

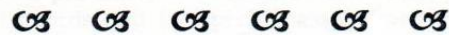
THE AMERICAN GUILD OF ORGANISTS

Peoria Chapter

Presents Organist

**WILMA JENSEN**

In Recital



Sunday, March 19, 2000  
3:30 PM

Saint Mary's Roman Catholic Cathedral  
607 N. E. Madison Avenue  
Peoria, Illinois

## *THE PROGRAM*

### *Palm / Passion Sunday Through Easter*



*Pour la fête des Rameaux sur Hosanna Filio David*  
(For the Feast of the Palms on "Hosanna to the Son of David")

By Jeanne-Angèle-Desirée-Yvonne Joulain [born 1920]

*Chorale Prelude: Jesu Leiden, Pein und Tod*

(Jesus' Suffering, Pain and Death)

By Johann Caspar Vogler [1696 - 1765]

*Le Tumulte au Prétoire*

(Tumult in the Prætorium) from *Symphonie de la Passion*, Opus 20

By Paul de Maleingreau [1887 - 1956]

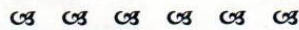
*Scène de la Passion*

By Daniel Jean Yves Lesure [born 1908]

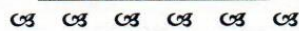
*Toccata on "O Filii et Filiae"*

("O Sons and Daughters")

By Lynwood Farnam [1885 - 1930]



### *INTERMISSION*



*Concerto in D Minor after Antonio Vivaldi, S. 596*

(Allegro) - Grave - Fuga - Largo e spiccato - (Allegro)

By Johann Sebastian Bach [1685-1750]

*Choral varié sur le thème du "Veni Creator," Opus 4*

Andante religioso - Poco meno lento - Allegretto - Andante espressivo - Allegro

By Maurice Durufle [1903 - 1986]

*Two selections from "Cinq Improvisations"*

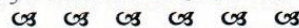
Cantilène improvisée; Petite rhapsodie improvisée

By Charles Tournemire [1870 - 1939]

*Tu es petra*

"You are a rock" from *Esquisses Byzantines*, 1934

By Henri Mulet [1878 - 1967]



*A reception with refreshments follows in the Narthex*



**PROGRAM NOTES**  
**Organ Recital by Wilma Jensen**

***Palm / Passion Sunday Through Easter***

I.

*Pour la Fête des Rameaux sur Hosanna Filio David*  
*(For the Feast of the Palms on "Hosanna to the Son of David")*

By Jeanne-Angèle-Desirée-Yvonne Joulain [born 1920]

A student at the Conservatory in Amiens, France and the École César Franck in Paris, Joulain also studied at the Paris Conservatoire and was a pupil of Marcel Dupré. Until her recent retirement, she taught organ and theory at the Conservatory of Lille. The short work is based on the antiphon for Palm Sunday, "Hosanna Filio David" ("Hosanna to the Son of David"). The first phrase of the chant is heard throughout in the manuals and at other times in the pedal with fragments of the third phrase of the chant heard in imitation woven into the texture. This work expresses the majesty of Christ's entry into Jerusalem.

Chorale Prelude: *Jesu Leiden, Pein und Tod* (*Jesus' Suffering, Pain and Death*)

By Johann Caspar Vogler [1696 – 1765]

The setting of this chorale by the German Baroque composer and pupil of Bach has a highly ornamented, expressive solo line.

*Le Tumulte au Prêtoire* (*Tumult in the Prætorium*) from *Symphonie de la Passion*, Opus 20

By Paul de Maleingreau [1887 – 1956]

Maleingreau, born in France, attended the Brussels Conservatory and later became professor there. Particularly interested in the works of J. S. Bach, he was the first to include Bach's music in organ recitals in Brussels. He wrote much liturgical music and religious program music, often quoting chant.

The work has rapid ascending runs and trills, punctuated by chords, which set a mood of restlessness depicting the crowd. A quick motive heard on the oboe stop and chordal, chorale-like phrases provide a brief respite before another frenzied crowd scene is depicted through manual chords and fast pedal passage work. The movement ends in a hushed but foreboding mood.

Lynwood Farnam was the first to play the complete Passion Symphony in this country. Since that time, only the second movement, "Le Tumulte au Prêtoire," has generally been heard. Farnam writes of the work: "The hearer can visualize the angry mob by turns, murmuring and shouting, and the Christ passing on his way to the crucifixion. Finally, the uproar dies away, and we seem to feel the whole earth relapse in awesome hush at the overwhelming tragedy.

*Scène de la Passion*

By Daniel Jean Yves Lesure [born 1908]

Lesur was professor of counterpoint at the Schola Cantorum in Paris from 1935 to 1964, becoming director his last seven years. In 1936 he joined with Messiaen, Jolivet and Baudrier as a founding member of the group "Le Jeune France," dedicated to a return "to the human" and opposed to the neo-classicism then prevalent in Paris. A pupil of Tournemire and for a time Tournemire's assistant at Saint-Clotilde, he developed a musical style more conservative and diatonic than that of his contemporaries.

This poetic description of the Passion scene, containing fragments of chant, begins with a quiet modal theme. With the entrance of the third voice, the opening notes of the chant, "Vexilla Regis" (The Royal Banners) are quoted. Lesur also incorporates the use of the motive D-F-E-C, suggesting the A-C-B-G motive in the Easter Sunday antiphon "Ego dormivi" (I slept). This chant was quoted frequently by Tournemire in his *L'Orgue Mystique*. The arch-



like phrases build in intensity to a climax, followed by the return of opening material in a hushed ending.

Toccata on "O Filii et Filiae" ("O Sons and Daughters")

By Lynwood Farnam [1885 - 1930]

Canadian organist Farnam was organist at several churches in New York City and Boston, as well as a renowned recitalist with a very large repertoire of memorized music. His pupils included Harold Gleason, Carl Weinrich and Robert Noehren. The Toccata is based on the well-known Easter Hymn.

II.

*Concerto in D Minor* after Antonio Vivaldi, S. 596

(Allegro) - Grave - Fuga - Largo e spiccato - (Allegro)

By Johann Sebastian Bach [1685-1750]

The work is a transcription of the *Concerto Grosso* Op. 3, No. 11, for two violins, string orchestra and basso continuo by Vivaldi. Bach indicates in the opening introductory material ("Allegro") a registration of 4' pitch on each manual and 8' in the pedal, with later additions. After a brief *Grave* appears a *Fuga*, followed by a very beautiful *Siciliano*. Bach's *piano* and *forte* indications in the last movement represent the orchestral *tutti* and *ripieno*, suggesting manual changes. Originally attributed to Friedmann, the proper source of this Vivaldi work was discovered in 1911.

*Choral varié sur le thème du "Veni Creator,"* Opus 4

Andante religioso - Poco meno lento - Allegretto - Andante espressivo - Allegro

By Maurice Duruflé [1903 - 1986]

Duruflé was a noted teacher, composer and organist. He studied with Guilmant, Tournemire and Vierne; he was assistant to Vierne at Notre Dame and Tournemire at Ste. Clotilde. In 1930 he was appointed organist of Saint-Étienne-du-Mont, remaining there the rest of his life. In 1943 he became a professor at the Paris Conservatory, remaining until 1969. His organ compositions are well-known and loved, as is his *Requiem*.

The variations, rich in color and harmonic resourcefulness, are based on one of the best-known plainsongs, *Veni Creator Spiritus*.

Two selections from *Cinq Improvisations*:

*Cantilène improvisée; Petite rhapsodie improvisée*

By Charles Tournemire [1870 - 1939]

Tournemire was a pupil of César Frank and was his successor at the Basilica of Sainte-Clotilde in Paris. In 1930, Tournemire recorded the five improvisations on the Ste. Clotilde organ. Those have now been transferred to LP records and are available for purchase. Maurice Duruflé, pupil and protégé of Tournemire, reconstructed 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. The more extended improvisations were based on plainsong while these miniature versets were based on the composer's own modal themes.

*Tu es petra* "You are a rock" from *Esquisses Byzantines*, 1934

By Henri Mulet [1878 - 1967]

A pupil of Widor at the Paris Conservatory, Mulet was choir organist at St. Eustache, organist of St. Phillippe-du-Rouls and professor at the École Niedermeyer. The brilliant toccata is based on Christ's command to Simon: *And I tell you, you are Peter, and on this rock I will build my church, and the powers of death shall not prevail against it.* (Matthew 16:18)

[Wilma Jensen is represented by Phyllis Stringham Concert Management, Waukesha, Wisconsin]



*Today's Artist*  
**WILMA JENSEN**

Well-known organ recitalist WILMA JENSEN has performed at two National Conventions of the American Guild of organists and at numerous regional conventions. Her recital sites include significant church, university and civic venues in the United States, Canada, and Europe.

Wilma Jensen began her first lessons at the piano with her mother, and later at age eleven, became the regular organist of the church where her father was the minister. She was publicized as "the youngest organist in Methodism." The famous French organist Joseph Bonnet heard her play when she was twelve, and complimented her on "her gift and the accuracy and control of hands, unusual in one so young." At about this time, she heard Marcel Dupré in recital and decided she wanted to commit her life to being an organist.

She entered the Eastman School of Music, where she received her Bachelor's and Master's degrees, studying organ with Catharine Crozier and Harold Gleason. While a student, she was awarded the Performer's Certificate in Organ and performed Howard Hanson's *Concerto for Organ, Strings, and Harp*, with Dr. Hanson conducting. She supported herself during these years of schooling by holding positions in area churches. Shortly after graduation, she began her recital career under Lillian Murtagh Concert Management.

For fourteen years, Wilma Jensen was on the adjunct faculty of Oklahoma City University, while employed full time as a church musician, and playing recitals, including ones with the Oklahoma City Symphony.

Her first European tour was the Netherlands in 1976, two years later returning there along with programs in England, Scotland, and Paris' Cathedral of Notre Dame, where 5,000 people attend Sunday afternoon recitals. In summer 1982, a 26 recital tour took her to West Germany, France, Sweden and England. Her fourth and fifth European tours, both in 1984, included concerts in West Germany, Belgium, Denmark, Sweden, and Austria, as well as a broadcast on West German radio in West Berlin.

Wilma Jensen was from 1978-1981 on the faculty of Indiana University in Bloomington, Indiana where she became tenured full Professor in the School of Music. She taught organ students at the undergraduate, Master's, and Doctoral levels. She dealt with all facets of music for the Church. Her students achieved recognition through competition and recitals.

In 1981, she became Professor of Organ and Church Music at Scarritt Graduate School, Nashville, TN. During her seven-year tenure there, she helped add outstanding faculty and built the organ department to twenty organ majors before the school's closing in 1988. She prepared students at the graduate level for vocation in Church Music, and assisted students in churches of the Nashville area as part of a Field Education program. Her students maintained active recital schedules at Scarritt, area churches and colleges.

Now Professor of Organ on the adjunct faculty of Blair School of Music, Vanderbilt University, Wilma Jensen teaches organ majors in an undergraduate program. A dedicated church musician, she now serves St. George's Episcopal Church in Nashville. As Choirmaster/organist, she conducts choir for Sunday morning worship, festival services, concerts, and major oratorios with orchestra, as part of an extensive Concert series at St. George's. The series began in 1986 as part of the celebration of the new church building and new 85 Casavant organ. Her choir was invited to sing at the 1989 National Convention of the American Choral Directors Association, and made its first European tour that year, ending the tour by singing the *Vierne Messe Solennelle* on a Sunday morning at Notre Dame de Paris, with Wilma Jensen playing the afternoon organ recital in her third appearance there. Also in 1989, Wilma Jensen was featured American artist at the International Music Festival at Bergen, Norway, where she also led the Church Music Seminar.

Her conducting experience now includes chamber opera performances that have received critical acclaim. She participates in many workshops and clinics for various denominations, universities, and A. G. O. chapters nationwide. She is known for her creativity not only in Service Playing, but in the designing of other kinds of programs, including multi-media presentations. She has commissioned and performed numerous works for organ and percussion. Wilma Jensen's critical reviews of her concerts consistently speak of her grasp of style, excitement and communication of the music to the listener. Her exclusive management is Phyllis Stringham Concert Management, 425 Mountain Avenue, Waukesha, WI 53199; [920] 542-7197.



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## Peoria Chapter

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