

**LENTEN CONCERT SERIES**  
**March 7, 2019 • 12 Noon**

**Andrew Risinger, organ**

Prelude and Fugue in E Minor, BWV 548

J. S. Bach  
(1685-1750)

One of Bach's most monumental organ works, the E Minor begins with a grandiose prelude characterized by a soaring melodic theme which is supported by insistent octaves in the pedal and cascading scales in the hands. The fugue earned the nickname "The Wedge" because of the shape of the ever-widening subject or theme:



After the opening exposition of the fugue, the middle development section is almost more of a free-style toccata than fugal counterpoint. Ribbons of running sixteenth notes, chromatic ostinato figures, and episodic melodies help soften against the more angular and rather jagged texture of the opening and closing sections.

Récit de Tierce en taille

Nicolas de Grigny  
(1672-1703)

Nicolas de Grigny served as organist of the abbey church of Saint Denis in Paris as well as the Cathedral of Notre-Dame de Reims. Despite his premature death, de Grigny's *Livre d'orgue* is considered along with François Couperin's works to be the pinnacle of the baroque French organ tradition. The lyrical Tierce en taille movement has the solo melody in the tenor range with accompanying voices above and below it. In this piece, de Grigny's florid ornamentation creates elegant flourishes and a sense of drama while maintaining a rather dolorous character.

Dieu parmi nous from *La Nativité du Seigneur*

Olivier Messiaen  
(1908-1992)

The final of the nine meditations which comprise Messiaen's suite based on the nativity, Dieu parmi nous translates as "God among us." Following its rousing opening, the soothing strings of the organ create a suspended moment which gives way to very rhythmic recitative-like phrases. Throughout this piece melodic motives are descending whether in the hands or feet, and Messiaen brings it all to a conclusion with the final and somewhat frenzied toccata.

