

Healey Willan's chorale prelude, "Good Christians All, Rejoice and Sing" (VU 169), places the melody in the tenor, offering an opportunity to show off the organ's *trompette en chamade*, a particularly strong reed stop.

The program ends with a brilliant toccata by Diane Bish (born 1941), which incorporates "O Sacred Head, Sore Wounded" (VU 145) in addition to "Christ the Lord Is Risen Today" (VU 157).

Coming Organ Recital

Sunday May 4, 12 Noon

French Fireworks

Works by Clérambault, Franck, Guilmant,
Widor and Vierne

Music at Midday



Thursday, April 24

12:00 p.m.

Arthur Wenk, organist

Program Notes

MUSIC FOR EASTER

Program

Toccata on “O Sons and Daughters”	Lynwood Farnum
“O Sons and Daughters”	Pierre Dandrieu
Saraband for the Morning of Easter	Herbert Howells
Variations on “Christ Whose Glory Fills the Skies”	Johann Walther
Festival Prelude on “The Strife Is O’er”	C. S. Lang
“Good Christians All, Rejoice and Sing”	Healey Willan
Toccata on “Christ the Lord Is Risen Today”	Diane Bish

Various melodies associated with the Easter season have served as the basis for organ compositions. “O Sons and Daughters, Let Us Sing” (VU 170), based on an old French carol, appears in a toccata by Lynwood Farnum (1885-1930) and in a set of seventeen variations by the French Baroque composer Pierre Dandrieu (1664-1733). The composer employs considerable imagination to maintain the diversity of the individual movements, including placing the melody in the bass in variations 13 through 15.

The Saraband by Herbert Howells (1892-1983), the only work on the program not based on a familiar melody, displays features of the Baroque saraband, a slow-moving dance in $\frac{3}{4}$ time, employing dotted rhythms, with an emphasis on the second beat of the measure.

Johann Walther (1496-1570) composed four variations on the tune to which we sing “Christ Whose Glory Fills the Skies” (VU 336). The first three variations, for manuals alone, place the melody in the upper voice. In the final variation, the melody appears in the pedal part.

The Festival Prelude on “The Strife Is O’er” (VU 159) by C. S. Lang (1891-1971) decorates the melody with ever-faster note values, beginning with half notes, then quarter notes, and then eighth notes.