Josep Solé Coll
First Organist of the Vatican Basilica

Born in Sabadell (Spain), Josep Solé Coll began his studies in solfège and piano at the “Acadèmia Marshall” (Barcelona) with Maria-Josepa Mas and Carlota Garriga, and in organ at the “Conservatori del Liceu” (Barcelona) with Josep-Maria Mas andMontserrat Torrent. He currently resides in Rome, Italy, where he obtained the Master of Music degree in Organ and Organ improvisation at the Pontifical Institute of Sacred Music with P. Theo Flury, OSB.

He has participated in organ interpretation courses in France, Italy, Canada and the United States, studying with Olivier Latry, Daniel Roth, Paolo Crivellaro, Michel Bouvard and Marie-Claire Alain.

He is celebrating his 30th anniversary as a liturgical organist. He has played in the main parishes of his hometown and at the roman basilicas of S. Maria Maggiore and S. Lorenzo fuori le mura. He is currently the first organist of the Papal Basilica of St. Peter, at the Vatican, where he accompanies all the liturgical celebrations of the Vatican Chapter. He is also a music teacher and répétiteur at the “Schola Puerorum” of the “Cappella Musicale Pontificia Sistina,” the music school of the choirboys who sing for the Pope, which allows him to play celebrations with the Holy Father on several occasions.

He has performed as a soloist and accompanied various musical groups in the main countries of Europe, Russia, Croatia, China, Canada, Brazil and Mexico.

“Liturgical Music at the Vatican”
~ Past, Present, and Future ~

1. Historical background of the three musical institutions operating in the basilica:
   a) Cappella Musicale Pontificia “Sistina”
   b) Venerabile Cappella Musicale “Giulia”
   c) Choir of the Vicariate for the Vatican City

2. The three musical institutions today:
   a) The three choirs today: directors, organists, singers...
   b) Liturgy and music today in the papal masses, in the masses of the Chapter, and in daily masses.

3. Future of the three institutions:
   Where we are? Where should we go? Personal reflection.

4. Questions

Presented jointly by the Archdiocesan Commission on Sacred Music & Notre Dame Seminary and Graduate School of Theology
Sponsored by The René Miller Family
First Organist of the Vatican Basilica

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Music in Honor of

The Most Blessed Virgin Mary

4 September 2019
7.30 o’clock in the evening

The Chapel of the Immaculate Conception
Notre Dame Seminary
Roman Catholic Archdiocese of New Orleans

Programme

Johann S. Bach (1685-1750)
Fuga Sopra il Magnificat, BWV 733

Josep Muset (1889-1957)
Vas Spirituale from Litany for Organ, Vol. II

Léonce de St Martin (1886-1954)
Le Salut à la Vierge Marie, Op. 34

Léon Boellmann (1862-1897)
Suite Gothique

Joseph Jongen (1873-1953)
Alma Redemptoris Mater from Maîtres Contemporains de l’Orgue, Vol. III

Sigfrid Karg-Elert (1877-1933)
Cathedral Windows, Op. 106, No. 2

Charles M. Widor (1844-1937)
Second Symphony, Op. 13, No. 2 (rev. 1901)

Marco E. Bossi (1861-1925)
Ave Maria, Op. 104, No. 2

Michel Boulnois (1907-2008)
Pièce terminale pour la Messe de la Fête de l’Annonciation from Orgue et Liturgie, No. 75

Presented jointly by the Archdiocesan Commission on Sacred Music & Notre Dame Seminary and Graduate School of Theology
Sponsored by The René Miller Family
The Möller Pipe Organ
The Chapel of the Immaculate Conception

The organ of Notre Dame Seminary’s Chapel of the Immaculate Conception is M.P. Möller’s Opus 3767 installed in April of 1924. It is an instrument of 2 manuals, 3 enclosed divisions, 31 stops, and 15 pipe ranks. Additionally, digital voices have been supplied by Ahlborn-Galanti. The previous instrument of the Seminary was William Schulke’s Opus 218 which was also a 2 manual, 3 division organ, built around the turn of the century, and previously was elsewhere located. It is not known if any of the original Schulke pipe work or components were incorporated into the Möller instrument. Presently, the Curator of the organ is Mr. John Thomas of John Thomas Pipe Organ Technical Service and Consultation of Newark N.J.

PIPE ORGAN SPECIFICATION

**GREAT**
- 16' Dulciana
- 8' Open Diapason
- 8' Melodia
- 8' Gamba
- 8' Dulciana
- 4' Octave
- 4' Gambette
- 4' Flute
- 2' Octavin
- II Mixture

**SWELL**
- 16' Lieblich Gedeckt
- 8' Violin Diapason
- 8' Stopped Diapason
- 8' Salicional
- 8' Voix Celeste
- 4' Octave
- 4' Harmonic Flute
- 4' Salicet
- 2' Fifteenth
- 2 2/3' Quint
- 8' Oboe

**PEDAL**
- 16' Bourdon
- 16' Gedeckt (Sw)
- 8' Diapason
- 8' Bass Flute
- 8' Cello
- 8' Dulciana
- 4' Octave
- 4' Flute
- 4' Oboe

DIGITAL AUGMENTATION

**GREAT**
- 8' Bourdon
- 8' Flute Harmonique
- 8' Flute Octaviante
- 1 1/3' Larigot
- 8' Corno di Bassetto
- 4' Clarion

**SWELL**
- 16' Contre Gambe
- 8' Diapason
- 8' Quintadena
- 1 3/5' Terz
- 1 1/7' Septime
- III Scharff
- 16' Bombarde
- 8' Trompette

**PEDAL**
- 32' Soubasse
- 16' Violone
- 32' Contre Bombarde
- 16' Bombarde

Full complement of intermanual and manual to pedal couplers for both pipe and digital stops