

Conference Paper Abstracts (Tentative) and Scholar Biographies  
Nova Southeastern University, Ft. Lauderdale, FL

**Friday, February 3, 2012**

8:15 a.m. – 10:15 a.m.

Session 1 – The Shape of the Liturgy and of *L'Orgue Mystique*

**Msgr. Andrew R. Wadsworth**

*“The Organ as Liturgical Commentator – Some thoughts, magisterial and otherwise”*

The Apostolic Constitution on the Sacred Liturgy, *Sacrosanctum Concilium* paragraph 120 states that “in the Latin Church the pipe organ is to be held in high esteem, for it is the traditional musical instrument which adds a wonderful splendor to the Church's ceremonies and powerfully lifts up man's mind to God and to higher things.” For several centuries the tradition of organ playing not only as an accompaniment for liturgical chant but essentially as a commentary on the liturgical action has been highly developed in the Catholic Church, particularly through the work of French organists and composers such as Charles Tournemire. This paper examines the legitimacy of this tradition in the light of magisterial utterances, the diversity of liturgical musical experience past and present and the complex contemporary demands of the liturgy in both forms of the Roman Rite.

**Dr. Edward Schaefer**

*“Tournemire's L'Orgue Mystique and its Place in the Legacy of the Organ Mass”*

The Organ Mass has a distinctive place in the historical role of the organ in the Mass of the Roman rite. This presentation will explore Tournemire's *L'Orgue Mystique* as the culmination of this genre. To this end, the paper will first summarize early developments in the Organ Mass in Italy and France in particular, as documented by ceremonies, local synodical decrees, and changes in the organ literature itself. Second, particular focus will be given to the Organ Mass as it developed in France immediately preceding the time of Tournemire. This section will examine the particular influences of Gallicanism and later ultramontanism on both the Mass and the role on the organ in Mass. Finally, Tournemire's work will be studied as the result of the closely aligned influences of the ultramontanes, the reforms of Pope Pius X, and the chant restoration movement. Special attention will be given to particular questions of performance practice, such as the use of the organ to replace certain parts of the Proper of the Mass and the use of the organ during the Canon of the Mass and how Tournemire's work, one of the last works in the genre of the Organ Mass, addresses these matters.

Primary sources will include local ceremonials, commentaries, and secondary sources will include works chronicling the life and works of Tournemire and his contemporaries.

**Dr. Susan Treacy**

*“Joseph Bonnet as a Catalyst in the Early 20th-Century Gregorian Chant Revival”*

By March of 1927 Charles Tournemire had finished six of the *offices of L’Orgue Mystique*—Easter, Christmas, Immaculate Conception, Pentecost, Assumption, and All Saints. Of these six, all but one (Immaculate Conception) were dedicated to his student, the organist Joseph Bonnet (1884-1944). It was Bonnet who had provided the inspiration for *L’Orgue Mystique* through his gift to Tournemire of Dom Prosper Guéranger’s *L’Année Liturgique*, the fifteen-volume set of commentary and meditations on the liturgical year. Bonnet had long wished that someone would compose, using Gregorian melodies as a basis, “a ‘liturgical year’ for the organ, in the same spirit as that which Dom Guéranger wrote for the text.” As a teenager, Bonnet had been captivated by Gregorian chant when he attended a High Mass sung in chant at the seminary in his hometown of Bordeaux. Bonnet would become the titular organist at the Church of Saint Eustache, Paris, and a world-renowned concert organist. He was also a frequent visitor at the Abbey of Solesmes, even becoming a Benedictine Oblate. This paper will explore Joseph Bonnet’s role in the propagation of Gregorian chant after the *motu proprio* of Pius X on sacred music.

**Dr. Robert Sutherland Lord**

*“Rough Drafts of L’Orgue Mystique by Charles Tournemire (Paris: Bibliothèque Nationale Ms 19929)”*

Francois Lesure, a noted French music historian and former Director of the Music Division at the *Bibliothèque Nationale* in Paris, showed me a large, unbound collection of music manuscripts recently given to the library by the French composer and teacher Daniel-Lesur. The collection, containing over 1300 pages, was in a general state of chaos. It was identified as “Les Brouillons” or rough drafts of Tournemire’s *L’Orgue Mystique*. These documents are not listed in Joel-Marie Fauquet’s catalog of Tournemire’s works. To further complicate the matter, the musical notation is very difficult to decipher. Even M. Lesure compared the notation to “hen-scratching”.

Nevertheless, I accepted his challenge to undertake the first study of these unknown Tournemire manuscripts. Both Daniel-Lesur and his mother, Alice Thiboust (also a composer), studied with Tournemire thus suggesting how these documents ended up in Daniel-Lesur’s library.

Tournemire spent much time in preparing *L'Orgue Mystique*. For example, there was a bound volume in his library where he had copied the numerous chants he would use as themes. Tournemire, however, copied out only the chant melismas not the complete chant. The meaning of the liturgical texts were important to him.

I also found in his library a complete set (fifteen volumes) of *L'Année Liturgique* by Dom Prosper Guéranger, the founder of the Benedictine abbey at Solesmes in France. This work provided text and commentary for all the offices of the liturgical year. Tournemire studied the liturgical texts for all the liturgical office he planned to set. He often wrote short comments in the margins on biblical passages that particularly moved him.

So how do these “rough drafts” form a bridge to the final shape of *L'Orgue Mystique*? It took a long time to identify the musical sources for the 1300 pages of music. And then there was the need to decipher the “quasicode” that Tournemire used in his musical notation. From a microfilm prepared for me by the BN, I made xerox copies of every page. Then, I set to work comparing every manuscript page with a page from the Heugel editions of the music. I arranged my catalog in the liturgical order of the Heugel edition. After much patient work, I discovered that there were complete copies of all the Offices excepting Office Numbers 41, 43-47 and 49-51.

I will conclude with my own observations on the importance of this manuscript collection, some comments on Tournemire as a composer, and identify one element of preparation not found in the “rough drafts. Finally, there are a few short organ pieces not related to *L'Orgue Mystique*. Was Tournemire’s mind already planning another collection of liturgical organ works? We shall see.

10:30 a.m. – 12:30 p.m.

Session 2 – Harmonic Practice, Improvisation and Performance Practice

### **Elisabeth Kappel**

“*La musique d’orgue d’où Dieu est absent, est un corps sans âme*’ : *Compositional Principles of Charles Tournemire’s L’Orgue Mystique*”

With his cycle *L'Orgue Mystique*, Charles Tournemire created an outstanding work for the Catholic liturgy, consisting of 51 organ masses which are generally based on the use of the organ in France of that time. In this *magnum opus*, Tournemire composed in the style of his renowned improvisations, and of course, the appropriate Gregorian chant is the source of his inspiration. In contrast to many of his contemporaries, Tournemire uses the chant not only melodically, but also as harmonic basis. Tournemire’s work shows his refined imagination of sound and a

diverse and complex musical language. According to its function within the liturgy, each of the offices' five pieces shows a different texture. In this paper, I will demonstrate Tournemire's use of modality in *L'Orgue Mystique* and its compositional principles on the basis of four 'suites' of the *Cycle de Noël* op. 55, the offices of the feasts *Immaculata Conceptio B. Mariae Virginis*, *Nativitas D. N. Jesu Christi*, *Epiphania Domini*, and *Purificatio B. Mariae Virginis*.

**Dr. Bogusław Raba**

*"Dialectics of Pandiatonicism and Chromatics in L'Orgue Mystique by Charles Tournemire: Analysis and Interpretation of the Musical Language of the Work from the Perspective of Compositional Technique, Style and Aesthetics"*

*L'orgue mystique* is rightly recognized as a masterpiece, brilliantly interpreting the spirit of Gregorian chant. This paper defines the stylistic idiom of the work, which is – to a large extent – a result of the use of an original and consistent tonal and harmonic system. In terms of compositional technique, an analysis of the system leads from placing the work in the context of the historical conventions of Gregorian chant accompaniment (the issues of modality, harmonic rhythm, verbal-and-musical accentuation, etc.) to defining and exemplifying the notions of pandiatonicism and chromatics as the main tonal-and-harmonic principles of the work. Of fundamental importance is the determination of the functions of such measures; drawing attention especially to the static-and-mystical (!) role of pandiatonicism in the link with specific texture-and-formal models and the dynamic-and-transformational role of chromatics.

The use of such dialectics in the symbolic-and-theological area by Tournemire makes one reflect upon the nature of the sacred in music and comparative analysis, especially of stylistically and ideologically related music. In this context a similar principle of dualism, a juxtaposition of diatonics and chromatics, in the organ works by Olivier Messiaen, is characteristic. Last but not least, pandiatonicism, as a unique "tonality of mystical-and-meditational music", is an interesting object of research per se that lies on the border between musicology and theology. The dialectics of pandiatonics and chromatics constitutes one of the key elements of Tournemire's "mystical idiom", but also of music referred to as mystical starting from Gregorian chant through the works by Anton Bruckner to the compositions by Arvo Pärt.

The paper presents *L'Orgue Mystique* from the perspective of fundamental characteristics related to compositional technique, style and aesthetics. It briefly discusses the traditions of choral accompaniment and the tonal-and-harmonic language on which the series is based, the historical trend to which it belongs, and above all it defines its unique feature, i.e. the idiom of the musical language of this extraordinary work.

## Timothy Tiker

*“Performance Practice for the Organ Music of Charles Tournemire”*

In 1982 and 1984, I studied music of Tournemire with one of the composer’s most noted students, Jean Langlais. A primary focus of this study was a number of suites from *L’Orgue Mystique*. Since that time, I have continued to study the authentic performance practice of Tournemire, through the composer’s writings and recordings, as well as those of his students (Litaize, Marchal, Peeters). This paper will present an overview of the essential points of Tournemire’s performance practice, using the Epiphany suite from *L’Orgue Mystique* (op. 55, no. 7) as a model. I will address considerations of organ construction, registration, phrasing, articulation, tempo and rhythmic freedom.

## Dr. Ronald Prowse

*“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 organ professors, including Marcel Dupré, organ professor at the Paris Conservatory, wrote method books on improvisation.

The Postlude from *L’Orgue Mystique* Cycle de Noël No. 2 for The Immaculate Conception of the Blessed Virgin Mary, composed late in 1927, makes generous use of the hymn *Ave maris stella*. In 1931 Charles Tournemire recorded an improvisation on *Ave maris stella* on an acetate disc. This lecture will compare and contrast Tournemire’s style of improvisation and composition; use of structure, motives, harmony, texture, and color will be explored.

We will also look at Dupré’s method book on improvisation and his set of variations on *Ave maris stella* and discover a different approach which is informed by the Lemmens-Widor-Dupré school in contrast to the Franck-Tournemire-Langlais-Hakim school.

An aside of some interest but more anecdotal, 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 gifted Flor Peeters with the Franck console from Ste. Clotilde. Some comparison with the practice of improvisation as taught by Flor Peeters will also be explored.

1:30 p.m. – 2:30 p.m.

Session 3 – Keynote – **Dr. Stephen Schloesser, S.J.**

*“The Composer as Textual Commentator: Music and Language in Tournemire’s Symbolist Method”*

Tournemire’s working notes for *L’Orgue Mystique* show that, for each Gregorian Chant he intended to “paraphrase,” he not only sketched out the melodic fragments he would use; more strikingly, he wrote out the chant’s linguistic text, both in Latin and in French translation. This self-conscious unifying of “texts” – musical and linguistic – exemplifies his thoroughly Symbolist training and method. It also practices the *lectio divina* of Dom Guéranger’s *L’Année liturgique* [*The Liturgical Year*] upon which *L’Orgue Mystique* was based. For Tournemire, the organist “commentates” (or “paraphrases”) the given text. In so doing, otherwise inaccessible realities are (in the words of Stéphane Mallarmé) “suggested” and made available indirectly. The veil is drawn back and reality revealed.

In practice, however, Tournemire’s method perhaps obscured what it wanted to reveal. His creative “deformation” of the original melodic was so thorough, complained one reviewer, that it was not possible to discern the identity of the musical text being “commentated.” If such was the case for a plainchant specialist, what hope was there for the average listener? Another problem for Tournemire was the publication layout of *L’Orgue Mystique* in which no remnant remains of the composer’s careful initial copying of the linguistic text. Unlike the practice of Olivier Messiaen, for example, the textual fragment being “paraphrased” (for example, from Scripture, Saint Thomas Aquinas, or the Symbolist writer Ernest Hello) never appears. Surely this unnecessary obscurity for the audience affected popular reception of Tournemire’s work.

Both aspects of Tournemire’s Symbolist process – the initial careful laying out of the musical+linguistic texts and the final process of presentation to the listener – serve as a cautionary tale for composers in this lineage. If the Symbolist aim of “suggesting” the reality is to be achieved, the unity of musical line and linguistic text not only needs to be preserved in the process of production; it also needs to be manifest in the process of reception. A brief look at Olivier Latty’s “commentaries” on the *Salve Regina* (2007) serves as a contemporary example of the method.

2:45 p.m. – 4:45 p.m.

Session 4 – Teachers and Students of Tournemire

### Elizabeth McLain

*“Expanding the Faith: The Influence of L’Orgue Mystique on Olivier Messiaen’s L’Ascension”*

Olivier Messiaen (1908-1992) composed much of his music for the concert hall, but his faith dominated his worldview and artistic vision regardless of performance venue or occasion. In 1933, he completed *L’Ascension: Quatre Méditations symphoniques pour orchestre*, a thirty-minute work ranging from solemn contemplation to joyous celebration of the ascension of Christ and the faithful. The following year, Messiaen published an organ transcription with an entirely new third movement toccata more appropriate to the instrument than the original scherzo. As part of his early period, *L’Ascension* simultaneously demonstrates the emerging artistic voice of an important twentieth century Catholic composer and his musical heritage. From the work’s conception as musical meditations on sacred texts to the method of paraphrasing plainchant in a modern musical language, Tournemire’s *L’Orgue Mystique* strongly influenced Messiaen’s *L’Ascension*. Certain elements of Messiaen’s mature style, including modes of limited transposition, birdsong, and emphasis on timbral color, inform the modern sound and, in tandem with techniques adapted from Tournemire, create distinct soundscapes appropriate to each accompanying scriptural or liturgical quotation. A majestic and mysterious chorale portrays Christ’s glory through ascension, birds and plainchant alleluias communicate a soul’s desire for heaven, all the nations celebrate ascension, and introspection builds to a shimmering climax to describe Christ’s final moments on earth: Messiaen presents these sacred portraits of the Catholic faith for concert halls and churches only through the conceptual and musical innovations of Charles Tournemire in *L’Orgue Mystique*.

### Dr. Jennifer Donelson

*“Whither Musica Sacra? A Dialogue of Ideas between Messiaen and Tournemire”*

Messiaen’s 1977 *Conférence de Notre-Dame* outlines a unique vision of sacred music in which the categories of liturgical music, religious music and sound-color music, each with their distinct qualities, venues, and aims, comprise a hierarchical ascent towards perfection in their pursuit of the Divine. In Messiaen’s writings, his reflections on this hierarchy oscillate between, at times, a sort of absolute notion of fundamental aesthetic principles and at other times simply the expression of Messiaen’s own personal vocation to and preference for sound-color music. Indeed, while his writings evidence a profound appreciation for chant, Messiaen’s concert *œuvre* clearly considered the Gregorian art as having a limited effectivity in evoking the sacred apart from the liturgical context, favoring instead the ascent toward the Divine provided by the *éblouissement* effected by sound-color music.

Messiaen's conception of chant as a subset within a larger framework of sacred music can be compared with that of Tournemire who, in his *L'Orgue Mystique*, clearly presumed the Gregorian melodies embedded therein to be effective in their ascent towards God, both in the liturgy and in concert, thus suggesting a more unified and undifferentiated notion of sacred music. That, for Tournemire, chant preserves its integrity as a fully expressive sacred music in non-liturgical circumstances suggests that Tournemire's approach to the illumination of the faith in music was to cultivate the integrity of liturgical life and then project its plenitude outwards as an apex of perfection to the exterior world. Messiaen's preferred approach, on the other hand, seems to be that of a committed believer who sees all of creation from the viewpoint of faith, writes a music that is free to "touch upon all things without ceasing to touch upon God," and through this music draws the outside world back inward towards the life of the Church. This difference of approach raises the question: in respect to tradition, is the fundamental direction of sacred music outward or inward?

**R.J. Stove**

*"Desperately Seeking Franck: Tournemire and d'Indy as Biographers"*

Extremely well known to lovers of nineteenth-century music is the 1906 biography of César Franck by Vincent d'Indy, a work famous above all through the subsequent much-reprinted (though at times inaccurate) translation by England's Rosa Newmarch. Tournemire's own, subsequent (1931) account of Franck's life and music is far less celebrated – and it had to wait until half a century after Tournemire's death before it was rendered into any other language – but we cannot hope to understand the sources of Tournemire's own creativity without admitting the lifelong impact which Franck left on him, both as composer and, more directly, as teacher. This contribution draws on the author's own new book about Franck (Scarecrow Press, Maryland, November 2011). It discusses in some detail the similarities – and the more striking differences – between Tournemire and d'Indy in their respective biographical approaches, as well as the problems inseparable from conveying in plain English the nature of Tournemire's often high-flown, orchidaceous French.

**Dr. Crista Miller**

*"From Triomphe de l'Art Modal to The Embrace of Fire: A Case Study of Chant Lineage from Charles Tournemire to Naji Hakim"*

Lebanese-born Naji Hakim is a living heir of the French symphonic organ tradition. Specifically, he represents the Parisian Sainte Clotilde tradition, the lineage of Cesar Franck, Charles Tournemire, and Jean Langlais. Compositionally, this tradition utilizes the Cavaille-Coll organ, thematic prominence of Gregorian chant, and improvisatory techniques.

While Western Gregorian chant appears in Hakim's Gregorian paraphrases, my previous work has established that a defining characteristic of his oeuvre is the parallel use of Eastern Maronite chant, Arabic maqamat and Hindu scales. While the composer asserts that these Eastern references are subconscious, in *The Embrace of Fire* (1986), he quotes Tournemire's use of the Hindu mode Chandrakala in *Sept-Chorals-Poemes d'orgue pour les Sept Paroles du Christ*. Tournemire is noted for the innovation of his list of 28 Hindu modes published in his "Précis d'exécution, de registration et d'improvisation à l'orgue" and taught these along with Gregorian modes as building blocks for improvisation.<sup>1</sup> This paper will follow the thread of that innovation two generations later to Naji Hakim, a native Eastern Catholic. As a case study, two works treating chants from the feast of the Sacred Heart will be compared and contrasted. Hakim's *The Embrace of Fire* contains two Gregorian quotations (from Vespers II and Communion) and the aforementioned reference to Tournemire. Tournemire's *Sacratissimi Cordis Jesu* from *L'Orgue Mystique* features an Introit, Offertory, Elevation, Communion and Postlude typical of *L'Orgue Mystique*. Similarities and differences between the two works will be highlighted, particularly the versatility of Gregorian chant as a compositional device.

## Scholar Biographies

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<sup>1</sup>Ruth Sisson. "Charles Tournemire, 1870-1939. *The American Organist* Volume 23, No. 12 (December 1989), p. 61.

**Monsignor Andrew R. Wadsworth**

International Commission on English in the Liturgy

Andrew Wadsworth is a graduate of Trinity College of Music, London. Graduate studies in vocal accompaniment and choral direction followed at The Royal Academy of Music during which he won the Oriana prize for singing and the coveted Ricordi Prize for Choral Conducting. Graduate studies in music were then followed by repetiteur training with the English National Opera. Mgr Wadsworth studied Gregorian Chant with the late Dr Mary Berry and has twice recorded as a soloist with the Schola Gregoriana of Cambridge. As a priest of the Archdiocese of Westminster since 1990, he has undertaken a variety of pastoral appointments including school, university and hospital chaplaincy, teaching and parish apostolates. Since 2009 he has been the Executive Director of the International Commission on English in the Liturgy [ICEL].

**Dr. Edward Schaefer**

The University of Florida, Gainesville, FL.

Edward Schaefer is professor of music and associate dean of the College of Fine Arts at the University of Florida in Gainesville, FL. In addition, he serves as deacon and director of music for the Priestly Fraternity of St. Peter Mass at Queen of Peace Catholic Church in Ocala, FL.

Dr. Schaefer is also the director the Florida Schola Cantorum, a group of dedicated singers of chant and polyphony. The Florida Schola was founded in 2008 and provides music regularly for the extra-ordinary form Mass in Ocala, as well as for special events in the southeast and elsewhere. In March 2010, the Schola sang for the Southeast conference of the American Choral Directors Association, and in April 2011, the Schola sang at the conference, *Chant grégorien, acte liturgique: du cloître à la cite* in Paris, France.

Dr. Schaefer holds the Doctor of Musical Arts degree from The Catholic University of America. He has also studied chant at the *Conservatoire National Supérieur de Musique et de Danse de Paris*, the monasteries at Solesmes and Fontgombault, and with chant scholars in the United States and Europe. He has a particular interest in the interpretation of chant and its restoration to the Mass.

**Dr. Susan Treacy**

Ave Maria University, Ave Maria, FL

Susan Treacy joined the faculty at Ave Maria University in 2005, after having taught at Franciscan University of Steubenville, Luther College, and Emory University. She has also taught as a visiting professor at The Liturgical Institute, University of St. Mary's of the Lake, Mundelein, Illinois. Dr. Treacy holds the Ph.D. in historical musicology from the University of North Texas, the M.Mus. from the Manhattan School of Music, and the B.Mus. from the Oberlin College Conservatory of Music. Dr. Treacy's research interests are in Catholic liturgical music and in English devotional song of the sixteenth-eighteenth centuries. Her recent article, "A Chronicle of Attitudes towards

Gregorian Chant in *Orate Fratres/Worship*, 1926-1962, was published in Paul Collins, ed. *Renewal and Resistance: Catholic Church Music from the 1850s to Vatican II* (Oxford: Peter Lang, 2010). Her chapter on “Gregorian Chant” is forthcoming in the T & T Clark Companion to the Liturgy, edited by Alcuin Reid. In addition to her scholarly work, Dr. Treacy writes a regular column, “Musica Donum Dei” for the *Saint Austin Review* (StAR) and is a regular contributor to *Sacred Music*. Dr. Treacy directs the Women’s *Schola Gregoriana* at Ave Maria University, and while at Franciscan University of Steubenville, she founded and directed the *Schola Cantorum Franciscana*. Additionally, she was a member of the editorial committee for *The Adoremus Hymnal* and is on the Board of Directors of the Church Music Association of America.

### **Dr. Robert Sutherland Lord**

University of Pittsburgh

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 100<sup>th</sup> anniversary of Tournemire’s birth. His published study (in England 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.

### **Elisabeth Kappel**

University of Music and Performing Arts, Graz, Austria

Elisabeth Kappel is research assistant at the Institute for Composition, History of Music, and Theory of Music of the University of Music and Performing Arts Graz (Austria). She studied Sound Engineering at the Technical University Graz and received Master’s degrees for Composition/Music Theory and Music Education (Guitar) at the University of Music and Performing Arts Graz. Currently, she is working on her PhD dissertation about women composers

among Arnold Schoenberg's students. She publishes in different fields of music, e.g., *Friedrich von Hausegger: Die Musik als Ausdruck*, ed. Elisabeth Kappel and Andreas Dorschel, Vienna/London/New York 2010; *The Total Work of Art: Mahler's Eighth Symphony in Context*, ed. Elisabeth Kappel, Vienna/London/New York 2011 [in print]; and *Synthese und Innovation im Schaffen Gustav Mahlers*, ed. Elisabeth Kappel [in preparation].

**Dr. Bogusław Raba**

Musicology University of Wrocław Szewska, Poland

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.

**Timothy Tikker**

Kalamazoo College and University of Michigan, Ann Arbor, MI

Timothy Tikker was born in San Francisco in 1958. He obtained his Bachelor of Music degree, *magna cum laude*, in Organ Performance at San Francisco State University, and his Master of Music degree in Organ from the University of Oregon at Eugene, where he studied repertoire and improvisation with Guy Bovet. Through a Ruth Lorraine Close Award from the University of Oregon, he studied with Jean Langlais, who called Mr. Tikker "one of the most gifted temperaments I have ever encountered... without doubt, in the United States one of the best interpreters of the work of Tournemire."

He has also published numerous articles in various music journals, especially concerning French music and organs. Tikker performed in the complete rendition of Tournemire's *l'Orgue Mystique* at St. Mary's Basilica in Minneapolis in 1990, wrote an essay on the performance of Tournemire's organ works for a book published by the University of Michigan in 1996, and gave a lecture on Tournemire's *Symphonie-Choral d'Orgue* at the College of London's Tournemire Symposium in 2001, recently published in the French journal *l'Orgue*.

He is currently College Organist at Kalamazoo College, Kalamazoo, MI, and a DMA student with a major in Organ Performance in the studio of Marilyn Mason at the University of Michigan, Ann Arbor .

**Dr. Ronald Prowse**

Sacred Heart Major Seminary, Detroit, MI

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*.

**Dr. Stephen Schloesser, S.J.**

Loyola University of Chicago

Stephen Schloesser received his Ph.D. in History and Humanities from Stanford University in 1999. His dissertation was expanded into a monograph entitled *Jazz Age Catholicism: Mystic Modernism in Postwar Paris, 1919-1933* (University of Toronto Press, 2005) and received the John J. Gilmary Shea prize from the American Catholic Historian Association for the year's "most original and distinguished contribution to knowledge of the history of the Catholic Church." The book's survey of Catholic Revivalist figures included the philosopher Jacques Maritain, the novelist Georges Bernanos, the artist Georges Rouault, and the musician Charles Tournemire. In 2008, Schloesser curated a museum exhibition and edited the catalog commemorating the fiftieth

anniversary of the death of the painter Georges Rouault. Entitled "Mystic Masque: Semblance and Reality in Georges Rouault, 1871-1958" <[http://www.bc.edu/bc\\_org/avp/cas/artmuseum/exhibitions/archive/mystic-masque/index.html](http://www.bc.edu/bc_org/avp/cas/artmuseum/exhibitions/archive/mystic-masque/index.html)>, it won the Apple Valley Foundation's "Curatorial Excellence Award" for 2008. He is currently working on a book entitled "Visions of Amen: The Early Life and Work of Olivier Messiaen." Over the thirty years Schloesser has studied organ performance under a number of teachers including James P. Callahan, Mary Jane Wagner, James David Christie, Robert Bates, and Naji Hakim. He was an associate professor in the History Department at Boston College and an adjunct professor of church history at the Weston Jesuit School of Theology in Cambridge (Mass.) from 1999-2011. This year he has returned to his Midwestern roots and joined the History faculty at Loyola University Chicago. A member of the Society of Jesus, Fr. Schloesser was ordained in 1992.

### **Elizabeth McLain**

University of Michigan, Ann Arbor, MI

Elizabeth McLain is currently a doctoral student at the University of Michigan under the guidance of Dr. Jane F. Fulcher with a research emphasis on Olivier Messiaen's compositions in the 1930s. Last year, she presented a paper on Messiaen's *Oiseaux exotiques* at the IMS Conference on Interdisciplinary Musicology 2010: Nature versus Culture at the University of Sheffield. Other research interests include Russian music in the twentieth century, and she presented a paper on how Vyachislav Ovchinnikov's score for Andrei Tarkovsky's film *Ivan's Childhood* at the IMS "Music & Media" study group's 2010 meeting at Humboldt University in Berlin. Previously, she has studied performance interpretations of Shostakovich's *Lady Macbeth of the Mtsensk District*, a project for which she received a VT CLAHS URI grant and presented at the Virginia Tech Undergraduate Research Conference in the spring of 2007. McLain received a BA in Music Performance and a BA in History from Virginia Polytechnic Institute and State University in May 2010, where her primary mentors were Dr. Michael Saffle and Dr. John Adler.

### **Dr. Jennifer Donelson**

Nova Southeastern University, Fort Lauderdale, FL

Jennifer Donelson is an assistant professor of music at Nova Southeastern University in Fort Lauderdale. She received her DMA in Piano Performance from the University of Nebraska-Lincoln where she studied with Paul Barnes, Mark Clinton and Ann Chang. A specialist in the piano works and writings of Olivier Messiaen, she has lectured on and given performances of portions of the *Vingt Regards sur l'Enfant-Jésus* throughout the United States, France and Mexico. Dr. Donelson has been awarded numerous academic fellowships, as well as a grant supporting her research at the *Bibliothèque nationale de France* on the controversy surrounding the premiere of Messiaen's *Vingt Regards*. She has presented her work on Messiaen at the national conference of the College Music Society and the Society for Catholic Liturgy and at the International Conference on Music Since 1900 at Lancaster University (UK). Her publications on Messiaen include articles in the *New Catholic Encyclopedia* and *Antiphon: A Journal for Liturgical Renewal*.

Having studied Gregorian chant at the Catholic University of America and Abbey of St. Peter in Solesmes, Dr. Donelson has served as the director of music at St. Gregory the Great Seminary (Diocese of Lincoln, NE) and St. Thomas Aquinas Newman Center (UNL) where she founded the *Cor Immaculatae Schola Cantorum*, a semi-professional vocal ensemble dedicated to the performance of Gregorian chant and sacred polyphony. She has given diocesan workshops in Gregorian chant across the U.S., is a founder of the annual *Musica Sacra Florida* Gregorian chant conference, and has served on the faculty of the annual colloquium of the Church Music Association of America. Her daily work in Gregorian chant spans two dioceses in South Florida, where she directs *scholae cantorum* at St. Michael the Archangel and Sts. Francis and Claire parishes in Miami, and teaches according to the Ward method in the children's choirs at the Oratory of Ave Maria, FL.

**R.J. (Robert) Stove**

*Organ Australia*, Melbourne, Australia

R. J. (Robert) Stove is the editor of the quarterly magazine *Organ Australia*. Born in Sydney but living in Melbourne since 2001, he is also the author of *César Franck: His Life and Times* (Scarecrow Press, Maryland, published November 2011), on which part of this paper is based. From 2005 to 2009 he was an organist at St Aloysius's Church in the Melbourne suburb of Caulfield, a role he resumed in 2011. A frequent recitalist, he is a member of the Musicological Society of Australia (MSA), and lectured at the MSA's annual conference in Melbourne during August 2011. His articles on music have appeared in *The New Criterion*, *Modern Age*, *The University Bookman*, *The American Conservative*, *Musicology Australia*, *Spectator Australia*, *Annals Australasia*, *The Sydney Morning Herald*, and two British periodicals: *The Musical Times* and *The Organ*.

**Dr. Crista Miller**

Co-Cathedral of the Sacred Heart, Houston, TX

Crista Miller is the Associate 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 XIX pipe organ and leads a growing music department 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 presented papers at the inaugural Wolff Organ Conference at the University of North Texas and for the Society of Catholic Liturgy. An award-winning organist in Fort Wayne, San Antonio, AGO NYACOP and Odense competitions, she has been featured in performance at Washington National Cathedral, St. Thomas Church NYC, and Goshen College. Her service playing as 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 (Rochester, NY), under Hans Davidsson. There she received the graduate award for the Eastman Rochester Organ Initiative (EROI). Past research on cultural influences in the organ works of Naji Hakim has also found Dr. Miller working with the composer in southern France and Paris. In addition, she studied with Robert Bates, Robert Brewer, Robert Jones, and Gerald Frank.