

201-

THE UNIVERSITY OF TEXAS

Department of Music

*of*

The College of Fine Arts

*Presents*

JEANNE DEMESSIEUX

Organist

FRIDAY EVENING, FEBRUARY 27, 1953, AT 8:30

R E C I T A L H A L L

AUSTIN, TEXAS



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A R S      L O N G A      V I T A      B R E V I S

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## PROGRAM

*Toccata and Fugue A minor* . . . . . J. S. Bach

Written in the Weimar period (1708-1714), this triptych represents the ideal form to which Bach became so attached at this time that he wanted to transcribe all his preludes and fugues accordingly. But the project was not carried out, and the admirable adagio, which reflects the spirit of the Italian aria with accompaniment, was destined to remain unique. The Toccata, which begins on a long stretch of pedal, is quite close to the prelude form in the classical meaning of the term. The fugue follows a strict plan and is a marvel of texture; its character is lively and aristocratic.

Chorale: "Jesus Christ, our Savior, Who hath turned away the wrath of God?" . . . . . J. S. Bach

This chorale prelude is part of the series known under the name of "18 Chorales of Leipzig." The cantus firmus is a chant by Klug (1555), written for performance at the moment of Communion ("sub communione"). Bach's version is audacious in its musical idiom. Symbolism here plays a big role; chromatic progressions, syncopes, broken, rapid melody lines offer the image of the "wrath of God" and the "cruel sufferances" expressed in the text. From the viewpoint of musical aesthetics one might say that this composition is extraordinarily modern.

Cantabile . . . . . César Franck

In this work the expressive trumpet stop presents a theme of particular lyricism, first in the soprano, then in the tenor; after this dialogue the motif is then developed into a canon of profound sensitivity.

Great Fantasy on "Ad nos, ad salutarem undam"

F. Liszt

This important composition is one of three works which Liszt wrote for the organ. It consists of three connected parts: grand introduction, fugue and peroration. Their common subject is the choral hymn (in 6/4 time), "Ad nos, ad salutarem undam" ("Toward us, toward the water which gives salvation"), which appears in Meyerbeer's "Prophet" during the Anabaptist sermon. Liszt develops it by unfolding the opulent riches of his imagination, by abandoning himself to his temperament of symphonic composer, by utilizing all the colors contained in his palette of sumptuous orchestrator. It is one of the most difficult works to perform within the entire range of organ literature.

Triptych

Jeanne Demessieux

These three pieces, written in classical style, each have a subtitle by which their character is indicated. The prelude, in C major, is a "chant grave" presented with the trumpet stop and sustained by a fluid figure with the foundation steps. Re-exposition and development bring the theme to the point where it expresses itself with all the might of the organ. The conclusion, in the initial tone colors, is in the form of a canon. The "chant intérieur," an adagio in B-flat major, chooses the sweetness of the flute stop to repeat indefinitely a short, tender motif approaching a dream world. The fugue, or "chant de joie," follows the adagio in a sharp contrast of tonality and rhythm. In C major and six-part writing, it represents a subject formed by the three tones of the adagio simplified in an ascending motion. It employs from the palette of the organ the rich mixed timbres. Its strict form includes "stretti" of the subject and its counterpart in all sorts of combinations. The sweeping oration becomes more lyrical during an episode in the subdominant, while the closing section leads to a tranquil finish in the initial C major.

Improvisation on a submitted theme

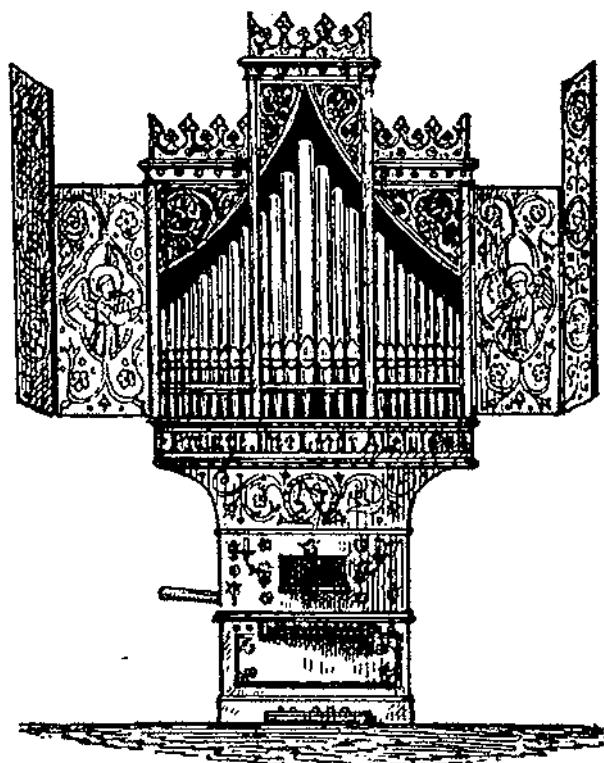
202

LOS ANGELES CHAPTER, AMERICAN GUILD OF ORGANISTS

presents

# JEANNE DEMESSIEUX

concert organist



THORNE HALL, OCCIDENTAL COLLEGE

MARCH 2, 1953, at 8:15 P.M.

## PROGRAM

Jean Bervilleiller

Epitaphe

Johann Sebastian Bach      -      Prelude and Fugue in A minor  
 Chorale "When we are in the deepest need"  
 Taken from the "Forty-five Chorales of the Liturgical Year"  
 this is written in the typical form of the figured chorale, in which each  
 note of the **cantus firmus** is paraphrased by a surrounding wreath  
 of melodic figures of expressive inflection in free rhythm.

George Frederic Handel      -      Concerto No. I, in G minor  
 Handel composed his concertos for organ and orchestra to be  
 performed between the different sections of his oratorios. He played  
 the organ part himself, improvising the soli (cadenzas). The usual  
 form included: andante; allegro; adagio (often treated as a short  
 figured recitative); and a brief finale [more or less inspired by the  
 style of dance airs of the period].

Cesar Franck      -      Pastorale  
 Constituting a short triptych, the Pastorale opens with the oboe,  
 singing a **cantilena**, to which a chorale gives the answer. The middle  
 section offers a series of pulsations, characteristic of the era (1862),  
 after which the trumpet develops a second idea, leading to a  
 fugato. Finally, the chorale theme is heard again, joined by the  
 initial **cantilena**.

Marcel Dupré      -      Symphonie Passion, First Movement  
 "The World in Expectation of the Savior"  
 This is a veritable symphonic fresco of which the first theme  
 evokes the movements of an impatient crowd, while the second theme  
 is none other than the hymn, "Christe redemptor omnium". After  
 a quivering development, the piece ends with the brilliant restatement  
 of the hymn, in D major this time, based on the motifs of the  
 beginning.

The first of two themes has the tempo of a slow and expressive  
 march, its intensity increasing as it progresses. A **cantilena**, playing  
 on the colors of the cornet, forms the second theme. Dramatic in  
 character is the central development, in **scherzo** rhythm. Elements  
 of the first idea appear, and the latter is then treated as a chorale.  
 After recalling the second theme, the piece — of which it has been  
 said that a "spiritual halo emanates from it" — ends in a climate of  
 tenderness. It is dedicated to the memory of two heroes.

Jean Langlais

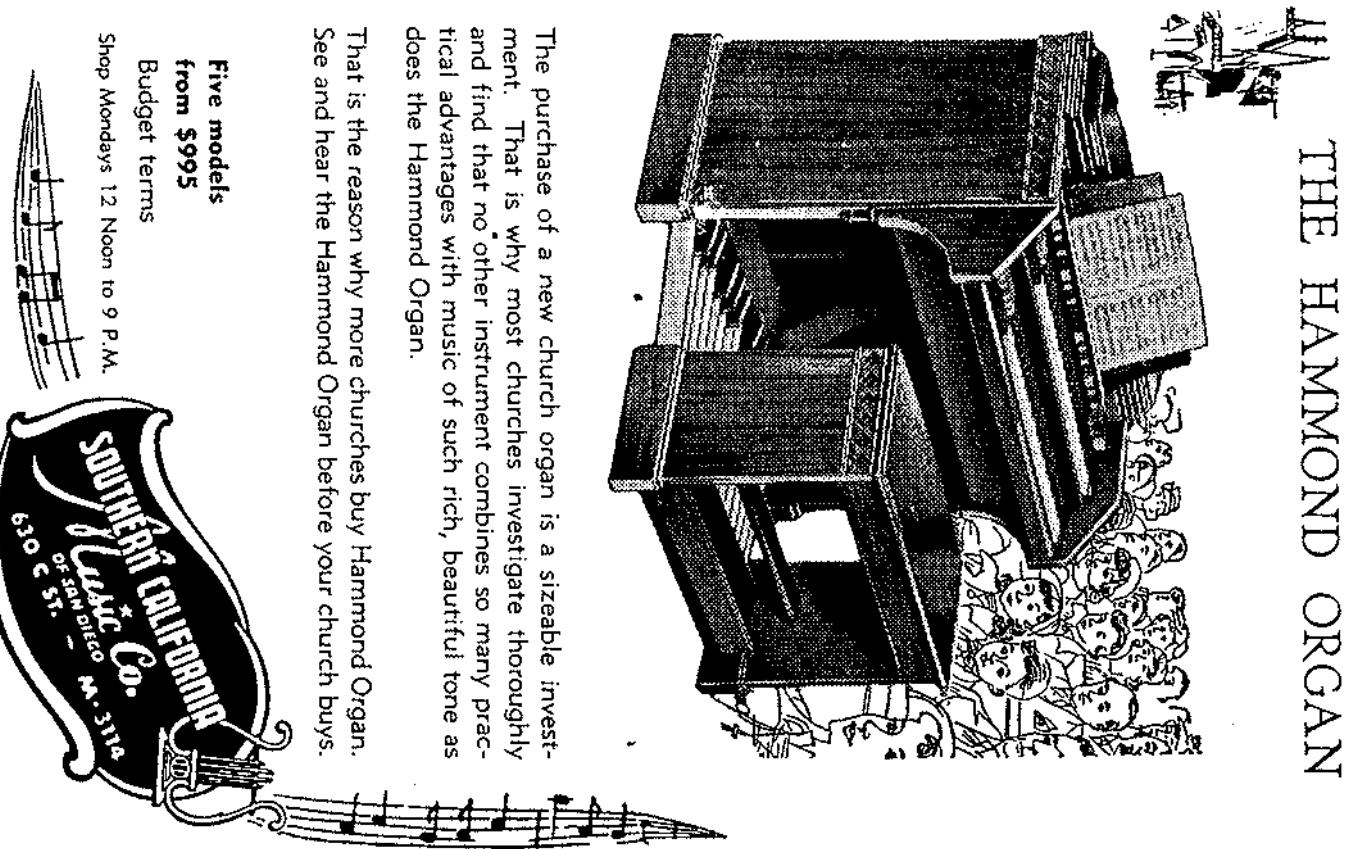
One of the three Evangelic Poems, the text here is: Jesus, in all  
 His glory, re-enters Jerusalem, where the enthusiastic crowd greets  
 Him with the cry, "Hosanna to the Son of David! Blessed is he who  
 cometh in the name of the Lord, the King of Israel! Hosanna in the  
 highest!" The anthem is presented in augmentation on the pedal  
 while on the manuals a counterpoint brilliantly paraphrases its motif.

Jeanne Demessieux

"Ubi Caritas"  
 From "Twelve Choral Preludes on Gregorian Chant Themes",  
 this traditional anthem, which goes back to early Christianity, is here  
 given the form of a brief ricercare. The motif, used in its entirety,  
 is surrounded by expressive melodic curves in the tender idiom of  
 strings and flutes. "Wherever charity and Love reign, there is God."

Jeanne Demessieux

Etude  
 The group of studies, of which this is the sixth, was conceived  
 and written for the modern organ, which, as is well-known, must be as  
 precisely regulated as a concert grand piano. These studies attempt  
 to establish the problems of contemporary organ technique.  
 Improvisation on a submitted theme



# THE HAMMOND ORGAN

*more churches choose*

## American Guild of Organists

San Diego Chapter

presents

**Jeanne Demessieux**

(First American Tour)

\* \* \*

FIRST PRESBYTERIAN CHURCH

Fourth and Date Street

Tuesday, March 3, 1953

8:15 O'clock

Five models  
from \$995  
Budget terms  
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The purchase of a new church organ is a sizeable investment. That is why most churches investigate thoroughly and find that no other instrument combines so many practical advantages with music of such rich, beautiful tone as does the Hammond Organ.

That is the reason why more churches buy Hammond Organ. See and hear the Hammond Organ before your church buys.



# Program

## PATRON MEMBERS

□□□□□

- \* \* \*
- Trumpet Tune
- Prelude and Fugue in A minor
- Chorale "The old year has passed away"
- Fugue in G major ("Gigue")
- Third Chorale in A minor
- H. Purcell \
- J. S. Bach \
- J. S. Bach \
- J. S. Bach \
- C. Franck \
- • •

- Mrs. William S. Beamish
- Mrs. B. W. Bonham
- Mrs. Anderson Berthwick
- Mrs. Fred M. Cox
- Mr. Ralph H. Crutchett
- Mr. Leonard Dowling
- Mrs. Edmund L. Flood
- Mrs. William Gordon
- Mr. H. K. Gudmunson
- Mrs. John A. Hodgson
- Mrs. Lois W. Johnson
- Mrs. Gordon Kindy
- Daphne S. McIntyre
- Mrs. J. Roland McNary

## SUBSCRIBING MEMBERS

□□□□□

- Miss Hildur Anderson
- Mr. and Mrs. E. G. Baggaley
- Mrs. C. F. Birkenstock
- Amoretta Ball
- Mrs. George Brassington
- Mrs. Lillian Borgens
- Dr. & Mrs. J. Wm. Brown
- Miss Eulalie Chase
- Rev. and Mrs. Herbert P. Chase
- Lawrence A. Colden
- Mrs. Leoline E. Cox
- Mrs. Marion M. Crampton
- Mrs. Bettie Davis
- Mrs. Walter H. Eberly
- Mr. and Mrs. O. J. Evenson
- Mr. H. J. Geest
- Mr. B. Kenneth Goodman
- Mr. Volney R. Hansen
- Mr. Edgar J. Hargrave
- Mrs. Paul Hartley
- Mrs. Wesley W. Hester
- Mrs. Nellie C. High
- Mrs. Ruth Holman
- Joan A. Howard
- Mrs. Frank B. Hunter
- Mr. and Mrs. M. F. Jackson, Sr.
- Mrs. Lewis Jones
- Mr. Erwin Lawenda
- Comdr. Emil F. Lindstrom
- First Presbyterian Church—8:15
- Ch. M. Widor \
- O. Messiaen \
- Jeanne Demessieux \
- Jeanne Demessieux \
- Jeanne Demessieux \
- Variations from Symphonie Gothique
- Banquet Celeste
- Fifth Study "Repeated notes"
- "Dogme", from Sept Meditations sur le Saint-Esprit
- Cadence (Study for pedal dedicated to Jeanne Demessieux)
- Improvisation on a submitted theme
- Grace Bentley Allen—Organist
- First Methodist Church—8:15
- TUESDAY, MARCH 17th—YOUTH SYMPHONY
- MONDAY, MARCH 23rd—BACH CONCERT
- (Commemorating the 268th Anniversary of His birth)
- Under the direction of Harold W. Blatz
- COMING EVENTS
- MONDAY, MARCH 23rd—BACH CONCERT
- (Commemorating the 268th Anniversary of His birth)
- Under the direction of Harold W. Blatz
- San Diego Music Club
- Southern Music Company
- Mrs. Norman Nichols
- Mrs. Bonsall Noon
- Mr. C. A. Sauter
- Miss Nancy Schwoerke
- Mr. George A. Scott
- Theatre Music Company
- Mrs. Wesley S. Smith
- Mrs. A. J. Sutherland
- Mildred Kreuder Thomas
- Mrs. Bert W. Wenrich
- Mrs. Ray Wilson
- Mr. Robert MacDonald
- Mr. & Mrs. Arthur C. McDougal
- Mrs. Ruth McCoy
- Dr. and Mrs. Stanley S. McKee
- Mrs. Harold C. McLean
- Mrs. Isabelle L. Miller
- Sarah M. Mills
- Mr. John C. Newman Sr.
- Mr. Don W. Nitart
- Mr. Benjamin Parrette
- Mr. C. Fred Pearson
- Mrs. Lotte B. Porterfield
- Mr. Leopold A. Poulin
- Mrs. Raymond B. Reis
- Mrs. Ruth Teeple Reid
- Mr. Paul Ruth
- Mrs. Grant Seal
- Mrs. Frances Sofie
- Miss Mamie Sullivan
- Esther B. Sosman
- Mrs. P. H. Stansell
- Mrs. O. W. Sweetland
- Dr. R. Kells Swenerton
- Mr. C. E. Terry
- Mrs. Florence Thomas
- Mr. and Mrs. H. L. Tinkham
- Miss Jean Wayda
- Mr. A. E. Worrall
- Mr. and Mrs. Harry A. Wright
- Mr. & Mrs. H. H. Wright

204c



American Guild of Organists  
Northern California Chapter

San Francisco

presents

Jeanne Demessieux

*Organist of l'Église du Saint Esprit in Paris*

at

First Methodist Church of Oakland

Twenty-fourth and Broadway

SUNDAY, MARCH 8, 1953 AT 8:15 P.M.

*Program*

TOCCATA AND FUGUE IN D MINOR . . . . . J. S. Bach ✕

The animation, verve, color, and wholly baroque fancifulness of this work recall to mind that it was written during Bach's youth. Even though the simplicity of texture is sometimes reminiscent of Buxtehude, for whom Bach justly expressed great admiration, the idiom and the grandeur of this musical oration make it a masterpiece — one of the most powerful organ works of all time.

CHORALE: "When we are in the deepest need" . . . . . J. S. Bach ✕

Taken from the "Forty-five Chorales of the Liturgical Year," this is written in the typical form of the figured chorale, in which each note of the cantus firmus is paraphrased by a surrounding wreath of melodic figures of expressive inflection in free rhythm.

FIRST CONCERTO IN G MINOR . . . . . G. F. Handel ✕

Handel composed his concertos for organ and orchestra to be performed between the sections of his oratorios. He played the concertos himself, improvising the cadenzas. The usual form is: andante; allegro; a very short adagio often treated as a figured recitative; and a brief finale similar in style to the dance airs of Handel's day.

PASTORALE . . . . . César Franck ✕

This Pastorale constitutes a short triptych: First the oboe sings a cantilena to which a chorale gives the answer. The ensuing motif of the middle section consists of a series of pulsations, characteristic of the epoch, after which the trumpet develops a second idea leading to a fugato. The third and last part takes up the chorale theme again, now joined by the initial cantilena.

## SYMPHONIE PASSION . . . . . Marcel Dupré

### First movement: The World in Expectation of the Savior

This is a veritable symphonic fresco whose first theme evokes the movements of an impatient crowd, while the second theme is none other than the hymn "Christe redemptor omnium." After a quivering development, the piece ends with the brilliant restatement of the hymn, this time in D major, based on the motifs of the beginning.

### INTERMISSION

## EPITAPHE . . . . . Jean Bervellier

The French composer Jean Bervellier is a true disciple of Marcel Dupré. In the field of organ music he is noted mainly for a *Suite*, a *Cadence*, which is a kind of pedal study, and the *Epitaphe*. This composition is based upon two themes. The first has the tempo of a slow and expressive march. As it progresses, the intensity increases. The second theme is a cantilena, playing upon the colors of the cornet. After its statement comes a central development in scherzo rhythm, dramatic in character. Elements of the first idea reappear, now treated as a chorale. It is at this point that one can observe the subtle harmonies and registration of the composer. After recalling the second theme, the piece ends in a climate of tenderness. "Epitaphe," of which it has been said that a "spiritual halo emanates from it," is dedicated to the memory of two heroes.

## LES RAMEAUX . . . . . Jean Langlais

One of the Three Evangelic Poems, "Les Rameaux" (The Boughs) interprets this text: "Jesus, in all His glory, re-enters Jerusalem, where the enthusiastic crowd greets Him with the cry: 'Hosanna to the Son of David! Blessed is He who comes in the name of the Lord, the King of Israel! Hosanna in excelsis!'"

The anthem is presented in augmentation on the pedal, while on the manuals a counterpoint brilliantly paraphrases its motif.

## UBI CARITAS . . . . . Jeanne Demessieux

### From "Twelve Choral Preludes on Gregorian Chant Themes"

"Wherever charity and love reign, there is God." This traditional anthem, which dates back to early Christianity, is here given the form of a brief *ricercare*. The motif, used in its entirety, is surrounded by expressive melodic curves in the tender idiom of gambas and flutes.

## ÉTUDE . . . . . Jeanne Demessieux

The group of studies of which this is the sixth, was conceived and written for the modern electric instrument, which must be as precisely regulated as a concert grand piano. These studies attempt to establish the problems of contemporary organ technique. In the opinion of Eric Sarnette, "These studies are the equivalent of the great virtuoso pieces for the piano by Chopin and Liszt. The organ here is a living instrument. . . Certain particularities of the texture have more timeliness than anything conceived for the modern organ up to now."

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## IMPROVISATION ON A SUBMITTED THEME

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The Northern California Chapter of the American Guild of Organists extends thanks to the clergy and congregation of the First Methodist Church of Oakland for their courtesy in making the church building and organ available for this evening's recital.

205

# Indiana University Convocations

Bloomington  
present

## Jeanne Demessieux

of the Eglise du Saint-Esprit, Paris  
Professor of Organ and Improvisation at the Royal  
Conservatory of Liège

### PROGRAM

Toccata and Fugue in D minor - - - - - J. S. Bach ↗

Chorale "When we are in the deepest need" - - - J. S. Bach ↗

First Concerto in G minor - - - - - G. F. Handel ↗  
Larghetto  
Allegro  
Adagio  
Andante

Pastorale - - - - - C. Franck ↗

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Symphonie—Passion (I: The world awaiting  
the Saviour) - - - Marcel Dupré ↗

Cadence (Study for pedal dedicated to  
Jeanne Demessieux - - - Jean Berveiller ↗

Les Rameaux - - - - - Jean Langlais ↗

"Ubi Caritas" (from "Twelve Choral Preludes on  
Gregorian Chant Themes - Jeanne Demessieux ↗

Sixth Study: "Octaves" - - - - - Jeanne Demessieux ↗  
Improvisation on a submitted theme

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SUNDAY  
MARCH 15, 1953  
4:00 O'CLOCK  
AUDITORIUM

Management: Colbert-LaBerge Concert Management, 205 West 57th Street,  
New York 19, New York



206

# Canadian College of Organists

BRANTFORD BRANCH

*Presents*

## JEANNE DEMESSIEUX CONCERT ORGANIST

*Paris, France*

TUESDAY MARCH 17th

8:30 p.m.

GOD SAVE THE QUEEN

TOCCATA AND FUGUE IN D MINOR . . . . . J. S. Bach ✓  
CHORALE "WHEN WE ARE IN THE DEEPEST NEED" . . . J. S. Bach ✓  
FIRST CONCERTO IN G MINOR . . . . . G. F. Haendel ✓  
LARGHETTO      ALLEGRO      ADAGIO      ANDANTE  
PASTORALE . . . . . C. Franck ✓

SYMPHONIE-PASSION (I: The world awaiting the Saviour) . . . . . Marcel Dupre ✓  
EPITAPHE . . . . . Jean Berveiller ✓  
LES RAMEAUX . . . . . Jean Langlais ✓  
"UBI CARITAS" (from "Twelve Choral Preludes on  
Gregorian Chant Themes") . . . Jeanne Demessieux ✓  
SIXTH STUDY: "OCTAVES" . . . . . Jeanne Demessieux ✓  
IMPROVISATION ON A SUBMITTED THEME



# STOPLIST OF THE ORGAN

*Built by*

AUSTIN ORGANS, INC., HARTFORD, CONN.

St. Mary's Church

Rochester, New York

GREAT ORGAN		CHOIR ORGAN	
Quintaten	16'	Viola	8'
Open Diapason	8'	Bourdon	8'
Second Diapason	8'	Dolce Conique	8'
Concert Flute	8'	Dolce Celeste	8'
Gemshorn	8'	Gemshorn Octave	4' <span style="float: right;">Presents</span>
Octave	4'	Koppelflöte	4'
Nachthorn	4'	Nazard	2 2/3'
Octave Quint	2 2/3'	Blockflöte	2'
Super Octave	2'	Tierce	1 3/5'
Mixture	V ranks	Mixture	III ranks
Contra Salicional	16'	Cromorne	8'
Geigen Diapason	8'	English horn	8'
Rohrflöte	8'	Bombarde	8'
Viola da Gamba	8'	Tremolo	
Viola Celeste	8'		
Salicional	8'		
Geigen Octave	4'		
Waldflöte	4'		
Gedeckt	2'		
Pleinjeu	IV ranks		
Contra Fagotto	16'		
Trumpet	8'		
Fagotto	8'		

## JEANNE DEMESSIEUX

SWELL ORGAN		PEDAL ORGAN	
Contra Salicional	16'	Resistant	32'
Geigen Diapason	8'	Contrabass	16'
Rohrflöte	8'	Violone	16'
Viola da Gamba	8'	Contra Salicional (swell)	16'
Viola Celeste	8'	Gedeckt (choir)	16'
Salicional	8'	Principal	8'
Geigen Octave	4'	Violone	8'
Waldflöte	4'	Gedeckt (choir)	8'
Gedeckt	2'	Super Octave	4'
Pleinjeu	IV ranks	Flute (choir)	4'
Contra Fagotto	16'	Mixture	III ranks
Trumpet	8'	Bombarde	16'
Fagotto	8'	Trumpet	8'

*inauguration*  
DEDICATORY ORGAN RECITAL

WEDNESDAY, MARCH 18, 1953

8:30 p. m.

## BLESSING OF THE ORGAN

By

His EXCELLENCE, THE MOST REVEREND  
JAMES E. KEARNEY, D.D.

### PSALM 150

Praise ye the Lord in His sanctuary,  
Praise Him in His august firmament.

Praise ye Him for His mighty acts,  
Praise ye Him for His supreme majesty.

Praise Him with sound of trumpet,

Praise Him with psaltery and harp.

Praise Him with timbrel and choir,

Praise Him with stringed-instruments and organ.

Praise Him with resounding cymbals,

Praise Him with crashing cymbals: let everything that breathes praise the Lord!

Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in  
the beginning, is now and ever shall be world without end. Amen.

Praise the Lord with timbrel and choir.

Praise Him with stringed-instruments and organ.

The Lord be with you.

And with Thy spirit.

### LET US PRAY.

O God, who didst command, through Thy servant Moses that  
the trumpet be sounded over the sacrifices offered to Thy name,  
and didst moreover wish that the children of Israel would sing  
the praises of Thy name with harp and trumpet: bless, we  
beseech Thee, this organ dedicated to Thy service; and grant  
that Thy faithful rejoicing on earth in spiritual canticles may  
merit to come to the eternal joys of heaven. Through Jesus

## PROGRAM

No Applause Please

- TRUMPET TUNE ..... H. Purcell \
- PRELUDE AND FUGUE IN A MINOR ..... J. S. Bach \
- CHORALE "The Old Year Has Passed Away" ..... J. S. Bach \
- FUGUE IN G MAJOR ("Gigue") ..... J. S. Bach \
- THIRD CHORALE IN A MINOR ..... C. Franck \

\* \* \*

- VARIATIONS FROM SYMPHONIE GOTHIQUE ..... Charles M. Widor \
- SYMPHONIE PASSION (I: "The World Awaiting The Saviour") Marcel Dupre \
- FIFTH STUDY: "Repeated Notes" ..... Jeanne Demessieux \
- "Docme" from Sept Meditations sur le Saint-Esprit .... Jeanne Demessieux \

208

First Presbyterian Church  
Glens Falls, New York



## Organ Recital

JEANNE DEMESSIEUX  
Organist Eglise du Saint-Esprit, Paris

Friday, March 20, 1953 at 8:15 P. M.

### PROGRAM

Trumpet Tune	- - -	Henry Purcell
Prelude and Fugue in A minor	- - -	J. S. Bach
Chorale: "The Old Year has Passed away"	- - -	J. S. Bach
Fugue in G major (Gigue)	- - -	J. S. Bach
Third Chorale in A Minor	- - -	Cesar Franck

- - INTERMISSION - -

### OFFERING

Variations from Symphonie Gothique	- - -	Ch. M. Widor
Le Banquet Celeste	- - -	O. Messiaen
Fifth Study "Repeated Notes"	- - -	Jeanne Demessieux
'Dogme', from Sept Meditations sur le Saint-Esprit	- - -	Jeanne Demessieux
Cadence (Study for Pedal dedicated to Mlle. Demessieux)	- - -	Jean Bertheiller
Improvisation on a submitted Theme		

Management: Colbert-La Berge, Inc.  
London Records

It is requested that there be no applause.

Skinner Organ



Sunday, March Twenty-second

You Are Cordially Invited To ATTEND THREE

JEANNE DEMESSEUX  
Famous French Organist

Overture from the 29th Cantata "We Thank Thee, God" - J. S. Bach  
First Concerto in G-Minor - - - G. F. Handel  
Larghetto Adagio  
Allegro Andante

Fantasia on "Ad Nos, Ad Salutarem" - - - Franz Liszt

Prelude Fugato  
Recitativo Finale

Andante

TUESDAY, MARCH 10TH

NIES-BERGER CHAMBER ORCHESTRA

"Ubi Caritas" - - - Jeanne Demessieux  
(from Twelve Choral Preludes on Gregorian Chant Themes)

MONDAY, MARCH 16TH

CHOIR OF CENTRAL CHURCH

Etude en Tierses

Jeanne Demessieux

SUNDAY, MARCH 22ND

JEANNE DEMESSEUX

The World Awaiting the Saviour - - - Marcel Dupré

1953

Improvisation on a Submitted Theme

## Central Presbyterian Church

Park Avenue at 54th Street, New York City

*It is requested that there be no applause*

*No tickets necessary for admission*

An Offering will be received to help defray the expenses  
of these concerts

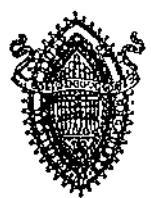
UNDER THE PATRONAGE OF THE CULTURAL COUNSELOR OF  
THE FRENCH EMBASSY.



**Evenings of  
Music**



210



AUSPICES  
OF  
BOSTON  
CHAPTER  
AMERICAN  
GUILD  
OF  
ORGANISTS

JEANNE  
DEMESSIEUX  
*Organist*

SYMPHONY HALL  
Boston, Massachusetts

Monday Evening  
March 23, 1953  
8:30 P.M.

# Program

## Variations from "Symphonie Gothique," CH. M. VIDOR

It was Widor, who, in the second half of the 19th century, totally revised the aesthetics of the organ, thereby providing this king of instruments with a movement, a force, a rhythm hitherto unknown. Certain of his pieces are models of this type, as they use rhythmic staccato, contrast of sound masses, and, for the first time in the history of organ music, orchestral effects on the scale of the big Caravale-Coll organs of the epoch.

## Banquet Celeste, O. MESSIAEN

Messiaen, who was born in 1908, is perhaps the most astonishing French composer, certainly the most discussed one. He wrote a "Technique of My Musical Language," of which the title alone sufficiently demonstrates the contribution that the author, in his own opinion, is making to contemporary music. The "Celestial Banquet," though a work of youth, is perhaps the most delicate and sensitive of his organ works. Chromatic harmonies in the sweet Voix Celeste registers are repeated three times, then developed over a pizzicato two-foot stop pedal, and finally brought to a concluding dominant seventh chord.

## Etude, JEANNE DEMESSEUX

The group of studies of which this is the fifth, was conceived and written for the modern electric instrument, which, as is well-known, must be as precisely regulated as a concert grand piano. These studies attempt to establish the problems of contemporary organ technique. (Marcel Dupre)

These studies are the equivalent of the great virtuoso pieces for the piano by Chopin and Liszt. The organ here is a living instrument, unfolding its richness of lines and its considerable sumptuousness of architecture. Certain particularities of the texture have more timeliness than anything conceived for the modern organ up to now. (Eric Sarnette)

## Dogme, JEANNE DEMESSEUX

Each of these seven meditations on the Holy Ghost is inspired by a sacred text, on which it comments in the manner of a short symphonic poem. The "Dogme" is placed in the center of the work, thus pointing up its significance. "Whosoever has faith shall be saved; whosoever has no faith shall be condemned." This theme is developed in three sections. First comes absolute affirmation of the power of faith. This is followed by the disquiet and anxiety caused when confronted by the "Word." At the end the blinding light of the Holy Ghost appears in a brilliant tempest, dominating the whole.

## Cadence, JEAN BERVEILLER

(study for pedal  
dedicated to Jeanne Demessieux)

The composer, Jean Berveiller, studied composition for seven years under the personal guidance of Marcel Dupre. Inevitably he was attracted by the rhythmic and aesthetic experiments of his teacher, which were calculated to free the king of instruments of its theoretical passivity. Most notable among his organ compositions are a Suite (published by Durand) and an Epitaph. In reviewing these two works, critics have particularly commented on the modern idiom which combines lyricism with rigorous form. The Cadence is a virtuoso piece for pedal written for Jeanne Demessieux following the first performance of her six studies at Salle Pleyel in Paris.

## Improvisation on a Submitted Theme

## Trumpet Toccata, H. PURCELL

Henry Purcell was born in 1653 at Westminster. "Composer in Ordinary" to His Majesty, he became in 1680 organist of Westminster Abbey. It was then his career as composer began. For fifteen years he produced a considerable number of works. His style remained essentially British by way of melody line, cadences, and character of texture. His art is healthy and elegant. He anticipates Handel. As to the organ, he wrote only a half dozen pages of intense poetry, the general tone of which has caused some of them (such as the Toccata in A) to be attributed to Bach himself. (Norbert Dufourcq)

## Prelude and Fugue in A minor, J. S. BACH

This work, which dates from Bach's Weimar period, had to be rewritten several times before taking its final form in Leipzig. The Prelude presents a theme in broken chords of expressive chromaticism. Repeated on the pedal in the dominant key, it is then briefly developed in an energetic rhythm during the final crescendo. The lively Fugue is built with an admirable logic of construction. The middle section, in two-part writing, prepares, by way of contrast, for the return to the principal key and the magnificent peroration — a kind of free cadenza starting from the pedal and ascending to the two manuals to end in three willful chords.

## Chorale "The old year has passed away", J. S. BACH

Taken from the "45 Chorales of the Liturgical Year", this is written in the typical form of the *figured chorale*, in which each note of the cantus firmus is paraphrased by a surrounding wreath of melodic figures of expressive inflection in free rhythm. Here is the text: "The old year has passed away. We thank Thee, oh Lord Jesus Christ, to have guided us with such constancy, through distress and danger throughout this year."

## Fugue in G major, J. S. BACH

This work was written during the Coethen period (1717-1723) in a refined style of texture somewhat influenced by the picturesque manners of the French school. One may say that this delightful page breaks with the austerity of the fugue — although preserving its classic form — in order to evoke the kind of gigue which one finds in the suites for clavier. This piece is therefore quite typical of the period in which it was composed, as Bach's academic style at this time was moving toward an enriched expressiveness.

## Third Chorale, A minor, CESAR FRANCK

The influence of Bach's works on the "final period" of the organist of Ste-Chapelle is well-known, and one might possibly connect this last chorale with one of the Bach toccatas, notwithstanding the obvious liberty taken with certain aspects of it. Three parts succeed each other: first a tumultuous prelude of rapid echings alternating with the motif of the chorale; then a greatly expressive adagio, containing the chorale theme in the major, leads to a final crescendo of grandiose breadth; finally the chorale motif is superimposed on the toccata of the first part and, after several modulations from half-step to half-step, appears in the original key and blossoms out triumphantly in the major mode.

*SOUVENIR PROGRAMME*  
*OPENING AND DEDICATING OF*  
*NEW ORGAN*  
*IN*  
*ST. BRENDAN'S CHURCH, BIRR,*  
—BY—  
**His Lordship, Most Rev. Dr. Rodgers, Co-Adjutor Bishop of  
Killaloe.**

SUNDAY, APRIL 19th, 1953.

*ORGAN RECITAL*  
—BY—  
*Jeanne Demessieux*  
*Distinguished French Organist*

At 7 p.m.

*ADMISSION BY INVITATION TICKET.*

Programmes

2/-

## PROGRA

## IMME

### 1—Prelude and Fugue in A Minor ..... J. S. Bach \

This short sparkling prelude in A Minor provides an excellent foil for the straightforward rhythmical fugue, which is justly one of Bach's most popular works.

### 2—Chorale: ..... J. S. Bach \

"Blessed Jesus, we are here to hear Thy Word."

Bach's Chorale Preludes have two points of interest—firstly, his musical treatment of the old German chorales or hymn tunes, and secondly, his interpretation of the mood of the spiritual words.

### 3—First Concerto in G Minor ..... G. F. Handel \

(Larghetto, Allegro, Adagio, Andante).

Handel's Couceros are written somewhat in the form of a suite of several separate movements and they are a complete contrast in style and mood to Bach's organ works.

### 4—Le Coucou (Rondeau) ..... L. C. Daquin \

This dainty little French Harpsichord piece provides ample opportunity for the use of contrasting tone colours.

### 5—Pièce Heroïque ..... César Franck \

The short minor theme of this very moving work suggests a striving through great difficulties towards a triumphant conclusion.

### 6—Scherzo from the Second Symphony ..... Louis Vierne \

Louis Vierne, one time Organist of Notre Dame de Paris, and pupil of César Franck, wrote his chief organ works in the form of symphonies.

### 7—Les Rameaux ..... Jean Langlais \

Jean Langlais is the present Organist of César Franck's Church, Ste. Clothilde, Paris.

### 8—Consolateur: ..... Jeanne Demessieux \

"O Vous, Consolateur Parfait."

### 9—Dogme: "Celui qui croira sera sauvé, celui qui ne croira pas sera condamné" ..... Jeanne Demessieux \

"Those who believe shall be saved, and those who do not believe shall be condemned."

In these two compositions, Mlle. Demessieux reverts, in varying manner, to Bach's idea of striving to convey a definite spiritual mood through the musical medium.

(Items 8 and 9 are from "Seven Meditations on the Holy Spirit").

### 10—Improvisation on a Submitted Theme ..... Jeanne Demessieux

Theme submitted by Dr. de Regge.

Mlle. Demessieux maintains the magnificent tradition of the French school of organist-composers. She also inherits, speaking musically, their rare gift of simultaneous composition and performance, which is extemporalization.

212

SAINT PETER'S CHURCH, PHIBSBOROUGH, DUBLIN

AN TOSTAL 1953

A FESTIVAL OF ORGAN MUSIC — III.

## ORGAN RECITAL

BY

# JEANNE DEMESSIEUX

ON

TUESDAY, APRIL 21, AT 8 P.M.

### PROGRAMME

PRELUDE AND FUGUE IN A MINOR	J. S. BACH
CHORAL "BLESSED JESUS, WE ARE HERE TO HEAR THY WORD."	J. S. BACH
FIRST CONCERTO IN G MINOR (Larghetto, Allegro, Adagio, Andante)	G. F. HAENDEL
LE COUCOU	LOUIS CLAUDE DAQUIN
PIECE HEROIQUE	CESAR FRANCK
SCHERZO FROM THE SECOND SYMPHONY	LOUIS VIERNE
ALLEGRO FROM THE SIXTH SYMPHONY	CHARLES-MARIE WIDOR
TWO MEDITATIONS : I. CONSOLATEUR "O, VOUS, CONSOLATEUR PARFAIT" II. DOGME "CELUI QUI CROIRA SERA SAUYE, CELUI QUIN NE CROIRA PAS SERA CONDAMME" (From "Sept Méditations sur le Saint Esprit")	JEANNE DEMESSIEUX

IMPROVISATION on a theme to be submitted by John Holmes

JEANNE DEMESSIEUX, a brilliant and charming young French lady, has captured the imagination of the world by her masterly playing. She studied organ under Marcel Dupre and at the age of 12 became organist of the Church of the Holy Spirit in Paris. She won First Prizes in Organ, Piano, Harmony and Fugue at The Paris Conservatoire. In 1946 at the age of 25, she made her debut as a recitalist by giving 24 recitals at the Salle Pleyel, Paris, all played from memory and equalling 1500 pages of music. Miss Demessieux has since toured the United States and practically every country in Europe. She has many interesting compositions to her credit, and her excellent gramophone records are issued by Decca. Her transcendental technique places Jeanne Demessieux on that plane where virtuosity and technique, far from hindering, give free rein to the interpreter.

The Magnificent Organ in St. Peter's was built by Conacher in 1951 to the designs of Leonard E. Burtram Esq. It contains three Manuals and 75 Stops, and is one of the finest instruments in Ireland to-day.

### PROGRAMME

2s.—6d.

THESE RECITALS ARE ARRANGED SPECIALLY FOR AN TOSTAL 1953 BY JOHN HOLMES, MONASTEREVAN  
WHO WISHES TO THANK THE VINCENTIAN FATHERS FOR THE USE OF THE CHURCH AND ORGAN.



CATHEDRAL OF CHRIST THE KING, MULLINGAR

by kind permission of

HIS LORDSHIP, MOST REV. DR. KYNE, BISHOP OF MEATH

MULLINGAR AN TOSTAL COUNCIL

PRESENTS

# Organ Recital

BY

JEANNE DEMESSIEUX

*The Distinguished French Organist*

WEDNESDAY, APRIL 22nd, 1953

At 8.30 p.m.

PROGRAMME	:	:	:	:	:	2/-
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(NO CHARGE IS MADE FOR ADMISSION TO CATHEDRAL)

The kind co-operation of his Lordship, Most Rev. Dr. Kyne, the Administrator,  
and Clergy of the Parish is gratefully acknowledged.

# PROGRAMME

## 1—PRELUDE AND FUGUE IN A MINOR

BACH

This short sparkling prelude in A Minor provides an excellent foil for the straightforward rhythmic fugue, which is justly one of Bach's most popular works.

## 2—CHORAL: "Blessed Jesus, we are here to hear Thy Word"

BACH

Bach's Chorale Preludes have two points of interest—firstly, his musical treatment of the old German chorales or hymn tunes, and secondly, his interpretation of the mood of the spiritual words.

## 3—FIRST CONCERTO IN G MINOR

HANDEL

HanDEL's Concertos are written somewhat in the form of a suite of several separate movements and they are a complete contrast in style and mood to Bach's organ works.

## 4—LE COUCOU

DAQUIN

This dainty little French harpsichord piece provides ample opportunity for the use of contrasting tone colours.

## 5—PIECE HEROIQUE

CAESAR FRANCK

The short minor theme of this very moving work suggests a striving through great difficulties towards a triumphant conclusion.

## 6—SCHERZO FROM SYMPHONY No. 11

VIERNE

Louis Vierne, one time Organist of Notre Dame de Paris, and pupil of Caesar Franck, wrote his chief organ works in the form of symphonies.

## 7—LES RAMEAUX

JEAN LANGLAIS

Jean Langlais is the present Organist of Caesar Franck's church, Ste. Clothilde, Paris.

## 8 & 9—CONSOLATEUR: "O Vous, consolateur parfait" — JEANNE DEMESSIEUX

DOCME: "Celui qui croira sera sauvé, celui qui ne croira pas sera condamné"

("Those who believe shall be saved and those who do not believe shall be condemned")

In these two compositions, Mlle Demessieux reverts, in varying manner, to Bach's idea of striving to convey a definite spiritual mood through the musical medium.

## 10—IMPROVISATION OF A SUBMITTED THEME

JEANNE DEMESSIEUX

Mlle Demessieux maintains the magnificent tradition of the French school of organist-composers. She also inherits, speaking musically, their rare gift of simultaneous composition and performance, which is extemporization.

N.B.—Items 8 and 9 are from "Sept méditations sur le Saint Esprit."

Programme Notes compiled by Mrs. Dore, to whom the Council extend their thanks for her help and assistance.

214

# CAMBRIDGE

## KING'S COLLEGE CHAPEL

Organ Recital by Mlle. Jeanne Demessieux.

Saturday, 25 April 1953, at 6.25 p.m.

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J.S. BACH.

Overture from 29th Cantata \

Second sonata in C minor \

Vivace - Largo - Allegro

Chorale: "When we are in the deepest need" \

Prelude and Fugue in A minor \

Fantasy in G major \

Vivace - Grave - Lento

Fugue in G major ("Giga") \

Toccata and Fugue in D minor \

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Next recital Saturday, May 2nd, 1953, at 6.25 p.m.  
by Mr. Emil Bächtold of Zürich.



# CHRIST CHURCH, OXFORD

SUNDAY, APRIL 26th, 1953

215

County Borough of Southampton  
Entertainments and Publicity Department.

## GUILDFHALL, SOUTHAMPTON.

Tuesday, 28th April, 1953, at 7.30 p.m.

Admission 1/-.

Prelude and Fugue in A minor      J. S. Bach ↗  
Chorale Prelude, "Liebster Jesu"      J. S. Bach ↗

Concerto No. 1 in G minor      Handel ↗  
Larghetto  
Allegro  
Adagio  
Andante

MME. JEANNE DEMESSIEUX

## PROGRAMME.

Prelude and Fugue in A minor      J. S. Bach ↗  
Chorale: "Blessed Jesus, We are  
here to hear Thy word."      J. S. Bach ↗  
First Concerto in G minor      Handel ↗  
Larghetto  
Allegro  
Adagio

"Le Coucou"      Daquin ↗  
Pièce Héroïque      César Franck ↗  
Scherzo from Symphony No. 2      L. Vierne ↗  
Les Rameaux      J. Langlais ↗  
"Consolateur"      J. Demessieux ↗  
"Dogme"      Andante

(from "Meditations sur le St. Esprit") J. Demessieux ↗  
Improvisation on a submitted theme

JEANNE DEMESSIEUX

Improvisation on a submitted theme.

The "Coucou"      Daquin ↗  
Pièce Heroïque      César Franck ↗  
Scherzo from the Second Symphony. L. Vierne ↗  
Les Rameaux      J. Langlais ↗  
"Consolateur"      J. Demessieux ↗  
"Dogme"      J. Demessieux ↗  
(from Meditations sur le  
St. Esprit)

216



247

# THE ORGAN MUSIC SOCIETY

*President : ARCHIBALD FARMER*

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## RECITAL

AT

ST. PETER'S, EATON SQUARE, S.W.1

*(By kind permission of the Vicar and Churchwardens and the Organist, Mr. G. Vickerman)*

THURSDAY, 30th APRIL, 1953, at 8 p.m.

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## JEANNE DEMESSIEUX

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*Hon. Secretary :*

FELIX APRAHAMIAN,  
8, Methuen Park, N.10.



*Hon. Treasurer :*

AUBREY W. ELLISDON,  
38, Lower Sloane Street, S.W.1.

### ANNOUNCEMENT

The Forty-sixth Series of recitals will be given in the summer of 1953. Particulars will be available shortly.

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*Programme Notes by Archibald Farmer*

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ADMISSION BY PROGRAMME—NON-MEMBERS, THREE SHILLINGS

2121

*-notes*

## PROGRAMME

PRELUDIE AND FUGUE IN A MINOR ..... Johann Sebastian BACH  
 1685-1750  
 (Schirmer, iv, p. 62. Novello, vii, p. 42. Peters, ii, p. 57)

CHORALE PRELUDE ON "LIEBSTER JESU, WIR SIND HIER" ..... Johann Sebastian BACH  
 ("Blessed Jesus, we are here to hear Thy word." Miscellaneous Preludes)

FANTASIA IN G MAJOR ..... Johann Sebastian BACH  
 TRES VITEMENT—GRAVEMENT—LENTEMENT  
 (Schirmer, i, p. 46. Novello, ix, p. 168)

PIECE HEROIQUE ..... César FRANCK  
 1822-1890

Although Franck's style and mannerisms have been copied by his pupils and others, the essential spirit of his work remains inimitable. This is particularly true of the Pièce Héroïque, which, if not the greatest of his organ compositions, is certainly one of the most original, and remains to this day unique in organ literature. Franck wrote it in memory of those of his pupils who were killed in the Franco-Prussian war of 1870. It represents, emotionally, a continuous emergence, through struggles and darkness, towards the splendour and light of the conclusion. Two themes are used: the melancholy, ejaculatory subject appearing at the beginning beneath the urge of the repeated chords; and a contrasting melody in the major, which forms the peroration. Note the part played by the drum-like figure in the building-up of the climax.

SCHERZO FROM THE SECOND SYMPHONY ..... Louis VIERNE  
 1870-1937

"LES RAMEAUX" ..... Jean LANGLAIS  
 b. 1907

Langlais, who is blind, was a pupil of Marchal, Dupré and Dukas, and is now organist of Franck's church, Ste. Clotilde, Paris.

TRIPTYQUE ..... Jeanne DEMESSIEUX  
 PRELUDE—ADAGIO—FUGUE

Mlle. Demessieux as a child was a pupil at the Conservatoire of Montpellier, and appeared as a pianist at the Trocadéro, Paris, at the age of five. She studied the organ with Dupré, whose assistant at St. Sulpice she became, and for the past twelve years has been organist of the Church of the Holy Spirit, Paris. Her first recital in London was given for the Organ Music Society in 1947.

IMPROVISATION (on a theme to be submitted).

218

MINISTÈRE DE L'INSTRUCTION PUBLIQUE

CONSERVATOIRE ROYAL DE MUSIQUE DE LIÈGE

Jeudi 7 mai 1953, à 20 h. 30

## Récital d'Orgue

par

# JEANNE DEMESSIEUX

Organiste à l'église du Saint-Esprit, à Paris.

Professeur au Conservatoire Royal de Musique de Liège.

Programme : 6 fr.

1. Offertoire sur les grands jeux . . F. Couperin.
2. Prélude et fugue en la mineur . . J.-S. Bach. ↗
3. Choral : « Bien-aimé Jésus, nous sommes ici pour entendre ta parole » . . . . . J.-S. Bach. ↘
4. Deuxième fantaisie en fa mineur . . Mozart. ↗  
Maestoso - Fugato - Andante -  
Maestoso - Allegro.
5. Fantaisie en ut majeur . . . . C. Franck. ↗  
Moderato - Allegretto cantando -  
Moderato - Adagio.
6. Allegro de la 6<sup>e</sup> Symphonie . . Ch.-M. Widor. ↗
7. Triptyque . . . . . J. Demessieux. ↗
  - a) Prélude : « Chant grave »
  - b) Adagio : « Chant intérieur »
  - c) Fugue : « Chant de joie ».
8. Les Rameaux . . . . . Jean Langlais. ↗
9. Improvisation sur un thème donné.

INTERRUPTION

219.

NIEUWE ZUIDERKERK - WESTZEEDIJK - ROTTERDAM

ORGEL CONCERT op Donderdag, 28 Mei 1953,  
des avonds om 8 uur  
door

JEANNE DEMESSIEUX

Organiste te Parijs.

PROGRAMMA

1. Prélude et fugue en La mineur ..... J.S. Bach \
2. Choral : Bien-aimé Jésus, nous sommes  
ici pour entendre ta parole .... J.S. Bach \
3. Fantaisie no. 2 en Fa mineur, maestoso,  
allegro, andante, allegro ..... W.A.Mozart \
4. Fugue en ut majeur ..... D.Buxtehude \
5. Fantaisie sur "ad nos, ad salutarem  
undam" : Prélude, andante,  
final (audition intégrale) ..... F. Liszt \
6. Improvisation sur un thème donné par  
l'organiste Piet van den Kerkhoff.

-oo-

GOLDSCHMIDING

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ROTTERDAM - Statenweg 190  
(Winkelstad Blijdorp)  
Telefoon 40617

Amsterdam - Hilversum - Haarlem - Goes



220

JEANNE DEMESSIEUX  
ORGANISTE

8, RUE DU DOCTEUR GOUJON (XII<sup>e</sup>)  
TÉL. : DIDEROT 31-92

PARIS. LX

AMSTERDAM

Lutherse Kerke  
29 mai 1953

Invention 27 · Cantate - - Bach  
choral = Bien aimé Jésus - - " "  
Prélude et Fugue la mineur - - " "  
1er Concerto sol min - - Haendel

-  
Chœurs

Banquet céleste - - - messiaen  
Allegro de la 6<sup>e</sup> Symphonie - - Widm.  
Imp्रovation.



JD

Programma van het  
buitengewoon

### ORGELCONCERT

in de St. Martinuskerk

te Venlo

op Zaterdag 30 Mei a.s.

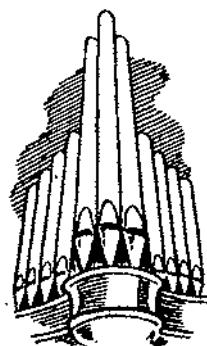
om 8.30 uur

te geven door

## \* JEANNE DÉMESSIEUX \* PARIS \*

### PROGRAMMA:

Trumpet Tune . . . . .	Purcell
Prelude et Fugue en La mineur . . . . J. S. Bach	
Choral „Liebster Jesu“ . . . . J. S. Bach	
	(version ornée)
1er Concerto en sol majeur . . . . Haendel	
	Larghetto
	Allegro
	Adagio
	Andante
Fugue en Ut . . . . .	Buxtehude
Pièce Héroïque . . . . .	C. Franck
Banquet céleste . . . . .	O. Messiaen
Allegro de la 6e Symphonie . . . . Widof	
Improvisation sur un thème donné .	



Toegang zij-beuken f 0.50

20%  
VENLO





Price 3d.

E22

# Programme of ORGAN RECITAL

BY

MLLE. JEANNE DEMESSIEUX

(Church of the Holy Spirit, Paris)

On WEDNESDAY, JUNE 10th, 1953, at 1.15 p.m.

1. Prelude and Fugue in A minor

Bach

This is one of the finest of the Great series of Preludes and Fugues and dates from the close of Bach's stay in Weimar. The Prelude is somewhat in the free style of a Toccata, and is shorter and more closely knit than the majority of the Preludes. The Fugue is noticeable for its strongly rhythmical subject and magnificent development, which makes it one of "the most permanently enjoyable Organ Fugues in existence" (Parry). Mendelssohn selected this piece to play as a voluntary at St. Paul's Cathedral one Sunday morning in 1837.

2. Chorale Prelude

Bach

"Blessed Jesus, we are here to hear thy word."

3. Concerto in G minor

Handel

Maestoso. Allegro. Adagio. Andante.

Handel wrote two sets of six Concertos for organ and orchestra, now more often heard arranged as organ solos. The Concertos were first performed, with the composer himself at the organ, as interludes between the acts of his oratorio performances at the Old Haymarket Theatre, about the year 1736. The Concertos enjoyed a great popularity when first published, for Dr. Burney, the musical historian, says that "players totally subsisted on them for nearly thirty years."

**4. Fugue in C major**

*Buxtehude*

Dietrich Buxtehude was born at Helsingborg, Sweden, in 1637, and died at Lübeck in 1707. His performances of sacred music, instrumental and vocal, made Lübeck a place of pilgrimage, and it is said that Bach himself, when a young man, tramped two hundred miles to hear him play.

**5. Fantasy in F minor, No. 2**

*Mozart*

Maestoso. Allegro. Andante. Allegro.

At the end of Mozart's career came a little group of works for the glass-harmonica and for a mechanical organ—a barrel instrument which was popular in the eighteenth century and for which Haydn also composed some pieces. As Sacheverell Sitwell says: "It is wonderful how Mozart could have raised these pieces of so trivial a destination to so high a level of thought and utterance."

**6. Allegro from the 6th Symphony**

*Widor*

Famous as the organist of St. Sulpice, Paris, and especially as a brilliant exponent of the art of improvisation, Widor enriched the organ repertory by his contribution of eight symphonies, which exhibit great diversity of style and are planned on a formidable scale. The movement to be played consists of two well-contrasted themes, the one broad and majestic, the other rapid and scherzo-like, and these are combined with great skill in the course of the movement.

---

Recitals will be given by

**GEORGE THALBEN-BALL, Mus.D., F.R.C.M., F.R.C.O.**  
City Organist

on

**THURSDAY, JUNE 11th, at 7.30 p.m.**

and

**WEDNESDAY, JUNE 17th, at 1.15 p.m.**

City of Bradford

## ST. GEORGE'S HALL

ALL SOULS CHURCH  
LANGHAM PLACE, W.1

# Organ Recital

Thursday, 11th June, at 8 p.m.

Friday, 14th May, 1954  
at 7.15 p.m.

### JEANNE DEMESSIEUX

# Jeanne Demessieux

Organist at the Church of the Holy Spirit, Paris

Tickets 2/6 and 1/6 Box Office 10 a.m. to 7.15 p.m. Tel. 32513

### PROGRAMME

- |   |     |            |   |
|---|-----|------------|---|
| Overture from the 29th Cantata                            | ... | J. S. Bach | ~ |
| Passacaglia and Fugue                                     | ... | J. S. Bach | ~ |
| Chorales  | ... | J. S. Bach | ~ |
| (a) Blessed Jesus, we are here to hear Thy word           | ~   |            |   |
| (b) Jesus Christ, Our Saviour                             | ~   |            |   |
| (c) De Profundis  | ~   |            |   |
| Noel in G major   | ... | Daquin     | ~ |
| 10th Concerto in D minor                                  | ... | Handel     | ~ |
| Adagio  |     |            |   |
| Allegro   |     |            |   |
| Allegro   |     |            |   |
| Fantasy in C major  | ... | Franck     | ~ |
| (Poco lento. Allegretto cantando. Au quasi lento. Adagio) |     |            |   |
| Allegro from the 6th Symphony                             | ... | Widor      | ~ |
| Improvisation on a submitted theme.                       |     |            |   |

PROGRAMME 2/6



# PETERBOROUGH FRENCH WEEK

Organised by Peterborough Arts Council

Concert of

## Anglo-French Music

by

Benjamin Britten and Peter Pears

in PETERBOROUGH CATHEDRAL

on TUESDAY, 13th OCTOBER, 1953

at 7.30 p.m.

Programme includes works by

HANDEL  
PIERRE GUEDRON  
PHILIP ROSSETTER  
JOHN DOWLAND  
RAMEAU  
GABRIEL FAURE  
BENJAMIN BRITTEN  
HENRY PURCELL

## Organ Recital

By Deanne Demessieux

Peterborough  
Cathedral

Thursday

8th October 1953

7.30 p.m.

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TICKETS 7/6d. and 4/- obtainable from Messrs. Frames Ltd.,  
35 Bridge Street, Peterborough, or from Peterborough Arts Council

Programme 6d.



# Jeanne Demessieux

Peterborough Arts Council is proud to welcome Mlle. Demessieux  
to Peterborough.

## Programme

At an early age, Jeanne Demessieux achieved a sensational array of premier awards at the Conservatoire National de Paris for harmony, counterpoint and fugue, piano and organ. Having acquired a transcendental technique from studies with Marcel Dupré, she gave her first recital in 1946 at the Salle Pleyel, Paris, ending with the improvisation of a symphony in four movements on seven themes, handed her at the moment before performance. The critics unanimously acclaimed this young girl of twenty-five as being amongst the front rank of international organists.

Later, also at the Salle Pleyel, Jeanne Demessieux gave twelve recitals in two series, covering practically the entire repertoire of the organist—Bach, Handel, Mendelssohn, Liszt, Franck, Widor, Vierne, Dupré, and contemporary composers. This extraordinary feat of artistry, for such it proved to be, entailed learning by heart no less than 1,500 pages of music.

Jeanne Demessieux has been organist at the Church of the Holy Spirit, Paris, since the age of twelve. She has undertaken a number of concert tours in France, and also in Germany, Austria, Holland and in Great Britain, where she was the first woman to be invited to play on the organ of Westminster Cathedral. At the Promenade Concerts in the Albert Hall, before an audience of 5,000, she played the solo part of a Handel Concerto for organ and orchestra, improvising a cadenza. She has taken part in several Festivals, notably Edinburgh, Salzburg and Aix-en-Provence.

Among compositions for orchestra and chamber music ensembles, Jeanne Demessieux has published for the organ "Six Studies" of almost incredible difficulty in which the pedal has a part worthy of a concerto soloist, "Seven Meditations on the Holy Spirit," "A Triptych," "Twelve Choral Preludes," the latter on Plainsong themes. She has also written a "Poem for Orchestra and Organ" given its first performance in 1950 with the Orchestra du Conservatoire of Nancy.

### PASSACAGLIA AND FUGUE

J. S. Bach

### 10th CONCERTO IN D. MINOR

G. F. Handel

ADAGIO

ALLEGRO

ALLEGRO

### CANON IN B. MINOR

R. Schumann

### CANTILENE AND FINAL from SYMPHONIE-ROMANE

Ch. M. Widor

- (a) VENI SANCTE SPIRITUS  
(b) DOGME (from SEPT MEDITATIONS  
sur le SAINT-ESPRIT)

J. Demessieux

*At the end of her programme, Mlle. Demessieux has kindly agreed to include improvisations on a theme submitted to her at this recital.*

# SOCIÉTÉ "LA RENAISSANCE DE L'ORGUE"

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Jacqueline Grange; Sanfourche; Touzet. — Mmes Simone  
Quet; Frasson; Simone Pastouret; Robert Coq.

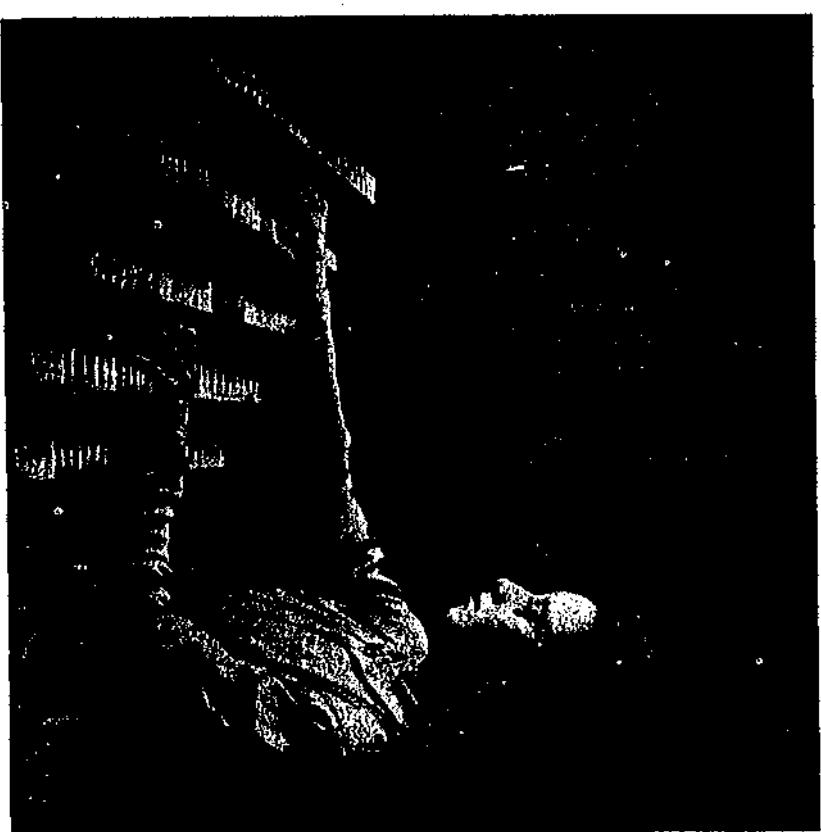
# RÉCITAL

DONNÉ PAR

Jeanne DEMESSIEUX

Jeanne DEMESSIEUX

Organiste de l'Eglise du Saint-Esprit à Paris  
Professeur au Conservatoire Royal de Liège



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## JEANNE DEMESSIEUX

# PROGRAMME

Après une initiation musicale à Montpellier où elle est déjà un enfant prodige, Jeanne Demessieux fut de bonne heure désignée pour recevoir la formation qu'on ne peut guère acquérir qu'à Paris. Nommée organiste de l'Église du Saint-Esprit, dès l'âge de 12 ans, elle obtient au Conservatoire National un ensemble étincelant de récompenses, dont une seule eut suffi à la classer comme une véritable artiste: elle cumule les premiers prix de piano, de contrepoint et d'orgue, d'harmonie, d'orgue enfin.

Son Maître, Marcel Dupré, croit à juste titre que de tels succès ne suffisent pas encore à une organisation musicale aussi exceptionnelle. Pendant 5 ans, il lui impose un supplément de formation musicale et technique, qui produit des fruits extraordinaires.

Le moment est alors venu pour Jeanne Demessieux d'offrir ceux-ci aux publics les plus exigeants. Paris, l'Angleterre (où elle est la première femme invitée à l'orgue célèbre de Westminster), la Hollande, les plus grandes villes de la province française, l'écoutent et l'applaudissent tour à tour. L'Amérique la sollicite, et elle vient enfin d'y faire une tournée triomphale, mais elle éprouve une grande joie, revenue en France, à retrouver les vieilles et belles orgues de nos Cathédrales.

A ses dons incomparables d'exécutante, Jeanne Demessieux joint des aptitudes remarquables pour la composition musicale. Ses Etudes pour orgue sont, d'après les connaisseurs, au niveau des Etudes transcendantes de Liszt, et des Etudes de Chopin pour le piano. Ces dernières années, l'éminente artiste a produit de nouvelles œuvres très importantes pour orchestre et pour orgue. Nous pourrons apprécier ce soit même son talent d'improvisatrice.

1. PASSACAILLE et FUGUE ..... J. S. BACH ~
2. « Viens maintenant, Sauveur des Païens » J. S. BACH ~
3. « Jésus-Christ, notre Sauveur, qui par ses cruelles souffrances nous a délivrés de l'enfer » J. S. BACH ~
4. 10<sup>e</sup> CONCERTO en RE mineur..... HAENDEL ~
5. CANTILÈNE et FINAL de la Symphonie Romane ..... CH. M. WIDOR ~
6. VENI SANCTE SPIRITUS ..... J. DEMESSIEUX ~  
(Sept Méditations sur le StEsprit)
7. LES ANGES ..... O. MESSIAEN ~
8. IMPROVISATION SUR UN THÈME DONNÉ



CATHÉDRALE SAINT-ANDRÉ  
DE BORDEAUX

— 25 OCTOBRE 1955 —

## QUELQUES EXTRAITS DE LA PRESSE ÉTRANGÈRE

ÉGLISE SAINT-EUSTACHE  
SAMEDI 7 NOVEMBRE 1953  
à 21 heures

**NEW-YORK.** — JEANNE DEMESSIEUX est indiscutablement une lumière de la glorieuse tradition d'orgue française. Ayant connu la plupart des organistes de notre époque, depuis Widor, Bonnet, Vierné jusqu'à Dupré, je ne pouvais penser qu'à ces Maîtres comme émules de cette extraordinaire musicienne virtuose.  
Virgil THOMSON « New-York Herald Tribune ».

**EDINBURGH.** — Une extraordinaire artiste rappelant les légendaires virtuoses des XIX<sup>e</sup> et XVIII<sup>e</sup> siècles.  
« The Scotsman ».

**ABERDEEN.** — She came, she played, she conquered.  
« The Press and Journal ».

**AMSTERDAM.** — Un génie. — JEANNE DEMESSIEUX atteint le summum de l'art musical, tels Horowitz, Menihin, Toscanini...  
VAN AMERONGEN « Het Vrije Volk ».

# RÉCITAL D'ORGUE

PAR

**Jeanne DEMESSIEUX**

ORGANISÉ PAR

**L'UNION CATHOLIQUE DES P.T.T.**

AU PROFIT DE SON  
« SERVICE D'ACCUEIL », à PARIS



### ALLOCUTION

par le R. P. BOULEY, de l'Oratoire  
Curé de Saint-Eustache



**DISQUES "DECCA"**

# PROGRAMME

## NOTICE BIOGRAPHIQUE

### JEANNE DEMESSIEUX Organiste française

Prelude et Fugue en la mineur ↘

J.-S. BACH

Premier Concerto en sol mineur ↘

G.-F. HAËNDEL

Larghetto - Allegro - Adagio - Andante

Choral ↘

« Bien-aimé Jésus, nous sommes ici pour entendre ta parole »

J.-S. BACH

Canon en si mineur ↘

R. SCHUMANN

Troisième Choral en la mineur ↘

C. FRANCK

ALLOCUTION - QUÊTE

Cantilène et Final de la Symphonie Romane ↘

CH.-M. WIDOR

Apparition de l'Église Éternelle ↘

O. MESSIAEN

Improvisation sur un thème donné

Après avoir été enfant prodige au Conservatoire de Montpellier, JEANNE DEMESSIEUX remporta une série sensationnelle de Premiers Prix au Conservatoire National de Paris (Harmonie, Contre-Point et Fugue, Piano, Orgue et improvisation).

Puis ayant acquis, sous l'égide de MARCEL DUPRE, une technique transcendante de l'instrument-roi, elle donne en 1946, à la Salle Pleyel, à Paris, un premier récital qui se termine par l'improvisation d'une Symphonie en quatre mouvements sur sept thèmes proposés au moment même de l'exécution. La critique, unanime, classe d'emblée JEANNE DEMESSIEUX au premier rang des Organistes internationaux.

Par la suite, JEANNE DEMESSIEUX, toujours à la Salle Pleyel, donne en deux séries douze récitals historiques comprenant la presque totalité du répertoire d'orgue : Bach, Haendel; l'œuvre intégrale de Mendelssohn, de Liszt et de Frank, Widor, Vierné, Dupré; et l'école contemporaine. Il ne s'agit pas moins que de 1.500 pages de musique jouées par cœur.

JEANNE DEMESSIEUX ne cesse d'accomplir des tournées de concerts mondiaux : France, Etats-Unis, Grande-Bretagne, Scandinavie, Pays-Bas, Autriche, Allemagne, Suisse, Belgique, Espagne, Portugal, etc... A Londres, elle fut la première femme invitée à donner des récitals à Westminster Cathedral; aux « Promenades-Concerts », devant les 5.000 auditeurs de l'Albert-Hall, elle exécuta avec orchestre des Concerti de Haendel, improvisant les cadences. Elle participe aux Festivals Internationaux de Salzbourg, Aix-en-Provence, Edimbourg, Haarlem, York, Canterbury, etc...

JEANNE DEMESSIEUX est soliste de maints postes de radiodiffusion, depuis ceux de la B.B.C. jusqu'à la radio-station de New-York.

Guitare : d'venues pièces d'orchestre et de musiques de chambre, JEANNE DEMESSIEUX a publié pour son instrument six Etudes, de difficulté transcente, où la pédale est traitée à la manière du soliste d'un concerto; sept Méditations sur le Saint-Esprit, un Triptyque, douze Chorals-Préludes sur des thèmes de plain-chant, un Poème pour orgue et orchestre, dont la première audition à Paris, sous la direction d'Eugène Bigot, fut radiodiffusée depuis la Salle Pleyel, en 1952.

Enfin, JEANNE DEMESSIEUX a enregistré une série de disques pour la firme « DECCA », de Londres.