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M^cEWAN HALL
UNIVERSITY OF EDINBURGH

EDINBURGH ORGAN RECITALS COMMITTEE
WITH THE SUPPORT OF THE
SCOTTISH COMMITTEE OF THE ARTS COUNCIL

PRESENT

JEANNE DEMESSIEUX

MONDAY, 23rd MAY 1955

at 8 p.m.

PROGRAMME . . . TWO SHILLINGS

PROGRAMME

1. Offertoire sur les Grands Jeux

J. S. BACH

Francis Couperin (1668-1733) was perhaps the most distinguished member of a notable family of musicians who severally practised their art in Paris over a period of more than 200 years, no less than nine of them being at different periods organists of the church of St Gervais. Francis Couperin's fame to-day rests on his "Programme Music" written for harpsichord—miniatures with fanciful titles, interesting not only for their individual musical content, but also as early examples of a line to be more fully exploited by the nineteenth century "romantics."

"Sur les Grands Jeux" indicates generally a composition which might appropriately be played on the Diapason Chorus and other loud stops as on a festive occasion.

2. Toccata and Fugue in D minor (Dorian)

J. S. BACH

The popularity of the other work in the same key, both by its frequent performance in its original medium and through its transcription, both for piano and for modern orchestra, has somewhat overshadowed the "Dorian" which, certainly so far as the fugue is concerned, is of far greater musical merit. The Toccata is a "moto perpetuo" on a theme which may have been suggested by a slight harpsichord piece by Andre Raison (1650-1720). The description "Dorian" is really nothing but a nickname. It suggests the use of the Mode of that name (viz., the scale made from D using only the "white notes" of the keyboard), but is actually in D minor proper, i.e., employing the flattened sixth, though as was customary at the time, the B flat is omitted from the key signature.

The Toccata is one of the few works which have Bach's own indications as to the use of the organ, and involves considerable use of antiphonal effects between contrasted manuals. Of the fugue subject Schweitzer says, "It throws out its limbs like an arch of mighty stones," and refers to the "Palestrina-like character of its style." Harvey Grace, one of the most able and profound commentators on Bach's organ works, describes it as one of the greatest things in music and as "abstract music raised to its highest point."

3. Fugue in C major

BUNTEHUDE

Dietrich Buxtehude was of Danish origin though born in what is now Swedish territory. He lived from 1637 to 1707. He worked most of his life in Lubek, and his performances of sacred instrumental and vocal music were so famous that the place became a centre of pilgrimage for musicians of the day. Bach, as a young man, walked something over 200 miles from Arnstadt to hear this leader of music in Northern Europe.

4. Concerto in A minor

VIVALDI-BACH

Allegro—Adagio—Allegro

Printed music was scarce in the seventeenth and eighteenth centuries, and Bach, partly no doubt of necessity, was an enthusiastic copyist and transcriber of other composers' works. Antonio Vivaldi (1675-1741) was a noted violinist and instrumental composer. The musical value of these Concertos is slight (two of the four were probably not written by Vivaldi anyway, but by one of Bach's pupil-patrons, Duke Johann Ernest of Saxe-Weimar).

As transcriptions they are curiously literal in following the string idiom and suggest that at the time they were made, Bach was still in the process of learning and developing his personal keyboard style and technique. Far less regard was paid in this age, however, to the distinctive calls and requirements of different media of musical expression than is the custom to-day, and the Neo-Baroque registers of the modern organ adroitly coupled with the player's nimble technique, permit of a fair reproduction of the composer's original conception.

EDINBURGH ORGAN RECITALS COMMITTEE consists of a small group of
ians within the City whose object is to promote on a non-profit-making basis Recitals
stinguished Organists both British and from Overseas. The Hon. Secretary is
ric Read, 20 Liberton Brae, Edinburgh, 9.

JEANNE DEMESSIEUX

JEANNE DEMESSIEUX has played in Edinburgh on several occasions since her
I visit to Great Britain some eight years ago. Patrons of this series will remember
ially her appearance and brilliant performance in the McEwan Hall just over a year
A child prodigy at the Conservatoire de Montpellier, she later achieved sensational
is in several branches of musical art at the Conservatoire National de Paris. Her organ
es were under Marcel Dupre, and her first Recital at the Salle Pleyel in 1946 created a
e amongst the critics, who placed her immediately amongst the front rank of international
ists. She has toured extensively in Europe and America (from which she is now only
tly returned. Already she has a considerable output of original composition to her
t both for organ and other instruments, whilst her abilities in improvisation are
omenal.

The Organ, originally built by Hope-Jones in 1897, was completely rebuilt in 1953
by Henry Willis & Sons.

The Committee desire to express their gratitude to the University Court for permitting
the use of the Hall for this Recital.

5. Interlude Symphonique from "Redemption" - - - CESAR FRANCK \

In addition to the Organ Works, Franck composed his Symphony, Prelude Chorale and Fugue, and Prelude Aria and Finale for piano, the Variations Symphoniques for piano and orchestra, the String Quartet, Piano Quintet and Violin Sonata. Each of these in its field is a work of distinction. In his two essays into the realm of extended choral forms—"The Beatitudes" and "Redemption"—he was less happy. "Redemption" is described as a "Poem-symphony for Soprano Solo, Chorus and Orchestra," and was written in 1871-72. Dissatisfied after the first full-scale performance, he produced in 1874 a second version containing a new symphonic interlude and a section for male voice chorus. This symphonic interlude constitutes the main interest and value of the work: the choral section not showing Franck at his best.

Franck had a passion for using the keys employing sharps (in the Finale in B flat for organ he has a long passage in the peculiar key of A sharp major!). He attached some mystic significance to their use. Speaking of "Redemption" he said, "In this score I have used only sharp keys, in order to express the luminous idea of redemption."

6. Variations from the Gothic Symphony - - - C. M. WIDOR \

Charles Marie Widor was an important figure in the musical, artistic and social life of France in the later part of last century. He died as recently as 1937 at the advanced age of 93. He was one of many distinguished figures who have occupied the position of Organist at St Sulpice, Paris, to which he was appointed in 1870. Widor composed nine extended works described as "Symphonies" (though like works of similar character by other French organists of his generation, they might more accurately be termed "Suites"). The first five are his Opus 13; numbers six, seven and eight are Opus 42, whilst the Symphonie Gothique came much later as Opus 70. The frequent performance of the "Marche Pontificale" from Symphony 1, and the Variations, and more particularly the Toccata from Symphony 5, to the exclusion of the rest, have tended to limit the conception of the average listener to the range of Widor's output, which, in addition to organ music, included two orchestral symphonies, three concertos for solo instrument and orchestra, a mass for double choir, a ballet and a three-act opera. His writings on Musical Criticism and his book on Orchestration signify the breadth of his interests and learning, and his appointment as permanent Secretary of the Academy of Fine Arts suggests that his esteem extended beyond the field of those who acclaimed him as a notable Organist.

7. Etude "Repeated Notes" - - - JEANNE DEMESSIEUX \

8. "God with us" - - - O. MESSIAEN \

9. Improvisation on a submitted Theme.

60
Booklets
Booklets

277-

The following booklets can be obtained at the table in the porch :—

Friends of the Music of Leeds Parish Church, descriptive
leaflet Free


Leeds Parish Church Service Books issued in connection
with the Leeds Musical Festivals 1928, 1931, 1934,
1937 and 1947, containing numerous illustrations
and articles about the organ and the Church's music 1/- per set

W. S. HANFY & SON LTD., PRINTERS, LEEDS 5

LEEDS PARISH CHURCH

ORGAN
RECITAL

By
JEANNE
DEMESSIEUX
(S. ESPRIT, PARIS)



TUESDAY, 24th MAY, 1955
AT 7.30 P.M.

OFFERTOIRE SUR LES GRANDS JEUX Couperin

PRELUDE AND FUGUE IN A MINOR Bach

This is one of Bach's earlier works which evidently was subjected to a good deal of revision before attaining its final form. The exuberant freedom which marks the climax of the Fugue reminds us of the youthful composer, but the fugal theme, described by Schweitzer as revealing a mixture of playfulness and strength, is mature and masterly.

The Prelude is mainly concerned with the tracing of harmonic outlines so that the texture remains transparent even when the pedals join the manuals in a close discussion of the ubiquitous four-note figure. The very character of the Fugue subject precludes academic treatment, and its lively course eventually culminates in a powerful cadenza with a triumphant termination.

FUGUE IN C MAJOR

Buxtehude

This attractive little Fugue alla Gigue is confined to the manuals only, except for the coda where a rising pedal is heard against a persistent tonic chord. Here the mood relaxes, eventually subsiding in a quiet *Adagio* cadence.

CONCERTO IN A MINOR

Vivaldi-Bach

Allegro. Adagio. Allegro.

Although usually ascribed to Bach, this work is actually an arrangement by him of a Concerto by the Italian master. Bach learnt a good deal of the technique of composition by arranging other composers' works in another medium. In this connection he owes more to Vivaldi than to any other of his contemporaries, for the numerous violin concertos of the Italian proved a fruitful source for his organ and clavichord concertos. They were arranged by Bach early in his life, during the Weimar period.

INTERLUDE SYMPHONIQUE (*Rédemption*) Franck

César Franck's *Rédemption* was first performed at the Concert Spirituel in Paris during Holy Week, 1873. Although the composer describes it as a symphonic poem it is more strictly an oratorio, based upon a mystical theme representing the Redemption of man through Christ and through prayer.

After the disastrous reception attending its first performance Franck revised the whole work, and the *Symphonic Interlude* belongs to this second version. This extensive orchestral movement opens Part II of the work and bears the following inscription—"The centuries pass. Joy of the world which is transformed and expands through the word of Christ."

It is built on two main themes, the one expressive, the other bold and declamatory.

VARIATIONS (*Gothic Symphony*) Widor

Charles Marie Widor was born at Lyons in 1845 and died in 1937 at the great age of 92. He was for many years organist at S. Sulpice, Paris, where he was succeeded by Marcel Dupré, the famous recitalist.

His fame in this country rests chiefly on his ten Organ Symphonies which in their extensive proportions and exploitation of colour have considerably enriched the concert repertoire.

The Gothic Symphony, Opus 70, is the ninth of the series, and the Variations, which are really a free kind of passacaglia, form one of the finest movements of the set.

ETUDE: "REPEATED NOTES" Demessieux

"GOD WITH US"

Messiaen

Olivier Messiaen was born at Avignon in 1908, and since 1931 has held the post of organist at the Trinité in Paris. He was taken prisoner by the Germans in 1939, but in 1942 he was repatriated, returning to Paris as professor of harmony at the Conservatoire.

He is well known as an organist and musical theoretician, his studies having included plainsong, Hindu rhythms, microtonal music and bird song. His unusual compositions are greatly affected by these exotic influences.

"Dieu parmi nous" (*God with us*) comes from the set of nine pieces entitled "L'a Nativité du Seigneur."

IMPROVISATION ON A SUBMITTED THEME



Photo Marco Pillot

*Le programme étant susceptible de modifications,
un dépliant définitif paraîtra ultérieurement.*

*Renseignements:
Commissariat du Festival,
252, Faubourg Saint-Honoré, Paris,
Tél. Wagram 97-28.*

L.A. 55.105

FRANCE

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VI^o FESTIVAL DE MUSIQUE

- Trumpet Tune - - - Purcell
- Toccata Fa majeur - - - Bach
- Choral:
"O Homme fleur" - - - //
- 2^e Concerto
La mineur - - - Vivaldi-Bal
- Prélude Fugue
et Variations - - - Franck
- Allegro de
G. Krumpholtz - - - Widors
- Epithème - - - Tournemire
- Paix - - - J. Demessine
- Méditation
Dieu par nous - - - Messiaen

BORDEAUX

16-29 mai 1955

LE COMMISSARIAT DU FESTIVAL

252

FAUBOURG

SAINTE-HONORÉ

PARIS

TÉL. WAGRAM

97-28

1955

279

C O N C E R T

van het

PALESTRINA-KOOR
o.l.v. Antoon Maessen

Beschermheer: Mr F.M.A.Schokking
Burgemeester van 's-Gravenhage

in de

Lutherse kerk

op Maandag 13 Juni 1955, aanvang 8 uur

met medewerking

van de Parijse organiste

JEANNE DEMESSIEUX

PROGRAMMA

- 1. Preludium en fuga in a kl.t. J.S.Bach 1685-1750 \
- 2. a. Pater Noster (Onze Vader) A.Willaert
± 1490-1562
b. Peccantem me Ph.de Monte
1521-1603
c. Ascendens Christus J.Clemens non Papa
± 1500-1558
- 3. Koraalvoorspel "O, Mensch beweine
dein' Sünden grosz" *O Humane* J.S.Bach \
- 4. Uit de Missa Quam Pulchra es:
Sanctus - Benedictus - G.P.da Palestrina
Agnus Dei I. II 1526-1594
- 5. Concerto nr.2 in a kl.t. (bew. Vivaldi)
Allegro - Adagio - Allegro J.S.Bach \
- 6. a. Animam Meam T.Lud.de Victoria
± 1540-1611
b. Lapidabant Stephanum G.P. da Palestrina
c. O Rex Gloriam G.P. da Palestrina
- 7. Fuga alla Giga J.S.Bach \
- 8. a. Psalm 90 J.P.Sweelinck
1562-1621
b. Psalm 138 J.P.Sweelinck
- 9. Toccata in F groot J.S.Bach \

Statensingelkerk R o t t e r d a m

O R G E L L C O N C E R T

op DINSDAG 14 JUNI 1955, des avonds 8 uur

door de Franse Organiste uit Parijs

J E A N N I E D E M E S S I E U X

G O L D S C H M E D I N G ' s
 P i a n o e n O r g e l h a n d e l
 S C H I E D A M S E V E S T 6 7
 Telefoon 22766

Een uitgebreide sortering Instrumenten

In onze Beneden-Showroom vindt U meerdere
 gebruikte piano's en orgels alsmede
 instrumenten voor de verhuur.



PROGRAMMA

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Orgelconcert

op Donderdag 16 Juni a.s. des avonds 8 uur

door de Organiste

JEANNE DEMESSIEUX uit Parijs.

1. Toccata en Fa majeur J. S. Bach ✓

2. Fugue en sol majeur (Giga) J. S. Bach ✓

3. Concerto en Ia mineur Vivaldi - Bach ✓

(Allegro. Adagio. Allegro)

4. Choral: "La vieille année
s'en est allée" J. S. Bach ✓

5. Basse et Dessus de Trompette L.N. Clérambault ✓

6. Prélude, Fugue et Variation C. Franck ✓

7. Choral: "Tu es Petrus" Jeanne Demessieux ✓

8. Etude Jeanne Demessieux ✓

9. "Dieu parmi nous" O. Messiaen ✓

10. Improvisation sur un thème
donnés par l'Organiste
J.J. de Vos.

Eveneens een zeer gevarieerd programma van klassieke- en moderne werken, eigen composities t.w. koralen en etudes.

Tot besluit: Improvisatie over een door de organist Koos Bons nader op te geven thema.

Speeltafel op het podium!

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Noteert U ook even de volgende belangrijke concerten :

a. Donderdag 23 Juni 1955 in de Duitse Kerk,

Zwarte Paardenstraat.

Koos Bons, orgel

Het Haags Kamerkoor o.l.v. Cor Bakkers.

b. Donderdag 28 Juli 1955 in de Nieuwe Zuiderkerk - Westzeedijk.

Bach-Herdenking door de Organist

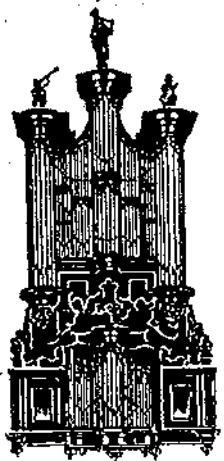
Piet van den Kerkhoff.

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Beide concerten des avonds 8 uur.

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Commissie tot restauratie
van het orgel in de Grote of O.L. Vrouwe Kerk te Breda



PRIJS 25 cts.

2e ORGELCONCERT 1955
door JEANNE DEMESSIEUX (Parijs).
op Woensdag 15 Juni.

PROGRAMMA:

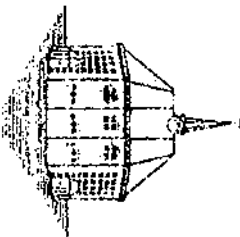
- 1. Toccata in F majeur Joh. Seb. Bach \
- 2. Fuga in G majeur (Giga) Joh. Seb. Bach \
- 3. Concerto in a mineur Vivaldi - Bach \
- 4. Choral: "La vieille année s'en est allée"
(Das alte Jahr vergangen ist) Joh. Seb. Bach \
- 5. Fuga in C majeur D. Buxtehude \
- 6. Prelude, Fuga en Variatie C. Franck \
- 7. Choral "Tu es Petrus" Jeanne Demessieux \
- 8. Fuga (extrait du TRIPTIQUE) Jeanne Demessieux \
- 9. Allegro uit de 6e Symphonie Ch. M. Widor \
- 10. Improvisatie op een thema van Louis Toebosch.
(Het thema voor deze improvisatie wordt de concertgeefster pas na no 9 overhandigd.)

Uw blijk van waardering kunt U tot uiting brengen in de
collecte aan de uitgang ten bate van het Orgelfonds.

o - o
DRINGEND VERZOEK TIJDENS HET ORGELSPEL UITERSTE STILTE TE
BETRACHTEN DAAR DIT CONCERT DOOR DE NED. RADIO UNIE WORDT
OPGENOMEN VOOR LATERE UITZENDING.

o - o
De Zomer-orgelconcerten worden in de maanden Juni en Juli
om de veertien dagen en in de maand Augustus iedere week
op Woensdag-avond gegeven (uitgezonderd Donderdag 14 Juli)
EERSTVOLGEND CONCERT OP WOENSDAG 29 JUNI a.s. 8 uur

IMMANUELKERK



MAASSLUIS.

DONDERDAG 23 Juni n.m. 8 uur
 in de Duitse Kerk
 Zwarte Paardenstraat Rotterdam.
 HAAGS KAMERKOOR
 (Dir. Cor Backers)
 KOOS BOMS ORGEL

DONDERDAG 28 Juli 1955
 's avonds 8 uur.
 8e CONCERT IMMANUELKERK
 Herdenking Bach's sterfdag
 JAN VAALJER TENOR
 GEORGE KOUWENHOVEN FLUIT
 KOOS BOMS ORGEL

7⁷E CONCERT

op Donderdag 16 Juni 1955
's avonds 8 uur

De organiste :

JEANNE

DEMESSIEUX

UIT PARIJS

P R O G R A M M A

-
- N 1. Ouverture de la 29ème Cantate
Joh. Seb. Bach
 - ✓ 2. Fugue en Sol majeur (Giga)
Joh. Seb. Bach
 - ✓ 3. Concerto en La mineur
Allegro-Adagio-Allegro
Vivaldi - Bach.
 - ✓ 4. Choral: La vieille année s'en est allée
(Das alte Jahr vergangen ist)
Joh. Seb. Bach.
 - ✓ 5. Offertoire sur les Grands Jeux
Fr. Couperin.
 - ✓ 6. Basse et Dessus de Trompette
L. M. Clérambault.
 - ✓ 7. Prélude, Fugue et Variation
C. Franck.
 - ✓ 8. Choral: Tu es Petrus
Jeanne Demessieux.
 - ✓ 9. Etude
Jeanne Demessieux.
 - ✓ 10. " Dieu parmi nous "
God onder ons
O. Messiaen
 11. Improvisation sur un thème donné
par l'organiste Koos Bons.
-

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7 juillet 1955

Haarlem

(St Baron)

- Toccata en Fa majeur Bach

- Offertoire sur
les grands jeux Couperin

- Triptyque
(Prélude
Adagio
Fugue) J. Demessieux

—
Concert donné par le
jury du Concours International
d'Improvisation

DINKELSBÜHL

ST. GEORGSKIRCHE

Sonntag, den 31. Juli 1955

um 20 Uhr

Strassburger Domchor

Chorale de la Cathédrale de Strasbourg

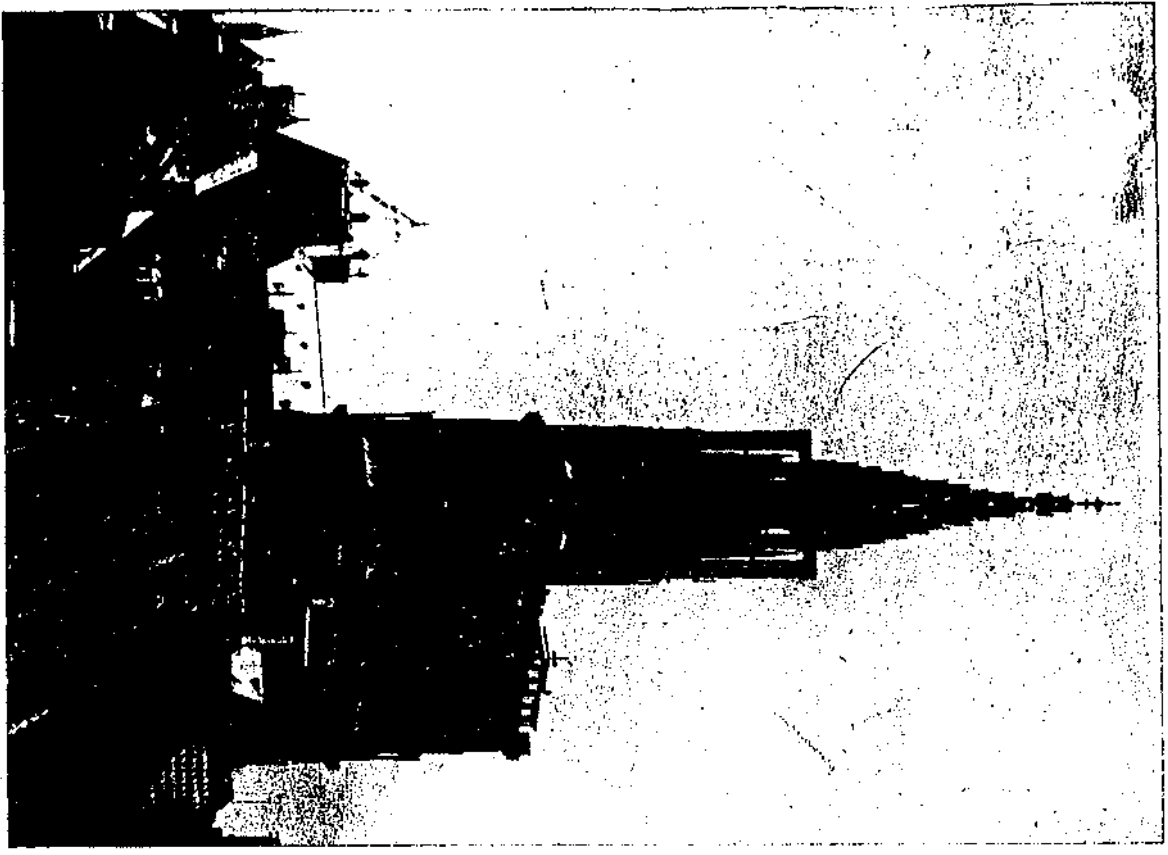
Leitung:

Abbé ALPHONSE HOCH

Orgel:

JEANNE DEMESSIEUX
PARIS

<i>Der Strassburger Domchor</i>	<i>La Chorale de la Cathédrale</i>
<i>singt unter dem Patronat der</i>	<i>de Strasbourg chantée sous le</i>
<i>„Action Artistique“ des Paris-</i>	<i>Patronage de l'Action Artis-</i>
<i>ser „Münsteriums für Schöne</i>	<i>tiqne des Münsteres de Paris.</i>
<i>Künste.</i>	



STRASSBURGER MÜNSTER

CATHÉDRALE DE STRASBOURG

Orgel	Allegro aus dem I. Orgelkonzert in G-Dur	<i>G. F. Handel 1685-1759</i> ✓
Chor	Popule meus	<i>T. L. da Victoria 1540-1611</i>
	O Jesu Christe	<i>Von Berchem 1500</i>
Orgel	Choral «Wenn wir in höchsten Nöthen sein»	<i>J. S. Bach 1685-1750</i> ✓
Chor	Sanctus / Benedictus (Missa brevis)	<i>Palestrina 1525-1594</i>
Orgel	Choral: «Jesus Christus, unser Heiland»	<i>J. S. Bach</i> ✓
Chor	Et incarnatus est	<i>Fr. Coustel 1620-1682</i>
	O salutaris hostia.	<i>Pierre de la Rue 1500</i>
Orgel	Fuge in C-Dur	<i>Buxtehude 1637-1707</i> ✓
Chor	Surrexit Pastor bonus	<i>Oriandus Lassus 1532-1594</i>
Orgel	Fuga alla Giga	<i>J. S. Bach</i> ✓
Chor	Viri Galliaci	<i>Comillard, Paris 1550</i>
Orgel	«Sœur Monique»	<i>Fr. Couperin 1668-1734</i> ✓
Chor	Alte französische und deutsche Weihnachtslieder	
Orgel	Kanon in H-Moll.	<i>Robert Schumann</i> ✓
Chor	Locus iste	<i>Anton Bruckner</i>
Orgel	Allegro aus der 6. Symphonie	<i>C. M. Widor</i> ✓

POPULE MEUS

Mein Volk, was tat ich dir? Oder wodurch betrübte ich dich? Antworte mir! — Heiliger Gott! Heiliger Starker! Heiliger Unsterblicher, erbarme Dich unser!

O JESU CHRISTE

O Jesus, mein Heiland, erbarme Dich meiner! Schmerzbeugt stehe ich vor Dir, Herr, Du bist meine Hoffnung, Herr, erbarme Dich meiner!

O SALUTARIS HOSTIA

O Opfer, das uns Heil gebracht, des Himmels Tor uns aufgetan! Mit Krieg bedrängt uns Feindesmacht; lass uns Kraft und Hilfe empfangen. Dem Einen und Dreifaltigen Gott sei Ruhm und Ehre! Er gebe uns das ewige Leben im himmlischen Vaterland.

SURREXIT PASTOR BONUS

Auferstanden ist der Gute Hirt, der sein Leben gab für seine Schafe und sich herabliess, für seine Herde zu sterben. Alleluia!

VIRI GALILAEI

Ihr Männer aus Galilaea, was steht ihr da und schauet zum Himmel hinauf? Dieser Jesus, der vor euch zum Himmel auffuhr, wird wiederkommen. Alleluia. — Und während sie emporschauten, wurde er emporgehoben, und eine Wolke entführte ihn zur Höhe. Alleluia.

LOCUS ISTE

Diese Stätte ist von Gott geschaffen zu unschätzbbarer Weihe; kein Tadel reicht an sie.

BARFÜH

EV. STADTKIRCHE

Montag, den 1. August 1955, um 20 Uhr

Auftrag des

Internationalen Festspieltreffens der Musikalischen Jugend

(Jüngeres Musikales)

Strassburger Domchor

Chorale de la Cathédrale de Strasbourg

Leitung:

Abbé ALPHONSE HOCH

(Orgel):

JEANNE DEMESSIEUX
PARIS

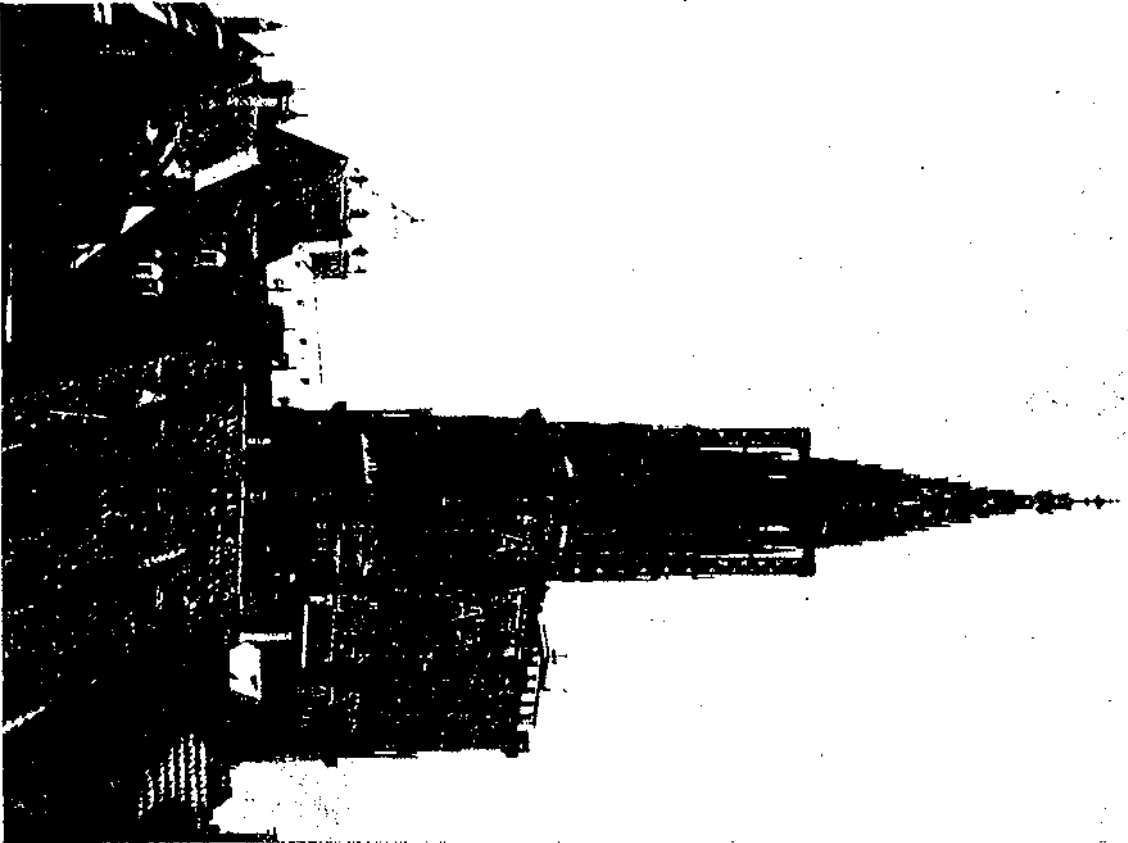
Alt-Solo:

LUCIE RAUH

ALTE GEISTLICHE MUSIK
zum Todestag von J. S. Bach 7. 28. 7. 1750

*Der Strassburger Domchor
singt unter dem Patronat der
"Action Artistique" des Paris-
ser Ministeriums für Schöne
Künste.*

*La Chorale de la Cathédrale
de Strasbourg chante sous le
Patronage de l'Action Artisti-
que des Ministères de Paris.*



STRASSBURGER MÜNSTER

CATHÉDRALE DE STRASBOURG

Orgel	Toccata und Fuge in D-Moll <i>J. S. Bach 1685-1750</i> ↘
Chor	O Jesu Christe <i>Von Berchem 1500</i>
Orgel	Popule meus <i>T. L. da Victoria 1540-1611</i>
Orgel	Choral «Wenn wir in höchsten Nöthen sein» <i>J. S. Bach</i> ↘
Chor	Sanctus · Benedictus <i>Polistrina 1523-1594</i> (Missa brevis)
Orgel	Choral: «Jesus Christus, unser Heiland» <i>J. S. Bach</i> ↘
Alt-Solo	«Schlage doch, gewünschte Stunde», Solo-Kantate <i>J. S. Bach</i>
Chor	Et incarnatus est <i>Fr. Cossel 1620-1682</i>
Orgel	Jubilate Deo <i>Orlandus Lassus 1532-1594</i>
Chor	Präludium und Fuge in A-Moll <i>J. S. Bach</i> ↘
Orgel	Surrexit Pastor bonus <i>Orlandus Lassus</i>
Chor	Fuga alla Giga <i>J. S. Bach</i> ↘
Alt-Solo	Viri Galilaei <i>Conillard, Paris 1550</i>
Chor	«Vergnügte Ruh», Arie aus der Kantate 170 <i>J. S. Bach</i>
Orgel	«Welt ade», Choral aus der Kantate 27 <i>J. S. Bach</i>
Chor	Ouverture zur Kantate 29 <i>J. S. Bach</i> ↘
Orgel	Ave verum <i>W. A. Mozart</i>
Chor	Zweites Konzert in A-Moll · <i>Bach - Irzaldi</i> ↘ (Allegro. Adagio. Allegro)

O JESU CHRISTE

O Jesus, mein Heiland, erbarme Dich meiner! Schmerzgebeugt stehe ich vor Dir, Herr, Du bist meine Hoffnung. Herr, erbarme Dich meiner!

POPULE MEUS

Mein Volk, was tat ich dir? Oder wodurch betrübte ich dich? Antworte mir! — Heiliger Gott! Heiliger Starker! Heiliger Unsterblicher, erbarme Dich unser!

JUBILATE DEO

Es juble Gott die ganze Erde! Dienet dem Herrn in Freude; tretet vor sein Angesicht mit Frohlocken; denn der Herr, er ist Gott!

SURREXIT PASTOR BONUS

Auferstanden ist der Gute Hirt, der sein Leben gab für seine Schafe und sich herabliess, für seine Herde zu sterben. Alleluia!

VIRI GALILAEI

Ihr Männer aus Galilaea, was steht ihr da und schauet zum Himmel hinauf? Dieser Jesus, der vor euch zum Himmel auffuhr, wird wiederkommen. Alleluia. — Und während sie emporschauten, wurde er emporgehoben, und eine Wolke entführte ihn zur Höhe. Alleluia.

NÜRNBERG

LORENZKIRCHE

Mittwoch, den 3. August, 1955

um 20 Uhr

Strassburger Domchor

Chorale de la Cathédrale de Strasbourg

Leitung:

Abbé ALPHONSE HÖCH

Orgel:

JEANNE DEMESSIEUX

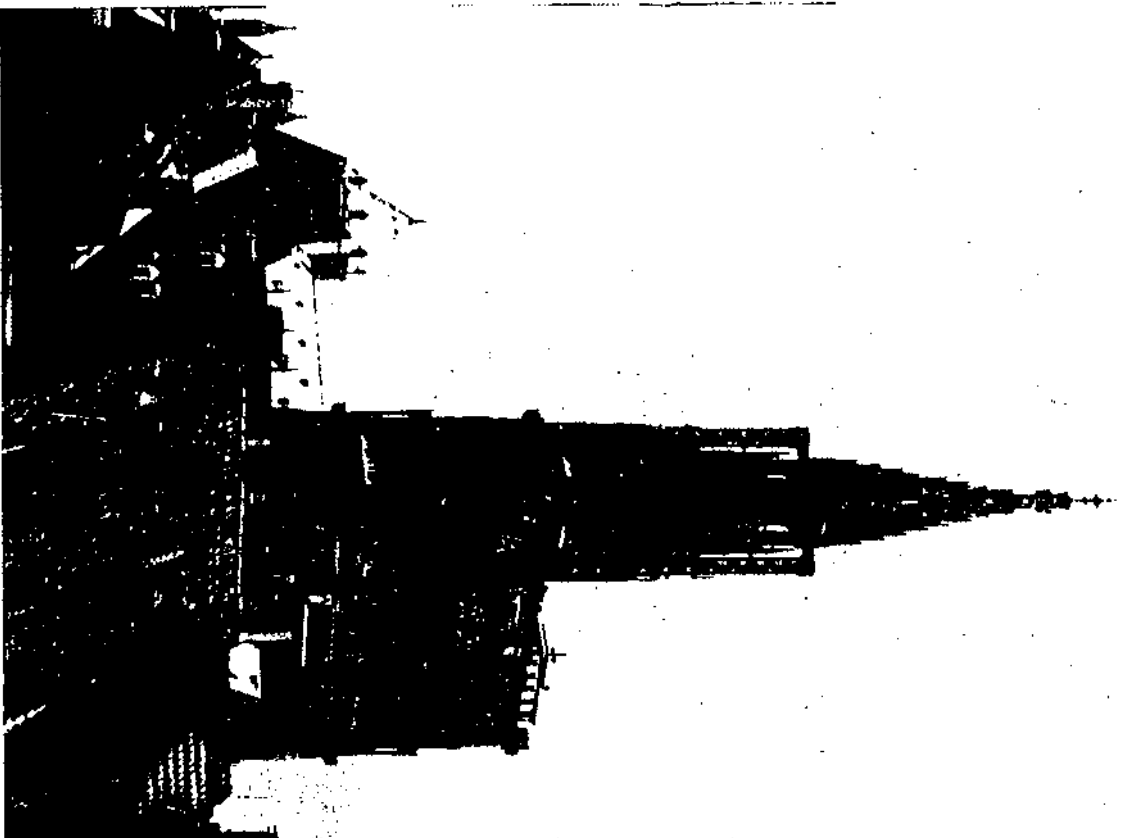
PARIS

All-Solo:

LUCIE RAUH

*Der Strassburger Domchor
singt unter dem Patronat der
„Action Artistique des Paris-
ser Musicians für Schöne
Künste.*

*La Chorale de la Cathédrale
de Strasbourg chante sous le
Patronage de l'Action Artisti-
que des Musiciens de Paris.*



STRASSBURGER MÜNSTER

CATHÉDRALE DE STRASBOURG

Orgel	Präludium und Fuge in D-Dur	J. S. Bach 1685-1750	✓
Chor	O Jesu Christe	Van Borchum 1500	
Orgel	Popule meus	T. L. da Victoria 1540-1611	
Orgel	Choral «Wenn wir in höchsten Nöthen sein»	J. S. Bach	✓
Chor	O salutaris hostia	Pierre de la Rue 1500	
Orgel	O quam gloriosum	T. L. da Victoria	
Orgel	Trumpet Tune	Purcell 1658-1695	✓
Chor	Fuge in C-Dur	Buxtehude 1657-1707	✓
Chor	Et incarnatus est	Fr. Coustel 1620-1682	
Orgel	Sanctus (Missa brevis)	Palestrina 1525-1594	
Orgel	Ouverture zur Kantate 29	J. S. Bach	✓
Chor	Surrexit Pastor bonus	Orlandus Lassus	
Chor	Jubilate Deo	1552-1594	
Orgel	«Sicut Monique»	Fr. Couperin 1668-1734	✓
Alt-Solo u. Orgel	«Schlage doch, gewünschte Stunde», Solo-Kantate	J. S. Bach	
Orgel	Choral «Jesus Christus, unser Heiland»	J. S. Bach	✓
Chor	Viri Galilaei	Conillard, Paris 1530	
Orgel	Zweites Orgelkonzert in A-Moll	Bach - Viraldi	✓
Chor	Marienlob	Joh. Brahms	
Orgel	Locus iste	Anton Bruckner	
Orgel	Improvisation über ein gestell- tes Thema	Jaume Demessiens	

O JESU CHRISTE

O Jesus, mein Heiland, erbarme Dich meiner! Schmerzbeugt stehe ich vor Dir, Herr, Du bist meine Hoffnung, Herr, erbarme Dich meiner!

POPULE MEUS

Mein Volk, was tat ich dir? Oder wodurch betrübte ich dich? Antworte mir! — Heiliger Gott! Heiliger Starker! Heiliger Unsterblicher, erbarme Dich unser!

O SALUTARIS HOSTIA

O Opfer, das uns Heil gebracht, des Himmels Tot uns aufgetan! Mit Krieg bedrängt uns Feindesmacht; lass uns Kraft und Hilfe empfangen. Dem Einen und Dreifaltigen Gott sei Ruhm und Ehre! Er gebe uns das ewige Leben im himmlischen Vaterland.

O QUAM GLORIOSUM

O wie herrlich ist das Reich, in dem mit Christus sich freuen alle Heiligen; angetan mit weissen Gewändern folgen sie dem Lamm, wohin es geht.

SURREXIT PASTOR BONUS

Auferstanden ist der Gute Hirt, der sein Leben gab für seine Schafe und sich herabliess, für seine Herde zu sterben. Alleluia!

JUBILATE DEO

Es juble Gott die ganze Erde! Dienet dem Herrn in Freude; tretet vor sein Angesicht mit Frohlocken; denn der Herr, er ist Gott!

VIRI GALILAEI

Ihr Männer aus Galilaea, was steht ihr da und schauet zum Himmel hinauf? Dieser Jesus, der vor euch zum Himmel aufuhr, wird wiederkommen, Alleluia. — Und während sie emporschnuten, wurde er emporgehoben, und eine Wolke entführte ihn zur Höhe. Alleluia.

LOCUS ISTE

Diese Stätte ist von Gott geschaffen zu unschätzbbarer Weihe; kein Tadel reicht an sie.

EUROPÄISCHE WOCHEN IN PASSAU

Dom zu Passau Freitag, den 5. August 1955 um 19 Uhr

Strassburger Domchor

Chorale de la Cathédrale de Strasbourg

Leitung:

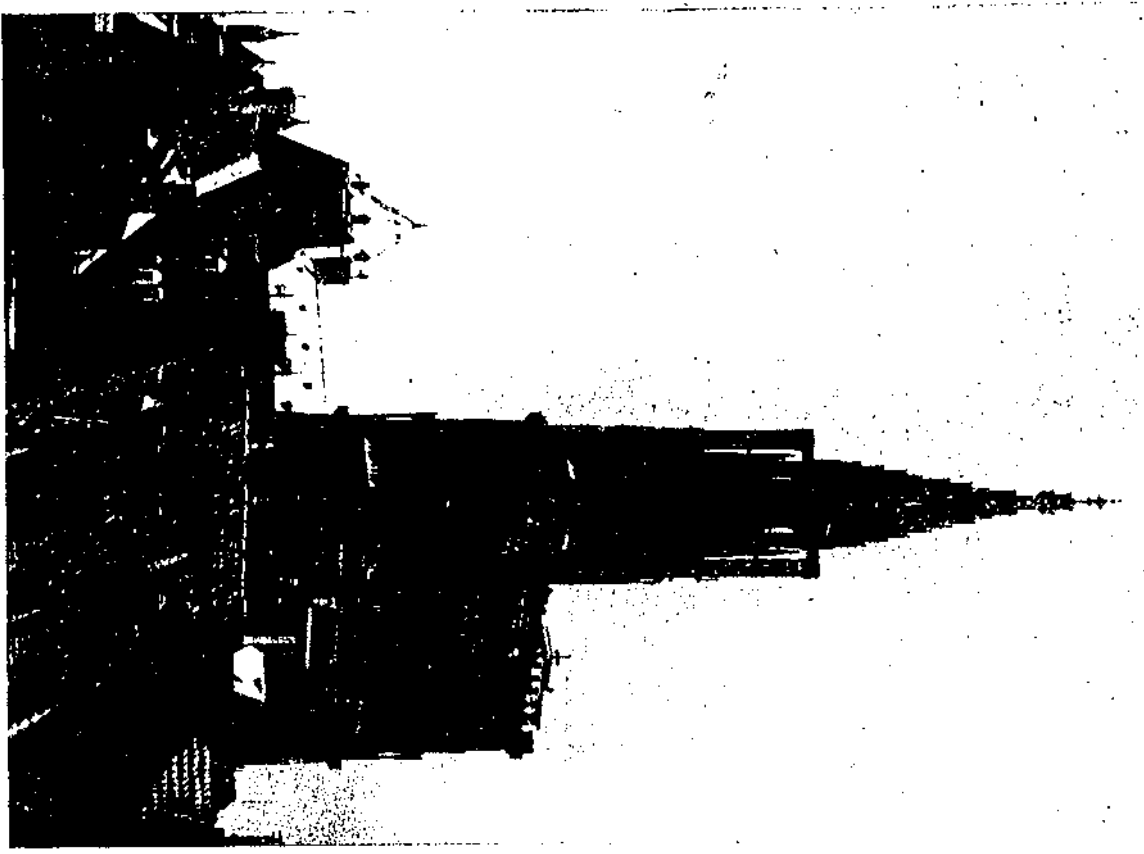
Abbé ALPHONSE HOCH

Orgel:

JEANNE DEMESSIEUX
PARIS

Querschnitt durch die Geistliche Musik
der Europäischen Völker

Der Strassburger Domchor singt unter dem Patronat der „Action Artistique“ des Parisser Ministeriums für Schöne Künste. La Chorale de la Cathédrale de Strasbourg chante sous le Patronage de l'Action Artistique des Ministères de Paris.



STRASSBURGER MÜNSTER CATHÉDRALE DE STRASBOURG

Orgel	Präludium und Fuge in D-Dur	J. S. Bach 1685-1750	✓
Chor	○ Jesu Christe	Van Berchem 1500	
	Popule meus	T. L. de Victoria 1540-1611	
Orgel	Choral «Wenn wir in höchsten Nöthen sein»	J. S. Bach	✓
Chor	○ salutaris hostia	Pierre de la Rue 1500	
	○ quam gloriosum	T. L. de Victoria	
C. gel	Trumpet Tune	Parcell 1638-1693	✓
	Fuge in C-Dur	Buxtehude 1637-1707	
Chor	Et incarnatus est	Fr. Coussel 1620-1682	
	Sanctus (Missa brevis)	Palustrina 1523-1594	
Orgel	Ouverture zur Kantate 29	J. S. Bach	✓
Chor	Surrexit Pastor bonus	Orlandus Lassus 1532-1594	
	Jubilate Deo		
Orgel	«Sœur Monique»	Fr. Couperin 1668-1734	✓
Chor	Alte franz. Weihnachtslieder		
Orgel	Choral «Jesus Christus, unser Heiland»	J. S. Bach	✓
Chor	Alte deutsche Weihnachtslieder		
Orgel	Zweites Orgelkonzert in A-Moll	Bach - Vivaldi	✓
Chor	Locus iste	Anton Bruckner	
	Marienlob	Joh. Brahms	
	Salve Regina	Joseph Rheinberger	
Orgel	Improvisation über ein gestelltes Thema	Franco Demassiatis	

○ JESU CHRISTE

○ Jesus, mein Heiland, erbarme Dich meiner ! Schmerzerbeugt stehe ich vor Dir, Herr, Du bist meine Hoffnung, Herr, erbarme Dich meiner !

POPULE MEUS

Mein Volk, was tat ich dir ? Oder wodurch betrübte ich dich ? Antworte mir ! — Heiliger Gott ! Heiliger Starker ! Heiliger Unsterblicher, erbarme Dich unser !

○ SALUTARIS HOSTIA

○ Opfer, das uns Heil gebracht, des Himmels Tor uns aufgetan ! M Krieg bedrängt uns Feindesmacht ; lass uns Kraft und Hilfe empfangen : Dem Einen und Dreifaltigen Gott sei Ruhm und Ehre ! Er gebe uns das ewige Leben im himmlischen Vaterland.

○ QUAM GLORIOSUM

○ wie herrlich ist das Reich, in dem mit Christus sich freuen alle Heiligen ; angetan mit weissen Gewändern folgen sie dem , wohnt es geht.

SURREXIT PASTOR BONUS

Auferstanden ist der Gute Hirt, der sein Leben gab für seine Schafe und sich herabliess, für seine Herde zu sterben. Alleluia !

JUBILATE DEO

Es juble Gott die ganze Erde ! Dient dem Herrn in Freude ; tretet vor sein Angesicht mit Frohlocken ; denn der Herr, er ist Gott !

LOCUS ISTE

Diese Stätte ist von Gott geschaffen zu unschätzbare Weihe ; kein Tadel reicht an sie.

SALZBURGER FESTSPIELE 1955

FESTIVAL DE SALZBOURG

International festival of Music Salzburg

MOZARTEUM · GROSSER SAAL

Sonntag, den 7. August 1955, um 11 Uhr vorm.

Strassburger Domchor

Chorale de la Cathédrale de Strasbourg

Choir of Strasbourg Cathedral

DIRIGENT:

Abbé ALPHONSE HOCH

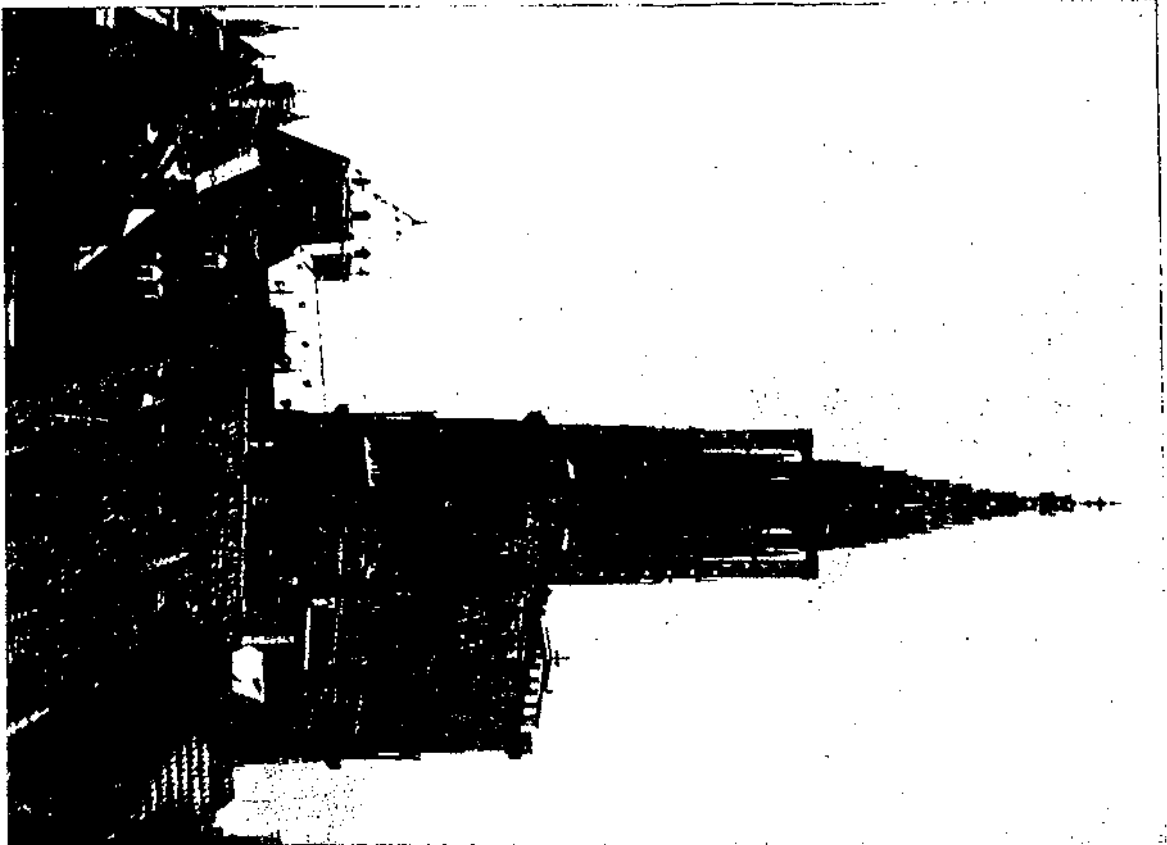
SOLISTEN:

JEANNE DEMESSIEUX

Paris, Orgel

OTTO WIENER

Bass-Harmon



STRASSBURGER MÜNSTER

CATHÉDRALE DE STRASBOURG

Der Strassburger Domchor singt unter dem Patronat der „Action Artistiques“ der Pariser Administration des Auswärtigen und der Schönen Künste. La Chorale de la Cathédrale de Strasbourg chante sous le Patronage de l'Action Artistique des Ministères des Beaux-Arts et des Affaires Étrangères, à Paris.

The Choir of Strasbourg Cathedral sings under the patronage of the Artistic Section of the Ministries of Fine Arts and of Foreign Affairs in Paris.

I.

Orgel	Allegro aus dem 1. Orgelkonzert in G-Dur	G. F. Händel 1683-1759 ✓
Chor	Popule meus	J. S. Bach 1683-1750
	O quam gloriosum	T. L. da Victoria 1540-1611
Orgel	Choral «Wenn wir in höchsten Nothen sein»	J. S. Bach 1683-1750 ✓
Chor	Sanctus / Benedictus	Palustrina 1525-1594
Orgel	Choral: «Jesus Christus, unser Heiland»	J. S. Bach ✓
Chor	Surrexit Pastor bonus	Orlandus Lassus 1532-1594
Orgel	Ouverture zur 29. Kantate	J. S. Bach ✓
Chor	Alte französische Schule	
	a) O salutaris hostia	Pierre de la Rue 1500
	b) Et incarnatus est	Fr. Coustel 1620-1682
	Ave verum corpus	W. A. Mozart

II.

Chor	Psalm 150	César Franck
Orgel	Pastorale	César Franck ✓
Bariton-Solo, Chor u. Orgel	Die Seligkeiten (aus «Christus»)	Franz Liszt
Orgel	Die Geburt unsres Herrn (La nativité du Seigneur)	Olivier Messiaen ✓
	a) Die Engel (Les Anges)	
	b) Gott unter uns (Dieu parmi nous)	

POPULUS MEUS

Mein Volk, was tat ich dir? Oder wodurch betrübte ich dich? Antworte mir! — Heiliger Gott! Heiliger Starkter! Heiliger Unsterblicher, erbarme Dich unser!

O QUAM GLORIOSUM

O wie herrlich ist das Reich, in dem mit Christus sich freuen alle Heiligen; angetan mit weissen Gewändern folgen sie dem Lamm, wohin es geht.

SURREXIT PASTOR BONUS

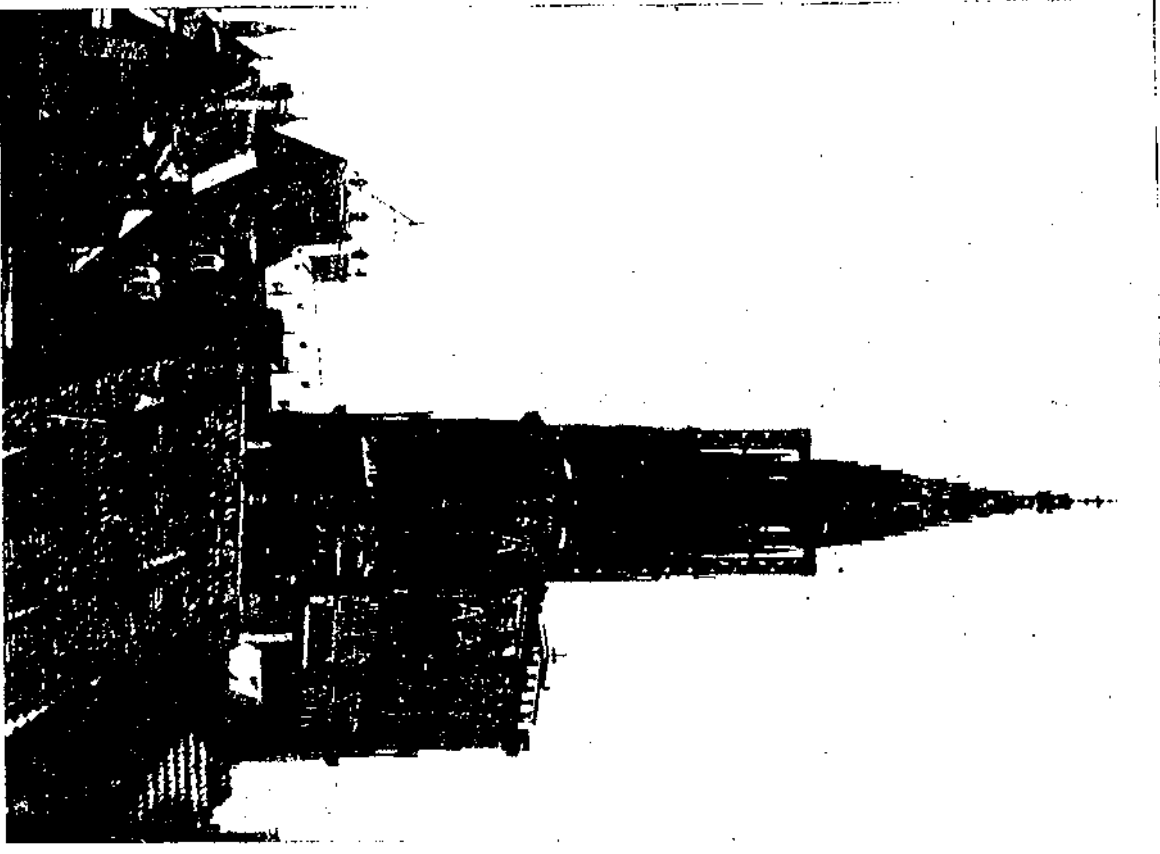
Auferstanden ist der Gute Hirt, der sein Leben gab für seine Schafe und sich herabliess, für seine Herde zu sterben. Alleluia!

O SALUTARIS HOSTIA

O Opfer, das uns Heil gebracht, des Himmels Tor uns aufgetan! Mit Krieg bedrängt uns Feindesmacht; lass uns Kraft und Hilfe empfangen. Dem Einen und Dreifaltigen Gott sei Ruhm und Ehre! Er gebe uns das ewige Leben im himmlischen Vaterland.

PSALM 150

Alleluia. — Lobet den Herrn in seinem Heiligum, lobet den Herrn in seiner himmlischen Feste / Lobet ihn ob seiner gewaltigen Taten, lobet ihn ob seiner herrlichen Macht / Lobet ihn mit dem Hall der Posaunen, lobet ihn mit Psalter und Harfe / Lobet ihn mit Pauken und Reigen, lobet ihn mit Flöten und Saitenspiel / Lobet ihn mit klingenden Zimbeln, lobet ihn mit dem Schall der rauschenden Zimbeln / Alles, was Odem hat, lobe den Herrn. — Alleluia!



STRASSBURGER MÜNSTER

CATHÉDRALE DE STRASBOURG

STUTTGART

MARKUSKIRCHE

Dienstag, den 9. August 1955
um 20 Uhr

Strassburger Domchor

Chorale de la Cathédrale de Strasbourg

Leitung:

Abbé ALPHONSE HÖCH

Orgel:

JEANNE DEMESSIEUX
PARIS

Alt-Solo:

LUCIE RAUH

Der Strassburger Domchor singt unter dem Patronat der „Action Artistique“ des Pariser Ministeriums für Schöne Künste.

La Chorale de la Cathédrale de Strasbourg chante sous le Patronage de l'Action Artistique des Ministères de Paris.

O JESU CHRISTE
 O Jesus, mein Heiland, erbarme Dich meiner! Schmerzgebeugt stehe ich vor Dir, Herr, Du bist meine Hoffnung, Herr, erbarme Dich meiner!

POPULE MEUS
 Mein Volk, was tat ich dir? Oder wodurch betrübte ich dich? Antworte mir! — Heiliger Gott! Heiliger Starker! Heiliger Unsterblicher, erbarme Dich unser!

O SALUTARIS HOSTIA
 O Opfer, das uns Heil gebracht, des Himmels Tor uns aufgetan! Mit Krieg bedrängt uns Feindesmacht; lass uns Kraft und Hilfe empfangen. Dem Einen und Dreifaltigen Gott sei Ruhm und Ehre! Er gebe uns das ewige Leben im himmlischen Vaterland.

O QUAM GLORIOSUM
 O wie herrlich ist das Reich, in dem mit Christus sich freuen alle Heiligen; angean mit weissen Gewändern folgen sie dem Lamm, wohin es geht.

SURREXIT PASTOR BONUS
 Auferstanden ist der Gute Hirt, der sein Leben gab für seine Schafe und sich herabliess, für seine Herde zu sterben. Alleluia!

LOCUS ISTE
 Diese Stätte ist von Gott geschaffen zu unschätzbbarer Weihe; kein Tadel reicht an sie.

PSALM 150
 Alleluia. — Lobet den Herrn in seinem Heiligum, lobet den Herrn in seiner himmlischen Feste / Lobet ihn ob seiner gewaltigen Taten, lobet ihn ob seiner herrlichen Macht / Lobet ihn mit dem Hall der Postunen, lobet ihn mit Psalter und Harfe / Lobet ihn mit Pauken und Reigen, lobet ihn mit Flöten und Saitenspiel / Lobet ihn mit klingenden Zimbeln, lobet ihn mit dem Schall der rauschenden Zimbeln / Alles, was Odem hat, lobe den Herrn. — Alleluia!

— Orgel —
 Allegro aus dem 1. Orgelkonzert in G-Dur G. F. Handel 1685-1759

Chor —
 O Jesu Christe Van Berchem 1500 *für Männer*

— Orgel —
 Popule meus T. L. de Victoria 1540-1611 *für Männer*

— Orgel —
 Choral «Wenn wir in höchsten Nöthen sein» J. S. Bach 1685-1750

Chor —
 O salutaris hostia Pierre de la Rue 1500 *für Männer*

— Orgel —
 O quam gloriosum T. L. de Victoria *für Männer*

— Orgel —
 Fuge in C-Dur Bachbude 1657-1707

Chor —
 Et incarnatus est Fr. Coustel 1620-1682 *für Männer*

— Orgel —
 Sanctus (Missa brevis) Palestrina 1525-1594 *für Männer*

— Orgel —
 Ouverture zur Kantate 29 J. S. Bach *für Männer*

Chor —
 Surrexit Pastor bonus Orlando Lassus 1532-1594 *für Männer*

— Orgel —
 «Sour Monique» Fr. Couperin 1668-1734

— Orgel —
 «Schlage doch, gewünschte Stunde», Solo-Kantate J. S. Bach *Alte Solo*

Chor —
 «Welt, ade, ich bin dein müde», Choral aus der 27. Kantate J. S. Bach *Chor*

— Orgel —
 Trumpet Tune Purcell 1658-1695 *Orgel*

Chor —
 Ave verum corpus W. A. Mozart *Chor*

— Orgel —
 Locus iste Anton Bruckner *Orgel*

— Orgel —
 Kanon in H-Moll Robert Schumann *Orgel*

Chor —
 Psalm 150 César Franck *Chor*

— Orgel —
 Improvisation über ein gestelltes Thema Franck Demessieux *Orgel*

Colmar

290-

Cathédrale Saint-Martin

Vendredi 11 novembre 1955

16 heures

RECITAL D'ORGUE

par Jeanne Demessieux

Programme

- | | |
|--|------------------|
| 1) - Prélude et Fugue en la mineur | J.S. Bach ✓ |
| 2) - O homme, pleure tes lourds péchés | J.S. Bach ✓ |
| 3) - 2 ^o concerto en la mineur | Vivaldi - Bach ✓ |
| 4) - Ouverture de la 29 ^o Cantate | J.S. Bach ✓ |
| ----- | |
| 5) - Fantaisie en sol majeur | J.S. Bach ✓ |
| 6) - Toccata en fa majeur | J.S. Bach ✓ |
| 7) - Improvisation sur un thème donné | |

Le profit du concert est destiné à l'entretien de l'orgue de la cathédrale.

Conservatoire Royal de Liège

programme

A l'occasion

*de la transformation des grandes orgues
le mardi 21 janvier
à 20 heures*

première partie

- Second Concerto en La mineur Vivaldi — Bach
Allegro Adagio Allegro
- Noël Daquin
- Fantaisie en Fa mineur Mozart
Maestros Allegro Andante Allegro
- Canon en Si mineur Schumann
- Prélude et fugue sur le nom de « BACH » F. Liszt
- Deux études Jeanne Demessieux
a) *Tierces* b) *Octaves*

deuxième partie

Symphonic improvisée,
*en quatre mouvements, sur des thèmes donnés par M. Henri Gagnelin,
directeur du Conservatoire de Genève et président du Concours
International de Genève.*

Mlle Demessieux, organisateur-compositeur.

est Professeur d'Orgue et Improvisation au Conservatoire Royal de Liège. Organiste à l'église du Saint-Esprit à Paris; a conquis au Conservatoire National de Paris les Premiers Prix d'Orgue et Improvisation, Harmonie, Contrepoint et Fugue. Piano: est Membre des Juries du Conservatoire National de Paris, des Conservatoires Royaux de Belgique et des Concours Internationaux de Hollande; a donné plus de 500 récitals en Europe et aux Etats-Unis depuis 1947.

La transformation des grandes orgues a consisté essentiellement à doter celles-ci de nouveaux jeux réparés sur les différents claviers: fonds, mutations et anches. Un nouveau jeu de Montre en étain a été posé en façade.

COMPOSITION DE L'INSTRUMENT TRANSFORMÉ

GRAND ORGUE 61 NOTES

- | | | | | | |
|--------------------|-----|----------------|----------|---------------|-----------|
| 1. Montre | 16' | 6. Bourdon | 8' | 12. Cymbale | 3 r. 2/3' |
| 2. Bourdon | 16' | 7. Prestant | 4' | 13. Cornet | 5 r. |
| 3. Montre | 8' | 8. Flûte | 4' | 14. Bombarde | 16' |
| 4. Flûte harmoniq. | 8' | 9. Quinte | 2' 2/3' | 15. Trompette | 8' |
| 5. Gambe | 8' | 10. Doublette | 2' | 16. Clairon | 4' |
| | | 11. Fourniture | 4 - 5 r. | | |

POSITIF 61 NOTES

- | | | | | | |
|---------------|-----|-------------|---------|-----------------|----------|
| 1. Quintaton | 16' | 6. Prestant | 4' | 10. Tierce | 1' 3/5' |
| 2. Diapason | 8' | 7. Flûte | 4' | 11. Plein-jeu | 2 à 5 r. |
| 3. Flûte | 8' | 8. Nazard | 2' 2/3' | 12. Trompette | 8' |
| 4. Gemshorn | 8' | 9. Octavin | 2' | 13. Cor anglais | 8' |
| 5. Salicional | 8' | | | 14. Cromorne | 8' |

RECIT EXPRESSIF 61 NOTES

- | | | | | | |
|-----------------|-----|----------------|---------|-------------------|-----------|
| 1. Bourdon | 16' | 8. Flûte | 4' | 14. Cymbale | 4 r. 2/3' |
| 2. Principal | 8' | 9. Doublette | 2' | 15. Basson | 16' |
| 3. Flûte | 8' | 10. Quinte | 2' 2/3' | 16. Trompette | 8' |
| 4. Bourdon | 8' | 11. Tierce | 1' 3/5' | 17. Hautbois-Bas. | 8' |
| 5. Quintaton | 8' | 12. Piccolo | 1' | 18. Voix humaine | 8' |
| 6. Gambe | 8' | 13. Fourniture | 3 r. | 19. Clairon | 4' |
| 7. Voix céleste | 8' | | | Trémolo | |

PEDALE SEPARÉE 32 NOTES

- | | | | | | |
|----------------|-----|-------------|----------|---------------|-----|
| 1. Soubasse | 32' | 3. Quinte | 10' 2/3' | 10. Flageolet | 2' |
| 2. Contrebasse | 16' | 6. Diapason | 8' | 11. Bombarde | 16' |
| 3. Principal | 16' | 7. Octave | 8' | 12. Trompette | 8' |
| 4. Soubasse | 16' | 8. Bourdon | 8' | 13. Clairon | 4' |
| | | 9. Flûte | 4' | | |

COMBINAISONS ET ACCESSOIRES

- 6 Accouplements usuels à l'unisson (réversibles)
- 9 Accouplements d'octaves
- 9 Appels et annulateurs de groupes de jeux
- 6 Combinaisons librement ajustables à commande manuelle et au pied

Expression du Récit
Crescendo général

Soufflerie et transmissions électriques
Console mobile

Maison M. Delmotte et Fils à Tournai,
de père en fils depuis 1812.

GRANDES ORGUES
M. DELMOTTE & FILS
TOURNAI

Luxembourg

292

8 Mars 1956

(+ radio)

Orchestra direction:

Henry Tensis.

- 10^e Concerto en Ré mineur Haendel

- Toccata et Fugue Ré min. Bach

- "Dieu parmi nous"
(Nativité) Messiaen

Atanles consists of the ostinato treatment in brilliant toccata style of a quasi-liturgical melody. This recurs throughout the piece, like an obsession, growing in intensity with each repetition. A clue to the work is held in the suggestive lines with which Alain, a devout Catholic, prefaced it:

'When the Christian soul in its distress finds no new words with which to implore God's mercy, it repeats unceasingly and with vehement faith the same invocation. Reason having attained its zenith, only Faith continues its ascent'.

TWO ETUDES

- (a) Thirds (b) Octaves
Jeanne Demessieux (born 1921)

Today's recitalist was born in Montpellier, and at the age of thirteen became a pupil of Marcel Dupre and also organist at the church of the Saint-Sépulchre 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 twenty, she continued her studies in organ playing, improvisation and composition with Marcel Dupre for five years before making her first appearance in Paris at the Salle Pleyel in February 1946.

This recital was the first of a series of six which she gave in that hall between February and June. Since then she has travelled extensively as a recitalist, and has been a frequent visitor to England. She has published several volumes of organ music, of which the Six Etudes have created the greatest interest on account of their extraordinary difficulties. Each study poses its own technical problems.

(a), the second of the set, is a delicate Allegretto in which the thread of thirds, for the player's right-hand or feet, is almost continuous.

(b), the final Etude, an allegro con fuoco for the tutti, calls for the hardest of wrists and ankles.

VARIATIONS ON A THEME TO BE SUBMITTED

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— NOT EVEN ABDULLA VIRGINIA —

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THE LONDON COUNTY COUNCIL PRESENTS

JEANNE

DEMESSIEUX

IN AN ORGAN RECITAL

Toccata in F	Bach
Chorale, O Mensch, bewein dein Sünde gross	
Concerto in A minor	Vivaldi-Bach
Prelude and Fugue on BACH	Liszt
Litanies	Jehan Alain
Two Etudes: Thirds; Octaves	Demessieux

Variations on a theme to be submitted

WEDNESDAY, 14th MARCH, 1956, at 5.45 p.m.

- IN ACCORDANCE WITH THE REQUIREMENTS OF THE LONDON COUNTY COUNCIL
- (i) The public may leave at the end of the performance or exhibition by all exit doors and such doors must at that time be open.
 - (ii) All gangways, corridors, staircases and external passageways intended for exit shall be kept entirely free from obstruction, whether permanent or temporary.
 - (iii) Persons shall not be permitted to stand or sit in any of the gangways interfering the seating, or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, it shall be limited to the numbers indicated in the notices exhibited in those positions.

ROYAL FESTIVAL HALL

General Manager: T. E. Bran

programme one shilling

Programme Notes

by Felix Aprahamian

for the musical disposition of these Italian concerti, with their dynamic contrasts between the soli and the tutti, lent themselves admirably to an instrument with two or more keyboards of different volume and tone colour.

The A minor concerto in its original form is a Concerto con violino e violoncello obbligato, No. 8 of Vivaldi's Opus III, L'Estro Armonico. In his book on Bach's organ music, Norbert Dufourcq succinctly outlines the way Bach, guided always by the character of the organ, has carried out the task of transcription. He has simplified and he has enriched; ornaments have been suppressed; when the harmony is too compact, he has suppressed one or two voices, and also some passage-work in the bass which the pedals could not comfortably negotiate at the proper speed; he has replaced the repeated notes of a counter-subject by a new rhythmic figure. Against this he has amplified the harmony where necessary, and has not hesitated to fill in an accompaniment for a solo part, where Vivaldi has left only pizzicati basses. In the adagio he has not left the two solo violin parts to sing out in the same register: if one begins in the treble, the other answers in the alto. By these and similar means Bach has re-created Vivaldi in terms of the organ.

The Toccata in F is one of Bach's larger canvases. Parry called it 'colossal', whilst Mendelssohn, musing after a recital in which he had played the work, used the word 'tremendous'. This is indeed the impression it never fails to make. From the long canonic preamble over a tonic pedal, the long pedal solo, the repetition of both in the dominant, through the long development of material, derived entirely from an arpeggio of the common chord, which alternates with fugal treatment of the first bars of the canon, to the inexorable end, with its daring preparation of the cadence from start to finish, Bach grips the listener's attention.

The work is thought to date from the end of Bach's stay at Weimar, which he lived from 1708 to 1717.

O MENSCH, HEWELN! DEIN SUMDE GROSS (BWV 622)
(O MAN, BEWAIL THY MORTAL SIN)

Bach

Matthias Greitter's melody was published in 1525. Towards the end of the sixteenth century it became attached to this hymn of Sebastian Heyden. But its most famous use is in Bach's St. Matthew Passion, and in this very moving prelude. The tune, embellished in the manner of Georg Böhm, one of Bach's worthiest contemporaries, slowly twines its way in the soprano part, over the expressive polyphony of the three lower parts. The final Adagissimo, in which Bach paints chromatically the line 'The shameful Cross enduring', is among his most poignant endings.

CONCERTO IN A MINOR (BWV 593)

Vivaldi—Bach

Allegro
Adagio
Allegro

In 1708, Bach a young man of twenty-three, went from Mühlhausen to Weimar to serve its Duke as a member of his musical establishment. It was there probably that Bach transcribed for organ three of his Italian contemporary Vivaldi's concerti. Such transcriptions were popular at the time,

PRELUDE AND FUGUE ON THE NAME OF BACH

Liszt (1811-1886)

Organists owe to Liszt three of the most valued contributions to the nineteenth-century romantic organ repertoire: the Fantasia and Fugue on 'Ad nos, ad salutarem undam' (1850), the present piece (1855), and the Variations on 'Nainen Klagen, Sorgen, Zagen' (1863).

Liszt intended the Prelude and Fugue based on the melodic motif B (B flat), A, G, H (B natural) for the inauguration of the organ in Merseburg Cathedral in 1855. As the piece was not finished in time, Alexander Winterberger, the Cathedral organist and a pupil of Liszt's, performed instead the 'Ad Nos' Fantasia and Fugue composed five years earlier. In the following year, 1856, he gave at Merseburg the first performance of the new work, which Liszt inscribed to him.

The Prelude is, in fact, a very free improvisatory fantasia in which the basic motif is always present, either as pedal ostinato, inner voice or highest part. The Fugue, too, is extremely free. After a slow, mysterious exposition, full of dark chromatic colouring with an insistence on the tri-tone, it launches into a brilliant Allegro, which culminates in a spacious and grandiose finale, with one sudden, bushed harmonization of BACH before the immense last chords.

LITANIES

Jehan Alain (1911-1940)

When Jehan Alain died in action before Saumur, France lost a young composer of fine achievement and even greater promise. He had studied with Paul Dukas and Marcel Dupré, and had distinguished himself at the Paris Conservatoire. Litanies, the third of a group of three pieces published shortly before the War, was completed in August, 1937, and first performed by the composer at a recital given at the Sainte-Trinite, Paris in 1938.

C H E L M S F O R D C A T H E D R A L

Thursday, March 15th, 1956,
at 7.30 p.m.

JEANNE DEMESSIEUX

- Toccata in F major J.S. Bach
- Choral: Prelude J.S. Bach
 O man, bemoan thy grievous sins.
- Concerto in A minor Vivaldi-Bach
 Allegro
 Adagio
 Allegro
- Prelude and Fugue on "B.A.C.H." ... F. Liszt
- + Pastorale C. Franck
- Litanie Jehan Alain
- Two "Etudes" Jeanne Demessieux
 a) Thirds
 b) Octaves
- Improvisation on a submitted theme.

PROGRAMME (price 2/6d.)

All but the outer North aisle of the Cathedral will be reserved for holders of programmes.

Vicar: The Rev. W. I. BULMAN
Organist: ALAN HARVERSON

SAINT GABRIEL'S, CRICKLEWOOD

Sunday, February 26

295
at 6.30

RECI ~~Postponed~~ until March 4th

ELLEN D'ALEX (soprano)

FELIX KOK (violin)

ALAN HARVERSON (organ)

Bach Passacaglia

Mozart Aria: Et incarnatus est

K.427, No. 10

Müller Fantasie and Fugue in E

(1st performance in England)

~~Thursday~~ March 20

at 8.15

BACH RECITAL

JEANNE DEMESSIEUX (organ)

Prelude and Fugue in A minor

Fantasie in G

Toccat and Fugue in D minor

Vivaldi-

Bach Concerto in A minor

Liszt Prelude and Fugue on the name Bach

Tickets: 2/6 (2/- in advance)

Good Friday, March 30

at 8.15

RECITAL

ALAN HARVERSON (organ)

ROGER BRENNER (trombone)

JOHN EDNEY (trombone)

DANIEL BISHOP (trombone)

MICHAEL MARTIN (bass trombone)

Zipoli Canzona in G minor

Bach Chorale Preludes

Allabreve

Beethoven Equali

Liszt Variations on the Crucifixus

From Bach's Mass in B minor

Thorogood Four Dirges (1st performance)

Disiter - Partita: Jesus Christ, our Redeemer

Sunday, April 29

at 6.30

RECITAL and Evensong

ELIDH McNAB (soprano)

RUTH FOURMY (violin)

ALAN HARVERSON (organ)

BRIGITTE LOESER (cello)

Corelli Sonata da camera, Opus V, No. 8

Telemann Cantata: Erwachet, entreisst euch
den sündlichen Träumen

Raphael 'Et resurrexit tertia die'

Opus 68, No. 3

296

TOURS

25/4 - 56

- Trumpet Tune Purcell \
- Prélude et Fugue en la mineur J.S. Bach \
- Choral : "Quand nous sommes
dans l'extrême détresse".... J.S. Bach \
- 2d Concerto en La mineurVivaldi-Bach \
- Allegro
- Adagio
- Allegro
- Canon en Si mineur Schumann \
- Prélude et Fugue sur le nom
de "BaCh" F. Liszt \
- Epitaphe Jean Berveiller \
- Etude en Tierces Jeanne Demessieux \
- "Dieu parmi nous" (Nativité) Olivier Messiaen \
- Improvisation sur un thème donné.

