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April 15, 2019

‘Les Mains de l’abîme (pour les temps de Pénitence)’*
Olivier Messiaen, *Livre d’orgue*

Some dates shape your whole life. My wife and I have just arrived in Vienna. We’re away from Paris for about ten days, teaming up again with *Phil Blech Wien*, the brass ensemble from the Vienna Philharmonic Orchestra for a concert in Dresden in Saxony, and another in the Austrian capital. Our schedule looks very busy, with rehearsals and performances plus a recording and a long journey between the two cities.

We’re just in the process of unpacking our things in our hotel room, when I get a text message on my phone from a friend who lives near the Panthéon: “Terrible news, Olivier. Notre-Dame’s on fire.” He attaches a photo in which I can indeed see a small cloud of smoke, suggesting the start of a fire. We turn on the TV and within five minutes I get another photo. The fire has spread much further across the roof. New pictures replace the previous ones, each more ominous than the last.

My first feeling is one of disbelief. The unimaginable defies all logic. I tell myself that you can prepare for news of a parent’s death; it’s part of life’s journey. But a cathedral built 850 years ago being destroyed before your very eyes? How can this be

* ‘The Hands of the Abyss (for Penitential times)’

possible? Notre-Dame is part of everything: our whole cultural heritage and even more, our present. It's our spiritual backbone, an embodiment of holy history and a symbol of our country's sacred life.

After these first few seconds of doubt, I feel overwhelmed by a mixture of irrepressible emotions. These give way to anger: 'They did it!' They made a fatal mistake, just like at Nantes Cathedral, at the Hotel Lambert in Paris, at La Fenice in Venice, each time during a restoration. I'd dreaded it so much.

My wife and I unpack our things on either side of the bed. Meanwhile we're on the phone, crying. We're shaking with anxiety, our anger covered by tears.

I call the other cathedral organists. Philippe Lefebvre isn't aware of what's happening. I'll call him back in a few hours. He'll be as dejected as I am. My assistant Johann Vexo, the choir organist, is dumbfounded. He was playing for a service this evening. A fire alarm went off and everyone in the building was evacuated quite calmly. Things like fire alarms happen; there's nothing to worry about. So he went home, and now I'm telling him what's happening. He goes back to Notre-Dame and tells me in horror that the spire has just collapsed, and the flames are getting considerably higher, and closer to the main organ.

The organ ... I was 19 when I first laid hands on its five manuals. I've spent 34 years of my life in its loft. I realize I haven't even thought of it yet, since news of the disaster broke a few minutes ago. The organ, enclosed by its two towers, is inconceivable without the cathedral. For it to be destroyed – and I'm choosing my words carefully – would be little compared to losing Notre-Dame itself.

Is that what's going to happen in a few moments, perhaps? I'm afraid that the pipes will collapse on top of each other in

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such intense heat. They embody the soul of the instrument. It's an unbearable wait.

A few hours later, after the fire is contained and the cathedral director has been able to get up to the loft, it seems the organ is undamaged.

When I think of the violent fire I'd watched from so far away, the official announcement that the organ appears to be safe is mind-boggling! Confirmation of this miracle came a few days later after the organ builders had investigated further. When the fire was at its most intense, the temperature inside the organ was just 17 degrees. Probably the main organ was saved by the collapse of the spire designed by Viollet-le-Duc. When it crashed through part of the vaulted roof, it produced a stream of fresh air which prevented intense heat from filling the cathedral. I think how our 12th-century builders ensured that the roof beams were isolated from the rest of the building. In medieval times, houses adjoined churches, and a fire spreading through the whole building could have set a whole city on fire.

The hours have passed. Our musician friends from the Vienna Philharmonic visit us. They are shocked and offer to cancel the plans if I wish. I choose to go ahead with our itinerary by modifying the rehearsal schedule to fit in a return trip to Paris. So on Easter Sunday we're back in Paris, leaving the metro at Saint-Michel with suitcases in hand. It's a beautiful Spring day but its innocent light doesn't ease our anxiety. Our view of the ravaged nave is blocked by trees with budding leaves and flowers, but we can just see the two cathedral towers. They're still there as if nothing has happened, elegantly hiding the missing roof from view until the last moment. They burst into view, radiant as ever. Then in the shadow of Notre-Dame, we run into Yves Castagnet, the choir organist and Monsignor Chauvet, the rector. We fall into each other's arms in tears. Indescribable moments.

AT THE ORGAN OF NOTRE-DAME

It's a month before I can go back into the cathedral. It's really strange seeing the two towers from the inside. What devastation! I'm struck by the intensity of the light, which only the first builders could have seen. I have to smile when I see how clean the pillars are, after being drenched in thousands of litres of water. I'm thrilled to see that all the main liturgical objects have been saved: the high altar, the choir stalls, the statue of the Virgin, the crucifix, the rose windows ...

The organ is covered in dust and looks as if it's fallen asleep. The water fell short of it. Now the specific work to repair it can begin: erecting scaffolding, removing the organ piece by piece, decontaminating the lead and restoring the instrument away from Paris. The case will remain in place. The large bellows and façade pipes can't be dismantled as they're too fragile. Restoring the main organ is one priority amongst many others, but now I know it will be back sometime in the future. It can take as long as necessary. I'll be waiting.

1

Kyrie eleison

SF: Months have gone by. Liturgical life has adapted to the present limitations. The whole world has had to be patient. Your career as an organist has taken you to other organ lofts. You can guess what my burning question is ...

OL: Am I missing the organ? So many people ask me this question, and each time it rubs salt into the wound. But I did have a special bond with the instrument. Let me draw a parallel. When a loved one dies, you react in two possible ways: either you regret not having done something, or said something, in which case you hide in the sadness of remorse, or you take comfort in remembering the intense moments you spent together. And I've lived on a high with the Notre-Dame organ! I've enjoyed every hour of my close relationship with the instrument and bonded with it in services and concerts. I remember the nights we spent together conversing in sound, and that comforts me. I feel the deep joy of the past and I'm already sensing the hope of our reunion.

Now let's take a big leap into the past. How did you become organist of Notre-Dame? How did you get into music?

Music has always been a big part of my life. My parents weren't musicians themselves, but they were great music lovers and very receptive to culture. They subscribed to the *Guilde internationale du disque* (*International Record Guild*). Apparently, even when I was only a kid, I'd sit next to the record player and listen to the music while I watched the record going round. Then I made my first physical contact with music on a little child's piano, which I got when I could hardly walk. As soon as I became aware of what you could do with the sounds that came out of this instrument, (not very harmonious though!) I trained myself to play the songs we were taught at nursery school. There was a piano at the school, and I dreamed of being able to play it one day. I was naturally shy, so it took me several months to pluck up courage to ask my teacher if I could touch it. This instrument inspired me with a mixture of attraction, but also of fear; being allowed to play the school piano seemed like a huge privilege! After hearing me, the school principal told my parents I should study music.

So I found myself enrolled in an annex of the Conservatoire at Boulogne-sur-Mer where my family lived. During my first year, I learned the basics of solfège* along with my older brother, Jean-Yves, who took this opportunity to go deeper into the rudiments of music which he'd discovered for himself. It was then that my parents bought me a second, more elaborate child's piano with four chromatic octaves. My oldest brother, Christian, showed me how to play a C major chord on it. By mastering the treble clef and this well-known chord, I felt I'd almost become an expert. So that summer I threw myself into

* solfa, a system where every note of a scale is given its own unique syllable.

Gloria in excelsis Deo

SF: So you were now organist of Meaux Cathedral. You continued your studies and, in 1984, you became a student at the Paris Conservatoire. But it wasn't the organ class you enrolled in ...

OL: ... no, the techniques of composition class. I wasn't attracted by the organ teaching on offer there at the time. Marcel Dupré ran the organ class until 1954 when Rolande Falcinelli succeeded him. Musical interpretation had evolved considerably in just a few years, and I didn't think the organ teaching at the Conservatoire had kept up with this fundamental change. Gaston Litaize remained my only organ teacher. I remember teasing him by letting him think I was going to join Rolande Falcinelli's class. He flew into such a rage that it was hard to calm him down!

I'd already taken the Paris Conservatoire entrance exam several times before 1984. I failed to get into this prestigious institution simply because I'd never done any strict counterpoint in my life.

I love imagining the jury's reaction when they saw my first attempt. "Did I really dare to write that!" I asked myself when I looked back at my working a few years later. My second attempt was also a failure. The test was incredibly difficult: two given Cantus Firmi, each about 16 or 18 bars long. I got up and left

the room before the end of the exam. That was in 1982, the year the Chartres international competition ended very badly for me. It wasn't easy psychologically ...

So it wasn't until 1984, at my third attempt, that I got into Jean-Claude Raynaud's class. He was the harmony professor, but also an organist: an incredible musician (although he wasn't interested in embarking on a virtuoso career), admirably open-minded and with endless knowledge. He taught us musical styles and revealed the essential elements or, more accurately, the essence of a musical work to us. It was around this time that I discovered other repertoire, works I'd voluntarily neglected during my first years of study. The homework Jean-Claude Raynaud expected from us at the Paris Conservatoire was equivalent to 20 hours per exercise*, with two exercises per week ... So I was very busy, especially since I also had to make a living at the same time.

The techniques of composition class at the Paris Conservatoire was in addition to studying improvisation with Gaston Litaize. How did you approach this regime, which was quite foreign to you, after all?

Let's go back a little. After I won the gold medal and the prize for excellence at the Saint-Maur Conservatoire, Litaize made sure he set up a kind of postgraduate course in 1981 to keep me on! So in 1981 he started a degree called 'concert artist diploma', modelled on the German 'Konzertexam'. Then he formalized improvisation teaching, and I won first prize in 1982. This meant I was able to study with him for four years.

I came to improvisation out of necessity. In fact, it was hard to envisage a career as an organist without doing it. But

* Stylistic writing with an opening or one part given; for example, completing a string quartet with the violin part given in full.

You've mentioned several times the deplorable state of the Notre-Dame organ in the 1980s. One could go back even further. Even before the Second World War, Louis Vierne was complaining that insects were attacking the wood in the organ, which was dilapidated even then. He even added that the Notre-Dame parish was the poorest in Paris ...

That's true! The richest parish was Saint-Sulpice. The parishioners of the 6th arrondissement donated a lot of money. Notre-Dame was just the bishop's seat, so it had very little money. When Vierne was appointed organist, he was rather disappointed from the financial point of view. He hesitated between Notre-Dame and Saint-Pierre de Neuilly-sur-Seine, which would have been a more lucrative position. At that time, the city cathedral organist's job was simply not enough to live on!

How was the instrument's restoration planned and carried out after the four organists were appointed to succeed Pierre Cochereau?

In his last years at Notre-Dame, Pierre Cochereau had longed for a complete restoration of the organ. In order to draw the authorities' attention to the need for major work, he'd abandoned all maintenance, so the instrument was gradually deteriorating. It was riddled with dust, three out of every four pipes didn't sound, and the few that still did were completely out of tune. The bellows were leaking so the instrument no longer had an adequate wind supply, and on top of all that, the combination system had been disconnected since 1982 because it had almost caught fire.

By the time we were appointed, tenders had already been called for its restoration. We didn't like the proposed project

at all. It was the beginning, or rather the continuation, of an eventful saga which was much debated. Let's look at the basic facts of the problem.

The organ remained a Cavaillé-Coll instrument from its inauguration in March 1868 until Pierre Cochereau arrived in 1955. Following the Neo-Classical trend, the Barker machines (a pneumatic device to lighten the touch for the player, named after an English organ builder in the first half of the 19th century) and the whole Cavaillé-Coll mechanism were dismantled, and electric action was installed. Mixtures were added for the interpretation of Baroque repertoire, especially Bach. To us four organists, the improvement in sound they made was an illusion. Combining Classical Plein Jeux mixtures with Cavaillé-Coll's existing ones meant a distortion in style, even though the unique acoustics of Notre-Dame, with its seven second reverberation time, made the sound so blurry that it didn't really matter. However, the fact remains that the organ had lost its cohesion. One could argue that many other builders had altered the instrument in the past: François-Henri Clicquot in the 18th century, Alexandre Thierry a few decades earlier, and even earlier still, Valéran de Héman. However, and it's a miracle in the case of the Notre-Dame organ, none of them had removed anything valuable from past centuries, even small details. For example, in François Thierry's 1733 organ case, wooden supports are used to hold the towers, the highest parts of the case. They're painted pieces of wood dating from the beginning of the 17th century. They've remained intact. No craftsman or organ builder at Notre-Dame was ever tempted to start again with a clean slate. They were all keen to preserve the best heritage of the past. Many French organs were far less fortunate, including during the Cavaillé-Coll era. He didn't hesitate to alter existing instruments completely in order to bring them up to date. Unfortunately, this approach continues,

Sanctus

As I near my 60th, I still have as many plans as I did when I was 20! And just as much enthusiasm to achieve them! If I had business cards they'd read: 'Olivier Latry, militant organist'.

*

SF: On several occasions you've emphasized that as a church organist, you're first and foremost a 'hidden servant'. How far is it possible for a 'hidden servant' to also be a performer?

OL: A performer has his own individual creative side – as the interpreter of the composer's score. He can be recognized and identified like some pianists, violinists, or conductors. Recognition in the literal sense of the word doesn't mean over-emphasizing your personality. However we play as we are ... so one has to find a subtle balance between mastering one's own emotions and style, and the composer's message which mustn't be distorted.

AT THE ORGAN OF NOTRE-DAME

You mention violinists and conductors. Their initial contact with the sound is very different on account of the distance between instrument and performer: vibrations felt in the neck for the former, and meaningful but silent gestures for the latter. What about organists?

It all depends on our physical connection with the instrument. You know how some performers literally embrace the piano with their arms, while others prefer space between their body and the keyboard. Organists encounter different situations with different instruments, depending on the position of the console in relation to the pipes. In the USA, the player's bench can be a long way from the sound source, while on an Italian Positiv, your ears are in close contact with the pipes with the same physical intensity as a violinist feels through his soundbox.

This contact with the sound also includes hearing all sorts of mechanical noises: from the wood, the stops, the wind supply and so on ... What does the mechanism noise of most church organs mean to an organist? Does it have an identifiable sound, even an extra-musical value to your ears?

To be honest I've never liked these noises, but they're an integral part of the instrument and I'd be reluctant to blame the builders of an organ designed 300 years ago! Noises often distract me, and I must admit that I'm only completely satisfied when I play an organ which makes musical sounds only! Modern builders have largely solved this problem by using insulation to deaden all these noises: the drawstop mechanism for example, and the blower (which is now soundproof as well). In this case I can concentrate totally on the music. In fact when

I'm playing, I find it difficult to tolerate any kind of external noise that interferes with the sounds I'm making.

As well as physical distance, there's also the fact that theoretically, organists can't control their sound. Like on the harpsichord, the sound is the same no matter how they vary their touch. To put it simply, unlike pianists, organists have no control over the length and intensity of their sound.

That's totally incorrect! For that matter, what control does a pianist have over a note he's just played when it will inevitably die away? On the organ we talk about articulation, the attack and release of the key. On a mechanical action organ, the way you attack a note is crucial, because depending on the speed with which you press down the key, the valve, and therefore the air flowing into the pipe, will respond quite differently. The sound will be harder or more rounded, legato or not, and that's how we define what we call transients. For the result to be fully convincing, the organ builder must have done a precise and thorough job in the early stages, so a mechanical action instrument doesn't sound like an electric action organ, either 'on' or 'off'. In fact, a skillful voicer ultimately plays his part in the performance.

Playing a single note on a single stop immediately allows you to control the sound exactly as you want to hear it. A five-part chord on the Plein Jeu will sound about 20 pipes for each note. The musical result will vary from one player to another. When the notes of a chord are played firmly and absolutely together, you get really clear playing!

This was well-known even in Johann Sebastian Bach's day. In his Prelude and Fugue in G major BWV 541 he asks the player to release chords in different ways, which implies

Agnus Dei
The present day organist

An artist – in this case an organist like myself – has a fundamental spiritual role. He builds a bridge between two worlds. And I think I can say in all humility that we have a power we're unaware of. Pierre Méa, who was choir organist at Notre-Dame, told me that a man once said as he was leaving after mass: "Thank you! Thanks to you, I won't throw myself into the Seine this evening."

*

SF: Before we discuss the broad question of the organ's place in the 21st century, let's consider its revival during the second half of the previous century. How did this 'renaissance' come about?

OL: I think the word 'resurrection' is more appropriate. It all began with the rediscovery of Baroque music in the years between 1950 and 1970. The organ world as a whole rejoined the general musical world, which was getting to grips with its Baroque and Classical heritage and finding ways to study the music of these eras. The organ took full advantage of a real cultural revolution during which more and more instruments were restored, and the discography widened. Many recordings

were made, both of French composers of the Grand siècle* and new versions of the complete Bach organ works by Helmut Walcha, Lionel Rogg, Michel Chapuis, Marie-Claire Alain, etc. This fundamental movement was crucial for the future of the organ, which was languishing in the dust ... It's also ironic that it all began with Baroque repertoire, not the flagship symphonic repertoire of Cavaillé-Coll organs. The paradox is all the more remarkable in that before the 19th century, organ repertoire was exclusively religious. This wasn't the case with other instrumental genres: chamber and ensemble music, not forgetting opera. In fact, this repertoire, specifically written for the liturgy (I'm thinking of the Couperin or de Grigny masses) was now being played outside church services, as part of concerts or recordings.

Finally, the advent of stereo and later, compact discs, gave the promotion of the organ a tremendous boost. Its magnificent sound could now travel beyond cold church walls and into music lovers' cozy living rooms. Also it was now possible to achieve new excellence in every aspect of the listening experience: firstly the music itself, flawless and stripped of all imperfections thanks to the magic of sound editing, then the quality of the actual sound, captured through recordings made with increasingly sophisticated equipment, and lastly, organs in increasingly better tune, since audiophiles were less and less willing to listen to a badly-tuned instrument. On this last point, it's interesting to compare recordings of the 1950s with those made over the last 20 years. In those days we put up with things that nowadays seem totally unthinkable.

* = the period of Louis XIV, King of France from 1661 to 1715.

There was also a revival of enthusiasm for organ concerts. In the 1970s Pierre Cochereau gave regular Sunday concerts (auditions d'orgue) which the public flocked to attend ...

Many people have told me they would come to Paris every Sunday afternoon just to attend these concerts at Notre-Dame. They would even sit on the stone floor of the cathedral or, lie on the altar steps ... These concerts became a real institution! Undoubtedly attending them was a kind of fad, a casual craze which was very fashionable at the time. But everything goes out of fashion eventually. Over the years, the number of competing cultural events in the capital increased dramatically. Audiences were drawn elsewhere, and so organ concert numbers gradually decreased. Let's hope that the attraction of Sunday concerts initiated by Pierre Cochereau will be rekindled when the cathedral re-opens. The Sunday afternoon concerts actually created a ritual where believers and non-believers met together in this sacred place purely for the love of music and beauty.

Until recently, all the churches in France had an important social function, not only as religious buildings, but also as architectural landmarks in the heart of each city. Religious observance was certainly more important than today. I remember how in my childhood days, the church was also part of family 'rituals'. Every time we came out of mass, we'd go off to the bakery to buy cakes. The memory of these rituals lingers on in novels and films with their benevolent view of couples in rural areas, all dressed in their Sunday best. Just before going into church, the man would come up with a flimsy excuse to leave his wife and join his friends at the café on the church square.

How are the organ exams at the Paris Conservatoire structured?

The Bachelor's exam covers various musical styles that the students have worked on during their first three years of study. The exam at the end of the first year at Master's level is a test of pure virtuosity. But in addition they have to give shorter performances on instruments of different styles, so we can assess their ability to perform various repertoires. The final Master's exam at the end of the second year is quite different, as we're now dealing with acknowledged organists. We've decentralized it so they can play in different Parisian churches. Now they can choose their own program and the church where they wish to perform. If one of them wishes to play Franck's *Trois Chorales* in Sainte-Clotilde (i. e. on the composer's organ), we try to make sure they can do so. So foreign students have the opportunity to play their examination recital at Notre-Dame, La Madeleine, La Trinité, Saint-Eustache or Saint-Sulpice. For them it's a real musical experience, but for their teachers and the administration it means a lot of organization. We have to walk from one church to another during the course of a day, according to each candidate's performance project. This exam becomes a kind of initiation rite into professional life.

How important do you think competitions are today?

They're still important of course, but luck plays such a big part in an artist's career! I tell candidates they should have a go at competitions and treat them just as additional experiences. It's still the best way to win them. At the very least, they'll still learn from them, get to know other young organists and establish contact with some of the jury. But that isn't enough to make a career. My American manager John McElliott had just added Vincent Dubois, winner of the Calgary competition,

to his agency. Some time later I asked John for his impressions and his answer made me smile: “He’s got the whole package!” You have to play well for sure, but you also have to know how to adapt to every possible situation, not worry about skipping a meal, cope with jet lag, be intelligent, sympathetic, and able to communicate. Communicate ... Some musicians don’t do it enough, others rather overdo it. I don’t mean to be sarcastic. But is swamping newspapers with self-promotion really doing music a service?

While we’re on the subject of careers, can we quickly discuss organists’ remuneration ...

A church organist’s salary comprises a fixed amount for Sunday masses, plus casual fees for weddings and funerals during the week. Unfortunately, this custom applies in only a few dioceses in France. Although an organist position, at least in these dioceses, constitutes a paid profession, the modest salary isn’t enough to live on. Musicians have to take on other paid work, usually teaching, in addition to their titular organist position. Some manage by playing in several churches. Others make casual work their main activity – if I can put it this way, running from one funeral service to the next from morning till night.

Let’s come back to the development of interpretation and playing technique. All instruments have had their great performers: Chopin, Liszt and so on for the piano. Marcel Dupré (1886-1971) was called the ‘Liszt of the organ’.

In the 17th and 18th centuries the organ was played like a harpsichord. In the 19th century and first half of the 20th century it was played like a piano. Today I hope we play the

Appendix 1

History of the Notre-Dame organ

Ever since the cathedral was being built, small Positiv organs were used to accompany the liturgy. They were moved around according to how work on the building was progressing.

Cathedral records show that a 'swallow's nest' organ, suspended under a high window of the nave, was in place as early as 1357. It was probably a small Blockwerk (a plenum with progressive mixtures) with 36 keys and four to six pipes per key, with the longest pipe measuring six feet. It was dismantled in 1425.

Between 1401 and 1403 Frederick Schambantz installed an organ on the stone gallery provided for this purpose underneath the western rose window. Its 46-note keyboards plus a pedalboard made it possible to play a large Blockwerk of 8 to 22 ranks. Its façade comprised four panels and three central towers with pipes 18-feet high. Like many others at this time, its case was decorated by ornaments and moving figures: a revolving sun, a little man playing. The wind was supplied by 12 bellows placed behind the case and operated by four people.

No further modifications were made to the instrument for more than two centuries, until Valéran de Héman added a second, then a third division between 1608 and 1620. It was the first three-manual organ to be built in Paris. At the end of the 17th century a fourth manual (Echo) was added.

Appendix 2

Specification of the Notre-Dame organ

Manual I: Grand-Orgue

(56 notes)

Violonbasse 16

Bourdon 16

Montre 8

Viole de Gambe 8

Flûte Harmonique 8

Bourdon 8

Prestant 4

Octave 4

Doublette 2

Fourniture harmonique

II-V ranks

Cymbale harmonique

II-V ranks

Bombarde 16

Trompette 8

Clairon 4

Chamades Grand-Orgue:

Trompette 8

Clairon 4

Chamade Récit:

Trompette 8

Cornet récit classique (up to C₃)

Manual II: Positif

(56 notes)

Montre 16

Bourdon 16

Salicional 8

Flûte Harmonique 8

Bourdon 8

Unda maris 8

Prestant 4

Flûte douce 4

Nazard 2 ²/₃

Doublette 2

Tierce 1 ³/₅

Fourniture V ranks

Cymbale V ranks

Clarinette 16

Cromorne 8

Clarinette aiguë 4

Manual III: Récit expressif

(56 notes)

Quintaton 16

Diapason 8

Viole de gambe 8

Appendix 3

Olivier Latry: Select discography

Organ solo

Complete Recordings On Deutsche Grammophon
Orgue de Notre-Dame de Paris
DGG 139925 (2022)

Liszt « Inspirations »
Orgue de la Philharmonie de Paris
La Dolce Volta (2020)

Bach to the future
Orgue de Notre-Dame de Paris
La Dolce Volta (2019)

Voyages
Transcriptions of works by Khatchaturian, Falla,
Mendelssohn, Bach, Liszt, Wagner, Chopin, Rimski-
Korsakov, Debussy, Fauré et Saint-Saëns
Orgue de la Philharmonie de Paris
Erato/Warner (2016)

Trois siècles d'orgue à Notre-Dame de Paris
Works by Séjean, Calvière, Balbastre, Daquin,
Beauvarlet-Charpentier, Guilmant, Vierne, Leguay,
Cochereau et Latry
Naïve (2013)