-Antoine-des-Quinze-Vingts (Paris)
- Florentine Mulsant
8. *Poème* op. 111, n° 1 5'52
performed by Emmanuel Culcasi
on the Quoirin organ of Orange Cathedral



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9. *Litanie* op. 43, n° 1
UNRELEASED 1'24
performed by Pierre Méa
on the organ of Reims Cathedral
10. Mike Oldfield
Tubular Bells (excerpts) 7'42
performed by Henri-Charles Caget
(percussion) and Yves Rechsteiner
(organ) – Recorded live at the abbey
church of Romainmôtier (July 2018)
11. César Franck
Premier choral **UNRELEASED** 13'51
performed by Yves Rechsteiner
on the organ of the church of
Notre-Dame-du-Taur (Toulouse)
12. Alexandre Guilmant
Première sonate en ré mineur
op. 42, 1st movement 11'52
performed by Pascal Reber
on the organ of Strasbourg Cathedral

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TEXTS



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testimonials from Thomas Ospital, Véronique Le Guen, and Michel Bourcie

AUDIO



• Jean-Philippe Rameau

– *Premier concerto en sol mineur* performed by the ensemble Les Surprises (conductor: Louis-Noël Bestion de Camboulas) and Yves Rechsteiner on the organ of Souvigny
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• Andrea Antico

– *Hor chel ciel e la terra*

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• Buxheimer orgelbuch

– *Dueil angoisseus* ((after Gilles Binchois) **UNRELEASED**)

• Marco Antonio Cavazzoni

– *Plus ne regres* (after Josquin Deprez) **UNRELEASED**

• Girolamo Cavazzoni

– *Canzon sopra Il est bel et bon*

UNRELEASED

• Antonio de Cabezón

– *Pour un plaisir* **UNRELEASED**

• Andrea Gabrieli

– *Pour un plaisir*

UNRELEASED

performed by Dominique Ferran on the organ at Pranzac (Charente)

• Maurice Ravel

– *Laideronnette*, excerpt from *Ma Mère l'Oye* **UNRELEASED**

• Jehan Alain

– *Litanies* **UNRELEASED**

performed by Henri-Franck Beaupérin, on the Gulliver Organ

• Florentine Mulsant

– *Rhapsodie pour violon et piano* op. 85

performed by Manon Galy (violin) and Jorge Emilio Gonzalez (piano)

• Mike Oldfield

– *Tubular Bells 1 et 2*

performed by Henri-Charles Caget (percussion) and Yves Rechsteiner (organ)
Recorded live at the abbey church of Romainmôtier (July 2018)

VIDEO



• Johann Sebastian Bach

– *Fugue in C major* BWV 564

performed by William Fielding on the organ of Arnstadt (Germany)

• Florentine Mulsant

– *Chant* op. 117

Pierre-Henri Xuereb (viola d'amore) and Ruixin Niu (viola)

• Elie Jolliet plays Fauré's *Thème et variations*, op. 73, at the church of Saint-François in Lausanne.

SCORES



• Transcription of Fauré, op. 73, by Elie Jolliet.

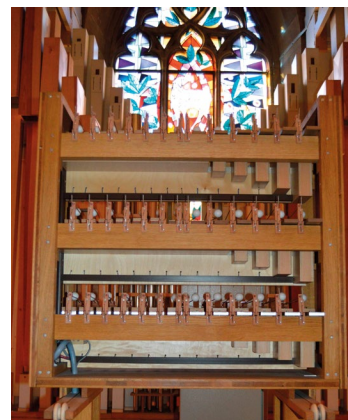
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