

PROGRAM

Choral (All Saints Feast)

Charles Tournemire
(1870-1939)

This Choral is based on the plainsong chants of the day. It alternates choral-like texture with arabesques using the extended modal harmony that is typical of the composer.

Image

Marie-Bernadette Dufourcet
(b. 1956)

Composed in 1995 in a collection dedicated to Jean Langlais and published by FitzSimons, U.S.A., this piece is based on a popular britton theme and in filigree on a gregorian theme, *Gratias agimus tibi*. It recalls a harmonic idiom influenced by Langlais. Its dynamics evolves from piano to fortissimo, after a dance-like middle section.

Alba (American première)

Marie-Bernadette Dufourcet

Composed in 1996, this is a song of faith in the resurrection after the darkness of the death. It uses the introit of Easter, *Resurrexi*.

Alleluias Sereins (from L'Ascension)

Olivier Messiaen
(1908-1992)

Serene Alleluias from a soul longing for heaven. "We beseech Thee, Almighty God, that we may in mind dwell in Heaven". (Mass on Ascension day) This is a contemplative piece in rondo form; the couplets in pastoral character are influenced by the rhythmical liberty of gregorian chant. The refrain is varied at each new appearance.

Pange Linqua

Naji Hakim
(b. 1955)

Commissioned by the Festival of Ingolstadt, this piece is based on the hymn to the Holy Sacrament, *Pange lingua* (text by Saint Thomas of Aquinas) and dedicated to Marie-Bernadette Dufourcet. The piece develops a set of six variations inspired by the structure of the poem. The first, *Pange linqua*, is an ornamented duo on the cornet. The second, *Nobis datus*, is a short toccata on the tutti. The third, *In supremæ nocte cænæ*, is a slow meditation in a choral style, on the bourdons and gambas. The fourth, *Verbum caro*, uses three motives alternating with the different periods of the plain song.

The fifth, *Tantum ergo*, declaims the theme in octaves on the pedal, with a chordal accompaniment in trochaic rhythm in staccato, à la française. The final movement, *Genitori, genitoque*, is a brilliant dance in a rhapsodic style.

--Intermission--

Miniatures Persanes No. 3 and 4

Qalandar (Derviche)
Zurkhané

Rolande Falcinelli
(b. 1918)

Rolande Falcinelli - French composer, who was a pupil of Marcel Dupré, and whom she succeeded at the Organ and Improvisation Class of the Conservatoire National Supérieur de Musique de Paris.

Qalandar The extasy of the ritual meetings provokes the turning derviches into a sort of strongly rhythmical girating dance. Here, two modes are used the Hidjaz and the Isphahan.

Zurkhané House of strength. The Zurkhané has a very old origin; it is a place where men meet to make physical trainings of a particular difficulty. These are often accompanied by poems to the glory of God. Even if we cannot consider those exercises as religious rites, great mystics were admirers of the Zurkhané. Modes used: Tchahârgâh and Hesar.

Paraphrase et Double Choral (Resurrection Sunday)

Charles Tournemire

In this finale, an improvisatory-like character dominates in a relatively light texture, exploiting different dynamics of the organ from pp to fff in the central part of the work, before ascending in the end, in relatively soft registration, toward high pitched notes, symbolising the eternal felicity of the Resurrection promised to the humanity by the victory of Jesus-Christ on the Death.

Fugue

from "Variations and Fugue on St. Theodulph"

Christina Harmon

This work is inspired by the words "Thou didst accept their praise, accept the praise we bring".

Inprovisation on a submitted theme

Marie-Bernadette Dufourcet