

Johann Sebastian Bach.

THE STATIONS OF THE CROSS
SET TO THE MUSIC OF
BACH'S WELL-TEMPERED CLAVIER
OUR LADY OF FATIMA CHURCH
MARCH 27TH
7:00–8:00 PM
CHARLES HIESTAND, PIANIST

Bach, as all Baroque composers, attempted to express a single emotion with each piece. The Well-Tempered Clavier is a collection in two books of 96 different pieces, four in each key. It was frankly revolutionary and is still revered by pianists, organists, and composers. With so many opportunities to give musical garb to emotion, there is a lot to choose from. The idea of doing a stations of the cross with Bach's music acting as the commentary came from the famous fugue in C# minor from the first book.

Tradition has it that the theme is in the shape of a cross and so it is often played on Good Friday. It is also one of the most emotional pieces of music I know, while simultaneously being one of the most intellectual. It wasn't hard to go through the books and find other pieces suitable for the other stations. The result is more of a concert than a traditional stations, but for this pianist it is a work of devotion and prayer. Your listening is your participation in the prayer.



I Jesus is condemned to death.
G minor fugue, I "All men must perish"

II Jesus bears his cross.
B minor prelude, I His fate

III Jesus falls for the first time.
G minor prelude, II

IV Jesus meets his mother.
C major prelude, I Ave Maria

V Simon of Cyrene carries the cross
C minor prelude, I Anger

VI Veronica wipes his face.
Eb major fugue, II A society of helping

VII Jesus falls the second time.
F# minor prelude, II

VIII Jesus speaks to the women.
F# major fugue, I Continue the work

IX Jesus falls a third time.
F minor prelude, II

X Jesus is stripped of his garments.
A minor prelude, II Derision

XI Jesus is nailed to the cross.
C# minor fugue, I "Good Friday Fugue"

XII Jesus dies on the cross.
Silence

XIII Jesus' body is taken from the cross.
Eb minor prelude, I Lamentation

XIV Jesus is laid in the tomb.
G minor fugue, II Our fate entwined with his

XV We stand at the tomb.
E major fugue, II Invitation to the Holy Spirit