

THE COMPLETE
WORKS FOR ORGAN

Marcel Dupré

JEREMY FILSELL

Jeanne Demessieux

STEPHEN THARP



SAINT THOMAS CHURCH
FIFTH AVENUE

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Jeanne Demessieux

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Triptyque, OP. 7 (1947)

Andante (Chant donné) (1953)

Répons pour les temps liturgiques (1962-66)

Te Deum, OP. 11 (1957/58)

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Prélude et fugue en ut majeur, OP. 13 (1964)

Nativité, OP. 4 (1943/44)

Sept Méditations sur le Saint-Esprit, Op. 6 (1945-47)

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Twelve Choral-Preludes on Gregorian Chant Themes, OP. 8
(1947)

Six Études, OP. 5 (1944)



PHOTO: © RAN KEREN

STEPHEN THARP, *organ*

Stephen Tharp is recognized as one of the finest concert organists of our age. In recognition of his more than 1500 concerts across 60 tours worldwide, he received the 2011 International Performer of the Year Award by the New York City chapter of the American Guild of Organists, considered by many to be the highest honor given to organists by a professional musicians' guild in the United States. In 2015 he was given the Paul Creston Award which recognizes artistic excellence in church music and the performing arts.

His list of performances since 1987 includes such distinguished venues as St. Bavo, Haarlem; St. Eustache, Paris; Ste. Croix, Bordeaux; The Hong Kong Cultural Centre; the Town Halls of Sydney and Adelaide, Australia; Tchaikovsky Hall, Moscow; the Tonhalle, Zürich and Victoria Hall, Geneva; the Duomo, Milano, Italy; the cathedrals in Berlin, Frankfurt, Köln, Mainz, München, Münster, Passau and Speyer; the Gewandhaus, Leipzig; and the Frauenkirche, Dresden, Germany; Monaco Cathedral; Antwerp Cathedral, Belgium; Dvorak Hall, Prague; the Hallgrímskirkja, Reykjavik, Iceland; The Morton H. Meyerson Symphony Center, Dallas; Walt Disney Concert Hall, Los Angeles; The Kimmel Center, Philadelphia; The Riverside Church, New York City; Rice University, Houston; Spivey Hall, Atlanta; and Severance Hall, Cleveland.

He has given master classes at Yale University; the Eastman

School of Music; Rice University, Houston; Westminster Choir College; the Cleveland Institute of Music, Bethel University (St. Paul, MN); the Hochschulen für Musik in Trossingen and Bochum (Germany); and for chapters of the American Guild of Organists. He has also adjudicated for competitions at the Juilliard School and Northwestern University, and served as a member of the jury for the 2018 Chartres International Organ Competition.

Stephen Tharp remains an important champion of new organ music, and continues to commission and premiere numerous compositions for the instrument. Works have been dedicated to him by dedicated to him include George Baker, Henry Martin, David Briggs, Samuel Adler, Eugenio Fagiani, Thierry Escaich, Philip Moore, Anthony Newman, Martha Sullivan, and Morgan Simmons. His 16 solo organ recordings can be found on the labels Acis Productions, JAV Recordings, Aeolus, Naxos, Organum and Ethereal, and are available from the Organ Historical Society (www.ohscatalog.org), JAV Recordings (www.pipeorgancds.com) and Amazon (www.amazon.com).

His commercial release *The Complete Organ Works of Jeanne Demessieux* on Aeolus Recordings, received the 2009 Preis der Deutschen Schallplattenkritik, Germany's premier critic's prize for recordings, as well as the French 5 Diapason award. The release was celebrated in October 2010 with Mr. Tharp's performance of the complete Demessieux works live over three concerts at New York's Cathedral of St. John the Divine. He is currently the Artist-in-Residence at St. James' Madison Avenue (Episcopal) in New York City. For more information and booking, see www.stephentharp.com.

Jeanne Demessieux

THE COMPLETE WORKS FOR ORGAN

✧c PROGRAM II ✧

STEPHEN THARP, ORGAN

NOVEMBER 13, 2021 | SATURDAY AT 3 PM



PRÉLUDE ET FUGUE EN UT MAJEUR, OP. 13

The Prélude et fugue en ut majeur, Op. 13, plays with the effects of the Lydian mode transposed to C (i.e. with f-sharp), forming a tritone interval with the tonic which shapes the whole work in terms of harmony, melody and polyphony.

NATIVITÉ, OP. 4

*N*ativité, Op. 4, Jeanne Demessieux's first major work, was composed in 1943. The composition, in 164 bars over four manuals, draws on soft, picturesque sonorities well suited to the Christmas season. It is a fairly fluid allegretto in ABA' form, and projects a rather strained, un-Christmassy atmosphere, no doubt to the stress of living under German occupation. It was only recently published.

SEPT MÉDITATIONS SUR LE SAINT-ESPRIT, OP. 6

(1945–47)

*Veni Sancte Spiritus – Les Eaux – Pentecôte – Dogme – Consolateur
Paix – Lumière*

The large-scale *Sept Méditations sur le Saint-Esprit*, Op. 6, composed from 1945 to 1947, comes between Messiaen's organ works *Les Corps Glorieux* and *Messe de la Pentecôte*. Demessieux' composi-

tion echos certain religious aspects of Messiaen's work, including a profound commitment to Catholicism in daily life and recurrent tendencies such as Biblical quotations. The different movements correspond to the seven gifts of the Holy Spirit – wisdom, knowledge, understanding, counsel, fortitude, piety, and the fear of the Lord. In succession are *Veni Sancte Spiritus* (a Sequence for Pentecost); *The Waters* (waters of creation over which soars the spirit of God); *Pentecost* (complex rhythms and a conclusion recreating the “impetuous winds” described in Scripture); *Dogma* (God's judgment, with the authority of its Word); *Sympathizer* (a counteraction to the previous movement, an introspective meditation like a soliloquy); *Peace* (repeated chords, giving an impression of immutability); and *Light* (relentless arpeggio motifs to create the illusion of perpetual bedazzlement).

- *François Sabatier* © 2008 Aeolus Recordings

