



Dritter Theil
Clavier Übung
bestehend
in
verschiedenen Vorspielen
über die
Catechismus und andere Gesänge,
vor die Orgel:
Denen Liebhabern, und besonders denen Kennern
von dergleichen Arbeit, zur Gemüths Ergezung,
verfertigt von
Johann Sebastian Bach,
Königl. Pohlnischer, und Churfürstl. Sächsl.
Höf. Componist, Capellmeister, und
Director der Chori-Musici in Leipzig
In Verlegung des Auctoris:

MARCH 9th, 1975, 4 P.M.

A performance of the complete Clavierübung
Part III, by Dr. Marilyn Mason and Elwyn Davies
with programme notes by Dr. Clyde William Young.

**CATHEDRAL CHURCH OF ST. PAUL
DETROIT**

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CLAVIERÜBUNG, PART III

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| 1. Prelude in E flat Major | BWV 552 |
| 2. <u>CHORALE</u> - Kyrie, God Father in Heaven Above | |
| 3. a) Kyrie, Gott Vater in Ewigkeit | BWV 669 |
| b) Christe, Aller Welt Trost- | BWV 670 |
| c) Kyrie, Gott Heiliger Geist | BWV 671 |
| 4. a) Kyrie, Gott Vater in Ewigkeit | BWV 672m |
| b) Christe, Aller Welt Trost | BWV 673m |
| c) Kyrie, Gott Heiliger Geist | BWV 674m |
| 5. <u>CHORALE</u> - All Glory Be to God on High | |
| 6. Allein Gott in der Höh sei Ehr | BWV 675m |
| 7. <u>CHORALE</u> - That man a godly life might live | |
| 8. Dies sind die heil'gen zehn Gebot'. | BWV 678 |
| 9. <u>CHORALE</u> - We all believe in one true God | |
| 10. Wir Glauben all' an einen Gott, Schöpfer | BWV 680 |
| 11. <u>CHORALE</u> - Our Father, Thou in Heaven above | |
| 12. Vater Unser in Himmelreich | BWV 682
683m |
| 13. <u>CHORALE</u> - When Christ our Lord to Jordan came | |
| 14. Christ, unser Herr, zum Jordan kam | BWV 684
685m |
| 15. <u>CHORALE</u> - From depths of woe, I cry to Thee | |
| 16. Aus Tiefer Noth Schrei' ich zu dir | BWV 686
687m |
| 17. <u>CHORALE</u> - Jesus Christ, our Blessed Savior | |
| 18. Jesus Christus unser Heiland | BWV 688
688m |
| 19. Four Duettos | BWV 802, 803,
804, 805m |
| 20. Fuga à 5 con pedale pro Organo pleno | BWV 552 |

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m = manualiter

J. S. Bach accepted the post of cantor at the Thomaskirche in Leipzig in 1723, when he was thirty-eight years old. He remained in this position until his death in 1750. Before his tenure in Leipzig he had published only a single composition; most of his earlier works remained in manuscript long after his death. For various reasons, though, in 1725 Bach began publishing a few of his choice keyboard works. One can guess he hoped to enhance his reputation. After all, he was third choice for the Leipzig position; and his superiors certainly were not aware of the eminent niche he would eventually occupy in the history of music. Bach fought with these bureaucrats over a long period of time while he actively sought other employment. ("A prophet is not without honor save in his own country and in his own house.") In addition, he must have felt he had reached a mature stage in his life when he was able to write with consummate skill. He had not only assimilated all the current national styles, he also drew inspiration from earlier periods as well. Finally, Bach must have been aware of changing musical taste. He must have felt compelled to set down for his contemporaries, and perhaps unborn generations, the results of musical developments beginning in the ninth century and culminating in his lifetime. Bach, therefore, concerned himself with grand designs embodying definitive statements of his art. The profundity of his thought gives an added dimension to the patterns of sound he composed.

From 1725 on Bach issued yearly a newly engraved keyboard partita (suite). In 1731 these six masterworks were combined into a single volume, Clavierübung (Part I). Bach chose the same modest title his predecessor Kuhnau had used, a word indicating practice or exercise material suitable for the harpsichord or clavichord. One of Bach's sons reported these suites were welcomed enthusiastically. The Clavierübung (Part II), which appeared in 1735, included the "Italian Concerto" and the "Overture in French Style." Johann Scheibe, who expressed dislike for Bach's music otherwise, greatly admired the concerto. The Clavierübung (Part III) of 1739 contained mostly pieces for organ though a number of them, being without pedal parts, could be performed on any stringed keyboard instrument. Bach apparently did not want to ignore entirely the following he had established earlier. The last publication in the series, Clavierübung (Part IV), was devoted to the "Goldberg Variations." In the final twenty-five or so years of his life Bach composed and revised (but did not publish) several other large-scale works such as the St. Matthew Passion, the Mass in B minor, The Musical Offering, and the Art of Fugue, all conceived according to some monumental plan.

A translation of the title page of the Clavierübung (Part III) gives some insight into Bach's intentions with this work:

Keyboard Exercise. Third Part
Chorale Preludes and Duets

Third Part of the Keyboard Exercise consisting of
Various Preludes on the Catechism and Other Hymns for
the Organ: For the intellectual refreshment of Music

Lovers and Especially of Connoisseurs of Work of
This Kind Composed by Johann Sebastian Bach, Royal
Polish and Electoral Saxon Court Composer, Capell-
meister, and Director Chori Musici in Leipzig.
Published by the Author.

In the title Bach does not mention the prelude that opens the collection nor the fugue that closes it. He does refer to the duets, which to some commentators seem out of place. The title indicates also the collection is to be performed on the organ (though, as noted before, a good portion of the music does not require pedals). Obviously Bach hoped the material would give pleasure to a somewhat restricted group - "music lovers and connoisseurs."

Understanding the full import of the Clavierübung (Part III) requires a knowledge of musical aesthetics in Bach's time, acquaintance with national traits in the Baroque period, an appreciation for Bach's Lutheran heritage, even a cursory study of numerical symbolism. Undoubtedly all these factors influenced the composer's handling of his material. The music may appear rather abstract or eccentric on first hearing, hence the need to probe for possible meaning behind the actual sounds.

Johann Mattheson, a contemporary of Bach, in Der vollkommene Capellmeister summed up the ideas of many Baroque musical theorists on the Affektenlehre (doctrine of the affections). He suggested an analogy between music and rhetoric in that each art employed "figures" to convey ideas and feelings. He divided the composer's means into two categories: (1) musical form, imitation, inversion, repetition, and (2) extra-musical ideas represented by the figures. The affections depicted were assumed to be static attitudes, thus appropriate for musical use. (The "motto" aria of the Baroque comes to mind as a good example.) Also, the figures took on meaning only with reference to the title of the work. Their repetition insured consistency in a piece. Christoph Bernhard went so far as to state: "What cannot be justified by figures should be banished from music as a monstrosity." All thoroughly trained Baroque composers knew and employed a system of figures representing the affections.

Although Bach did not travel a great deal, never outside Germany, his knowledge of national musical idioms and modes of expression within his native land probably exceeded that of any composer of his time. He transcribed Italian concerti, and the concertato principle occurs in much of his own music. He copied Couperin's table of ornaments for his son and decorated his own lines similarly. He wrote out the complete Livre d'orgue of Nicolas de Grigny. He mastered the techniques of German polyphony and carried these techniques to exalted heights. In Lüneburg he heard the music of Georg Böhm and copied it. As a young man he came under the spell of North German organ composition, especially the works of Reinken and Buxtehude. He played the works of Pachelbel and produced works in that style. In Leipzig Bach owned a copy of Fux' Gradus ad Parnassum, as well as pieces by Palestrina,

for the adult,) and the lesser (for children). Bach used the same chorales in both series but added an extra setting of Allein Gott in der Höhe sei Ehr' to the lesser catechism. The settings of the greater catechism require organ pedals. The settings of the lesser catechism do not. (Again despite the designation on the title page "for organ," fifteen of the works can be performed on harpsichord, clavichord, or house organ. All could be done on pedal harpsichord.) To the regular catechism chorales Bach added, in each set, the Kyrie and Gloria found in the Leipzig service, hence the title Organ Mass sometimes given this work. For the catechism Luther wrote hymn texts that embodied the essentials of the faith; frequent repetition insured thorough grounding in theology for everyone. The time-honored chorales, in the order Bach used, are: Kyrie Gott Vater, Christe, aller Welt Trost, Kyrie Gott, heiliger Geist (Father, Son, and Holy Spirit), Allein Gott in der Höh' sei Ehr' (Gloria), Dies sind die heil'gen zehn Gebot' (Ten Commandments), Wir glauben all' an einen Gott (Credo), Vater unser in Himmelreich (Lord's Prayer), Aus tiefer Not schrei' ich zu dir (penitence), Jesus Christus unser Heiland (communion).

The four pieces called duetti in this collection represent Bach's most skillful handling of the secular keyboard idiom. Written for two voices they resemble in procedure pieces Bach earlier called inventions. Some writers suggest they might serve as music during communion, even though no evidence exists that Lutherans in Bach's time employed "background music" at this point in the service. Possibly Bach considered them the secular counterpart of his sacred offering. Four has often been associated with material creation; earth, fire, water, air; the four seasons; the four directions, Four added to three (God in the Trinity) yields seven, the number of completion and perfection.

The grand prelude which opens the collection symbolizes the Trinity (as does the fugue which ends the work). Bach chose a signature of three flats and introduced three themes, representing Father (m.1), Son (m. 34), and Holy Spirit (m. 71). The theme for the Father stands majestically at the beginning. ("In the beginning God") It is announced boldly with solid registration. Bach indicated that the theme for the Son was to be introduced piano; it resembles the Father theme in profile. The Holy Spirit theme expands on the sixteenth-note figuration of the two other themes ("proceedeth from the Father and the Son") making it dart quickly in different directions after it first descends, like the two other, from above. Bach cast this movement into the form of an Italian concerto with the main idea (tutti) in the tonic at beginning and end. The return of the main idea within the frame introduces the dominant and relative minor. Subordinate sections (solo) in various related keys provide contrast. Since Bach probably intended to fuse the current national styles in this prelude, he added to Italian form the regal dotted rhythm of the French overture and the ornamental flourishes of the French keyboard style. The German penchant for contrapuntal interplay finds outlet in the fughetta-like subordinate sections where the Holy Spirit idea prevails. This prelude, Bach's last free organ work, impresses many listeners as his finest essay in the free style.

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For the three great Kyrie settings Bach composed three vast chorale motets in the Renaissance manner (stile antico or prima pratica). The cantus firmus (chorale) appears in long note values in the top voice (Father-above), in the tenor (Son-our mediator), and in the bass (Holy Spirit-strengtheners of faith). Each chorale melody harks back to Gregorian chant. Luther in his texts merely replaced the Latin Medieval tropes with German rhymed tropes. Here a tie exists with the earliest centuries of Christianity. In the first Kyrie Bach foreshadows the entrance of the cantus firmus (Vorimitation) with close entries of the chorale incipit in diminution in the tenor, also, and bass voices. Subsequently fragments occur in double diminution, in inversion, and on several key levels. Stretto characterizes the prevailing imitation. No measure lacks a reference to the chorale melody. Obviously, God is omnipresent, or as the chorale text explains, God is "everlasting, creator, and ruler of all things."

In Christe aller Welt Trost Bach chose to state the chorale melody in the tenor voice because the text refers to Christ as unser Mittler (our mediator on the throne of Heaven.) Also the Savior came in our midst (Emmanuel, "God with us") to comfort and redeem us. Once more the other three voices enter before the cantus firmus (Vorimitation), in diminution, the soprano and alto at the distance of half a measure, the bass in the fourth measure. Double diminution of the chorale melody appears in the surrounding lines, as before. Variations on this treatment may be found throughout the piece, with fragments of the chorale introduced in new combinations, in changed rhythmic patterns, on different key levels, sometimes in stretto. In measure 43 (credo, "I believe" = 43) the initial motive occurs a single time in inversion, moving downward ("was made man"), followed by a series of suspensions in measure 46 ("was crucified", hanged on the cross), before the top line rises to the highest pitch used, c^3 , in measure 48 ("he rose again").

With the cantus firmus in the bass of Kyrie Gott, heiliger Geist, Bach suggests the Holy Spirit undergirds all life and "strengthens our faith almightily," as the text indicates. Not surprisingly a fifth voice in the polyphonic web adds to this strength. The same contrapuntal devices employed in the other Kyrie settings occur here: Vorimitation, inversion, stretto, diminution, double diminution, quadruple diminution, and syncopation. The Spirit energizes every measure. In measure 43 ("I believe") Bach starts a sequential pattern, subsequently stated six more times- the sevenfold gifts of the Holy Spirit (Isaiah XI, 2: wisdom, understanding, counsel, fortitude, knowledge, piety, fear of the Lord). The last six measures contain some of the most dissonant and chromatic music Bach ever wrote. The key lies in the last phrase of the text: "depart from this world of sorrows. Have mercy on us."

In the three Kyrie settings of the lesser catechism (for manuals alone) Bach employs a simple prelude fughetta treatment he learned years earlier. Although each is based on a chorale tune, only the second contains the entire first line of the chorale; the other two incorporate merely the opening three notes (Trinity). In the first

Kyrie a five-note rhythmic pattern lends unity by appearing in all but four measures. In measure 7 a cross figure occurs in the alto voice just before the B A C H motive (in German B^b A C B^b) emerges (transposed) in the following two measures. B A C H appears later untransposed in measures 25 and 26. The triple time recalls the Trinity. In the *Christe* almost every measure makes reference to the chorale material on some level. The time signature of 6/8 (duple compound) refers to the dual nature of Christ: God and Man, still with reference to the Trinity. The time signature of the final Kyrie, 9/8 (triple compound) can be considered as a combination of the time signature of the two previous ones (3/4, triple, and 6/8, compound duple) just as the Holy Spirit "proceedeth from the Father and the Son." The three groups of three notes in this Kyrie mark the Holy Spirit as a member of the Trinity and enable Bach to characterize the Spirit as vital.

Bach may have written three settings of the Gloria to make the number of pieces in the Clavierübung total 27, the number of books in the New Testament. He may, as well, have been referring to the Trinity again. A third reason arises from the frequency this chorale was employed in the service. Jakob Adlung, a contemporary of Bach, in his Anleitung zu der musikalischen Gelahrheit states: "When a few hymns, such as 'Allein Gott in der Höh sei Ehr', or The Large Creed are sung every Sunday, the organist enjoys varying [the key]. Consequently, I play the former in E, F, F#, G#, A, and B^b." Bach used F, G, A. To preserve a light texture Bach never exceeds three voices; at times only two sound. The chorale tune derives from the Gloria of the Gregorian Paschaltide Mass.

The setting in F assigns the chorale to the alto voice. The two other voices precede the alto, however, with a variation on this melody. A subsequent entry receives the same treatment. The surrounding counterpoint with its quadruplets and sextuplets suggests the whirr of angels' wings as these aerial creatures descend to earth and ascend to heaven.

The extended setting in G opens with the chorale in the pedal overlaid with two angelic choirs answering one another antiphonally (imitatively). Soon the choral moves up to the middle voice, then hides on the off-beat in the bass. Half way through the selection the chorale surfaces in the top voice. At other times the melody is lost in filigree. In measure 78 the top voice again states the chorale simply followed by the bass in canon. (measure 79). This treatment obtains practically to the end with the three voices exchanging roles, except for brief appearances by both angelic choirs. The canon recalls the sentiment of another famous chorale text: "If thou but suffer God to guide thee."

The third setting, the shortest, consists of a fughetta built on two subjects with the first one returning near the end. The airy effect comes from the numerous staccato notes sparkling like stars in the sky as the angelic host circles up and down. To enhance the heavenly effect the organist can play this setting an octave higher on the top keyboard, usually the most delicately voiced

division of the instrument. When writing this piece Bach may have recalled seeing a painting of an angelic concert, a favorite subject of artists in earlier times; he has produced such an event.

In treating the chorale tune associated with the Ten Commandments Bach in the large setting seized upon the most obvious association, canon = law, between the alto and tenor voices. Traditionally each tablet contained five laws. Here each of the two voices enters five times. The piece also divides into ten sections. A free pedal part supports the superstructure composed of the two voices in strict canon plus two other voices which exhibit free canonic treatment, a total of five. The two voices in free canon represent Jesus' summary of the Law: "Thou shalt love the Lord thy God with all thy heart and with all thy soul, and with all thy mind. This is the first and great commandment. And the second is like unto it; Thou shalt love thy neighbor as thyself. On these two commandments hang all the Law and the Prophets." Bach has thus united the Old Testament and the New Testament. He has overlaid the stern law of Moses with the law of Christian love. The chromaticism near the end of the piece refers to the plea for mercy (Kyrie eleis) which closes the first stanza.

Bach produced a fughetta in gigue rhythm for the smaller version of the Ten Commandments. He could have been thinking of Psalm I: "Blessed is the man that walketh not in the counsel of the ungodly nor standeth in the way of sinners nor sitteth in the seat of the scornful. But his delight is in the law of the Lord; and in his law doth he meditate day and night." The subject, an embellishment of the first phrase of the chorale, appears ten times though it is not stated in full each time. The style of the music recalls Pachelbel; the reiterated g's symbolize the finger of God inscribing the Law on the stone tablets. Rather strangely the entries of the subject cease after Commandment VIII: "Thou shalt not bear false witness...." A musical development occurs here with motives from the subject used in sequence, then in inversion, appearing in different voices, as well as a mirror effect. Possibly Bach was recalling his recent problems with the rector of the Thomas school in which charges and countercharges filled the air. Bach even entitled one document "The full and authentic history" On the other hand, the subject of the fugue begins with eight repeated notes before expanding to other intervals; therefore, a development would logically occur after eight entries of the subject. The last two commandments enter stretto fashion and rush to the close.

For the larger version of the German creed Bach wrote a three-voiced fugue, carving out a subject based on the first line of the chorale. This piece is the only one of the greater catechism pieces in which the complete chorale melody does not appear. The tenor voice near the end of the work, does, however, state the last line of the melody in half notes; "All things are ruled by his might." To have included all the chorale melody, which antedates the Reformation, would have made the piece too long. Bach may have had another reason for deciding on a compact fugue with the unusual ostinato bass.

Since in his Kyrie-Christe-Kyrie triptych he had set forth in detail the aspects of the Trinity, Bach in this single chorale prelude sought a different view of God's nature. The text of the hymn itself lent no vivid images for musical description. Devout Lutheran that he was, he seized upon the battle hymn of the Reformation, "A Mighty Fortress." Here the picture of God as "fortress," "shield and defence" led to the construction of a fugue, the most architectonic of musical procedures. Luther's hymn in stanzas 1 and 3 mentions Satan, "the ancient evil foe," the image of Bach's ostinato. The ostinato, in the lowest voice, the pedal, strides up against the bulwark of the fugue like a giant, then falls back quickly each time. The upward interval, four times out of five, is the perfect fourth; it becomes the augmented fourth once in each statement of the ostinato. Medieval theorists called the augmented fourth diabolus in musica, the devil in music. In measure 42 the pedal actually contains the original interval, f-b⁹. Interestingly, in measure 75 the ostinato melody moves up into the fabric of the fugue, where it is assigned to the left (sinister) hand. This incursion marks the high point of enemy penetration before the final statement of the ostinato, where it descends to the lowest point (hell). "One little word shall fell him." The original ostinato figure contains 25 notes. Bach expands the material on the final statement to 43 notes, thus ending his Creed with credo = 43. Whether by design or chance the piece contains 100 measures, the symbol of plenitude. Should one not prefer to discern Satan in the ostinato, consider, then, the chromatic line first given to the left hand in measures 8-10. (Bach in several cases chose to represent evil by a twisting line reminiscent of the serpent). This figure returns five more times, the last time in inversion. By indicating Dorian mode in the signature (the flat required for D minor is missing) Bach may have offered a slight clue to his intentions: each accidental for the chromatic line would have to be marked. Not without reason this statement of the creed forms the keystone of Bach's giant tonal arch in this part of the Clavierübung.

The setting of the creed in the lesser Catechism employe the style of the French clavecinists in a brief fughetta inspired by a motive from the chorale tune. The dotted rhythms, varied ornaments, and delicate passage work of the French court musicians here depict the court of God in a fanciful transposition of locales.

Luther's trope or gloss of the Lord's Prayer runs to nine stanzas. Almost every stanza pleads for deliverance from some form of sin that besets the earthly pilgrim. Bach has disguised the chorale melody, which resembles the Mozarabic Pater Noster, with ornamentation and set it down in an extra voice for a few measures. The rhythmic intricacy and complicated turns of melody call to mind French music of the Ars nova. Certainly the most difficult of Bach chorale preludes engaged no converts and may have confirmed the opinion of some of Bach's detractors that he had abandoned beauty for obacurity. Many commentators have struggled to unravel its mystery. Wilhelm Weismann offered a solution based on a thorough understanding of the text.

The distorted chromatic, irregular, twisting lines represent the earthly pilgrim beset with temptation at every turn, anxious, full of doubt, dodging disaster. This interpretation finds added confirmation in the pedal part in measure 41. Forty in the Bible refers to a period of trial as indicated earlier. In this chorale prelude the pedal part for forty measures does not participate in the trials experienced by the upper voices. Then in measure 41, for just one measure, the pedal takes up the staggering Lombardic rhythm found previously in the upper voices. J. S. Bach = 41. Bach has signed his work and at the same time is confessing that he knows firsthand whereof he writes. Resolution of dissonance in the piece does not come until the final firmata, the repose of death.

By way of dramatic contrast Bach placed the unadorned chorale melody in the top voice of the lesser setting of the Lord's Prayer. A simple descending tetrachord figure, suggesting homage, accompanies on almost every beat. Sometimes the line reverses as if to assume the posture for bowing again.

The cantus firmus of the baptismal chorale prelude in the greater catechism, appears in the pedal but is intended to sound as a tenor voice on an eight-foot register. The part for the left hand, if played on the logical sixteen-foot register, sounds below the melody. This flowing line represents the waters of the Jordan, and it occasionally touches on notes of the chorale tune. The two broken lines at the top stand for John the Baptist and Jesus holding a conversation. At times they echo sentiments; at other times they pause briefly to listen to the other or to add to what the other has said. The parts seldom cross so that one is never in doubt which line represents John, which represents Jesus, "Whose shoes I John am not worthy to bear."

Bach's short version of the baptism chorale employs a tightly-knit fugal structure in which the countersubject appears one measure after the subject is introduced, again the symbolism of two speakers, one more important than the other. In the space of 27 measures (a significant number) the subject and countersubject each occur three times in their original form and three times in inversion. Inversion here signifies immersion.

Just as confession and penitence precede communion; so Bach placed his settings of Psalm 130, De profundis, before his chorale preludes on the communion. The melody assigned to this psalm text employs Phrygian mode, used without chromatic alteration in Renaissance music to express profound sadness. Bach in the large setting employs the antique vocal style to fashion an instrumental motet of austere grandeur. Except in the last six measures he refrains from adding many accidentals, except when the tune modulates, in order to preserve the severity of the chorale melody. Six-voice writing, the only example among Bach's organ compositions, also links this work with a bygone period. Certainly the double pedal part harks back to an earlier age. Four of the voices announce the first phrase of the chorale imitatively before the upper pedal carries it in augmentation (measure 9). Not content to let this material stand by itself, Bach

is able to work in a countersubject, which appears three times. Each phrase of the chorale receives similar exposition: motet point, augmentation, countersubject. Near the end, the rhythm of two eighths and a quarter, known as the rhythm of joy or constancy, dominates. Both the psalm and Luther's text based on it mention trust in the Lord; Bach's figure here signifies confidence. Thus the music does not leave the penitent cast down but rather uplifted.

The chorale melody appears in the top voice, in augmentation, for the small version of the penitential chorale. The other voices enter beforehand, however, with the melody in inversion, in stretto, on different degrees, and in diminution. The tightly knit imitation lends intensity to this setting. Several measures contain suspensions on the second beat, perhaps a reference to the deep need of Christ on the cross. Use of the Phrygian chorale, although somewhat modified by chromaticism, insures a mood of contrition almost to the end.

Bach's large setting of the communion hymn takes its cue from the first stanza of the text which mentions Jesus Christ as saving us from the wrath of God and the torments of hell. The chorale melody, though played in the pedal, stands serenely in the midst of two wildly dashing lines that thrust at one another. Despite the way these lines imitate each other in their wide skips and running passages, Bach always arranges for them to complement one another. He presents his figures in inversion, retrograde, and retrograde inversion to insure variety within unity. One mood prevails, that of a champion fending off two implacable foes.

The second treatment of the communion chorale results in a true fugue, resembling those of the Well-Tempered Clavier. Bach inflected the fourth note of the chorale hinting at two modes in the brief subject. In measure 24 and subsequently he brings in the subject eccentrically on the second beat, not the first, as before. In the exposition all entries occur in stretto fashion. The final entry is heard in augmentation (tenor voice) against the subject in normal note values. The tenor after stating the subject sustains the last note as an internal pedal point to the end. The thought of this prelude seems to be that the Savior returns to us time after time in the sacrament of communion and remains with us until the end, when sacraments shall cease.

In the triple fugue in E^b which closes the Clavierübung (Part III), Bach returned to the key of the prelude and the symbolism of the Trinity, found also in the Kyrie settings ("as it was in the beginning"). Certainly the composer could find historical precedent for the series of fugues in pieces by Sweelinck, Froberger and Buxtehude; but Bach infused these sections with his own meaning. The three fugues last 36, 45, and 36 measures, respectively. Notice: $3 + 6 = 9$, $4 + 5 = 9$. The first fugue employs duple time ($\frac{1}{1}$), the second duple compound ($\frac{6}{8}$), the third duple compound ($\frac{12}{8}$) just as members of the Trinity are the same yet different, three in one and one in three.

The first fugue, stately in tempo, serene in outlook, employs the full sonority of five voices in the Renaissance choral style with restricted dissonance. The subject begins on the dominant and rises to the tonic. A counter subject in flowing quarter notes moves generally stepwise; it presages already the subject of the second fugue. Near the end hints of the subdominant key strengthen the final cadence.

The second fugue, which represents the Son, dispenses with the pedal and heavy registration to suggest God in human form. After the subject has been presented four times in the exposition, it enters twice in inversion, again to indicate God in changed form. Beginning in measure 18 Bach harmonizes the subject in sixths, later in tenths, to suggest the dual nature of the Savior. Halfway through the piece (measure 23) the subject of the first fugue enters above the subject of the second fugue revealing for the first time their complementary nature. After two statements thus on tonic and dominant, Bach inverts the two subjects (measure 31) to indicate further their essential unity.

The spirited gigue rhythm of the third fugue suggests the joy produced by the Pentecostal fire. Darting scale passages suggest "a rushing mighty wind," the staccato triplets the "cloven tongues." The accompanimental material recalls, to some extent, the subject of the second fugue. No sooner has the pedal announced the third-fugue subject when it continues with the first fugue subject against the third-fugue subject in the alto, in the next measure in the soprano! In measure 22 the first-fugue subject moves to the alto with the third-fugue subject in the pedal, again invertible counterpoint. The two continue this exchange of position to the end, diversity in unity. On the penultimate note Bach tosses in a French flourish, connecting it in memory with the first note of the prelude.

When the young Albert Schweitzer began organ study with Widor, the French master confessed to his pupil that he did not understand the message of the Bach chorale preludes. Schweitzer explained to his teacher that the text of the chorales held the secret of these organ works. Similarly the Clavierübung Chorale preludes must be viewed as sublime program music. If performers and listeners today want to comprehend all Bach has to communicate, they must eschew the superficial attitude and dare to come to terms with genius.

Kyrie eleison

Kyrie, God Father in Heaven Above

Ps. 28: 2
Kyrie, Gott Vater in Ewigkeit
From the Latin, c. 1100
German author unknown, c. 1541
Tr., W. Gustave Polack, 1939

Irregular

Kyrie, Gott Vater
Based on "Kyrie fons bonitatis," c. 800

Kyr - i - e, God Fa - ther in heav'n a - bove, Great art Thou in

grace and love, Of all things the Mak - er and Pre - serv - er.

E - le - i - son, e - le - i - son! Kyr - i - e, O

Christ, our King, Sal - va - tion for sin - ners Thou didst bring.

O Lord Je - sus, God's own Son, Our Me - di - a - tor at the

Kyrie, God Father in Heaven Above

heav'n-ly throne, Hear our cry and grant our sup - pli - ca - tion.

E - le - i - son, e - le - i - son! Kyr - i - e, O

God the Ho - ly Ghost, Guard our faith, the gift we need the most;

Do Thou our last hour bless; Let us leave this sin - ful world with

glad - ness. E - le - i - son, e - le - i - son!

Gloria in excelsis

All Glory Be to God on High

Luke 2: 14

Allein Gott in der Höh' sei Ehr'

Nikolaus Decius, 1525

Tr., Catherine Winkworth, 1863, alt.

8. 7. 8. 7. 8. 8. 7.

Allein Gott in der Höh'

Nikolaus Decius, 1525, asc.

1 All glo - ry be to God on high, Who hath our race be - friend - ed!
2 We praise, we wor - ship Thee, we trust, And give Thee thanks for - ev - er,
3 O Je - sus Christ, Thou on - ly Son Of God, Thy heav'n - ly Fa - ther,
4 O Ho - ly Ghost, Thou precious Gift, Thou Com - fort - er un - fail - ing,

To us no harm shall now come nigh, The strife at last is end - ed.
O Fa - ther, that Thy rule is just And wise and chang - es nev - er.
Who didst for all our sins a - tone And Thy lost sheep dost gath - er:
O'er Sa - tan's snares our souls up - lift And let Thy pow'r a - vail - ing

God show - eth His good will to men, And peace shall reign on
Thy bound - less pow'r o'er all things reigns, Done is what - e'er Thy
Thou Lamb of God, to Thee on high From out our depths we
A - vert our woes and calm our dread. For us the Sav - ior's

earth a - gain; Oh, thank Him for His good - ness!
will or - dains: Well for us that Thou rul - est.
sin - ners cry, Have mer - cy on us, Je - sus!
blood was shed; We trust in Thee to save us. A - men.

That Man a Godly Life Might Live

Ex. 20 : 1-17

Dies sind die heil'gen Zehn Gebot'

Martin Luther, 1524

Tr., Richard Massie, 1854, alt.

8. 8. 8. 7. 4.

Dies sind die heil'gen

German melody, c. 1200

1 That man a god - ly life might live, God did these Ten Com-
 2 I am thy God and Lord a - lone, No oth - er God be-
 3 By i - dle word and speech pro-fane Take not My ho - ly
 4 Hal - low the day which God hath blest That thou and all thy

mand-ments give By His true ser - vant Mo - ses, high
 side Me own; Put thy whole con - fi - dence in Me
 name in vain; And praise but that as good and true
 house may rest; Keep hand and heart from la - bor free

Up - on the Mount Si - na - i. Have mer - cy, Lord!
 And love Me e'er cor - dial - ly. Have mer - cy, Lord!
 Which I My - self say and do. Have mer - cy, Lord!
 That God may so work in thee. Have mer - cy, Lord! A - men.

5 Give to thy parents honor due,
 Be dutiful, and loving, too,
 And help them when their strength
 decays;
 So shalt thou have length of days.
 Have mercy, Lord!

6 In sinful wrath thou shalt not kill
 Nor hate nor render ill for ill;
 Be patient and of gentle mood,
 And to thy foe do thou good.
 Have mercy, Lord!

9 Bear not false witness nor belie
 Thy neighbor by foul calumny.
 Defend his innocence from blame;
 With charity hide his shame.
 Have mercy, Lord!

10 Thy neighbor's house desire thou
 not,
 His wife, nor aught that he hath got,
 But wish that his such good may be
 As thy heart doth wish for thee.
 Have mercy, Lord!

7 Be faithful to thy marriage vows,
 Thy heart give only to thy spouse;
 Thy life keep pure, and lest thou sin,
 Use temperance and discipline.
 Have mercy, Lord!

8 Steal not; all usury abhor
 Nor wring their life-blood from the
 poor,
 But open wide thy loving hand
 To all the poor in the land.
 Have mercy, Lord!

11 God these commandments gave
 therein
 To show thee, child of man, thy sin
 And make thee also well perceive
 How man unto God should live.
 Have mercy, Lord!

12 Help us, Lord Jesus Christ, for we
 A Mediator have in Thee.
 Our works cannot salvation gain;
 They merit but endless pain.
 Have mercy, Lord!

We All Believe in One True God

1 We all be-lieve in one true God, Who cre-at-ed earth and heav-en,
 2 We all be-lieve in Je-sus Christ, His own Son, our Lord, pos-sess-ing
 3 We all con-fess the Ho-ly Ghost, Who sweet grace and comfort giveth

The Fa-ther, who to us in love Hath the right of chil-dren giv-en.
 An e-qual Godhead, throne, and might, Source of ev-'ry grace and bless-ing.
 And with the Fa-ther and the Son In e-ter-nal glo-ry liv-eth;

He both soul and bod-y feed-eth, All we need He doth pro-vide us;
 Born of Ma-ry, vir-gin moth-er, By the pow-er of the Spir-it,
 Who the Church, His own cre-a-tion, Keeps in u-ni-ty of spir-it.

He thro'snares and per-ils lead-eth, Watch-ing that no harm be-tide us.
 Made true man, our eld-er Broth-er, That the lost might life in-her-it;
 Here for-give-ness and sal-va-tion Dai-ly come thro' Je-sus' mer-it.

He car-eth for us day and night,
 Was cru-ci-fied for sin-ful men
 All flesh shall rise, and we shall be

All things are gov-erned by His might.
 And raised by God to life a-gain.
 In bliss with God e-ter-nal-ly. A-men.

The Lord's Prayer

Our Father, Thou in Heaven Above

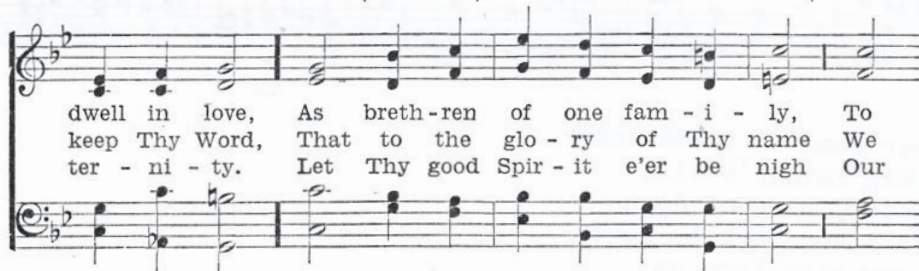
Matt. 6: 9 ff.
Vater unser im Himmelreich
Martin Luther, 1539
Tr., composite

8. 8. 8. 8. 8. 8.

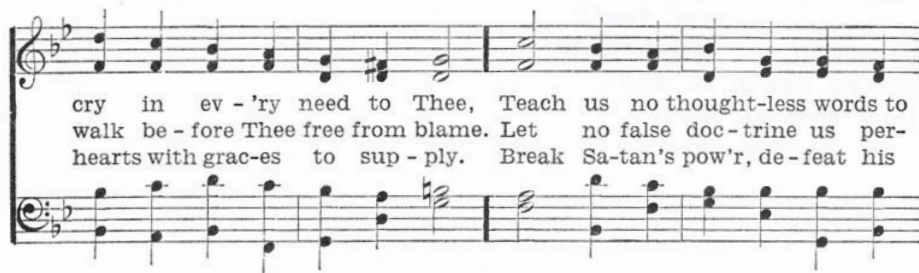
Vater unser
"Geistliche Lieder"
Leipzig, 1539



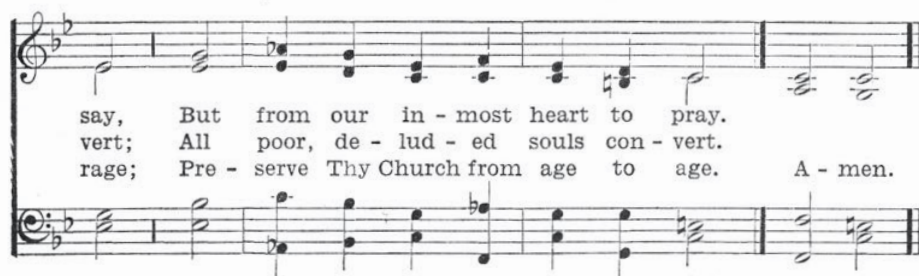
1 Our Fa - ther, Thou in heav'n a - bove, Who bid - dest us to
2 Thy name be hal - lowed. Help us, Lord, In pu - ri - ty to
3 Thy king - dom come. Thine let it be In time and in e -



dwell in love, As breth - ren of one fam - i - ly, To
keep Thy Word, That to the glo - ry of Thy name We
ter - ni - ty. Let Thy good Spir - it e'er be nigh Our



cry in ev - 'ry need to Thee, Teach us no thought - less words to
walk be - fore Thee free from blame. Let no false doc - trine us per -
hearts with grac - es to sup - ply. Break Sa - tan's pow'r, de - feat his



say, But from our in - most heart to pray.
vert; All poor, de - lud - ed souls con - vert.
rage; Pre - serve Thy Church from age to age. A - men.

4 Thy gracious will on earth be done
As 'tis in heaven before Thy throne;
Obedience in our weal and woe
And patience in all grief bestow.
Curb flesh and blood and every ill
That sets itself against Thy will.

6 Forgive our sins, Lord, we implore,
Remove from us their burden sore,
As we their trespasses forgive
Who by offenses us do grieve.
Thus let us dwell in charity
And serve our brother willingly.

8 From evil, Lord, deliver us;
The times and days are perilous.
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.

5 Give us this day our daily bread
And let us all be clothed and fed.
From war and strife be our Defense,
From famine and from pestilence,
That we may live in godly peace,
Free from all care and avarice.

7 Into temptation lead us not.
When evil foes against us plot
And vex our souls on every hand,
Oh, give us strength that we may stand
Firm in the faith, a well-armed host,
Through comfort of the Holy Ghost!

9 Amen, that is, So shall it be.
Confirm our faith and hope in Thee
That we may doubt not, but believe
What here we ask we shall receive.
Thus in Thy name and at Thy word
We say: Amen; Oh, hear us, Lord!



When Christ our Lord to Jordan came
According to His Father's will
He was baptised by Blessed John
And through that act of holy love,
To wash away our sins from us
And quench the bitterness of death
He offered his own blood and wounds
To gain for us the death of sin.
New life is thus our portion.

From Depths of Woe I Cry to Thee

Ps. 130

Aus tiefer Not schrei' ich zu dir

Martin Luther, 1523

Tr., Catherine Winkworth, 1863, alt.

8. 7. 8. 7. 8. 8. 7.

Aus tiefer Not

Johann Walther's "Gesangbüchlein"

Wittenberg, 1524

1 From depths of woe I cry to Thee, Lord, hear me, I im - plore Thee.
 2 Thy love and grace a - lone a - vail To blot out my trans-gres-sion;
 3 There-fore my hope is in the Lord And not in mine own mer - it;
 4 And though it tar - ry till the night And till the morn-ing wak - en,

Bend down Thy gra-cious ear to me, My prayer let come be - fore Thee.
 The best and ho-liest deeds must fail To break sin's dread op-pres-sion.
 It rests up - on His faith-ful Word To them of con-trite spir - it
 My heart shall nev - er doubt His might Nor count it - self for-sak - en.

If Thou re-mem-b'rest each mis - deed, If each should have its
 Be - fore Thee none can boast-ing stand, But all must fear Thy
 That He is mer - ci - ful and just; This is my com-fort
 Do thus, O ye of Is - rael's seed, Ye of the Spir - it

right-ful meed, Who may a - bide Thy pres - ence?
 strict de-mand And live a - lone by mer - cy.
 and my trust. His help I wait with pa - tience.
 born in - deed; Wait for your God's ap - pear - ing. A - men.

5 Though great our sins and sore our woes,
 His grace much more aboundeth;
 His helping love no limit knows,
 Our utmost need it soundeth.
 Our Shepherd good and true is He,
 Who will at last His Israel free
 From all their sin and sorrow.

Jesus Christ, Our Blessed Savior

Heb. 10: 12
 Iesus Christus, nostra salus
 John Huss, 1415, cento, asc.
 Tr. unknown

8. 8. 7. 8.

Jesus Christus, unser Heiland
 "Geistliche Lieder"
 Wittenberg, 1535

1 Je - sus Christ, our bless - ed Sav - ior, Turned a - way God's
 2 As His pledge of love un - dy - ing He, this pre - cious
 3 Who - so to this Board re - pair - eth May take heed how
 4 Praise the Fa - ther, who from heav - en Un - to us such

wrath for - ev - er; By His bit - ter grief and woe
 food sup - ply - ing, Gives His bod - y with the bread
 he pre - par - eth; For if he does not be - lieve,
 food hath giv - en And, to mend what we have done,

He saved us from the e - vil Foe.
 And with the wine the blood He shed.
 Then death for life he shall re - ceive.
 Gave in - to death His on - ly Son. A - men.

- | | |
|--|---|
| <p>5 Thou shalt hold with faith unshaken
 That this food is to be taken
 By the sick who are distrest,
 By hearts that long for peace and rest.</p> | <p>7 "Useless were for thee My Passion
 If thy works thy weal could fashion.
 This feast is not spread for thee
 If thine own Savior thou wilt be."</p> |
| <p>6 Christ says: "Come, all ye that labor,
 And receive My grace and favor;
 They who feel no want nor ill
 Need no physician's help nor skill.</p> | <p>8 If thy heart this truth professes
 And thy mouth thy sin confesses,
 His dear guest thou here shalt be,
 And Christ Himself shall banquet thee</p> |