

Music director Boude Moore will present an organ recital during holy week. The performance will be livestreamed on Tuesday April 12 at 7:30 PM and will be available thereafter on Youtube through the link on the POP website. Limited seating is available for the live performance. Reservations may be made through the church office

## Program

Prelude and fugue in E Minor	JS Bach
The Passion Chorale	
The Entry Into Jerusalem	Hans Leo Hassler
The Meal In The Upper Room	George Frederick Handel
The Prayer In The Garden	Dieterich Buxtehude
The Arrest And Trials	Johannes Brahms
The Crown Of Thorns	Boude Moore
The Crucifixion	Calvin Hampton
The Stabat Mater	Flor Peeters
The Death Of Jesus	Reuel Lahmer
The Entombment	Johann Gottfried Walther
The Resurrection *	Johann Sebastian Bach

## Program Notes

Like many of his organ works, Bach's Prelude and Fugue in E Minor has a popular nickname to distinguish it from others in the same key. In "The Cathedral," immense blocks of sound are massed one upon another to construct an imposing edifice.

As a prologue to the Passion that edifice would be the city of Jerusalem, whose walls and towers are crowned by the great temple lifted high above all. In the stride of the pedal can be seen the steadfast tread of the Savior approaching the holy city. In the fugue theme can be heard the voice of one crying in the wilderness: "Behold, Behold! Behold the Lamb, the Lamb of God!"

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The tune of the familiar hymn O Sacred Head Now Wounded is found in Bach's St Matthew Passion in four different harmonizations, and is commonly referred to as the Passion Chorale. The melody was composed by Hassler more than a century earlier. It is heard here in its original form. The ornamented repeat, while impressive, is empty of additional meaning, reminding us that the crowds who greeted his entry into Jerusalem abandoned Jesus as easily as they hailed him.

The meal in the upper room is represented by Handel's gracious scoring for choir and two recorders. The chorale is unexpectedly transformed, unfolding in a major key. It is adapted for organ trio with the familiar tune heard on a warm solo reed accompanied by the sweet purity of two flutes.

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The motet-like Buxtehude setting is woven of voices imitating short phrases of the melody while the primary voice spins an ornamented version in the tenor range, illustrative of the serenity of acceptance: not my will but thine.

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The Brahms is usually heard as an adagio chorale concertato. A steadily ascending chromatic chain of notes weaves a garland of sorrow contrasted with the pathos of the unadorned melody beneath.

In this program, the tempo is greatly accelerated becoming the clamor of agitated crowds. The single melodic line accompanying the chorale is broken into two voices illustrative of witnesses who cannot agree. A falling chromatic passage becomes a frantic cascade indicative of disciples who denied and fled. All is undergirded by a pounding inexorable bass: the weight of authority both religious and secular, driving to an inevitable verdict.

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In the chorale prelude by Boude Moore, the crown of thorns is represented by two sinuous voices twisted together in interwoven triplets. Sharp prickles of shrill tone pierce through in irregular rhythm. Though seemingly random, these notes follow the form of the chorale.

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Calvin Hampton arranges the notes of the chorale tune side by side in equal values at great speed. These are immediately followed by a second voice in a canon at the interval of a fourth. The chorale itself thunders in octaves in the full pedal. In this brutal form are heard the searing pain and agony of the crucifixion.

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The Stabat Mater is an ancient text describing the tears of Mary the mother of Jesus. In this chorale prelude by Flor Peeters, her sorrow is depicted by a hushed flute slowly descending in thirds shifting between major and minor. The chorale tune is overlaid with ornamentation so complex as to render the familiar melody unrecognizable, as if its life is near its end.

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The stark rendering of the passion choral by Reuel Lahmer is constructed of nothing but the melody. Each successive note is suspended against the previous one without regard to harmony or rhythm. The registration is minimal using only the Spitzflöte, the quietest stop in the instrument, creating an intense emotional scene: what once lived is devoid of any pulse.

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With the gentle lullaby by Walther the enshrouded body of Jesus is laid in the tomb. In this simple trio dutiful hands complete their sorrowful task. Ever sinking triplets descend to their resting place. The chorale closes with a warm major harmony: a ray of hope.

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\*The final number of this recital program will not be heard until Easter morning. A fitting prelude to the Festal Paschal Eucharist, this Bach setting of the Passion Chorale was written for a mixed choir supported by an orchestra of strings, oboes, trumpets, and timpani. The original score of fifteen staves can be compressed into a three staff organ score. Though this makes for some very busy hands and feet, the majesty and grandeur of the concerted chorale shine in splendor as the full throated organ celebrates the resurrection of our Lord.