



## PROGRAM NOTES

**Prelude and Fugue in D Major** is a three part toccata. The opening and closing sections are very similar in the declamatory nature. The middle section is an Allabreve, a contrapuntal section in 2/2 with the half note getting one beat. The work opens with four pedal solos punctuated by manual fanfares. After a sweeping 32<sup>nd</sup> note pattern the work goes into a middle contrapuntal section, the last section is similar to the opening but now with double pedaling. The Fugue takes on the air of a violin concerto. The subject of the fugue contains a daring pause in its initial statement. The fugue ends with a pedal cadenza.

**Kommst du nun, Jesu, vom Himmel herunter** Is a transcription by Bach of an alto aria with violin obligato from his cantata 137 "Lobe den Herren, den mächtigen König der Ehren." (Praise to the Lord, the Almighty). In this arrangement the violin part is played on the manuals while a reed stop plays the chorale in the pedals.

The glass harmonica was an instrument consisting of a set of rotating musical glasses, improved and perfected by Benjamin Franklin. (Picture on back page) Mozart's **Adagio** is very typical of the organ music of the time. m

The **Sonata in F Minor** is a four movement work. After a four measure chordal introduction the opening movement harks back to the counterpoint of J.S. Bach where each voice enters in an imitative style. Interspersed throughout the first movement is the Lutheran Chorale, "Ich hab' in Gottes Herz und Sinn" played on softer stops of a subsidiary manual. The second movement is a dialogue between the strings and flutes with an oboe solo finishing the movement. The third movement is an aria played on the soft strings alternating with block chords played on the principal chorus. The last movement is a grand toccata in a contrapuntal and pianistic style with grand sweeps up and down the organ keyboards. The movement and the piece end with a grand sweep up and down the entire range of the organ.

Saint-Saens most popular work is the Carnival of the Animals. **The Swan** is the penultimate section before the finale. In this organ transcription the strings of the Swell manual accompany the very familiar tune played on solo stops of the Great

**Prelude, Fugue et Variation** was dedicated to Camille Saint-Saens and is in ABA form. The A sections contain a haunting oboe solo against an 8' flute accompaniment. Franck loved this combination of stops and employed it in several of his pieces. There is a short transition section on the full organ with reeds that leads to the Fugue or B section. The Fugue is built upon the short pedal motif that appears at the end of the opening section. The fugue builds by use of stretto, a compositional device where the entrances of the subject occur before the previous subject is finished. This builds the tension to a climax on the full organ. The A section returns but this time the oboe solo is accompanied by a flowing 16th note accompaniment.

If you own a grandfather clock you will recognize the theme of Louis Vierne's **Carillon de Westminster**. This piece is from Pieces de Fantaisie and takes the listener through a variety of accompaniment patterns and textures while the theme is played over and over again.

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