

EINGANGSLIED: Jesu, meine Freude

Johann Franck, 1655

1. Je - su, mein - e Freud - e, Mein - es Herz - ens Weid - e,
2. Un - ter dein - em Schirm - en Bin ich vor den Stürm - en
3. Trotz dem alt - en Drach - en, Trotz dem Tod - es - rach - en,
6. Weicht, ihr Trau - er - geist - er, Denn mein Freud - en meist - er,
5
Je - su, mein - e Zier, Ach, wie lang, ach lang - e
All - er Feind - e frei. Laß den Sat - an witt - ern
Trotz der Furcht da - zu! Tob - e, Welt, und spring - e,
9
Je - sus, tritt her - ein! Den - en, die Gott lieb - en,
Ist dem Herz - en bang - e Und ver - langt nach dir!
Laß die Welt er - schütt - ern, Mir steht Je - sus bei.
Ich steh' hier und sing - e In gar sich - rer Ruh';
13
Muß auch ihr Be - trüb - en Laut - er Zuck - er sein.
Gott - es - lamm, mein Bräut - i - gam, Auß - er dir soll mir auf Erd - en
Ob es jetzt gleich kracht und blitzt, Ob - gleich Sünd' und Höll - e schreck - en,
Gott - es Macht hält mich in acht; Erd' und Ab - grund muß ver - stumm - en,
17
Duld' ich schon hier Spott und Hohn, Den - noch bleibst du auch im Leid - e,
Nichts sonst Lieb - ers werd - en!
Je - sus will mich deck - en.
Ob sie noch so brumm - en.
Je - su, mein - e Freud - e.

Poetic English Translation

1. Jesus, priceless treasure,
Fount of purest pleasure.
Truest friend to me:
Ah, how long in anguish
Shall my spirit languish.
Yearning, Lord, for Thee?
Thou art mine O Lamb divine:
I will suffer naught to hide Thee.
Naught I ask beside Thee.

2. In Thine arms I rest me:
Foes who would molest me
Cannot reach me here.
Though the earth be shaking,
Every heart be quaking.
Jesus calms my fear.
Lightening's flash And thunders crash:
Yet, though sin and hell assail me,
Jesus will not fail me.

3*. Despite the old dragon,
Despite death's potent jaws,
Despite fear also!
World, be wild and leap up,
I stand here and sing now
calmly before you too.
God's might takes care of me now;
would Earth and abyss must quiet down
despite their loud grumbles.

6. Hence all fear and sadness!
For the Lord of gladness.
Jesus, enters in.
Those who love the Father,
Though the storms may gather,
Still have peace within.
Yea, whate'er I here must bear.
Thou art still my purest pleasure.
Jesus Priceless treasure.

Trans. by Catherine Winkworth (1863)

LIED UND GEBET: Vater Unser

Martin Luther, 1539



1. Va - ter uns - er im Himm - el - reich, Der du uns all - e heiß - est gleich
 4. Dein Will' ge - scheh, Herr Gott, zu - gleich Auf Erd - en wie im Himm - el - reich;
 8. Von all - em Ü - bel uns er - lös, Es sind die Zeit und Tag - e bös;
 9. A - men, das ist, es werd - e wahr! Stärk uns - ern Glaub - en imm - er - dar,



-Brüd er sein und dich ruf - en an Und willst das Bet - en von uns hab'n,
 Gib uns Ge - duld in Leid - ens - zeit, Ge - hor - sam sein in Lieb' und Leid;
 -Er - lös uns von dem ew'g - en Tod Und tröst uns in der letzt - en Not;
 Auf daß wir ja nicht zweif - eln dran, Was wir hier - mit ge - bet - en hab'n



Gib, daß nicht bet' all - ein der Mund, Hilf, daß es — geh' von Herz - ens - grund!
 Wehr und steur all - em Fleisch und Blut, Das wid - er — dein - en Will - en tut!
 -Beseh er uns auch ein sel - ig End', Nimm uns - re — Seel' in dein - e Händ'!
 Auf dein Wort in dem Nam - en dein; So sprech - en — wir das A - men fein.

Poetic English Translation

<p>1. Our Father, thou in heaven above, Who biddest us to dwell in love, As brethren of one family, And cry for all we need to thee; Teach us to mean the words we say, And from the inmost heart to pray.</p>	<p>4. Thy will be done on earth, O Lord, As where in heaven thou art adored! Patience in time of grief bestow, Thee to obey through weal and woe; Our sinful flesh and blood control That thwart thy will within the soul.</p>	<p>8. Deliver us from evil, Lord! The days are dark and foes abroad; Redeem us from eternal death; And when we yield our dying breath, Console us, grant us calm release, And take our souls to thee in peace.</p>	<p>9. Amen! that is, So let it be! Strengthen our faith and trust in thee, That we may doubt not, but believe That what we ask we shall receive; Thus in thy name and at thy word We say Amen, now hear us, Lord!</p>
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Trans. by Catherine Winkworth (1883)

AUSGANGLIED: Jesu, meine Zuversicht

Louisa Henrietta, Electress of Brandenburg, 1653

2. Je - sus, er mein Heil - and, lebt; Ich werd' auch das Leb - en schau -
 3. Ich bin durch der Hoff - nung Band Zu ge - nau mit ihm ver - bund -
 10. Nur daß ihr den Geist er - hebt Von den Lüst - en_ dies - er Erd -

5
 en, Sein, wo mein Er - lös - er schwebt; War - um soll - te_ mir denn grau - en?
 en; Mein - e_ stark - e Glaub - ens - hand Wird in ihn ge - legt be - fund - en,
 en Und euch dem schon jetzt er - gebt, Dem ihr bei - ge - fügt wollt werd - en

10
 Läß - et auch ein Haupt sein Glied, Welch - es es nicht nach sich zieht?
 Daß mich auch kein Tod - es - bann E - wig von ihm trenn - en kann.
 Schick das Herz - e da hin - ein, Wo ihr e - wig wünscht zu sein!

Poetic English Translation

1. Jesus my Redeemer lives,
 Christ my trust is dead no more;
 In the strength this knowledge gives
 Shall not all my tears be o'er,
 Though the night of Death be fraught
 Still with many an anxious thought?

2. Jesus my Redeemer lives,
 And His life I once shall see;
 Bright the hope this promise gives,
 Where He is I too shall be.
 Shall I fear then? Can the Head
 Rise and leave the members dead?

3. Close to Him my soul is bound
 In the bonds of Hope enclasped;
 Faith's strong hand this hold hath found,
 And the Rock hath firmly grasped:
 And no ban of death can part
 From our Lord the trusting heart.

10. Only see ye that your heart
 Rise betimes from earthly lust;
 Would ye there with Him have part,
 Here obey your Lord and trust,
 Fix your hearts beyond the skies,
 Whither ye yourselves would rise.

Trans. by Catherine Winkworth (1855)

VESPERS

The canonical office (daily worship service) of Vespers has existed since the sixth century and also continues in the Lutheran, Anglican, and other Protestant traditions. In Latin, the word “vespers” means evening, and Germans often use the term “Das Abendgebet” (evening prayer). Often called vespers or Evensong, the Anglican evening prayer uses the Roman vespers and compline (the final nighttime office).

In the ancient Roman rite, Vespers includes a few prayers, five psalms, a lesson, the Magnificat, and an antiphon. This prayerful service reflects upon a day that has passed and expresses thanks to God for his saving grace. The climax of the service occurs in the Magnificat, the biblical Song of Mary traditionally used by the church as a song expressing its thankfulness. Although Vespers may be reminiscent of the Last Supper and thus may recall themes of Eucharist (communion), other topics during the liturgical year occur.

PROGRAM NOTES ON SOLO ORGAN MUSIC

As organist at the famous St. Nicolai Kirche (church) in Hamburg from 1702 until his death, Vincent Lübeck (1656–1740) was regarded as an excellent performer, teacher, and judge of organs. His extant compositions include a number of free organ works, a few chorale preludes, the 1728 print of keyboard dances, and three sacred vocal compositions. His keyboard compositions further develop the north-German style of Dietrich Buxtehude: the form of the *Praeambulum in G* stereotypically alternates between free and fugal sections, but now uses a eighteenth-century harmonic language. In what was regarded to be an entirely happy key, this work displays pleasant repeated-note themes in the fugues and witty changes of motives in the free sections.

Between 1708–14 at Weimar, Johann Gottfried Walther (1684–1748) developed a friendship with his second cousin, J. S. Bach. Walther wrote the first encyclopedia of musicians and musical terms, the *Musicalisches Lexicon oder Musicalische Bibliothec*, and his abilities at composition and at the organ were so highly regarded that Mattheson called him a “second Pachelbel” in Mattheson's *Ehrenpforte* and that much of his music survives. Walther also transmitted many of Buxtehude's and other's musical works to Bach's circle; today, Walther's manuscripts remain a basis for many modern editions of Bach's, Buxtehude's, and others' keyboard music. Including the opening choral harmonization to which we sang the hymn, Walther's *Jesu, meine Freude* comprises ten gorgeous variations that seem to suggest the mood of specific hymn verses.

Dietrich Buxtehude (1637–1707) was one of the most highly regarded and influential Lutheran musicians in seventeenth-century Germany. Considered second only to J. S. Bach amongst German Baroque organists, his works are played frequently nowadays. Being a small *manualiter* work (hands only), however, the **Canzonetta, BuxWV 225**, is not often performed. This dramatic small work employs stereotypical figures from harpsichord music, and, true to the light canzonetta genre, the counterpoint is fleeting.

Like all chorale preludes, the “Vater Unser” settings were used to introduce the *Vater Unser* tune prior to congregational singing of the Lord’s Prayer (in lieu of speaking it). The hymn is Martin Luther’s commentary and adaptation of the Lord’s Prayer for congregational singing. Except for the LCMS hymnal, Lutheran Worship, no denomination now sings the nine-verse hymn, but nearly every hymnal retains the attractive tune with alternate modern texts. Although *Vater Unser*, BWV 762, has been attributed to J. S. Bach, faults in voice leading and on-the-beat placement of chorale-tune notes suggest that a composer in Bach’s circle was imitating the monodic style of earlier north-German composers such as Dietrich Buxtehude. In this style, the solo line resembles an expressive and colorful soprano’s solo. There are trills, sighs, and other stereotypical gestures. The hymn tune is hidden within this rhapsodic melody.

Often called a German “organ mass,” J. S. Bach’s *Clavierübung III* is a magnificent collection of two hours of virtuosic service music. His collection boasts an extremely complicated compositional plan that demonstrates both Bach’s genius and religiosity. It was Bach’s first publication of organ music during his lifetime.

An imposing organ work, *Vater Unser*, BWV 682, imbeds two slow canonic voices (each with the hymntune *Vater unser*) inside an Italianate trio-sonata texture of two flute-like solos and a cello-like pedal line. I.e., there are five things happening at once. The performer must play each line with melodic integrity while overcoming numerous technical and musical challenges such as syncopated four-against-three rhythms, differentiating different tonguing patterns, and articulating musical gestures and motives in each voice. Simply perceiving all five lines and imagining the associated text flowing through the canonic voices is a feat in itself.

Scholars have said much about the symbolism of particular gestures and motives within this movement. The musical canon probably refers to the Law, on which Luther concentrated in his commentary on the Lord’s Prayer. Appoggiaturas (sighs) and chromatic descents perhaps relate to specific passages or theological concepts in the hymn or the original Lord’s Prayer.

Numerology abounds as well. This work, for instance, lasts 91 measures: 13 (sin) x 7 (prayer) = 91. In m. 41 (Bach’s number B + A + C + H = 41), the pedal line temporarily ceases to play a continuo role to present rising sighs of a hopeful and prayerful composer. The extreme dissonances above simultaneously convey the heavy pain of sin. In m. 56, a significant cadence occurs at the Golden Mean (1.62:1). As explicated in numerous studies, many more complicated compositional designs and patterns organize the whole *Clavierübung III* and its other equally impressive movements.

Despite being one of the most well-known and beloved students of J. S. Bach, Johann Ludwig Krebs (1713–80) uses many up-to-date, popular idioms of the early classical period (*empfindsamer Stil*) in his arrangement of the tune “Jesus Christ, My Confidence.” These gestures and simplicity of expression can be heard in the *Praeambulum supra Jesus, meine Zuversicht*. The so-called “chorale” movement states the tune simply, much like Telemann’s organ chorale preludes, above a simple arpeggiated figure. Krebs was well regarded by his contemporaries and modern scholars for continuing to write high-quality, idiomatic organ music in a time when composers diverted their attention to new genres and instruments (such as the piano). Krebs’s *Clavierübung* (1753) could have been played on the piano, organ, or harpsichord.

The joyful Easter tune “Jesus, my confidence” can be found in the frilly melody of Bach’s chorale prelude, *Jesus, meine Zuversicht*, BWV 728. Although this beautiful, delicate, and ornate setting suggests performance on a harpsichord, such chorale preludes would normally have been used to establish the key and tune for succeeding hymn singing. The chorale tune is associated with several Easter texts, most of which contrast death with the afterlife. The scholar Peter Williams doubts that the ornaments “convey a subdued mood of death,” and suggests that Bach was instead practicing his compositional skill at florid *cantabile* melodies.

Buxtehude’s *Praeludium in g*, BuxWV 148, opens with a toccata texture, but it is dominated by several massive fugues—an unusual characteristic for the so-called “North-German Toccata” genre. Each fugue projects related melodic material in different meters, while the introduction and the brief intervening slow section contain foreign material. The final section is an intricate and compelling passacaglia: a strong melody first introduced in the bass repeats multiple times while variations in faster note values swirl around the tune.

