



Music at Trinity

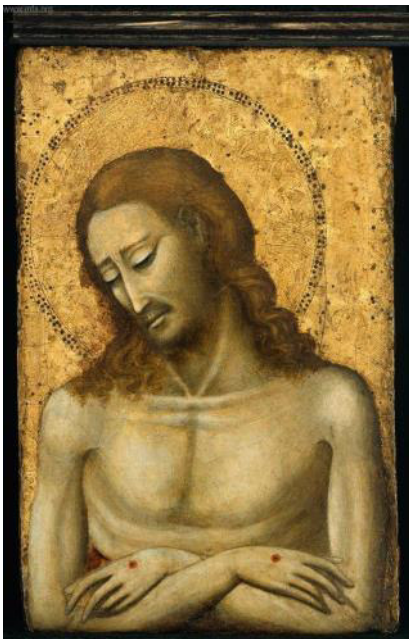
2015 - 2016

Organ Music for Meditation on the Passion

John Weit, organist

Sunday, March 20, 2016
3 p.m.

*Repeated over three evenings
Monday, Tuesday, Wednesday, March 21, 22, 23, 2016
following the Holy Eucharist at 6 p.m.*



Above: Icon of Jesus being led to Golgotha, 16th century by Theophanes the Cretan

Left: Man of Sorrows, Master of San Pietro in Sylvis, fl. 1320.

From *Art in the Christian Tradition*, a project of the Vanderbilt Divinity Library, Nashville, TN. <http://diglib.library.vanderbilt.edu/act-imagelink.pl?RC=50316> [retrieved March 11, 2016].

Original source: <http://www.mfa.org/>.

Music at Trinity presents

Organ Music for Meditation on the Passion

John Weit, Organist

March 20, 2016 · 3 p.m.

Prior to the music the Nave is open for meditation beginning at 2:30 p.m.

Once you have entered the Nave please keep conversation to a minimum.

In this most holy week in the Christian church year, this organ music is offered as a means for meditation on the passion of our Lord Jesus Christ. In addition to the music for meditation, artwork and other texts for meditation are provided throughout this booklet.

The music is divided into three parts.

All three parts are played on Sunday, March 20,

with an interval of silence between each part.

*The parts will again be played over three successive evenings
between March 21 and 23, following the Holy Eucharist at 6 p.m.*

Part I

also played on Monday, March 21

Choral in E minor

Jean Langlais (1907-1991)

Chorale Prelude on AN WASSERFLÜSSEN BABYLON

Johann Pachelbel (1653-1706)

based on hymn #340, "A Lamb Goes Uncomplaining Forth"

Voluntary on SHADES MOUNTAIN

K. Lee Scott (b. 1950)

based on hymn #342, "There in God's Garden"

These evocative stanzas on Christ's Passion come from a 12-stanza hymn by a 17th-century Hungarian pastor, as translated by the preeminent 20th-century hymnologist of the English-speaking world. The tune name honors the composer's home in the foothills of the Appalachians.

Choral Dorian, JA 67

Jehan Alain (1911-1940)

The cross is the tree of my eternal salvation nourishing and delighting me. I take root in its roots, and I am wholly delighted by its fruits. This is my nourishment when I am hungry, my fountain when I am thirsty, my covering when I am stripped, for my leaves are no longer fig leaves but the breath of life. This is my safeguard when I fear God and my support when I falter. This is the ladder of Jacob, the way of angels, at the summit of which the Lord is truly established. This is my tree, wide as the firmament, which extends from earth to the heavens. It is the pillar of the universe, the support of the whole world, holding together the variety of human nature, and riveted by the invisible bolts of the Spirit, so that it may remain fastened to the divinity and impossible to detach.

—*Anonymous third-century homily*

Part II

also played on Tuesday, March 22

CALVARY

David Lasky (b. 1957)

based on the African American Spiritual at hymn #354

Settings on HERZLICH TUT MICH VERLANGEN (PASSION CHORALE)

based on hymn #351/2, "O Sacred Head, Now Wounded"

Chorale Prelude, BWV 727

Johann Sebastian Bach (1685-1750)

from Eleven Chorale Preludes, Opus 122

Johannes Brahms (1833-1897)

selections from 10 Versus (1740)

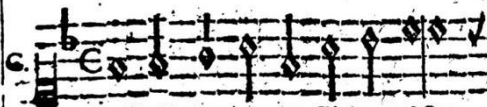
Johann Gottfried Walther (1684-1749)

In the thirteenth century, Arnulf of Louvain composed a lengthy passion poem meditating on seven parts of Jesus' body. In 1656 Paul Gerhardt published his rendition of this Latin poem, which we know as the classic hymn "O sacred head, now wounded" (hymn #351, 352). "Remind me of thy passion," we sing.

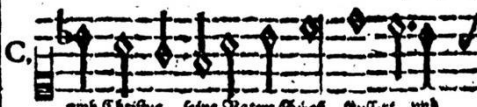
Although this passion text is the most familiar text now associated to this tune, it was originally included by Hans Leo Hassler (1564-1612) in a collection of secular vocal and instrumental pieces. Just after Hassler's death in 1613 it was paired with the funeral hymn "Herzlich tut mich verlangen," from which the tune is now named. Shortly after it was paired with a serious text based on Psalm 6, then finally in 1656 it was joined with Paul Gerhardt's "O Haupt voll Blut un Wunden" ("O sacred head, now [or 'sore'] wounded."

XXXIIX. Die Passion aus den vier Evangelisten.

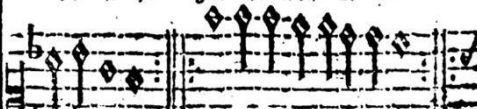
Sebald Heyden.



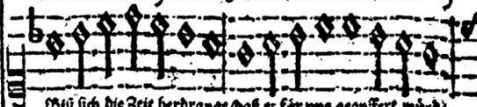
O Mensch beweine dein Sünde groß/ Das
Don er der Jung sprach sein vnd jart Für



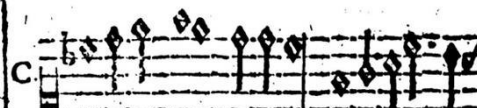
umb Christus fetus Waters Schoß/ Euffert vnd
was er die gebo ren ward/ Er wolt der



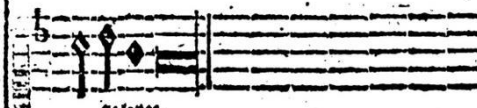
kam auff Erden/ Dem Todern er das Leben gab/
Mitter werden/ Das togt darbey all Kreuzheit ab/



Wiß sich die Zeit herdrange/ das er für was geopfert ward/



Trüg unser Sünden schwere Dard/ Wol an dem Treue



ge lange.

23. So laßet vns nu danckbar seyn / Das er
für vns leid solche Pein / Nach seinem Willen le-
ben. : Ach laß vns seyn der Sünden feind / Welt
vns Gottes Wort so helle scheint/ Tag vnd Nacht
dar nach streben/ Die Lieb erzeigen jederman/ : Wie
Christus hat an vns gerhan Mit seinem leidn vnd
Sterben / O Menschen Kind/ betrachte das recht/
Wie Gottes Zorn die Sünden schlägt/ Thu dich
dafür bewahren.

The Passion hymn "O Mensch, beweine dein Sünde groß," ("O humankind, bemoan your sins") melody and first and last stanza as it appeared in Johann Hermann Schein's Cantional (1645).

Part III

also played on Wednesday, March 23

Prelude on HERZLIEBSTER JESU

Robert Sirota (b. 1949)

based on hymn #349, "Ah, Holy Jesus"

Pietà, Opus 50

Knut Nystedt (1915-2014)

This organ work by Norwegian composer Knut Nystedt was composed in 1961, inspired by a stained-glass window in Torshov Church where Nystedt was organist for 36 years. The theme is the expiring Christ in Mary's lap following the crucifixion. This renowned Passion theme inspired Nystedt to create an unusually impressive, effective and concentrated piece of music, which now belongs to the classics of Norwegian music for organ. Nystedt died this past December in Oslo, Norway. A sculpture depiction of the Pietà appears on the inside back cover of this booklet, along with a copy Nystedt's original handwritten score.

Solemn Prelude on a Theme of Thomas Tallis

Gerald Near (b. 1942)

based on the tune at hymn #332, "I Heard the Voice of Jesus Say"

Chorale Prelude on O MENSCH, BEWEIN DEIN SÜNDE GROß, BWV 622

Johann Sebastian Bach (1685-1750)

O humankind, your sins bemoan, for which Christ left his heavenly throne and came to earth to save us. For us a Virgin pure and mild gave birth to him, the holy child, to be the mediator. The dead he brought to life again, and cured our sickness and our pain, until the time at length had come that he for us was sacrificed; he bore the burden of our sins upon the cross extended.

See a copy on of this passion hymn as printed in German in 1645 on the opposite page.

On Sunday, following the music, the Nave remains open for silent meditation until 5 p.m.

Many indeed are the wondrous happenings of that time: God hanging from a cross, the sun made dark, and again flaming out—for it was fitting that creation should mourn with its Creator. The temple veil rent; the earth shaken, the rocks shattered because of the Rock; the dead risen to bear witness to the final and universal resurrection of the dead; the happenings at the sepulcher, and after the sepulcher: who can fittingly recount them? Yet no one of them can be compared to the miracle of my salvation. A few drops of blood renew the whole world, and they do for all what the rennet does for the milk: joining us and binding us together.

—*Gregory of Nazianzus (Fourth Century)*

Additional prayers, readings and hymn texts can be found in the red hymnal Evangelical Lutheran Worship found in the pew racks. Several items of particular interest to this day:

p. 29-32: *Prayers and scripture citations for the days of Holy week
from Palm Sunday to Easter Day*

p. 86: *Prayers for spiritual renewal*

p. 245-270: *Explanations and orders for worship throughout this Holy Week*

p. 339: *The book of Psalms*

Hymns #319-360 in the sections of Lent and Holy Week may be useful texts for meditation.

The Passion of Our Lord Jesus Christ according to Saint Luke

Through the teachings and events of the passion story we see and hear the great contradictions that characterize the coming of God's reign. The leader serves, the empty disciples are able to fill others, proud Peter is revealed in his cowardice, and Jesus—the innocent bringer of life—is arrested, beaten, executed, and buried. In Luke's gospel, the death of the messiah is the merciful act of a loving Savior who brings forgiveness to the whole world. Several of the details in Luke's narrative are among the most beloved in the church's memory of the passion.



¹⁴When the hour came, [Jesus] took his place at the table, and the apostles with him. ¹⁵He said to them, "I have eagerly desired to eat this Passover with you before I suffer; ¹⁶for I tell you, I will not eat it until it is fulfilled in the kingdom of God." ¹⁷Then he took a cup, and after giving thanks he said, "Take this and divide it among yourselves; ¹⁸for I tell you that from now on I will not drink of the fruit of the vine until the kingdom of God comes." ¹⁹Then he took a loaf of bread, and when he had given thanks, he broke it and gave it to them, saying, "This is my body, which is given for you. Do this in remembrance of me." ²⁰And he did the same with the cup after supper, saying, "This cup that is poured out for you is the new covenant in my blood. ²¹But see, the one who betrays me is with me, and his hand is on the table. ²²For the Son of Man is going as it has been determined, but woe to that one by whom he is betrayed!" ²³Then they began to ask one another which one of them it could be who would do this.

²⁴A dispute also arose among them as to which one of them was to be regarded as the greatest. ²⁵But he said to them, "The kings of the Gentiles lord it over them; and those in authority over them are called benefactors. ²⁶But not so with you; rather the greatest among you must become like the youngest, and the leader like one who serves. ²⁷For who is greater, the one who is at the table or the one who serves? Is it not the one at the table? But I am among you as one who serves.

²⁸"You are those who have stood by me in my trials; ²⁹and I confer on you, just as my Father has conferred on me, a kingdom, ³⁰so that you may eat and drink at my table in my kingdom, and you will sit on thrones judging the twelve tribes of Israel.

³¹"Simon, Simon, listen! Satan has demanded to sift all of you like wheat, ³²but I have prayed for you that your own faith may not fail; and you, when once you have turned back, strengthen your brothers." ³³And he said to him, "Lord, I am ready to go with you to prison and to death!" ³⁴Jesus said, "I tell you, Peter, the cock will not crow this day, until you have denied three times that you know me."

³⁵He said to them, "When I sent you out without a purse, bag, or sandals, did you lack anything?" They said, "No, not a thing." ³⁶He said to them, "But now, the one who has a purse must take it, and likewise a bag. And the one who has no sword must sell his cloak and buy one. ³⁷For I tell you, this scripture must be fulfilled in me, 'And he was counted among the lawless'; and indeed what is written about me is being fulfilled." ³⁸They said, "Lord, look, here are two swords." He replied, "It is enough."

³⁹He came out and went, as was his custom, to the Mount of Olives; and the disciples followed him. ⁴⁰When he reached the place, he said to them, “Pray that you may not come into the time of trial.” ⁴¹Then he withdrew from them about a stone’s throw, knelt down, and prayed, ⁴²“Father, if you are willing, remove this cup from me; yet, not my will but yours be done.” ⁴³[[Then an angel from heaven appeared to him and gave him strength. ⁴⁴In his anguish he prayed more earnestly, and his sweat became like great drops of blood falling down on the ground.]] ⁴⁵When he got up from prayer, he came to the disciples and found them sleeping because of grief, ⁴⁶and he said to them, “Why are you sleeping? Get up and pray that you may not come into the time of trial.”

⁴⁷While he was still speaking, suddenly a crowd came, and the one called Judas, one of the twelve, was leading them. He approached Jesus to kiss him; ⁴⁸but Jesus said to him, “Judas, is it with a kiss that you are betraying the Son of Man?” ⁴⁹When those who were around him saw what was coming, they asked, “Lord, should we strike with the sword?” ⁵⁰Then one of them struck the slave of the high priest and cut off his right ear. ⁵¹But Jesus said, “No more of this!” And he touched his ear and healed him. ⁵²Then Jesus said to the chief priests, the officers of the temple police, and the elders who had come for him, “Have you come out with swords and clubs as if I were a bandit? ⁵³When I was with you day after day in the temple, you did not lay hands on me. But this is your hour, and the power of darkness!”

⁵⁴Then they seized him and led him away, bringing him into the high priest’s house. But Peter was following at a distance. ⁵⁵When they had kindled a fire in the middle of the courtyard and sat down together, Peter sat among them. ⁵⁶Then a servant-girl, seeing him in the firelight, stared at him and said, “This man also was with him.” ⁵⁷But he denied it, saying, “Woman, I do not know him.” ⁵⁸A little later someone else, on seeing him, said, “You also are one of them.” But Peter said, “Man, I am not!” ⁵⁹Then about an hour later still another kept insisting, “Surely this man also was with him; for he is a Galilean.” ⁶⁰But Peter said, “Man, I do not know what you are talking about!” At that moment, while he was still speaking, the cock crowed. ⁶¹The Lord turned and looked at Peter. Then Peter remembered the word of the Lord, how he had said to him, “Before the cock crows today, you will deny me three times.” ⁶²And he went out and wept bitterly.

⁶³Now the men who were holding Jesus began to mock him and beat him; ⁶⁴they also blindfolded him and kept asking him, “Prophecy! Who is it that struck you?” ⁶⁵They kept heaping many other insults on him.

⁶⁶When day came, the assembly of the elders of the people, both chief priests and scribes, gathered together, and they brought him to their council. ⁶⁷They said, “If you are the Messiah, tell us.” He replied, “If I tell you, you will not believe; ⁶⁸and if I question you, you will not answer. ⁶⁹But from now on the Son of Man will be seated at the right hand of the power of God.” ⁷⁰All of them asked, “Are you, then, the Son of God?” He said to them, “You say that I am.” ⁷¹Then they said, “What further testimony do we need? We have heard it ourselves from his own lips!”²³

¹Then the assembly rose as a body and brought Jesus before Pilate. ²They began to accuse him, saying, “We found this man perverting our nation, forbidding us to pay taxes to the emperor, and saying that he himself is the Messiah, a king.” ³Then Pilate asked him, “Are you the king of the Jews?” He answered, “You say so.” ⁴Then Pilate said to the chief priests and the crowds, “I find no basis for an accusation against this man.” ⁵But they were insistent and said, “He stirs up the people by teaching throughout all Judea, from Galilee where he began even to this place.”

⁶When Pilate heard this, he asked whether the man was a Galilean. ⁷And when he learned that he was under Herod’s jurisdiction, he sent him off to Herod, who was himself in Jerusalem at that time. ⁸When Herod saw Jesus, he was very glad, for he had been wanting to see him for a long time, because he had heard about him and was hoping to see him perform some sign. ⁹He questioned him at some length, but Jesus gave him no answer. ¹⁰The chief priests and the scribes stood by, vehemently accusing him. ¹¹Even Herod with his soldiers treated him with contempt and mocked him; then he put an elegant robe on him, and sent him back to Pilate. ¹²That same day Herod and Pilate became friends with each other; before this they had been enemies.

¹³Pilate then called together the chief priests, the leaders, and the people, ¹⁴and said to them, “You brought me this man as one who was perverting the people; and here I have examined him in your presence and have not found this man guilty of any of your charges against him. ¹⁵Neither has Herod, for he sent him back to us. Indeed, he has done nothing to deserve death. ¹⁶I will therefore have him flogged and release him.”

¹⁸Then they all shouted out together, “Away with this fellow! Release Barabbas for us!” ¹⁹(This was a man who had been put in prison for an insurrection that had taken place in the city, and for murder.) ²⁰Pilate, wanting to release Jesus, addressed them again; ²¹but they kept shouting, “Crucify, crucify him!” ²²A third time he said to them, “Why, what evil has he done? I have found in him no ground for the sentence of death; I will therefore have him flogged and then release him.” ²³But they kept urgently demanding with loud shouts that he should be crucified; and their voices prevailed. ²⁴So Pilate gave his verdict that their demand should be granted. ²⁵He released the man they asked for, the one who had been put in prison for insurrection and murder, and he handed Jesus over as they wished.

²⁶As they led him away, they seized a man, Simon of Cyrene, who was coming from the country, and they laid the cross on him, and made him carry it behind Jesus. ²⁷A great number of the people followed him, and among them were women who were beating their breasts and wailing for him. ²⁸But Jesus turned to them and said, “Daughters of Jerusalem, do not weep for me, but weep for yourselves and for your children. ²⁹For the days are surely coming when they will say, ‘Blessed are the barren, and the wombs that never bore, and the breasts that never nursed.’ ³⁰Then they will begin to say to the mountains, ‘Fall on us’; and to the hills, ‘Cover us.’ ³¹For if they do this when the wood is green, what will happen when it is dry?”

³²Two others also, who were criminals, were led away to be put to death with him. ³³When they came to the place that is called The Skull, they crucified Jesus there with the criminals, one on his right and one on his left. ³⁴[[Then Jesus said, "Father, forgive them; for they do not know what they are doing."]] And they cast lots to divide his clothing. ³⁵And the people stood by, watching; but the leaders scoffed at him, saying, "He saved others; let him save himself if he is the Messiah of God, his chosen one!" ³⁶The soldiers also mocked him, coming up and offering him sour wine, ³⁷and saying, "If you are the King of the Jews, save yourself!" ³⁸There was also an inscription over him, "This is the King of the Jews."

³⁹One of the criminals who were hanged there kept deriding him and saying, "Are you not the Messiah? Save yourself and us!" ⁴⁰But the other rebuked him, saying, "Do you not fear God, since you are under the same sentence of condemnation?" ⁴¹And we indeed have been condemned justly, for we are getting what we deserve for our deeds, but this man has done nothing wrong." ⁴²Then he said, "Jesus, remember me when you come into your kingdom." ⁴³He replied, "Truly I tell you, today you will be with me in Paradise."

⁴⁴It was now about noon, and darkness came over the whole land until three in the afternoon, ⁴⁵while the sun's light failed; and the curtain of the temple was torn in two. ⁴⁶Then Jesus, crying with a loud voice, said, "Father, into your hands I commend my spirit." Having said this, he breathed his last. ⁴⁷When the centurion saw what had taken place, he praised God and said, "Certainly this man was innocent." ⁴⁸And when all the crowds who had gathered there for this spectacle saw what had taken place, they returned home, beating their breasts. ⁴⁹But all his acquaintances, including the women who had followed him from Galilee, stood at a distance, watching these things.

⁵⁰Now there was a good and righteous man named Joseph, who, though a member of the council, ⁵¹had not agreed to their plan and action. He came from the Jewish town of Arimathea, and he was waiting expectantly for the kingdom of God. ⁵²This man went to Pilate and asked for the body of Jesus. ⁵³Then he took it down, wrapped it in a linen cloth, and laid it in a rock-hewn tomb where no one had ever been laid. ⁵⁴It was the day of Preparation, and the sabbath was beginning. ⁵⁵The women who had come with him from Galilee followed, and they saw the tomb and how his body was laid. ⁵⁶Then they returned, and prepared spices and ointments.

On the sabbath they rested according to the commandment.

Luke 22:24—23:56



John Weit serves since 2009 as Cantor to Trinity Lutheran Church in Worcester, Massachusetts where he facilitates the worship and music life of the congregation, serves as organist, and conducts various choirs and ensembles. Having previously served congregations in Philadelphia, Lititz and Reading Pennsylvania, John relocated to New England from after earning

the Master of Arts in Religion degree with concentration in Liturgy and Music from The Lutheran Theological Seminary at Philadelphia. At the seminary he also served as Interim Seminary Musician for the 2008-09 academic year, coordinating music for daily chapel liturgies and conducting the seminary choir. John is an Associate in Ministry in the ELCA, serves as President of Region 1 of the Association of Lutheran Church Musicians, as Treasurer of the Worcester Chapter of the American Guild of Organists, and on the New England Synod Worship Team.

*In 2012, Trinity Lutheran Church moved to re-title the congregation's primary musician **Cantor**. Trinity is among a growing number of Lutheran congregations in North America and around the world to restore this historic title to those who are called to care for and nurture the musical voice of the congregation. As with so many other parts of Christian worship—prayer forms, Bible readings and the proclamation/teaching portions of the liturgy itself—Christians derive the title Cantor from the Jewish synagogue. In the early centuries of Lutheranism the Cantor was responsible for the people's singing of the liturgy and hymns. The Cantor also directed the Kantorei (the choir) and deployed its vocal and instrumental forces as needed in church, school, and city. Johann Sebastian Bach is one of the most well known Lutheran Cantors of the church. At Trinity the Cantor is responsible for coordinating the entire musical expression of the liturgical life of the congregation. This includes: solo instrumentalists, instruments that lead and undergird the singing of the congregation (here, the organ and organists are especially important for Lutherans) small and large instrumental groups, solo singers, large and small choral groups, and the singing life of the entire congregation. Whatever resources are available, the Cantor uses them in the manner most appropriate to help worshipers worship well and thus, be served in their spiritual needs.*

Upcoming *Music at Trinity* events:

Sunday, May 1 — 3 p.m. **Harmonie Transverse Flute Ensemble, in concert**

Harmonie Transverse returns for an annual performance at Trinity playing works written for and transcribed for flute ensemble. Under the direction of Jay V. Kast-Tuttle, these musicians, who are performers, teachers, parents, and artists, play a wide range of flutes providing a six octave range.

Sunday, May 22 — 4 p.m. **Choral Vespers for the Festival of The Holy Trinity**

On this festival of The Holy Trinity the church meditates on the mystery of our God, one divine unity in three distinct presences, Father, Son, and Holy Spirit. Celebrating the namesake of Trinity Lutheran Church, Cantor John Weit conducts Trinity Choir with orchestra in J. S. Bach's Cantata #129, "Gelobet sei der Herr, mein Gott" (Praised be the Lord, my God) composed for the Festival of The Holy Trinity in 1726. Set in the context of vespers (Evening Prayer), this service also includes, music for organ, and other choral selections, and congregational singing.

*Full season brochures including all *Music at Trinity* events in 2015-16 are available at the entrances to the Nave, and at the reception.*

We wish to acknowledge those who have supported
Music at Trinity thus far for this 2015-16 season:

Seraphim

Carol R. Hartz
The Rev. Paul & Carol Kennedy
The Rev. Susan & Jim Nachtigal

Cherubim

The Rev. Matthew James
& John Weit
John Cary Parsons
Brian Wilson

Archangels:

Michael

Loie Angelsten
Virginia L. Carlson
Bryan & Leah Gregoire
Florence Kirschbaum

Gabriel

Trent & Jo Alexopoulos
Edward & Vivian Clarke
Bob & Judy Erickson
Alice Frodigh
Lawrence & LeeAnn Jaquith
Dr. Nancy Johnson
Elaine Moberg
Fred & Kathy Wedemeyer
Anonymous

Raphael

Trudy Goetting
Richard C. Lagueur

Uriel

Vera Cunningham
Barbara Otto
Rose Williams
Anonymous

Music at Trinity is an outreach of Trinity Lutheran Church in Worcester, MA, offering quality, community-wide musical programming such as concerts, hymn festivals, and choral vespers. This programming is supported by generous giving, to the glory of God, by members of Trinity Church, as well as friends who support the arts. Please consider making a contribution to this music ministry, or simply add your name to our mailing list to be notified of future concerts and musical events. *Please use the card available at the entrances to the Nave, or at the reception.*

Contributions can also be made online using our secure website. Visit trinityworc.org and click *Donate* in the top right corner. Or use the QR code to the right on your smart phone. Contributions via the website can be one time contributions, or consider making an automatic monthly pledge to help ensure the future of Music at Trinity events for the wider community.



In thanksgiving to God for this music ministry and in order to serve those in need, 10% of all contributions to Music at Trinity concerts and events will be passed on to a chosen mission each year. *For the 2015-16 season Music at Trinity supports the **Interfaith Hospitality Network of Greater Worcester**.* IHN is an organization that unites the religious community in an effort to serve and nurture homeless families. Families under the care of IHN receive case management, assistance with housing and employment search, accessing support services and advocacy. Learn more about the important work of this organization at ihnworchester.org.



Music at Trinity is a member of the Worcester Cultural Coalition.
www.worcestermass.org/arts-culture-entertainment

About the pipe organs at Trinity Lutheran Church...

Trinity's gallery and chapel organs were built by Noack Organ and Company of Georgetown, Massachusetts, the chapel instrument dedicated in November, 1967, and the Nave organ dedicated in March, 1969.

The gallery instrument contains forty-one stops in four divisions. The uppermost division is the Great, placed so its sound can best travel into the room to support congregational singing. The Positiv – located in the center, just below the Great – contains more delicate and spicy sounds, such as the Trompette-en-Chamade, a brilliant trumpet stop. The Swell division is directly below the Positiv. Its pipes are enclosed behind swinging shutters, which control the loudness of the sound reaching the listener. The Pedal division embraces the organ on both sides with its Principal 16' of solid tin in front. The key desk has been placed a comfortable distance away from the case to allow the player to hear better and be seen by the choir. The keys are made from ebony and rosewood. The key action is the time honored mechanical (tracker) action in which there is a direct mechanical linkage from the player's fingers to the valves that feed the pipes.



Gallery Organ
 Noack Organ Company
 Opus 40, 1969
 41 Stops / 61 Ranks

Great

16' Quintadena
 8' Principal
 8' Spielflöte
 4' Octave
 4' Blockflöte
 2' Nachthorn
 1 1/3' Mixture IV-VI
 8' Cornet V
 8' Trumpet

Positiv

8' Gedackt
 4' Principal
 4' Spitzgedackt
 2 1/3' Nasard
 2' Octave
 1' Superoctave
 4/5' Tertian II
 1' Scharff V
 8' Krummhorn
 8' Chamade

Couplers

Swell to Great
 Positiv to Great
 Great to Pedal
 Swell to Pedal
 Positiv to Pedal

Swell

8' Principal
 8' Chimney Flute
 8' Gemshorn
 8' Celeste
 4' Principal
 4' Koppelflöte
 2' Flachflöte
 2' Mixture III
 1/2' Cymbal III
 16' Bassoon
 8' Schalmey
 4' Clarion

Pedal

32' Bourdon (*ext.*)
 16' Principal
 16' Bourdon
 8' Octave
 8' Spielflöte
 4' Choral Bass
 1 1/3' Mixture IV
 16' Trombone
 8' Trumpet
 4' Trumpet

Accessories

Swell Tremolo
 Positiv Tremolo
 Zymbelstern

Chapel Organ
 Noack Organ Company
 Opus 41, 1967

Manual

8' Gedackt
 4' Open Flute
 2' Principal

Pedal

Pull-down



Holy Week Worship



Worcester, Massachusetts

To Welcome, Proclaim, and Serve in Christ's Name

Monday, Tuesday, & Wednesday, March 21, 22, & 23

During Monday, Tuesday and Wednesday of Holy Week we gather each day to meditate on Jesus' final days before his death on the cross. We eagerly await the celebration of the great Three Days later this week.

6 p.m. – Holy Eucharist, followed each night by Organ Music for Meditation on the Passion

Triduum - The Great Three Days of Christ's death and resurrection

Weekly in worship the church celebrates the life, death, and resurrection of Jesus Christ. The Holy Spirit gathers us to receive again the gifts of God that come to us through Christ, the saving Word. On several key days at the center of the church year, however, worship takes a particular shape. These central days have come to be known as the Three Days (Triduum), recalling Jesus' own words to his disciples that he would be handed over to death, and that "after three days he will rise again" (Mark 10:34). The Three Days encompass the time from Maundy Thursday evening through the evening of Easter Day. In particular, the service of Maundy Thursday, Good Friday, and the Vigil of Easter unfold in a single movement, as the church each year makes the passage with Christ through death into life.

Thursday, March 24 – Maundy Thursday

At the heart of the Maundy Thursday liturgy is Jesus' commandment to love one another. As Jesus washed the feet of his disciples, we are called to follow his example as we humbly care for one another, especially the poor and the unloved. At the Lord's table we remember Jesus' sacrifice of his life, even as we are called to offer ourselves in love for the life of the world.

12 p.m. & 7 p.m. – Holy Eucharist-

You may wish to wear easily removable footwear to participate in the ritual footwashing at 7 p.m.



Friday, March 25 – Good Friday

At the heart of the Good Friday liturgy is the passion according to John, which proclaims Jesus as a triumphant king who reigns from the cross. The ancient title for this day—the triumph of the cross—reminds us that the church gathers not to mourn this day but to celebrate Christ's life-giving passion and to find strength and hope in the tree of life. In the ancient bidding prayer we offer petitions for all the world for whom Christ died. This day's liturgy culminates in the Easter Vigil tomorrow evening.

12 p.m. & 7 p.m. – Adoration of the Crucified

Saturday, March 26 – The Resurrection of Our Lord– Easter Vigil

This is the night! This is our Passover with Christ from darkness to light, from bondage to freedom, from death to life. This night is the heart of our celebration of the Three Days and the pinnacle of the church's year. The resurrection of Christ is proclaimed in word and sign, and we gather around a pillar of fire, hear ancient stories of our faith, welcome new sisters and brothers at the font, and share the food and drink of the promised land. Raised with Christ, we go forth into the world, aflame with the good news of the resurrection.

7 p.m. – The Great Vigil of Easter, beginning outside on the Trinity Green



Sunday, March 27 –The Resurrection of Our Lord – Easter Day

What does it mean to be Christian? Christians are those who believe that Jesus Christ is risen from the dead and that he continues to enliven his people with his Spirit. On every Sunday we remember Christ's resurrection, but once a year we have a blowout celebration of this central mystery of the faith. Come to celebrate with us.

10 a.m. – Festival Eucharist

NOTE one liturgy at 10 a.m. this day!





Above: Michelangelo's *Pietà* in St. Peter's Basilica in the Vatican. The *Pietà* is a subject in Christian art depicting the Virgin Mary cradling the body of Jesus following the crucifixion.

Right: An organ interpretation by Norwegian composer Knut Nystedt based on a stained glass depiction of the *Pietà*. This copy was given to Arold Anderson, Ministry of Music at Trinity Lutheran Church from its formation until 1964.

To Arold C. Anderson
with best wishes
from

Pietà

Ch. - Gedackt 8' Quintadena 2' (or Superoktave 1 1/2')

Sw. - Soft 8', 4'

Ped. - Soft 16', 8'

$\text{♩} = 50$

Man.

Ped.

Knut Nystedt. Op. 50
1961

A handwritten musical score for an organ piece titled "Pietà" by Knut Nystedt. The score is written on yellowed paper and includes staves for Chorus (Ch.), Swell (Sw.), Pedal (Ped.), and Manual (Man.). The music is in 4/4 time and features various organ registrations and dynamics. The score is dated 1961 and is Op. 50.

Music at Trinity



To Welcome, Proclaim, and Serve in Christ's Name

73 Lancaster Street, Worcester, MA 01609
508-753-2989 www.trinityworc.org

Worship: Sunday 8 & 10 a.m.; Wednesday 6 p.m.

All are Welcome!

Hear God's Word. Receive Christ's Supper. Live in the Spirit.

Centered in the life, death and resurrection of Jesus Christ,
celebrating the gift of God's welcoming love,
and committed to serving our neighbor,

Trinity Evangelical Lutheran Church is a community of faith
that respects each individual's dignity and worth
and welcomes people of every ability,
age, sexual orientation, gender identity,
race and socioeconomic situation.

The Rev. Susan K. Nachtigal, *Lead Pastor*

The Rev. Matthew L. James, *Associate Pastor*

John Weit, *Associate in Ministry, Cantor*

Mary B. Creager, *Director, TLC Preschool*

Karen Allen, *Office Manager*

Jeffery Heath, *Building Manager/Lead Custodian*