by Jonathan Moyer

Dritter Theil
Clavier Joung
be stehend

verschiedenen Vorspielen
überdie
Catechismus-und andere Gesænge
vor die Orgel:

Denen Liebhabern, und besonders denen Kennern
von dergleichen Arbeit, zur Gemuths Ergezung
verseriget von

Schann Sebastian Bach,
Komigt Pohlnischen, und Chursurstt Sæchs
Höff Compositeur, Capellmeister, und
Directore Chori Musici in Leipzig
In Verlegung des Authoris

Third Part of Keyboard Practice, consisting of various preludes on the Catechism and other hymns for the organ. Prepared for music-lovers and particularly for connoisseurs of such work, for the recreation of the spirit, by Johann Sebastian Bach, Royal Polish and Electoral Saxon Court Composer, Capellmeister and director of the chorus musicus, Leipzig. Published by the author.

1739 was a momentous year in Leipzig, Germany, as the city celebrated the bicentenary of two major events, Martin Luther's sermon in the Thomaskirche (Pentecost, 1539) and the subsequent adoption of the Augsburg Confession in August of that same year. In light of these events, the publication of Johann Sebastian Bach's third volume in his *Clavierübung* series in September 1739 can be seen as a musical confirmation of his protestant and reformed faith.

In between its monumental Prelude and Fugue in E-flat, twenty-one chorale settings reflect elements of the Lutheran mass and catechism: Kyrie, Gloria, Ten Commandments, Credo, Prayer, Baptism, Penitence, and Eucharist. Both "large" (manual and pedal) and "small" (manuals only) settings of these chorales represent the greater and lesser catechisms, written by Martin Luther as a summation of Christian faith – doctrines instilled in Bach since childhood.

It is difficult to discern whether Bach intended the collection to be played in one sitting, although it is surmised that he may have played parts of the collection on a new organ by Gottfried Silbermann in Dresden's Frauenkirche in 1736. The *Clavierübung III* is in keeping with the long tradition of liturgical collections of keyboard music such as Frescobaldi's *Fiori musicali* and numerous French *Livre d'orgues*. It presents the full maturation and breadth of Bach's compositions for the organ, including technical innovation, trending *galant* mannerisms, and towering contrapuntal engineering. It expresses the whole range of human emotion like no other collection for organ composed before this time.

The four *Duettos* (BWV 802-805) inserted at the end of the chorales may have been a late addition to the collection given their non-liturgical designation, yet considering the breadth of literature represented in the whole of the Clavierübung's four volumes, it seems natural that Bach would have desired their publication given their distinct affectual identity and masterful construction. Rather than playing them as a single unit before the final fugue, I have chosen to use the *Duettos* as points of transition in the order of the mass, magnifying their unique qualities.

Original Published Order, 1739

Praeludium in E-flat, BWV 552a

Kyrie, Gott Vater in Ewigkeit, BWV 669 Christe, aller Welt Trost, BWV 670 Kyrie, Gott heiliger Geist, BWV 671

Kyrie, Gott Vater in Ewigkeit, BWV 672 Christe, aller Welt Trost, BWV 673 Kyrie, Gott heiliger Geist, BWV 674

Allein Gott in der Höh sei Ehr, BWV 675 Allein Gott in der Höh sei Ehr (Trió), BWV 676 Allein Gott in der Höh sei Ehr (Fughetta), BWV 677

Dies sind die heilgen zehn Gebot, BWV 678 Dies sind die heilgen zehn Gebot (Fughetta), BWV 679

Wir glauben all an einen Gott, BWV 680 Wir glauben all an einen Gott (Fughetta), BWV 681

Vater unser im Himmelreich, BWV 682 Vater unser im Himmelreich, BWV 683

Christ, unser Herr, zum Jordan kam, BWV 684 Christ, unser Herr, zum Jordan kam, BWV 685

Aus tiefer Not schrei ich zu dir, BWV 686 Aus tiefer Not schrei ich zu dir, BWV 687

Jesus Christus, unser Heiland, BWV 688 Jesus Christus unser Heiland (Fúga), BWV 689

Duetto I, BWV 802 Duetto II, BWV 803 Duetto III, BWV 804 Duetto IV, BWV 805

Fugue in E-flat, BWV 552b

The following is intended to guide the listener throughout the performance, presenting my registrations, texts, and interpretative ideas. The chorale melodies and texts are reprinted from the Bärenreiter edition (BA 5147, vol. 4), each presented on two staves. The lower stave is the melody and text according to the *Neu Leipziger Gesangbuch* (1682), and the upper is its equivalent rendition according to *J.S. Bach's vierstimmige Choralgesänge*.

# Praeludium in E-flat, BWV 552a

Symbols of the Trinity: E-flat major (3 flats);

Three contrasting sections: overture, galant dialogue in homophony, and fugue

Organo pleno with trumpet

# The Large Catechism

Kyrie, Gott Vater in Ewigkeit, BWV 669 Cantus in the soprano on the sesquialtera

Christe, aller Welt Trost, BWV 670 Cantus in the tenor on the 8' trumpet

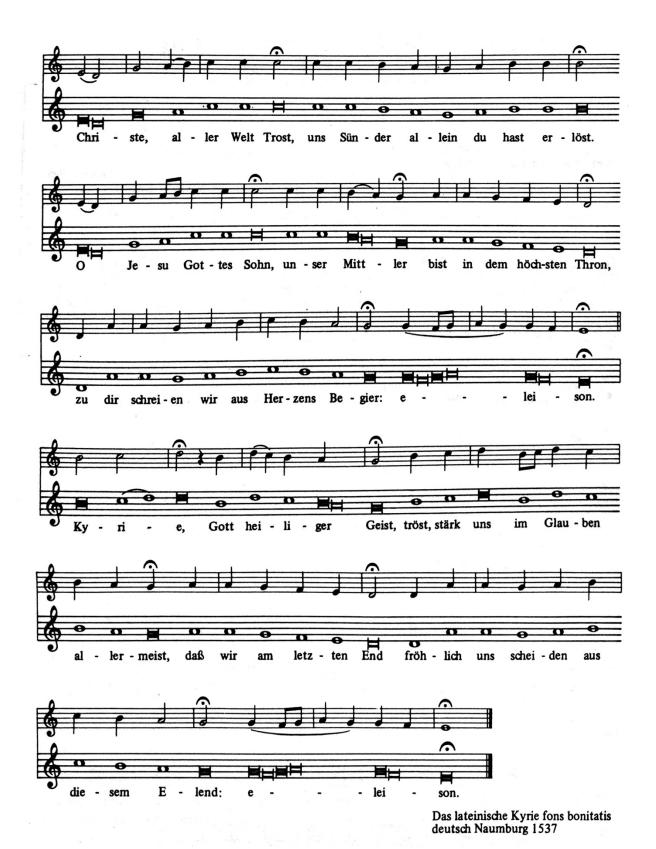
Kyrie, Gott heiliger Geist, BWV 671 Cantus in the pedal. *Organo pleno* 

Transformation in ascent and descent, through chromatic journey and consonance

Cry for mercy, confirmation of forgiveness

Chromatic descent on eleison to the final of G





# **Incidental Music:**

Duetto I, BWV 802

E minor. Disjointed figuration. Chromaticism in sharp octaves.

Vice – Deception – Doubt – The Serpent

## The Lesser Catechism

Introspection. Forgiveness. Humility. Gratitude.

Kyrie, Gott Vater in Ewigkeit, BWV 672 8' Gedekt, Tremulant

Christe, aller Welt Trost, BWV 673 8' Gedekt, 8' Quintadena, Tremulant

Kyrie, Gott heiliger Geist, BWV 674 Gedekt, 8' Quintadena, 8' Principal, Tremulant

### **Incidental Music**

Duetto II, BWV 803

F major. Song of the Angels.

Gloria in excelcis Deo et in terra pax hominibus bonae voluntatis.

8' Gedekt, 4' Spitzflöte, Larigot, Zimbelstern

### **Lesser Catechism**

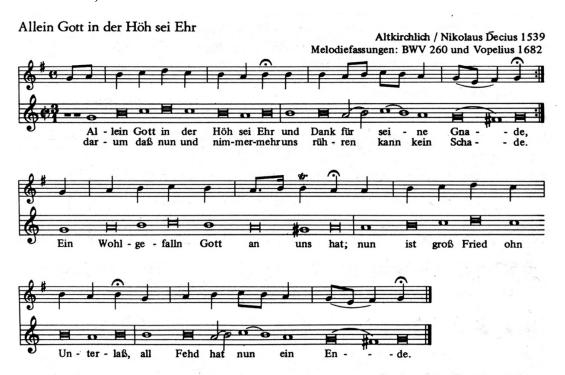
Allein Gott in der Höh sei Ehr, BWV 675 F major. 4' Spitzflöte

#### **Greater Catechism**

Allein Gott in der Höh sei Ehr (Trió), BWV 676 G major. Trio on the principals

# **Lesser Catechism**

Allein Gott in der Höh sei Ehr (Fughetta), BWV 677 A major. 2' Blockflöte



Das lateinische Gloria in excelsis deutsch von Nikolaus Decius 1539

## **Incidental Music**

Duetto III, BWV 804

G major. Exuberant joy and freedom through the observance of the law.

"But those who look into the perfect law, the law of liberty, and persevere, being not hearers who forget but doers who act—they will be blessed in their doing." James 1:25

"For freedom Christ has set us free." Galations 5:1

## **Greater Catechism:**

Dies sind die heilgen zehn Gebot, BWV 678 Cantus in the canon (10 g's) amid *galant* figurations 8' Foundations, Tremulant

## **Lesser Catechism**

Dies sind die heilgen zehn Gebot (Fughetta), BWV 679 Gigue fugue Flutes 8', 4', and 2'

# Dies sind die heilgen zehn Gebot 13. Jahrhundert / Erfurt 1524 Melodiefassungen: BWV 298 und Vopelius 1682 Dies sind die heil - gen zehn uns gab un - ser Gott durch Mo Die treu. hoch

e - leis.

## **Incidental Music**

Duetto IV, BWV 805

auf dem Berg

A minor. Motive of the cross. Lament Freedom at the expense of sacrifice

16' Principal one octave higher in dialogue with the Nasard

Wir glauben all' an einen Gott, BWV 680

Credo in unum Deum...

Sequential patterns in repetition. Ascent and Descent. Persistent faith.



Nach einer vorreformatorischen deutschen Strophe (14. Jh.) von Martin Luther 1524

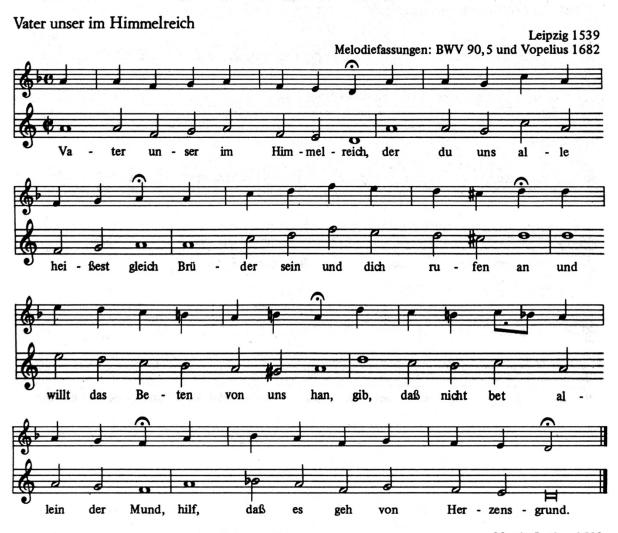
# The Lesser Catechism

Wir glauben all' an einen Gott (Fughetta), BWV 681 A short overture to commence the second half. Lombardic rhythms. Reed consort

## The Greater Catechism

Vater unser im Himmelreich, BWV 682

Trio of Lombardic rhythms and detached triplets. Cantus in canon.



Martin Luther 1539

Christ, unser Herr, zum Jordan kam, BWV 684

The Rite of Baptism.

The Jordan river (left hand), John the Baptist and Jesus (right hand), Cantus in pedal.



Aus tiefer Not schrei ich zu dir, BWV 686 *Prima practica.* 6 voices. Double Pedal. Reed plenum. "Who, Lord, can stand before you?" Psalm 133



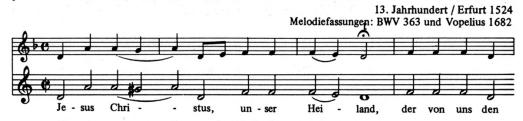
Martin Luther 1524

Jesus Christus, unser Heiland, BWV 688

Christ has endured the bitter pains of hell.

4' Spitzflöte, 8' Quintadena, 4' Prinicipal (cantus)

Jesus Christus, unser Heiland, der von uns den Gotteszorn wandt







Nach dem lateinischen Jesus Christus nostra salus des Johann Hus (um 1370-1415) von Martin Luther 1524

# The Lesser Catechism

Vater unser im Himmelreich, BWV 683

D minor. 16' Principal (one octave higher)

Christ, unser Herr, zum Jordan kam, BWV 685

D minor (concluding on A major dominant, C# common tone to F# minor)

4' Spitzflöte, tremulant

Aus tiefer Not schrei ich zu dir, BWV 687

F# minor. In sorrow, sweet joy can be found.

8' Gedekt, 8' Principal, 4' Spitzflöte (doubled cantus in pedal), tremulant

Jesus Christus unser Heiland (Fuga), BWV 689

F minor. Reed consort.

Determination – Defiance – Resolution

# Fugue in E-flat, BWV 552b

Confirmation of the Trinity

Order – Balance – Proportion – Completion – Gratitude