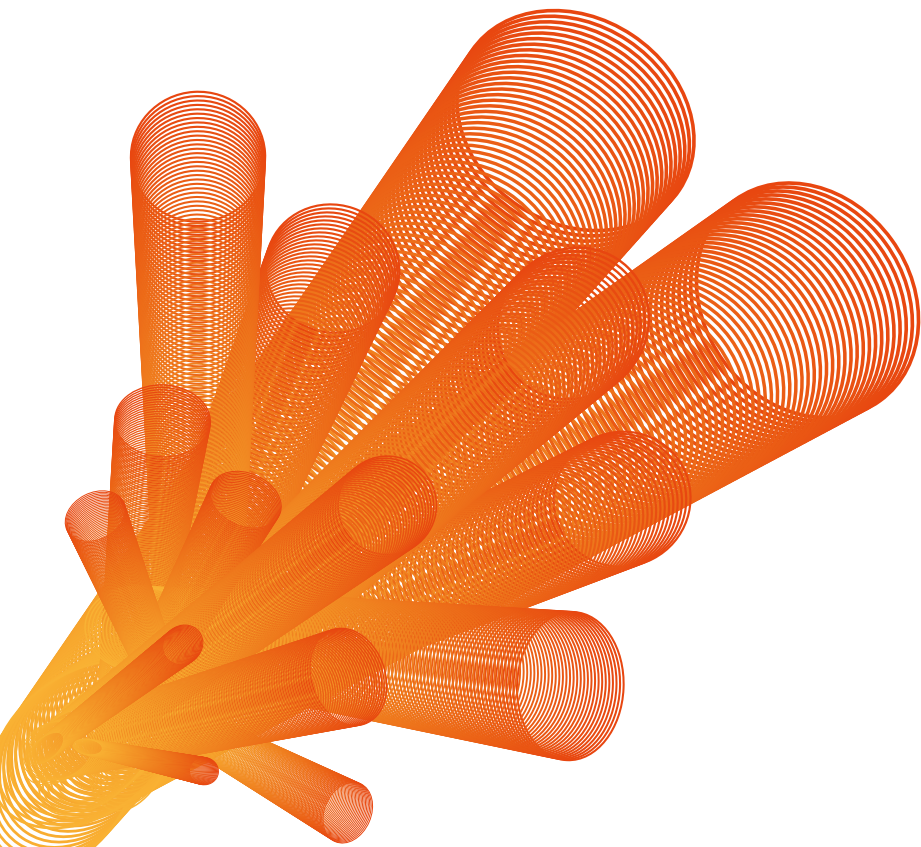




CONCOURS
INTERNATIONAL
DE COMPOSITION
POUR ORGUES ET VOIX

saint-sulpice 2021

NOVEMBER 21TH, 3PM
PUBLIC FINALS
AROSS.FR



« It was when I felt the 7,000 pipes of the organ of Saint-Sulpice vibrate under my hands and my feet that I began to write my first four symphonies [...]

If I had not experienced the seduction of these timbres, the mystical charm of this sound wave, I would not have written organ music. »

Charles-Marie Widor

Organist of the great organ
of Saint-Sulpice church from 1870 to 1933

Dear all,

Welcome to this final round, that closes the composition competition launched in September 2020 by our association.

Founded in 1991, following restoration work on the great organ, the "Association pour le Rayonnement des Orgues Aristide Cavaillé-Coll" of the Church of Saint-Sulpice, Paris (AROSS) aims to promote the organs of Saint-Sulpice by organizing concerts among other events to this purpose.

Saint-Sulpice Church hosts two exceptional instruments built by the famous organ builder **Aristide Cavaillé-Coll** (1811-1899). Unchanged aesthetically since they were built, the choir organ (1858) and the great organ (1862) are irreplaceable witnesses of the art of their author and constitute a major part of the world's organistic heritage.

The great organ is the largest instrument ever built by Cavaillé-Coll (102 stops over 5 keyboards and pedals). Using a large part of the previous organ, built by François Henri Clicquot (1781), it is classified as a Historical Monument both for its case and for its instrumental part. Albert Schweitzer referred to it as "the most beautiful organ in the world".



The double composition competition that we organized aims to:

- **encourage musical creation** and extend the organ repertoire,
- **continue the tradition of creation** that exists in Saint-Sulpice and that AROSS wishes to perpetuate by allowing composers of our time to make their new works heard,
- **promote the organs of Saint-Sulpice** to the younger generation by inviting young organists to perform the finalist works,
- **encourage non-organist composers** to write for this instrument, by making video tutorials available to them,
- **create a highlight** for AROSS' 30th anniversary.

After a first selection made by a prestigious jury chaired by the composer Philippe Hersant, we will first hear 4 creations for great organ, then 4 creations for vocal ensemble and choir organ.

The public, present in the nave, is invited to vote for the Audience Prize in each of these two categories. It seems important to recall the extended specifications which were given to the candidates. In the first category, it was required to compose a work long 5 to 7 minutes, taking into account the specificities of the great organ (composition of the instrument, sounds, balances, registration system). In the second category, the candidates were invited to compose a work long 5 to 7 minutes taking into account the specificities of the choir organ (composition of the instrument, sounds, balances) and using a sacred text of their choosing, in French or Latin.

We would like to thank everyone, candidates, members of the jury, performers, sponsors, technicians and volunteers, who made it possible to organize this competition and this day.

I wish you all a good concert!

Pierre-François Dub-Attenti

Président, Association pour le rayonnement des orgues Aristide Cavaillé-Coll de l'église Saint-Sulpice (Paris)

A word from the President of the jury

I am happy to be the President of the jury for Saint-Sulpice 2021 International Composition competition that AROSS launched for its 30th anniversary.

It has been years since a composition competition for organ was organized in France. We can already say that AROSS's initiative is a great success: 72 scores for solo organ, and 39 scores for choir and organ, were submitted. The candidates come from all over the world, with 22 nationalities represented.

This competition will contribute to enlarge the organ repertoire, along with bringing Saint-Sulpice organs to light. I can only rejoice about it.

Philippe Hersant

The members of the jury

Philippe Hersant

President of the jury, composer (France)

Martina Batič

Principal guest conductor of the Radio France choir (Slovenia/France)

Estelle Lowry

Director of the Maison de la musique contemporaine (France)

Kaija Saariaho

Composer (Finland)

Yves Castagnet

Organist of the choir organ of Notre-Dame de Paris cathedral and composer (France)

Bernard Foccroulle

Organist and composer (Belgium)

Thomas Lacôte

Organist at the Church of the Trinity in Paris and composer (France)

Prizes

The competition has two categories:

- **a category «work for great organ»**
- **a category «work for choir organ and vocal ensemble»**

For each of the two categories, the following Prizes will be awarded:

First Prize: € 4,000

Second Prize: € 2,000

Audience Prize: € 1,000

Internet users' Prize: according to the donations of Internet users during the finals.

The First Prize, in the «work for choir organ and vocal ensemble» category, will be called the Francis and Mica Salabert Foundation Prize.

The First Prize, in the «work for great organ» category, will be offered a publishing contract by Éditions Billaudot.

Program

The vocal part of these works is performed by
the **Sequenza 9.3 vocal ensemble**
conducted by **Catherine Simonpietri**.

This event is presented by
Clément Rochefort, Radio France.

We look forward to seeing you for the announcement
of the results and the award ceremony
from 6 p.m. at the Espace Saint-Sulpice
(26 bis, rue Cassette, 5 minutes walk from the church).

This concert is broadcast live on the Internet (audio & video).
<https://www.aross.fr>

WORKS IN CATEGORY “GREAT ORGAN”

- *Taphos nomos*
- *Marée, qui rassemble les horizons*

By **Shin-Young Lee**

- *Dominus Illuminatio Mea*
- *406 Years Later*

By **Yoann Tardivel**

Break: 10-15 minutes

The audience is invited to vote for the Audience Prize in this category.

WORKS IN CATEGORY “CHOIR ORGAN AND VOCAL ENSEMBLE”

- *Agnus Dei (Tantum ergo Sacramentum)*

Louis Jullien at the choir organ

Choir: Sequenza 9.3

- *Lux*

Alma Bettencourt at the choir organ

- *Versa est in luctum*

Mélodie Michel at the choir organ

- *O Gloriosa Domina*

Alexis Grizard at the choir organ

Afterwards, the audience is invited to vote for the Audience Prize in this category.



Works

FOR GREAT ORGAN

(in order of execution)

N.B. If the names of the candidates, whose works were selected for this final round, have been made public, the matching between works and candidates will only be announced to the jury and the audience once the results are broadcasted and the prizes are given.

Detail of the statues of the great organ
© Pierre-François Dub-Attenti

Taphos nomos

*Tribute to Messieurs Clicquot & Cavaillé-Coll
For Saint-Sulpice organ*

This work, composed in two large parts, specifically explores mechanical and sound possibilities of the Clicquot/Cavaillé-Coll organ of Saint-Sulpice. The use of contrasting timbres is obtained by the use of individual specific sonorities (mainly mutations and solo reeds), different on each manual of the instrument.

First, the music seems highly melodic with perpetual changes of sonorities but, later on, the musical texture becomes more harmonic with colliding sound masses on the “grand jeu” in a brilliant toccata. The musical material is limited: a few “mirror” chords based on the letters-notes Clicquot and rhythmic patterns derived from the Morse transcription of Cavaillé-Coll.

Taphos nomos (“burial” “law”) refers to taphonomy, an archaeological discipline studying how organisms or artifacts decay and become preserved or transformed by fossilization. Thus, the musical elements are filtered and fragmented like fossils and are only gradually revealed during the performance.

Marée, qui rassemble les horizons

« *Marée comme un nuage rond
Qui rassemble les horizons,
Remplace parmi nous la dispersion des corps,
Répétris avec tes mains de sables friables,
Traverse-nous avec tes crinières de sang* »
Antonin Artaud, *Marée* – Aug. 1922

“Tide, like a round cloud / that gathers the horizons together / Restore among us the dispersion of bodies / Reshape with your hands the brittle sand / Pierce us with your crests of blood” (Antonin Artaud, *Marée* – Aug. 1922)

The title of the composition is a verse of the poem “*Marée*” written by A. Artaud: the poem is a sort of prayer describing the tide as a powerful force which can both create new worlds and destroy old ones. The composition builds a similar process summoning a musical idea that, at the same time, dissolves and merges its own constituent elements. This process takes place on different levels: the organ, with its incredible capability to build new sounds by addition and subtraction, is considered like a group of different instruments which can be divided and merged together.

From the formal point of view, the music is built with very simple elements – for instance the single pitch “b” opening the piece – that are melted together to shape new extremely complex musical objects. Moreover, the way in which the musical objects are set on the score is inspired by the undulating movement

of the sea, which now advances and then retreats, it submerges and emerges, creating a sense of expectation towards an epiphany that occurs by subtraction, and plays with our expectations and our memory, as the wave of the sea plays with the sand on which it breaks.

Dominus Illuminatio Mea

This work is inspired by the words of Psalm 27 *"The Lord is my light and my salvation"* which intrinsically proposes an exegesis of salvation. The psalm suggests two realities. The first reality - that of God - is metaphysical and the second one - that of the sinful man - is sentient. The expression of this dialectic is found in the work's two original matrices, which construct the piece's architecture. The first part is lively and represents the intelligible world. The second part, which is more terrestrial and chromatic, symbolizes human nature. The work transcends the biblical words by a complex thought, which proposes three qualities: a) intelligibility, b) sensitivity towards an emergence - perhaps c) faith or the exaltation of salvation (measure 19).

This work seeks to reconnect with a symphonic thought by prioritizing the qualities of a timbre associated with Cavaillé-Coll's musical movement and harmonization. Each keyboard is given its own timbre, sound structure, and registration, allowing it to evolve independently in a process of accretion. The crescendo, based on the reeds, is treated in

a classical way in the tradition of the French organ school of the 19th century. The decrescendo suggests breaking with conventions by moving from the tutti to a soft background with a 10-second play by play temporal diminuendo on a held cluster. The latter consequently opens the work to conceptualizing musical time as random, leaving the interpreter free and in temporal flexibility.

406 Years Later

Toccata for organ

In 1615, the first Book of Toccatas and Partitas by Girolamo Frescobaldi was published in Rome. The liveliness, depth and diversity of the writing lead this work to establish itself in the keyboard repertoire. Today, 406 years later, it represents one of the pillars of its evolution.

In the centuries that followed, the Toccata form lent itself to several stylistic trends which sometimes sacrificed its complexity, contrast and silence, in favor of a continuous gesture of virtuosity, oscillating between the *mezzo forte* and the *fortissimo*.

I could not resist the desire to recover the archaic conceptions and intentions associated with this form, with the sumptuously detailed sounds of the great Aristide Cavaillé-Coll organ in Saint-Sulpice church in Paris. Its ingenious registration system dictates the structure of the piece.

406 Years Later is therefore a contemplation of a "butterfly effect" which is revealed in the interactions of the 6 thematic elements that animate the piece, each element becoming the consequence of the other. This cumula-

tive effect is also found in history, leading a young musician to draw on the 17th century to compose today for a 19th century instrument.



Detail of the statues and the clock of the great organ

© Jean-Louis Mazières



Composers

CATEGORY

« GREAT ORGAN »

(in alphabetical order)

Gabriele Agrimonti

Born in Parma (Italy) in 1995, Gabriele Agrimonti discovered the organ at the age of 11 and entered the class of Mario Verdicchio at the conservatory 'Arrigo Boito' in Parma the following year. He graduated with the maximum score cum laude and a unanimous honorable mention by the jury. At only 13 years old, he was appointed co-titular organist of the Basilica of Santa Maria della Steccata in Parma with the titular organist Ugo Leoni.

In 2016 he was admitted to the Paris Conservatory in organ improvisation and composition classes with renowned teachers such as Thierry Escaich, Laszlo Fassang, Thomas Ospital, Thomas Lacôte, Yves Henri, Olivier Trachier... He attended masterclasses with prominent organists such as Olivier Latry, Jean Guillou, Yanka Hékimova... He won first prizes in the improvisation com-

petitions of Haarlem (unanimously by the jury) in the Netherlands, St Albans (Tournemire Prize) in England, Strasbourg (Boëllmann-Gigout Competition), Paris (Grand Prix Marchal-Litaize), and in interpretation competition Xavier Darasse in Toulouse, winning the audience prize too, on the category « symphonic organs ».

His career has taken him to perform throughout France, Italy and abroad. His repertoire ranges from the Renaissance to contemporary music, while leaving a large part to improvisation. He also takes part in other artistic disciplines such as cinema or dance.

Andrea Damiano Cotti

Andrea Damiano Cotti was born in Italy in 1985. He studied at the Conservatorio "Giuseppe Verdi" in Turin (IT) qualified in both choral conducting (2008) and composition (2012) with full marks. He took his degree "summa cum laude" in Literature at Turin University (2014) presenting a musicological study on Max Reger's works. In 2014 he received the "De Sono" scholarship to continue his musical studies and, in June 2016 received his Diploma di Alto Perfezionamento in Composition from the Accademia di Santa Cecilia in Rome, where he studied with Ivan Fedele.

Andrea Damiano Cotti has written a large number of works; many of them have received national and international awards: First prize of Competition 'Benedetto XVI' in

Rome (2013), First Prize of the V International Composition Competition "Claxica" (2013), First prize in the 3rd International Composition Competition "RDS" (2013), Special mention and medal of the Camera dei Deputati della Repubblica Italiana given by the jury of the International composition competition Citta' di Udine (2016). He was selected as composer by the festival "Risuonanze" (2015), in the same year was chosen by the jury of the "Divertimento Ensemble" to take part to the first "International Workshop for Young Composers" in Bobbio (2015) where he attended masterclasses with Sandro Gorli, Stefano Gervasoni and Michael Jarrell. In March 2016 he was admitted as finalist in the International Competition "Premio Trio di Trieste - Giampaolo Coral Award". In June 2017 he was awarded with Special mention by the "EstOvest Festival – call for scores". He won the first prize of the "Stresa composition competition" (2018) and the first prize at the "London Ear Festival" (2018). In London he had the chance to meet, among others, Talia Pecker Berio, Roberto Fabriciani and Gwynn Prichyard. In 2019 Andrea Damiano Cotti was selected as finalist of the Carl Orff competition in München, and received the first prize of the competition "E.Carella" (F.Vacchi president of the jury) and the first prize of the competition "Torre della Quarda" (members of the jury S.Gervasoni, G.Colombo Taccani, P. Hurel.).

The music of A.D. Cotti has been broadcasted by the BBC radio and played worldwide from ensembles like Ums'n'Jip, Ensemble '900, Divertimento ensemble, Ensemble Ö, Xenia Ensemble and from performers like Saskia Giorgini, Michele Marco Rossi and others.

Andrea Damiano Cotti is active in various musical fields: he leads the orchestra "Musica Manens" and, since 2011, is the Music Director of the choir "Musicainsieme" in Chieri (Italy), teaches piano at the Conservatory "B.Marcello" in Venice and Musical Theory at the Conservatory "R.Franci" in Siena.

Jean-Emmanuel Filet

Born in Périgueux in 1986, Jean-Emmanuel Filet had an early interest in music. After studying in his native city, he entered the **Conservatoire de Bordeaux** where he studied Harmony and Counterpoint, Composition, Chamber music, Piano and Organ, while completing a Bachelor in Archaeology and a Masters degree in Biological Anthropology and Prehistory. He completed in 2013 a Doctorate in Composition at **Université de Montréal**, Canada, studying with Hugues Leclair and Philippe Leroux. He also studied in 2015 contemporary repertoire conducting with Arturo Tamayo at **Conservatorio della Svizzera italiana da Lugano**, Switzerland. In 2017, he realized a post-doctorate in musicology on French composer and organist Fernand de La Tombelle (1854-1928).

He is currently collaborating with Palazzetto Bru Zane, **Centre de Musique Romantique Française** (Journées d'étude, musical engraving, etc). Particularly interested in improvisation and composition, he was laureate in com-

petitions and won several prizes (prix de la Sacem, Orchestre de l'Université de Montréal, Ceco/Nouvel Ensemble Moderne, Quatuor Molinari, Ensemble Prisme, Festival Eufonia, Concours Léopold Bellan, Concours Joseph Merklin). His catalogue of works includes music for solo instrument, chamber music, choral music, orchestral pieces as well as mixed music and one opera, **H.P.L. Outsider**, based on the life and work of American writer Howard Phillips Lovecraft. Presently living in Bordeaux, he plays at the cathedral and does concerts mostly in France (solo, chamber music, with soloists, choirs or orchestra). He recorded two cds of organ music and made some recordings as accompanist of the **Maîtrise de Bordeaux**. He teaches both in Saint-Emilion and at Bordeaux-Montaigne University.

Thomas Kientz

Born in 1991, Thomas Kientz is the winner of several international competitions: the Olivier Messiaen competition (Lyon 2019), the 8th Organ Competition of Saint Maurice (Switzerland 2015), the "Grand Prix Florentz" of the Académie des Beaux-Arts (Angers 2016), the André Marchal/Gaston Litaize Competition (2017), and the Schnitger Competition in Alkmaar (Netherlands, 2017). Since then, he has developed an international career as an organ soloist and improviser and has performed in Belgium, France, Germany, Italy, Luxembourg, Spain, Switzerland, the

United Kingdom, and the United States, where he was young artist in residence at Christ Church Cathedral in New Orleans, Louisiana.

Thomas Kientz studied at the Conservatoire national supérieur de musique et de danse de Paris with Olivier Latry, Michel Bouvard, Thierry Escaich, Philippe Lefebvre, Yves Henry, Pierre Pincemaille, Laszlo Fassang, Isabelle Duha, and Alain Mabit. He holds a Masters degree in organ performance as well as a Masters in improvisation. He also won the Conservatoire's prizes in harmony, counterpoint, 20th and 21st century writing, and fugue. In addition, he worked with the composer Benoît Mernier in Brussels and obtained another Masters in organ interpretation at the Institut supérieur de musique de Namur, in Belgium.

Thomas Kientz has made several label recordings, including Homilius's complete organ chorales published by Hortus. It has been acclaimed by musical critics, obtaining respectively 5 diapasons and 5 stars from two prominent French musical magazines, **Diapason** and **Classica**. "This endearing repertoire finally benefits from its version of reference" X. Bisaro, **Diapason**, n°667, p 91.

Thomas Kientz serves as titular organist at the Abbey of Saint Maurice in Switzerland and teaches organ improvisation at the Haute école de musique de Lausanne (HEMU).



Jean-Emmanuel Filet © DR



Thomas Kientz © DR



Shin-Young Lee © DR



Yoann Tardivel © DR

Organists

CATEGORY

« GREAT ORGAN »

Shin-Young Lee

Born into a musical family, Shin-Young Lee began her musical studies in early childhood. After having received a Bachelor of Music degree from Yonsei University, Seoul, she decided to continue her studies in Paris, at the Schola Cantorum of Paris and at the Conservatoire National Supérieur de Musique de Paris (CNSMDP) having obtained the highest achievement with the highest distinctions.

Since winning the first prize at the Organ Competition of St. François of Lyon (2007) and the Leebern Prize in the International Organ Competition in Columbus, USA (2009), Lee has pursued a dazzling career as a concert organist on all five continents, performing recitals and with orchestras such as at the Berlin Philharmonie, Sejong Art Hall in Seoul, Paris Philharmonie, Zaryadye Hall in Moscow, Walt Disney Hall of Los Angeles, Meyerson Symphony Center in Dallas, Bales Concert Hall in Kansas City, Madrid Auditorium, Stavanger Konzerthaus, Dortmund Konzerthaus, Pretoria University in South Africa, Lahti Festival, Haarlem Festival, Maison Symphonique of Montreal, Festival

Bach de Montréal, Radio France in Paris.

In addition to her engagements as a soloist, she is frequently invited by, most notably, the Philharmonic Orchestra of Radio France and has performed under the direction of John-Elliott Gardiner, Myung-Whun Chung, Mikko Frank or Krzysztof Urbanski. She is also frequently requested to sit on juries of international competitions, and to give master-classes, to pass on art and passion to future generations.

Either by command or by her own will, she carries out an intense work of transcriptions; inter alia "Le Carnaval des Animaux" by Camille Saint-Saëns has just been published by the legendary publisher Schott.

Lee has also made her mark through recordings on the BNL label: « Transprovisations », featuring the new organ of the Michaelskirche in Munich and Stravinsky (« The Rite of Spring », duet with Olivier Latry).

Yoann Tardivel

A concert organist, Yoann Tardivel teaches organ at the Toulouse Conservatory. He was trained in Paris, Copenhagen and Brussels, his principal teachers being Michel Bouvard, François Henri Houbart and Olivier Latry. In receiving the counsel of Bine K. Bryndorf he was able to deepen his knowledge of early music from the Germanic and Nordic spheres and acquaint himself with the modes of research required for their comprehension. He completed his educational journey working with Bernard Foccroulle, as his assistant at the Royal Conservatory of Brussels from 2010 to 2016. In 2008 he garnered the First Grand Prize at the International Xavier

Darasse Competition in Toulouse with a program devoted to the Livre d'orgue by Olivier Messiaen, placed into correspondence with the compositions of Gilbert Amy, Valéry Aubertin et Jean-Pierre Leguay. On this occasion he was elected 'E.C.H.O. Young Organist of the Year' for 2009.

As a soloist, he has already performed in venues among the most representative of the French organ. He is also a guest at international festivals in Europe.

Intent on exploring the history of his instrument but also that of his native country, he cultivates French music, whether Baroque, Romantic or from our day, as representing the most significant portion of his repertoire. His recordings of the music by Jehan Alain, César Franck and Camille Saint-Saëns were unanimously acclaimed by the musical press. The music of the 20th and 21st centuries holds an equally prominent position, music through which he addresses questions about the possibilities of the organ and the organist, but also about the developments in music overall as well as modes of listening and communication. In this capacity he performs regularly in festivals devoted to contemporary music, such as Klangspuren in Innsbruck or Ars Musica in Brussels, while collaborating with composers such as Gilbert Amy, Pascal Dusapin, Bernard Foccroulle, Benoît Mernier, Yves Chauris, Vincent Paulet, Valéry Aubertin, Thomas Lacôte or Dai Fujikura, who composed for him Water Path, premiered in 2016. Based in Belgium from 2010 to 2021 he also worked as producer and program host on Musiq3-RTBF and taught in the program of ARTS², the High-Level School for the Arts in Mons, an institution that brings together music, the arts of speech, and visual arts.



Works

FOR CHOIR ORGAN AND VOCAL ENSEMBLE

(in order of execution)

Choir organ console
© Bastien Milanese

Agnus Dei

(*Tantum ergo Sacramentum*)

This Agnus Dei for SSATBB choir and *obbligato* organ part is inspired by the sound space and the registration palette of the Saint-Sulpice Cavaillé-Coll whose anniversary we're gladly celebrating as well as its cousin from Notre-Dame de Paris - damaged during the fire on April the 16th, 2019.

Here is piece woven from fragments of the Gregorian melody *Tantum ergo Sacramentum* - all given their own momentum, their own meaning, fluctuation and all within a different context.

Lux

Lux for choir organ and 8 voices is a meditation on light. It's not the light that illuminates the material world, but the eternal light that is the universal symbol of divinity, for which the soul yearns. It's the light that, together with sound, is the basis of the creation of universe in many cosmogonies, including the biblical one. It's the Light-Sound which is emanation of God.

The text sung by the choir is taken from *Antiphona ad communionem* of the Catholic Requiem Mass. The sound of the words of *Lux aeterna* blends with the sound of organ in an atmosphere of calm and mysticism.

Versa est in luctum

*Versa est in luctum cithara mea,
et organum meum in voce flentium.
Parce mihi Domine,
nihil enim sunt dies mei.*

*My harp is turned to grieving
and my organ to the voice of those who
weep.
Spare me, O Lord,
for my days are as nothing.*

These two verses come from the book of Job (30, Ȳ.31 and 7, Ȳ.16).

The voices are arranged in a double choir. This configuration offers the possibility of melting, clashing, animating and appeasing the different passions of the text. Therefore, with the acoustic games, the silences and the spatialization of this arrangement, this creates the resonance space necessary for the two choirs and the organ in order to musically embody and carry this text.

If, at times, the organ supports and accompanies, it also seeks to mingle with the voices by offering a dynamic dialogue, sometimes going as far as confrontation. It is really the third "choir" of this work. The instrumental figures entrusted to it as well as the registrations indicated, by their tones specific to the "symphonic" aesthetic, are inspired by the text.

The Spanish composer Alonso Lobo (1555-1617) composed, on these same words, a funeral motet for the death of Philippe II;

that's when I found the desire to set this text to music. And it may be that, at times, a few fragments of his music come to punctuate the musical discourse of this work...

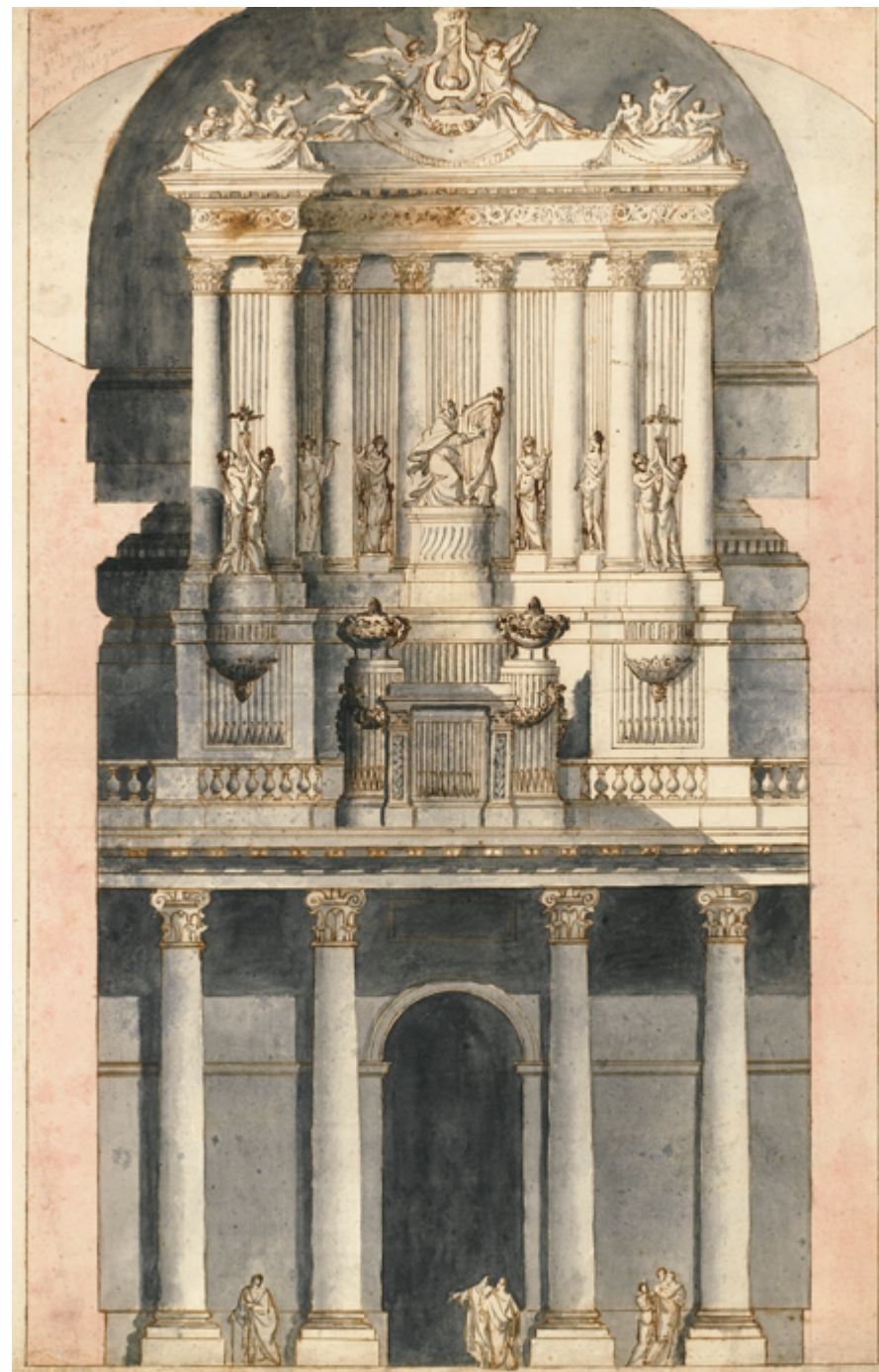
O Gloriosa Domina

The score explores variations around the feeling of praise and joy, from impalpable sacred beatitude (coming from on high) to exploding earthly joy (from here below). In this itinerary, the work progresses through many significant couples (horizontal/verticality; sin/redemption; softness/strength, etc.). They can result in various oppositions: female voices/male voices; a cappella voices/accompanied voices; consonance/dissonance; modality/atonality, etc. This dialectical journey passes through four major sections: the serene joy of the cherubim opens the work, not without anxious comments of the organ. Then, the entrance of the male

voices carries the cries of suffering related to evil. A new section opens with an appeased dialogue between man and the divine, symbolized by the angelic chorus. Then, the final doxology shows its strength of conviction until a thunderous coda.

The work also intends to integrate the Gregorian incipit of 'O Gloriosa', introducing the past/present couple. At the beginning, the 8 notes motif is quite discreetly played by the organ. After the turmoil, it imposes itself little by little, always played by the organ, in the contrapuntal episode in which the two choirs mingle. When the shining joy is triumphing, the musical motif appears in the voices (alto) and then is gloriously alternated between male and female voices.

Beyond its purely liturgical inspiration, the work is thus an echo of our time, claiming the overcoming of tensions by hope, and the fruitful permanence of the legacies of the past.



Drawing of the case of the great organ, attributed to Chalgrin

Composers

CATEGORY

« CHOIR ORGAN
AND VOCAL ENSEMBLE »

(in alphabetical order)



Pierre-Alain Braye-Weppe

Pierre-Alain Braye-Weppe studied at the Conservatoire National Supérieur de Musique et de Danse in Paris (CNSMDP) with Christian Accaoui, Marc-André-Dalbavie, Thierry Escaich, Olivier Trachier and Jean-François Zygel. He won five first prizes. He is also a laureate of the "VIth European Composition Competition of the Picardy Cathedral Festival", of the "I° Concours Internacional de Composició Ireneu Segarra" and of the "International Composition Prize Luxembourg 2010".

Professor of « Polyphonie des XVe-XVIIe siècles » (composition in the musical styles of the 15th and 17th centuries) at CNSMDP, Pierre-Alain Braye-Weppe also teaches basso continuo and « Ecriture Ancienne » (composition on early music) at the Conservatoire à Rayonnement Départemental Paris-Saclay. Musician for almost twenty years at the "Concerts de Poche" (an association dedicated to setting up in the country and suburbs itinerant classical concerts with some of the most well-known classical artists, founded by the pianist Gisèle Magnan), he is in charge of the presentation of the concerts. His curiosity for research accompanied his life as a composer: let us mention his participation in the 2013 Arcomelo International Symposium with the communication "the viola part in Concerti op. VI" by Arcangelo Corelli (published by Libreria Musicale Italiana editions).

His works (from solo to orchestra, including voice and "baroque" instruments) are played and recorded in Germany, England, Lithuania, France and Luxembourg by Vassilena Serafimova, Jonathan Fournel, Xavier Eustache, Michèle Déverité, Jean-Pierre Nicolas, Gaëtane Prouvost, Cyril Dupuis, Elodie Soulard, Luxembourg Sinfonietta, the Muses Galantes, Esther Labourdette, Sébastien Brohier, David Walter...

Laurent Coulomb

Laurent Coulomb was born in Montpellier, France, in 1977. He began learning music theory and taking piano lessons and later pursued higher studies in Human Science and Political Studies. At the same time, he developed his musical training by taking composition lessons with Marybel Dessagnes, Christian Manen and Nicolas Bacri (and then obtained a Diploma of instrumental and vocal composition). Laurent Coulomb was greatly impressed by the traditional French school of music from which had come Ravel, Messiaen, Jolivet and Dutilleux. He is very attentive to transmit unreserved musical emotion, in a contemporary clear and lyrical language. He is particularly interested in exploring the relations between literature, music and poetry, which gave birth to numerous pieces for choir or single voice, some of which were commissioned (Académie Francis Poulenc in 2020) or awarded (Euphonia Competition in 2017). He has written around 50 vocal and instrumental works (some of them are published

by Billaudot, À Coeur Joie, Delatour, etc.) and has belonged the association "Expressions 21" since 2012 and the Society of French Authors and Composers (SACEM). He was a jury member for several music competitions (International Harp Competition Martine-Géliot Young Talents in 2016, French Harp Competition in 2020). His Harp Concerto L'Obscur de notre jour was premiered in Switzerland in 2019 by Tjasha Gafner and the Ensemble Symphonique Neuchâtel, during the Festival du Jura who commissioned the work.

Alessio Ferrante

Alessio Ferrante was born in Bolzano (Italy) on June 20, 1989. He studied composition with Heinrich Unterhofer and Luca Macchi at the "C. Monteverdi" Conservatory of Bolzano, and with Carlo Forlivesi at the Staatliche Hochschule für Musik und Darstellende Kunst of Stuttgart. In 2010 he was selected to participate in the European Composers' Professional Development Programme. In 2019 he won the Giacomo Leopardi Award in the International Competition for Composers "Unique Forms of Continuity in Space". His works have been performed at festivals and concert series such as the Bolzano Concert Society, the Huddersfield Contemporary Music Festival, Contemporanea (Udine), Transart, Musicainalotto, the Bolzano Festival of Contemporary Music, Mittelfest

(Civiale del Firuli), ReMusica Festival (Prishtina) and Haydn Orchestra of Bolzano and Trento Season.

Dominik Puk

Composer, lawyer, academic teacher born in 1993 in Poznań, Poland. He studied in Paderewski Academy of Music in Posen, Poland with prof. Lidia Zielinska and - during Erasmus Programme - in Universität für Musik und darstellende Kunst Graz, Austria with prof. Beat Furrer. Currently he is a PhD student in Penderecki Academy of Music in Krakau, Poland.

He has had the opportunity to improve his skills during masterclasses and lessons with composers such as: O. Adamek, V. Baltacas, F. Bedrossian, B. Ferneyhough, C. Gadenstätter, R. Karger, J. Kreider, R. H. P. Platz, M. Ptasińska, M. Sotelo, H. Tulve and C. Wang.

His pieces have been repeatedly performed in Poland and abroad (including in China, Italy, Austria) and in festivals, e.g. Warsaw Autumn Contemporary Music Festival. He also earned commissions through institutions, e.g. by Poznan Philharmonic, or co-financed by the Ministry of Culture and National Heritage. He is a laureate of a number of composition competitions and scholarships. He co-founded with Michał Janocha in 2018 in Poznan Trans-for-Matha Ensemble, a chamber orchestra dedicated to performing intermedial contemporary music.

Musicians

CATEGORY

« CHOIR ORGAN

AND VOCAL ENSEMBLE »



Mélodie Michel © DR



Alma Bettencourt © Céline Nieszawer



Alexis Grizard © DR



Louis Jullien © DR



Ensemble Sequenza 9.3 © DR

L'Ensemble vocal Sequenza 9.3

Roxane Chalard
Armelle Humbert
Julia Beaumier
Laura Muller
Safir Behloul
Steve Zheng
Jean-Sébastien Nicolas
Xavier Margueritat

A vocal ensemble with multiple combinations, the singers in Sequenza 9.3 are professional soloists. If their artistic journey crosses the lyrical scene, all of them have chosen to serve and share with passion the vocal art of today. The vocal quality and artistic dimension of each, the precision work they carry out under the demanding and generous direction of Catherine Simonpietri, their loyal commitment to Sequenza 9.3 have helped give the Ensemble's interpretations depth and finesse.

In search of an aesthetic ideal, Catherine Simonpietri articulates the artistic project of the Ensemble through creation, today's vital momentum and tradition, and the legacy of a founding heritage. Her research is nourished by encounters with creators and performers of our time: composers, instrumentalists, choreographers, circus artists, artists from the world of jazz and popular music... Transmit, explore new avenues, awaken and

cultivate the taste of all, these are the ambitions of the artists of Sequenza 9.3.

More informations : www.sequenza93.fr



The Sequenza 9.3 vocal ensemble is supported by the Department of Seine-Saint-Denis and the Regional Direction of Cultural Affairs of Île-de-France - Ministry of Culture and Communication. It is hosted in residence by the city of Pantin. The Sacem contribute to its development. Some projects receive support from the Centre National de la Musique and the Maison de la Musique Contemporaine. It is a member of the FEVIS and Futurs Composés networks and is Ambassador of Seine-Saint-Denis [#inseinesaintdenis](https://twitter.com/inseinesaintdenis).

Catherine Simonpietri

A graduate of the Royal Conservatory of the Grand Duchy of Luxembourg and the International School of Choral Singing of Namur (Pierre Cao), Catherine Simonpietri perfected her studies with Frieder Bernius, John Poole, Erik Ericson, Hans Michael Beuerle and Michel Corboz. She holds the certificate of aptitude for conducting vocal ensembles. She has been teaching at the Paris Conservatory (CNSMDP) since 2001, at the Regional Conservatory of Aubervilliers / La Courneuve, as well as at the Pôle Sup'93. In 1995, she participated in the creation of the Mission Chant Choral de la Seine-Saint-

Denis, a structure intended to develop choral singing in this department by combining training, creation and dissemination, before assuming its pedagogical and artistic direction. Passionate about contemporary artistic creation, in 1998 she created the Professional Vocal Ensemble Sequenza 9.3 with which she developed a demanding musical policy open to the different aesthetics of the 20th and 21st centuries.

Guest conductor of the National Chamber Choir in Ireland, the Chamber Choir of Radio Flamande, the Choir of Radio France, the Chamber Choir of Quebec, the Arslys Bourgogne ensemble, the Friborg International Festival of Sacred Music, the Gächinger Kantorei Stuttgart, she was also part of the jury of the international competition for young conductors in Besançon.

Alma Bettencourt

Alma Bettencourt was born in 2004. She started studying the piano at the age of 5 years old. In 2014, she started her piano studies with Elena Rozanova at the Paris CRR and in

2016, she also enrolled in the organ class of Eric Lebrun at Saint-Maur-des-Fossés Music Academy. She got her musical study diploma in organ in 2019. Since 2019/2020, Alma has been studying the piano with Romano Pallottini. This time, she obtained her diploma for her piano studies.

She is currently working with Olivier Latry,

Michel Bouvard and Thomas Ospital at the "Conservatoire, National Supérieur de Musique et de Danse de Paris".

Piano: In 2013, Alma was awarded the 1st prize at the International Paris Competition (Schola Cantorum) and in 2015, at the Île-de-France and Claude Kahn piano Competition. In 2017, she also won the first prize at the "Brin d'Herbe" Orleans Contemporary piano competition, which allowed her to perform on many occasions in Paris and around, especially a more modern repertoire such as works by Poulenc, Messiaen, Kurtág, Chostakovitch, Reibel and Dupin. It was also for her an opportunity to improvise. Alma also played in a trio in many theatrical shows such as "Nous sommes repus mais pas repentis", by Séverine Chavier after "Déjeuner chez Wittgenstein" by Thomas Bernhard, in Paris (the Odéon Theatre – Berthier workshop) and in Arras. In 2018 Alma Bettencourt took part in a series of chamber music concerts: "la Pochette musicale" (la nouvelle Athènes, Paris) focusing on the music of Dvorak and Pepper.

Organ: Since 2016, Alma has been performing and taking part in group concerts at Saint-Maur-des-Fossés music school. (CRR auditorium, Our Lady of the Rosary and St Nicolas's churches), in Paris (Saint Antoine des Quinze-vingt, Saint Louis en l'Île, Saint-Pierre de Montmartre, Temple de Pentemont, Église Danoise), Fouesnant, Chennevières, Cunault, Montereau, St Pol de Léon, Cherbourg, Quimperlé, Plougastel-Daoulas, Briancçon et Lannion... She played for the first-time, original works by Michel Boédéc among which "Aleppian Circle".

In 2018 she was laureate to the "Youth Organ competition" from the André Marchal

Academy.

In 2021, Alma Bettencourt took an active part in the recording of Messiaen's complete organ works at Toul cathedral. She is currently working on a series of concerts with the cello player Julie Sévilla-Fraysse.

Discography

L'Orgue Cavaillé-Coll / Mutin de St Pierre-de-Montmartre (2018) « # 1653 » 1er opus du label « Lanvellec Editions » (2019) : Michel Boédec (5 diapasons / Magazine Diapason, 5 étoiles / Magazine Classica and choice of Classique HD du mois de novembre 2019)

Alexis Grizard

Born in 2002 in Jena, Germany, he started playing the piano at the age of 10 and a year later the organ in Philippe Brandeis' class at the Regional Conservatory of Cergy-Pontoise. In 2020 he entered the CNSMDP in the class of Michel Bouvard and Olivier Latry.

He is currently studying the piano with Roustem Saïtkoulov.

In 2019 he won the 2nd prize for organ at the Fmaji competition, which enabled him to give a series of concerts as a soloist, in chamber music and with orchestra.

In August 2021 he performed at the Festival de La Chaise Dieu.

Louis Jullien

Louis Jullien, born in 1998, studied the piano with Dominique Gadmer, the organ with Pascale Melis and écriture with Alexandre Bénéteau at Saint-Cloud and Courbevoie music schools. He also studies improvisation with Sophie-Véronique Cauchefer-Choplin.

Aged 18, he entered the Conservatoire National Supérieur de Musique et de danse in Paris, where he studied organ with Olivier Latry and Michel Bouvard.

For the year 2019/2020 he was resident organist at the Centre de musique baroque de Versailles. He also taught organ at the Conservatory of Lucé. In addition, he regularly gives concerts with various ensembles

Since 2017, Louis Jullien has been certified professional liturgical organist ("carte professionnelle du Diocèse de Paris"). He has been organist of the Saint-Sulpice choir organ since January, 2018.

Mélodie Michel

Mélodie Michel was unanimously accepted at the CNSMDP in the organ class of Olivier Latry and Michel Bouvard in 2020, at the age of 16. Mélodie, a young French-American musician,

studied the organ with Jean-Baptiste Robin at the Versailles Regional Conservatory where she obtained her organ Musical Studies Degree with Highest Honors in June 2020, and with whom she had the privilege of working on several of his compositions. Mélodie also studied the piano, the violin and the viola at the Versailles Regional Conservatory where she obtained her Musical Studies Degree in piano, as well as in advanced music theory, with honors, and her violin Musical Studies Certificate.

Mélodie just entered the Superior Harmony class at the CNSMDP this year.

Mélodie has also participated in organ masterclasses with Vincent Warnier, Vincent Dubois, Olivier Houette, Dominique Ferran, Baptiste-Florian Marle-Ouvrard, François Espinasse and Kimberly Marshall.

She has performed as an organist at the Royal Chapel of the Versailles Palace, at the Royaumont Abbey, at the Saint-Louis Cathedral in Versailles, at the Sainte-Radegonde Church in Poitiers, at the Walcker organ at the Saint-Paul Church in Strasbourg, at the Amilly, Coignières and Lévis-Saint-Nom Churches. She gave a concert in the Notre-Dame-de-Lourdes Church in Saint-Petersburg, Russia, in October 2019.

Mélodie had the great privilege of inaugurating the Zaryadye Hall organ in Moscow, Russia,

in February 2020, alongside 23 eminent international concert organists during a 24-hour-long marathon.

Mélodie Michel is a finalist of the 24th Albert Schweitzer Organ Festival Hartford high-school division competition this year in the USA. At the age of nine, Mélodie won the Excellence Prize of the international "Brin d'herbe" junior piano competition of contemporary music. She thus followed masterclasses with the contemporary composers whose compositions she played for the competition, including György Kurtág and Bruno Ginier.

Mélodie premiered a creation called *Swing* by Christophe de Coudenhove at Saint-Laurent Church in Paris and participated in a CD for the 10-year anniversary of the Saint-Thibaut organ in Marly-le-Roi. She also recorded *Les Alléluias sereins* by Olivier Messiaen at the Schwenkedel organ in the Toul cathedral for future CD release, on the occasion of the cathedral's 800th anniversary and the 30th anniversary of Olivier Messiaen's death.

As a French-American student, Mélodie Michel just obtained her Baccalaureate (American OIB), with Highest Honors and the jury's congratulations at the Lycée International in Saint-Germain-en-Laye. She is now pursuing her studies at the ESTACA engineering school, specializing in aeronautics.



Keyboards of the great organ © Frédéric Chapelet/AROSS

The Great Organ of Saint-Sulpice church

May 15, 1781 is a day of great celebration in Saint-Sulpice. In the magnificent Chalgrin case, the largest organ by François Henri Clicquot, 64 stops, five manual keyboards and pedal board is inaugurated. With the large 32' Plein Jeu, a large set of 22 reeds including a 24' Bombarde on the Pedal, it is one of the largest in the kingdom. Claude Luce, titular organist, Armand Louis Couperin, Claude Balbastre, Nicolas Séjan and Jean Jacques Beauvarlet-Charpentier are at the keyboards. The press noted "that the quality of the sound of this organ, the balance of its melody and the goodness of its harmony were as finite and as mellow on this first try as if the instrument had had twenty years of practice". Séjan is so brilliant during the inauguration that he was appointed titular organist the day after Luce's death in 1783. His excellent presentation of the instrument during the Te Deum made the organ famous "from northern Germany to southern Spain".

Barely a few years later, the Revolution broke out! The organ escapes vandalism thanks to the trick of a blower who installs seals on the door of the staircase leading to the gallery, making the revolutionaries who came to des-

troy the instrument believe that the job had already been done.

After the Revolution, the organ is in very poor condition. During a visit to Paris in 1832, Mendelssohn compared it to "a choir of old women". Two years later, funding is found; Louis Callinet is in charge of the restoration. But his many financial problems led him to bankruptcy in 1838. To continue his work, he joined forces with Daublaine. The great organ was not inaugurated until... January 1846. It then had 66 stops spread over four manual keyboards: 46 Clicquot stops have been kept, 20 stops were introduced by Daublaine-Callinet, Girard and Ducroquet (strings, free reed stops, soft reeds, 10-stop Expressive Swell). The sonic aesthetic of this organ builder was characterized by a rejection of the power and imitation of orchestral playing. The result: in Saint-Sulpice, the instrument is not big enough for the large building.

In 1854, a young Sulpician, Father Lamazou, a great admirer of Aristide Cavaillé-Coll, found the arguments to convince the factory council to rebuild the instrument with this builder.

After five years of work, Cavaillé-Coll delivered an instrument of 100 stops over 5 keyboards and pedals, thus equaling the number of stops of the Walcker organ in Ulm and the Willis in Liverpool. The cost of the instrument had more than tripled and Cavaillé-Coll was on the verge of bankruptcy. Anyway: his instrument, inaugurated on April 29, 1862 by Georges Schmitt, titular organist, Alexandre Guilmant, César Franck, Camille Saint-Saëns and Bazille in front of 6,000 people, is recog-

nized as a masterpiece. A true “link between old and new art”, with more than 40% of Clicquot pipes, the great organ will inspire composers with its marvelous sounds and its many expressive possibilities. Thanks to the organists and organ builders who have always taken care to respect the Cavaillé-Coll sound, the great organ of Saint-Sulpice, with its original transmission, its complete piping and its original harmony, constitutes an authentic witness of the art of this great builder.

Daniel Roth & Pierre-François Dub-Attenti

The choir organ of Saint-Sulpice church

A « GREAT CHOIR ORGAN »

This is how the choir organ of Saint-Sulpice (1858) is referenced in the catalog of Cavaillé-Coll organs by his daughter Cécile. This name perfectly describes the sound presence of the instrument in the building. Although discreet in appearance, it is capable of competing with the great organ in a spectacular way, leading many parishioners or visitors to believe they hear the great organ when the choir organ is playing. Indeed, its location is ideal, its 21 stops spread over two keyboards

and pedalboard give it a complete composition (16'-8'-4' reeds, mutations, mixture and many foundation stops) and the presence of a particularly effective “sunroof”, installed by Cavaillé-Coll, allows the sound to be directed towards the immense nave of the church.

This instrument allows you to faithfully interpret any type of repertoire (from French baroque music to contemporary music, including Bach, Schumann, Liszt, Widor, Dupré, Duruflé ...). In addition, magnificent detail stops as well as a very effective expressive box make this organ ideal for accompanying singers or other instruments. The acoustics of the rear choir, in which it is located, is exceptional and ideal for chamber music, for example. Together with the great organ, they form the largest and most authentic ensemble built by Cavaillé-Coll in the world. It is therefore a unique setting for concerts, two-organ music, creation ...

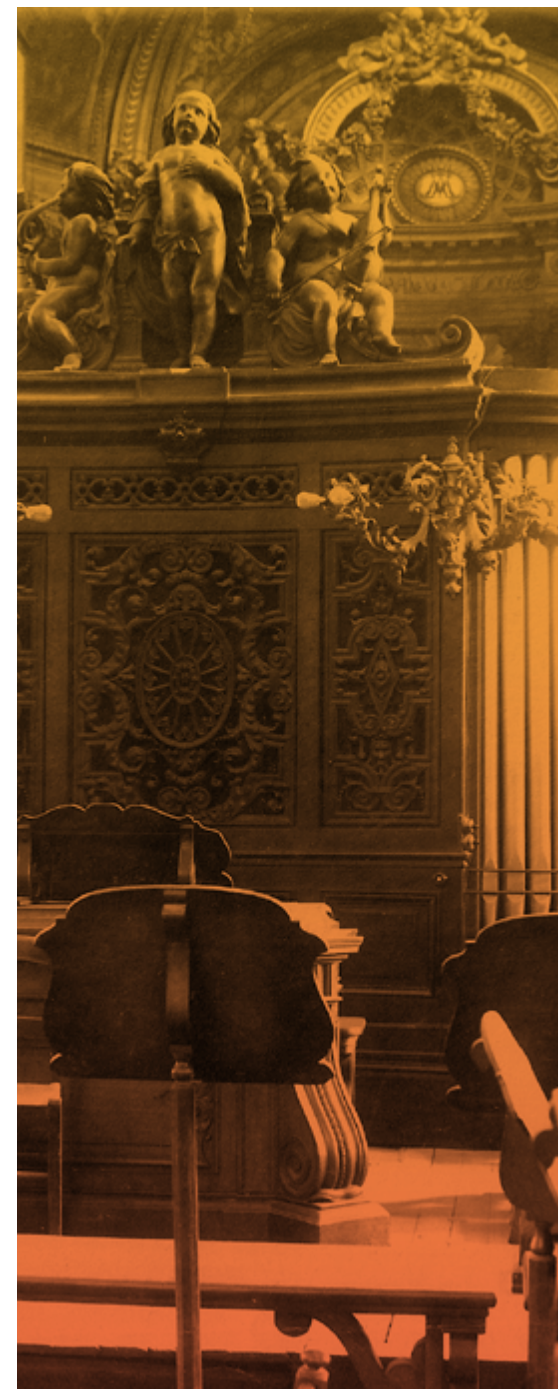
Louis Jullien

AROSS

Founded in 1991, our association has found a new impulse for the last 4 years. We want to renew the organ concert experience, make the instrument more visible and its repertoire more accessible, while maintaining high quality in the works performed and the artists we invite.

We organize 7 annual concerts with free admission during which we invite renowned organists and musicians, whether French or foreign, as well as young talents. The performers' playing is displayed in high definition and multi-cameras on a large screen in the nave. We take advantage of these moments of public attention to show video clips of how the instrument is operated, and historical illustrations. This allows listeners to better understand the works they hear and also helps demystify the organ.

Since 2018, these concerts have also been broadcasted live on the Internet. The various interactive organ demonstration sessions, provided by Daniel Roth and Sophie-Véronique Cauchefer-Choplin as part of this competition during 2020 and 2021 sanitary lockdowns, have been followed by tens of thousands of internet users. Our work to promote the instrument also involves recordings, lectures and the publication of articles in specialized French and foreign journals.



The case of the choir organ, Jacques Roux collection



THANKS

The Association pour le rayonnement des orgues Aristide Cavallé-Coll de l'église Saint-Sulpice, à Paris would like to thank:

- The Parish of Saint-Sulpice for its welcome and its support
- The members of the jury: Philippe Hersant, Martina Batič, Estelle Lowry, Kaija Saariaho, Yves Castagnet, Bernard Foccroulle, Thomas Lacôte
- The performers: Catherine Simonpietri et les chanteurs de l'Ensemble vocal Sequenza 9.3, Shin-Young Lee, Yoann Tardivel, Alma Bettencourt, Mélodie Michel, Alexis Grizard, Louis Jullien
- The assistants at the organ console: Camille Haedt-Goussu, Léo Collet, Hervé Gicquello, Pierre-François Dub-Attenti, Daniel Roth
- The organ builder, Michel Goussu
- The volunteers: Sophie-Véronique Cauchefier-Choplin, Camille Haedt-Goussu, Elsa Roth, Sibylle Roth, Béatrice Schirlé, Julien Bouvier, Frédéric Chapelet, Léo Collet, Luc di Gallo, Pierre-François Dub-Attenti, Hervé Duteil, Hervé Gicquello, Nicolas Goussu, Michel Goussu, Louis Jullien, Dominique Perriot-Mathonna, Antoine Thiallier
- The partner institutions of the competition: l'Académie des beaux-arts, la Fondation Francis et Mica Salabert, la Fondation Notre Dame, les Éditions Billaudot, Orgue en France, Les Amis de l'orgue, la Paroisse Saint-Sulpice
- For the presentation of the finals, Clément Rochefort
- For audiovisual retransmission in the nave and on the Internet: Denis Fenninger (recording, sound, mixing framing), Julien Bouvier, Frédéric Chapelet (direction), Nicolas Archimbaud, Noé Michaud (framing)
- For the graphic design of the visuals of the competition, Pascale Moncharmont
- All the composers who participated in the competition
- All the donors who made this project possible.



