



Music for Easter

Presented by Margaret Marsh

Christ Arose

Je - sus, my Sav - iour! Wait - ing the coming day -
Je - sus, my Sav - iour! Vain - ly they seek the dead -
Je - sus, my Sav - iour! He tore the bars a - way -

REFRAIN



What is Easter?

Easter is one of the principal holidays, or feasts, of Christianity. It marks the Resurrection of Jesus three days after his death by crucifixion ... the Triduum.

Jesus was crucified outside Jerusalem at a place called Golgotha, which in Aramaic means “*place of the skull.*” The Latin word for skull is *calvaria*, and in English the site is known as Calvary.

For many, Easter is the joyful end to the fasting and penitence of Lent. Christians commonly refer to the period as Holy Week which begins on Palm Sunday when Jesus entered Jerusalem and ends on Easter Sunday, Resurrection Day.

The earliest recorded observance of Easter comes from the 2nd century, though it is likely that the early Christians commemorated the Resurrection, which is an integral tenet of the faith.

SIGHT & SOUND



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JESUS

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Victimae Paschali Laudes

“Christians, to the Paschal Victim Offer your thankful praises!”

This beautiful, ancient plain chant is attributed to the 11th century priest, poet and chronicler, **Wipo of Burgundy**, (995-1050).

It is one of four medieval sequences that are preserved in the **Missale Romanum** published in 1570 after the Council of Trent - it is one of the few chants still in liturgical use today.

(Paschal means Easter)

Filmed in the Notre-Dame de Paris. [2.32]:
www.youtube.com/watch?v=klkMVNk9Gpl

Translation by Father Fortescue. [1.25]:
www.youtube.com/watch?v=5jha1v0zZT0

226 *Dominica Resurrectionis.*

*V*ictimae Paschali laudes immo-
lent Christi a ni. *A*gnus redemit
oues, Christus innocens patri recon-
ciliavit peccatores. *M*ors & vita
duello confixere mirando: dux vi-
te mortuus regnat vivus. *D*ic no-
bis Mari a, quid vi didisti in vi a?
*S*epulchrum Christi viventis, &
glo-

OSCAR PETERSON'S EASTER SUITE

JAZZ



Oscar Peterson's Easter Suite. 1984.

Oscar Emmanuel Peterson (1925 – 2007) is considered one of the greatest jazz pianists and composers of all time – a true virtuoso.

Easter Suite is Oscar's musical interpretation of the Easter story of Jesus' death and resurrection in nine movements. That might seem to be a stretch of the imagination for a jazz trio, especially when compared to the monumental works by Handel, Bach, Haydn, and Mahler, etc.

Commissioned in the UK by the South Bank Show, it was broadcast nationwide on Good Friday, 24 April, 1984.

1. The Last Supper
2. The Garden of Gethsemane
3. Denial
4. **Why Have You Betrayed Me** – www.youtube.com/watch?v=a_xdWMMFfxT4
5. The Trial
6. Are You Really King Of The Jews
7. Why Hast Thou Forsaken Me
8. Jesus Christ Lies Here Tonight
9. He Has Risen

Full Suite 50 mins:

www.youtube.com/watch?v=0rs1-MwkKH4&t=319s



St. John Passion. J S Bach. BWV 245. Opening Chorus. 1724

In the **St John Passion**, Bach sets the Passion of Christ to music following the narrative in Chapters 18 and 19 of John's Gospel. It is a haunting and dramatic musical depiction of the story of Jesus' capture, judgment, and death.

Bach first performed the piece at Vespers on Good Friday 1724. It was the first Passion music he had written as Cantor at St Thomas Church, Leipzig.

Opening Chorus, "Herr, unser Herrscher" (Lord our Ruler). [10.32]

https://www.youtube.com/watch?v=FyeOPfg_6FE

*Lord our ruler, whose glory is glorious in all lands!
Show us through your passion that you, the true Son of God,
at all times, even in the greatest lowliness, you have been glorified!*

Full programme, [1 h 55 m]: www.youtube.com/watch?v=3VjBXhqxm20
At St. Thomas Church, with the Choir & Orchestra of the J.S. Bach Foundation.



St. Matthew Passion. J S Bach. BWV 244. 1727

St. Thomas Boys Choir, Leipzig

celebrating its 800th anniversary in 2013. [3.57]

<https://www.youtube.com/watch?v=UxNQLgsNa3A>

This monumental work is hailed as the greatest setting of the Passion story. Composed in 1727, as part of Good Friday Vespers at St Thomas Church, Leipzig. It is divided into two parts and its performance takes almost 3 hours:

- The first part concerns Jesus Christ's betrayal, the Last Supper, and his prayers and arrest in the garden of Gethsemane.
- The second part presents the Crucifixion, death, and burial of Christ.

It was performed several times during the composer's life, and a copy of the original manuscript exists in Bach's own handwriting. However, at his death in 1750 it was forgotten along with most of his compositions.

Nearly eight decades later in 1829 the 20-year-old **Felix Mendelssohn** reintroduced the work when he conducted a 400-strong Chorus and full orchestra at the Berlin Sing-Akademie in March 1829.

Full work 2h 54m: https://www.youtube.com/watch?v=F8G07hz_3SY



O Sacred Head, Now Wounded.

<https://www.youtube.com/watch?v=wcrS8rFWMXQ>

The hymn is based on a long medieval Latin poem 'Salve mundi salutare' with stanzas addressing the various parts of Christ's body hanging on the Cross.

The last part of the poem, from which the hymn is taken, is addressed to Christ's head. The poem was first attributed to Bernard of Clairvaux, but is now thought to be by the medieval poet Arnulf of Leuven (1200-1276). The music for the the hymn is by Hans Leo Hassler, 1601.

O sacred Head, now wounded,
 With grief and shame weighed down,
 Now scornfully surrounded
 With thorns, Thine only crown;
 How pale Thou art with anguish,
 With sore abuse and scorn!
 How does that visage languish
 Which once was bright as morn!

What language shall I borrow
 To thank Thee, dearest Friend,
 For this, Thy dying sorrow,
 Thy pity without end?
 O make me Thine forever,
 And should I fainting be,
 Lord, let me never, never
 Outlive my love to Thee.

194 O Sacred Head, Now Wounded

Adapted to English by Charles F. Johnson, 1891
 Music by Hans Leo Hassler, 1601
 Latin text by Bernard of Clairvaux, 11th century
 English text by Charles F. Johnson, 1891

1. O sa - cred Head, now wound - ed, With grief and shame weigh'd down;
 2. What Thine, my Lord, has suf - fer'd! Was all for sin - ner's gain;
 3. What lan - guage shall I bor - row To thank Thee, dear - est Friend,

Now scorn - ful - ly sur - round - ed With thorns, Thine on - ly crown;
 How pale Thou art with anguish, With sore abuse and scorn!
 How does that visage languish Which once was bright as morn!

O sa - cred Head, what glo - ry, What bliss till now was Thine!
 In, how I fall, my sor - row! Thy I de - serve The plea -
 O make me Thine for - ev - er; And should I faint - ing be,

Yet, though de - spis'd and go - ry, I joy to call Thee mine.
 Look on me with Thy fa - vor, Wash me to me Thy grace;
 Lord, let me nev - er, nev - er, at - tain, Out - live my love to Thee. A - men.

THEO. CHRISTY, HIS PASSION AND ATONEMENT



The Seven Last Words of Jesus Christ on the Cross. Haydn. 1786.

No. 1 Vater, vergib ihnen – Father, forgive them. [6.42]

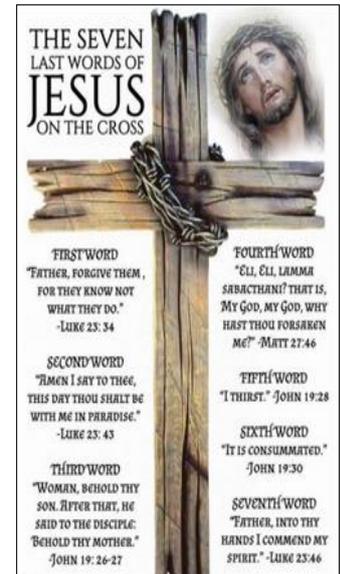
<https://www.youtube.com/watch?v=kMbGWPaXX8Y>

Composed by Joseph Haydn for the 1786 Good Friday service at Oratorio de la Santa Cueva, Cádiz, Spain. Haydn adapted the music three times – once in 1787 for a string quartet, again in 1796 as an oratorio for solo and chorus, and he also approved a solo piano version.

1. **To God:** “Father, forgive them, for they know not what they do.”
2. **To the “good thief”:** “Truly, I say to you, today you will be with me in paradise.”
3. **To Mary:** “Woman, behold your son”... and to John: “Behold your mother.”
4. **To God:** “My God, my God, why have you forsaken me?”
5. **To all:** “I thirst.”
6. **To the world:** “It is consummated (finished).”
7. **To God:** “Father, into your hands I commend my spirit.”

Full work [51.00]:

<https://www.youtube.com/watch?v=9EJLe94W1TM>





**He is not here
– He is**

Orlande de Lassus (1530-1594)

Lassus stands with William Byrd, Giovanni Palestrina, and Tomás de Victoria as the leading composers of the late Renaissance period. Immensely prolific, his music varies considerably in style and genres, which gave him unprecedented popularity throughout Europe.

Aurora lucis rutilat *"Dawn reddens with light"* [3.57]
www.youtube.com/watch?v=qM-ZV0BAhNw

Tenderly depicting the **dawn of Easter morning** - a triumphal celebration of the Resurrection. This motet is a unique example in Lassus's output of the **Venetian polychoral technique** which involved spatially separate choirs singing in alternation. A late composition of the Franco-Flemish composer, it sets the **Hymn for Lauds** on Easter Sunday.

*Light's glittering morn bedecks the sky,
heaven thunders forth its victor cry,
the glad earth shouts its triumph high,
and groaning hell makes wild reply.
While He, the King of glorious might,
treads down death's strength in death's despite,
and trampling hell by victor's right,
brings forth His sleeping Saints to light.*



Thomas Crecquillon (1505 – 1557).

Congratulamini mihi (Congratulate Me). [4.00]

www.youtube.com/watch?v=Oy155IBRFts

The music of this highly regarded Dutch Renaissance composer exudes joy in its depiction of **Mary Magdalene's** encounter with the risen Christ. Following a more sombre *secunda pars*, where Mary attempts to make sense of the empty tomb, Crecquillon then repeats the music from the first section, recapturing the exuberance of the Easter story.

First part:

*Rejoice with me, all who love the Lord,
because He whom I sought appeared to me;
and while I wept at the tomb, I saw my Lord, Alleluia.*

Second part:

*They have taken away my Lord, and I know not
where they have laid him. If you have removed Him,
tell me, and while I wept at the tomb, I saw my Lord,
Alleluia.*





William Byrd, 1543 – 1623. 'Haec Dies'

Haec dies quam fecit Dominus; exultemus et laetemur in ea. Alleluia.
This is the day which the Lord hath made; we will rejoice and be glad in it. Alleluia.

www.youtube.com/watch?v=BtTbkhH9G2o

Haec dies – This is the Day, Psalm 117:24. [2.10]

This is a riot of energy and with its use of triple metre and close imitation it belongs more to the world of the madrigal than the motet. This text is most often used at Easter and the setting which Byrd has produced is perfect for this season.

William Byrd was an English organist and composer of the Elizabethan era, who is considered one of the greatest composers of the time, together with

John Dunstable, Thomas Tallis and Henry Purcell. He is best known for his development of the English madrigal. He also wrote virginal and organ music.

HAEC DIES
(THIS IS THE DAY)
WILLIAM BYRD
(1543-1623)

Edited with an English text
by R. N. Terry

Allegro ♩ - about 72

SOPRANO I
Haec di - es quam fe - cit Do - mi - nus, Do - mi -
This is the day that the Lord our God hath made! Hath

SOPRANO II
Haec
This

ALTO
Haec di - es quam fe - cit Do mi
This is the day that the Lord our God hath

TENOR I
-

TENOR II
-

BASS
-

Allegro
(For rehearsal only)

was haec di - es quam fe - cit Do - mi - nus; haec
made! This is the day that the Lord our God hath made; this
is the day that the Lord our God hath made;
- nus, quam fe - cit Do - mi - nus, Do - mi -
made, the Lord our God hath made, God hath
- nus, quam fe - cit Do - mi - nus, Do - mi -
made, the Lord our God hath made, God hath
Haec di - es
This is the

A modern version by John Rutter [5.01]:
www.youtube.com/watch?v=7uzcYBOipT8



Christ the Lord is Risen Today. Charles Wesley. 1739.

<https://www.youtube.com/watch?v=nrl2sBiIDxE>

Written in 1739 by Charles Wesley for the first service in the original Wesleyan Chapel in London. He did not write the joyful 'alleluias' at the end of each line, those were added later to make the text fit the tune of "*Easter Hymn*" which had been published in the hymn collection 'Lyra Davidica' in 1708. Today, on Easter Sunday, these immortal words and this stirring tune are still sung in thousands of churches around the globe.

Christ, the Lord, is risen today,
Sons of men and angels say,
Raise your joys and triumphs high,
Sing, ye heavens thou earth, reply,

Vain the stone, the watch, the seal,
Christ hath burst the gates of hell,
Death in vain forbids His rise,
Christ hath opened paradise,

Lives again our glorious King,
Where, O death, is now thy sting?
Once he died our souls to save,
Where's thy victory, boasting grave?

RESURRECTION AND EXALTATION

Christ the Lord Is Risen Today 281

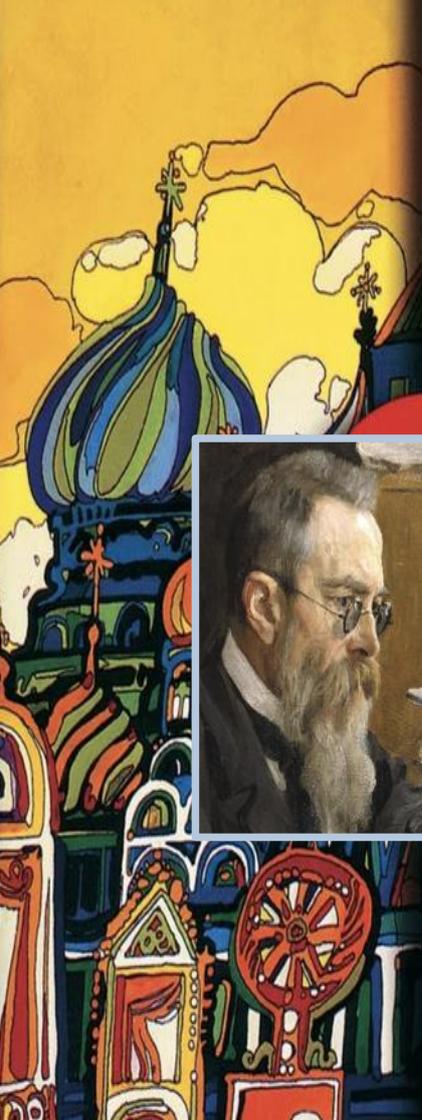
Charles Wesley 1739 EASTER HYMN Lyra Davidica, 1708
77 77 with alleluia

1. Christ the Lord is ris'n to - day,
2. Lov'd re - deem - ing work is done,
3. Lives a - gain, our glo - rious King,
4. Sear we now where Christ has hid,
5. Hail, the Lord of earth and heav'n!

Sons of men and an - gels say:
Fought the fight, the bat - tle won,
Where, O death, is now thy sting? Al - - le - lu - ia!
Fol - lowing our ex - alt - ed Head,
Praise to Thee by both be giv'n.

Raise your joys and tri - umphs high,
Death in vain for - bids Him rise,
Dy - ing once, He all doth save:
Made like Him, like Him we rise,
Thee we greet tri - um - phant now;

Sing, ye heav'n, and earth re - ply:
Christ has o - pened par - a - dise,
Where thy vic - to - ry, O grave!
Ours the cross, the grave, the skies,
Hail, the Res - ur - rection Thou!



Nikolai Rimsky-Korsakov (1844-1908)

“Russian Easter Festival, “Overture” Op. 36, 1888 [15.30]

<https://www.youtube.com/watch?v=ANUbQ9TavKc>

Written between August 1887 and April 1888, it was dedicated to the memories of Mussorgsky and Borodin, two members of the group of composers known as “The Five”. It is the last of what many call his three most exceptionally brilliant orchestral works, preceded by *Capriccio Espagnol* and *Scheherazade*.

He believed in developing a nationalistic style of classical music which employed Russian folk lore and song along with exotic harmonic, melodic and rhythmic elements in a practice known as *musical orientalism*. The melodies in the overture are largely from the Russian Orthodox liturgy, based on a collection of old Russian Orthodox polyphonic liturgical chants called the *Obikhod*.

This romantic score is a fresh deviation from most choral works associated with religious holidays. The Overture is the composer’s account of an Easter morning service – “not in a domestic chapel, but in a cathedral thronged with people from every walk of life, and with several priests conducting the cathedral service.”





George Frederic Handel. (1685-1759)

Hallelujah Chorus. [4.22]

www.youtube.com/watch?v=IUZEtvBJT5c

Handel, a German-British Baroque composer was well known for his operas, oratorios, anthems, concerti grossi, and organ concertos. He began composing the **Messiah Oratorio** in English in 1741, and took a painstaking 14 years to arrive at the version we know today.

Impressive solo arias, such as

'Ev'ry valley shall be exalted' and *'Rejoice greatly, O daughter of Zion'*

are interspersed with compelling chorus pieces, telling the story of Jesus' birth, life, death, resurrection, and final victory over sin and death.

The rousing **'Hallelujah'** chorus is by far the most widely known section of the work, and audiences usually stand during performances – a tradition that allegedly began when King George II stood during the chorus at the Oratorio's London debut performance.

The Royal Choral Society has performed Handel's Messiah on Good Friday at the Royal Albert Hall every year since 1876.

Full Messiah Oratorio, [2.18.00]: www.youtube.com/watch?v=XiBhbadRVBU
Academy of Ancient Music & Choir of The Queen's College, Oxford.





Gustav Mahler (1860-1911)

Symphony No 2 "Resurrection" - Final [7.00]

<https://www.youtube.com/watch?v=RONBzkthUjM>

On hearing Klopstock's poem "*The Resurrection*" at the funeral of Hans von Bülow, Mahler was moved to incorporate the line -

"Rise again, yes, you shall rise again / Will you My dust"

as the opening to the final movement of his Second Symphony.

Up until this point, Mahler shared a confused standpoint on religion, but this epic work became his first composition to establish his view of the beauty of the Resurrection. Although Mahler was compelled to use the resurrection as subject matter for the symphony, it isn't as straightforward as the title might suggest ... this symphony explores life and death in all its light and dark facets.

Here is a link to a detailed explanation of how Mahler's Symphony No. 2 is a heart-shattering work of genius:

www.classicfm.com/composers/mahler/guides/symphony-no-2-genius/

Full programme, [1h 31m]: www.youtube.com/watch?v=wgtSa6XYWdE



Happy Easter

Christ Arose

Je - sus, my Sav - iour! Wait - ing the coming day -
Je - sus, my Sav - iour! Vain - ly they seal the tomb -
Je - sus, my Sav - iour! He tore the bars a - way -

REFRAIN