

VILLE DE STRASBOURG

249
PALAIS DES FÊTES

Le Mercredi 1^{er} Décembre 1954

1^{er} CONCERT HORS SÉRIE

Exécutants :

Jeanne DEMESSIEUX (orgue)

Renée DEFRAITEUR (soprano) Erich MAJKUT (ténor)

Lucie RAUH (contralto) Raymond STEFFNER (basse)

La Chorale de la Cathédrale

(à l'occasion du 25^e anniversaire de son premier concert public)

L'Orchestre Municipal

sous la direction de

L'ABBÉ ALPHONSE HOCH

PROGRAMME

PREMIÈRE PARTIE:

- ✕ 1. G. Fr. Haendel: *Allegro du 10^e Concerto en Ré pour orgue*
- ✕ 2. Nicolas Bernier: *Chœur final "Intellectus bonus" du Psaume 110*
"Confitebor tibi domine"
(réalisation Alexandre Cellier)
- ✕ 3. Michel-Richard de La Londe: *Extraits du Psaume 130 "De Profundis"*
Airs V et IX. a) Air pour soprano « Sustinuit anima mea »
b) Chœur final « Et ipse redemit Israël — Requiem aeternam —
Et lux perpetua »
(réalisation Alexandre Cellier)
- 4. Jos. Haydn: a) Kyrie de la Theresienmesse
b) Benedictus de la Schöpfungsmesse
- 5. W. A. Mozart: "Ave Verum corpus", K. V. 618

DEUXIÈME PARTIE:

- ✕ 6. J. S. Bach: *Toccata en Fa majeur pour orgue*
- ✕ 7. W. A. Mozart: *Dies irae, prose du Requiem, K. V. 626*
Adieu → a) Dies irae d) Recordare Jesu pie
b) Tuba mirum e) Confutatis maledictis
c) Rex tremendae maiestatis f) Lacrimosa dies illa
- ✕ 8. Gabriel Fauré: *Extraits du Requiem*
a) Sanctus
b) Pie Jesu domine
c) In paradisum

Prochains Concerts de l'Orchestre Municipal:

Deuxième Concert Hors Série le mercredi 2 mars 1955

Programme: Frank Martin: Golgotha

Direction: Fritz Münch

Solistes: Renée Defraiteur (soprano), Lise de Montmollin (contralto), Louis Devos (ténor),
Pierre Mollet (baryton), André Vessières (basse)

Le Chœur de St-Guillaume

Quatrième Concert d'Abonnement le mercredi 15 décembre 1954

Programme: Ravel: Le Tombeau de Couperin — Tchaïkowsky: Concerto de violon
Saint-Saëns: Troisième Symphonie (avec orgue)

Direction: Ernest Bour

Soliste: Arthur Grumiaux (violon)

STRASBOURG 45 RUE DES JUIFS

Prix: 25 francs

Par son programme le concert de ce soir doit rappeler le vingt-cinquième anniversaire du premier concert donné au Palais des Fêtes par la Chorale de la Cathédrale qui, sous l'impulsion de l'Abbé Hoch, élargissait son cadre liturgique habituel pour se présenter dans la salle de concerts et devant un public plus vaste. Il est dédié à la mémoire des disparus de la Chorale.

Haendel (1685-1759) écrit ses concerti pour orgue pour lui-même et les joue comme intermède pendant l'exécution de ses oratorios londoniens.

Bernier (1664-1734) dirige à la chapelle royale ses motets, dont le psaume CX qui a revu le jour en 1940. « Bien avisés sont ceux qui la pratiquent (la crainte de Dieu), la louange du Seigneur subsiste dans tous les siècles. »

La Lande (1657-1726) organiste à Paris, surintendant de la musique du Roi, est le plus grand compositeur de musique religieuse de l'époque versaillaise. L'air pour soprano du Psaume CXXX « J'espère en l'Eternel, mon âme espère et j'attends sa promesse » est accompagné par le hautbois. Le chœur final « C'est lui qui rachètera Israël de toutes ses iniquités » est à cinq parties, soutenu par les cordes et l'orgue.

Haydn (1732-1809). Dans le Kyrie de la Messe en si bémol, l'Adagio de l'introduction et du final contraste avec les vocalises jubilantes de la partie centrale. Cette œuvre magistrale date de l'année 1799.

La Messe de la Création doit son titre à la citation prise dans l'Oratorio de même nom, dont Haydn se sert dans le Gloria de cette œuvre écrite en 1801. Après l'introduction orchestrale où le cor et la clarinette dominent, le quatuor des solistes alterne avec le chœur.

Mozart (1756-1791). L'Ave verum corpus, motet pour quatre voix accompagné de deux violons, alto et basse, fut composé ainsi que le Requiem en 1791, année de la mort du Maître. L'expression religieuse de ces deux œuvres est faite de simplicité et de tendresse.

J. S. Bach. La Toccata en fa, la seconde parmi les quatre toccate pour orgue que Bach écrivit probablement comme la plupart des œuvres d'orgue pendant son séjour à Weimar (1708-1717), sert de prélude à une fugue et témoigne d'un grand souci de rigueur classique.

Mozart: Dies irae, prose du Requiem.

Dies irae : L'orchestre en ré mineur et, un chœur strictement vertical présentent le jour de colère.

Tuba mirum : Un trombone solo annonce les trompettes du dernier jugement pénétrant les sépulcres. Le quatuor des solistes le commente.

Rex tremendae : Un chœur suppliant sur un orchestre au rythme saccadé devient un canon.

Recordare : La supplication plus intime continue en fa majeur après une introduction instrumentale à la clarinette et aux cordes. Un canon entre le contralto et la basse, entre le soprano et le ténor alterne avec des improvisations libres.

Confutatis : La plainte des damnés aux basses et ténors en la mineur est suivie de l'invocation des voix de femmes en ut majeur accompagné des seuls violons.

Lacrimosa : Le jour de larmes reproduit le ton de ré mineur et à la fin le thème apaisant du Requiem, après les sanglots hachés de silences aux voix et aux cordes.

Fauré (1845-1924). Contrairement aux Requiem romantiques, Fauré insiste sur les paroles rédemptrices du Christ et ne décrit pas la colère divine. Le Sanctus exalte une joie confiante, le Pie Jesu est une tendre méditation, l'In paradisum qui suit l'introduction de la harpe et de l'orgue, une prière suave des anges.

Marie Sigwalt.

250 \



PRIJS 25 CENT

La Haye

CHR. HAAGS KNAPENKOOR

OPGERICHT 5 MAART 1950

Dir. Marius Borstlap

*

Kerstconcert

op ~~maandag~~ Dinsdag 21 December 1954

in de Grote of St. Jacobskerk.

Rivervismarkt.

Aanvang 8 uur

Soliste:

JEANNE DEMESSIEUX

Parijs - Orgel

Koorbegeleiding:

PIET KRAAK

PROGRAMMA



I. KOOR: 2 oude Kerstzangen, 3 stemmig à capella.

- a. Angelus ad pastores alt Cl. Monteverdi
- b. In dulci jubilo M. Praetorius

II. ORGEL:

- Toccata in Fa majeur J. S. Bach
- Noël in Sol majeur L. C. Daquin

III. KOOR: 1 Latijns en 2 Engelse Kerstliederen met orgelbegeleiding.

- a. En Trinitatis speculum M. Praetorius
bew. Joop Schouten
- b. The first Nowell bew. Marius Borstlap
- c. What Child is this? bew. Joop Schouten

IV. ORGEL:

- Adagio et Variations de la Symphonie Gothique ... Ch. M. Widor

V. KOOR: 3 Oud-Nederlandse Kerstliederen, 3 stemmig à capella.

- a. Het daget in den Oosten bew. Marius Borstlap
- b. O zalig heilig Bethlehem bew. Joop Schouten
- c. Uit Oostenlanden bew. Carla Kohnstamm

VI. ORGEL:

- „Rorate" choral prélude Jeanne Demessieux
- „Dieu parmi nous" Olivier Messiaen
- (extrait de la Nativité)

VII. KOOR: 3 Oud-Franse Kerstliederen met orgelbegeleiding.

- a. Enfant, j'adore.
- b. Allons suivons les mages.
- c. Les anges dans nos campagnes.
Orgelbewerkingen van Joop Schouten.

VIII. SAMENZANG: Gezang 18 : 1 en 4.

Jeunes Artistiques de Liège

Jeunes Musicales

SAISON 1954-1955 (8^e année)

SALLE DES FETES

DU CONSERVATOIRE ROYAL DE MUSIQUE DE LIEGE

SAMEDI 15 JANVIER 1955, à 15 heures

RECITAL

Jeanne DEMESSIEUX

PROFESSEUR D'ORGUE
au Conservatoire Royal de Liège

EVOLUTION DE LA TECHNIQUE DE L'ORGUE ET DE SON ESTHETIQUE

1^o l'orgue classique :

- ✓ BACH : Fantaisie et Fugue en sol mineur
Choral « La vieille année s'en est allée »
- ✓ HANDEL : 10^e Concerto en ré mineur
Adagio — Allegro — Allegro

2^o l'orgue expressif (ou romantique)

- ✓ FRANCK : Cantabile.

3^o l'orgue symphonique (post-romantique)

- ✓ WIDOR : Allegro de la 6^e Symphonie.

4^o l'orgue moderne (instrument de virtuose) descriptif, décoratif

- ✓ J. DEMESSIEUX : Deux Etudes :

Tierces.
Notes répétées.

- ✓ MESSIAEN : Dieu parmi nous (Nativité).

First Presbyterian Church
Glens Falls, New York

✠

Organ Recital

JEANNE DEMESSIEUX

Organist Eglise du Saint-Esprit, Paris

Sunday, February 6, 1955 at 4:00 P. M.

PROGRAM

- Toccata in F major - - - J. S. Bach ~
- Come now, Saviour of the Heathen - - J. S. Bach ~
- Second Concerto in B flat major - - - Handel ~
- Maestoso
- Allegro
- Adagio
- Andante
- Second Chorale in B minor - - - Cesar Franck ~

Offering

- Allegro (from Sixth Symphony) - - Ch. M. Widor ~
- Intermezzo (from the Suite) - - Jean Berweiller ~
- Triptyque - - - - - Jeanne Demessieux ~
- Prelude
- Adagio
- Fugue
- Improvisation on a submitted theme

Management Colbert-La Berge, Inc.
London Records

It is requested that there be no applause.
Skinner Organ

253-

Central Presbyterian Church
Park Avenue at 54th Street, New York City

Evening of Music

by

JEANNE DEMESSIEUX

French Organist and Composer

Monday, February 7th at 8:30 P.M.

PROGRAM

1. Fantaisie and Fugue in G-Minor J. S. Bach ✓
2. Chorale "Blessed Jesus, We Are Here" J. S. Bach ✓
3. Fugue in C-Major D. Buxtehude ✓
4. Tenth Concerto in D-Minor G. F. Handel ✓
Adagio
Allegro
5. Canon in B-Minor Robert Schumann ✓
6. Redemption (Interlude Symphonique) César Franck ✓
7. Scherzo (from Second Symphony) Louis Vierne ✓
8. "Paix" (from Seven Meditations sur le Saint Esprit) Jeanne Demessieux ✓
9. "Dieux parmi nous" Olivier Messiaen ✓
10. Improvisation on a submitted theme

Concert Management: Colbert-La Berge Concert Management
205 West 57th Street, New York 19, N. Y.

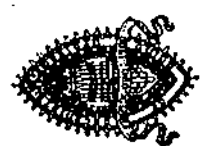
Organ by M. P. Moller Company

It is requested that there be no applause
An offering will be received to help defray the expenses of these concerts.

THE SYRACUSE CHAPTER

256-

American Guild of Organists



organ
HOLT KAMP
(Cleveland)

Presents

1950

Jeanne Demessieux

TB

Brilliant French Organist



(3 claviers
clavier)

PROGRAM

- Toccatia in F Major J. S. Bach ✓
- Come now, Saviour of the Heathen J. S. Bach ✓
- Second Concerto in B major Handel ✓
Maestoso
Allegro
Adagio
- Andante
- Second Chorale in B minor César Franck ✓
- Allegro (from Sixth Symphony) Ch. M. Widor ✓
- Intermezzo (from the Suite) Jean Berville ✓
- Triptyque Jeanne Demessieux ✓
Prelude
Adagio
Fugue
- Improvisation of a submitted theme.



Friends may greet Miss Demessieux after the concert in Mr.
Poister's Studio on the lower floor.

Central Presbyterian Church
Park Avenue at 64th Street, New York City

✱

Evening of Music

by

JEANNE DEMESSIEUX

French Organist and Composer

Monday, February 7th at 8:30 P.M.

PROGRAM

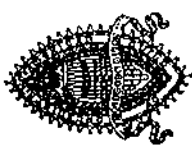
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|--|---------------------|
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| 2. Chorale "Blessed Jesus, We Are Here" | J. S. Bach ✓ |
| 3. Fugue in C-Major | D. Buxtehude ✓ |
| 4. Tenth Concerto in D-Minor | G. F. Handel ✓ |
| Adagio | |
| Allegro | |
| Allegro | |
| <hr/> | |
| 5. Canon in B-Minor | Robert Schumann ✓ |
| 6. Redemption (Interlude Symphonique) | César Franck ✓ |
| 7. Scherzo (from Second Symphony) | Louis Vierne ✓ |
| 8. "Paix" (from Seven Meditations sur le Saint Esprit) | Jeanne Demessieux ✓ |
| 9. "Dieux parmi nous" | Olivier Messiaen ✓ |
| 10. Improvisation on a submitted theme | |

Concert Management: Colbert-La Berge Concert Management
205 West 57th Street, New York 19, N. Y.

Organ by M. P. Moller Company

It is requested that there be no applause
An offering will be received to help defray the expenses of these concerts.

254-



Harrisburg Chapter
American Guild of Organists

PRESENTS

JEANNE DEMESSIEUX

Organist, Eglise du Saint-Esprit, Paris
Professor of Organ and Improvisation
Royal Conservatory, Liege

IN RECITAL



Patrons and members of the audience are cordially
invited to a reception in the social rooms downstairs im-
mediately following the recital, honoring
Jeanne Demessieux

GRACE METHODIST CHURCH
Harrisburg, Pa.
THURSDAY EVENING, FEBRUARY 10, 1955
8:30 o'clock

PROGRAM

1. Toccata in F Major J. S. Bach ✓
- *2. Come Now, Saviour of the Heathen J. S. Bach ✓
- *3. Second Concerto in B major Handel ✓
 Maestoso
- Allegro
- Adagio
- Andante
4. Second Chorale in B minor Cesar Franck ✓
5. Allegro (from Sixth Symphony) Ch. M. Widor ✓
6. Intermezzo (from the Suite) Jean Berveiller ✓
7. Triptyque Jeanne Demessieux ✓
 Prelude
- Adagio
- Fugue
8. Improvisation on a submitted theme

*Recorded for London, Decca

PATRONS' LIST

Armitage, Mrs. Stanley	Lichenberger, Mary
Aughinbaugh, C. Elizabeth	Machen, Mrs. J. Paul
Aughinbaugh, M. Louise	Lynerd, S. Paul
Bacon, Mrs. Arthur	Mann, Edna F.
Bair, Mrs. Clark	Mandel, Sue
Baker, Thomas	Matula, Agnes C.
Balmer, B. Elizabeth	McFarland, Helen
Bauer, Mr. and Mrs. Arnold	Miller, Mrs. Mark
Beale, Dr. and Mrs. B. R.	Miller, Mr. and Mrs. Roy C.
Bergstresser, Kay	Miller, Mrs. Russel
Bodwell, Paul	Mumma, Mrs. Joseph
Bowman, Arnold	Mumma, Theba
Boyles, Dorothy M.	Musselman, Mr. and Mrs. David
Breary, Mr. and Mrs. Gordon	Myers, Jacob
Bressler, Irene	Myers, Mildred E.
Brightbill, Mrs. S. Machen	Paul, Mrs. John D.
Brown, Mrs. Marshall	Payne, Mr. and Mrs. Purnell
Burkhart, Mr. and Mrs. Paul T.	Peters, Dorothy A. M.
Burkhart, Paul T., Jr.	Peters, Mary E.
Campbell, Eleanor	Pfaff, Donald H.
Campbell, R. Porter	Pretz, Mr. and Mrs. David P.
Chubb, Richard	Rhein, Dr. Harry
Clapper, Donald L.	Ritter, Mrs. Dale
Clippinger, Mr. and Mrs. Robert S.	Ross, Edith M.
Copenhaver, Mr. and Mrs. Earl E.	Ruth, Estella
Cramer, Mrs. J. C.	Sawyer, James
Dibeler, Mr. and Mrs. J. E.	Sheesley, Anna C.
Engle, Edna	Shuler, Mrs. J. Edwin
Etter, Mr. and Mrs. Lester	Sills, Edith Garland
Ewing, Ruth	Silvernail, Viola
Focht, Mrs. Benjamin	Sivick, Dr. and Mrs. Edward M.
Frey, Mrs. Kenneth F.	Smith, Mr. and Mrs. Clyde
Garman, Laura E.	Smith, Mrs. Everett
Garman, Mildred A.	Spera, Mrs. Joseph
Gehrett, Kate	Spring, Mrs. William M.
Givens, Robert F.	Steele, Mr. and Mrs. Joseph
Good, Mrs. William A.	Stouffer, Mr. and Mrs. Theodore B.
Graham, Elizabeth G.	Strait, Virginia M.
Henry, Mrs. John R.	Strasbaugh, The Rev. Charles
Herbert, Marie Magdeleine	Stroh, Mrs. Charles C.
Hertzler, Mrs. A. A.	Toadvine, Mrs. George H., Jr.
Hess, Agnes	Walker, Mr. and Mrs. Paul
Hoffman, Alfred	Walmer, Adam
Householder, Mrs. LeRoy	Wealand, Mary K.
Jerore, Margaret	West, Mary Helen
Johnson, Donald S.	Wharton, Marguerite
Johnson, Katherine	Wiley, Mrs. Lefroy
Johnson, Nancy	Wingard, Katherine
Jones, Mrs. Robert K.	Wintermute, Ella C.
Kauffman, Mrs. M. B.	Wood, Dr. and Mrs. Harold B.
Kennedy, Mrs. O. M.	Ziegenfuss, Mrs. Charles W.
Lehr, Mr. and Mrs. George, Jr.	Ziegenfuss, Mrs. and Mrs. Charles L.

Organ Recital

JEANNE DEMESSIEUX

Wednesday Evening at 8:30

FEBRUARY 9, 1955

The First Presbyterian Church in Philadelphia

WALNUT STREET at TWENTY-FIRST



Ministers

JAMES BURNETT REID

PHILIP EDWIN HENRY, Assistant

The organ in the Gallery was built in 1901 by Hutchings and Company of Boston. It was rebuilt in 1927 by the Austin Organ Company of Hartford, Connecticut. It was again rebuilt and tonally brought up to date by M. P. Moller of Hagerstown, Maryland, in 1953. The organs in the transept and the console controlling all organs were built in 1954 by M. P. Moller of Hagerstown, Maryland. The "Carillon Bells" are built by Schulmerich Electronics, Inc., of Sellersville, Pennsylvania, and may be played with the organ and through the tower.

WEDNESDAY EVENING AT 8:30

April 6—Manzoni Requiem *Verdi*

Choir of the First Presbyterian Church

JEAN LAROCHE, *soprano*

NANCY FISHBURN, *contralto*

GEORGE LAPHAM, *tenor*

ROY WILDE, *baritone*

ALEXANDER McCURDY, *organist and choirmaster*

Complimentary tickets are required and may be procured by writing to the Church Secretary, First Presbyterian Church, 201 South 21st Street, Philadelphia 3, Pennsylvania, enclosing a self addressed stamped envelope.

Program

Fantasia and Fugue in G minor

J. S. Bach ~

Chorale Prelude

J. S. Bach ~

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

Fugue in C major

Buxtehude ~

Tenth Concerto in D minor

Handel ~

Adagio

Allegro

Allegro

The Offertory

Canon in B minor

Schumann ,

Redemption (Interlude symphonique)

Frank ~

Scherzo (from Second Symphony)

Viene ~

"Paix" (from Seven Meditations sur le Saint Esprit)

Jeanne Demessieux ~

"Dieu parmi nous"

Messiaen ~

Improvisation on a submitted theme

The recital this evening is under the honorary auspices of the Pennsylvania Chapter, American Guild of Organists, James E. Bryan, F.A.G.O., Dean. The Guild will give a reception in the Parish House following the recital for Jeanne Demessieux to which the congregation is cordially invited.

ABOUT THE ARTIST

Born in Montpelier, France, organist at the Eglise du Saint Esprit in Paris at the age of twelve, winner of four First Prizes at the Paris Conservatory, Jeanne Demessieux is at present Professor at the Royal Conservatory of Liege, Belgium. Her first United States tour in 1953 added to a brilliant reputation already established by concerts throughout Europe, and particularly in the British Isles, where she was the first woman organist to be invited to give a recital in Westminster Abbey. Leading critics everywhere have recognized not only her prodigious technique, but also her deep musical sensitivity, and her most extraordinary skill in improvisation.

THE A. G. O. RECITAL SERIES

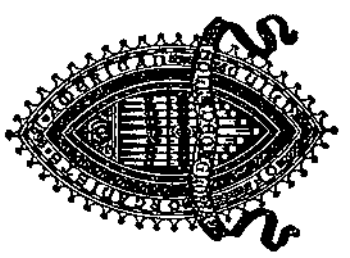
This recital is one of a series featuring outstanding concert organists, sponsored annually by the Houston Chapter of the American Guild of Organists, a non-profit organization, as a means of promoting a more wide-spread interest in the organ and organ music. The recitals are financed by the assessment of a stated fee from each chapter member, by the contributions of interested patrons, and by free will offerings.

COMING EVENTS

STUDENT COMPETITION - Tuesday, March 15, 7:30 p.m., at Temple Beth Israel

WILLIAM WATKINS, Concert Organist - Tuesday, April 19, 8:15 p.m., in Recital at Trinity Lutheran Church

The public is cordially invited to attend these programs.



Houston Chapter

American Guild of Organists

Mrs. W. SCOTT RED, Dean

presents

JEANNE DEMESSIEUX

Concert Organist

IN RECITAL

FIRST PRESBYTERIAN CHURCH

REVEREND CHARLES L. KING, D.D., Minister

TUESDAY, FEBRUARY 15, 1955

8:15 P. M.

PROGRAM

Invocation.....REVEREND JOSEPH O. RAND, JR. *Guild Chaplain*

◦ FANTASIE AND FUGUE IN G MINOR.....*Johann Sebastian Bach*

This is one of Bach's most popular, and most frequently played works. It is also one of the most difficult to perform and to interpret. The Fantasia and Fugue in G Minor was composed at the height of Bach's career. His strength and power assert themselves with the opening note of the Recitativ. Notable features of the Fantasia are the richness of its harmonies, contrasted with the most florid running passages, and the boldness of its modulations. The Fugue is in four parts, and although lacking the dramatic freedom of the Fantasia, keeps our attention to the end by its unflagging movement and energy.

◦ CHORALE: "Dearest Jesus, We Are Here".....*Johann Sebastian Bach*

This Chorale has been made use of by Bach on numerous occasions. The version played by Miss Demessieux is ornate in form; the expressive melody is of simple and tender gracefulness.

FUGUE IN C MAJOR.....*Buxtehude*

Buxtehude was the greatest of Bach's immediate predecessors and was his strongest influence. His brilliant preludes and fugues reveal him as a great master, who exploited all the possibilities of his instrument.

TENTH CONCERTO IN D MINOR.....*Handel*

Adagio

Allegro

Allegro

Handel composed his concertos for organ and orchestra to be played as interludes during performances of his oratorios. He played these concertos himself and improvised the cadenzas. The standard form of these concertos for organ and orchestra by Handel was as follows: Andante, Allegro, a very short Adagio, often treated in ornate recitativ, and a short Finale, more or less inspired by the dances of that period. (Marcel Dupre.)

ANNOUNCEMENTS AND OFFERING.....DR. KING

◦ Recorded for London Decca.

PROGRAM

CANON IN B MINOR.....*Schumann*

The romanticists generally scorned at expressing themselves at the organ. Robert Schumann, however, composed six Etudes, some of which have most appealing grace and freshness.

REDEMPTION (Interlude symphonique).....*Cesar Franck*

The idea of an organ transcription of this famous work was prompted by a Mlle. Cecile Boutet de Monvel (1864-1940), cousin and interpreter of the great master. The orchestral work is, after all, the exact reflection of the colors brought out by the organ. Several organ transcriptions have been made, although none are published as far as is known. The one performed by Miss Demessieux was written for her by Jean Berveiller, a close connection of Cesar Franck's family and to that of Boutet de Monvel.

SCHERZO (from Second Symphony).....*L. Vierne*

This may be the most spiritual organ composition of the early twentieth century. Essentially orchestral, the scherzo, vivacious and animated, is of exquisite musicality. It was featured on the program of this unforgettable organist of Notre Dame de Paris, when he toured this country in 1927.

"PAIX" (from Seven Meditations sur le Saint Esprit).....*Jeanne Demessieux*

The organist must not overshadow the composer. Following her Poeme pour "Orgue et Orchestre" Jeanne Demessieux has composed for her instrument six Etudes which are a guide to contemporary organists desirous of improving their technique. "Sept Meditations sur le Saint Esprit" and "Chorale-Preludes" are easy to perform.

"DIEU PARMI NOUS".....*O. Messiaen*

Messiaen is considered the most original of the contemporary French composers whose works have been very successfully received in this country. Language which shocks, which in turn disturbs, and which expresses itself by melodic and harmonious means, by rhythmic manner and by ways of limited transposition.

IMPROVISATION ON A SUBMITTED THEME

BENEDICTION

Aeolian-Skinner Organ



American Guild of Organists

FORT WORTH CHAPTER

in cooperation with

TEXAS CHRISTIAN UNIVERSITY
THE SCHOOL OF FINE ARTS

Presents

JEANNE DEMESSIEUX

Organist of

Eglise du Saint Esprit, Paris, France

FRIDAY, FEBRUARY 18, 1955

8:15 P. M.

ED LANDRETH AUDITORIUM

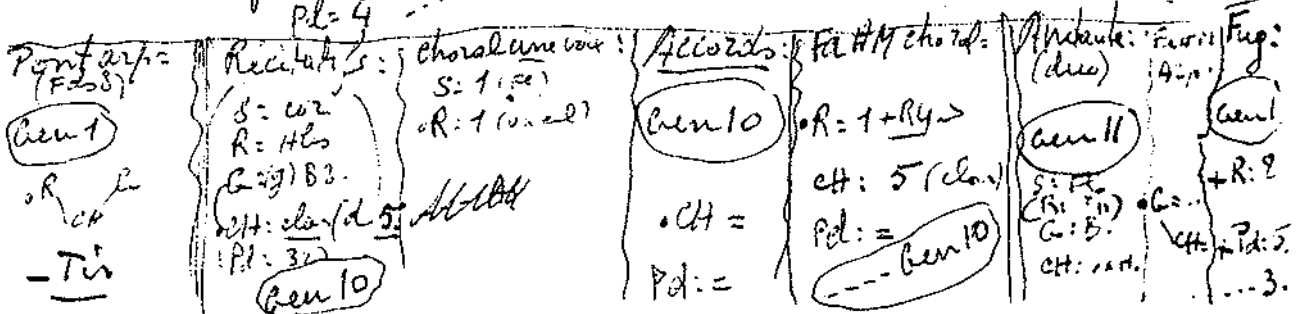
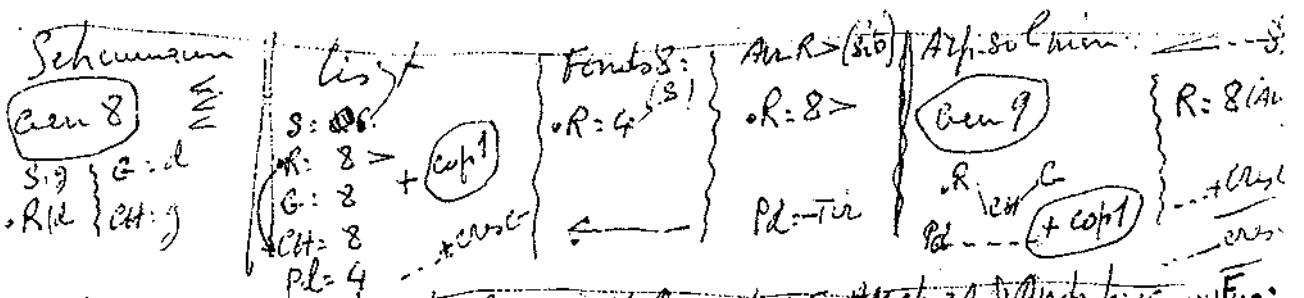
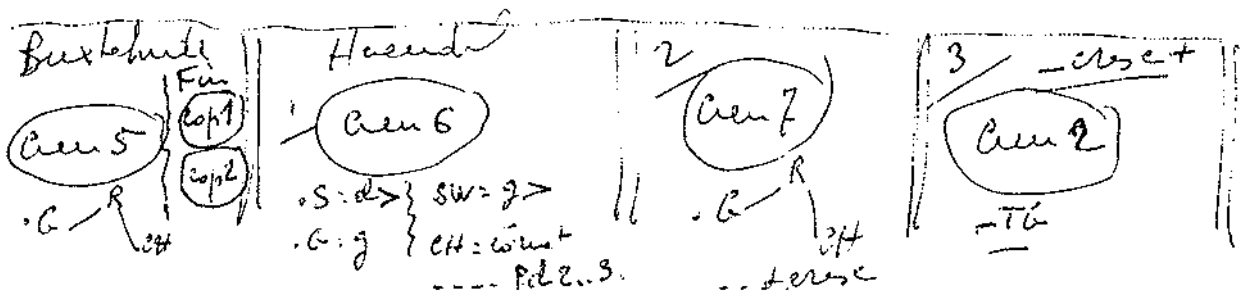
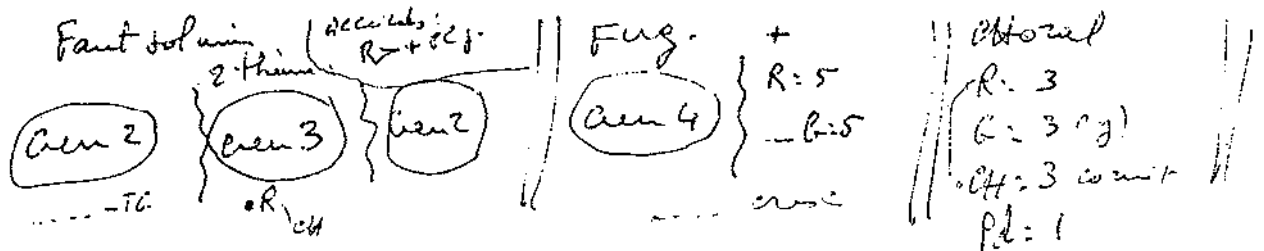
PROGRAM

*Fantaisie and Fugue in G minor	J. S. BACH \
*Chorale: Bien-nime Jesus nous sommes ici pour entendre ta parole	J. S. BACH \
Fugue in C major	BUXTEHUDE \
Tenth Concerto in D minor Adagio Allegro Allegro	HANDEL \
Canon in B minor	SCHUMANN \
*Great Fantasy on "Ad nos. ad salutarem"	LISZY \
Improvisation on a submitted theme	

*RECORDED FOR LONDON DECCA
COLBERT-LABERGE CONCERT MANAGEMENT
New York City

The second recital of this series: Louise Doyle, First Methodist Church,
March 15

The final recital of this series: David Craighead, Broadway Baptist
Church, April 22



259.

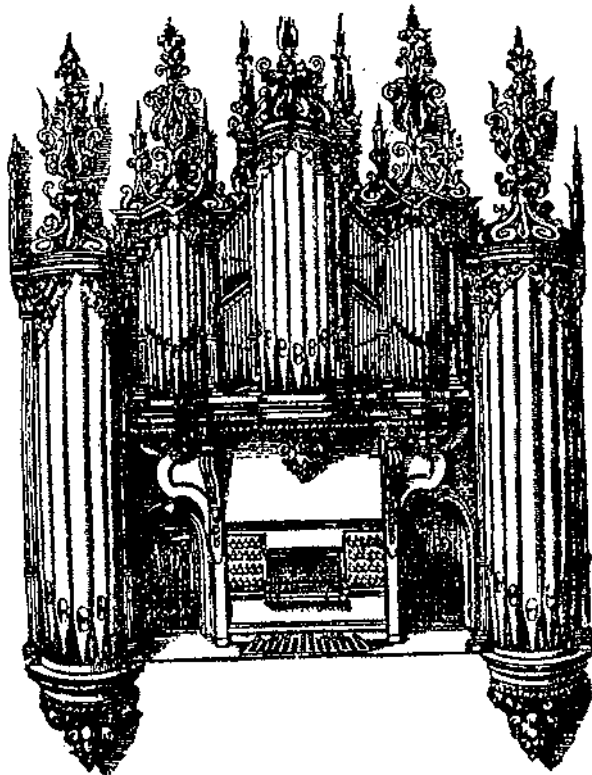
THE AMERICAN GUILD OF ORGANISTS

Los Angeles Chapter and
Pasadena and Valley District Chapter
and
Occidental College

Presents

JEANNE DEMESSIEUX

Concert Organist



THORNE HALL, OCCIDENTAL COLLEGE
FEBRUARY 22, 1955 at 8:15 P.M.

PROGRAM

I

FANTASIE and Fugue in G minor

Bach

This is one of Bach's most popular, and most frequently played works. It is also one of the most difficult to perform and interpret.

The Fantasia and Fugue in G minor was composed at the height of Bach's career. His strength and power assert themselves with the opening note of the Recitativo. Notable features of the Fantasia are the richness of its harmonies, contrasted with the most florid running passages, and the boldness of its modulations. The Fugue is in four parts, and although lacking the dramatic freedom of the Fantasia, keeps our attention to the end by its unflagging movement and energy.

CHORALE

Bach

Bien-aimé Jesus nous sommes ici pour entendre ta parole.

The Choral "Dearest Jesus, we are here" has been made use of by Bach on numerous occasions. The version played today by Miss Demessieux is ornate in form; the expressive melody is of simple and tender gracefulness.

FUGUE IN C MAJOR

Buxtehude

Buxtehude was the greatest of Bach's immediate predecessors and was his strongest influence. His brilliant preludes and fugues reveal him as a great master, who exploited all the possibilities of his instrument.

TENTH CONCERTO IN D MINOR

Handel

Adagio

Allegro

Allegro

Handel composed his concertos for organ and orchestra to be played as interludes during performances of his oratorios. He played these concertos himself and improvised the cadenzas. The standard form of these concertos for organ and orchestra by Handel was as follows: Andante, Allegro, a very short Adagio, often treated in ornate recitativo, and a short Finale, more or less inspired by the dances of that period. (Marcel Dupre)

INTERMISSION

II

CANON IN B MINOR

Schumann

The romanticists generally scorned at expressing themselves at the organ. Robert Schumann, however, composed six Etudes some of which have most appealing grace and freshness.

REDEMPTION (Interlude Symphonique)

Cesar Franck

The idea of an organ transcription of this famous work was prompted by a Mlle. Cecile Boutet de Monvel (1864-1940), cousin and interpreter of the great master. The orchestral work is, after all, the exact reflection of the colors brought out by the organ. Several organ transcriptions have been made, although none are published as far as is known. The one performed by Miss Demessieux was written for her by Jean Berveiller, a close connection of Cesar Franck's family and to that of the Boutet de Monvel.

SCHERZO (from Second Symphony)

Vierne

This may be the most spiritual organ composition of the early twentieth century. Essentially orchestral, the scherzo, vivacious and animated, is of exquisite musicality. It was featured on the program of this unforgettable organist of Notre Dame de Paris, when he toured this country in 1927.

"PAIX" (from Seven Meditations sur le Saint Esprit) Jeanne Demessieux

The organist must not overshadow the composer. Following her Poeme pour "Orgue et Orchestre" Jeanne Demessieux has composed for her instrument six Etudes which are a guide to contemporary organists desirous of improving their technique. "Sept Meditations sur le Saint Esprit" and "Chorals-Preludes" are easy to perform.

"DIEUX PARMI NOUS"

O. Messiaen

Messiaen is considered the most original of the contemporary French composers whose works have been very successfully received in this country. Language which shocks, which in turn disturbs, and which expresses itself by melodic and harmonious means, by rhythmic manner and by ways of limited transposition.

IMPROVISATION ON A SUBMITTED THEME

COLBERT-LABERGE CONCERT MANAGEMENT, 205 W. 57 St., New York 19, N.Y.

Next Master Organ Series Concert
Robert Baker, May 10, 8:15 p.m.

You are cordially invited to attend a reception given for Miss Jeanne Demessieux following the concert in Erdman Hall. The public is invited; patrons, guild members and friends.

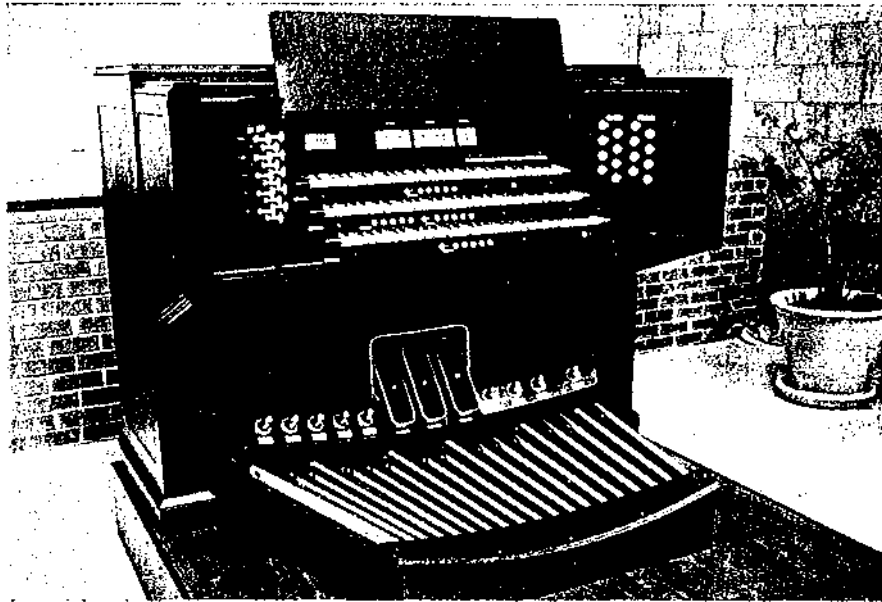
260.

IRVIN M. SMITH

Chapel of the Four Seasons

PRESENTS

A Season of Organ Concerts

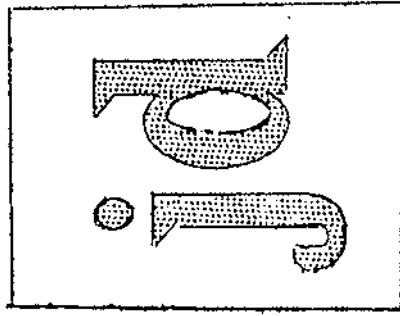


ON THE THREE MANUAL

M. P. Moller Pipe Organ

8:15 P. M.

1050 Cayuga Street
East Santa Cruz, California



jean demessieux

As a child prodigy at the Conservatory of Montpellier, Jeanne Demessieux won all the possible awards. Attending the National Conservatory in Paris, she won a sensational number of First Prizes: Harmony, Counterpoint Fugue, Piano, Organ and Improvisation.

Since she was twelve years old, Jeanne Demessieux has been the organist of the Eglise du Saint Esprit in Paris. She has made innumerable concert tours through France, Belgium, Holland, Spain, Portugal, Switzerland, Austria, Germany and Scandinavia. She is the first woman ever to have been invited to give a recital at Westminster Abbey. Miss Demessieux also participated in the International Festivals at Edinburgh, Salzburg, Aix-en-Provence, York, Canterbury and Haarlem.

In 1953, she made her first tour of the United States and Canada and, like everywhere else, conquered the hearts of her audiences with her impeccable artistry.

COLBERT-LABERGE CONCERT MANAGEMENT

205 West 57th Street, New York, N.Y.

Celebrating our First Anniversary, May 5, 1955,
Robert Baker of the Fifth Avenue Presbyterian Church
and Temple Emanuel EL, New York City, will be our guest
organist. He will present the premier performance
of a new organ composition by a New York Composer.

I	J. S. Bach ~
Toccata in F Major	
II	J. S. Bach ~
*Come, now, Savior of the Heathen	
III	Handel ~
*Second Concerto in B. Major	
Maestoso	
Allegro	
Adagio	
Andante	
IV	
Second Chorale in B. Minor	Cesar Franck ~
V	
Allegro (from Sixth Symphony)	Ch. M. Widor ~
VI	
Intermezzo (from the Suite)	Jean Berveiller ~
VII	
Triptyque	Jeanne Demessieux ~
Prelude	
Adagio	
Fugue	
VIII	

Improvisation on a submitted theme

*Recorded for London Decca

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WASHINGTON CHAPTER
American Guild of Organists

Presents

JEANNE DEMESSIEUX
IN RECITAL



Wicks Organ

MONDAY, FEBRUARY 28, 1955 - 8:30 P. M.

UNIVERSITY PRESBYTERIAN CHURCH

East 47th Street and 15th Avenue N. E.
SEATTLE, WASHINGTON

Program

TOCCATA IN F MAJOR *Johann Sebastian Bach* \
This Toccata, with its theme of perfect unity, is notable for the two great canonic sections in which one voice imitates another in an incredibly skillful manner.

* CHORALE: "DEAREST JESUS, WE ARE HERE" *Johann Sebastian Bach* \
This version is ornate in form and the expressive melody is of simple and tender gracefulness.

FUGUE IN C MAJOR *Dietrich Buxtehude* ~
Buxtehude, who wrote brilliant preludes and fugues, was the greatest of Bach's immediate predecessors and was his strongest influence.

TENTH CONCERTO IN D MINOR *George Frederick Handel* ~
Adagio — Allegro — Allegro
Handel composed his concertos for organ and orchestra to be played as interludes during performances of his oratorios.

SCHERZO (SECOND SYMPHONY) *Louis Vierne* \
This scherzo, vivacious and animated, was featured on the program of this renowned blind organist of Notre Dame Cathedral in Paris, when Vierne toured this country in 1927.

REDEMPTION (INTERLUDE SYMPHONIQUE) *Cesar Frank-Jean Breveiller* ~
The idea of an organ transcription of this famous work was prompted by a Mlle. Cecile Boutet de Monvel (1864-1940), cousin and interpreter of the great master. Several organ transcriptions have been made but none are published as far as is known.

INTERMEZZO (FROM THE SUITE) *Jean Berveiller* ~
This work, light and of rhythmic staccato, is played on the flutes and the nazard.

"PALX" (FROM SEVEN MEDITATIONS SUR LE
SAINT ESPRIT, PARIS) *Jeanne Demessieux* ~
The organist must not overshadow the composer. Jeanne Demessieux has also composed Poeme pour "Orgue et Orchestre," "Six Etudes for Organ," a Triptyque, twelve choral preludes, and "La Chanson de Roland" for voice and orchestra.

"DIEUX PARMi NOUS" *Olivier Messiaen* \
Messiaen is considered the most original of the contemporary French composers whose works have been successfully received in this country. His language shocks, which in turn disturbs, and which expresses itself by melodic and harmonious means, by rhythmic manner and by ways of limited transposition.

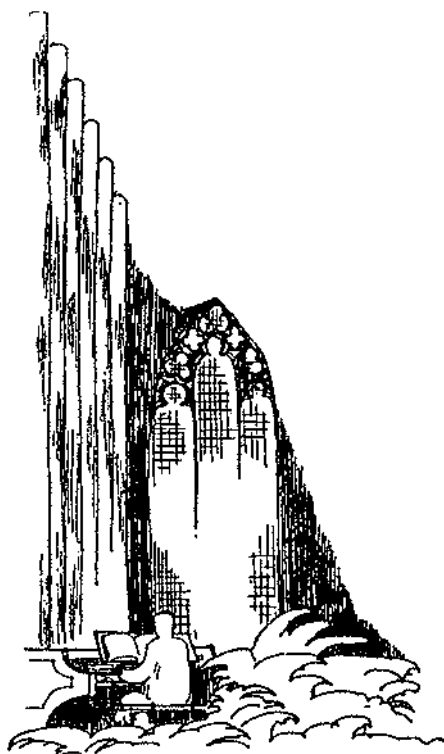
IMPROVISATION ON AN ORIGINAL THEME (submitted by George F.
McKay, University of Washington)

*You are cordially invited to a Reception for Jeanne Demessieux
in the Church Lounge immediately following the concert*

* Recorded for London Decca.

COLBERT-LABERGE CONCERT MANAGEMENT
205 West 57th Street, New York 19, N. Y.

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Sunday Afternoon
March 6, 1955
Four o'clock

Ascension Lutheran Church — Milwaukee
... AUSPICES ...
AMERICAN GUILD OF ORGANISTS
Milwaukee Chapter

JEANNE DEMESSIEUX

PROGRAM

It is requested there be no applause

*Fantaisie and Fugue in G Minor

J. S. BACH
This is one of Bach's most popular, and most frequently played works. It is also one of the most difficult to perform and to interpret. The Fantaisie and Fugue in G minor was composed at the height of Bach's career. His strength and power assert themselves with the opening note of the Recitatif. Notable features of the Fantaisie are the richness of its harmonies, contrasted with the most florid running passages, and the boldness of its modulations. The Fugue is in four parts, and although lacking the dramatic freedom of the Fantaisie, keeps our attention to the end by its unflagging movement and energy.

*Chorale: Bien-aimé Jesus nous sommes ici pour entendre ta parole

J. S. BACH
The Choral "Dearest Jesus, we are here" has been made use of by Bach on numerous occasions. The version played today by Miss Demessieux is ornate in form; the expressive melody is of simple and tender gracefulness.

Fugue in C major

BUXTEHUDE
Buxtehude was the greatest of Bach's immediate predecessors and was his strongest influence. His brilliant preludes and fugues reveal him as a great master, who exploited all the possibilities of his instrument.

Tenth Concerto in D minor

Adagio

Allegro

Handel composed his concertos for organ and orchestra to be played as interludes during performances of his oratorios. He played these concertos himself and improvised the cadenzas. The standard form of these concertos for organ and orchestra by Handel was as follows: Andante, Allegro, a very short Adagio, often treated in ornate recitativo, and a short finale, more or less inspired by the dances of that period. (Marcel Dupre)

INTERMISSION

An offering will be received

Canon in B minor

The romanticists generally scorned at expressing themselves at the organ. Robert Schumann, however, composed six Etudes some of which have most appealing grace and freshness.

Redemption (Interlude symphonique)

The idea of an organ transcription of this famous work was prompted by a Mlle. Cecile Boutet de Monvel (1864 - 1940), cousin and interpreter of the great master. The orchestral work is, after all, the exact reflection of the colors brought out by the organ. Several organ transcriptions have been made, although none are published as far as is known. The one performed by Miss Demessieux was written for her by Jean Berveiller, a close connection of Cesar Franck's family and to that of the Boutet de Monvel.

Scherzo (from Second Symphony)

L. VIERNE
This may be the most spiritual organ composition of the early twentieth century. Essentially orchestral, the scherzo, vivacious and animated, is of exquisite musicality. It was featured on the program of this unforgettable organist of Notre Dame de Paris, when he toured this country in 1927.

"Paix" (from Seven Meditations sur le Saint Esprit) JEANNE DEMESSIEUX
The organist must not overshadow the composer. Following her Poeme pour "Orgue et Orchestre" Jeanne Demessieux has composed for her instrument six Etudes which are a guide to contemporary organists desirous of improving their technique.

"Sept Meditations sur le Saint Esprit" and "Chorals - Preludes" are easy to perform.

"Dieux parmi nous"

O. MESSIAEN
Messiaen is considered the most original of the contemporary French composers whose works have been very successfully received in this country. Language which shocks, which in turn disturbs, and which expresses itself by melodic and harmonious means, by rhythmic manner and by ways of limited transposition.

Improvisation on a submitted theme

* Recorded for London Decca

COLBERT — LaBERGE MANAGEMENT,

205 West 57 Street New York, 19, N.Y.

A reception for Jeanne Demessieux will be held in the church parlors immediately following the recital.

JEANNE DEMESSIEUX, the young French organist and pupil of Marcel Dupre, made her debut at the Salle Pleyel in Paris in 1946. As a child prodigy at the Conservatory of Montpelier, she won all possible prize awards, then went on to study at the National Conservatory in Paris where she won first prizes in harmony, counterpoint, fugue, piano and organ. At the age of twelve, she was appointed organist of the Eglise du Saint Esprit in Paris, a position she holds today, in addition to her appointment as Professor of Organ and Improvisation at the Royal Conservatory of Liege, Belgium. Mlle. Demessieux has the honor of being the first woman to have played a recital in Westminster Abbey.

COLBERT — LaBERGE MANAGEMENT,

205 West 57 Street New York, 19, N.Y.

FUTURE PROGRAMS

Dr. Heinrich Fleischer, (organ) and **Professor Julius Klein** (Viol de Gamba) at the Sherman Park Lutheran Church, 2703 N. Sherman Blvd., Sunday, April 24, 1955 at 4:00 P.M.

Thirty fifth Anniversary Program — at Parkside Lutheran Church 2249 N. Sherman Blvd. Sunday, May 22, 1955 at 4:00 P.M.

American Guild of Organists, Milwaukee Chapter Officers

Dean	Mrs. Lauretta R. Cotton
Sub-Dean	Mr. William A. Eberl
Secretary	Miss Jane R. Krenkel
Treasurer	Mr. Oliver S. Wallace
Registrar	Mr. Cyril M. Owen
State Chairman	Dr. O. M. J. Wehrley

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JEANNE DEMESSIEUX
ORGAN RECITAL

ST. PETER'S CHURCH
110 West Madison Street
Chicago, Illinois

Monday Evening, March 7, 1955
at 8:15 o'clock



Auspices:
CHICAGO CLUB OF WOMEN ORGANIST
Marietta Burroughs, President

PROGRAM

1.

*Fantaisie and Fugue in G minor

J. S. Bach

This is one of Bach's most popular and most frequently played works. It is also one of the most difficult to perform and to interpret . . . It was composed at the height of Bach's career. Notable features of the Fantaisie are the richness of its harmonies contrasted with the most florid running passages, and the boldness of its modulations. The Fugue is in four parts. Although its formal structure precludes the dramatic freedom of the Fantaisie, its unflagging movement and energy holds the attention of the listener to the end.

2.

*Chorale:

Bien-aimé Jesus nous sommes ici pour entendre ta parole — J. S. Bach

The Choral "Dearest Jesus, we are here" has been used by Bach on numerous occasions. The version played today by Miss Demessieux is ornate in form; the expressive melody is of simple and tender gracefulness.

3.

Fugue in G major

Buxtehude

Buxtehude was the greatest of Bach's immediate predecessors, and was his strongest influence. His brilliant preludes and fugues reveal him as a great master, who exploited all the possibilities of his instrument.

4.

Tenth Concerto in D minor

Handel

Adagio
Allegro

Handel composed his concertos for organ and orchestra to be played as interludes during performances of his oratorios. He played these concertos himself and improvised the cadenzas. The standard form of these concertos for organ and orchestra by Handel was as follows: Andante, Allegro, a very short Adagio, often treated in ornate recitatif, and a short Finale, more or less inspired by the dances of that period. (Marcel Dupré)

5.

Canon in B minor

Schumann

The romanticists generally scorned expressing themselves at the organ. Robert Schumann, however, composed six Etudes, some of which have most appealing grace and freshness.

6.

Redemption (Interlude Symphonique)

Cesar Franck

The idea of an organ transcription of this famous work was prompted by Mlle. Cécile Boulet de Monvel (1864-1940), cousin and interpreter of the great master. The orchestral work might almost have been written for organ. Several transcriptions have been made, although none are published. Miss Demessieux performs one written for her by Jean Borveiller, a close connection of Cesar Franck's family.

7.

Scherzo (from Second Symphony)

Louis Vierne

One of the most spiritual organ compositions of the early twentieth century. Essentially orchestral, the scherzo, vivacious and animated, is of exquisite musicality. M. Vierne, himself, featured this work when he toured this country in 1927.

8.

"Paix" (from Sept Meditations sur le Saint Esprit) . . . Jeanne Demessieux

The organist must not overshadow the composer. Following her "Poème pour Orgue and Orchestre" Miss Demessieux composed six Etudes for organ which are already classics, and make the most exacting demands upon the technique of the performer. "Sept Meditations" and "Chorals-Pre-ludes" are easier to perform.

9.

"Dieux parmi nous"

O. Messiaen

Messiaen is considered the most original of the contemporary French composers whose works have been successfully received in this country. He uses language which shocks, which disturbs, expressing itself by melodic and harmonious means, by startling rhythms, and in transposition.

10.

Improvisation on a submitted theme

* Recorded for London Decca

COLBERT-LA BERGE CONCERT MANAGEMENT, 205 West 57th Street, New York, N. Y.

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ORGAN CONCERT SERIES

1954 - 1955



Youngstown Chapter

Presents

JEANNE DEMESSIEUX

EIGHT-THIRTY O'CLOCK
TUESDAY EVENING, MARCH 8, 1955
TRINITY METHODIST CHURCH

•1. Fantaisie and Fugue in G minor

J. S. Bach

This is one of Bach's most popular, and most frequently played works. It is also one of the most difficult to perform and interpret.

The Fantaisie and Fugue in G minor was composed at the height of Bach's career. His strength and power assert themselves with the opening note of the Recitatif. Notable features of the Fantaisie are the richness of its harmonies, contrasted with the most florid running passages, and the boldness of its modulations. The Fugue is in four parts, and although lacking the dramatic freedom of the Fantaisie, keeps our attention to the end by its unflagging movement and energy.

•2. Chorale: Bien-aimé Jesus nous sommes ici pour entendre ta parole

J. S. Bach

The Choral "Dearest Jesus, we are here" has been made use of by Bach on numerous occasions. The version played by Miss Demessieux is ornate in form; the expressive melody is of simple and tender gracefulness.

3. Fugue in C major

Buxtehude

Buxtehude was the greatest of Bach's immediate predecessors and was his strongest influence. His brilliant preludes and fugues reveal him as a great master, who exploited all the possibilities of his instrument.

4. Tenth Concerto in D minor

Handel

Adagio — Allegro — Allegro

Handel composed his concertos for organ and orchestra to be played as interludes during performances of his oratorios. He played these concertos himself and improvised the cadenzas. The standard form of these concertos for organ and orchestra by Handel was as follows: Andante, Allegro, a very short Adagio, often treated in ornate recitativo, and a short Finale, more or less inspired by the dances of that period. (Marcel Dupre)

INTERMISSION

5. Canon in B minor

Schumann

The romanticists generally scorned at expressing themselves at the organ. Robert Schumann, however, composed six Etudes some of which have most appealing grace and freshness.

6. Redemption (Interlude symphonique)

Cesar Franck

The idea of an organ transcription of this famous work was prompted by a Mlle. Cecile Boutet de Monvel (1864-1940), cousin and interpreter of the great master. The orchestral work is, after all, the exact reflection of the colors brought out by the organ. Several organ transcriptions have been made, although none are published as far as is known. The one performed by Miss Demessieux was written for her by Jean Berveiller, a close connection of Cesar Franck's family and to that of the Boutet de Monvel.

7. Scherzo (from Second Symphony)

L. Vierne

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8. "Paix" (from Seven Meditations sur le Saint Esprit)

Jeanne Demessieux

The organist must not overshadow the composer. Following her Poeme pour "Orgue et Orchestre" Jeanne Demessieux has composed for her instrument six Etudes which are a guide to contemporary organists desirous of improving their technique. "Sept Meditations sur le Saint Esprit" and "Chorals-Preludes" are easy to perform.

9. "Dieux parmi nous"

O. Messiaen

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10. Improvisation on a submitted theme

*Recorded for London Decca

Colbert-LaBerge Concert Management, 205 West 57 St., New York 19, N. Y.

On the cards at hand will you please indicate your interest in an Organ Concert Series next season. Artist suggestions and your comments are welcomed. We shall be guided by your response.

Kindly place card on collection plate.

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The Music Commission
of the
ARCHDIOCESE OF BOSTON

Presents

JEANNE DEMESSIEUX

Organist of Church of the Holy Spirit, Paris

In a Recital of
ORGAN MUSIC

Assisted by

ST. JOHN'S SEMINARY CHOIR

REV. RUSSELL H. DAVIS, Director

Saturday, March 12, 1955 2:30 P.M.
SYMPHONY HALL — BOSTON

JEANNE DEMESSIEUX

An Appreciation

Jeanne Demessieux is a pupil of the renowned Marcel Dupré. The piano felt her fingers at the age of three and the organ at eleven. As a child prodigy at the Conservatory of Montpellier, she won all possible prizes; at the National Conservatory in Paris, she took first awards in harmony, counterpoint, fugue, piano and organ.

She has been organist at the Église du Saint Esprit in Paris since her twelfth birthday; two assistants now substitute for her due to the extreme demands of her concert tours.

In 1952 she became Professor of Organ and Improvisation at the Royal Conservatory, Liège, Belgium. All Europe has heard her; she is the first woman to have given a recital at Westminster Abbey. She has participated in the festivals at Edinburgh, Salzburg, Aix-en-Provence, York, Canterbury and Haarlem.

Her numerous recordings for London Records included a Grand Prix du Disque, the highest honor a recording can earn. Her compositions are published here and abroad. Among these we hear today several of the Chorale-Preludes on Gregorian Chant Themes, and the Six Etudes for Organ which deal with the most arduous problems of technique.

These two groups of her writings point up to her credo: a technique so sure and effortless that it is completely subservient to the demands of the music; music which, when in the liturgical vein, is at the service of the Church.

Other compositions include "Sept Meditations sur le Saint Esprit", a "Triptych" in classic form, a "Poeme" for Organ and orchestra, and a "Chanson de Roland" for voice and orchestra. In this latter work she herself wrote the text drawing from the Oxford manuscript.

Audiences are invariably amazed by her pedal technique, all the more so for her use of high heels. This is no showmanship. Only five feet three inches tall, she would find it extremely difficult to reach the pedals in the usual organist's flat-heeled shoes.

Many are also deeply impressed by her complete memorization of her programs. When Dupré once asked her to memorize "some" Bach Chorales, five days later she had committed nine. She can and has learned an entire concerto in two days. She brings no music with her on tour and offers at least four different concert choices.

Beyond the more than two thousand pages of organ literature firmly memorized, beyond the ability to improvise freely and well, lies a personality totally dedicated to her art: neither solemn, temperamental nor nonnous but simple, warmly human, engaging and completely sincere.

THE PROGRAM

I

Toccata in F Major J. S. Bach
 *Chorale Prelude J. S. Bach
 "Beloved Jesus, we have come here to listen to Thy word"
 *Second Concerto in B Major G. F. Handel

Maestoso

Allegro

Adagio

Andante

Chorale in B Minor C. A. Franck

JEANNE DEMESSIEUX

II

Sing Joyfully to God R. Stahl
 O Jesu Christe J. van Berchem
 Christus Factus Est Gregorian Chant
 Ecce Vidimus E. Strubel
 Alleluia — Laus et Gloria O. Lassus
 Oremus Pro Pontifice Nostro A. Ambrosini
 Gloria from "Mass in honor of St. Joseph" F. Peeters

St. John's Seminary Choir

REV. RUSSELL H. DAVIS, *Director*

REV. MR. JOHN ECKER, *Organist*

III

Intermezzo from "Suite" J. Berveiller
 Chorale Preludes on Gregorian Chant Themes J. Demessieux
 Stabat Mater

Vexilla Regis

Hosanna Filio David

O Filii et Filiae

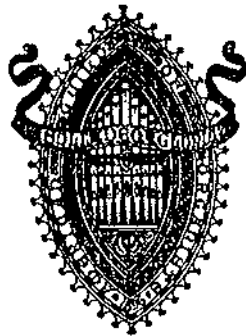
Dogme from "Sept Meditations" J. Demessieux

Fugue from "Triptyque" J. Demessieux

Improvisation on submitted theme

Mlle. DEMESSIEUX

Aeolian-Skinner Organ



American Guild of Organists

District of Columbia Chapter

presents

JEANNE DEMESSIEUX

Organist of L'Eglise du Saint Esprit, Paris, France

Professor of Organ and Improvisation

Royal Conservatory of Liege, Belgium

WASHINGTON CATHEDRAL

TUESDAY, MARCH 15, 1955 — AT 8:30 P.M.

* * *

PROGRAM

1. Toccata in F.....J. S. Bach \
2. Come now, Savior of the heathen.....J. S. Bach \
3. Second Concerto in B flat.....G. F. Handel \
- Maestoso
- Allegro
- Adagio
- Andante
4. Choral in B minor.....Cesar Franck \

OFFERING

5. Fantasia on "Ad nos, ad salutarem".....Franz Liszt \
6. "Dogme" from Sept meditations sur le
Saint Esprit.....Jeanne Demessieux \
- "Those who believe will be saved—
Those who do not will be condemned"
- This work is especially presented today in memory of the great French
writer, Paul Claudel, who died recently in Paris*
7. Improvisation on a submitted theme.....Jeanne Demessieux

Patrons

His Excellency the Ambassador of France
and Madame Couve de Murville

The Right Reverend the Bishop of Washington
and Mrs. Angus Dun

The Very Reverend the Dean of the Cathedral
and Mrs. Francis Sayre, jr.

(OVER)

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

RECITAL

FRIDAY EVENING, MARCH 18, 1955, AT 8:30 O'CLOCK
IN THE PERISTYLE

JEANNE DEMESSIEUX, ORGANIST
EGLISE DU SAINT-ESPRIT, PARIS

PRESENTED IN COOPERATION WITH TOLEDO CHAPTER,
AMERICAN GUILD OF ORGANISTS

PROGRAM

FANTASY AND FUGUE IN G MINOR	J. S. BACH \
	1685-1750
CHORALE-PRELUDE: BLESSED JESUS, WE ARE HERE	J. S. BACH \
FUGUE IN C MAJOR	DIETRICH BUXTEHUDE \
	1637-1707
CONCERTO No. 10 IN D MINOR	G. F. HANDEL \
	1685-1759
Adagio	
Allegro	
Allegro	

INTERMISSION

CANON IN B MINOR	ROBERT SCHUMANN \
	1810-1856
FANTASY ON AD NOS, AD SALUTAREM	FRANZ LISZT \
	1811-1886

IMPROVISATION ON A SUBMITTED THEME

TRIPTYQUE

Jeanne Demessieux

ACCOUNTANT
a. Prelude
b. Adagio
c. Fugue

These three works, classic in nature, each have a subtle denoting their character. The Prelude in C major, is a "chant grave" brought out on the trumpet and accompanied on the jeux de "fonds." The theme gradually expresses itself in the full organ, concluding in a canon in its original color.

The "chant interieur", the Adagio in B flat major, chooses the softness of the flutes to repeat unceasingly a short and tender motif, - almost a reverie.

The Fugue, or "chant de joie," follows the Adagio in a sharp tonal and rhythmic opposition. In C major, and in six voices, it suggests a theme based on the three notes of the Adagio, amplified in an ascending movement, and borrows from the organ palette the rich sound of the mixtures. The theme expresses itself with more lyricism in the under-dominant, while the conclusion resumes the apposement of C major.

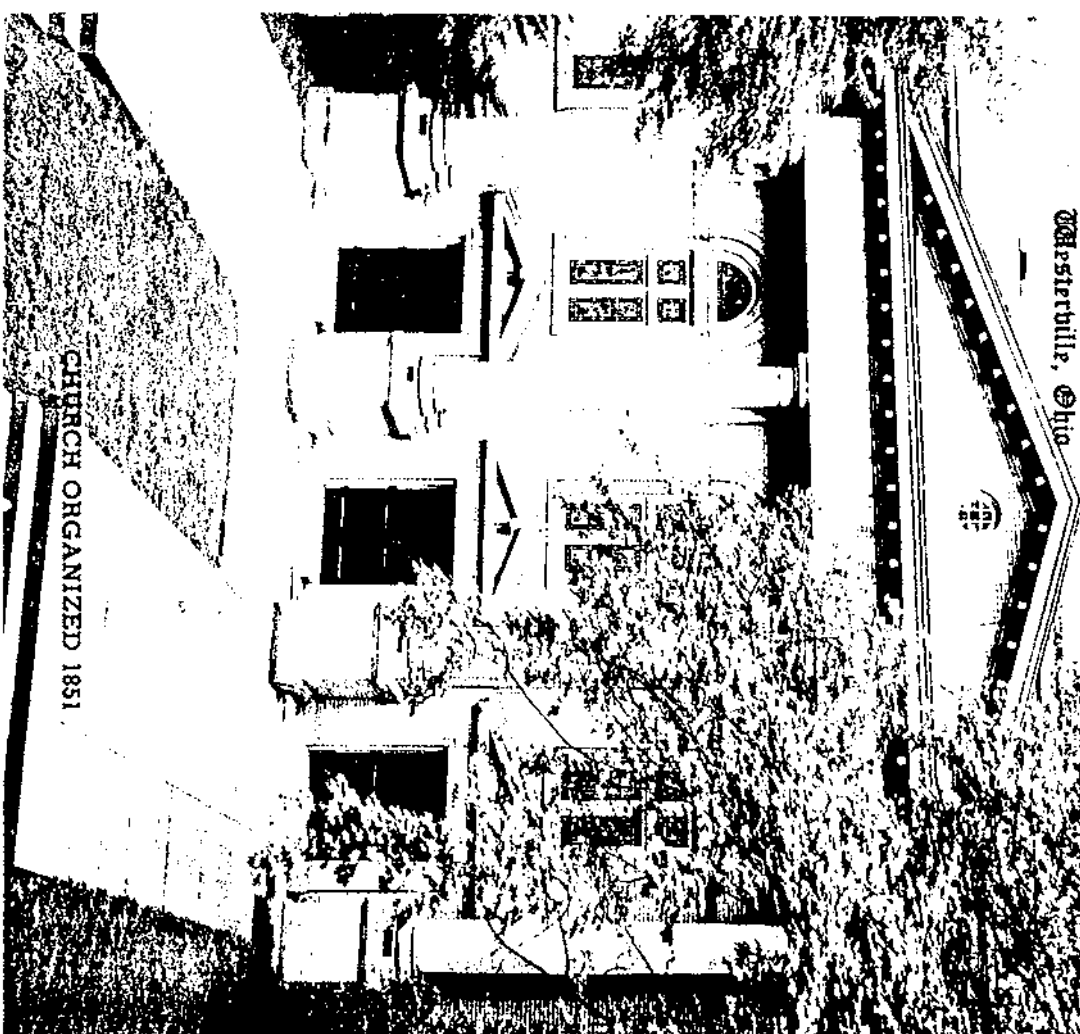
IMPROVISATION ON A SUBMITTED THEME

Otterbein College will present, Professor Lawrence Frank, head of the Organ Department, Otterbein College, in his annual organ recital in this church, Sunday, March 27 at 3:30 P. M. He will be assisted by Miss Beatrice Ulrich of the Piano Department of Otterbein College.

First Church

Evangelical United Brethren

Wesleyville, Ohio



Facing the Campus of Otterbein College

Welcome, whosoever thou art that enters this Church; it is thy Father's house; come in the spirit of reverence; worship in the spirit of humility; and leave it not without a prayer for thyself, for the minister, for those who worship here and for all humanity around the world.

MILLARD J. MILLER, Minister
90 West College Avenue
L. Lee Shackson, Choir Director
Wave H. Shaffer, Organist

FIRST EVANGELICAL UNITED BRETHREN CHURCH
CENTRAL OHIO CHAPTER, A. G. O.
OTTERBEIN COLLEGE

Present

JEANNE DEMESSIEUX

Organist

Sunday, March 20, 1955

3:30 P. M.

TOCCATA IN F MAJOR

J. S. Bach

This Toccata probably was composed during the Coethen period (1717-1723), as might be indicated by the unusual extensiveness of the Coethen period. This work, with the theme of perfect unity, is notable for the two great canonic sections in which one voice imitates another in an incredibly skillful manner.

COME NOW, SAVIOUR OF THE HEATHEN

J. S. Bach

This Choral is from the collection of Eighteen Chorale-Preludes of Leipzig (1849). The most beautiful of this collection "Come Saviour of the Heathen" begins with a sombre duet which serves as a background to a florid chorale melody, written in such coloratura style that it almost disguises the original hymn tune. Nevertheless, it is a melody of poignant beauty. The composition as a whole is a rare combination of melancholy and serene confidence.

SECOND CONCERTO IN B MAJOR

- a. Maestoso
- b. Allegro
- c. Adagio
- d. Andante

Handel

Handel composed his concertos for organ and orchestra

to be played as interludes during performances of his oratorios. He played these concertos himself and improvised the cadenzas. The standard form of these concertos for organ and orchestra by Handel was as follows: Andante, Allegro, a very short Adagio, often treated in ornate recitativo, and a short Finale, more or less inspired by the dances of that period. (Marcel Dupre)

SECOND CHORALE IN B MINOR

Cesar Franck

This work, the next to the last written by the organist of St. Clotilde in Paris, is composed as a suite of variations on a passacaglia heard alternately in the bass and in the soprano. Divided in two parts which come to a dramatic reunion calling on the full organ, the work ends in the major mode in peaceful beauty.

ALLEGRO (FROM SIXTH SYMPHONY)

Ch. M. Widor

The eight symphonies composed between 1876 and 1887 brought a revival in French organ technique, giving the king of instruments an orchestral voice and an irresistible rhythm. The first movement of the Sixth Symphony is one of the most popular of the famous organist of St. Sulpice in Paris. It is the height of rhythmic staccato glorified on a steely architecture.

INTERMEZZO (FROM THE SUITE)

Jean Derveiller

In addition to Epitaph and Cadence popularized in the U. S. A. by Jeanne Demessieux, Jean Derveiller has written a Suite of which Intermezzo constitutes a brief divertimento between two movements of distinctly lyric nature. This work, light and of rhythmic staccato is played on the flutes and the nard.

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BUFFALO CHAPTER
of the
American Guild of Organists



Presents
JEANNE DEMESSIEUX
In an
Organ Recital

Monday, March 21, 1955
8:30 P. M.
HOLY TRINITY LUTHERAN CHURCH
1080 MAIN STREET
BUFFALO, NEW YORK

Program

- *Fantaisie and Fugue in G Minor.....J. S. Bach ~
- *Chorale: "Blessed Jesus, We Are Here".....J. S. Bach ~
- Fugue in C Major.....Buxtehude ~
- Tenth Concerto in D Minor.....Handel ~
- Adagio - Allegro - Allegro
- Canon in B Minor.....Schumann ~
- Redemption (Interlude symphonique).....Franck ~
- Scherzo (Second Symphony).....Vierne ~
- "Dogme" (from Seven Meditations sur le
Saint Esprit).....Jeanne Demessieux ~
- "Those who believe will be saved;
Those who do not will be condemned."
- Paix (Seven Meditations sur le Saint Esprit).....Demessieux ~
- "God With Us".....Messiaen ~
- Improvisation on a submitted theme

*Recorded for London Desca

+ +

Moller Organ

+ +

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

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NEW YORK CATHEDRAL
THE CATHEDRAL CHURCH OF ST. JOHN THE DIVINE

MARCH 23, 1965

8:30 P. M.

ORGAN RECITAL

by

JEANNE DEMESSIEUX

TOCCATA IN F MAJOR Johann Sebastian Bach ~

*COME NOW, SAVIOUR OF THE HEATHEN Johann Sebastian Bach ~

*SECOND CONCERTO IN B FLAT MAJOR George Frederick Handel ~
Maestoso

Allegro

Adagio

Andante

SECOND CHORALE IN B MINOR Cesar Franck ~

¶ At this point, the offerings of the people will be received.

ALLEGRO (from Sixth Symphony) Charles Marie Widor ~

INTERMEZZO (from the Suite) Jean Berveiller ~

In addition to Epitaphe and Cadence popularized in this country by Jeanne Demessieux, Jean Berveiller has written a Suite of which Intermezzo constitutes a brief divertissement between two movements of distinctly lyric nature. This work, light and of rhythmic staccato is played on the flutes and the nazard.

TRIPTYQUE Jeanne Demessieux ~

Prelude

Adagio

Fugue

These three works, classic in nature, each have a subtitle denoting their character. The Prelude in C major, is a *chant grave* brought out on the trumpet and accompanied on the *jeux de fonds*. The theme gradually expresses itself in the full organ, concluding in a canon in its original colour.

The *chant interieur*, the Adagio in B flat major, chooses the softness of the flutes to repeat unceasingly a short and tender motif,—almost a reverie.

The Fugue, or *chant de joie*, follows the Adagio in a sharp tonal and rhythmic opposition. In C major, and in six voices, it suggests a theme based on the three notes of the Adagio, amplified in an ascending movement, and borrows from the organ palette the rich sound of the mixtures. The theme expresses itself with more lyricism in the under-dominant, while the conclusion resumes the appeasement of C major.

IMPROVISATION ON A SUBMITTED THEME

* Recorded for London Decca

COLBERT-LABERGE CONCERT MANAGEMENT

588²⁷¹-

CARDIFF & DISTRICT ORGAN CLUB

PUBLIC ORGAN RECITAL

by

JEANNE DEMESSIEUX

at

CONWAY ROAD METHODIST CHURCH
CARDIFF

(By kind permission of the Trustees)

TUESDAY, 17th MAY, 1955
at 7.30 p.m.

This Recital is given with the support of the Arts Council
of Great Britain

Programme - Two Shillings and Sixpence

Programme

Offertoire sur les Grands Jeux	-	<i>F. Couperin</i>	↘
The Dorian Toccata and Fugue	-	<i>J. S. Bach</i>	↘
Overture from the 29th Cantata	-	<i>J. S. Bach</i>	↘
Concerto in A minor (<i>Allegro, Adagio, Allegro</i>)	-	<i>Vivaldi-Bach</i>	↘
Redemption, Interlude Symphonique		<i>César Franck</i>	↘
Variations from Gothic Symphony		<i>C. M. Widor</i>	↘
Etude " repeated notes "	-	<i>Jeanne Demessieux</i>	↘
" God with us "	-	<i>O. Messiaen</i>	↘
Improvisation on a submitted theme			

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BIRMINGHAM PARISH CHURCH

St. Martin's-in-the-Bull Ring

PROGRAMME

of

Two Organ Recitals

On Wednesday, May 11th and
Wednesday, May 18th, 1955

at 7-30 p.m.

A Silver Collection will be taken
each evening to cover expenses.

Canon Bryan Green, B.D.
Rector.

Geoffrey Fletcher A.R.C.O. (CHM.)
Organist and Master of the Choristers.

11th May, 1955.

Arnold Richardson

F.R.A.M.

Arnold Richardson is the Borough Organist of Wolverhampton, and Organist at the West London Synagogue, Upper Berkeley Street, London, W.1. Born at Ely, he was educated at the Cathedral Choir School and at Paxton Park, St. Neots. In 1942 he was elected an Associate of the Royal Academy of Music and in 1950 a Fellow. In March, 1954, he was one of the four distinguished British recitalists who played at the first recital given on the new organ in the Royal Festival Hall, where he has since appeared as a soloist.

Sonata No. 2 in C minor	Felix Mendelssohn (1809-1847)
Grave—Adagio—Allegro maestoso e vivace—Allegro moderato.	
Air and Variations (from a Symphony in D)	Haydn (1732-1809)
Fantasia in F minor and major	Wolfgang Amadeus Mozart (1756-1791)
Fantasia and Fugue in G minor	J. S. Bach (1685-1750)
Two Chorale Preludes	Bach
My Heart is Filled with Longing.	
Whither shall I fly?	
Scherzo and Toccata	Eugene Gigout (1844-1925)
Vignette	Sydney Kendal
Tuba Tune	Norman Cocker
Eternal Purposes	Olivier Messiaen
Prelude and Fugue in G minor	Marcel Dupre (1886)

18th May, 1955.

Jeanne Demessieux

Jeanne Demessieux is an Organist of international fame and a pupil of Marcel Dupré.

Offertoire sur les Grands Jeux	Couperin
Toccata and Fugue Dorian	J. S. Bach
Fugue in C major	Buxtehude
Tenth Concerto in D minor	G. F. Handel
Adagio—Allegro—Allegro.	
Second Chorale in B minor	C. Franck
Allegro from the Sixth Symphony	C. M. Widor
— from "Sept Méditations sur le St. Esprit" Jeanne Demessieux	
(a) "Paix."	(Those who believe will be saved)
(b) "Dogme"	(Those who do not will be condemned).



Price 3d.

Programme of ORGAN RECITAL

given by

MLLE. JEANNE DEMESSIEUX
(Paris)

On WEDNESDAY, MAY 18th, 1955, at 1-15 p.m.

1. Toccata in F major

Bach

It is probable that this Toccata was written towards the end of Bach's Weimar period, that is to say when he was in his early thirties. It is one of the best known of the master's organ works, and begins with a canon in the manuals (the left hand copying the right at a distance of two bars behind), and this is followed by a long and splendid pedal solo. The canon and pedal solo are then repeated in a new key, with the left hand leading in the canon. The main portion of the movement follows and is packed full of masterly devices. Mendelssohn once said: "The Toccata in F with the modulation at the end sounded as if it would bring the church down. He (Bach) was a tremendous cantor!"

2. Concerto in A minor

Vivaldi-Bach

1. Allegro moderato.
2. Adagio.
3. Allegro.

Vivaldi was called "Il prete rosso" ("The red priest"). As one of the most celebrated virtuosi of his time, he greatly influenced the development of the violin concerto. He became the leading violinist at St. Mark's, Venice. Although he composed operas, cantatas, motets and works in various other forms, it is by his violin concertos that Vivaldi is best known today. J. S. Bach arranged several of them for the organ and for other instruments.

3. Redemption, Interlude symphonique *César Franck* ~
4. Variations from Gothic Symphony *C. M. Widor* ~
5. Etude ("repeated notes") *J. Demessieux* ~
6. "God with us" *O. Messiaen* ~

Controversy rages over the music of Messiaen. It lacks neither its detractors nor its equally ardent devotees, but an indifferent attitude seems impossible. For many years Messiaen has been organist at the Sainte-Trinité in Paris. He was a pupil of Paul Dukas and Marcel Dupré at the Paris Conservatoire, where he himself is now a Professor.

7. Improvisation on a submitted theme

Next Recital, Wednesday, June 8th, 1955,

at 1-15 p.m.

by

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

Doors open 1 p.m.

N.B.—There will be no recital on either Wednesday, 25th May, or
Wednesday, 1st June, 1955.

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BANGOR AND DISTRICT ORGAN CLUB.

Organ Recital

to be given by Mlle.

JEANNE DEMMESIEUX

at the

BANGOR CATHEDRAL

On Friday, May 20th, 1955, at 7-30 p.m.

President :

The Marquess of Anglesey.

Vice-Presidents :

The Dean of Bangor.

Professor D. E. Parry Williams.

R. Emyr Humphreys, Esq.

Chairman of the Committee :

Dr. Leslie Paul, F.R.C.O., F.R.A.M.

Treasurer :

Mr. Cecil Roberts, Lloyds Bank.

Admission by Programme—PRICE, 2/6.

Programme.

Trumpet Tune	-	-	Purcell ~	Canon in B minor -	-	Schumann ~
Prelude and Fugue in A minor	-	-	J. S. Bach ~	Allegro from 6th Symphony -	-	C. M. Widor ~
Chorale : "Blessed Jesus"	-	-	J. S. Bach ~	From "Sept Meditations sur le St. Esprit"	-	
				(a) Paix		
				(b) Dogme		
Concerto in A minor	-	-	Vivaldi-Bach ~	"Those who believe will be saved,		
Allegro				Those who do not will be condemned."		
Adagio						
Allegro						
						<i>Jeanne Denmesieux</i>
Redemption, Interlude Symphonique	-	-	César Franck ~	Improvisation on submitted themes		

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Chester and District Organists
and Choirmasters' Association
(Founded 1930)



ORGAN RECITAL

BY

Jeanne Demessieux

IN

CHESTER CATHEDRAL

(by kind permission of the Dean and Chapter)

ON

Saturday, 21st May, 1955

at 7.0 p.m.

Programme

2/6

JEANNE DEMESSIEUX

Programme



JEANNE DEMESSIEUX was born in Montpellier in 1921, and at the age of 13 became a pupil of Marcel Dupre and also organist at the Church of Saint-Esprit in Paris.

At the Paris Conservatoire she won premiers prix in piano, harmony, fugue, counterpoint and composition.

On leaving the Conservatoire at the age of 20 she continued her studies in organ playing, improvisation and composition with Marcel Dupre for five years before making her first public appearance in Paris at the Salle Pleyel in February, 1946.

She has undertaken a number of concert tours in France, and also in Germany, Austria, Holland, Great Britain, and the U.S.A. She has also taken part in several Festivals, notably Edinburgh, Salzburg and Aix-en-Provence. She has published several volumes of organ music, and has made a number of gramophone records for Decca, one of which gained Le Grand Prix du Disque in France, and also in Spain, Portugal, Belgium and Switzerland.

In July 1954, Jeanne Demessieux gave a recital at the Royal Festival Hall and performed with orchestra in November last in the same Hall.

Her previous recital for this Association in 1950 was particularly noted for its brilliance and her return visit is much looked forward to.

1. OFFERTOIRE SUR LES GRANDS JEUX — F. Couperin
2. TOCCATA AND FUGUE IN D MINOR (Dorian) — J. S. Bach
3. OVERTURE FROM THE 29th CANTATA — J. S. Bach
4. CONCERTO IN A MINOR — Bach-Vivaldi
Allegro Adagio: Allegro
5. REDEMPTION (Interlude Symphonique) — Cesar Franck
6. VARIATIONS FROM THE GOTHIC SYMPHONY — C. M. Widor
7. ETUDE "repeated notes" — J. Demessieux
8. IMPROVISATION ON A GIVEN THEME