

Press Kit

Inauguration of the *Modalio* / Augmented Organ in the church of Saint-Orens in Auch

A Sound Revolution in the Heart of Gascony

Friday 16 May, Saturday 17 May 2025

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Soutenu par



A unique event:

The Association des Amis des Orgues du Pays d'Auch, the Honorary Committee of the *Modalio / Augmented Organ*, the city of Auch, owner of the instrument, the diocese and the parish of Sainte-Marie d'Auch are honoured to announce the inauguration of their new musical jewel:

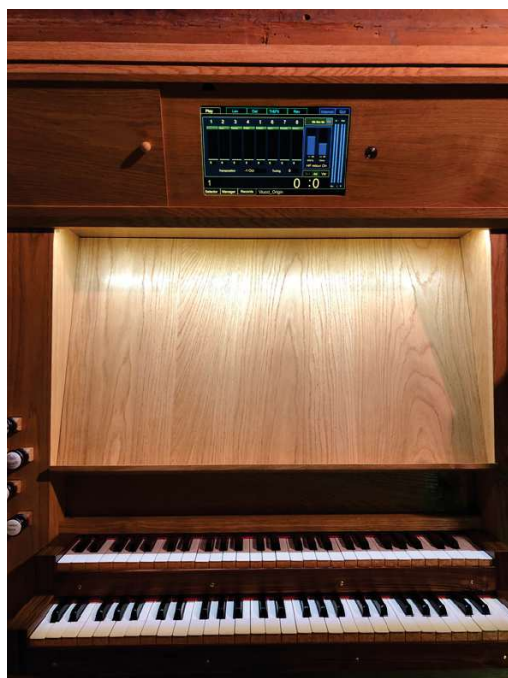
the *Modalio / Augmented Organ* by Poirier Lieberknecht / Daldosso / Alter Instruments.

Based on an original idea by organist Jean-Christophe Revel, this project was carried out by Jean Daldosso for the instrumental part and the company *Alter Instruments* (Teresa Rosenberg and Alexander Mihalič) for the electronics and IT. This revolutionary instrument pushes back the boundaries of instrument making and offers musicians new sound palettes thanks to a unique fusion of technology and tradition.

Introduction

The church of Saint-Orens in Auch will be the setting for a major event on 16 and 17 May 2025: the blessing and inauguration of the *Modalio / Augmented Organ*, a pipe organ built in 1853 by the organbuilders Poirier and Lieberknecht, augmented by a real-time sound transformation extension. This unique technological advance pushes back the limits of the traditional organ by adding a new dimension of sound, while preserving the authenticity of the pipe organ's classical sonorities. The blessing, presided over by **Monsignor Bertrand Lacombe**, will take place on **Friday 16 May at 19h00 in the church of Saint-Orens**, in the company of the incumbent organists and their guests.

The inauguration will take place on **Saturday 17 May at 20h00 in the church of Saint-Orens**, in the presence of organists (**Christophe d'Alessandro, Yves Rechsteiner, Jean-Christophe Revel, Yoann Tardivel, Joris Verdin**) and talented artists and composers (**France David, Pia Alvarrado, Jacques Lenot, Alexandros Markeas** and others). This event will mark a turning point in the evolution of organs and open up new perspectives for today's music.



What is the *Modalio* / Augmented Organ?

The Modalio / Augmented Organ is a unique instrument that combines traditional organ techniques with cutting-edge technological advances. Designed to meet the needs of contemporary composers and performers, it integrates interactive interfaces into the instrument, enabling unlimited creativity. The **Modalio** is a gestural sound transformation extension for the pipe organ. Without altering the instrument itself, it enables the organist to add sound transformations such as filters, delays or transpositions using expression pedals, enriching the instrument's timbral palette. This increase in sound is part of the historical evolution of the organ, offering performers new ways of playing and new possibilities for sound.

An overview of functions

The Modalio is based on a process of capturing and transforming sound in real time. The sound of the pipes is first picked up by microphones placed inside the organ, then transmitted to the heart of the system, where it is processed according to the gestures made by the organist on the dedicated pedals. Once processed, the sound is broadcast through loudspeakers placed around the organ, creating a new dimension of sound that enriches the instrument's musical palette. Playing with the pedals and the immediate auditory feedback encourage great musical expressivity.

Key features include

- State-of-the-art digital technology
- Transformation of the sound of the organ pipes in real time
- Broadcasting sound files of works
- Integrated concert recording
- Catalogue of several hundred effect configurations (delays, transpositions, filters, etc.) and works of music
- A connected instrument

The way in which the sound is transformed depends on computer configurations, often tailor-made for each work. These configurations are managed via the *Modalio*'s touch screen, with its simple, intuitive interface requiring no computer expertise.

Like any instrument, the augmented organ is not limited to a specific repertoire: it lends itself equally well to the creation of original works and to the reinterpretation of existing pieces through arrangements or transcriptions, and also offers great potential for improvisation.

The *Modalio* is compatible with the other augmentation systems developed by Alter Instruments, can be used to play the electronic part of a vast repertoire of several hundred pieces available in the cloud. Thanks to its connectivity, it offers the possibility of exchanging or receiving configurations between augmented instruments, easily integrating new works submitted by composers.

From the touch screen, the performer can record his or her performances, whether using the acoustic organ alone or the augmented organ, without any additional installation. Recordings can be played back immediately or downloaded as audio files.

An exemplary restoration:

The organ in Saint-Orens church was built in the 1850s by organ builders Emile Poirier and Nicolas Lieberknecht. It was probably one of the first instruments built in the south-west of France by these two organ builders of Alsatian origin, who had recently settled in Toulouse. Many instruments followed, sometimes in collaboration with the maker Frédéric Junck:

- Saint-Etienne à Gaillac-Toulza (1848)
- Saint-Jacques à Muret (1858)
- Notre-Dame du Camp à Pamiers (1860)
- Notre-Dame de la Daurade à Toulouse (1864)
- Saint-Michel à Mauvezin (1866)
- Saint-Caprais à Croix-Daurade (1868)
- Saint-Exupère à Toulouse (1870)

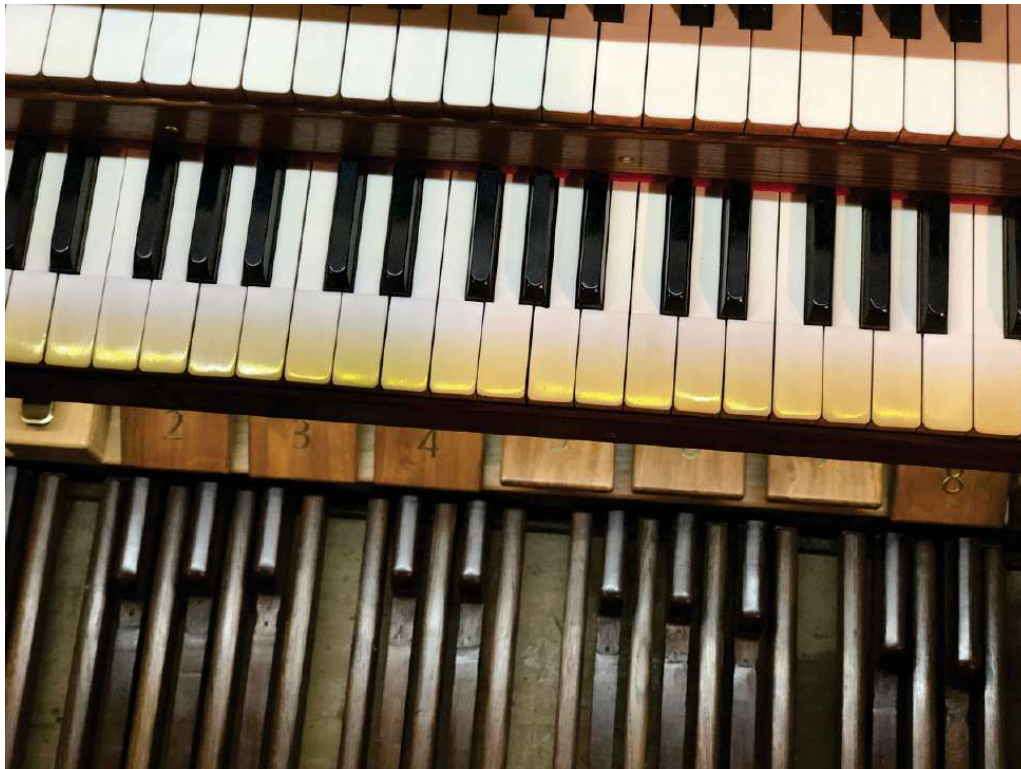
After a number of alterations to the instrument, leading to the disappearance of the original window console and obvious deterioration of the pipework, the organ was restored to its original condition in stages from 2000 onwards by organbuilders Patrice Bellet and Franz Lefèvre, with the help of a number of Gers organbuilders (including Pierre Vialle and Bernard Cot). The restoration was completed by Jean Daldosso, the famous organ builder from Gimont (32). identical reconstruction of the window console, using the original console from Gaillac Toulza (33) as a model and incorporating the *Modalio*.

Jean Daldosso was commissioned by the technical services of the city of Auch (under the supervision of Jean-Marc Tolo), the owner of the instrument, to work with Alexander Mihalič and Teresa Rosenberg of Alter Instruments SAS, who were responsible for designing and building the Modalio sound transformation system integrated into the instrument.

Modalio sound transformation system integrated into the console. It was a wonderful collaboration that enabled these craftsmen to find the best solutions for integrating the various elements of the Modalio, while respecting the structure of the console as it seemed to us to have been designed by the 19th-century organbuilders, as well as access to all the parts of the instrument. The keyboards are veneered in antique ivory for the naturals and ebony for the felts. The oak frames are also veneered with rosewood, giving the instrument real authenticity.

A festive and inventive programme to match the occasion

The inauguration of the *Moda* / **Augmented Organ** will be an opportunity to discover the instrument in all its splendour. The programme will include a blessing ceremony with Monsignor Lacombe, Archbishop of Auch, and the titular organists of Sainte-Marie Cathedral. An inaugural concert featuring pieces specially composed for the occasion (works by Pia Alvarado, Alexandros Markéas, Joris Verdin, Jacques Lenot) as well as works from the repertoire performed by renowned organists (Yves Rechsteiner, Yoann Tardivel among others). A chance to meet the designers and artists behind the project.



Friday 16 May 2025, Saint-Orens church, 7.00 pm, The awakening of the organ

Blessing of the organ presided over by **Monsignor Bertrand Lacombe, Archbishop of Auch**, with **Father Rodrigue, parish priest of Sainte-Marie**, the titular organists of the parish (**Marc Chiron, Michel Mahé and Jean-Christophe Revel**) and guest musicians. This was an opportunity to experience an important moment in the history of organs and the lives of organists: the awakening of the organ. This is the moment when the celebrant calls the organ and the organist, who respond with short improvisations inspired by the verses provided for the occasion. The originality in the context of Modalio will undoubtedly be the improvisations augmented by live electronics. This first highlight will also be an opportunity to hear three Annonciations from **Jacques Lenot's Cycle les Annonciations (2019)** for organ and live electronics. The ensemble la cour des filles (dir. Jean Labelle) will also be part of the festivities, as will the congregation of the faithful, who are sure to make this a festive and unforgettable occasion.

In partnership with the parish of Sainte-Marie d'Auch and the diocese of Auch

Inauguration of the Modalio/augmented organ during the day

Saturday 17 May 2025, Saint-Orens church, 4.00 pm, free admission

Tour of the church and presentation of **Henri Guérin's** stained glass windows by a guide. This is an opportunity to highlight the links between the furniture and the stained glass windows of the great contemporary master glass artist (inventor of stained glass panels), who created one of his major works in the church of Saint-Orens (all the stained glass windows in the church).

In partnership with the Office du Tourisme du Grand-Auch and the Henri Guérin Association

Saturday 17 May 2025, Saint-Orens church, 5.30pm, free admission

Aubade with the *Ausci-Femmes* women's choir (dir. David Lauer)

This inauguration day will also be an opportunity to bring together the leading forces in amateur music. Carte blanche will be given to the *Ausci-Femmes* women's choir, directed by the talented musician and organist David Lauer. This aubade will be followed by a presentation of Auscitaine's cultural education associations.



Inauguration of the Modalio / augmented organ in the evening

Saturday 17 May 2025, Saint-Orens church, 8.00 pm, free admission

The organ is a celebration! Inaugural concert

This inaugural concert is both a culmination and a new departure in the augmented organ project. It is the fruit of an increased and fruitful collaboration between an organist (Jean-Christophe Revel) an organ builder (Jean Daldosso) and two specialists in the digital augmentation of instruments (Teresa Rosenberg and Alexander Mihalič).

This *super-team* has brought the French organ fully into the 21st century. Somewhere between tradition and modernity, the Modalio / Augmented Organ has succeeded in reconciling technological innovation and identical restoration.

Jean-Christophe Revel is joined by dancer and writer **France David**, and organists **Christophe d'Alessandro**, **Yves Rechsteiner** and **Joris Verdin**, **Yoann Tardivel**, who will alternate improvisations, works from the French and European romantic repertoires and new works by **Pia Alvarado** (*Paisaje Inmerso*), **Alexandros Markeas** (*Vertiges 2*), **Jacques Lenot** (*les Annonciations*) and others.

The evening will be an opportunity to meet the project's creators and, at the end of the evening, to raise part of the curtain so that you can better understand and experience the augmented world of music.



The artists



Yves Rechsteiner

Born in Switzerland, Yves Rechsteiner studied organ and harpsichord in Geneva and Basel. The winner of several international competitions, he has taught basso continuo since 1995 at the CNSMD Lyon, where he was head of the early music department until 2014. His concert programmes consist mainly of his own arrangements of classical or rock works: Rameau, J.S.Bach, Mozart, Berlioz, Frank Zappa, etc. A lover of varied musical encounters, he has collaborated with musicians from a variety of musical backgrounds (traditional, jazz, classical, baroque). Since 2014 he has directed the *Toulouse les Orgues* festival, where he has encouraged an openness to all musical styles, including contemporary and electronic music.

He has been playing in a duo since 2005 with percussionist H.C. Caget, and in a trio with electric guitarist F. Maurin. He also collaborates with contortionist Liste Pauton in the show *Bach Metamorphosis*.

He has built a transportable organ, the *Explorateur*, in order to broaden the dissemination of pipe organ projects. His transcription work is distributed by Editions YR.

Solo CDs and personal projects:

- Della Ciaja: sonatas for harpsichord, VDE-Gallo editions
- J.Alain : works for organ, VDE-Gallo editions - Bach au clavecin pédalier, Alpha Edition
- Rameau : le livre d'orgue, Alpha Edition - Ensemble Alparock : ' Simelibärg ', Alpha Edition
- Liszt : the organ works, Alpha Edition - 'l'orgue fantastique', French symphonic works on the Dalbade organ, Toulouse, Alpha Edition
- Casta Diva', romantic music on the Seysses organ
- Berlioz: Symphonie Fantastique, VDE – Gallo
- MozHayique: transcriptions of Mozart and Haydn for organ and percussion, Paraty Editions

Published scores:

- Rameau's 'Livre d'orgue'/organ version of Berlioz's Symphonie Fantastique. Numerous arrangements for organ freely available: Chopin, Mozart, Bach, etc.

Numerous articles in parallel with his personal projects:

Le livre d'orgue de Rameau, Liszt's organ registrations, Bach au clavecin-pédalier, etc...

- translation of musicological articles into French.



Yoann Tardivel

Yoann Tardivel is a concert organist and organ teacher at Toulouse's Conservatoire à Rayonnement Régional.

Trained in Paris, Copenhagen and Brussels, his main teachers were Michel Bouvard, François Henri Houbart and Olivier Latry. It was with Bine K. Bryndorf that he delved into the Nordic repertoire of the 17th and 18th centuries and completed his itinerary with Bernard Foccroulle, whose assistant he was at the Conservatoire Royal de Bruxelles from 2010 to 2016. His passion for the music of Olivier Messiaen led him to take part in the 2008 Toulouse International Competition with a programme based on the 'Livre d'orgue', where he won 1st Prize. On that occasion he was voted 'E.C.H.O. young organist of the year' for 2009. As a soloist, he has already performed in some of the most representative venues for the French organ and has also been invited to take part in international festivals in Europe. His recordings of works by Jehan Alain, César Franck and Camille Saint-Saëns (Éditions Hortus) have received unanimous critical acclaim. With the InAlto ensemble, he recorded Bernard Foccroulle's 'E vidi quattro stelle', based on texts by Dante (Fuga Libera).

Music of the 20th and 21st centuries has a special place in his repertoire, and he regularly performs at festivals devoted to the music of today, such as Klangspuren in Innsbruck (A) Ars Musica in Brussels (B) and the Fabrique de l'orgue at Radio France, collaborating with composers such as Gilbert Amy, Pascal Dusapin, Bernard Foccroulle, Benoit Mernier, Yves Chauris, Vincent Paulet, Valery Aubertin, Thomas Lacôte and Dai Fujikura, who composed Water for him, Pascal Dusapin, Bernard Foccroulle, Benoit Mernier, Yves Chauris, Vincent Paulet, Valery Aubertin, Thomas Lacôte and Dai Fujikura, who composed Water Path for him.



Joris Verdin

Joris Verdin is honorary professor of organ at the Royal Conservatory of Antwerp and emeritus professor of musicology at the University of Louvain. His repertoire gives pride of place to the resurrection of forgotten works, without neglecting the creation of contemporary music. This commitment has resulted in several recordings, including some forty solo CDs, and musical editions.

In the field of organ music composition, Joris Verdin represents an ongoing search for new sounds and forms. Since the beginning of the twenty-first century, Joris Verdin has been working to expand organ sonorities with electronics, rooted in the irreplaceable sound of the analogue electronics of the seventies and his experience as a keyboardist in this field.

As an instrumentalist, one of his specialities is the historical performance of music for harmonium: the 'Gesellschaft der Musikfreunde in Wien' asked Joris Verdin to act as artistic advisor for the restoration and inauguration of Franz Liszt's 'piano-organ'. He is a member of the Gothenburg Organ Centre (GOART).

Master classes, musical editions and articles form an important part of his activities. These include a critical edition of César Franck's works for harmonium and a reference book on harmonium technique, translated into four languages. His articles have appeared in journals such as *Het Orgel* (NL), *The Diapason* (US), *La Tribune de l'Orgue* (CH), *ROC Bulletin* (JP), *L'Orgue* (F), *Orgelkunst* (B) and *Ars Organi* (D). His discography includes some fifty CDs of music from the sixteenth to the twentieth centuries.

www.jorisverdin.com

www.youtube.com/c/jorisverdinofficial



Jean-Christophe Revel

Jean-Christophe Revel discovered the organ with Jean-Marie Meignien, and more particularly the early organ. It is perhaps for this reason that since then he has never ceased to put music and history, early music and works of our time, into perspective, and that for 30 years he has been working on the transmission of repertoires and musical practices over time.

He studied with Odile Bailleux. His studies culminated in a first prize in organ and advanced studies specialising in early music. Under the guidance of Georgie Durosoir, he devoted his master's degree to the tablature of B. Schmidt Le Jeune (1607). His encounter with Jean Boyer and Jean-Charles Ablitzer also had a decisive influence on his musical development.

A committed chamber musician, Jean-Christophe Revel has had the pleasure of playing with James Bowman, Josep Cabré, Isabelle Desrocher, William Dongois, Eugène Green, Raphaele Kennedy, Manuel Weber and Marcel Pérès, among others, as well as with various ensembles. Curious about all musical genres, he has worked in both early music and contemporary music with many composers who have written for him, including E. Tanguy, R. Campo, B. Pauset, E. Canat de Chizy, Colin Roche, Grégoire Lorieux, Boris Clouteau and many others. Over the last 30 years, his collaboration with composer Jacques Lenot has led him to regularly explore new facets of his music. He is a regular guest at numerous festivals in France and abroad, and has recorded for France Musique and television.

His recordings have received regular critical acclaim, including Jacques Lenot's *Troisième livre d'orgue* recorded at Royaumont Abbey (L'oiseau prophète éditeur) and André Raison's *Second livre* (Paraty) recorded at Auch Cathedral.

A holder of the Certificat d'aptitude de musique ancienne, he is head of the early music department at the CRR de Paris, and teaches basso continuo and early organ repertoire at the PSPBB (Pôle Supérieur Paris-Boulogne-Billancourt). He also directs the *Claviers en Pays d'Auch* festival, where he is titular of the magnificent Jean de Joyeuse instrument in Sainte-Marie cathedral. He has just created the first augmented organ in France with organ builder Jean Daldosso and the company Alter Instruments (Teresa Rosenberg and Alexander Mihalič).



France David

It's not easy to talk about yourself. My name is France David and I'm a dancer, director and writer. After solid training in ballet, a brief spell with Bouglione and a few experiences in the appallingly arrogant world of contemporary dance, I was saved by the Clo Lestrade gong, for which I auditioned at the Ménagerie de verre in Paris.

From where I am. As soon as I left the audition, I asked Tarzan (the owner of the Ménagerie de verre, so nicknamed because of her eternal panther T-shirts) for Clo's address in the Gers. Where I say I'm from now. Because, yes, I am now from the Gers. Where, for the last thirty-five years, I've performed all Clo Lestrade's choreographies, written a few novels (published by Leo Scheer, Seuil etc.), a few plays and directed shows that combine movement-music-silence-speech according to a very personal gematria very personal.

It's a mathematics for the stage that is built up through an unprecedented collusion between the literary works that are dear to me and movement, in an attempt to reveal the unsuspected: what remains of the memory of the centuries in the bodies of individuals, their history inscribed in that of their organs and different parts of the body.

The composers



Alexandros Markeas

Born in 1965 in Athens, Alexandros Markeas studied piano and composition at the Greek National Conservatory. He continued his studies at the Conservatoire National Supérieur de Musique de Paris. He devoted himself to composition and improvised music.

Alexandros Markeas' work is marked by his desire to question the mechanisms of musical perception. Traditional Mediterranean music is an essential source of inspiration for him. He also draws inspiration from various fields of artistic expression, such as architecture, theatre and the visual arts (installations, events, video, web) to seek alternatives to the traditional concert and to create special situations for listening to music. His pieces are marked by a theatrical spirit and the use of multimedia techniques.

Over the last 30 years, his works have been performed in France and abroad by such ensembles as the Ensemble InterContemporain, the Ensemble Modern, Proxima Centauri, Court- Circuit, TM+, Ars Nova, Musicatreize, Sequenza 93, the Habanera Quartet, the Arditti Quartet, the Diotima Quartet, the Percussions de Strasbourg, the Orchestre Philharmonique and the Orchestre National de Radio France, the Orchestre National de Lorraine and the Orchestre National de Lille.

Since 2004, he has taught the generative improvisation class at the Paris Conservatoire.



Pia Alvarado Arrospide

A Peruvian-Spanish composer, Pía Alvarado Arrospide is interested in chamber, mixed, electronic and vocal music. Her works, in which she explores forms, textures and, above all, timbres, generate different, chiselled atmospheres that evolve over time. They have been performed in Peru, Mexico, France, Spain and Germany, and in major venues such as the Grand Théâtre National de Lima, the Conservatoire National du Pérou, Radialsystem, the Cité Internationale des Arts in Paris, Théâtre Des Quatre Saisons in Bordeaux and the La Grange-Fleuret music library. She has worked with renowned ensembles such as KNM (Berlín), Regards (Paris), Offrandes (Le Mans) and Proxima Centauri (Bordeaux). She is also a member of RETAMA, the first group of women composers in Peru, and has participated in its interdisciplinary projects.

In recent years, her music has been presented at the following events: (2019) Pulsos Limeños recital at the Gran Teatro Nacional de Lima (2021) Concert in commemoration of International Indigenous Women's Day by the Peruvian Ministry of Culture at the Gran Teatro Nacional de Lima (2022) Interlight - Cirrus Light concert, UNESCO Sound Week at the Auditorium of the Médiathèque André Labarrère, Pau - France. (2022) Festival 'Heroines of Sound' at the Radialsystem in Berlin with the ensemble KNM. (2022) Concert by Paqari Camerata for the International Music Day in Paris. (2022) Concert by Paqari Camerata for International Women's Day at the Grand Théâtre National and the French Embassy in Peru. (2022) 'Sonomundo' Festival at the Cité Internationale des Arts with the Regards Ensemble. (2023) 'Experimenta' Festival at the Grand Théâtre National in Lima with Proxima Centuari. (2023) Festival MÀD in Bordeaux with Proxima Centuari. (2024) Festival 'Flores de otro Planeta' at La Fonderie, Abbaye Royale de l'Épau (2024) Festival 'Sonomundo' at the Bibliothèque Musicale La Grange Fleuret (2024) Piano concert 'Connaître le présent' at the CRR Paris (2024) Nocturne musicale - Musée des Arts et Métiers.



Jacques Lenot

Originally from Saint-Jean d'Angély (Charente Maritime), Jacques Lenot is self-taught (even if his path has crossed those of Stockhausen, Ligeti, Bussotti, and Donatoni), devoted solely to the creative process ("neither instrumentalist nor conductor"), and independent of musical institutions (his only official position was – briefly – that of teacher).

Since the highly acclaimed premiere in 1967 of his first orchestral work at the Royan Festival – imposed by Olivier Messiaen – he has attempted to expand the serial system into a universe of his own. Ernst Bourle played with the Baden-Baden Südwestfunk Orchestra in 1977, Pierre Boulez with the Ensemble InterContemporain in 1980, and Daniel Barenboïm with the Orchestre de Paris in 1983. He created a large corpus of piano works that Winston Choi (winner of the 2002 Orléans International Competition) recorded, earning him the Grand Prix du disque from the Académie Charles Cros. He received the SACEM Spring Prize and was made a Chevalier des Arts et Lettres (Knight of Arts and Letters), and more recently, was made an Officer.

Alter Instruments

Founded in 2022 by Alexander Mihalič and Teresa Rosenberg, Alter Instruments is at the forefront of innovation in the field of augmented instruments. With flagship products such as the Sampo and the Modalio, and thanks to an approach focused on the harmonious fusion of tradition and technology, Alter Instruments offers musicians a new dimension of artistic expression. The autonomy of the performer and the preservation of their acoustic instrument are at the heart of our approach. We offer intuitive instruments that meet the needs of performers and support musicians through training, offering educational content and a diverse repertoire.

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Teresa Rosenberg

After studying literature and accounting and management, Teresa Rosenberg specialized in cultural project coordination, artistic communication, and administrative management at the Musinfo association. She co-organizes the Art & Science Days festival and participates in the management of various cultural projects and artist residencies, as well as the Sampo Academy.

Her diverse background has allowed her to develop skills in complementary fields, with a predilection for creative tasks.

In 2022, she founded Alter Instruments with Alexander Mihalič, specializing in the creation of augmented musical instruments such as the Sampo and the Modalio, which combine instrumental tradition with contemporary technology. As the company's Managing Director, she is dedicated to the development and manufacturing of Sampos and Modalios, from design to product finishing, including communication and day-to-day management.

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Alexander Mihalič

A composer by training and holder of a doctorate in musicology, Alexander Mihalič is the creator of the Sampo and the Modalio. After several years at IRCAM as a teacher and music assistant in the pedagogy department, he headed the computer music department at the National Center for Musical Creation - IMEB, where he developed software for so-called "Cyber" instruments.

Passionate about the link between science and the arts, he conducted research on the problem of data sonification at IMÉRA in Marseille and, in 2014, created the Journées Art & Science festival and an electroacoustic composition competition.

Following his experience in the field of gestural interfaces and his musical encounters, he conducted research on the digital augmentation of acoustic instruments. This research led him to co-found Alter Instruments with Teresa Rosenberg, where he focused on developing innovative interfaces, notably leading to the Sampo and Modalio.

Jean Daldosso

Jean Daldosso is originally from Gimont, and it was in the shadow of the legendary instrument built by traveling organ builder Godefroy Schmidt and restored by Patrice Bellet in the 1960s that he discovered the world of the organ.

After two years of organ study with Jan-Willem Jansen in Toulouse (alongside scientific studies), three years of cabinetmaking training with Guy Causse in Gimont, and two years of organ building training with Pascal Quoirin, Jean Daldosso founded his company in 1984. Recently retired after 40 intense years with a team of six to eight people, Jean Daldosso now continues his business, focusing primarily on maintenance work.

Among his main realizations are the following new instruments:

- Toulouse Regional National Conservatory (III, 10 stops)
- Notre-Dame du Pesquié Benedictine Abbey (II, 14 stops)
- Toulouse-Temple du Salin (II, 28 stops)
- Bouc-Bel-Air (II, 16 portable stops)
- Urrugne (IV, 39 stops-51 registers)
- Imphy (II, 16 portable stops)
- Rocamadour (II, 21 portable stops)
- Valencia-Catedral (III, 25 series-105 registers)
- Alençon (III, 42 stops)
- Saint-Antonin-Noble-Val (II, 16 stops)

and the restorations of:

- Muret (II, 24 stops)
- Marmande (II, 23 stops)
- Lagrasse (II, 24 stops)
- Rivesaltes (II, 21 stops)
- Carcassonne, Saint-Vincent Church (III, 45 stops)
- Murcia Cathedral (IV, 63 stops)
- Jegun (II, 21 stops)
- Auch (II, 15 stops)
- Bergerac (II, 19 stops)

Practical Details

Contact: amisdesorguesauch@orange.fr

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To get to Saint-Orens:

Free shuttle from the train station or city bus

<https://www.alliance-bus.com/plan-du-reseau/>

All events are free. However, we recommend announcing your arrival in advance to benefit from reserved seating and privileged access to the site.

Journalists not residing in the Occitanie region will receive one night's accommodation and two meals.

To get a sneak preview of the Modalio:

www.modalio.fr

