Today’s Program

XXIX. Dominica IV post Pentecosten
Op. 57, No. 29
Pièce Terminale: Alléluia Nº I
Date of Completion: 23 December 1930
A son ami dévoué et cher confrère Alexandre Cellier, organiste de l'église de l'Etoile à Paris

VI. Sanctissimi Nominis Jesu
Op. 55, No. 6
Pièce Terminale: Variations
Date of Completion: 22 April 1929
A son confrère le R.P.N. Otano, S.J., directeur del Círculo de San Ignacio

XXX. Dominica V post Pentecosten
Op. 57, No. 30
Pièce Terminale: Alléluia Nº II
Date of Completion: 10 January 1931
A son éminent confrère et ami Ernest Mitchell, organist & choirmaster Grace Church, New York

L. Dominica XXII post Pentecosten
Op. 57, No. 50
Pièce Terminale: Postlude Alléluiatique
Date of Completion: 30 January 1932
A son ami Charles Lebout, organiste à St Jean de Luz

X. Dominica III post Epiphaniam
Op. 55, No. 10
Pièce Terminale: Postlude et Fugue Modale Libre
Date of Completion: 26 October 1929
En hommage au R. Père Virgilio Guidi, organista Verna (Arezzo)

XXXIX. Dominica XIII post Pentecosten
Op. 57, No. 39
Pièce Terminale: Choral Nº IV
Date of Completion: 16 May 1931
A son ami e confrère Mossen Juan Mathomas, organista (Mallorca)

L. Dominica XXIII post Pentecosten
Op. 57, No. 51
Pièce Terminale: Fantaisie sur le Te Deum et Guirlandes Alléluiatiques
Date of Completion: 5 February 1932
A Norbert Dufourcq
L’Orgue Mystique by Charles Tournemire

CHARLES TOURNEMIRE’S L’Orgue Mystique represents a pivotal point in the history of liturgical organ music. This recondite magnum opus, composed 1927-1932, comprises two-hundred-fifty-three movements written for the Mass. Fifteen hours in duration, this epic work employs over three-hundred chants both as an act of devotion and as musical exegesis based upon the chant libretto with the goal of celebrating fifty-one Sundays and Liturgical Feasts throughout the Church Calendar.

Although today shrouded in popular obscurity, Tournemire was a seminal musical influence of the twentieth century, particularly in the realm of sacred music. Born in Bordeaux in 1870, Tournemire, who was a student of César Franck and Charles Marie Widor, was organist of the Basilica of Sainte-Clotilde in Paris from 1898 until his death in 1939 where he was known as an improviser extraordinaire. He produced an enormous compositional output of incredible profundity. His greatest work, the magnum opus L’Orgue Mystique, transformed the sound of the organ world, hearkening to the past with its use of Gregorian Chant and yet welcoming it into modernity with its innovative mystical sonorities.

Today’s recital represents a work in progress. Organist Richard Spotts, a native of Bucks County, Pennsylvania and a graduate of Westminster Choir College in Princeton, has set out to perform and educate the public of this seminal work, with the ultimate goal of performing the complete fifteen-hour cycle in a recital series over a period of ten days. Mr. Spotts has given recitals at cathedrals, universities, and parishes throughout the United States and Canada and is writing a book on the subject.