



Wilma Jensen
Organist



Inaugural Organ Recital
for
St. Henry's Catholic Church
Nashville, Tennessee



Sunday, October 28, 2007
4:00 PM

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Program

I

French

Pièce Héroïque

César Franck
(1822-1890)

The Belgian, Franck, became the organist at Sainte-Clotilde, Paris, France in 1858, and held that post until his death. His music is spun out in long phrases and rich harmonic developments. Franck's indications of the specific colors of registrations to be used are an integral part of the Cavaille-Coll organ of the French Romantic period.

The *Pièce Héroïque*, from the *Trois Pièces*, is one of Franck's most popular pieces. The work opens with a pulsating harmony in B minor along with an ominous melody in short phrases. After many continuations and developments, the work drives to a thunderous close with a final section in the major. An alternate ending is played taken from an earlier manuscript than the formerly published version.

II

German Baroque Bach works arranged
by French romantic composers

Jesu, Joy of Man's Desiring
from *Cantata 147*

Johann Sebastian Bach
(1685-1750)
arranged by Maurice Duruflé
(1902-1926)

Sleepers Awake! A voice is calling
adapted from *Schübler Chorale, BWV 645*

Johann Sebastian Bach
by Charles-Marie Widor
(1844-1937)

III

English

Nimrod

Edward Elgar
(1857-1934)

Sir Edward Elgar emerged as a major English composer about 1900. Without formal academic training he was nevertheless recognized to

have developed a masterful technique of instrumental and vocal writing. "Nimrod" is a transcription of one of the orchestral variations of *Variations on an Original Theme (Enigma Variations)*, Op. 36, composed in 1898-99. The style is one of a gentle, uplifted might. The variation is inspired by *Genesis 10: 8-9*:

"Nimrod was the first on earth to be a mighty man. He was a mighty hunter before the Lord; therefore it is said, 'Like Nimrod the mighty hunter.'"

Aria

Andrew Carter
(b. 1939)

Trumpet Tune

Andrew Carter

Following a music degree at the northern university of Leeds in England, Andrew Carter combined schoolmastering in the mornings with singing bass in the daily Evensongs at York Minster under the direction of Francis Jackson. Additionally he formed a mixed voice concert choir at the Minster which gained considerable national fame under his 17 year conductorship. He has had many commissions throughout his life both in his own country and abroad, usually being asked to compose for choir and organ.

This "Aria" has an especially beautiful melodic line while the "Trumpet Tune" is very rhythmic and bold.

IV

American

Méditation à Sainte Clotilde

Philip James
(1890-1975)

American organist Philip James studied with Joseph Bonnet and Alexandre Guilmant in Paris. James was a prolific composer and here pays homage to César Franck, organist of the Basilica of Ste. Clotilde, with quotations from the well-known *Symphony in D minor*. Ternary in form, the "Méditation" builds in grandeur and then ends quietly, much as it began.

Three Preludes on Folk Songs

Aaron David Miller
(b. 1972)

Afton Water (Scottish)
Resignation (American)
Kelvingrove (Scottish)

Dr. Miller is the recipient of many awards in organ, harpsichord, choral, improvisation and composition. He has had various positions as

a teacher and church musician and is currently the Music Director at the Lutheran Church of the Good Shepard in Minneapolis, MN. These Preludes are very attractive, unique settings moving easily and quickly to new key centers.

V

French

Dialogue for Mixtures from *Suite Brève*

Jean Langlais
(1907-1991)

Famous blind organist, Jean Langlais, succeeded Franck and Tournemire at Ste. Clotilde, Paris on the famous Cavaille-Coll organ. The composer calls for a dialogue with the same kind of registration through the high pitches of mixtures on three manuals. A lyrical middle section separates the formal outer sections.

Prélude from *Suite, Op. 5*

Maurice Duruflé
(1902-1986)

The late Maurice Duruflé is considered one of the most distinguished French organists and composers of the 20th century. He was a pupil at the choir school of Rouen Cathedral and went on to study at the Paris Conservatoire with Tournemire, Vierne, Gigout and Dukas. For most of his life he held the position as organist at the church of St. Etienne-du-Mont in Paris. As a composer, he worked constantly to revise and perfect each work, thus his compositions are few in number. As a result he exhibited an incredible level of craftsmanship together with a wonderful sense of color and emotional variety. Somber in nature, the *Prélude* builds gradually to a tremendous climax and concludes with a haunting recitative-like treatment of the principal theme.

Cortège et Litanie

Marcel Dupré
(1886-1971)

Marcel Dupré succeeded Widor at St. Sulpice, Paris. He became very well known through his many U.S. tours and for his extraordinary ability in improvisation. This composition was originally written for organ and orchestra. The *Cortège*, a quiet, chordal movement, employs the romantic voices of the organ. The *Litanie* begins with an ostinato figure which persists throughout the movement, gaining in power until it sweeps all voices together with the theme of the *Cortège* to the final climax.

Applause is appropriate at the close of each group.