

Calvin University

Calvin Digital Commons

Symposium on Worship Archive

Organ Music for Holy Week

Calvin Symposium on Worship: Word, Music, Vision, Action

Follow this and additional works at: <https://digitalcommons.calvin.edu/uni-cicw-symposium>

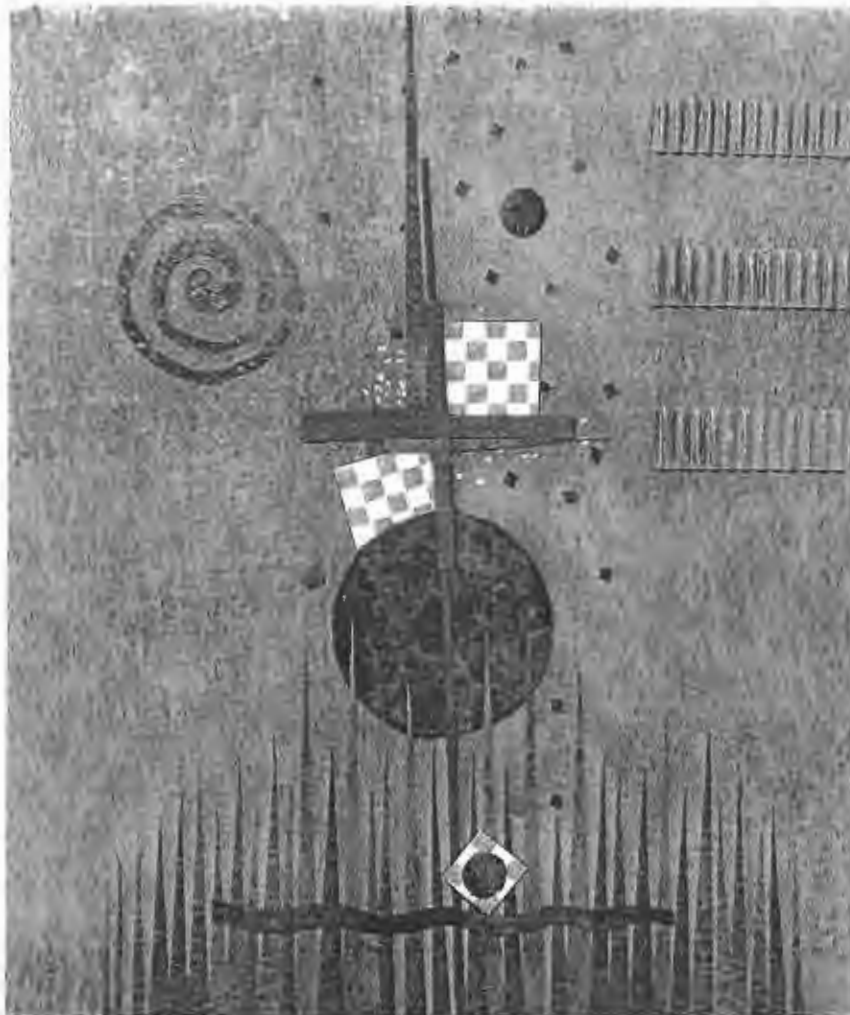
Recommended Citation

Calvin Symposium on Worship: Word, Music, Vision, Action, "Organ Music for Holy Week" (2023).
Symposium on Worship Archive. 6.

<https://digitalcommons.calvin.edu/uni-cicw-symposium/2006/allitems/6>

This Event is brought to you for free and open access by the Calvin Institute of Christian Worship at Calvin Digital Commons. It has been accepted for inclusion in Symposium on Worship Archive by an authorized administrator of Calvin Digital Commons. For more information, please contact dbm9@calvin.edu.

ORGAN MUSIC FOR HOLY WEEK



Judy Congdon, Music for Palm Sunday
Robert Glick, Music for Good Friday
Bradley Welch, Music for Easter Sunday

Wednesday, January 25, 2006
The Calvin College Chapel
8:00 p.m.

Welcome, Litany, and Prayer

O Lord, open our lips,
and our mouth will proclaim your praise.

It is good to praise the Lord
and make music to your name, O Most High,
to proclaim your love in the morning
and your faithfulness at night.

Come, let us sing for joy to the Lord;
let us shout aloud to the Rock of our salvation.
Let us come before him with thanksgiving
and extol him with music and song.

—Psalm 92:1-2; 95:1-2, NIV

Creator God,
because you make all that draws forth our praise
and the forms in which to express it,
we praise you.

Because you make artists of us all,
awakening courage to look again at what is taken for granted,
grace to share these insights with others,
vision to reveal the future already in being,
we praise you.

Because you form your Word among us,
and in your great work embrace all human experience,
even death itself, inspiring our resurrection song,
we praise you. Yours is the glory.

—TWS 1.4.12

God of majesty,
whom saints and angels delight to worship in heaven:
Be with your servants who make art and music for your people,
that with joy we on earth may glimpse your beauty;
and bring us to the fulfillment of that hope of perfection
which will be ours as we stand before your unveiled glory.
We pray in the name of Jesus Christ our Lord. Amen.

—Book of Common Prayer

PALM SUNDAY

Marche Religieuse

Alexandre Guilmant (1837-1911)

on the theme of the chorus

"Lift up Your Heads, O Ye Gates" from Handel's *Messiah*

This grand work in the French symphonic style is based on the opening phrase of Handel's well-known chorus, which in turn is based on Psalm 24:7-10: "Lift up your heads, O gates; lift them high, O everlasting doors; and the King of glory shall come in." Organist David Craighead (my teacher) once told me that he always played this piece as the Palm Sunday prelude at St. Paul's Episcopal Church in Rochester, New York, where he served for over 40 years.

Voluntary on "Love Unknown" (2004)

Robert Lind (b. 1940)

Robert Lind, pupil of Leo Sowerby and former organist of St. James's Cathedral, Chicago, during the past ten years has written over 100 sacred works for chorus, organ, handbells, and solo voice. Among them is this quiet, reflective setting of a tune by John Ireland, wedded to the hymn text by Samuel Crossman (1624-1683). The irony of Palm Sunday is captured in the third stanza of this hymn:

*Sometimes they strew his way, and his strong praises sing,
resounding all the day hosannas to their King.
Then 'Crucify!' is all their breath,
and for his death they thirst and cry.*

Chorale Prelude on "Valet will ich dir geben" (BWV 736)

J.S. Bach (1685-1750)

This melody by Melchior Teschner was published with the text associated with this title in 1614. The German text is an impassioned statement contrasting this "wicked, false world" with the goodness of heaven. More familiar to North American worshippers is the combining of this tune with an English translation of the 9th-century hymn by Theodulph of Orleans, "All Glory, Laud, and Honor," traditionally sung on Palm Sunday, and as a result, the tune is often named ST. THEODULPH in North America. In Bach's energetic setting the melody is heard in the pedal part underneath quick-moving triplet figuration in the manuals.

Jesus Enters Jerusalem (1982)

Calvin Hampton (1938-1984)

Written in 1982 for Philip Brunelle and the new Holtkamp organ at Plymouth Congregational Church in Minneapolis, this work evokes colorful depictions of various scenes surrounding Jesus' triumphal entry ("Street musicians in the marketplace," "vendors, barkers, and entertainers," "Jesus' followers sing a hymn," "the sight of Jesus inspires the crowd"). Composed as a prelude for Palm Sunday, the piece is intentionally designed to lead into the congregational singing of "All Glory, Laud, and Honor."

*All sing: "All Glory, Laud, and Honor" (*Psalter Hymnal* 375)

* Please stand, if you are able.

GOOD FRIDAY

Psalm Prelude III, Op. 32

Herbert Howells (1892-1983)

Howells is generally considered the best British composer of organ and choral music in his generation. He succeeded Gustav Holst as professor of composition at the Royal College of Music. This improvisatory setting, from his first set of Psalm Preludes, is based on Psalm 23:4, "Even though I walk through the valley of the shadow of death, I will fear no evil, for you are with me. Your rod and staff comfort me."

Meditations on Communion Hymns

Leo Sowerby (1895-1968)

4. There Is a Green Hill Far Away (*Meditation*)

Leo Sowerby, one of America's most honored composers of organ music, was born in Grand Rapids, and taught composition for 37 years at Chicago's American Conservatory of Music. His six *Meditations on Communion Hymns* were designed to be played after the hymn had been sung as people came forward for Communion. Some of the verses follow:

*There is a green hill far away outside a city wall,
where our dear Lord was crucified, who died to save us all.
There was no other good enough to pay the price of sin,
he only could unlock the gate of heaven and let us in.*

Reflections on Southern Hymn Tunes

Louis White (1921-1979)

2. *Wondrous Love*

South Carolina native Louis White taught composition at Rutgers University. This setting of the popular Southern folk hymn, *Wondrous Love*, with its folk-like introductory counter-melody and its gentle dissonances, compliments the pensive nature of the original melody and text.

*What wondrous love is this, O my soul,
that caused the Lord of bliss to bear the heavy cross for my soul!*

Twelve Hymn Preludes, Op. 38

Seth Bingham (1882-1972)

10. *Rathbun*

Although Bingham studied with such luminaries as Horatio Parker, Charles Widor, and Alexandre Guilmant, and taught at Yale, Columbia, and Union Seminary, he is most remembered today for his simpler compositions for organ, especially his *Roulette* and the *Baroques* suite. This two-stanza setting of the hymn tune RATHBUN begins introspectively and seems to fade away, only to revive with a glorious tonal depiction of the hymn's first stanza:

*In the cross of Christ I glory, towering o'er the wrecks of time;
all the light of sacred story gathers round its head sublime.*

Prelude on "Herzlich thut mich verlangen"

J. S. Bach

Though wedded exclusively to the familiar Lenten text in our day, this tune was sung to many texts in Bach's time. It is featured not only in his passions, but in his Christmas Oratorio as well. This simple though richly ornamented setting expresses well the humbleness and contrition which are the only appropriate attitudes as we stand before the cross.

*All sing: "O Sacred Head, Now Wounded" (*Psalter Hymnal* 383)

EASTER SUNDAY

"Resurrection" from *Symphonie Passion*

Marcel Dupré (1886–1971)

Marcel Dupré is remembered as a stunning virtuoso and composer for the organ. His *Symphonie-Passion* originated as an improvisation at Philadelphia's Wanamaker department store (now Lord & Taylor), home of the world's largest pipe organ. The "assignment" Dupré gave himself for that evening's improvisation was to create a four-movement symphony expressing aspects of the advent, incarnation, passion, and resurrection of Christ. Each incorporating liturgical plainsong themes, the four movements are entitled "The World Awaiting the Savior," "Nativity," "Crucifixion," and "Resurrection." The final movement—Resurrection—begins quite softly and lyrically. Dupré introduces the plainchant *Adoro te devote* in the pedal and uses the opening notes of the chant as a motive throughout while the energy builds with a sense of eager anticipation.

Good Christians All, Rejoice and Sing!

setting by Michael Burkhardt (b. 1957)

Michael Burkhardt is a prolific composer of hymn settings which originated as his own improvisations for worship. This brief setting of GELOBT SEI GOTT establishes the joyful, lilting rhythm of this hymn while celebrating the joy of Easter with its antiphonal style. It serves as a wonderful introduction to the singing of this hymn.

*All sing: "Good Christians All, Rejoice and Sing!" (*Psalter Hymnal* 397)

Good Christians All, Rejoice and Sing!

setting by Gilbert Martin (b. 1941)

Gilbert Martin's vigorous setting begins with perfect fifths trumpeting "Alleluias!" of joy in celebration of Christ's resurrection. This toccata is largely in the minor mode—an interesting treatment of a tune normally heard in major. The driving, almost austere effect of the minor mode finally gives way to a triumphant statement of the tune in the pedals in C Major.

Two Settings of "I Know that My Redeemer Liveth"

Raymond Haan (b. 1938)

A 1959 graduate of Calvin College, Raymond Haan is well-known as a composer of many interesting and beautiful settings of hymns and spiritual songs. From his set of *Organ Music for Lent and Easter* come these two settings of BRADFORD—a tune we know best from Handel's *Messiah*.

Toccatà on "O Sons and Daughters, Let Us Sing"

Lynnwood Farnam (1885–1930)

One of the greatest organ virtuosos of his day, Canadian-American organist Lynnwood Farnam was known for his exquisite use of color and absolute refinement in performance. He is known as an organ composer through this setting of O FILII ET FILIAE. While not easy, this ABA toccata is one which "sounds more difficult than it is"—pianistic arpeggio patterns in the manuals accompany the tune in the pedal in the two A sections. The central B section provides a brief respite from the fireworks of joy in the two outer sections.

*O sons and daughters, let us sing!
The King of heaven, the glorious King,
O'er death and hell rose triumphing.
Alleluia!*

~ ~ ~

Judy Congdon is professor of organ at Greatbatch School of Music, Houghton (New York) College.

Robert Glick is associate professor of church music and worship, Erskine Theological Seminary.

Bradley Welch is artist-in-residence at Highland Park United Methodist Church, Dallas, Texas, and a concert organist.

All three will be playing for some of the worship services at the Calvin Symposium on Worship that begins tomorrow morning. The public is welcome to attend any of the services without charge:

Thursday, Jan. 26, 8:30 a.m. in the College Chapel, a service with Rev. Duane Kelderman preaching and worship leaders from Calvin College and Calvin Theological Seminary.

Thursday/Friday, Jan. 26/27, 7:30 p.m. in the Fine Arts Center, a service on Exodus themes, with Rev. Albert J. D. Aymer preaching and music by the Calvin College Gospel Choir.

Thursday/Friday, January 26/27, 7:30 p.m. in the College Chapel, a service with Rev. Mary Hulst preaching, with worship and musical leadership by the LOFT and Deanna Witkowski.

Friday/Saturday, Jan. 27/28, 8:30 a.m. in the Fine Arts Center, a service with Rev. Michael Quicke preaching, Ken Medema, pianist, Christian Learning Center Drama Team, and Friends of the Groom.

Friday/Saturday, Jan. 27/28 8:30 a.m. in the College Chapel, a service with Rev. Thomas Long preaching, Bradley Welch, organist, and the Hope College Chapel Choir.

Saturday, Jan. 28, closing communion services at 2:45 p.m. in the College Chapel, Rev. Laura Smit preaching, with the Conference Anthem Choir, and simultaneously in the Fine Arts Center, Rev. John Rottman preaching, with the Conference Gospel Choir.

Credits and permissions

Cover art: "Lift High the Cross" copyright © 2006 James Fissel / Eyekons. www.eyekons.com Used by permission.

Opening sentences

Scripture taken from the HOLY BIBLE, NEW INTERNATIONAL VERSION ®. Copyright © 1973, 1978, 1984 by International Bible Society. Used by permission of Zondervan. All rights reserved.

Opening litany

TWS 1.4.12

Reprinted by permission from *The Worship Sourcebook*, copyright © 2004, CRC Publications.

Opening prayer

The Book of Common Prayer according to the use of The Episcopal Church, copyright © 1977 by Charles Mortimer Guilbert as custodian, p. 819 #17, alt.

DeWitt Family Organ
 Calvin College Chapel
 Dobson Pipe Organ Builders, Ltd. (1989), Opus 44
 Grand Rapids, Michigan

3 manuals, 34 stops, 49 ranks

<u>Manual I (Great)</u>		<u>Pipes</u>	<u>Manual II (Swell) (expressive)</u>		<u>Pipes</u>
16'	Violone	58	8'	Stopped Diapason	58
8'	Open Diapason	58	8'	Salicional	58
8'	Chimney Flute	58	8'	Celeste GG	51
4'	Octave	58	4'	Principal	58
2'	Flautino	58	4'	Harmonic Flute	58
V	Cornet TC	230	2'	Gemshorn	58
IV	Mixture 1-1/3'	232	IV	Mixture 1'	232
8'	Trumpet	58	16'	Bassoon	58
	Tremulant		8'	Oboe	58
	Swell to Great			Tremulant	
	Choir to Great				
			<u>Pedal</u>		<u>Pipes</u>
<u>Manual III (Choir) (expressive)</u>	<u>Pipes</u>		16'	Open Diapason	32
8'	Lieblich Gedeckt	58	16'	Violone	Great
8'	Dulciana	58	16'	Bourdon	32
8'	Unda Maris GG	51	8'	Octave	32
4'	Chimney Flute	58	4'	Super Octave	32
2-2/3'	Nazard	58	IV	Mixture 2-2/3'	128
2'	Fifteenth	58	16'	Trombone	32
1/3-5'	Tierce	58	4'	Oboe Clarion	32
IV	Cymbal 2/3'	232		Great to Pedal	
8'	Clarinet	58		Swell to Pedal	
	Swell to Choir			Choir to Pedal	

Mechanical key action

Electric stop action with multi-level combination action

Detached console

Free standing case of white oak

Facade of 75% burnished tin