

### Rolande Falcinelli (1920-2006)

- 1920: Born in Paris
- 1932: enters Paris Conservatory as a pianist
- 1942: enters Dupré's organ class at Conservatory
- 1945: named *titulaire des grandes orgues* at Sacré-Coeur Basilica
- 1946: *Petit Livre de Prières*, for organ: extended tonality, post-Romantic language
- @1950-56: composes in neo-classical style, e.g. *Cinq Chorals Op. 28*
- 1950: NYC debut, American tour
- admired for concert improvisations; recordings, transcriptions available, e.g. *Prophétie d'après Ezéchiel Op. 42* (composition by Falcinelli based on an improvisation)
- 1955: appointed organ professor at Paris Conservatory
- Marriage, birth of daughter in 1956; subsequent divorce
- 1960: meets Nelly Caron and begins study of Iranian music
- 1971: *Esquisses symphoniques en forme de variations*, for organ: organ work based on names of Conservatory students; one of many pedagogical works
- 1972-3: *Variations-Etudes sur une Berceuse*, for organ
- @1973-77--composes using Iranian elements/references, e.g. *Miniatures persanes*, Op.52
- 1973: resigns post at Sacré-Coeur
- @1974-88: emphasis on chamber works for organ, e.g organ/viola, organ/cello, organ/flute, e.g. *Kénose*, for cello and organ, Op. 68
- 1986: retires as Professor of Organ
- 1989: Last work in opus: *Marana Tha*, for orchestra
- 2006: death at age 86

Available organ repertoire by Rolande Falcinelli

- Op. 11 **Triptyque (Litanies, Rondel et Fugue)**, pour orgue  
[I] Litanies [II] Rondel [III] Fugue (Each movement follows *attacca*)  
Composition: 1941  
Edition: Bornemann/Leduc
  
- Op. 21 **Epigraphe funèbre**, pour orgue  
« In Memoriam Jean-Claude Touche, 1926 - 29 Août 1944 Mort pour la France »  
Composition: 1944  
Edition: Delatour
  
- Op. 24 **Petit Livre de Prières**, pour orgue  
[I] À Saint Dominique [II] À Notre Père [III] À Notre Seigneur Jésus-Christ  
[IV] Au Saint-Esprit [V] À la Très Sainte Vierge Marie [VI] À la Sainte Trinité  
[VII] Au Cœur Sacré de Jésus [VIII] À Sainte Thérèse de l'Enfant Jésus  
[IX] Ora Pro Nobis - Amen  
Composition: 1946  
Edition: Bornemann/Leduc
  
- Op. 28 **Cinq Chorals sur l'antienne du Magnificat du Saint Sacrement**, pour orgue  
[I] O sacrum convivium! in quo Christus sumitur... [II] ...Recolitur memoria passionis ejus ..  
[III] ...Mens impletur gratia... [IV] ...Et futurae gloriae pignus datur... [V] ...Alleluia  
Composition: 1950-51  
Edition: Bornemann/Leduc
  
- Op. 29 **Rosa mystica sur sept thèmes grégoriens à la Vierge**, pour orgue  
Composition: 1951  
Éditions de la Schola Cantorum , Coll. Orgue et Liturgie, vol. 11
  
- Op. 31 **Poème en forme d'improvisation**, pour orgue  
Composition: 1953  
Edition: Schott
  
- Op. 34 **Prélude à l'Introït de la Messe du Sacré-Cœur**, pour orgue  
Composition: 1956  
Éditions de la Schola Cantorum, Coll. Orgue et Liturgie, vol. 33
  
- Op. 36 **Cor Jesu Sacratissimum**, pour orgue  
Composition: 1958-59  
Edition: Transatlantiques  
(Available as "Print-on-demand" special import in USA)
  
- Op. 38 **Messe pour la Fête du Christ-Roi**, pour orgue  
[I] Choral-Prélude à l'Introït de la Messe de Christ-Roi (\*)  
[II] Offertoire pour la Fête de Christ-Roi [III] Elevation  
[IV] Communion pour la Fête de Christ-Roi  
Composition: 1959-60

Editions de la Schola Cantorum, [I] Coll. Orgue et Liturgie vol. 48,  
[II] Coll. Orgue et Liturgie vol. 52, [III] Coll. Orgue et Liturgie vol. 57,  
[IV] Coll. Orgue et Liturgie vol. 62.

(\* **Le Prélude à l'Introït de la Messe du Sacré-Cœur**  
op. 34 is now integrated into op.38.

- Op. 39 **La Cathédrale de l'Âme**, pour orgue  
[I] Portail [II] Réflexion [III] Méditation [IV] Concentration [V] Affirmation [VI] Initiation  
[VII] Contemplation [VIII] Adoration [IX] Communion [X] Sanctum Sanctorum  
Composition: 1962 et 1972  
Edition: Delatour (with CD by RF)
- Op. 41 **Cortège funèbre**, pour orgue  
Sortie pour la messe des morts  
Composition: 1966  
Éditions de la Schola Cantorum, Coll. Orgue et Liturgie, vol. 75
- Op. 42 **Prophétie (d'après Ezéchiel)**, pour orgue  
Poème pour orgue  
Composition: 1966  
Edition: Transatlantiques  
(available as "Print-on-demand" special import in USA)
- Op. 45 **Esquisses symphoniques en forme de variations**, pour orgue  
[I] Largo sostenuto [II] Adagio espressivo [III] Allegro marcato [IV] Grave  
[V] Allegretto leggiero [VI] Larghetto [VII] Allegretto giocoso [VIII] Allegro recitativo  
[IX] Andante molto moderato [X] Allegro ritmico  
Composition: 1971  
Edition: Delatour (with CD by RF)
- Op. 46 **Le Sermon sur la montagne**, pour orgue  
Poème mystique d'après l'Évangile de Saint Matthieu  
Composition: 1971-72  
Edition: Schott
- Op. 47 **Mausolée**, pour orgue et orchestre  
[I] Prélude [II] Fugue [III] Choral  
Composition: 1971-1972  
Orchestration: 1973  
(Available from Sylviane Falcinelli)
- Op. 48 **Variations-Etudes sur une Berceuse**, pour orgue  
Thème et 10 variations  
Composition: 1972-73  
Edition: Combre
- Op. 50 **Mathnavi**, pour orgue  
d'après le poème mystique d'Ibrahim Arâqî  
Composition: 1973

Edition: Bornemann/Leduc

- Op. 52 **Miniatures persanes**, pour orgue  
Suite pour orgue  
[I] Mobâarak-Bâd [II] Monâdjat [III] Qalandar [IV] Zurkhâné  
Composition: 1974  
Edition: Delatour (with CD by RF)
- Op. 53 **Chant de peine et de lutte**, pour violon et orgue  
Composition: 1974  
Edition: Delatour
- Op. 59 **Le Mystère de la Sainte-Messe**, pour 2 orgues  
[I] Introïtus, Kyrie Eleison, Gloria, Evangelio [II] Credo, Offertorium, Sanctus, Elevation  
[III] Pater Noster, Agnus Dei, Communio, Ite missa est  
Composition: [I] 1976 [II] 1981 [III] 1982  
Inédit  
(Available from Sylviane Falcinelli)
- Op. 61 **Azân**, pour flûte et orgue  
Composition: 1977  
Edition: Schott
- Op. 67 **Epure et Méandres**, pour orgue  
Pedagogical pieces for preparatory levels  
Composition: 1983  
Edition: Combrel collection « La Pléiade »
- Op. 68 **Kénose**, pour violoncelle et orgue  
Composition: 1983  
Edition: Delatour
- Op. 69 **Missa Brevisissima**, pour orgue  
[I] Prélude à l'Introït [II] Offertoire [III] Elévation [IV] Communion [V] Deo Gratias  
Composition: 1956-59, 1960, 1985 (I-IV) - 1985 (V)  
Éditions de la Schola Cantorum, [I] Coll. Orgue et Liturgie, n° 33  
[II] Coll. Orgue et Liturgie, n° 52 [III] Coll. Orgue et Liturgie, n° 57  
[IV] Coll. Orgue et Liturgie, n° 62 [V] Inédit
- Op. 73 **Sonatina per scherzare**, pour orgue  
[I] Tempo di Valzer [II] Tempo di Marcia [III] Tempo di Barcarola [IV] Tempo di Rondo  
Composition: 1988  
Edition: Lisset (Dr. Graham Hunter, Calgary, Alberta: grahamnormanhunter@hotmail.com)

**Recommended music store:**

Elkin Music International ([www.elkinmusic.com](http://www.elkinmusic.com))

94 Merrills Chase

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Phone: 828.651.9828

Fax: 828.651.9655

List compiled by Lenore Alford, DMA /[www.lenorealford.com](http://www.lenorealford.com)

Citations: What is "women's music"? And what is the "feminine aesthetic" in music?

"A female creator needs to be slotted into the context of male traditions. But to understand what that artist is doing..she will also have to be located in a separate female pattern that, so to speak, runs through the first in a kind of contrapuntal way."

-Christine Battersby, *Gender and Genius: towards a feminist aesthetics*. Bloomington: Indiana University Press, 1989, 152.

"History does not offer a separate women's musical culture, complete with styles or performing institutions of its own, from which position a female composer can bargain or negotiate. There is, in other words, no traditional woman's voice."

-Susan McClary, *Feminine Endings: Music, Gender, and Sexuality*. Minnesota: University of Minnesota Press, 1992, 114.

"I don't set out to write a woman's music specifically. How could a woman do this consciously? Surely it is a quality of a woman's music that takes care of itself. The only way I see of nurturing it is to write from the deepest levels of my experience and personality. Hopefully this ensures that the work is profoundly human and therefore well able to speak to women and men alike. But does my being a woman, and consequently different in culture as much as gender, give idiosyncratic qualities to the work itself? We hardly know what we are talking about here. Western art music has been men's music for so long. It may take many years before women are able to exploit the richness of their difference; or maybe that is already happening and only the recognition of it is lacking."

-Moya Henderson, quoted in Elaine Barkin's article "In Response." *Perspectives of New Music*. 20 (Autumn 1981): 288-329.

"...she herself is emotional by temperament and nature, and cannot project herself outwardly..she lives in emotion, and acts from emotion. she feels its influences...but not as man looks at them. He sees them in their full play, and can reproduce them in musical notation...it is probably as difficult for her to express them as it would be to explain them."

-George P. Upton, *Woman in music*. Chicago: A.C. McClurg and Company, 1892, 23.

"This work definitely placed the composer among the most eminent composers of her time...The most striking thing about it was the entire absence of the qualities that are usually associated with feminine productions; throughout, it was virile, masterly in construction and workmanship, and particularly remarkable for the excellence and rich colouring of the orchestration."

-H.C. Colles, music criticism from 1904, commenting on Ethel Smyth's *Mass in D*, cited in Rhian Samuel's article "Women's Music: A Twentieth Century Perspective", *The Norton/Grove Dictionary of Women Composers*, ed. Julie Anne Sadie, Rhian Samuel.

II - A Eugène Pelletier

E U G È N È

Adagio espressivo (♩ = 52 env.)

I, II, III  
Fonds 8,  
Copulas

Pédale  
Fonds 16, 8  
Tirasses

10'

$\text{♩} = 48$

Réc. Flûte 8 douce >

Péd. Bourdon 8.

$\text{♩} = 92$  Var. 1. *stacc.*

Pos. Bourdon 8, Tierce.

Pos. *legato*

*stacc.* 2 1 2 1

*stacc.* ^ ^ ^ ^

B. 16, Bourdon 8.

2 1 2 1

2 1 1

4 5 4 2 4

**Var. 2**

$\text{♩} = 56$

Pos. > Bourdon 8, Nasard.

Réc. > Flûte 8-4.

Flûte 8.

4 3 1 3 4 5 2 1 2 4 5

5 4 3 2 1

4 3 1 1 2 5 4 2

4 3



**LIST OF WORKS BY ROLANDE FALCINELLI**

Opus 1	1937-8	3 Mélodies, for voice and piano, text by Paul Fort: La Ronde, Berceuse, La France
Opus 2	1939	2 chansons, for soprano and tenor
Opus 3	1939	Prélude et Scherzo, for flute, oboe, piano, and string quartet.
Opus 4	1939	8 Chants populaires, for voice and piano
Opus 5	1939	3 Mélodies, for orchestra, text by Theophile Gautier: Dernier vœu, Noël, Carmen
Opus 6	1940	Suite fantaisiste, for violin and piano: Fantoques, Chanson tchèque, Épitaphe, Petit soldat, Berceuse, Lucioles.
Opus 7	1940	Soleil couchant, melody on a poem of T Gautier, orchestrated
Opus 8	1940	Polska, suite for piano and orchestra on Slavic themes: Prélude, Berceuse, Scherzetto, Variations.
Opus 9	1940	String Quartet
Opus 10	1941	La Messiede, oratorio for soloists, choirs and orchestra (Prix Rossini)
Opus 11	1941	Triptyque, for organ: Litanies, Rondel, Fugue
Opus 12	1942	Choral and variation on the Kyrie "Orbis Factor", organ and orchestra
Opus 13	1942	Cavalier, on a poem by St. Georges de Bouhelier, for mixed choir and orchestra
Opus 14	1942	Pygmalion délivré, cantata for soprano, tenor, baritone and orchestra.
Opus 15	1942	D'une âme..., for piano and orchestra
Opus 16	1943	Orphelia, on a poem by Rimbaud, for women's voices and orchestra
Opus 17	1943	Icare, cantata for soprano, tenor, baritone and orchestra.
Opus 18	1945	Ouargla, melody on a poem by Pierre Bertin, for soprano
Opus 19	1944	Danse de Nymphes, poem by Déreme, for women's voices and orchestra
Opus 20	1944	Louise de la Miséricorde, cantata for soprano, mezzo-soprano, baritone and orchestra.
Opus 21	1944	Épigraphe funèbre, for organ
Opus 22	1943-45	Cecca, la Bohémienne ensorcelée, ballet
Opus 23	1945-6	Nocturne féérique, for organ, 2 pianos, 2 harps, celesta, percussion
Opus 24	1946	Petit Livre de Prières, for organ: A Saint Dominique, A Notre Père, A Notre Seigneur Jésus-Christ, Au Saint-Esprit, A la Très Sainte Vierge Marie, A la Sainte Trinité, Au Coeur Sacré de Jésus, Ora Pro Nobis-Amen
Opus 25	1947	Messe de Saint-Dominique, for mixed choirs a cappella
Opus 26	1948-60	Poèmes-Études, for organ: Danse éternelle de Lasksmi, La

		Guitare enchantée, Troika, Scaramuccio.
Opus 27	1950	Prélude et fugue sur le nom de J.S.Bach, for voice and piano or harpsichord
Opus 28	1950-1	5 Chorals sur l'antienne du Magnificat du Saint-Sacrément, for organ: O sacrum convivium! In quo Christus sumit, Recolitur memoria passionis ejus, Mens impletur gratia, Et futurae gloriae pignus datur, Alleluia.
Opus 29	1951	Rosa mystica sur sept thèmes grégoriens à la Vierge, for organ
Opus 30	1953	Jeux d'un Biquet, for piano
Opus 31	1953	Poème en forme d'Improvisation, for organ
Opus 32	1955	Harmonies et Lignes, for piano: Choral et Invention, Litanies et Invention, Aria et Invention, Sarabande et Invention.
Opus 33	1955	Berceuse, for bassoon or violincello and piano
Opus 34	1956	Prélude a l'Introit de la Messe du Sacré-Coeur, for organ
Opus 35	1956	Memorial Mozart, suite for harpsichord or piano: Prélambule, Ricercare, Gavotte, Récitatif; Toccata.
Opus 36	1958	Cor Jesu sacratissimum, for organ
Opus 37	1959	4 Motets à la Vierge, for voice and organ
Opus 38	1959-60	Messe pour la Fete du Christ-Roi, for organ
Opus 39	1962-72	La Cathédrale de l'Ame, for organ: Portail, Réflexion, Méditation, Concentration, Affirmation, Initiation, Contemplation, Adoration, Communion, Sanctum Sanctorum.
Opus 40	1964-65	Résonances poétiques, for piano: Recueillement, Campanes, Rochers, Fontaine, Brumes, Arondes, Neige.
Opus 41	1965	Cortège funèbre, for organ
Opus 42	1959/1966	Prophétie, for organ
Opus 43	1968	Salve Regina, for organ
Opus 44	1971	Pochadesk, for piano: Dedicace, Nebulosité, Six gouttes d'eau, Caline.
Opus 45	1971	Esquisses symphoniques en forme de variations, for organ
Opus 46	1971-2	Le Sermon sur la montagne, for organ (Mystical poem on the Gospel of St. Matthew)
Opus 47	1971-2	Mausolée, for organ and orchestra (to the glory of Marcel Dupré)
Opus 48	1972-3	Variations-Études sur une Berceuse, for organ
Opus 49	1973	Affinités secrètes, on a poem of T Gautier, for soprano and piano
Opus 50	1973	Mathnavi, for organ
Opus 51	1973	Quatrains d'Omar Khayyam, voice/string quartet
Opus 52	1974	Miniatures Persanes, for organ: Moburati-bad, Monadjat, Qalandar, Zurtihane.
Opus 53	1974	Chant de peine et de lutte, for violin and organ
Opus 54	1973-5	Résonances romantiques, for harpsichord: Solitudes, Rêves, Rencontres mystérieuses, Clairs-obscurs, Confidences, Dialogues, Pluie de lumière.
Opus 55	1974-5	3 Chants profanes, for voice and organ: Aurore d'hiver, Ronsard a son âme, Lumière, ma Lumière!

Opus 56	1975	Chant d'ombre et de clarté, for violincello solo
Opus 57	1975	Canzon per sonar, for organ and 2 violas
Opus 58	1975	Inventions, for harpsichord
Opus 59	1975-6	Le Mystère de la Sainte Messe, for 2 organs(unfinished)
Opus 60	1976	Tétrade, for viola and organ
Opus 61	1977	Azân, for flute and organ
Opus 62	1978	Quand sonnera le glas, for voice and organ
Opus 63	1978	Psaume XIII, for baritone and organ
Opus 64	1979	Aphorismes, for piano and organ
Opus 65	1980	Psautier, for soprano and orchestra: Les souffrances du Sauveur, Le lieu secret de la sécurité, Prière pour la délivrance.
Opus 66	1981	Krishna-Gopala, for solo flute
Opus 67	1983	Épure et Méandres, for organ
Opus 68	1983	Kénose, for violincello and organ
Opus 69		Missa Brevissima
Opus 70	1986	Récurrence, for viola and piano
Opus 71	1987	Sine Nomine, for viola and piano
Opus 72	1988	Trinomio, for oboe and English horn: Preliminare, Fugato il contrappunto delle voci, e Piccole variazioni.
Opus 73	1988	Sonatina per scherzare for organ
Opus 74	1989	Marana Tha, for orchestra: Invocation, Fulgurances et Clairs-obscurs, Amen. Text based on "I am the Alpha and the Omega" from Revelation.

This list of works is from my 2008 doctoral treatise *Able Fairy: The Feminine Aesthetic in the Compositions of Rolande Falcenelli*. The complete document is available at my website, referenced below.

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