

Saint-Sulpice Church, Paris
Sunday 22nd, September 2019

Organ recital



Loreto Aramendi

Titular organist at Santa Maria del Coro basilica, San Sebastian (Spain)

Buxtehude | Brahms | Rachmaninov | Liszt | Saint-Saëns | Fauré | Ravel
Ligeti | Pärt | Messiaen

The artist



International concertist and main organist of the Cavallé-Coll organ (1863) of the Basilique of Santa María del Coro (San Sebastian, Spain), **Loreto Aramendi** has given numerous recitals at international festivals in USA, Japan, Canada, Argentina, Moscow and most of European countries performing in places like Opera City Hall of Tokyo, National Auditorium of Madrid (Bach-Vermet), Notre Dame of Paris, Hallgrímskirkja in Reykjavik, Saint Patricks Cathedral of Nueva York, Moscow Cathedral, Auditorium of Stavanger...

In 2015 she published a double CD recorded on the Cavallé-Coll organ (1863) of the Basilique of Santa María del Coro with works by C. Franck, F. Liszt, J. Brahms and Ch. Tournemire, which received the 4 stars award from “Choir & Organ” Magazine, and was acclaimed by “The Sydney Organ Journal”.

In 2017 she published another double CD recorded on The Cavallé-Coll of the Saint Ouen of Rouen Abbey with Louis Robilliard transcriptions acclaimed by the critics (Choir & organ, Resmusica, Journal für die Orgel).

Interested in the pipe organ building process, she has collaborated and participated since 2014 in several works of organ restoration in France and Spain.

She started her studies at the Conservatoire of San Sebastian where she obtained higher degrees in piano, harpsichord, organ and chamber music with Loreto F. Imaz, Esther Mendiburu and Cristina Navajas.

She studied organ at the National Regional Conservatoire of Bayonne with Bernadette Carrau and Esteban Landart, receiving the Gold Medal and the First Prize upon completing the Advanced Degree course.

Entering into the National Higher Conservatoire of Lyon (C.N.S.M.D), she worked with Jean Boyer, Louis Robilliard and J. Von Oortmersen, obtaining the First Prize with " Mention très bien" and her National Diploma of Advanced Studies with specialisation in the organ.

She was awarded scholarships from the local government of Guipuzkoa for two years, as well as from the Lartundo Foundation.

She then furthered her studies over a period of five years at the National Regional Superior Conservatoire in Paris with Noelle Spieth, receiving the First Prize upon finalizing her Advanced Degree in the harpsichord and her General Music Studies Diploma. At the same time, she worked with J. Rouvier, on piano specialization.

She studied the piano for three years in Barcelona with Edith Fischer and Jorge Pepi. She has completed advanced courses with professors such as M. Radulescu, J. Oortmersen, W. Jansen, D. Moroney, R. Requejo, Roberto Szidon and Sakharov, amongst others.

She has collaborated with the Basque Symphony Orchestra for many years, with whom she has recorded two discs. She gives concerts as a soloist and as part of different groups as an organist, pianist, and harpsichord player, embracing all periods and styles into her repertoire. At the same time, she has a degree in Psychology from the University of the Basque Country (UPV).

She is currently a professor at the F. Escudero Conservatoire in San Sebastian.

Her commitments for the next years include recitals in Japan, USA, France, Spain, Netherlands, Poland, Italy, Germany, England, Switzerland, Luxemburg and Finland.

You can buy CDs of the artist after the concert.

The program

DIETRICH BUXTEHUDE (1637-1707)

Toccata BuxWV 156

JOHANNES BRAHMS (1833-1897)

Choral *O Welt, ich muss dich lassen*

SERGUEÏ RACHMANINOV (1873-1943)

Prélude in c sharp (transcription by Louis Vierne)

FRANZ LISZT (1811-1886)

Funérailles (*Harmonies poétiques et religieuses*, transcription by Louis Robilliard)

CAMILLE SAINT-SAËNS (1835-1921)

Danse macabre (transcription by Louis Robilliard)

GABRIEL FAURE (1845-1924)

Pelléas et Mélisande (transcription by Louis Robilliard)

I. Prélude

III. Sicilienne

MAURICE RAVEL (1875-1937)

Pavane pour une infante défunte

GYÖRGY LIGETI (1923-2006)

Coulée (*Zwei Etüden für Orgel*)

ARVO PÄRT (born in 1935)

Pari Intervalo

OLIVIER MESSIAEN (1908-1992)

Offrande et Alléluia final (from the *Livre du Saint Sacrement*)

This concert will be broadcasted live (audio, video) on YouTube, and accessible for at least 24 hours. The link is available on our website www.aross.fr

History



The organ tradition of St. Sulpice dates back a long time. From the mid 16th century we can observe the presence of an organist. Then the well known Guillaume Gabriel Nivers and Louis Nicolas Clérambault follow. But these organists served the first parish church of Saint-Sulpice. The current church building, built during the mid 18th century to the design of the architect Chalgrin,

contains the monumental organ case (also designed by Chalgrin) that we can admire to this day. This case originally contained an instrument built in 1781 by Clicquot, with five manuals, 64 stops, and a Montre of 32 ft. The organ was considered to be one of the finest organs of the French kingdom, along with those of Saint-Martin de Tours and Notre-Dame de Paris. Thanks to the talent of its organist, Nicolas Séjan, the instrument became famous throughout Europe.

During the 19th century, the famous organ builder Aristide Cavallé-Coll constructed a new instrument that conserved much of the previous organ, with the intention of realising the union of the “old art with the new.” Thus the Grand-Orgue of Saint-Sulpice, one of the three “100 stop” European organs accompanied by Ulm Cathedral (Walcker) and

Liverpool Cathedral (Willis), rapidly became admired throughout the world.

Professor Adolphe Hesse of Breslau, a noted performer of Bach who had visited the organ just after its completion, wrote: "I must declare that of all of the instruments that I have seen, examined, and played, that of St. Sulpice is the most perfect, harmonious, largest, and really the masterpiece of modern organ building."

In 1863, the brilliant virtuoso Lefébure-Wely was nominated organist. He was succeeded in 1870 by Charles-Marie Widor who was only 26 years old. Nominated with the title as a "temporary organist," he was never given the official title of "titular" during his 63 year presence at Saint-Sulpice! He resigned on the 31 December 1933, handing the post over to Marcel Dupré, another great figure in the organ world. Dupré died during the afternoon of Pentecost in 1971 after playing for the mass that morning. He was succeeded by his student, Jean-Jacques Grunenwald, another great musician who would only hold the post for ten years. These artists, with high regard for Cavaillé-Coll's work, had left the instrument intact; such was not the fate of many of his other instruments, which more or less have been modified during the first half of the 20th century.

In fact, this instrument should not be viewed as that of a romantic-symphonic style, which many may suggest. Instead, the creator desired an instrument where the classic tradition and the new romantic style are intimately linked!

Daniel Roth, titular organist

Interview

From where do you come?

Loreto Aramendi: I come from a small fishing village near San Sebastián on the Basque coast. Very well known for its marvellous Cavallé-Coll organs and gastronomy.

Why this program?

I wanted to do a varied program which would take us on a small voyage between the baroque period up to modern times. I included some very well done transcriptions by Louis Robillard which I studied with him. These pieces give another sonorous dimension to the organ. I would also like to dedicate the Brahms piece to Jean Boyer. It is one of the first pieces I studied with him. I was unable to participate in the concert in his honour at the end of June.

At which moment did you decide to make music your career?

This has been very clear to me since I was small and a very important part of my life.

What music do you listen to aside from classical?

I mostly listen to classical music but I also like to listen to other sorts: soundtracks, jazz, Queen, Bregovic. it depends on the moment.

If you could voyage in time to meet a composer, musician, or famous person, who would it be and why?

If I could travel in time, I would would never stop travelling from one time to another in order to fully know different composers from different times! Chopin, Bach, Liszt, Brahms... it's too difficult to choose. It would be a beautiful dream.

How do you choose your organ shoes? (dance, heel, classical, material etc.)

For the moment, I'm using some Japanese shoes, with soles made of flexible leather. I have also tried American shoes as well as other sorts.

Is this the first time you play the Saint-Sulpice organ?

I have been lucky to taste this magnificent organ several times before now. It's always a gift to savour these incredible sounds and beautiful colours.

AROSS: Association for the standing of Saint-Sulpice Cavallé-Coll organs

The Church of St. Sulpice houses two exceptional instruments constructed by the acclaimed organ builder Aristide Cavallé-Coll (1811-1899). With thoroughly preserved tonal and aesthetic designs, the choir organ (1858) and main organ (1862) are irreplaceable, serve as testimonies to the builder's art, and represent hallmarks of the organ world.

Charged with the public promotion of these instruments, the "Association pour le rayonnement des orgues Aristide Cavallé-Coll de l'église Saint-Sulpice, à Paris" (AROSS) organizes each year a series of concerts featuring international concert organists, choirs, orchestras, and other ensembles.

For the 2019 season, AROSS has invited famous organists worldwide (Spain, Japan, Germany...). A narrator and choirs will also be featured, and of course, improvisation.

The organization of concerts, which must cover the costs of honoraria, transportation, lodging of the artists, communications, etc., as well as the upkeep of the organs, amount to considerable expense. This is why we are counting on your generosity to help us in those projects.

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❖ *The next recital*

Sunday, **October 20th at 4PM**, « Choral anthems and organ music » with Andrew Dewar and the American Cathedral choir, and Saturday, **November 16th at 8PM**, concert presentation of Daniel Roth's biography, published by Hortus editions (more info on www.aross.fr).