

Deux-Elles

FREUD UND LUST

Buxtehude and Bach



Ryland Angel *countertenor*

The Holy Trinity Bach Players - Rick Erickson *director*

All the composers on this program worked in important centers of Lutheran music in seventeenth and eighteenth-century Germany: Dieterich Buxtehude (ca. 1637-1707) in Lübeck, Johann Christoph Bach (1642-1703) in Eisenach, and – if indeed he composed the melody to “Komm süßer Tod” from the Schemelli hymnal – Johann Sebastian Bach (1685-1750) in Leipzig. Georg Christian Schemelli (ca. 1676-1762), the editor of the hymnal, worked as court cantor in neighboring Zeitz. Neither women nor castrati typically performed in Lutheran churches at this time, so countertenors usually sang the alto parts in church music, as Ryland Angel does here.

Buxtehude spent his childhood and early career in and around Helsingør, Denmark. He arrived in Lübeck in 1668 to assume one of the most prestigious positions in northern Germany, that of organist at St. Mary’s Church, the official church of the city council and the parish church of the wealthiest citizens in this center of international trade. His fame rested – and still rests – principally on his keyboard music, of which 115 works survive, and his composition and presentation of the Lübeck Abendmusiken, a yearly series of concerts in St. Mary’s Church, usually consisting of an oratorio in five weekly parts. Of these only three librettos and possibly one oratorio, transmitted anonymously, are still extant. But he also left about 120 vocal works,

mostly sacred but non-liturgical, even though it did not lie within his duties to compose or direct vocal music for the church services. That was the responsibility of the cantor, who directed his choir from the Latin school in a choir loft at the opposite end of this very large church from the organ at the west end where Buxtehude presided. Yet we know that Buxtehude presented vocal music from the organ as well, probably during the distribution of communion and at vespers. Most of his vocal works are preserved in the collection assembled by his friend Gustav Düben, Kapellmeister to the King of Sweden; they now belong to the Uppsala University Library, with facsimiles on line at <http://www2.musik.uu.se/duben/Duben.php>. Presumably they were performed at the Swedish royal court as well as in Lübeck. Buxtehude also published two collections of sonatas for violin, viola da gamba, and harpsichord – his only major publications – and left several sonatas in manuscript.

Johann Christoph Bach, organist at St. George’s Church, Eisenach, and harpsichordist at the ducal court there, was the first cousin of Johann Ambrosius Bach, the father of Johann Sebastian. Ambrosius also worked in Eisenach as head town piper and a member of the ducal court capelle until his death in 1695, so Johann Sebastian’s introduction to the organ would have come through Johann Christoph. He too

left a substantial body of vocal music, more significant, in fact, than his extant keyboard music. Some of it was collected in the Old Bach Archive, maintained at first by Johann Sebastian and later by his son Carl Philipp Emanuel. Johann Sebastian wrote in his “Origin of the Musical Bach Family” (1735) that Johann Christoph was “a profound composer.”

Georg Christian Schemelli published his *Musicalisches Gesang-Buch* in Leipzig in 1736, dedicated principally to the Lutheran congregations in the diocese of Naumburg-Zeitz, to be used publicly in church but also at home in private devotions. Most of its 954 hymns are printed as text only, with an indication of the familiar melody to which they are to be sung. But 69 of them have new music with soprano melody and figured bass. Concerning these, the foreword states that “the melodies to be found in this *Musicalisches Gesang-Buch* have been partly quite newly composed and partly improved in the thorough bass by the most noble Mr. Johann Sebastian Bach, Electoral Saxon Capellmeister and Director of the Musical Choirs in Leipzig.” Only one of them (#627, BWV 505) is directly attributed to Bach on the musical engraving, however. Of the two included in this program, “Komm, süßer Tod” (#868, BWV 478, track 2) has generally been ascribed to Bach on the basis of its style, but the other, “O Jesulein süß”

(#203, BWV 493, track 3), has a preexisting melody, so Bach may only have edited the continuo part.

Seventeenth-century German composers quickly adopted the new vocal styles that burst onto the scene in Italy at the beginning of the century: monody, in which a single voice, usually accompanied only by basso continuo, declaims a text with special attention to the emotion and meaning of the words, and concerto style, consisting of opposing bodies of sound. Michael Praetorius was one of the first German composers to embrace these styles, not only in his compositions but also in his theoretical writings. In 1619 he described concertos as compositions with mixtures of voices and instruments contending with one another, and this idea of competition in the concerto persisted well into the 18th century. German Lutheran composers generally drew their concerto texts from the Bible and set them with new music for each phrase, enabling them to reflect the nuances of the text.

Johann Christoph Bach employed both the monodic and the concerto styles in his sacred concerto “Ach, daß ich Wassers gnug hätte.” Its text consists of individual verses from the Old Testament books of Jeremiah, the Psalms, and Lamentations, pasted together with phrases that sound similar but are not direct biblical

quotations. Characterized as “Lamento,” Bach’s music for alto solo, violin, four viole da gamba, and continuo movingly reflects the spiritual agony of the sinner weeping over his sin. Where the strings maintain a sustained chordal texture, essentially realizing the basso continuo, the voice dominates in monodic style. But concerto style breaks in when the violin seizes upon a motive that the voice has declaimed, and they toss it back and forth in competitive fashion, as in the angular motive associated with the words “Wassers gnug” [enough water] or the lilting triplets of “Tränenquellen,” suggesting the burbling of the spring of tears. The competitors on this playing field are thus the voice and the violin, supported by the combination of viols and continuo.

With his sacred concerto “Jubilate Domino” (BuxWV 64, track 7), Buxtehude combined the alto voice with a single viola da gamba in similar competitive fashion, but with a much greater display of virtuosity. He also drew his text from the Bible – Psalm 97:4-6 – but from the Latin Vulgate rather than Martin Luther’s German translation. Buxtehude frequently employed Latin texts, and when he did so, he gave his music a more Italianate cast, as we hear in the soaring melodies and vocal melismas of this concerto. The strong contrast between the exuberant joy depicted in “Jubilate Domino” and the deep sorrow of

Bach’s concerto demonstrates the importance that the expression of emotion held for Baroque composers.

The seventeenth century witnessed a veritable explosion in the writing of new hymn texts and the publication of hymnals that carried into the eighteenth century, as we see in the Schemelli hymnal. Whereas Luther’s hymns had given poetic voice to the faith of the community (“A mighty fortress is our God”), the later hymns tended to reflect a more personal spirituality –

“Jesus my joy and pleasure” (track 1), “Come, sweet death, . . . lead me to peace” (track 2), or “If I have thee, Lord Jesus” (track 8). Like the hymns in Schemelli’s *Gesang-Buch*, most have a straightforward melodic style, with one or two notes to a syllable of text, accompanied only by basso continuo. They are always in strict strophic form, with the same music used for each strophe of text, and their phrase structure corresponds closely to the poetic meter.

Buxtehude composed a number of arias to texts from seventeenth-century hymnals, but never in as simple a style as we find in them or in the Schemelli hymnal. His aria “Wenn ich, Herr Jesu, habe dich” (BuxWV 102, track 8) calls for two violins in addition to alto and basso continuo; the violins play an introductory *sinfonia* and a *ritornello* at the end of each

strophe. The vocal part is in strict strophic form, as in the hymnals, but Buxtehude added an artistic dimension to his setting of it by disrupting the regular flow of the poetic meter with text repetitions and melismas. Buxtehude set this same poetic text, by Anna Sophia, Countess of Hessen-Darmstadt, on one other occasion: as a component of his cantata “Herr, wenn ich nur dich habe (BuxWV 39).

With his aria “Jesu, meine Freud und Lust” (BuxWV 59, track 1), Buxtehude again chose a seventeenth-century strophic text, by Angelus Silesius. In this case, however, he did not set the music in corresponding strophic form; instead, he borrowed from concerto style and set the poem as a through-composed composition, scored for alto, two violins, *violetta*, *violone*, and basso continuo. It almost sounds like a strophic aria in the beginning, with more or less regular phrases reflecting the poetry and a *ritornello* that appears twice, following strophes 2 and 3. But as it progresses, the instruments intervene ever more energetically, the tonality shifts, the rhythm and tempo change radically with strophe 6, and it ends with a virtuoso fugue for voice and instruments on the word “Amen.”

In 1684 Buxtehude announced the forthcoming publication of sonatas for two or three violins and viola da gamba “suitable for church and

chamber music.” He may have envisioned his sonata in F major, BuxWV 269 (track 4), as part of this collection, which apparently never appeared. We know that string players were paid to play from the large organ at St. Mary’s Church, so we can imagine that both the sonatas in this program were performed during church services there, even though Buxtehude specifically scored his sonata in A minor, BuxWV 254 (track 6), for violin, viola da gamba, and harpsichord in his opus 1 publication of 1694. Buxtehude’s sonatas all consist of varying numbers of sections with unexpected turns. The F-major sonata, for example, closes with a highly irregular fugue whose introduction and episodes sound like a *sarabande*. The A-minor sonata contains seven distinct sections, loosely connected by the motive of a descending scale, in both diatonic and chromatic form. Buxtehude’s sonatas, with their freedom and unpredictability – characteristics of the *stylus phantasticus* – find their counterpart in his great organ *praeludia*, the most highly prized and most performed of all his compositions.

Kerala J. Snyder

1 Jesu, meine Freud und Lust, BuxWV 59
Dieterich Buxtehude (1637-1707)

Jesu, meine Freud und Lust,
Jesus, my joy and desire
Jesu, du mein Speiß und Kost,
Jesus, you my food and fare,
Jesu, meine Seligkeit,
Jesus, my bliss,
Jesu Trost in allem Leid.
Jesus, comfort in every sorrow.

Jesu meiner Seelen Sonn,
Jesus, sun of my soul,
Jesu, meines Geistes Wonn,
Jesus, delight of my spirit,
Jesu, meine Kron und Lohn,
Jesus, my crown and reward,
Jesu, du mein Gnadentron.
Jesus, you my throne of grace.

Jesu, meine Zuversicht,
Jesus, my assurance,
Jesu, meiner Augen Licht,
Jesus, light of my eye,
der du leitest meinen Sinn,
you, who directs my thoughts,
daß ich dich recht lieb gewinn.
that I gain you, truly dear.

Jesu, süßer Nektarfluß,
Jesus, sweet flowing nectar,
Jesu, trauter Liebeskuß,
Jesus, trusting kiss of love
meine Hoffnung und mein Teil,
my hope and my portion,
Mein Erretter und mein Heil.
my rescuer and my salvation.

Jesu, meine Himmelsfort,
Jesus, my portal to heaven,
meine Hilf an allem Ort,
my help in every place,
meine Zuflucht und mein Freund,
my refuge and my friend,
mein Beschützer vor dem Feind.
my protector from all foes.

Jesu meine Seligkeit
Jesus my bliss
und mein Glück in dieser Zeit
and my happiness at this time
mein gewünschest Paradeis,
my wished-for paradise,
mein Erheber Ruhm und Preis.
my exalted glory and praise.

Jesu, unerschaffnes Gut,
Jesus, noncreated good,
Jesu komm in mein Gemüt,
Jesus enter my mind,
Laß uns ungeschleden sein,
let us be inseparable,
allerliebstes Jesulein.
Most dear sweet Jesus.
Amen.

TEXT: Anon.
TRANS: TS, 2010

2 Komm, süßer Tod, BWV 478
Johann Sebastian Bach (1685-1750)

Komm, süßer Tod, komm, sel'ge Ruh'!
Come sweet death, come blessed repose!
Komm, führe mich in Friede, weil ich der Welt bin müde.
Come, lead me into peace,
for I am tired of this world!
Ach komm, ich wart' auf dich,
komm bald und führe mich,
Ah, come, I await you, come quickly and lead me,
drück mir die Augen zu! Komm, sel'ge Ruh'!
press my eyes closed! Come blessed repose!

Komm, süßer Tod, komm, sel'ge Ruh'!
Come sweet death, come blessed repose!
Im Himmel ist es besser, da alle Lust viel grösser.
In Heaven it will be better,
there all delights much greater.
Drum bin ich jeder zeit schon zum Valet bereit,
Thus I am ready at any moment for my farewell,
ich schließe die Augen zu. Komm sel'ge Ruh'!
I shut my eyes closed. Come blessed repose!

Komm, süßer Tod, komm, sel'ge Ruh'!
Come sweet death, come blessed repose!
Ich will nun Jesum sehen und bei den Engeln stehen.
I want to see Jesus now and stand among the angels.
Es ist nun mehr vollbracht, drum, Welt, zu guter Nacht,
All is the more complete, thus world, Good Night,
mein Augen sind schon zu. Komm sel'ge Ruh'!
my eyes are already closed. Come blessed repose!

Schemelli Gesangbuch Nr. 868 (1736)
TEXT: Anon 1724; Stanzas 1, 2 & 5
TUNE: J. S. Bach (?)
TRANS: TS, 2010

3 O Jesulein süß, BWV 493
Johann Sebastian Bach (1685-1750)

O Jesulein süß, o Jesulein mild,
O tiny Jesus, sweet, O tiny Jesus mild,
dein's Vaters Will'n hast du erfüllt,
you have fulfilled your Father's will,
bist kommen aus dem Himmelreich,
you left the realm of heaven,
uns armen Menschen worden gleich,
becoming the same as we mere humans,
o Jesulein süß, o Jesulein mild!
O tiny Jesus, sweet, o tiny Jesus mild!

O Jesulein süß, o Jesulein mild,
O tiny Jesus, sweet, O tiny Jesus mild,
dein's Vaters Zorn hast du gestillt;
you have stilled your Father's wrath;
du zahlst für uns all unsre Schuld
you settle for us all our debts
und brinst uns in dein's Vaters Huld,
and bring us into your Father's favor,
o Jesulein süß, o Jesulein mild!
O tiny Jesus, sweet, O tiny Jesus mild!

O Jesulein süß, o Jesulein mild,
O tiny Jesus, sweet, O tiny Jesus mild,
mit Freud' hast du die Welt erfüllt,
you have imbued the world with joy,
du kommst herab vom Himmelssaal
you descend from Heaven's chamber
zu trösten uns im Jammertal,
and comfort us in the valley of doom
o Jesulein süß, o Jesulein mild!
O tiny Jesus, sweet, O tiny Jesus mild!

Schemelli Gesangbuch Nr. 203 (1736)
TEXT: Valentin Thilo (1650) Stanzas 1-3
TUNE: Anon, *Komm, heilger Geist, mit deiner Genad* (Hall, 1650)
TRANS: TS, 2010

5 Lamento
Johann Christoph Bach (1642–1703)

*Ach, daß ich Wassers g'nug hätte in meinem Haupte,
Oh, that I had sufficient waters within my head,
und meine Augen Tränenquellen wären,
and my eyes were fountains of tears,
daß ich Tag und Nacht beweinen könnte meine Sünde.
that I might bewail my sin, day and night.
Meine Sünde gehe über mein Haupt.
My sin extends beyond my head.
Wie eine schwere Last ist sie mir zu schwer worden,
Like a heavy burden,
it has become too much for me,
darum weine ich so,
und meine beiden Augen fließen mit Wasser.
thus I weep so, and my eyes both flow with water.
Meines Seufzens ist viel,
My sighs are many,
und mein Herz ist betrübet,
and my heart is afflicted,
denn der Herr hat mich voll Jammers gemacht
for the Lord has caused me to be filled with lament
am Tage seines grimmigen Zorns.
on this day of his grim wrath.*

TEXT: Jeremiah 9:1; Psalm 38:4, Lamentations 1:16,22, 12
TRANS : TS, 2010

7 Jubilate Domino, BuxWV 64
Dieterich Buxtehude (c.1637-1707)

*Jubilate Deo, omnis terra;
Make a joyful noise unto the Lord, all the earth:
cantate, et exsultate, et psallite.
make a loud noise, and rejoice, and sing praise.*

*Psallite Domino in cithara;
Sing unto the Lord with the harp,
in cithara et voce psalmi
with the harp and the voice of a psalm.*

*In buccinis et voce tubae
With trumpets and sound of cornet
jubilate in conspectu Regis Domini.
make a joyful noise before the Lord, the King.*

TEXT: Psalm 98:4-6
TRANS: King James Bible (1611)

8 Wenn ich, Herr Jesu, habe dich, BuxWV 107
Dieterich Buxtehude (c.1637-1707)

*Wenn ich, Herr Jesu, habe dich,
If I have you, Lord Jesus,
was frag ich nach dem Himmel?
what need I ask of Heaven?
Wie könnten doch vergnügen mich
How could I find pleasure at all
der schnöden Welt Getümmel?
in the tumult of this vile world?
Wenn mir gleich Leib und Seel verschmacht,
Even if my body and soul should languish
und mich umfaßt die Todesnacht,
and the night of death enfolds me,
so bist du doch mein Leben.
you are still my life.*

*Wer seinen Jesum bei sich hat,
Whoever has Jesus by his side
der hat in allen Schmerzen
he has, in every pain,
die beste Hilf und besten Rat.
the best help and best counsel.
Wer Jesum hat im Herzen,
Whoever has Jesus in the heart
hat starken Trost und Himmelsfreud,
has potent comfort and joy of Heaven,
auch in dem größten Herzeleid,
even in the greatest heartache,
und lebet wenn er stirbet.
and he will live though he dies.*

*Ohn' dich kann mir, Herr Jesu Christ,
nichts angenehmes werden,
Without you, Lord Jesus Christ,
nothing for me is pleasant,
weil sonst kein Trost zu finden ist,
for no other comfort can be found
im Himmel noch auf Erden,
neither in heaven nor upon earth,
als nur bei Dir; darum will ich
than simply that from you; thus I will
dich allezeit halten festiglich
firmly hold on to you at all times
und nimmermehr verlassen.
and leave you nevermore.*

TEXT: Anna Sophia, Gräfin von Hessen-Darmstadt (1658)
TRANS: TS, 2010

The Bach Players is the resident instrumental ensemble for Bach Vespers at Holy Trinity Lutheran Church in New York City. Among the finest early music artists in New York and beyond, they perform on baroque period instruments and appear with the Holy Trinity Bach Choir, presenting annually around 20 cantatas plus many other works. Bach Vespers, established in 1968, is the oldest series of its kind in the western hemisphere and is based on the great tradition Johann Sebastian Bach practiced in 18th Century Leipzig. It has been named "A Cultural Landmark" by the New York Landmarks Conservancy, noted for its vital contribution to the city's arts community.

Peter Kupfer, violin
Amelia Roosevelt, violin
Susan Iadone, viola
Carlene Stober, gamba
Patricia Ann Neely, violone
Daniel Swenberg, theorbo
Rick Erickson, organist and director

Rick Erickson has served as Cantor of Holy Trinity Lutheran Church in New York since 1992. In that post, he oversees the musical life of the parish, including directing the renowned Bach Vespers series and serving as organist. He has conducted the renderings of well over a hundred Bach cantatas, many multiple times, and other major works and he is currently delving into the astonishing richness of German baroque motet literature by Bach's predecessors. He is also Music Director of the Boulder Bach Festival in Colorado. As an organist, he has appeared throughout the U.S. and Europe, including performances for the Association of Lutheran Church Musicians and the American Guild of Organists. He has recorded with critical acclaim for Naxos and Augsburg Fortress Press and is known for his many compositions on hymns. Mr. Erickson holds degrees from the University of Wisconsin, Superior, and the Eastman School of Music.



Born on St. Cecilia's Day, **Ryland Angel** (countertenor) was a chorister at Bristol Cathedral and a lay-clerk at Chester Cathedral. He trained as a lawyer before deciding to pursue a professional career as a singer in 1991 when he started studying with David Mason. Since then, Mr. Angel has received a Grammy nomination. He has performed with William Christie, Nicholas McGegan, Rene Jacobs, Ivor Bolton, Roy Goodman, Christophe Rousset, Philippe Herreweghe, Jane Glover, Herve Niquet, Graeme Jenkins, SPCO, Artek and PBO. Performances include *Orfeo*, *Doctor Ox's Experiment* and *Fairy Queen* (ENO, Barcelona), *Amadigi* (Karlsruhe), *Dido and Aeneas* (Paris), *The Play of Daniel* (Spoleto), *Doux Mensonges* (Paris), *Radamisto* (St Louis), *Agrippina* (NYCO), *Tolomeo* (Belgium), *Semele* (Cologne), *Rodelinda* (Holland), *A Midsummer Night's Dream* (Kansas, Milwaukee), *Julius Caesar* (Utah, Boston Baroque, Denver), *Sant Alessio* (Paris, London, NYC), *Ulysses* (Toulouse), and *Messiah* with the SSO, Handel and Haydn Society and Musica Sacra at Carnegie Hall. Recordings include discs of Charpentier, Scarlatti, Lorenzani, Peri, Handel, Beaujoyeux, Purcell, Bach, Monteverdi, Spears, film soundtracks of *Le Petit Prince*, *La Peau*, *Henry 4th* and *Machete*.

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|---|---|--------------|
| 1 | Jesu meine Freud und Lust (BuxWV 59) 7:52 | D. Buxtehude |
| 2 | Komm, süßer Tod (BWV 478) 4:18 | J.S Bach |
| 3 | O Jesulein süß, O Jesulein mild (BWV 493) 2:22 | J.S Bach |
| 4 | Sonata in F (BuxWV 269) 8:00 | D. Buxtehude |
| 5 | Ach, daß ich Wassers gnug hätte 8:14 | J.C Bach |
| 6 | Trio Sonata in A minor (BuxWV 254) 11:03 | D. Buxtehude |
| 7 | Jubilate Domino, omnis terra (BuxWV 64) 9:24 | D. Buxtehude |
| 8 | Wenn ich, Herr Jesu, habe dich (BuxWV 107) 6:33 | D. Buxtehude |

Engineer - William F. Lund

Producer - Kathrine Handford

Booklet Notes - Kerala J. Snyder

Design - Frank Parker, A Creative Experience

Recorded on Jan 10th to 15th, 2005 in St. Paul's Lutheran Church, New York, NY, USA.

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