

DEPARTMENT OF CULTURAL AFFAIRS

**15<sup>th</sup> Monaco International Organ Festival**  
**Detailed programme**  
**23 August to 6 September 2020**  
**Monaco Cathedral – Admission is free but places are limited**

**Sunday 23 August, 4 p.m.**

**Lecture by Roland Galtier:**  
**“Studying, building and restoring organs: the role of the project supervisor”**

Building or restoring an organ is an undertaking that can stretch over several years. It requires substantial funds and there is no room for failure.

Before the actual work begins, studies need to be conducted: historical studies, expert appraisals, feasibility studies, location studies and so on. These will result in the development of a project, which must be based on consensus.

Once developed, the project must go through some administrative phases, in an increasingly regulated environment.

Then, finally, the organ builder arrives!

The project supervisor (known in France as the *technicien-conseil* (advisory technician) in the case of organs protected as Historic Monuments) oversees the study phases, and supports the project leaders during the administrative phases and the organ builder during the work itself.

This lecture aims to explain these various missions and will be illustrated using some examples of successful projects. *Roland Galtier*

**Roland Galtier** studied organology at the Musée du Conservatoire de Paris, musicology at the Université Paris-IV-Sorbonne (doctoral thesis on *Organ building in France from 1800 to 1870*) and the organ at the Conservatoire de Perpignan. He was also awarded a distinction from the Montpellier Faculty of Law and is the official organist of the Cavallé-Coll organ at the Sainte-Perpétue Church in Nîmes. For over 20 years, he has served as a *technicien-conseil* for historic organs, with accreditation from the Ministry of Culture. In this guise, he has managed more than 250 organ restorations (including at the cathedrals in Angoulême, Angers, Carcassonne, La Rochelle, Le Mans, Montpellier, Nîmes and Soissons, and the churches of Royan, Notre-Dame-de-Nantilly in Saumur, Notre-Dame-du-Saint-Cordon in Valenciennes and Nielles-les-Ardres). He has also acted as project supervisor for the construction of several new organs (Vanves, Daniel Kern, Saint-Sauveur in La Rochelle, Ets

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Muhleisen, Châteauneuf-du-Pape, Pierre Saby). Roland Galtier has published numerous books and articles on organs and organ building.

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**Sunday 23 August, 5 p.m.:**

**Organ and narrators**

***Monsieur Ibrahim and the Flowers of the Koran*** by Eric-Emmanuel Schmitt

Sophie-Véronique Cauchefer-Choplin, organ

Pierre-Marie Escourrou, narrator

Pauline Choplin, narrator

***Monsieur Ibrahim and the Flowers of the Koran***

Based on the 2001 novel by Eric-Emmanuel Schmitt.

In the 1960s, on Paris' Rue Bleue, Moses (Momo) – an unloved eleven-year-old – does his best to endure a solitary life with his father. Wise old Monsieur Ibrahim owns the Arab grocery store and contemplates the world from his stool. One day, Monsieur Ibrahim's eyes meet Momo's and, over a string of conversations, life becomes more cheerful and the ordinary becomes extraordinary.

**Sophie-Véronique Cauchefer-Choplin:**

Sophie-Véronique Cauchefer-Choplin comes from a family of musicians who taught her piano from a very young age. After studying music (piano, organ and harmony) at the Ecole Nationale de Musique du Mans, where she was awarded the Ministry of Culture Prize in 1980, she enrolled in Rolande Falcinelli's class at the Conservatoire National Supérieur de Musique de Paris, where she earned the First Prize for Organ and the First Prize for Improvisation, as well as prizes for harmony, fugue and counterpoint (classes of Jean Lemaire, Michel Merlet and Jean-Claude Henry).

Organist for the Great Organ at Saint-Jean-Baptiste-de-La-Salle Church in Paris from 1983 to 2013, she has also been assistant organist, alongside Daniel Roth, for the Great Organ at the Church of Saint-Sulpice in Paris since 1985. In 1990, she studied with Loïc Mallié and received the second prize for improvisation (she was the only woman to win) at the Grand Prix de Chartres international organ competition.

Sophie-Véronique Cauchefer-Choplin enjoys a brilliant career as a concert performer (as a soloist, with an instrument and with an orchestra) throughout the world. She has travelled to more than 30 countries. Considered by her peers to be one of the best improvisers of her generation, she also performs at "organ and narrator" concerts, alongside actors such as Pierre Arditi, Pauline Choplin, Pierre-Marie Escourrou, Didier Flamand, Brigitte Fossey, François-Eric Gendron, Michael Lonsdale, Marcel Maréchal and Guillaume Marquet. In 2019, she performed with foreign actors in Germany and Finland.

Her understanding of improvisation has led her to give master classes in France and abroad, including for the AGO National Convention in 2006 and 2012 and to host academies (London,

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Biarritz, Kevlar, Stockholm, USA, etc.). She is also regularly asked to be on national and international competition juries (AGO Chicago 2006, Chartres 2008, the Carl Nielsen International Competition (Odense) in 2011, AGO Nashville 2012, Longwood Gardens 2013, Miami 2014, Quebec 2014, Dublin 2014, Chartres 2016, Odense 2017, Saint Albans 2017, Schwäbisch Gmünd 2019, etc.). She was appointed Organ Professor (Performance and Improvisation) at the Royal College of Music in London in 2008, and was also a guest professor at Yale University in New Haven, USA (November 2010). In September 2017, she performed as part of a series of concerts at the Church of Saint-Sulpice where she improvised, for the first time in that location, to a silent film (Carl Th. Dreyer' *The Passion of Joan of Arc*). Since then, she has improvised accompaniments to films regularly in France and abroad. As part of the Fête du Cinéma (Festival of Cinema, Paris, 2019), she improvised to Murnau's *The Last Laugh* and she also accompanied a film screening as part of the AGO 2020 in Atlanta.

Her recordings, which include works from Bach through to contemporary composers as well as improvisations, have drawn praise from the specialist press. Her most recent recording (Mendelssohn, Bédard) was awarded five "Diapasons" by the *Diapason* classical music magazine in June 2008.

### **Pauline Choplin:**

Pauline Choplin was born into a family of artists, which led her, at a very young age, to enrol in the conservatory, where she earned a Diploma in Musical Studies (D.E.M.) in piano, musical education and chamber music in 2010. In parallel, she took musicology lessons at the Sorbonne, from which she obtained a bachelor's degree in musicology in the same year. Pauline was also attracted to the stage, and was accepted into the Cours Florent drama school in Paris in 2009, completing her three years of training in 2012. Among others, she worked with David Garel, Marc Voisin, Blandine Lenoir, Jean-Pierre Garnier and Suzanne Marrot.

Since 2011, she has regularly performed readings with organ improvisation, either alone or with Michael Lonsdale, Brigitte Fossey, Guillaume Marquet, Pierre-Marie Escourrou, Didier Flamand and others.

In 2013, she appeared in two episodes of the television programme *Suspect No. 1*.

On stage, she played the starring role in Alexandra Desbiolles' play *Le Jardin aux Epines (The Thorny Garden)* at the Proscenium Theatre in 2012. She also played the role of the fiancée in Frederico Garcia Lorca's *Blood Wedding*, directed by Rubia Matignon at the Mémilmontant Theatre in 2014 and 2015.

In 2015, she took on the role of a bride in the Jules Massenet opera *Le Cid*, directed by Charles Roubaud at the Palais Garnier.

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In late 2015, she played Joséphine in François Borand's *Sur les Genoux de Papa (On Papa's Knees)*, directed by Rubia Matignon at the Ménilmontant Theatre. She reprised the role in March 2017.

In 2016, she appeared as Anna in *The Lady With The Dog* and Elena in *The Bear*, two plays by Chekhov that were staged at the Atelier à Spectacle in Vernouillet, directed by Pierre-Marie Escourrou.

In 2016, she took the role of Gaëtane in *Comme un Lundi (Like a Monday)* by Axel Sénéquier, in a production by David Garel that was staged at the Passage Vers Les Étoiles theatre in Paris until March 2017. The play was then reprised for a month at the Avignon Off Festival in July 2017, and for another month at the festival in July 2018. It also toured France in 2018, with performances in Conflans Saint Honorine, Vichy, Marseille, etc.

While giving a variety of readings (Carvin, Clamency, Lyon, etc.), she was selected to be part of the cast for *Peau d'âne (Donkey Skin)*, a musical production that was staged at the Marigny Theatre in Paris from October 2018 to February 2019. She was also the understudy for the narrator and Rose, the roles played by Claire Chazal.

### **Pierre-Marie Escourrou:**

A former student at the Conservatoire National Supérieur d'Art Dramatique in Paris, alongside Muriel Robin, Didier Bourdon and Robin Renucci, he has performed on numerous stages in Paris, across France and throughout the world. He has made many films for cinema and television, and now focuses on leading his theatre company, Compagnie de l'Ange, acting in and directing works by numerous authors, and on teaching his craft. His eclectic taste crosses paths with that of Sophie-Véronique and Pauline Choplin, bringing their work together to produce readings of texts accompanied by organ improvisation.

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**Sunday 30 August**

***In Memoriam Rolande Falcinelli***

**4 p.m.: Meeting with performers**

**5 p.m.: Concert**

Pascale Mélis, Yves Castagnet and Philippe Brandéis, organ  
Elise Battais, flute

An inspired composer, international soloist and brilliant teacher, **Rolande Falcinelli** was certainly a remarkable artist.

And it is a merry band of her associates, who all worked with her and knew her well, as her students or performance partners, who are coming together for this event to commemorate the hundredth anniversary of her birth.

The programme features several of her iconic works, one of which, dedicated to the three concert performers, paints a musical portrait of each.

If you like to be surprised by a language that strays from the beaten track and is unlike any other, if you enjoy discovering a fresh approach to the organ, if you are interested in hearing an original marriage between the Western concert flute and the organ, then this concert is for you!

**Yves Castagnet:**

Born in 1964 in Paris, Yves Castagnet got into music at a young age, when he started playing the piano, before discovering the organ a few years later. He went on to study music at the Conservatoire National Supérieur de Musique in Paris, where he was awarded several top prizes, including a first prize for organ in 1985.

In 1988, he won the Grand Prix for Performance at the Chartres international organ festival, which launched his international career as a soloist.

It was also in 1988 that he was appointed organist for the choir organ at Notre-Dame Cathedral in Paris, where he accompanies the daily services sung by the cathedral's choir. Following the fire on 15 April last year, he has continued to accompany the cathedral's daily liturgies, which are now held in the Church of Saint-Germain-l'Auxerrois.

Both a recitalist and a continuo organist, Yves Castagnet is highly committed to accompanying singers. He teaches performance to the singers in the Notre-Dame de Paris adult choir, and regularly accompanies their performances, both concert and liturgical.

Several of his recordings have received the highest praise from the musical press.

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### **Philippe Brandeis:**

Following classical studies at the Conservatoire National Supérieur de Musique et de Danse in Paris, during which he was awarded five prizes, including the first prize for organ, in 1994 Philippe Brandeis won a competition to become the organist of the Cavaillé-Coll grand organ at the Sacré-Cœur in Montmartre, Paris. Several years later, he won another competition to become the organist for the grand organ at the Saint-Louis des Invalides Cathedral in Paris.

He is also the Director of Musical Studies and Research at the Conservatoire National Supérieur de Musique et de Danse, and organ professor at the Conservatoire à Rayonnement Régional de Cergy-Pontoise.

Philippe is also a very active concert artist, and performs both in France and abroad, travelling to England, Germany, Austria, China, the Netherlands, Italy, Latvia, Luxembourg, the Czech Republic, Switzerland, Russia and more. He was invited by the Orchestre de Paris to play the organ part in Fauré's *Requiem* during the inauguration of the Grande Salle at the Philharmonie de Paris, created by architect Jean Nouvel.

Philippe has recorded several albums, most notably at the grand organ of the Invalides Cathedral in Paris and the Grand-Bornand organ (Haute-Savoie), including an international selection of works for organ written during the First World War and released during commemorations of the centenary of the 1914–1918 conflict. Each of the CDs was well received by the specialist press in Europe and on the other side of the Atlantic.

### **Elise Battais:**

Winner of the first prize for flute at the Royal Conservatory of Brussels, a gold medal at the Conservatoire à Rayonnement Régional de Douai, and a first prize for excellence (with a special commendation from the jury) at the Conservatoire à Rayonnement Régional de Créteil, Elise Battais now works as both an instrumentalist and teacher.

She gives many concerts both in France and abroad (Germany, Scotland, Turkey, Greece, Canada and more), accompanied by piano, guitar, harp, organ or orchestra, or as part of a flute ensemble.

Her eclectic repertoire covers every aspect of the instrument, with contemporary music featuring prominently. She recorded the flute part of Joachim Havard de la Montagne's oratorio *Complies*, conducted by the composer, for BNL Records. The recording was awarded

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the Grand Prix du Disque. For record label Hortus, she recorded an album of works for solo flute and flute plus organ by Rolande Falcinelli.

She also plays solo traditional bamboo flute for the Vietnamese musical ensemble *Phuong Ca*, with whom she performs at music festivals all over the world, including in France, Norway and Poland.

Following an initial *Musique et poésie (Music and Poetry)* concert, Elise designed and produced a programme of music and poetry titled *Accords et Décors (Agreements and Decorations)*, built around a variety of early twentieth-century aesthetic trends (Symbolism, Dadaism and Surrealism).

Elise teaches at the Conservatoire d'Antony.

### **Pascale Mélis:**

An organist born in 1962, Pascale Mélis began studying piano at the age of six, before discovering the organ when she was eleven. One of the organists for the Cavallé-Coll organ at Saint Charles Church in Marseille since 1974, in 1975 she enrolled at the city's Conservatoire National de Région, studying under Marie Louise Jaquet-Langlais. In 1979, she was awarded a gold medal, and that same year, she won second prize at the International Organ Competition for the Wiesbaden Bach Prize in Germany.

Continuing her studies with Jean Langlais in Paris, she enrolled at the city's Conservatoire National Supérieur de Musique, taking classes in organ, harmony, counterpoint and fugue. While there, she benefited from teachers such as Rolande Falcinelli, Roger Boutry, Jean-Claude Henry and Michel Merlet.

At the same time, she attended master classes with Marie-Claire Alain, Lionel Rogg and Guy Bovet.

She obtained her first position as an organ professor at the Conservatoire National de Région in Nantes in 1988, and then from 2003 taught at the conservatories in Courbevoie and Saint-Cloud in Île-de-France.

A finalist in several prestigious international competitions (Chartres, Odense (Denmark) and Wiesbaden), Pascale performs in France, Europe and America.

She has been the organist in Saint-Cloud since 1982, a position graced by Charles Gounod, Henri Busser and Gaston Litaize. At her initiative, and with support from the Grand Organ of

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Saint-Cloud Friends Association, the church's Cavallé-Coll organ, which had undergone a number of attempted transformations, was completely rebuilt and extended by Pascal Quoirin. The new instrument, which was officially unveiled in 2006 and has around 50 stops, allows Pascale to explore her vast repertoire, which extends from the medieval to the contemporary periods. At the organ, she recorded Gounod's *Requiem* with the Bernard Thomas Orchestra and the Hauts de Seine Choir – Paris National Opera Children's Choir, a world first, as well as Saint-Saëns' *Requiem* with the Madrigal de Paris.

Her highly colourful performance of the complete four Christmas Suites by C.B. Balbastre on the historic organ at the Basilica of St Nazaire and St Celse in Carcassonne was noted by the musical press and awarded five Diapasons.

Her YouTube recordings of Padre Soler's *Fandango*, alongside Emmanuel Plard on percussion, and of the Bach-Vivaldi *Concerto for Four Pianos* have been hugely successful, with the latter currently having 600,899 views.

### **Sunday 6 September, 4 p.m.**

#### **Lecture by Claude Passet: “The organ in Monaco from the 16th to the 21st century”**

The organ, as a liturgical instrument, was not documented in Monaco until the reign of Honoré II, prince “by the grace of God”, who called on organ builder Gio Oltrachino. The latter practised his craft in Liguria. The Prince ordered three instruments from Oltrachino; the only one of these which remains is the organ case of the former Saint-Nicolas Church, dating back to 1639. It is now in Saint-Charles Church. The Oltrachino grand organ played until around the 1850s.

Then, thanks to Prince Charles III (1856–1889), new instruments rang out under the vaulted ceilings of the country's churches. Since then, Monaco's princes, notably T.S.H. Prince Rainier III and Prince Albert II, have ensured that the organs have been maintained, and ordered new instruments from renowned manufacturers, including Mader, Joseph Merklin, Cavallé-Coll Mutin, Charles Michel-Merklin, and more recently Tamburini, Boisseau, Thomas, Francesco Zanin, Brondino Vegezzi-Bossi, etc.

Since 1639, nearly 40 instruments have been installed in Monaco, in Catholic, Anglican and Reformist churches, as well as in the Academy of Music, the Salle Garnier and even in private homes.

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Fourteen organs are currently in service in the Principality. Their classical, baroque, romantic and symphonic construction allows the extensive repertoire of organ music, from Buxtehude and Bach to Messiaen, to be performed.

Renowned organists give regular concerts on these instruments, particularly in summer during the International Organ Festival organised by the Department of Cultural Affairs, on the Thomas organ in the Cathedral, which has a very contemporary aesthetic (2011), and in autumn and winter during the *In Tempore Organi* festival on the Francesco Zanin organ at the Chapel of St Devota (2013). Soon, the Brondino Vegezzi-Bossi at the Sacred Heart Church (2020) will also ring out.

**Claude Passet** was born in Monaco in 1946. After completing a classics degree, he undertook further study in Paris, then Rome (University and Pontifical Lateran University), gaining a postgraduate qualification (*laurea magistrale*), followed by his thesis in religious sciences in 1977. He complemented this with specialist study in palaeography and archaeology. The Monegasque author is a member of the Committee for the *Annales monégasques*, the review of the Archives of the Prince's Palace of Monaco, since they were created in 1977. He has collaborated and continued to collaborate on programmes to raise awareness of heritage, and national and cross-border cultural projects with universities (Sorbonne Paris I, Lille, Louvain, Montpellier), scientific institutes, government organisations (the Istituto Italiano dei Castelli in Rome, the European Council for Cultural Co-operation, the Council of Europe, the Social Security Historical Centre, the Monaco Department of Cultural Affairs and the International Academy of Dialects in Monaco). He acts as a consultant for various bodies. The author is also active in the field of culture, giving lectures and serving as president or director for various cultural associations. Passionate about music and the organ, as a historian, Claude Passet worked with Silvano Rodi, an organist and specialist in the manufacture of historical organs, to co-author a technical work on Monaco's organs and organists from the seventeenth century to the present day (due to be published in 2020).

Claude Passet is a Knight of the Order of Saint Charles, a Knight of the Order of the Grimaldi and an Officer of the Order of Cultural Merit.

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**Sunday 6 September, 5 p.m.**

**Film screening with live musical accompaniment: *Metropolis* – Fritz Lang, 1927**  
**Jean-Baptiste Dupont, organ improvisation**

***Metropolis***, film by Fritz Lang, 1927  
(2010 restored version)

A science fiction film by Fritz Lang, featuring Brigitte Helm (Maria and the robot), Alfred Abel (Joh Fredersen), Gustav Fröhlich (Freder) and Rudolf Klein-Rogge (Rotwang).

**Screenplay:** Thea von Harbou

**Cinematography:** Karl Freund, Gunther Rittau

**Art direction:** Otto Hunte, Karl Vollbecht, Erich Kettelhut

**Music:** K. Eifers, Gottfried Huppertz (1984 version: Giorgio Moroder)

*Metropolis* is a futuristic city organised along caste lines. The workers work in the lower part of the city, operating machines day and night with the sole purpose of ensuring the contentment of the upper part. A mad scientist develops a robot that looks like a woman, who urges the workers to rebel against the city's master. An absolute masterpiece featuring class warfare and metaphysics.

Since he first embarked on his international career as a concert performer, **Jean-Baptiste Dupont** has given some 500 recitals in several countries around Europe as well as the USA and Russia. Performing in prestigious venues and at festivals, he has a wide repertoire, spanning the Renaissance to the present era. He is also considered to be one of the most gifted improvisers of his generation.

He has recorded around 15 albums devoted to the complete works for organ of Max Reger (underway), improvisation and Widor for the record labels Hortus and Audite.

He studied at the Institut de Musique Sacrée, the conservatory and then the Centre d'Études Supérieures de Musique in Toulouse. He has been a finalist in many international competitions for improvisation and performance, including the First Prize at the St. Albans International Improvisation Competition (England, July 2009), Third Prize at the Toulouse International Organ Competition (performance, October 2008), and Second Prize, Audience Prize and Governor's Prize at the Kaliningrad International Competition in Russia (performance, 2009).

He has also been awarded the François Vidal Prize (City of Toulouse) and the Glinka and De Boni Arte foundations (Moscow).

He won the competition to become organist for the grand organs at Bordeaux Cathedral in 2012.

He co-founded the Cathedra association in 2014, and was its artistic director until 2018.

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