

The Church Music Association of America in collaboration with Duquesne University, Pittsburgh, Pennsylvania and the Pittsburgh Chapter of the American Guild of Organists present

The Aesthetics and Pedagogy of Charles Tournemire: Chant and Improvisation in the Liturgy

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Paper Abstracts and Biographies (Tentative)

“L’Orgue Mystique – Where to begin?”

There are 51 offices (masses) forming the complete *L’Orgue Mystique*. Each cover page lists all 51 offices following the liturgical calendar. Tournemire did not compose the offices in this order. This study will take a first look at how he began this monumental work.

We know that he labored in reading the fifteen volumes on liturgy by Abbe Guéranger given to him on June 15, 1921 by his student Joseph Bonnet. Six years later at Bonnet’s wedding in Paris on January 4, 1927, Tournemire announced his intention to compose what would become *L’Orgue Mystique*—the most formidable collection of liturgical organ music composed especially for the Catholic Church.

Tournemire began with the Easter Office (Office 17), completing the work ten months later in Paris on November 11, 1927. The Feast of the Resurrection—the center of the Christian faith—would also be the center of his liturgical cycle.

Ego dormivi, the third antiphon “in the Nocturn” for Easter, first appears in the Easter Office and became the most frequently cited chant in *L’Orgue Mystique*. As important as this chant was for Tournemire, the Paris organists forgot (or never knew) its origin. Some speculated that it was not a chant at all but a special melody of Tournemire’s own invention. Of all the chants used by Tournemire, *Ego dormivi* is one of the simplest. Tournemire’s genius in chant paraphrase would raise it to one of the most exciting passages in all of the 51 offices.

And yet, it is a mystery why so many did not see the real chant source of this melody. The identity was made in Paris ca. 1980 by this author. Jean Langlais, my teacher, was astounded by this discovery and announced it to several Parisian organists including Naji Hakim citing the page number in the *Paroisien Roman*.

Ego dormivi is paraphrased extensively in several other officies usually showing its relationship to the paraphrases in its first appearance in the Easter office.

In conclusion, I will discuss important symbolic or rhetorical uses of *Ego dormivi* in various offices of *L’Orgue Mystique*.

Robert Sutherland Lord, professor emeritus of the history of music at the University of Pittsburgh, holds an AB degree in music and a senior fellowship from Dartmouth College and MA and Ph.D. degrees in the history of music (under Leo Schrade) from Yale University. He studied the organ with Maurice F. Longhurst, Clarence Watters, Andre Marchal and Jean Langlais (organ and improvisation). He taught three years at Davidson College (NC) and forty-six years as professor of the history of music and university

organist at the University of Pittsburgh (PA). He is now retired and living with his wife Martha in the North Hills of Pittsburgh.

Dr. Lord has written a number of important articles on Charles Tournemire including a recent one on the 1933 "Tournemire" console (with blueprint) at Ste. Clotilde. Dr. Lord often based his writings on previously unknown materials graciously shared with him by Mme Alice Charles Tournemire, the composer's second wife.

It was Dr. Lord's teacher and close friend Jean Langlais who first introduced him to the music of Tournemire and most importantly gave him valuable insights into the proper interpretation of the music. In 1970 Langlais invited him to play in a series of concerts at Ste. Clotilde commemorating the 100th anniversary of Tournemire's birth. His published study (in English and French) on Tournemire's *Seven Words on the Cross* culminated in his giving the first complete performance of the work at Ste. Clotilde since Tournemire's three performances of the work there prior to his death in 1939.

"The Art of Improvisation and L'Orgue Mystique"

Improvisation was a necessary skill for the Catholic organist in France during the lifetime of Charles Tournemire. Indeed organ improvisation was taught at many conservatories throughout Europe and was considered to be an indispensable tool for the Catholic organist. Many prominent organists/pedagogues, including Charles Tournemire and Marcel Dupré, wrote method books on improvisation.

In 1930-31 Charles Tournemire recorded five improvisations on acetate discs. This lecture will first compare Tournemire's style of improvisation with his compositional techniques by contrasting these recorded improvisations with the compositional style of *L'Orgue Mystique*. The use of structure, motives, harmony, texture, and color will be explored.

We will also look at Dupré's method book on improvisation, discovering a different approach, which is informed by the Lemmens-Widor-Dupré school in contrast to the Franck-Tournemire-Langlais-Hakim school. These different approaches will be further illustrated through the exploration of a few of Dupré's chant-based works.

A comparison of the improvisational practices of Flor Peeters and Charles Tournemire as well as their teaching methods of improvisation will also be explored.

Flor Peeters dedicated his own *Toccata, Fugue et Hymn sur "Ave maris stella"* to Charles Tournemire. The close friendship between these two very different organist-composers was made clear when Tournemire bequeathed the Franck console from Ste. Clotilde to Flor Peeters in 1939.

Ronald Prowse studied under the direction of Pierre Toucheque (student of Flor Peeters), Gale Kramer, Ray Ferguson and Marilyn Mason, completing his Doctorate in Organ Performance at the University of Michigan in 1992. After graduating, he continued the study of organ improvisation and composition with Naji Hakim at La Trinite in Paris, France. In 2004 he was appointed Associate Professor and Director of Music at Sacred Heart Major Seminary in Detroit, Michigan. Dr. Prowse teaches organ both at Sacred Heart and as a member of the adjunct faculty at Wayne State University. He also serves as an adjudicator

for organ competitions in the United States and Canada. Ronald Prowse has also recently served as Dean of the Executive Board of the Detroit Chapter of the American Guild of Organists.

As a concert organist, Ronald Prowse has performed in both the United States and Europe. In 1987 the Archdiocese of Detroit selected him to be the organist for the Papal Mass in the Pontiac Silverdome, which concluded the historic second visit of Pope John Paul II to the United States. Dr. Prowse lectures and has been published in national journals. In July of 2000 Albany Records released Ronald Prowse's world premiere recording, *Organ Works of Ned Rorem*.

“La Musique Mystique et Vatican II : Charles Tournemire’s Legacy as Post-Conciliar Correctives in the Music of Maurice Duruflé and Jean Langlais”

Charles Tournemire’s musical tutelage had crucial implications for his protégés during the Second Vatican Council of the Catholic Church (1962-65). Maurice Duruflé and Jean Langlais continued their teacher’s legacy, which included organ compositions and improvisations on Gregorian-chant melodies which undergird mystical dimensions of the Catholic liturgy, and redirected it in order to musically respond to post-conciliar liturgical practices. For them Vatican II precipitated a crisis, causing the Catholic liturgy to completely transmogrify, especially with regards to sacred music. Chant and organ music, once staples of orthodoxy and mysticism in the liturgy, rapidly disappeared from all use. Duruflé and Langlais consequently wrote impassioned articles, correspondences, and musical works, arguing for their preservation.

Duruflé’s *Sanctus* from his concerted *Messe “cum Jubilo”* (1966) and Langlais’s *“Imploration pour la Croissance”* for organ (1970) incorporate mystical harmonic languages, traceable to Tournemire’s teaching. These works, like many of their mentor’s, achieve mystical qualities by way of musical symmetry, including whole-tone and octatonic scales and sonorities; mode-mixtures; and superimpositions of triads with different tonal centers, commonly known as “bi-tonality.” The aural qualities of these harmonic constructions substitute tonal motion for harmonic stasis – temporality with timelessness – ultimately signifying mystical music. Duruflé and Langlais thus critiqued post-conciliar liturgical music through “*cum Jubilo*” and “*Imploration*,” respectively, framed by the polemic content of their contemporaneous writings. They appropriated Tournemire’s tutelage as polemic and apologetic tools in order to respond to their rapidly transforming religious contexts, and to fight for an orthodox, balanced implementation of Vatican II’s official instructions on sacred music.

Vincent Rone is currently working for his Ph.D. in Musicology at the University of California, Santa Barbara (UCSB), where he is an active organist and choral singer. Vincent earned a double B.A. in Fine Art and Theology with a minor concentration in music from St. Peter’s College in 2002. He earned his M.M in Sacred Music with a concentration in organ performance at Duquesne University, 2005. Upon returning to his native New Jersey, began to teach music privately and in the classroom. From 2006-2008, he taught Music Appreciation, Fundamentals, and Choir at Caritas Academy High School in Jersey City, NJ. Upon moving to Santa Barbara in 2008, he taught Music-Appreciation and Music-Theory classes as a graduate-teaching assistant; he was also the official lecturer for Music Appreciation, 2010 - 2011. He is currently preparing to teach undergraduate-humanities writing courses and works as organist and choir accompanist for Good Shepherd Lutheran and Summerland Presbyterian Churches in the Santa Barbara area.

Vincent’s scholarly work originally focused on German Modernism and Max Reger, as he presented conference papers on his music. He served as the secretary to the Greater NY Chapter of the American

Musicological Society, 2007 – 2008, and also the secretary for the UCSB Center of the Interdisciplinary Study of Music (CISM) bi-annual graduate-student run music conferences, 2010 – 2012. He is currently in the early stages of his dissertation which focuses on the musical, religious, and cultural intersections of select French organist-composers' responses to the Second Vatican Council of the Catholic Church.

“Whose Music Is It, Anyway? Perceptions of Authenticity in the Tournemire-Duruflé *Five Improvisations*”

Tournemire refused requests to transcribe and publish the improvisations he recorded at St. Clotilde in 1930-31; nevertheless, his pupil Duruflé did transcribe and publish the well-known set of *Five Improvisations* in 1958. Working under poor audio conditions—staying up late at night to minimize background noise from the streets and slowing the record to half-speed in an attempt to disentangle complex passages—Duruflé did an admirable job of transcribing the audio piece into a written score suitable for performance; however, careful listening with digital technology reveals numerous discrepancies between Tournemire's recorded playing and Duruflé's after-the-fact notation.

Modern performers of the transcriptions often refer to Tournemire's recordings as a source of inspiration, both officially in program notes and in conversation. Using *Improvisation sur “Victimae paschali”* as an example, this paper examines the relative extent to which recent performances rely on Tournemire's recording and Duruflé's notation, particularly at key points where the two are not in agreement. This dichotomy raises interesting questions vis-à-vis the nature of a piece born of the improvisatory flair of one man and transformed by another into a notationally fixed, oft-performed recital piece. Whose music is it, really? This study traces the *Improvisation sur “Victimae paschali”* from its inception on 78 rpm disc, through its transcription and publication, to a number of recent recordings, analyzing the relationship between dual layers of existence and the struggle for authenticity and authority as the definitive version, as measured by their influence on modern performance practice.

Kirsten Rutschman is currently taking coursework in the musicology doctoral program at Duke University, where she is a recipient of the James B. Duke Fellowship. Her recent projects include such diverse topics as the nature of the Tournemire/Duruflé improvisations, rhythm in Messiaen's slow organ music, the character of the late orchestral works of Sibelius, and tracing the history of the *custos*. She also studies organ with Dr. Robert Parkins and performs weekly organ demonstration recitals at Duke Chapel.

Kirsten holds a Master's degree from Linköping University, Sweden (Language and Culture in Europe) and a BA. from Stanford University (German Studies, with a minor in music). In addition, she taught academic English as a Second Language for several years at Western Washington University in Bellingham, WA. Recently, she spent a year studying solo and liturgical organ with Karl Wikenstahl at Hjo folkhögskola in Sweden.

Performances and Workshops (Tentative):

Ben Cornelius-Bates (Duquesne University)

Duquesne University Students and Alumni

David Jonies (Holy Name Cathedral, Chicago)

Repertoire: *Dominica Resurrectionis* op. 56 from *L'Orgue Mystique* Charles Tournemire and *Symphonie Romane*, Op. 73 Charles-Marie Widor

David C. Jonies is Associate Director of Music and Organist at Holy Name Cathedral in Chicago, a position to which he was appointed in 2006.

A native of Germany, he received his first musical training as a chorister and organ scholar at Metten Abbey in Bavaria. Subsequently, David was admitted to the Hochschule für Musik Würzburg, where he studied with Gerhard Weinberger (organ) and Günther Kaunzinger (improvisation) and graduated with terminal degrees in organ and church music.

In 2002, David was awarded a scholarship by the Royal College of Organists to pursue postgraduate organ studies with David Titterington and James O'Donnell at the Royal Academy of Music, and received the Academy's prestigious Performer's Diploma in 2004.

While in London, he also served as Organ Scholar at Westminster Cathedral, where he worked with the world famous choir on a daily basis.

David was gold medalist at the Landau International Organ Competition in 1999, and recipient of the Alec Robertson Scholarship in 2003.

As an organist, he has been invited to perform in such distinguished venues as Westminster Abbey, Bamberg Cathedral, the London Handel Festival, the Bach Festival of Pusan (South Korea), the Pine Mountain Music Festival in Michigan, Spoleto Festival in Charleston, and at the world's largest organ in Passau Cathedral. Upcoming engagements include recitals for the 2012 OHS National Convention in Chicago and the International Organ Festival in Trier, Germany.

David McCarthy (Episcopal Church of the Incarnation, Penfield, NY)

“Using the *Cinq Improvisations* as a Source for Improvisation Pedagogy”

Tournemire's *Cinq Improvisations*, recorded in 1930 and 1931 when he was in his 60s, are a valuable document for organists: they are among the earliest improvisations of great French organists transcribed from recordings. But as models for improvisers, especially students, they can seem too difficult, disjunct, and confusing (and not even in the same style as his compositions). I have extracted from these five pieces their clearest and most typical ideas (harmonic, melodic/figurational, rhythmic, registrational, and gestural), and created a series of fun exercises suitable for the intermediate-to-advanced student. They reflect improvisation as it was actually practiced, not as filtered through textbooks: unavoidably messier than composition (even at the highest levels), but at the same time inherently more dramatic. Through these exercises, students will be able to improvise in a style at least reminiscent of Tournemire's. As well, they should have a

more intimate knowledge of the French Romantic idiom, letting them play that repertoire in a more natural way.

David McCarthy was born in Winnipeg, Canada. He has degrees in music from McGill University, the Eastman School of Music, and Houghton College, and is a Fellow of the American Guild of Organists. He performs repertoire and improvisations regularly around the Northeast, and teaches music (organ, composition, and theory) privately and at St. John Fisher College and Nazareth College, in Rochester, New York.

He is also the organist and choir director at Incarnation Episcopal Church in Penfield, NY. His compositions are published by Paraclete Press and Augsburg Fortress, and on his Web site, and have been performed around the world; he has received an annual composer's award from ASCAP since 2005.

Crista Miller (Co-Cathedral of Sacred Heart, Houston)

Repertoire: Works by Naji Hakim, Joseph T. Patrick, and Charles Tournemire

Crista Miller is Director of Music and Cathedral Organist at the Co-Cathedral of the Sacred Heart in Houston, Texas, where she chaired the Organ Committee for Martin Pasi's Opus 19 organ, and leads the liturgical music program and concert series.

Dr. Miller has performed in international festivals in France, Spain, Italy, the Czech Republic, Denmark, Sweden, and Canada; and for the American Guild of Organists. She has recently presented papers at the Eastman School of Music, Nova Southeastern University (Church Music Association of America), the University of North Texas (Inaugural Wolff Organ Conference), and the University of St. Thomas (Society of Catholic Liturgy). An award-winning organist in Fort Wayne, San Antonio, AGO NYACOP and Odense competitions, she has performed at the Washington National Cathedral, St. Thomas Church NYC, and Goshen College. Her service playing in Rochester, NY, has been broadcast live on WXXI Public Radio.

Dr. Miller directed the Co-Cathedral's Schola Cantorum for Archbishop Fiorenza's ceremonial receipt of the Pallium from Pope Benedict in Rome in 2005. She has served at University of St. Thomas and Houston Baptist University. She earned the DMA in organ performance and literature and the Sacred Music Diploma at the Eastman School of Music under Hans Davidsson. There she received the graduate award for the Eastman Rochester Organ Initiative (EROI) and initiated research on cultural influences in the organ works of Naji Hakim with the composer in southern France and Paris. In addition, she studied with Robert Bates, Robert Brewer, Robert Jones, and Gerald Frank.

Zvonimir Nagy (Duquesne University)

Traditionally, musical performance has been understood as a realization of *preconceived* musical structures that through the perceptual and cognitive process of replication or invention are presented in real time. From an interdisciplinary perspective, however, the nature of *improvised* music may suggest further emotional and musical representations with specific, *freely associated* experiences construed by the improviser. When this notion of a ritual occurs, the improvisation's

distinct character can be appreciated as *musical prayer*, or rite, in terms of an induced devotional attitude, rather than a mere execution of idiomatically constructed musical sequences.

This paper draws on the relationships between the ritualistic attributes of musical performance – described in terms of symbolic and stylized acts or actions – and musical improvisation that is understood as one’s enactment of contemplation or prayer. The paper addresses both the performative and perceptual attributes of musical improvisation – the physicality and psychology of the extemporaneous musical moment, as well as the improvisation’s spiritual ramifications in terms of the sacredness of the musical experience evoked. In particular, the importance and legacy of Charles Tournemire and his impact on the art of organ improvisation, along with present-day observations on the structure of music performance, psychoanalysis, and religious experience, suggest a direct link between performance and contemplation. The motive of mysticism that permeates Tournemire’s oeuvre is used to develop the aesthetics of musical improvisation using the notions of prayer and performance as mutually inclusive idiosyncrasies of musical and spiritual experience.

Based in Pittsburgh, PA (USA), Zvonimir Nagy was educated at the Academy of Music of the University of Zagreb, Croatia, the Conservatoire “Jacques Ibert” and École Normale de Musique de Paris, Texas Christian University and completed his doctoral studies in music composition at Northwestern University in Chicago, IL.

Dr. Nagy is Assistant Professor of Musicianship Studies at Duquesne University in Pittsburgh, Pennsylvania, where he teaches a forward-looking music theory curriculum that integrates harmony, counterpoint, form, and analysis with aural and keyboard skills, composition, and improvisation. He also serves as organist at Ruthfred Lutheran Church in Bethel Park.

Nagy is a finalist of the Aberdeen Music Prize with his work for trumpet and string quartet, *Ayres*, which received its premiere by the musicians from the BBC Symphony Orchestra of Scotland in November of 2011. He was also a selected composer for the Ensemble Composition Workshop at the International Summer Course for New Music Darmstadt, Germany; a recipient of the 1st Prize in the Iron Composer Competition at Baldwin-Wallace College in Berea, OH; and a featured composer at the New Voices Festival at the Catholic University of America in Washington, DC.

His works have been commissioned and performed by the musicians from the BBC Scottish Symphony Orchestra, Zagreb Piano Trio, String Quartet Slavovskiy, Jack Quartet, Belle Voix Choir, pianist David Kalhous, Fused Muse Ensemble of Chicago, and by the composer himself. A recipient of music awards, fellowships and scholarships, both as a composer and a performer, among others Nagy received the *Swan Prize in Choral Composition* at the University of Minnesota; 2nd Prize in the *2010 César Franck & Olivier Messiaen International Organ Competition* in Haarlem, Netherlands; *William Karlins Composition Award* at Northwestern University; *The Midwest Music Graduate Consortium Composition Performance Award*; *Concours National de Piano de Paris*, 1st prize; *The Durlington Composition Award*; *Chopin International Piano Competition Texas*, 1st prize; and the distinguished *Croatian Music Institute Award*.

Nagy’s primary composition instructors include: composition – Jay Alan Yim, Augusta Read Thomas, Marko Ruzdjak; music theory – Robert Gjerdingen; organ – H. Joseph Butler; piano – Tamás Ungár, Sergei Markarov, Eugene Indjic, Damir Sekošan. He has also worked with Tristan Murail, Blaise Ferrandino, Gerald Gabel, Eugene Indjic, Jean-François Duchable in lessons, and with Julian Anderson, Oliver Knussen, and Gerre Hancock in master classes.

Cognitive science, neuroscience, and the world of digital media are major influences on contemporary culture, and all three impact Nagy's continuing formation as a musician. As a composer, he seeks to deepen our understanding and appreciation of the psychological dimensions of music. A fascination with the perceptual qualities of musical pitch and timbre, together with their theoretical hierarchies within musical cultures, has been a principal influence on the musical discourse in his compositions. In both vocal and instrumental works, Nagy often draws inspiration from the philosophy of sound perception and its relationship to spirituality and the musically sublime. In the summer of 2012, Nagy's paper on the perceptual and cognitive ramifications of musical intervals and scales - a theoretical model for pitch constructs developed for use in his compositions, will be featured at the International Conference for Music Perception and Cognition and Conference of the European Society for the Cognitive Sciences of Music in Thessaloniki, Greece.

Nagy resides in Pittsburgh with his wife, Haley. More information at www.nagymusic.com

Sr. Agatha Ozah (Duquesne University)

Bogusław Raba (University of Wrocław, Poland)

"The Improvisational Style of Charles Tournemire"

This recital focuses on the differences between free, spontaneous improvisation and style determined, so called - stylistic copy. This problem refers to the paper about conditions of these two types of improvisation. Furthermore, the technical, stylistic, and aesthetic features of Tournemire's improvisations will be analyzed. As a creative way of explaining aesthetic conditions of free improvisation and the art of Tournemire's improvisations, improvisations will be played in the spirit of Tournemire's music.

Bogusław Raba (b. 1976) graduated in 2000 with distinction in theory of music from the Academy of Music in Wrocław. His graduation thesis won the first prize in the Dissertation Competition. In 2003 he graduated with distinction in organ study, also in Wrocław. He privately studied improvisation under Jos van der Kooy in Amsterdam, afterwards organ improvisation and French organ music in a master class given by Pierre Pincemaille, Tomasz Adam Nowak, Wolfgang Seifen and Julian Gembalski in Katowice. Since 2000 he has been a research-and-teaching assistant at the Academy of Music, specializing in harmony, counterpoint, musical analysis and musical forms. In 2005 he began to lecture at the Institute of Musicology at the University of Wrocław on musical analysis, harmony, counterpoint, history of 19th-century music. In 2008 he was awarded a PhD for his thesis "Between Romanticism and Modernism: The compositional output of Ignacy Jan Paderewski." This first ever monograph of Paderewski's oeuvre was published in 2010.

Bogusław Raba has participated in international musicological conferences and organ playing courses. He was a speaker at a national conference for music history teachers in 2010 in Gdańsk and at an international conference in 2010 in Chicago (Chopin-Paderewski, Loyola University). He has given concerts in Poland (e.g. many times by International Organ-Improvisation Festival, *Non sola scripta*), the Czech Republic, Germany and Norway. He is on the teaching staff of the Institute of History of Silesian Music, and a member of the *Opus Organi* Foundation, the Church Music Foundation, and the Commission for Church Music of the Archdiocese of Wrocław. He is an organist at the University Church in Wrocław. Since 2009 he has also lectured at the School of

Church Music in Wrocław. His scientific interests focus on the aesthetics and theory of the music of the 19th and the first half of the 20th centuries.

Mickey Thomas Terry

Repertoire: Selections from the *Sept Chorals-Poemes pour les Sept Paroles du Christ*, op. 67 and the *Cinq Choral Improvisations* by Charles Tournemire

Mickey Thomas Terry holds degrees from East Carolina University in Greenville, North Carolina, and a Ph.D. from Georgetown University in Washington, DC. Dr. Terry's principal organ teachers have been Clarence Watters, Charles Callahan, and Ronald Stolk (Improvisation). He was the Second Prize winner of the 9th Annual Clarence Mader National Organ Competition (Los Angeles/Pasadena), and a finalist in both the Michigan International Organ Competition (University of Michigan Music School-Ann Arbor), and the Flint Competition (Flint, Michigan).

Dr. Terry is a critically-acclaimed concert organist who has concertized throughout the United States and the Caribbean, and has been broadcast several times on Public Radio International's *Pipedreams*. He was a featured recitalist at the 1997 Region III American Guild of Organists (AGO) Convention in Washington, DC and the 2001 Region IV Convention of the AGO in Jackson, Mississippi. Dr. Terry was also a featured recitalist at the 1998 American Guild of Organists National Convention in Denver and at the 2006 American Guild of Organists National Convention in Chicago.

Terry has been a featured artist at Washington's John F. Kennedy Center for the Performing Arts and organ recitalist at the Piccolo-Spoleto Music Festival in Charleston, South Carolina. In 1996 and 1998, he presented the African-American Organ Music workshop at the American Guild of Organists National Convention. He also served as Sub-Dean and Program Chair of the District of Columbia Chapter of the American Guild of Organists. Terry currently serves in the post of Historian for the Ben Holt Memorial Chapter of the National Association of Negro Musicians (NANM) in Washington, DC.

Dr. Terry has taught on the faculties of Georgetown University and Howard University in Washington, DC. He has published several journal articles that have appeared in *The Musical Quarterly* (Oxford University Press), *The American Organist Magazine*, *The Diapason*, as well as the British journal *Choir and Organ*. There is also an article that appears in Volume IV of *Essays in American Music* (Garland Publishers, 1999) and as well as an essay that appears in *Readings in African-American Church Music and Worship* (GIA Publications, 2001). Terry is the editor of a new critically-acclaimed multi-volume *African-American Organ Music Anthology* published by MorningStar Music Publishers (Fenton, Missouri). He has also served on the Advisory board for the ECS/AGO African-American Organ Music Series published by E.C. Schirmer Music Company of Boston.

Dr. Terry appears on the Albany Records label compact disc *George Walker-A Portrait*, playing the organ works of Pulitzer Prize-winning composer George Walker and on the Minnesota Public Radio compact disc *Pipedreams Premieres, Volume 2*, playing an organ work of African-American composer Thomas H. Kerr. Terry is currently the Director of Music and Organist of St. Mary's Church at Piscataway (Clinton, Maryland). A current biographical sketch of Dr. Terry also appears in *Who's Who in America*.

Edward Schaefer and the Florida Schola Cantorum (University of Florida)

Repertoire: Choral works by Franck, Dupré, Alain, Langlais and Messiaen

“Choral Masses of the Late Nineteenth and early Twentieth Centuries: Windows into the Liturgical Culture of Tournemire’s Era”

The music of late nineteenth-century France was formed in a cauldron of boiling enlightenment and passionate nationalism: the music was secular and French, whether it embraced a more grandiose style, as exemplified in works such as Berlioz’*Requiem* and Georges Bizet’s opera *Carmen*, or more intimate styles, such as found in various works of Fauré, Ravel, and Debussy. At the same time, however, the chant revival movement, given birth in the French monastery at Solesmes in 1833, was gaining momentum. The *Schola Cantorum de Paris* was founded in 1894 and furthered the French interest in the chant revival. Pope Pius X gave additional support to the movement with his 1903 *motu proprio* “tra le sollecitudini” and with his 1904 instruction that the chant books of the Church were to be revised by the monks of Solesmes.

Certainly the Liturgy was fertile ground for a battle between the secular and sacred influences vying for dominance in the country’s music. However, the choral Masses of the period would seem to suggest that, rather than battle between opposing sacred and secular musical forces, the music of the Church adopted a rather broad spectrum of styles that incorporated both sacred and sacred elements of influence.

This presentation will survey representative works to demonstrate the various strains of development in the Church’s music from about the time of Tournemire’s birth in 1870 to shortly after his death in 1939. Specifically, works of Tournemire’s teacher, selected colleagues, contemporaries and students, will be examined. These will include works of César Franck, Alexandre Guilmant, Charles-Marie Widor, Jehan Alain, Flor Peeters, Marcel Dupré, François Poulenc, Maurice Duruflé and Olivier Messiaen.

Additionally, the musical milieu which the compositions of these various composers created will offer a context in which to view and to study the liturgical compositions of Tournemire himself.

Richard Spotts

Repertoire: Selections from *L’Orgue Mystique* by Charles Tournemire

Organist, Richard Spotts is a native of Bucks County, Pennsylvania, and has his undergraduate and graduate degrees in Sacred Music from Westminster Choir College in Princeton, New Jersey where he studied organ under the tutelage of Eugene Roan, chair of the Keyboard Department. Dedicated to cultivating the music of the Church, he has had the privilege of serving such institutions as Trinity Church Moorestown, Trinity Episcopal Cathedral Trenton, Saint Paul’s Lutheran Church Doylestown, Church of the Messiah Gwynedd, First Presbyterian Church Germantown, Washington Memorial Chapel at the Valley Forge National Park, and Saint Paul’s Episcopal Church. In the next few years, Richard plans to learn the entire fifteen hour *L’Orgue Mystique*, to be performed in a recital series over a period of ten days. In the meantime, he is performing movements of the work as part of recitals, lecture recitals, and most recently masterclasses at various

churches and institutions in the United States and Canada as part of his journey in preparation for the final recital series. He is also making plans for a recital tour of England in the Summer of 2013.

Paul Weber (Franciscan University of Steubenville)

Paul M. Weber is active as a composer, conductor and organist in the Pittsburgh area. He is associate professor of music at Franciscan University of Steubenville where he directs the Schola Cantorum Franciscana, Franciscan Chamber Orchestra and Franciscan University Chorale. Recent premieres include "Wilt Thou Forgive" for choir, baritone and chamber ensemble, the song cycle "Arise, O Lord" for soprano and piano, and the "Missa Orbis Factor" for trebles voices and chamber ensemble. As a concert organist, Dr. Weber has recently been heard at St. Thomas Church, New York, the national Colloquium of the Church Music Association, the national convention of the Organ Historical Society and with the Saeschische Barok Orchester in Naumburg, Germany. A successful competitor, Dr. Weber holds the finalist prize from the Erfurt (Germany) International Competition in Organ Performance and second prize from the Arthur Poister National Competition in Organ Performance. Dr. Weber did his graduate work at Yale University and undergraduate work at Lawrence University. His composition teachers have included Allan Gimbel, Philippe Bodin, and Ezra Laderman.