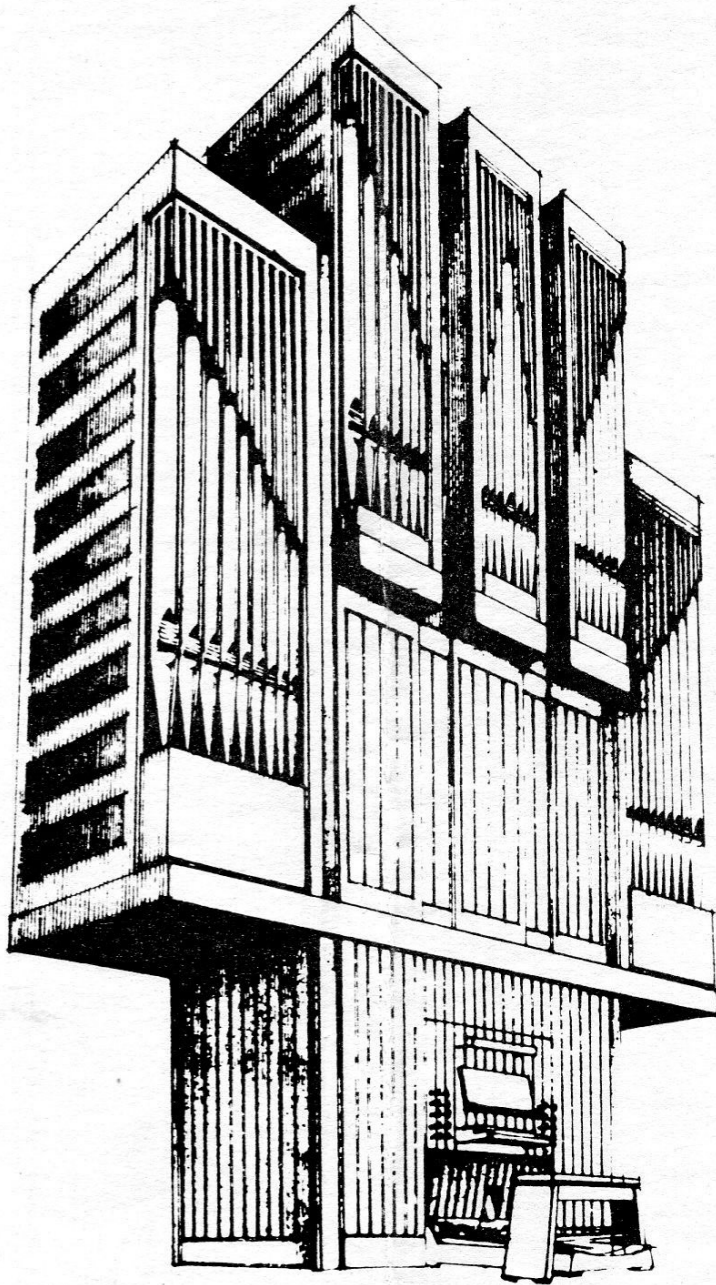


Organ Dedication Series

**Wilma Jensen, organist
Sunday, November 15, 1981**



**Music Hall, Wright Music Building
Middle Tennessee State University**

Program

Suite du Jean-Adam-Guillaume Freinsberg
Deuxième Ton ("Guilain") (c. 1700)

Prelude
Tierce en Taille
Duo
Basse de Trompette
Trio de Flutes
Dialogue
Petit Plein Jeu

Freinsberg was a German who had so assimilated the French style that he wrote and thought like a native Frenchman. His style is attuned to the tonal palette of the French organ as evidenced by his Duo, Basse de Trompette, etc. with titles indicating the stops to be used, as was the custom of the French Classic Style.

Chorale Prelude Johann Caspar Vogler
(1696-1765)

"Jesu Leiden, Pein und Tod"

This setting by the German Baroque composer of the chorale "Jesus' suffering, pain and death" has a highly ornamented, expressive solo line.

Prelude and Johann Sebastian Bach
Fugue in D minor, S. 539 (1685-1750)

A prelude in four-part writing serves as an introduction to Bach's version of his well-known work — the fugue of the first Sonata for solo violin, transposed from G minor to D minor known as the "Fiddle Fugue." The expositions of this fugue, on a subject of repeated notes in Italian style, have the character of stretti due to the brevity of the subject and the developments are reminiscent of concerto style.

Sketch in Db Major Robert Schumann
(1810-1856)

Schumann wrote Four Sketches for the pedal-piano (a piano equipped with a pedal board, similar to that of the organ, so that the bass could be played with the feet). These delightful pieces have become popular for performance on the organ.

From Six Fugues Robert Schumann
on the Name B A C H, op. 60

III Mit sanften Stimmen
IV Massig, nach und nach schneller

These fugues, composed in 1845, are a tribute to Bach with the four-note theme spelling the name of Bach. The letters B and H are the German equivalents of B flat and B natural so that the theme is actually Bb, A, C, B#.

The third Fugue, in G minor, is a quiet five-part piece in the spirit of the Ricercar.

The sixth fugue is in the key of Bb Major. As indicated in the title, the tempo becomes faster and faster after the sustained slow statement of the opening fugue theme. Motion is pushed forward by the continuous triplets. It is a double fugue, with both fugue subjects appearing together at the end.

Intermission

Prelude and Fugue in G minor

Marcel Dupre'
(1886-1971)

This is one of a set of three Preludes and Fugues written in 1919 as examination pieces for graduating students at the National Conservatory of Music in Paris. Unlike many technically difficult works, they are remarkably satisfying musically. A rapid triplet figuration continues throughout the Prelude against a sustained melody, which consists of a four-note figure that is used as a secondary theme in the Fugue. The relentless, driving rhythm of the fugue builds to a brilliant climax.

From *Pièces de Fantaisie*

Louis Vierne
(1870-1937)

"Claire de lune"

Louis Vierne was a blind organist and prolific composer. He was one of the more progressive composers and improvisers of his day. From 1900 until his death, he was the organist of Notre-Dame in Paris. "Clair de lune" is one of a set of twenty-four pieces with programmatic titles which Vierne composed for an American tour. The piece features a melody that is coupled with lush harmonic accompaniment and seeks to depict, through music, the simmer of moonlight.

From Five Improvisations

Charles Tournemire
(1860-1939)

Choral-Improvisation sur le "Victimae paschali"

Tournemire was a pupil of César Franck and his successor at the Basilica of Ste. Clotilde in Paris. In 1930, Tournemire recorded the five improvisations on the Ste. Clotilde organ, but unfortunately they are no longer available. Maurice Durufle', a pupil and protégé' of Tournemire, has reconstituted these works.

Tournemire often played at length at the end of High Mass or the close of Vespers, giving free vent to his improvisatory gifts.

One of the more extended variations, the "Victimae Paschali Laudes," is based on plainsong and is a paraphrase of the traditional Easter sequence.



*Wilma Jensen is represented by Phyllis Stringham Concert Management.
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The University is grateful to the MTSU Foundation for the generous support of the Organ Dedication Series.

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Robert Anderson
October 25, 3:00 p.m.

An internationally known recitalist, Dr. Anderson is professor of organ and head of the Organ Department at Southern Methodist University in Dallas, Texas, where he has taught since 1960. He served as chairman of the MTSU Organ Committee.

Wilma Jensen
November 15, 3:00 p.m.

Since the fall of 1981, Ms. Jensen has been professor of organ and church music at Scarritt College in Nashville and an adjunct faculty member at Middle Tennessee State University. She has established an enviable position as an international concert artist and is in demand for master classes in organ performance and church music workshops.

Margaret Wright
February 28, 3:00 p.m.

Retired professor of music since 1977, Mrs. Wright taught organ at MTSU for three decades and was instrumental in founding the American Guild of Organists in middle Tennessee. The Wright Music Building is named in honor of her and husband Neil. She is presently organist at the First Presbyterian Church in Murfreesboro.

Dale Voelker
April 4, 3:00 p.m.

As director of choral activities and organ teacher, Dr. Voelker taught at MTSU from 1977-1981. Presently he is director of choral activities at the University of Central Florida in Orlando. He has performed and conducted extensively in the United States and abroad.



The Casavant tracker pipe organ was installed in the summer of 1981 in the Music Hall of the Wright Music Building. Built by Casavant Frères Limitée of St. Hyacinthe, Quebec, Canada, the organ was specifically designed for the tonal and acoustical characteristics of the Music Hall. Dr. Robert Anderson, Dr. Robbe Delcamp, Dr. Dale Voelker, Mr. Peter Fyfe, and Dr. Larry Peterson were consultants on the tonal design of the organ.

This twenty-four stop, thirty-two rank organ contains 1636 pipes, some of metal and some of wood, ranging in length from 1/4 inch to 16 feet. The casewood is made of oak.

Grand Orgue

16' Bourdon
8' Montre
8' Flûte à cheminée
4' Clairon
4' Prestant
4' Flûte conique
2' Doublette
V Fourniture
8' Trompette
Tremblant

Recit

8' Bourdon
8' Viole de gambe
8' Voix céleste
4' Principal
4' Flûte à fuseau
2' Flûte
II Cornet
IV Cymbale
8' Hautbois
Tremblant

Pédale

16' Soubasse
8' Octavebasse
8' Bourdon
16' Bombarde
8' Trompette
4' Octave

Couplers

Grand Orgue to Pédale
Recit to Pédale
Recit to Grand Orgue