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# Prayer and Preaching through the Organ

Performing Settings of *Vater Unser im Himmelreich*

from Luther's Germany, 1624-1739

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Degree Project, Master of Fine Arts in Music,  
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#### ABSTRACT

This project explores organ settings of Luther's Catechism chorale *Vater Unser im Himmelreich* from the seventeenth- and eighteenth- centuries as a means to consider the contemporary concept of 'preaching' through the organ. Through an exploration of Lutheran theology associated with the Lord's Prayer, it attempts to arm the modern performer with a deeper understanding of the rhetorical message conveyed by these settings, thus aiding in the creation of an appropriate affective performance and response today. Case studies focus on four musical-rhetorical tools available to 'preach' this message from the organ: figure, registration, ornamentation and emblematic content.

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## Introduction

The organ played a central role in the worship of the Lutheran Church from the earliest days of the Reformation. A kind of preaching through sound, expounding on chorale melodies became an essential part of the organist's art. The surviving repertoire is testament to the ability of great organists as they elaborated on these melodies in a manner which encouraged the devotion of those present.

This project is an investigation into such chorale setting in Lutheran Germany, and is framed by two major publications of organ music: Samuel Scheidt's *Tabulatura Nova* of 1624 and J. S. Bach's *Clavierübung III* of 1739. This thesis considers the wider cultural context for the performance of chorale based works (or chorale based improvisation) on the organ within the Lutheran church by focussing on Martin Luther's chorale based on the Lord's Prayer (*Vater Unser im Himmelreich*). It takes the concept of the organist as preacher as a starting point and considers the means available to the organist for conveying theological meaning through sound. By taking a single chorale melody as a starting point and considering the different approaches to it found in the works of composers across the period, the project will address the variety of ways in which an organist could be expected to manipulate a given melody.

How far can a modern performer understand what this chorale meant to the organist (be they the composer or a musician studying a newly-released print) and to the lay person sitting in church and listening to the organ expound on the melody, particularly given our own distance from these melodies and texts today? How did the organist's theological understanding of the Lord's Prayer – informed by their study of Luther's Catechisms from an early age – enlighten their performance of the melody? What tools were available to the organist as they responded to the challenge of 'preaching' using the *Vater Unser* melody as their source material, striving for an appropriate affective response in their listeners?

Attempting to answer these questions places the extant repertoire into a different context, and enables a modern performer to approach it from a variety of perspectives. The application of a good understanding of the theological context of Luther's Catechisms to the music should illuminate issues of performance practice (such as creation of *affekt* and registration practice), and help inform my own response to these particular settings as a performer. On a broader scale, this project is also an investigation into how different elements of the organist's art of this period can be exploited to convey a rhetorical message.

As the number of settings of this chorale is particularly large (see Appendix 2 for a [non-exhaustive] list of the settings for organ I have found while researching the topic), I have limited the discussion to several larger settings. Each of these highlights a particular tool of the organist's craft used to convey deeper theological meaning in performance, and thus to 'preach' on the text of the chorale. Whilst these tools are of course all present to some extent in every piece considered here, in my own performance and study of each piece I have elected to focus on realising these specific facets:

- Use of **figure**: Samuel Scheidt's *Cantio Sacra (9 versus)* SSWV 104 uses distinct figures to gloss each verse carefully.
- Use of **registration**: exploring the seven verse cycle of Jakob Praetorius, known for his brilliant use of the organ, and his ability to move the listener on the basis of registrational colour.

- Use of **ornament**: setting by Georg Böhm which ornaments the melody excessively, and treats it as material for a miniature operatic aria. This is linked to Scheidt's use of figure, of course, but Böhm's focus here is on the lyrical and vocal, whereas Scheidt focuses on the figures themselves as a means to create frequently contrapuntal textures.
- Use of number and proportion and a consideration of **the emblematic**: a feature of J.S. Bach's BWV 682 (here figure is particularly relevant too, as it too can have emblematic properties).

I have used a variety of methods and materials to enable me to approach the repertoire in relation to varied aspects of its original contexts.

### Questions and Methods

In summary, the following are the three main questions being asked in this study, and a proposed method to answer each one:

- 1) In setting the *Vater Unser* melody, what was the message that these organists were hoping to convey? What meaning did they attribute to this chorale?
  - Obviously for a modern performer approaching this repertoire, understanding the message that the organist might want to convey is of vital importance. Detailed study of the chorale itself and its text was thus fundamental at the start of the project. Closely connected to this was studying Luther's own theology of the Lord's Prayer and prayer in general, through reading the relevant sections of Luther's Catechisms, and also examining selected sermons on prayer.
- 2) How did the organist attempt to 'preach' the prayerful *affekt* implied by this chorale, and how can a modern performer try to understand this? What were the tools of the craft available?
  - a) What physical tools are available? What instruments can we use as a point of departure?
    - The North German Baroque Organ in Örgryte nya kyrka (Yokota/GOArt 2000) has been an invaluable resource, providing me with the opportunity of working regularly with a large meantone organ with subsemitones, exploring aspects of touch and registration, particularly with regard to the earlier repertoire discussed here. As resources go, it is particularly relevant for the works of Jakob Praetorius and Böhm, but is slightly different than the organ that Scheidt would have known (though not in terms of the tuning system). Bach would have heard similar instruments as a young man. Of course, for an organist today, this instrument is unique and a far cry from the instruments with which we spend most of our time working, but knowledge of the original playing circumstances opens the mind to possibilities and can lead to a different approach with a modern instrument. The clavichord has also been useful in preparing settings for performance on the organ, and as an alternative means of exploring the repertoire, given this was a common household instrument of the time.
  - b) What musical tools were available for 'preaching' a message?
    - Four suggestions have already been made above (figuration, registration, ornamentation and emblem) and the settings chosen for closer study each make specific use of one of these facets. By comparing and reflecting on settings across the period, and also continuing further study of a wider repertoire of this period (other chorale settings, free

works etc.) by these composers and others, I am able to reflect on my use of these techniques in these examples more successfully.

- 3) How do we respond today? How can we use this new-found theological understanding of the source material to interpret settings rhetorically?
- By experimenting with my own performance on various instruments and in various settings. By recording and reflecting on these performances, and by presenting material to other organists and gauging their response.

### How to read this thesis

This thesis is divided into several sections. After an initial discussion of the historical background to the project, which introduces key concepts relating to the role of the organist, the chorale and finally *Vater Unser im Himmelreich* itself, the main body of the thesis is comprised of four case studies. Each case study focuses on a different rhetorical approach to creating an *affekt* and moving the listener. The first two settings, under the heading ‘The Chorale Cycle’, are from the first half of the seventeenth century, and deal with figure (Samuel Scheidt) and registration (Jakob Praetorius). The third and fourth, under the heading ‘The Chorale Prelude’, are later settings from the latter part of the seventeenth century and the eighteenth century, dealing with ornamentation of the chorale melody (Georg Böhm) and the use of emblem (J. S. Bach). Finally, all threads are drawn together in a conclusion which considers how these techniques can best be used to ‘preach’ on the *Vater Unser* melody, and how my own performance has been informed by reading Luther’s thoughts on prayer and carefully considering these facets of performance.

There are copious musical examples recorded to illustrate the music, techniques, and sounds discussed, and a full list is provided on page 69. That said, it is advisable to have a copy of the score of each setting to hand when reading the relevant case study in order to follow some of the closer references to the music. As the text of this chorale is central to the project, the full text of *Vater Unser im Himmelreich* is reproduced on the next page so as to immerse the reader immediately into the *affekt* of this project, much like a chorale prelude might. The reader may also wish to refer to Appendix 1, where it appears in modern German alongside several English translations.

Vater unser ym hymelreich,  
 Der du uns alle heisest gleich  
 Bruder sein und dich rufen an  
 Und wilt das beten von uns han.  
 Gib das nicht bett allein der mund.  
 Hilff das es geh von hertzen grund.

Geheiliget werd der Name dein.  
 Dein Wort bey uns hilff halten rein,  
 Das auch wir leben heiliglich  
 Nach deinem Namen wirdiglich.  
 Behüt uns, Herr, für falscher ler.  
 Das arm verführet Volck beker.

Es kom dein Reich zu dieser zeit  
 Und dort hernach inn ewigkeit.  
 Der Heilig Geist uns wone bey  
 Mit seinen gaben mancherley.  
 Des Satans zorn und gros gewalt  
 Zebrich, Für im dein Kirch erhalt.

Dein will geschehe, Herr Gott, zu gliedh  
 Auff Erden wie im Himmelreich.  
 Gib uns gedult inn leidens zeit,  
 Gehorsam sein inn lieb und leid.  
 Wehr und steur allem fleisch und blut,  
 Das wider deinen willen thut.

Gib uns heut unser taglich Brot  
 Und was man darff zur liebs nott.  
 Behüt uns, Herr, für unfried und streit,  
 Für seuchen und für theurer zeit.  
 Das wir inn gutem frieden stehn,  
 Der sorg und geitsens müssig gehn.

All unser schuld vergib uns, Herr,  
 Das sie uns nicht betrüben mehr.  
 Wie wir auch unsern Schüldigern  
 Ir schuld und feil vergeben gern.  
 Zu deinen mach uns all bereit  
 Inn rechter lieb und einigkeit.

Für uns, Herr, inn versuchnung nicht,  
 Wenn uns der böse geist anficht.  
 Zur lincken und zur rechten Hand  
 Hilff uns thun starcken widerstand,  
 Im glauben fest und wolgerüst  
 Und durch des Heiligen Geistes trost.

Von allem Ubel uns erlös.  
 Es sind die zeit und tage bös.  
 Erlös uns von dem ewigen Tod  
 Und tröst uns inn der letzten not.  
 Bescher uns auch ein seligs end,  
 Nim unser Seel unn deine hand.

Amen, das ist: Es werde war,  
 Sterck unsern glauben imerdar,  
 Auff das wir ia nich zweiveln dran,  
 Das wie hiemit gebeten han  
 Auff dein Wort inn dem Namen dein;  
 So sprechen wir das Amen fein.

**--Martin Luther, 1539**



## Historical Background to the Project

### Music as *viva vox evangelii*: the Lutheran Organist as Preacher

The prominent role of the organ within the Lutheran Church stemmed from Luther's own views on music. These remained significant to Lutheran theology and continued to justify the use of the organ and elaborate choral music for many years, most especially against attacks from Pietist and Calvinist theology. Luther believed that music could strengthen the weak believer, writing in 1526 that 'if it would help matters along... [I would] have all the bells pealing and all the organs playing and have everything ring that can make a sound'.<sup>1</sup> This was closely linked to Luther's concept of *Jubilus*: in his own words, 'a sound resulting from the elevation of the mind to God which can be expressed neither by words nor by letters'.<sup>2</sup> *Jubilus* was an expression of overflowing joy linked to a spiritual state, and hinted at in the psalms by allegorical references to musical instruments. The concept retained its potency: in 1622, for example, in his *Encomium musices*, Wolfgang Silber described the wonder of hearing the sound of the organ as akin to that of a child in the cradle, enraptured by sound and ready to praise God.<sup>3</sup>

Frequently quoted by those in favour of figural music (Michael Praetorius and Mattheson among others), Justin Martyr was also used to justify the use of untexted music in the service: 'it is and remains God's word, whether it be carried in the thoughts of the heart, or by singing, or by playing'.<sup>4</sup> Music became more than simply the product of the skilled artist: it became the *viva vox evangelii* (the 'living voice of the gospel') like the sermon. The role of the organist as a second preacher within the service has been explored by William Porter in an article considering the liturgical role played by the Hamburg organists in the early-seventeenth century (of whom Jakob Praetorius was one):

The Lutheran understanding of what it means to 'hear the word of God' allowed for the possibility of delight in hearing, without which the organ never would have assumed such a position of honour within the Church... the musicians in the Church, especially organists, came to be seen as having a role not unlike that of the preacher, and music played upon the organ was scrutinized in a similar way, both for rhetorical procedures and for evangelistic content.<sup>5</sup>

Porter also points to the fact that the role of the organist was predominantly composition *a mente*, and not the performance of 'repertoire' as such. He terms this practice 'composition-in-performance', a slightly different concept to a modern idea of improvisation: organists were taught to compose, not to improvise. With this in mind, the role of the organist is very similar to that of the

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<sup>1</sup> Quoted in Joyce Irwin, *Neither voice nor heart alone: German Lutheran theology of music in the age of the baroque* (New York: Lang, 1993), 5.

<sup>2</sup> Irwin, *Neither voice nor heart*, 5.

<sup>3</sup> Irwin, *Neither voice nor heart*, 29.

<sup>4</sup> Quoted from Michael Praetorius *Kirchenordnung* in Robin Leaver, *Luther's Liturgical Music: Principles and Implications* (Grand Rapids, Mich.: Lutheran Quarterly Books, 2007), 287.

<sup>5</sup> William Porter, "Hamburg Organists in Lutheran Worship," in *The Organ as a Mirror of its Time: North European Reflections 1610-2000*, ed. Kerala J. Snyder (Oxford and New York: Oxford University Press, 2002), 64.

preacher. These two figures alone, the most educated in their respective skills, were ‘entrusted with composing a text and “performing” it with a view toward persuasion of the listener’.<sup>6</sup>

This concept of ‘preaching through sound’ provides a different way of approaching the surviving repertoire, and encourages careful consideration of the rhetorical aspects of organ playing: as suggested in the introduction, these include the careful use of registration, an awareness of the deployment of figures to create *affekt*, and an understanding of the thought behind the embellishment of a chorale melody. Without a thorough grounding in the theological meaning of the chorale, however, these elements cannot be truly appreciated.

### **Finding a ‘text’ on which to preach: the role of the Chorale in the Lutheran Church**

Undoubtedly chorale melodies were of fundamental importance within the Lutheran liturgy. The publication of hymn books, surviving manuscripts of organ music and printed works (including Samuel Scheidt’s *Tabulatura Nova* and J.S. Bach’s *Clavierübung III*) all pay homage to the importance of the chorale as inspiration for organ music of the period and its central role within the music of the Lutheran liturgy throughout the seventeenth and into the eighteenth centuries. The chorale was a vital part of Martin Luther’s attempt to bring the word of God to the people; these songs were ‘a communal expression of theology in musical form’.<sup>7</sup> Luther’s 1529 hymnal made it clear that his chorales were not only liturgical, but ‘expressly catechetical’, attempting to teach the basic essentials of Christianity and Lutheran theology to the congregation.

Luther’s Catechism for the Lutheran Church existed in two forms. The Large Catechism was intended for the clergy and educated lay persons, discussing theological points in greater depth, whilst the Small Catechism was intended for children and for use in the home, consisting of simple explanations set in a question and answer format. The following passage comes from the introduction to Luther’s Large Catechism: Luther admonishes the laziness of priests who do not continually improve themselves with study, suggesting that all should be perpetually reminded of the Catechism, it being of fundamental importance in living a Lutheran life.

But for myself I say this: I am also a doctor and preacher, yea, as learned and experienced as all those may be who have such presumption and security; yet I do as a child who is being taught the Catechism, and every morning, and whenever I have time, I read and say, word for word, the Ten Commandments, the Creed, the Lord's Prayer, the Psalms, etc. And I must still read and study daily, and yet I cannot master it as I wish, but must remain a child and pupil of the Catechism, and am glad so to remain.<sup>8</sup>

For Luther it was essential that these fundamental doctrines of the church could be readily learned and understood. By the 1543 edition of his hymnal, Luther had provided a complete collection of six Catechism chorales, teaching the six essential parts of the Lutheran Catechism. These chorales were particularly connected with the Small Catechism, and formed an important part of a Lutheran upbringing:

<sup>6</sup> Porter, “Hamburg Organists,” 74.

<sup>7</sup> Leaver, *Luther’s Liturgical Music*, 18-19.

<sup>8</sup> Martin Luther, “Introduction to Large Catechism,” from “The Large Catechism by Martin Luther (1530)”, trans. F. Bente and W.H.T. Dau, in *Triglot Concordia: The Symbolical Books of the Ev. Lutheran Church*, (St. Louis: Concordia Publishing House, 1921), online at <http://www.projectwittenberg.org/>.

- *Dies sind die heiligen zehn Gebot* (a chorale illustrating the 10 commandments)
- *Wir glauben all an einen Gott* (paraphrasing the Creed)
- *Vater Unser im Himmelreich* (paraphrasing the Lord's Prayer)
- *Christ unser Herr zum Jordan kam* (dealing with the sacrament of baptism)
- *Aus tiefer Not schrei ich zu dir* (the importance of confession [and absolution]; Luther referred to this as 'the third sacrament' though his teaching varied a little as to whether it held the same status as Baptism and the Eucharist)
- *Jesus Christus, unser Heiland, der von uns den Gotteszorn* (a chorale discussing the Lord's Supper and sacrament of the Eucharist)

The preface to these hymns in the 1543 hymnal makes clear their purpose:

Now follow spiritual songs in which the Catechism is covered, since we certainly must commend Christian doctrine in every way, by preaching, reading, singing etc., so that young and unlearned people may be formed by it, and thus in this way it will always remain pure and passed on to our descendants. So may God grant us grace and his blessing through Jesus Christ. Amen.<sup>9</sup>

These six hymns express the central tenets of Lutheran belief. As such their popularity endured through to the eighteenth century, Luther's texts surviving alongside their original melodies with only minor variants. Writing in 1732, Christian Gerber described congregations singing the sixteenth-century hymns of Luther and the other reformers by heart.<sup>10</sup> In his writing about the role of the chorale in society, C. B. Brown suggests these earliest chorales 'played an increasingly important role in defining Protestant memory of Luther', forming a continuous link to the theology of the earliest reformers and later generations of Lutherans.<sup>11</sup>

Brown suggests chorales are best seen as a 'bridge between clerical and lay religion' and 'between the church and the home'.<sup>12</sup> Clearly part of Luther's aim in introducing congregational chorale singing was to engage the people in the service: mentally, spiritually and literally. But they were also intended to be sung at home in private devotion and by the whole family too as a means of teaching children and servants about the Lutheran faith: copies of Luther's Small Catechism (in question and answer format, designed for household instruction) were printed complete with the corresponding hymns. Indeed the laity were themselves involved in the composition of chorales from early in the sixteenth century, further enhancing the idea that chorales were very much a part of lay life: from women, like Elizabeth Cruciger (author of *Herr Christ der einige Gottes Sohn*), to a city clerk, Lazarus Spengler, author of *Durch Adams Fall ist ganz verderbt*. Brown suggests that the sixteenth-century hymnal 'was foremost and most typically not a church book but a household book' and the presence of chorales in devotional books intended for personal use shows their continued role in the home.<sup>13</sup> Tanya Kevorkian points to the increasingly common practice of using hymnals

<sup>9</sup> Quoted in Leaver, *Luther's Liturgical Music*, 111.

<sup>10</sup> Referenced in Tanya Kevorkian, *Baroque Piety: Religion, Society, and Music in Leipzig, 1650-1750* (London: Ashgate, 2007), 37.

<sup>11</sup> Christopher Boyd Brown, *Singing the Gospel: Lutheran hymns and the success of the reformation* (Cambridge, MA: Harvard University Press, 2005), 20.

<sup>12</sup> Brown, *Singing the Gospel*, 76.

<sup>13</sup> Brown, *Singing the Gospel*, 12.

within churches from 1700 onwards, with literate urban communities leading the way in this regard.<sup>14</sup>

The extent to which these hymns were truly a part of everyday life is, of course, hard to gauge. Nevertheless, the continuous presence of chorales in devotional books alongside colloquial references to them, the sheer volume of hymn printing from the late-sixteenth century onwards, the practice of giving hymnals as gifts at baptism and confirmation, and surviving hymnals full of underlined passages and marginal notes supplied by their owner, all imply chorales were considered by the laity to be an essential part of their Lutheran faith. Kevorkian suggests they were ‘probably the most pervasive music in early modern society’.<sup>15</sup>

Because of their didactic aim, Luther’s Catechism hymns became some of the most familiar; not only were they used at home and school, as part of the instruction of Luther’s Small Catechism, but further catechetical instruction took place within the weekly worship of the entire community, with the Catechism given a prominent role in the Vespers service held on Sunday evenings. It became customary to preach on the Catechism at this service, following Luther’s own belief that the instruction on the Catechism ‘must be given ... from the pulpit at stated times’.<sup>16</sup> The Catechism hymns, therefore, became a familiar part of this service. They were frequently quoted in Catechism sermons, and some such were even based directly on the hymns themselves, including a series preached in 1698 by August Pfeiffer in Lübeck, during Buxtehude’s tenure. The close connection between these hymns and the Vespers service leads Robin Leaver to suggest that chorale preludes on these Catechism chorales, and most especially those in Bach’s *Clavierübung III*, ‘were clearly for use in Vesper services’.<sup>17</sup>

### **‘But where there is to be a true prayer there must be earnestness’: the Lord’s Prayer in chorale form**

*Vater Unser im Himmelreich*, one of Luther’s six Catechism chorales, was written 1538-9. Its nine verses form a lengthy paraphrase and gloss on the meaning of the different petitions in the Lord’s Prayer, the full text of which is reproduced in modern German in Appendix 1, alongside a literal translation and two versified English translations, one of which dates from the sixteenth century. The structure of the text closely mimics the Small Catechism, which divides the prayer into nine questions and answers: the initial addressing of God, seven petitions, and the closing Amen. In his Large Catechism, Luther highlights the need to ‘pray without ceasing’ as essential to the Lutheran faith, and emphasises the perfection of the Lord’s Prayer itself:

Hence there is no nobler prayer to be found upon earth than the Lord’s Prayer, which we daily pray because it has this excellent testimony, that God loves to hear it, which we ought not to surrender for all the riches of the world. ... For this we must know, that all our shelter and protection rest in prayer alone.<sup>18</sup>

<sup>14</sup> Kevorkian, *Baroque Piety*, 37-8.

<sup>15</sup> Kevorkian, *Baroque Piety*, 37.

<sup>16</sup> From Luther’s *Deutsche Messe*, quoted in Robin Leaver “Lutheran Vespers as a context for music,” in *Church, Stage and Studio: music in its contexts in seventeenth century Germany*, ed. Paul Walker (Ann Arbor, Mich.: UMI Research Press, 1990), 147.

<sup>17</sup> Leaver, “Lutheran Vespers,” 149.

<sup>18</sup> Luther, “Large Catechism,” “XI. Part Third. Of Prayer.”

For Luther and his followers the Lord's Prayer was *the prayer par excellence*, and was intrinsically linked to the need for personal prayer to God. *Vater Unser* is uniquely placed to represent both the outward expression of communal faith (in that it is a chorale melody) and also the need for personal prayer and devotion by the individual believer.

**Vater unser im Himmelreich Vopelius 1682**



Va - ter un - ser im Him - mel - reich, der du uns al - le hei - Best gleich  
Brü - der sein und dich ru - fen an und willt das Be - ten von uns han,  
gib, daß nicht bet al - lein der Mund, hilf, daß es geh von Her - zens - grund.

**Fig. 1: The melody of *Vater Unser im Himmelreich*, as found in a seventeenth-century hymnal.**

The plenitude of settings of this chorale makes it ideal for a study like this one, not least since this means one can pick and choose settings to best illustrate different facets of the organist's craft. The only disappointment here is that there is no extant large-scale 'chorale fantasia' from the latter part of the seventeenth century which treats *Vater Unser*, though the wealth of fine settings can make up for this. It is hard to say whether the lack is due simply to a gap in the sources or whether it has something to do with *Vater Unser's* role as a Catechism chorale; this is a question for further research. For a modern performer, a further advantage to choosing *Vater Unser* for a project such as this is that many of the concepts inherent are still relevant to the Christian experience today. Although the melody does not hold such a place of importance in the English-speaking churches today, the theology of prayer and the Lord's Prayer itself retain their relevance. As a result the concepts involved already have a place in our unconscious thought (even if our concept of prayer is different to those of seventeenth-century Lutherans, as will be highlighted at times below). At the end of Luther's Small Catechism he has a section on daily devotions for the family, where he encourages the saying of the Lord's Prayer at various intervals of the day; just like these children growing up singing *Vater Unser im Himmelreich* and reciting their small Catechism, so we too today learn the Lord's Prayer as small children, and internalise its concept of prayerfulness.

## THE CHORALE CYCLE

The two earliest settings discussed in this thesis are examples of the multi-verse chorale cycle common to the first half of the seventeenth century. These are large-scale works, and their didactic aim is clear in their often evident connection to particular verses of the chorale melodies they set. Luther wrote much on the importance of explanation in the teaching of the Catechism:

However, it is not enough for them to comprehend and recite these parts according to the words only, but the young people should also be made to attend the preaching, especially during the time which is devoted to the Catechism, that they may hear it explained and may learn to understand what every part contains, so as to be able to recite it as they have heard it, and, when asked, may give a correct answer, so that the preaching may not be without profit and fruit. For the reason why we exercise such diligence in preaching the Catechism so often is that it may be inculcated on our youth, not in a high and subtle manner, but briefly and with the greatest simplicity, so as to enter the mind readily and be fixed in the memory.<sup>19</sup>

These settings take this responsibility very literally. Thus, in much the same vein as the chorale itself, they introduce the listener to the key concepts discussed in the Lord's Prayer. Each verse encourages a different affective response, and the 'preaching' is direct and to the point.

In addition to performance on the organ, the didactic element works at different levels dependent on the potential audiences and performance spaces for these works. The publication of Samuel Scheidt's setting raises the possibility that it could be performed in the home for devotion and musical study, whilst the grandeur of Jakob Praetorius' setting seems to point to performance on a large instrument such as the one in Örgryte.

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<sup>19</sup> Luther, "Large Catechism," "II. Short Preface by Dr. Martin Luther."

## Samuel Scheidt, *Cantio Sacra: Vater Unser im Himmelreich* (nine verses)

Samuel Scheidt's three-volume *Tabulatura Nova* was published in Hamburg in 1624. Harald Vogel has described it as the most important collection of keyboard works published in Germany prior to the eighteenth century.<sup>20</sup> Scheidt (1587-1654) was a pupil of Sweelinck and held various organist positions in Halle, including within the court, remaining there throughout the Thirty Years war. In spite of his publications, Scheidt is a rather marginalised figure of the period; histories tend to emphasise the role played by Heinrich Scheidemann and Jakob Praetorius in Hamburg in disseminating the teachings of Sweelinck, ignoring Scheidt's densely contrapuntal works.



**Fig. 2: Pages from the 1624 print of Scheidt's *Tabulatura Nova*: frontispiece (left) and the first page of his *Vater Unser* setting SSWV 104 (*Cantio Sacra*, right) showing the open score format.**

*Tabulatura Nova* is a wide ranging collection, showcasing a variety of keyboard repertoire, from free-composed works to variation sets on secular and sacred melodies. Its versatile contents suggest the collection originated in the demands made on Scheidt in his role as court organist.<sup>21</sup> It was published in open score format, a break from the German norm, following Italian models such as publications of Frescobaldi. As organists would need to intabulate a performing edition from the print, Vogel suggests this is one way Scheidt emphasises the importance of careful study of this music prior to performance; 'in this fashion, Scheidt made it clear that a theoretical comprehension of his music was necessary before it could actually be put to use in a practical context'.<sup>22</sup> This also hints at the

<sup>20</sup> Harald Vogel, introduction to *Tabulatura Nova* vol.1, by Samuel Scheidt (Wiesbaden: Breitkopf und Härtel, 1994).

<sup>21</sup> Grove Music Online, s.v. "Scheidt, Samuel" by Kerala J. Snyder and Douglas Bush, accessed February 16<sup>th</sup> 2016, <http://www.oxfordmusiconline.com/>.

<sup>22</sup> Vogel, introduction, 8.

wider concept of the organist as a learned and well-educated musician, skilled in the theoretical as well as the practical elements of music.

Although clearly didactic in form, this is music written for the edification of the educated *musicus*, and not for beginners at the organ. Scheidt's dedication is 'to the kind-hearted and musically knowledgeable reader' (An den gutherzigen Musicversetendigen Leser) and then 'to organists' (An die Organisten).<sup>23</sup> The dual dedication implies this combination of serious study and a practical element. As music that is designed to bear close study and multiple readings, Scheidt's collection has much in common with Bach's *Clavierübung III* (discussed in a latter part of this thesis).

### **A musical gloss on *Vater Unser*: realising Scheidt's figures in performance**

Scheidt's setting of *Vater Unser* (SSWV 104) is in the first volume of *Tabulatura Nova* and is nine verses long. Each verse explores a different method of setting the melody: Scheidt places it in various voices within the texture, treats it canonically, and ornaments it. The real virtuosity within this setting however, stems from Scheidt's use of figure to create a wide range of *affekts*; the Grove article on Chorale Settings of this type goes so far as to suggest that the Sweelinckian style of chorale variation 'reached its highpoint in the works of Scheidt'.<sup>24</sup>

In many verse sets of this kind a single figure, or several related figures, would be used over the course of a verse. Scheidt however executes some remarkable changes of figuration within individual verses at particular lines of the chorale, sometimes resulting in a sudden drop from constant semiquaver movement to crotchet suspensions. A particularly strong example of this is the seventh verse in which Scheidt sets his first three lines with many semiquavers and martial figures, before initiating a sudden drop to crotchet figures at the fourth line. That there are nine verses in the chorale and nine verses in this setting immediately suggests Scheidt had the full text of the chorale in mind. With such careful deployment of figuration it is hardly a wide leap to suggest that Scheidt has actually carefully considered the setting of each line or phrase of the chorale text, rather than simply creating an overall *affekt* for each verse.

Some lines particularly leap out to the performer as being notably 'narrative' in their depiction of chorale text: if we match text and setting for verse seven, we see that the fourth line of the chorale is 'hilff uns thun starcken widerstand', thus the sudden slowing of figural pulse could be linked to concepts of strength and steadfastness in faith. Likewise the sudden contrapuntal exchange between the two decorative voices for the third line of the chorale could be matched quite happily to 'zur linken und zur rechten hand', as here the performer is most aware of an equal role for both voices (and will be playing one voice in each hand).

Taken as a whole, the seventh verse relates to the temptations men face (*And lead us not into temptation*, the sixth petition). In his small Catechism, Luther warns against the constant temptations of the devil et al.: 'but we pray in this request that God will protect and save us [...] and so that we will win and be victorious in the end, even if they attack us.' The need to confront temptation head on finds further martial vocabulary in the seventh verse of Luther's chorale, where he describes the faithful as standing firm in their faith when confronted with evil. This readily links in to the martial figures deployed throughout the verse (a rare instance of a dotted quaver rhythm occurs twice here, and only four times over the course of Scheidt's entire setting). Similarly the

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<sup>23</sup> Vogel, introduction, 8.

<sup>24</sup> Grove Music Online, s.v. "Chorale Settings" by Robert L. Marshall and Robin A. Leaver, accessed January 26<sup>th</sup> 2016, <http://www.oxfordmusiconline.com/>.



presence of so many semiquavers could be linked to the concept of the Holy Ghost (through whose help the request is granted: 'und durch das Heiligen Geistes trost'), or even to a sense of restless unease caused by the temptations of the world. Such a decision can readily be left to the performer's imagination.

But, of course, not all lines of the chorale can be treated like this and some are much easier to narrate than others. The extent to which Scheidt is able to craft a phrase by phrase response to the text of verse three, for example, varies. A literal canonic moment at the opening can ably paint 'Es kom dein Reich zu dieser zeit': as Luther puts it in his Small Catechism, 'truly God's Kingdom comes by itself, without our prayer.'<sup>25</sup> And whilst suddenly violent, broken figuration seems self-explanatory as a depiction of 'Satans zorn' in line five, the lines in between lend themselves less readily to musical depiction. Since Luther's text is a theological one, inevitably it is concerned at times with concepts and ideas that do not necessarily lend themselves to figural depiction; thus I suggested above that the semiquaver patterns for verse seven could be lent various interpretations by performance choice. Lines 2-4 here seem to be served by beautiful semiquaver patterns which are more stock figures than a literal depiction: 'Und dort hernach inn ewigkeit./Der Heilig Geist uns wone bey/ mit seinen gaben mancherley.' An overall sweetness to the sound would seem to be the main method for Scheidt's presentation of the grace granted by the Holy Ghost. This concept can be further enhanced in performance by a careful use of articulation and key manipulation to encourage a singing tone from the instrument.

The following table analyses each verse of Scheidt's setting in turn, showing how figure has been used to create a musical sermon on the text of the chorale.<sup>26</sup> The text of *Vater Unser* reproduced in the first column here is in old German.<sup>27</sup>

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<sup>25</sup> Martin Luther, *Luther's Little Instruction Book (The Small Catechism of Martin Luther, 1529)*, trans. Robert E. Smith (1994) at <http://www.projectwittenbergonline.org/>, "III. The Lord's Prayer."

<sup>26</sup> All bar numbers in the following analysis refer to *Vater Unser im Himmelreich* SSWV104 in Samuel Scheidt, *Tabulatura Nova*, vol I., ed. Harald Vogel (Wiesbaden: Breitkopf und Härtel, 1994), 38-55.

<sup>27</sup> This is Luther's own version of the text, and is transcribed from Leaver, *Luther's Liturgical Music*, 128-9. See Appendix 1 for a version of the chorale in modern German, and for English translations of the text.

Verse	Setting	Text	Correlations between text and music	General comments on verse
1	Versus, Coral in Cantu, à 4 Voc.	Vater unser im himmelreich	Note the unusual harmonisation of 'himmelreich' at the end of the first line (surely a deliberate colouring of the word).	Use of 4 voices could link in to the concept of an earthly choir, particularly since the work is labelled 'cantio sacra', and is also a standard for an opening verse by Scheidt. The purpose of this verse is essentially to set forth the melody- there is little suggestion here of the word painting which is to come.
		Der du uns alle heisest gleich Bruder sein und dich ruffen an Und wilt das beten von uns han. Gib das nicht bett allein der mund		
		Hilf das es geh von hertzen grund.	Particularly beautiful use of suspensions in the final line of the verse, combined with a striking unprepared dissonance between the uppermost voices on 'das' (an F# in the alto against the B $\flat$ of the melody).	
2	Versus, Coral in Tenore, à 4 Voc.	Geheiliget werd der Name dein		
		Dein Wort bey uns hild halten rein,	'Dein Wort' is presaged in the (accompaniment) soprano voice, emphasising the importance of this particular concept, and potentially also the falling to earth of God's word, if we take the highest voice to be heavenly and the tenor to represent man.	
		Das auch wir leben heiliglich		
		Nach deinem Namen wirdiglich. Behüt uns Herr fur falscher ler. Das arm berfüret Volck beker	Scheidt effects a perfect cadence between lines 4 and 5 of the verse, but as the text turns to a plea for protection from false doctrine (falscher le[h]r) in line 5 he immediately throws this cadence into question, using circling figures on every beat and short broken phrases to emphasise disunity in the accompaniment voices. After foreimitation of the final line, the upper voices converge strikingly at 'Das arm' followed by a strong display of rhythmic unity and a final quotation of the melody in the soprano, mimicking the text which calls for the conversion of 'poor, misled people' (Das arm berfüret Volck). The accompaniment voices follow the narrative implied by these two lines, moving from confusion to compliance with the chorale.	

3	Versus, Coral in Cantu, à 3 Voc.	Es kom dein Reich zu deiser seit Und dort hernach inn ewigkeit.	The canonic moment which opens the verse (between the bass and soprano voices) is an obvious reference to 'Thy Kingdom come'. The stile antico style Scheidt deploys here also conveys a sense of eternity and timelessness. Certainly a liturgical gravity.	Use of three voices here has obvious Trinitarian connections, this is the third verse, also here too we meet the third member of the Trinity.
		Der Heilig Geist uns wone bey Mit seinen gaben mancherley.	From the second line of the chorale, Scheidt affects a gradual increase in movement, eventually resulting in continuous semiquaver movement, a recognisable device for suggesting the movement of the Holy Ghost. Likewise the upward movement of the semiquaver figures leading into line 3 (bars 12-14) heralds the arrival of the Holy Ghost in the chorale text itself.	
		Des Satans zorn und gros gewalt Zebrich, Für im dein Kirch erhalt.	The vicious broken rhythms Scheidt deploys here are an obvious reference to Satan's rage ('zorn'). The rhythmic conflict between the two halves of each bar (30-33) drives into the final line of the chorale, which gradually relents as Satan's power diminishes. By bar 36 the semiquavers have become a gracefully falling chain of suspensions, releasing the tension of the previous bars until the quavers of the opening line once again become the rhythmic unit.	
4	Versus, Bicinium contra punto duplici adornatum	Dein will geschehe, Herr Gott, zu glicch		The central tenet of this verse is 'Thy will be done on earth as it is in heaven', thus Scheidt opts for a perfect echo of the chorale melody in the second voice and also invertible counterpoint. One voice thus presumably represents heaven (the top?) and the other earth- whether it is possible to tell which voice is which is partly the point.
		Auff Erden wie im Himmelreich.	In this line the figuration shifts from quavers to semiquavers, appearing directly along with the 'Himmelreich'- surely an instance of word painting.	
		Gib uns gedult inn leidens zeit, Gehorsam sein inn lieb und leid. Wehr und steur allem fleisch und blut,		
		Das wider deinem willen thut.	The sudden shift in rhythm in Scheidt's figuration here, breaking away from the norm, is brought back to strict semiquavers at the words 'deinem willen' (Thy will); the literal curbing of the figuration representative of being bent to a heavenly will?	

5	Versus, Coral in Tenore, à 3 Voc.	Gib uns heut unser taglich Brot	The exact imitation here between the inner voice and the melody could be a literal depiction of the provision of man's needs; here the accompaniment literally provides the melody to the solo voice.	
		Und was man darff sur liebs nott. Behüt uns, Herr, für unfried und streit, Für seuchen und für theurer zeit.		
		Das wir inn gutem frieden stehn, Der sorg und geitsens müssig gehn.	A sudden burst of semiquavers would seem to mark the word 'frieden', and then a marked sweetness of tone- the beauty of peace perhaps? Likewise the sudden burst of triplet semiquavers (bar 37) calls to mind the rejoicing of God's carefree people.	
6	Versus, Coral in Basi	All unser schuld vergib uns, Herr, Das sie uns nicht betrüben mehr.		In general the more sober nature of this verse should be noted; barely any semiquaver movement; the rhythmic shift from verse 5 could not be more marked. This in keeping with the subject matter of the verse- forgiveness of sins.
		Wie wir auch unsern Schüldigern	'unsern Schüldigern' (lit. 'our sinners', or those who sin against us) marked here by a musical contrariness of rhythm and harmony.	
		Ir schuld und feil vergeben gern. Zu deinen mach uns all bereit	As the text moves to the forgiveness of sins, so Scheidt reflects this with his chain of suspensions, resulting in perfect harmony once more over 'gern./Zu' as forgiveness is achieved.	
		Inn rechter leib und einigkeit.	An example of word painting again here; the accompaniment voices disintegrate into rhythmic disunity at bar 27 coming together once again in perfect 6ths at the words 'und einigkeit' (unity)	

7	Versus, Coral in Basso	Für uns, Herr, inn versuchung nicht, Wenn uns der böse geist anficht. Zur lincken und sur rechten Hand		This verse deals with the plots of the devil, and the strongly rhythmic writing and occasional use of dotted rhythms draws attention to this. Scheidt seems to use the dotted rhythm sporadically in the last verses to indicate strength, and presumably the church militant and triumphant.
		Hilff uns thun starcken widerstand,	This line is treated particularly strikingly by Scheidt, with a sudden break from semiquaver movement to a chromatic chain of suspensions and crotchet movement; highlighting the concept of standing firm in faith. The line is introduced with a dotted figure (note the presence of 'starcken' in the chorale text).	
		Im glauben fest und wolgerüst Und durch des Heiligen Geistes trost.		
8	Versus, Coral in Basso colorato	Von allem Ubel uns erlös. Es sind die zeit und tage bös. Erlös uns von dem ewigen Tod		The fast movement of the solo voice here is perhaps counter-intuitive to a modern reader. The verse deals with death and yet seems to focus on the perils of death and the devil. Perhaps understandable given the time it was written and the horrors of the Thirty Years War, whereby gruesome death was an all too recent memory.
		Und tröst uns inn der letzten not.	At the beginning of this line and the next the figuration momentarily departs into the accompaniment. The rests in this line could be representative of the last breath of life ('der letzten not'), likewise the answering motifs in the accompaniment could be hope in life after death.	
		Bescher uns auch ein seligs end, Nim unser Seel inn deine Hand.	The figuration begins to calm slightly here, relaxing into only semiquavers. A dotted figure between the two lines presumably refers to the triumph of death and sure knowledge of resurrection. The final furious trill on the last note of the chorale 'comes to rest' on the tonic (as it were).	

9	Versus, Coral in Cantu colorato	Amen, dass ist: Es werde war,		The triumphal and joyous nature of this verse is obvious in its rapid figuration, dotted rhythms and use of triplet figures.
		Sterck unsern glauben immerdar,	Notice the presence of a martial dotted rhythm, akin to those found in verse seven for the first word of this line 'sterck', surely an instance of word painting, followed by steady, stable quavers. Likewise the sudden rush of upward semiquaver movement for 'glauben immerdar', a musical depiction of rejoicing.	
		Auff das wir ia nich zweiveln dran, Das wie hiemit gebeten han Auff dein Wort inn dem Namen dein:		
		So sprechen wir das Amen fein.	The final burst of triplet figures here completes the joyous end of the setting; note that Scheidt has reserved triplets for only two moments over the nine verses, each time a moment of triumph and celebration.	

Having conducted a detailed analysis of the congruence between text and figure, I am able to approach the performance of the work very differently. For one, it makes the sudden shifts in figuration much easier to interpret. To facilitate interpretation I wrote the words of the chorale into the score above the melody, so as to have an immediate reminder of the necessary *affekt*. On one level, it would seem ridiculous to suggest that in performance an organist could remember all of these things, most especially the subtler moments of correspondence between text and musical phrase. I found that inevitably certain moments in each verse struck me particularly when striving for an affektive performance, frequently those moments of more intense affektive content. I have listed these moments in the final column of the table below, alongside the registrations used in the recording made at Örgryte Nya Kyrka (musical examples Audio 1 – Audio 9).<sup>28</sup>

Verse	Registration (ÖNK)	Moment of particular figural interest?	Audio
1 Our Father, who is in Heaven.	RP: P8	Particularly beautiful suspensions and dissonances mark the final line, the sincerity of a prayer coming from the depths of the heart ('hilff das es geh von hertzen grund')	1
2 May your name be holy.	(Chorale) Ped: Trom 4 (down octave) BP: P8, O4	Foreimitation of the last line of the chorale converging on a striking unity when the cantus firmus enters; the saving nature of a knowledge of Christ....	2
3 Your Kingdom come.	RP: Flute8, Qdena8	Line 5 with its broken figuration at 'Satans zorn' and then an intensifying sequence leading to respite through the church at the end of line 6.	3
4 May your will be accomplished, as it is in Heaven, so may it be on Earth.	BP: Tr Regal 8 RP: Bahrpf 8	The final line with its figuration that momentarily 'goes astray' and then returns to its former simplicity.	4
5 Give us our daily bread today.	(Chorale) Ped: Trom 4 RP: P8, Qdena8, O4	Sudden beauty and simplicity of figuration at bar 30ff, following line 5 which speaks of a plea for a life of peace ('das wir inn guten frieden stehn').	5
6 And forgive our guilt, as we forgive those guilty of sinning against us.	(Chorale) Ped: Subb16, Dulz 16 HW: Qdena 16, O8, O4	The final line, with its sudden 'disunity' in the accompanying voices which come together, highlighting a text which speaks of men coming together 'inn rechter lieb und einigkeit.'	6

<sup>28</sup> A full specification of the Örgryte organ can be found in Appendix 3. I have elected to keep the registration scheme relatively simple here, since choice of registral colour is the particular focus of the next section of this thesis. That said, registration is a subject which has relevance to every performance on the organ, and I have tried to keep the text in mind when choosing colours for this performance. Thus verse six has a particularly dark registrational scheme, whilst verse nine is suitably bright and celebratory; verse eight, dealing with the subject of death, has a quieter, more restrained solo voice.

7	And lead us not into temptation.	(Chorale) Ped: Trom 8 Trom 4 (down octave) OP: P8, O4, O2, Naz3, Zinck 8	Line 4, 'hilff uns thun starcken widerstand' with its sudden drop to a slower rhythm and absence of semiquavers.	7
8	But set us free from the Evil One.	(Solo) RP: P8, Qdena8 HW: Spitzfl 8	Pathetic rests in bars 19-20 in the solo voice, relating perhaps to 'letzten not' (our last breath), sympathetically answered in the accompaniment figures.	8
9	Amen.	(Solo) RP: P8, O4, O2, Siffli 1 1/3, Sexq. HW: O8, O4, Rauschpf.	Line 2, 'sterck unsern glauben immerdar', with its striking dotted rhythm giving way to a rush of semiquavers in both solo and accompaniment.	9

I would argue that to an organist in Scheidt's day, the congruence between text and figure would be immediately obvious. *Vater Unser im Himmelreich* was sung incredibly frequently, and from a very young age. Its very purpose was to aid the lay person (especially children and the unlearned) in their understanding of the Lord's Prayer through repetition and memorisation; like the other Catechism hymns, *Vater Unser* was designed to function as a mnemonic to teach the Lutheran faith. The best examples of similarly internalised texts would probably be our Christmas carols today. In our society these hymns have a life outside the traditional church service, and function in wider society; perhaps one could argue these melodies and texts are all-pervasive to a similar extent. If the setting was of, for instance, *While Shepherds watched their flocks by night*, a traditional English carol with a strong narrative, then I believe I would notice all congruencies of text and figure immediately since I have entirely internalised text and meaning over the years since I was a small girl.

This project cannot recreate that level of internalisation and learned meaning, but through spending two years working with this chorale and its text I have tried to replicate this in some way; it is my belief that a learned musician approaching Scheidt's *Tabulatura Nova* in the seventeenth century would have internalised the text to such a degree that it would be a matter of course for them to 'hear' the text as they worked through the setting verse by verse. If one further considers that in order to perform this music the organist would need to produce an intabulation, then the time dedicated would also ensure a greater appreciation for the intricacies of Scheidt's textual reading.

### ***...gelindschlägigen Orgeln, Regalen, Clavicymbaln und Instrumenten...***

Nearly all of the compositions in *Tabulatura Nova* can be performed manualiter, and would function well on a single manual organ or stringed keyboard instrument. The possibility of performance on various keyboard instruments is mentioned by Scheidt in his explanation of 'imitatio violistica' at the conclusion of part one. Here he refers to 'gelindschlägigen Orgeln, Regalen, Clavicymbaln und Instrumenten' (organs with light actions, regals, harpsichords and clavichords).<sup>29</sup> *Vater Unser* is one setting that would work well on a variety of instruments; although a few settings in the collection

<sup>29</sup> Vogel, introduction, 8.



are marked *pedaliter* (though of course this does not in itself preclude the use of instruments other than the organ), *Vater Unser* is not one of them.

As part of my study of this setting I have been working at the clavichord with it. In addition to giving an alternative method of studying this setting which would have been readily available to an organist of the time, working on an instrument with dynamic possibilities is particularly rewarding with this setting since one can be even more attuned to subtle changes than is possible on the organ. When working on the organ the art of registering each verse is important, not only in terms of creating an overall mood for each verse but also in considering the ability of various sounds to respond to articulation. It is easier to work with extremes within a verse on the clavichord than on the organ, and the dynamic response of the instrument adds a further dimension to performance.

This also raises the question of the different audiences possible for this repertoire; not least considering its didactic aim, this music is equally at home in a domestic setting as in the church. Study of the work at the clavichord enables a more leisurely appreciation of Scheidt's 'sermon in figures' and would seem to find a parallel in Luther's Small Catechism. Luther aims to teach the household the tenets of the Lutheran faith in a comprehensive manner, whilst Scheidt aims to create a musical sermon on the chorale text which also teaches the performer (and intabulator) methods for narrating such a text through music. The intimacy of studying the work at the clavichord (an inherently quiet instrument) and at home (and we know these chorales had a place there) further allows this setting to function as a means for private devotion. Scheidt's regular setting also means that it is possible to sing along with the verses, a further method for incorporating this music into familial devotion.

## Jakob Praetorius, *Vater Unser im Himmelreich* (a seven-verse cycle)

Jakob Praetorius (1586-1651) was organist in St Petri, Hamburg. He was one of the generation of organists taught by Sweelinck in Amsterdam, and was himself a highly sought-after teacher, counting Mathias Weckmann as one of his pupils. He was infamously compared with Heinrich Scheidemann by Mattheson in his biographical dictionary, a quotation which has cemented the idea that Praetorius was a serious figure with little time for levity:

These two [Praetorius and Scheidemann] were taught by one master, and they had daily contact with each other; the inclinations of their personal temperaments, however, were not at all the same. Praetorius always assumed a quite grave and somewhat odd manner; he took on the refined ways of his teacher; and he loved the highest degree of neatness in everything that he did, as is usual with the Dutch. Scheidemann, on the other hand, was more friendly and genial, he mixed with everyone freely and joyfully, and did not make much of himself. His playing was just that way; nimble with the hand; spirited and cheerful: well grounded in composition; but mostly only as far as [the limits of] the organ would reach. His compositions were easy to play. ... Praetorius's works were more difficult to play and showed more workmanship, in which he had the advantage above all others.<sup>30</sup>

Certainly Praetorius' setting of *Vater Unser* would seem to lend credence to this serious image of the composer. The seven-verse cycle is in a grave, monumental style, carefully structured and with much strict counterpoint and far less reckless abandon than is found at times in the Scheidt. A good example of this is the coloratura setting of verse six, which represents a far more restrained and strict approach to figuration throughout. Hans Davidsson suggests the 'Praetorian style' (a learned and strict counterpoint) can be a means 'to anchor the monumental chorale cycles in the liturgy';<sup>31</sup> the concept of 'Praetorian seriousness' (as opposed to 'Scheidemannian gracefulness') was also recorded by Mattheson in his description of Weckmann's style.<sup>32</sup>

Praetorius was famous in his time for his ability to use the organ in an imaginative and colourful way. Johan Kortkamp (whose father was one of Praetorius' pupils) wrote in his *Hamburger Organistenchronik* that Praetorius played with 'attentiveness and devotion':

Just as the preacher in front of his congregation, he could awake such devotion and move the hearts of his listeners [...] He knew how to use the different voices of the organ, drawing out their special characters to such effect, that one had to admire not only the player but the organ itself.<sup>33</sup>

Approaching music written by a composer renowned for his ability to register the organ with great care as to the desired *affekt* poses a challenge for the performer. Finding a promising registrational scheme is a major part of the performance of this music; the single sound chosen for each verse needs to project both the musical qualities of the writing (clarity for more intricate textures, a vocal

<sup>30</sup> Quoted in Porter, "Hamburg Organists," 64.

<sup>31</sup> Hans Davidsson, *Matthias Weckmann: the Interpretation of his Organ Music* (Stockholm: Gehrman's Musik Förlag, 1991), 14.

<sup>32</sup> Porter, "Hamburg Organists," 64.

<sup>33</sup> Quoted in Klaus Beckmann, introduction to *Sämtliche Orgelwerke*, by Jakob Praetorius, (Mainz: Schott Musik International, 2004), 7.

quality for solo lines etc.) and also to reflect the emotional content implied by the chorale text. William Porter has suggested that the art of registration was considered to be just as important as other aspects of performance style, and that talent in this was an indication of the organist's skill as a poet and preacher.<sup>34</sup> *Affekt* is achieved by multiple devices, including articulation, tempo and larger gesture, but, bearing this in mind, in the following discussion I have elected to focus on the registrational schemes possible, using the organ of Örgryte Nya Kyrka as inspiration. With its vibrant meantone tuning system, and a wide variety of registrational colours and possibilities, this organ can ably recreate the soundworld known to Jakob Praetorius and his contemporaries (see Appendix 3 for specifications of this instrument and Praetorius' own instrument at the Petrikirche, Hamburg).



**Fig. 3: The organ of Örgryte Nya Kyrka**

### **Seven Verses; Seven Petitions**

Davidsson suggests, in a discussion of Weckmann's chorale cycles, that they fall into two categories: shorter cycles (three to four verses) which were probably for alternatim practice, and longer, more complex cycles (six to seven verses) which do not fit with alternatim and were probably designed for performance as a complete unit.<sup>35</sup> Praetorius' *Vater Unser* is clearly of the latter type. Vital to a performance of this cycle is attempting to match verses of the chorale text to the music, as this provides a clear route to finding *affekt*. Unlike Scheidt, who set every verse, Praetorius has seven

<sup>34</sup> Porter, "Hamburg Organists," 66.

<sup>35</sup> Davidsson, *Matthias Weckmann*, 12ff.

verses of a nine-verse chorale, raising the question of whether the cycle is complete in its current form (are two verses simply missing perhaps, were two of them intended to be sung?). One attractive alternative to using the chorale text itself as a means of interpretation, and a way of explaining the seven-verse cycle as a complete entity, is instead to use Luther's discussion of *Vater Unser* in his Large Catechism as the basis for a theological interpretation of the setting.

Whilst the Question and Answer format of the Small Catechism was used in the household, and the chorale text learned and sung by children and adults alike, the Large Catechism was designed for those of a more theological bent, both the clergy and the more educated amongst the laity. Luther explores the Lord's Prayer in greater theological depth, and in so doing he divides the Lord's Prayer into seven petitions. If we treat each verse of the cycle as corresponding to the relevant petition a striking number of concurrences occur; regardless of whether Jakob Praetorius himself had this in mind or not, this method works as a way into an interpretation of the piece. Further, if the Hamburg organists truly did consider their work to be akin to that of the preacher, then Praetorius may have considered it perfectly appropriate to base a chorale cycle on a theological concept in this manner. Ironically perhaps, this idea also fits in with the received image of Praetorius as a man of great seriousness and learning.

The following discussion of my thoughts on registering this work through the prism of Luther's Seven Petitions is illustrated by eight short recordings made at Örgryte Nya Kyrka, Audio 10 – Audio 17. These are incipits of each of the verses and give an idea of the sounds being discussed here. The exceptions are verses three and seven, which I have included in their entirety to provide a sense of the scale of the overall cycle. A table summarising all the registrations can be found on pages 31-2, alongside short quotations from Luther's text selected to shape my affective interpretation for each verse.

### **First Petition: Hallowed be Thy Name: [Versus] *Manualiter a 4***

Praetorius' first verse is in a monumental style, with strict imitative counterpoint which dissolves into more virtuosic figuration around a cantus firmus. Luther's first petition states that the name of God is 'the greatest treasure and sanctuary that we have'. This petition is concerned with the importance of living a godly and Christian life, such that one is worthy to be called one of God's children.

In addition to its concern with the first petition, this verse also opens the cycle, and so needs to set an *affekt* appropriate for the sentiment of the prayer itself. Here it is also relevant therefore to consider the preface to Luther's section on the petitions, 'On Prayer'. Luther emphasises that the Lord's Prayer is the most perfect of prayers and must be prayed with seriousness of intent ('for this we must know, that all our shelter and protection rest in prayer alone').

The weighty style of writing and gravity of the prayer would seem to call for a heavier registration. At Örgryte I have opted for a darker plenum sound on the Hauptwerk (16', 8', 4' with the Rauschpfeiffe), abandoning the higher mixture as its brilliance seems a little out of place with the serious tone of the prayer (Audio 10). I have also experimented with the use of other manuals (predominantly the Rückpositiv and Oberpositiv) when the passagework becomes more florid, again using grave sounds which eschew the brightest mixtures.

### **Second Petition: Hallowed be Thy Kingdom come: [Versus a 2 clav et ped]**

The second petition is the desire that the Holy Ghost might lead the faithful to redemption; God's kingdom comes through the prayer of the faithful. On reading the second petition, one particularly descriptive moment can be likened to Jakob Praetorius' writing in the second verse: God's goodness is described as 'like an eternal, unfailing fountain, which, the more it pours forth and overflows, the more it continues to give'. In addition to the use of more florid voices in the manuals as representing the movement of the Holy Ghost (who features heavily in this petition), the idea of water bubbling from a fountain can also be a helpful concept to examine *affekt* here.

I have opted for a lighter registration, trying to make the two voices flow over each other almost imperceptibly, and using higher mutations to complete the effect (Audio 11). Oberpositiv flutes 8', 4', 2' with the Nassat for the right hand, and the left on the Rückpositiv flutes 8', 4', 2' with the Quintadena. The pedals need to be played an octave lower than written; I have opted for Cornett 2' in the pedals which places the melody inside the texture. This lends a more ethereal effect, but causes a couple of problems with the harmony; although modern ears find the occasional 6/4 chord acceptable, combining the Cornett with the 4' Octave in the pedals has the advantage of rendering the chorale melody as the bass of the texture in addition to the higher line (probably more akin to what Praetorius envisaged).

### **Third Petition: Thy will be done on earth as it is in heaven: [Versus manualiter]**

This petition is predominantly concerned with the power of the devil; an idea more unfamiliar to us today where much less is made of the concept of eternal damnation. Luther writes here about the devil raging and doing his utmost to cause the Christian to fall prey to the temptations of the world. Praetorius' verse picks up on this with its use of cross rhythms and extreme chromaticism, both of which do their utmost to destabilise the chorale melody which sings out in the uppermost voice. The chromaticism in particular sounds vibrant and baffling in meantone!

In keeping with the dark content of this petition I have tried a variety of darker reed stops to colour this verse; one option is the Trechter Regal 8' on the Brustpostif, or the Dulzian 8'. In fact the Dulzian 16' on the Rückpositiv is a particularly effective choice here, the lower pitch serving to emphasise the nefarious nature of the devil's ploys, whilst the thinner sound of the reed keeps the faster moving textures clear (Audio 13).

The Trommet 16' on the Hauptwerck is a further possibility (and also links into Luther's comments on the devil's power and might) but the broader sound muddies the faster textures a little (combining with the Octave 8' helps with this). I decided against this in order to save the trumpet sound for the more positive associations of the fourth petition, but this is an attractive alternative (Audio 12).

### **Fourth Petition: Give us this day our daily bread: *Versus. Pedaliter.***

This petition tells of how God cares for the every need of his people, 'bread' here standing in for all things which are necessary for a happy life, including peace. The devil appears here too, 'sorry that any one has a morsel of bread from God and eats it in peace', and so this petition is also directed against him. In Praetorius' setting the accompanying voices continually pre-empt the tenor's chorale melody, sometimes entering quite a long time in advance. The subliminal provision of the melody could be seen as emblematic of God's providing for his people.

How then to find a sound that replicates God's 'paternal goodness'? I believe this idea suggests sounds with a certain degree of presence and nobility. I have voiced the chorale melody with an 8' Trumpet, a reed suitably different from the Dulcian of the previous verse (more noble in quality perhaps) and which also has a strident, warm quality which relates to the idea of praying for this to spite the devil. The accompaniment I have placed on the Hauptwerk with warm principals (Audio 14). In the absence of clear direction, I have opted to place the decorated chorale melody in the pedals (in order to get the melody to sound at 8' pitch, this involves playing down an octave and with the Trommet 4').

**Fifth Petition: And forgive us our trespasses as we forgive those who trespass against us: *Versus a 3 auff 2 Clav.***

Luther acknowledges that man stumbles daily, and thus needs to pray for forgiveness, but the central tenet of this petition is that one should rejoice, confident in God's forgiveness. The cautious opening of this verse is perhaps linked to this knowledge of fault, with much longer rhythmic units in use than the semiquaver leaps which populate the central section. The cheerful, good conscience is surely the predominant *affekt*, and the following quotation in particular calls to mind the excitable solo voice of Praetorius' setting: 'such a confident and joyful heart can spring from nothing else than the [certain] knowledge of the forgiveness of sin'. It is worth noting too the 'stumble' in the accidentals of the final bars, where Praetorius causes false relations with a sudden  $f\sharp$  appearing in the solo voice, perhaps a reference to man's failings.

Required here therefore is a joyous registration which easily copes with the registral shifts caused by the leaping figures. I have placed the solo on the Rückpositiv, using the Siffloit 1 1/3' to add lightness and brilliance to Flutes 8', 4', 2'. I have also used the Bahrpfeiff 8' to give more character to the sound. The reed also aids in clarity when the solo ventures into its lower register (Audio 15).

**Sixth Petition: And lead us not into temptation: *Versus auff 2 Clavir Pedaliter***

In this petition Luther explains the necessity for man to pray without ceasing, surrounded as he is by temptations of the flesh, the world and the devil. This is one of the longest of Praetorius' verses (the others being the first and last verses of the cycle) and this belies its import. Notably, Praetorius here repeats the final line five times; this, combined with the growing intensity of figuration, implies a certain earnestness of purpose, and the idea of constant prayer. The way this line shifts away from and returns to the tonic could also be linked in to waywardness (or not).

The predominant criterion for registration here is for clarity and a vocal quality for the solo voice. The range fits the Sexquialter on the Rückpositiv perfectly, combined with Principals 8', 4', 2' to construct the solo (Audio 16). Much of the *affekt* here is created by sentiment in the performance, and how the organist approaches the shifting intensity created by Praetorius' figural patterns, though the purity of timbre in the organ at Örgryte also adds to the *affekt*. The 'purity' of sound also is a reason to eschew reed stops for this particular solo perhaps. The Vox Humana 8' might seem a tempting possibility here (given the connotations- human voice, most personal plea for forgiveness in the prayer etc.) but this is a later stop and would have been unknown to Praetorius. In this instance therefore, I have decided to stay within the sound world available to the composer, though (as with all such registrational decisions) this is a subjective choice.

### Seventh Petition: But deliver us from evil. Amen: *Versus. Pedaliter*

Luther begins the last petition with an exhortation that there is a need to pray against ‘the arch enemy’, the devil, and goes on to stress the importance of the ‘Amen’, which proclaims confidence that prayer is heard by God and will be granted. In Praetorius’ cycle this verse is a counterweight to the first verse; it too is heavily weighted, but this time with a cantus firmus pedal line in addition, and develops from strict counterpoint to more virtuosic figuration once again.

If we take the weighty opening as related to the serious subject of deliverance from the devil, and the glorious conclusion as an affirmative Amen, then the registration needs to reflect this. Accordingly I opted for a Hauptwerk plenum (this time including the high mixture left out of the first verse) with strong pedal reed cantus firmus for the opening of the verse. After the strong cadence onto the dominant at bar 40, I couple a secondary plenum through from the Oberpositiv adding the Trumpet 8’ and sparkling Scharff through to the sound, and also the even higher Scharff from the Brustpositif. This addition to the sound lends a triumphal, shimmering conclusion. Combined with the physical act of using the shove couplers to couple the manuals together, and the added weight resultant in the action, the physical experience of playing is also affirmative.

The following table collates the information on registration above with quotations from Luther’s Large Catechism to inspire an affektive performance:

Verse	Quotation from Large Catechism <sup>36</sup>	Registration (ÖNK)	Audio
1	‘[the name of God must] have its proper honour, be esteemed holy and sublime as the greatest treasure and sanctuary that we have’	HW- P16, O8, O4, O2, Rpf RP- P8, O4, O2 OP- P8, O4, Naz	10
2	God gives ‘more abundantly than anyone can comprehend, -- like an eternal, unfailing fountain, which, the more it pours forth and overflows, the more it continues to give’	RP- G8, Bfl4, Qfl2, Quintad8 OP- Hfl 8, Spfl4, Gh2, Naz3 Ped- O4, Cornett 2	11
3	‘[the devil] chafes and rages as a fierce enemy with all his power and might... [he] fans and stirs the fire, that he may hinder and drive us back ... such is all his will, mind and thought, for which he strives day and night, and never rests a moment, employing all arts, wiles, ways and means whichever he can invent.’	RP- Dulz 16	13
4	‘[God] wishes that we pray for them [i.e. ‘the necessities of our body and of the temporal life’], in order that we may recognise that we receive them from His hand, and may feel His paternal goodness toward us therein’	HW- O8, O4 Ped- Trom 4 (for tenor voice, played octave lower than written pitch)	14
5	‘... that God would not regard our sins and hold us up to what we daily deserve, but would deal graciously with us, and forgive, as he has promised, and thus grant us a joyful and confident conscience to stand before Him in prayer.’	HW- O8 RP- G8, Bfl4, Qfl2, Sfl 1 1/3, Bahrfp 8	15

<sup>36</sup> All quotations are taken from Luther, “The Large Catechism,” trans. Bente and Dau, <http://www.projectwittenbergonline.org/>, “XII. Commentary on the Petition the Lord’s Prayer.”

6	'... and it cannot be otherwise than that we must endure trials, yea, and be engulfed in them; but we pray for this, that we may not fall and be drowned in them.'	HW- O8, O4 RP- P8, O4, O2, Sexq.	16
7	'But all depends on this, that we learn also to say Amen, that is, that we do not doubt that our prayer is surely heard and [what we pray] shall be done.'	HW- P16, O8, O4, O2, Rpf, Mix OP- Trom 8, O4, O2, Naz3, Scharff BP- Scharff Ped- Pos16, Tr8, Tr4, Rpf	17

### **Praetorius as Preacher: A Listening Experiment**

Interested in how others perceived and understood these registration choices when listening to the cycle, I decided to conduct a small listening experiment with the Örgryte organ. I used a rather select test group, limiting myself to educated organists who already had some knowledge both of stylistic norms of this repertoire, and also of registration practice on instruments of this sort: in the end, my test group was made up of five organists drawn from the masters programme and the researchers at GOArt. After singing through the chorale in its entirety, the group was given a minimal amount of background information on *Vater Unser* and Luther's seven petitions, so as to set the scene, and were then asked three questions which aimed to test the organ's ability to preach on the topic using verses from Praetorius' cycle.<sup>37</sup>

The first question focussed specifically on the role of registration. I played the second verse of Praetorius' setting with two very different registrations. For this question I told my respondents that the petition I was trying to represent was 'Hallowed be thy kingdom come', and gave them the following information:

This is the desire that the Holy Ghost will lead the faithful to God's kingdom through the power of prayer. It encompasses God's goodness and generosity to his people in answering their prayers.

I then asked them to describe the two registrations in terms of colour and the *affekt* this created. Finally I asked which of the two they believed was most convincing for the petition. The table below details the two registrations used and the responses I received: musical examples Audio 18 and Audio 19.

Audio	Registration	Descriptions	<i>Affekt</i>
18	<b>RP-</b> G8, Bfl4, Qfl2, Quintad8 <b>OP-</b> Hfl 8, Spfl4, Gh2, Naz3 <b>Ped [Chorale]-</b> O4, Cornett 2	Clear, Bright, Light, Sparkling, Shining, Thin	Sincerity, Comforting, Transcendence, Joy, Serenity
19	<b>HW-</b> O8, O4, Rausch, Mixt <b>OP-</b> Trom 8, Zinck 8, O4, Naz3, Scharff <b>Ped [Chorale]-</b> Trom 8, Trom 4, Cornett 2	Severe, Heavy, Red, more opaque than the first, Powerful, Firm, Stable, Dark, Broad	Powerful, Oppressing, Superior, Majestic, Affirmative

The first registration here, based on flutes and attempting to create a light, ethereal *affekt*, was the one which I had chosen as appropriate for the conveyance of the second petition. To my mind the

<sup>37</sup> The full questionnaire can be found in Appendix 4.



martial, reed-heavy sound of the second registration is more appropriate for later petitions; with this petition Luther encourages a focus on heavenly things. Three of my respondents decided the first was more convincing and two preferred the second. I was pleased that three of the others agreed with my choice, and I was further encouraged by the responses in the table above. Clearly, these different sounds create very different *affekts* from Praetorius' music and are capable of conveying very different things to those listening. The *affekts* suggested by my respondents for the first sound are all appropriate for Luther's second petition, and I would suggest the reason two picked the second sound as most fitting for this petition is due to a different interpretation of the focus ('Hallowed be thy Kingdom come') rather than a misunderstanding of the ideas conveyed by the organ. This serves to highlight further the difficulty of conveying a complex theological message through musical sound! The question is whether one focuses on the concept of strong 'leadership of the faithful' or on the idea of the power of prayer and God's goodness; I would suggest a peaceful and serene *affekt* is more akin to Luther's Catechism.

For my second question I did not tell my test group which petition I was playing: instead I gave them the following list of *affekts*, corresponding to the seven petitions, and asked which they believed best described the verse I played and why they thought this.

- i. Sincerity
- ii. Serenity, peace
- iii. Unease
- iv. Contentment
- v. Joy, confidence
- vi. Fervent pleading
- vii. Stern confidence, affirmation

I played them the fifth verse, 'And forgive us our trespasses, as we forgive those that trespass against us', which relates the joy and confidence of the faithful who know God is willing to forgive their sins (*v. joy, confidence* in the list above, musical example Audio 20). Two of my respondents picked this out; both mentioned the leaping solo voice as being particularly important for their decision here. Interestingly both also commented that aspects of the registration sounded 'confident' to them; one said the combination of stops for the solo voice was particularly lively. A third respondent suggested 'unease' was the *affekt* aimed for here, prompted in part by the use of the 'dark colour' of the reed Bahrpfeiffe 8' in the solo. Certainly the thin, nasal quality to the bahrpfeiffe sound could be interpreted negatively (an idea I discussed earlier in this section), though to my ears the overall brightness of the solo voice would suggest more positive connotations. The other two respondents both suggested 'fervent pleading' as the *affekt*, citing the figuration. Indeed, every single person said that the figuration was a key factor in their decision-making, which suggests that, as might be expected, to the ear the manipulation of the cantus firmus with particular figures is the most immediate method for conveying *affekt*. Nevertheless, my results from Q1 show that registration can have a strong impact here too, and a careful combination of the two is necessary.

For my final question I played my listeners three verses selected at random from the cycle (verses three, six, and seven). I told them which three petitions I was trying to represent and asked them to suggest in which order they heard them. Rather than simply reproducing the petitions from the Lord's Prayer itself, I also gave a short statement in brackets to suggest the meaning Luther teaches for each petition in his Catechism; this was to guide my listeners in their understanding of each one, rather than simply leaving them with their modern interpretation of the prayer.

- a. *Thy will be done on earth as it is in heaven* (of the power and tricks of the devil)
- b. *And lead us not into temptation* (of the necessity of ceaseless prayer)
- c. *But deliver us from evil. Amen* (of deliverance from the devil, and confidence that our prayers are answered)

Four of my test group got this completely 'correct': as I hoped they identified the order of play as verses seven, three, and six (or c, a, b above).<sup>38</sup> One commented on the 'tricky' Dulcian registration used for option 'a' as being a clear pointer for this verse! This was a very positive conclusion to my experiment, and overall I think the responses show that the registration contributes meaningfully to the creation of *affekt*, and that the organ[ist] is clearly capable of conveying these theological ideas through sound. In particular the answers to my first question show how much it is possible to understand merely through the nature and quality of the sound produced by the instrument.

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<sup>38</sup> Recordings of the complete verses played for this question can be heard as musical examples Audio 13 (verse 3), Audio 21 (verse 6), and Audio 17 (verse 7).

## THE CHORALE PRELUDE

In marked contrast to the large-scale chorale cycles by Scheidt and J. Praetorius, the later chorale settings of *Vater Unser* seem to be on a smaller and more intimate scale. The final settings discussed in detail here are all examples of a single verse of the chorale melody being set as a chorale prelude (though that has few implications for the length and complexity achieved by the composers). The following quotation from one of Luther's own sermons on prayer suggests something of this concept: the focus here is no longer on 'teaching' the message of the Lord's Prayer.

Let everyone now ask his heart how often he has prayed during his whole life. Singing Psalms and saying the Lord's Prayer is not called praying. These are instituted for children and untutored people, as exercises, to make them athletes in the Scriptures. Your prayer, however, no one but yourself sees and feels in your heart, and you will truly know it, when it hits the mark.<sup>39</sup>

Unlike the seemingly didactic works of Scheidt and Praetorius, the following settings assume an understanding of the chorale's text and that of the Lord's Prayer itself, focussing on the sentiment of prayer instead and picking up on the final sentence in the quotation above. The intimate expression here points to the melody (and thus the Lord's Prayer) being taken as a starting point for the encouragement of ideal prayer, from which can be created the *affekt* of true, inward prayer: the focus is on personal experience, rather than outward religiosity and didacticism.

This is symptomatic also of the increasing influence across the seventeenth century of the lay pietist movement, with its belief that the 'essence' of Christianity is to be found in 'the personally meaningful relationship of the individual to God'.<sup>40</sup> In addition to their place in the pietist movement, many such ideas are also to be found in the devotional writings of traditional Lutheranism. Popular writers such as Heinrich Müller encouraged the use of chorales in private devotion: 1659 saw the publication of his *Geistliche Seelenmusik*, with its ten meditations on spiritual music and an extensive collection of chorales. Works such as this remained popular into the eighteenth century, and Müller himself featured prominently in J.S. Bach's own library.<sup>41</sup> With this in mind, the following chorale preludes seem to focus on the personal experience of the sinner uttering the prayer.

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<sup>39</sup> Martin Luther, "Sermon for the fifth Sunday after Easter, John 16:23-30" from *Church Postil* (1525), trans. John Nicholas Lenker in *The Sermons of Martin Luther* vol. III (Grand Rapids, MI: Baker Book House, 1988), accessed online at <http://www.orthodox.org/html/mlserms.html>

<sup>40</sup> F. Ernest Stoeffler, *The Rise of Evangelical Pietism* (Leiden: E.J. Brill, 1965), 13.

<sup>41</sup> Irwin, *Neither voice nor heart*, 70ff.

## Georg Böhm; *Vater Unser im Himmelreich* (a Coloratura chorale)


Georg Böhm (1661-1733) was the organist of the Johanniskirche in Lüneburg from his appointment in 1697 until his death. Famously, he was mentioned by C.P.E. Bach as being influential on his father, who ‘loved and studied the works of the Lüneburg organist, Georg Böhm’, and J.S. Bach’s decision to name Böhm as the northern agent for the sale of his keyboard partitas nos. 2 and 3 points to the two having formed a friendship. It is unclear whether this was the result of the young Bach studying with Böhm, as is sometimes suggested.<sup>42</sup> It is Böhm’s skill in developing the chorale partita form for which he is most celebrated; in addition, he wrote several large preludia for the organ and various other dance suites for keyboard. French influence is clear in much of his writing.

There are three extant settings of *Vater Unser* by Böhm, and it is the most famous ‘coloratura’ setting of the chorale (à 2 clav e ped) on which I have focussed for this project. Each of Böhm’s settings contains only one verse, and the small *manualiter* prelude is also of interest since it shares a similar vocal character, betraying the influence of the contemporary aria, and is also highly ornamented in the manner of French keyboard music.


### The expressive chorale prelude: Singing *Vater Unser* as an aria

Chorale preludes played on two manuals and pedals, with accompaniment figures on one manual and an expressive, richly ornamented solo on a second, are increasingly common across the seventeenth century. They have clear similarities to verses in chorale cycles such as the sixth in J. Praetorius’ *Vater Unser*, but over time such solos became increasingly complex, acquiring more vocal-like qualities, and eventually obscuring the melody to such a point that the underlying rhythm of the chorale is treated freely. A comparison of the treatment of the second line of the chorale by Praetorius, Dietrich Buxtehude (1637-1707) and Böhm shows this development quite clearly.


Chorale melody, second line



Jakob Praetorius, *Vater Unser*, v.6



Dietrich Buxtehude, *Vater Unser*, BuxWV 219



Georg Böhm, *Vater Unser*




Fig. 4: Comparison of treatment of the second line of chorale melody in a decorated solo voice

<sup>42</sup> *Grove Music Online*, s.v. “Böhm, Georg,” by Hugh J. McLean, accessed February 15<sup>th</sup> 2016, <http://www.oxfordmusiconline.com/>.

Whilst Praetorius' figuration clearly stems from the application of embellished keyboard technique, Buxtehude shows a move towards a more lyrical approach. Yet both composers clearly delineate the underlying structure of the melody, whilst Böhm works far more freely with his source material. As will be seen, sometimes the melody is brought to the fore, with ornaments concealing a strict and rhythmically regular presentation of the underlying melody, whilst at other times Böhm seems to leave his melody behind entirely, suddenly increasing the underlying harmonic rhythm of the chorale, elongating a particular note or even repeating a fragment of the melody within a phrase.

In *Syntagma musicum* (1614-20), Michael Praetorius groups *coloratura* with *diminutio* and uses them both to mean the embellishment of a melody through 'a dissolving or breaking up of a longer note into numerous faster and smaller notes', suggesting that this is a skill that a singer needs to execute 'appropriately and graciously'.<sup>43</sup> This early definition points to the origins of this style in vocal technique, and it is this vocal style of expression that becomes transferred to the organ in such preludes. In an essay on Buxtehude's 'expressive' chorale preludes, Lawrence Archbold describes the striving for an 'increased illusion of the human voice', marked especially in the works of Franz Tunder (1614-1667, Buxtehude's predecessor at the Marienkirche, Lübeck) whose writing suggests improvised vocal ornamentation 'graceful in its spontaneity and cognizant of the need to breathe'.<sup>44</sup> This interest in *melodic* development (as opposed to contrapuntal treatment) is further supported by the writings of Wolfgang Caspar Printz (1641-1717), an influential composer and theorist, whose *Phrynis Mytilenaeus* of 1696 was particularly concerned with *variatio* (embellishment) as 'an artful modification of a given musical passage', and focuses on the treatment of a melody. Though Printz eschews discussing the potential expressive capabilities of such ornaments, Dietrich Bartel suggests this emphasis on melodic treatment is symptomatic of a growing interest in the melodic principles of composition.<sup>45</sup>

How then are we to treat such compositions? Ornamentation is used here as a means of expression, and the ornaments coaxed from the melody here are akin to those improvised from the chorale book spontaneously. In an essay on vocal ornamentation in the German baroque, John Butt made the case for performers approaching the ornamental surface of a work as 'the spontaneous elaboration of a simpler structure', and that would certainly seem to be the case for Buxtehude's preludes, where the underlying melody is immediately apparent.<sup>46</sup> In a work like BuxWV 219 (Buxtehude's small prelude on *Vater Unser*), only the most cursory knowledge of the melody is required to locate the underlying chorale melody and bring it out in performance; it is immediately apparent how one might create a sense of improvised figuration. Butt's essay discusses the development of notated figuration in German composition across the seventeenth century, drawing the conclusion that 'the very act of notating coloratura caused its nature to change from added ornament to musical substance', and it is this distinction which is paramount in an understanding of Böhm's chorale prelude compared to that of Buxtehude.<sup>47</sup>

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<sup>43</sup> Quoted in Dietrich Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* (Lincoln and London: University of Nebraska Press, 1997), 434.

<sup>44</sup> Lawrence Archbold, "Towards a critical understanding of Buxtehude's expressive chorale preludes," in *Church, Stage and Studio: Music and Its Contexts in Seventeenth-Century Germany*, ed. Paul Walker, (Ann Arbor, Mich.: UMI Research Press, 1990), 89.

<sup>45</sup> Bartel, *Musica Poetica*, 119-22.

<sup>46</sup> John Butt, "Improvised Vocal Ornamentation and German Baroque Compositional Theory: An Approach to 'Historical' Performance Practice" in *Journal of the Royal Musical Association* Vol. 116, No. 1 (1991), 62.

<sup>47</sup> Butt, "Improvised Vocal Ornamentation," 58.

Butt suggests two basic attitudes shown by composers working with figural notation in seventeenth-century Germany, both influenced by contemporary performance conventions: those writers and composers who ‘take over the performer’s art wholesale’, applying notated figuration to extant compositions with a simpler structure, and those who adopt the motivic patterns of performance but integrate them more fully into their work, ‘giv[ing] more attention to the role and development of the figuration concerned, justifying it in terms of an underlying system and ultimately changing the norms of the compositional language itself’.<sup>48</sup> This distinction is not intended to disparage Buxtehude’s smaller settings (far from it) but rather to acknowledge that when viewed as an ‘elaboration’ of the *Vater Unser* melody, Böhm’s setting has taken an extra leap away from the source material to such a degree that his embellishments have come into their own to form a lyrical melody at times quite distinct from the original chorale. In much the same way that the composer liberally fragments a text to be set as a virtuosic, embellished aria, here Böhm uses the melody as the barest of ingredients for his setting. Likewise his unusual choice of accompaniment figure (a far cry from the contrapuntally involved accompaniments of Buxtehude which frequently display imitative elements) calls to mind the continuo-led accompaniments of the contemporary aria.

### **Coloratura as rhetorical embellishment of melody**

Integral to an understanding of Böhm’s setting is mapping out how the chorale melody is manipulated in the solo voice. As this is far from obvious at first glance, an important early step was simply to go through with a careful eye and establish where the melodic notes were hidden amongst Böhm’s ornamentation. Only once this has been done is it possible to truly appreciate where Böhm has been most adventurous with his treatment, and where he is in fact using dense ornamentation to conceal a much simpler presentation of the melody: his decoration of the first line of the chorale, for example, is actually very regular, with melodic notes appearing (however fleetingly) on the first and third beats of the bar, whereas the second line already shows Böhm manipulating the underlying rhythm of his chorale melody quite freely.

The single verse prelude of this type focuses on creating a single *affekt* of prayerfulness rather than a wider-ranging kaleidoscope of images relating to the Lord’s Prayer in its entirety. The standard approach in analyses of such preludes is to take the first verse as a starting point, and certainly Luther’s opening verse focuses much on the sentiment of ‘true’ prayer that he discusses in the Catechisms and sermons:

Vater unser im himmelreich,  
 Der du uns alle heissest gleich  
 Bruder sein und dich rufen an  
 Und willst das Beten von uns han  
 Gab, dass nich bet allein der Mund,  
 Hilf, dass es geh von herzengrund.

Within this verse Luther already introduces his key concepts of the perils of the world, man’s potential unfitness for prayer and of the need for prayer to come from the depths of the heart (i.e. from a true desire that the prayer be answered). He sets forth the idea that true prayer must be a request for something: ‘whoever would pray must have something to present, state, and name

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<sup>48</sup> Butt, “Improvised Vocal Ornamentation,” 57.

which he desires; if not it cannot be called a prayer.<sup>49</sup> Further, the text of this verse also hints at God's desire to hear our prayer and His promise to answer it: faith in this promise is one of Luther's key requisites for true prayer. Thus in many ways, the first verse of the chorale is also a miniature sermon on the whole, and in true rhetorical style prepares the listeners for what is to come, in much the same way as an organist's improvised prelude to a chorale. These, then, are the ideas that Böhm needs to convey as he sets out the chorale in this setting. A further statement from Luther's sermon on prayer (quoted earlier) suggests the *affekt* Böhm is striving to 'kindle' in his listeners:

... [All] requisites of prayer may be complied with in the heart, without any utterance of the mouth. The oral part of prayer is really not to be despised, but it is necessary to kindle and encourage prayer inwardly, in the heart.<sup>50</sup>

The following analysis looks at the rhetorical means with which Böhm conveys these messages and creates this *affekt*. It treats the chorale as a rhetorical embellishment of the melody and makes use of various rhetorical terms from treatises that date into the eighteenth century (i.e. some were printed only after this setting was written): considering that theorists tend to write slightly after the event comes into practice, this is hopefully less problematic than it at first seems. These rhetorical terms are in fact much older, dating from Greek texts on oratory. Their application to instrumental music (as opposed to music with a text) arrives only in the eighteenth century; nevertheless their application can be justified here. As has been mentioned, Böhm is particularly vocal in his treatment and, moreover, he is writing a chorale setting with an implied text. The following analysis tries to incorporate a consideration of the implied text and how Böhm's rhetorical decisions influence our understanding of the first verse.

The reader may wish to refer to Figure 5 on the next page whilst reading this section. It presents the richly ornamented melodic line in my own transcription from Walther's manuscript, and shows in notes of different colours how Böhm is manipulating the original melody. I have also marked select rhetorical terms discussed in the text below directly onto the score where these refer to events occurring in the solo voice.<sup>51</sup>

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<sup>49</sup> Luther, "Large Catechism," "XI. Part Third: Of Prayer."

<sup>50</sup> Luther, "Sermon for the fifth Sunday after Easter."

<sup>51</sup> Facsimile pages of Walther's manuscript from c.1710-12 appear in Georg Böhm *Sämtliche Orgelwerke*, ed. Klaus Beckmann (Wiesbaden: Breitkopf und Härtel, 1986), 99 and 112-4.

Georg Böhm, Vater Unser im Himmelreich, after the manuscript by J.G. Walther

Rückpos. (6) (I)

Anabasis

Epiphora

Tmesis

(II)

(III)

(IV)

(V)

(VI)

(Paronomasia)

Suspirato

Epizeuxis

Diminutio

Catabasis

Epizeuxis

(as bar 26)

Key

• notes in red are the Vater Unser melody. The red ? at bar 16 indicates a missing melody here.

• highlighted green notes show Böhm repeating fragments of the melody

(I) etc. circled roman numerals refer to the line of the chorale melody (I-VI for six lines of text)

(VI)<sup>a/b/c</sup> marks Böhm's three iterations of the final line

..... select rhetorical devices mentioned in the text are also marked here.

Fig. 5: Melodic line of Georg Böhm's Vater Unser im Himmelreich



The opening of this setting is immediately a striking one. The accompaniment figures are not those of a standard chorale prelude; the pulsating quavers of the bass line are strikingly reminiscent of continuo playing and the introduction (bars 1-6, fig. 6) seems reminiscent of a contemporary aria, waiting for the entry of its solo voice.<sup>52</sup> This is in itself a rhetorical device: *suspensio*, whereby the beginning of the musical work delays the primary musical material and instead the composer tries to heighten suspense.<sup>53</sup> Arguably this is what Böhm tries to do here; his continuo-like accompaniment with its steady, persistent pulse immediately arrests the ear. The snatched figures of accompaniment are replete with *suspiratio* figures (which Mauritius Johann Vogt described in 1719 as ‘a sighing, groaning passage in a composition’) which fall into a silence punctuated only by the constant movement of the bass line.<sup>54</sup> The arc of the opening figure of the accompaniment is also an example of *interrogatio*, a musical question, with its upward trajectory and move onto the dominant (bar 1). This restless searching, seeking and questioning creates a particularly pathetic and sorrowful *affekt*. Immediately, Böhm uses rhetorical figures which suggest prayer is a serious endeavour, coming from the deepest sighs of the heart, and also raises a question to the heavens. Vital in Luther’s concept of prayer is this idea of asking God for something; here the accompaniment begins that process, in a plaintive fashion.



Fig. 6: Opening bars of Böhm’s *Vater Unser* showing accompaniment figures<sup>55</sup>

At its entrance in bar 6, the first line of the chorale is treated very pathetically, with much fragmentation and repetition of short phrases. *Suspiratio* figures fall perpetually away from the melody in Böhm’s first short phrase, and each time the solo falls away from the melody (down to d

<sup>52</sup> All bar numbers in this analysis refer to Georg Böhm, *Vater Unser im Himmelreich*, in ed. James Dalton, *Faber Early Organ Series Vol. XII The Netherlands and North Germany c.1650-c.1710* (London: Faber Music Ltd., 2006). These bar numbers also match those indicated in fig. 5.

<sup>53</sup> Bartel, *Musica Poetica*, 390.

<sup>54</sup> Mauritius Johann Vogt, *Conclave thesauri magnae artis musicae* (1719), in Bartel, *Musica Poetica*, 394.

<sup>55</sup> This example taken from Georg Böhm, *Sämtliche Werke: Klavier- und Orgelwerke* vol. II, ed. Johannes Wolgast and Gesa Wolgast (Leipzig: Breitkopf und Härtel, 1927).

[http://imslp.org/wiki/Complete\\_Works\\_for\\_Organ\\_and\\_Harpsichord\\_\(B%C3%B6hm,\\_Georg\)](http://imslp.org/wiki/Complete_Works_for_Organ_and_Harpsichord_(B%C3%B6hm,_Georg))

in bar 7, and strikingly falling straight to c in bar 8), the line is broken. This fragmentation of the melodic material is *tnesis*: as Vogt calls it, a ‘splintering’ of the line.<sup>56</sup> This, alongside dogged sequential repetition of the material which strives ever upwards, serves to make the opening even more pathetic. It also contributes to the vocal quality, as the line naturally breathes, but notice that the singing of the melody becomes increasingly confident and less fragmented as the prelude progresses. The end of this line is an example of *anabasis* as Böhm leaps up the octave at bar 9 for an emphatic repetition and conclusion of the first line. Johann Gottfried Walther described *anabasis* in 1732 as ‘a musical passage through which something ascending into the heights is expressed’, and it is most probable Böhm is using it here literally to illustrate the heavens themselves, the final word of the first line being ‘himmelreich’.<sup>57</sup> Thus his rhetorical figures move forwards towards a sense of hope and trust in God’s promised kingdom and the answering of prayer.

If we assume that the text Böhm is considering is that of the first verse, then one can also find a particularly striking example of *emphasis* in the third line of the melody (which enters in bar 14). Johann Mattheson devotes a chapter of his *Der vollkommene Capellmeister* (1739) to the correct presentation of the meaning of the text in melody and singing (‘vom nahrdruck in der melodie’). He suggests the point of *emphasis* is to heighten the text, ‘as though it were pointing out the intended affection, illuminating the sense and meaning of the work’.<sup>58</sup> It should be used sparingly and ‘applied to those words containing the exceptional content, emphasis, power, strength, force, efficacy, or vigour of a passage or text’.<sup>59</sup> Bar 16 sees Böhm’s most extreme break away from the melody, with prominent leaping figures eschewing the required ‘e’ entirely, and masking the melody’s trajectory (this point is marked with a red question mark in fig. 5). This moment corresponds to ‘rufen an’ in the text; a moment of intense pleading in the melody, this conjunction with text would seem to highlight this as an important concept for the listener to recognise.

Böhm’s treatment of the final line of the chorale (bar 26 onwards) is undoubtedly where some of the most interesting writing lies. He repeats and varies it three times, a rhetorical effect (*paronomasia*) which serves to emphasise this particular line and also draws the prelude to a close; Mattheson suggests such devices are so natural in music (as well as oratory) so that ‘it seems almost as if Greek orators borrowed these figures from the art of musical composition’.<sup>60</sup> This line refers to true prayer coming from the innermost heart of the believer, and as such is one of the most *affekt-*laden moments of the text; unsurprising, then, that Böhm treats the line with care.

Böhm leads into this line with a painful sharpening of the f<sup>♯</sup> in the bass at bar 26, causing a false relation with the cadence onto F major at the beginning of the bar, and presaging the deeply felt tensions in his presentation of this line. Initially, at bar 26, the melodic line is relatively clear, presented with minimal ornaments. The *saltus duriusculus* (a chromatic leap) between the melodic note a and the e<sup>♭</sup> of the ornament leading in to bar 27 gives a hint of the inner pain to come, and this chromaticism occurs twice in Böhm’s presentation of this line (also note the B<sup>♭</sup> –F<sup>♯</sup> in the bass

<sup>56</sup> Vogt, *Conclave* quoted in Bartel, *Musica Poetica*, 412.

<sup>57</sup> Johann Gottfried Walther, *Musicalisches Lexicon, oder Musicalische Bibliothec* (1732) in Bartel, *Musica Poetica*, 180.

<sup>58</sup> Johann Mattheson, *Der Vollkommene Capellmeister* (Hamburg: Christian Herold, 1739), transl. in Bartel, *Musica Poetica*, 252-3.

<sup>59</sup> Mattheson, *Capellmeister*, in Bartel, *Musica Poetica*, 255.

<sup>60</sup> Mattheson, *Capellmeister*, in Bartel, *Musica Poetica*, 351.

leading into the second statement at bar 30 immediately after Böhm's unexpected, momentarily sweet, arrival onto B $\flat$  major).

The second iteration (bar 30), by contrast, is a clear example of *diminutio*, whereby the melody is presented initially regularly but carefully filled in with various passing notes. This first repetition is very emphatic; Böhm leaps in with only a semiquaver rest to breathe after his interrupted cadence onto B $\flat$  (a striking moment given how spacious the composition is in general). Yet having immediately launched in with such momentum, Böhm loses the melody and overshoots the final cadence of the chorale, sinking below the melody to the dominant. This is a chromatic and highly poignant moment, which perhaps calls to mind the prayer of a despairing sinner; it is an example of *catabasis*, a device which Walther describes as 'a musical passage through which lowly, insignificant and disdainful things are represented'.<sup>61</sup> This causes a moment of reflection in the solo voice, as if the singer takes a moment to gather her thoughts, and the accompaniment takes over for a moment, seemingly posing a question, the ambiguous bass line chromatically tracing the tonic minor and major.

The final repeat (from bar 34) is a return to the initial, simpler setting, and is almost identical to the first iteration bar certain ornaments (almost as if Böhm were 'trying again' to cadence onto the tonic). Of note is the emphatic repeated 'e' at the close of the line in bar 37: this is a repeat of bar 29, but here with the added ornaments the effect is more striking. This is *epizeuxis*, which Mattheson describes as 'where the same note is vehemently repeated in the same portion of the melody'.<sup>62</sup> It leads in to the final cadence onto the tonic major, with a small coda in the accompaniment voices. Their quiet ascension and delicate affirming cadence onto the tonic major seems to be the acceptance of the prayer up to heaven. Certainly, the positive note on which this prelude ends would seem to replicate the confidence of the believer who says 'amen' with full belief that the prayer will be answered.

### Understanding the Role of Böhm's Ornaments: A Listening Experiment

In addition to making a serious analysis of the way Böhm treated his melody, I also considered paring back Böhm's setting to create a simpler version where the melody was more clearly delineated and some of the extraneous ornamentation was removed. This was in order to truly explore what effect the ornamentation has on a rhetorical performance. The surviving source for Böhm's chorale is covered with highly expressive French ornamentation, and is a later eighteenth century source by Johann Gottfried Walther (1684-1748, a member of Bach's circle), thus some debate exists surrounding how much of the ornamentation truly comes from Böhm himself (a similar debate surrounds Nicolaus Bruhns' *Nun komm der Heiden Heiland* fantasia). This has led some editors to provide simplified versions of the setting which remove some of the ornaments in order to better present the work as Böhm himself might have originally conceived it.<sup>63</sup> This was not my aim, as such a debate is incredibly convoluted and impossible to resolve when the *only* copy of the piece is decorated in this manner, but rather I attempted to see whether a version with fewer ornaments and figures affected my rhetorical experience of performing the piece, and also those of a select few listeners.

<sup>61</sup> Walther, *Lexicon*, in Bartel, *Musica Poetica*, 215.

<sup>62</sup> Mattheson, *Capellmeister*, in Bartel, *Musica Poetica*, 265.

<sup>63</sup> See Georg Böhm *Sämtliche Orgelwerke*, ed. Klaus Beckmann (Wiesbaden: Breitkopf und Härtel, 1986), 121-2. Here Beckmann relegates the ornamentation to his critical commentary.

If anything, conducting this experiment further convinced me of the wisdom of Butt's suggestion that such figural ornamentation and variation becomes an integral part of the compositional process: constructing a convincing simpler version was very difficult in places, because the figuration is so entwined and through-composed, and it becomes incredibly challenging to make decisions as to what should or could be removed. For those moments where Böhm breaks entirely away from his melody, for instance, I chose to alter the melodic contour in the simplified version to include all the notes from the chorale. The most extreme example of this is at bar 16, where the 'e' of the melody disappears entirely in the original version. Similarly at bar 18, Böhm delays the melodic note 'e' to the last possible moment in the first half of the bar: I chose to alter this so that the melodic note sounds throughout here. In similar vein I chose to minimise ornamentation in those places where the skeleton of Böhm's composition matches the chorale melody most closely so that the ear could more readily pick out the chorale. To remove all ornamentation entirely, however, would defeat the purpose of the experiment, lest the prelude become so bare as to be musically unconvincing: for this reason I chose to keep anticipatory notes and some of the simpler figures (occasionally simplifying a figure further from the original). A skeleton score showing the simplified solo voice in this version can be found as part of my questionnaire in Appendix Four.

I performed the two versions of the chorale in Örgryte Nya Kyrka to five other organists drawn from the masters programme and the researchers at GOArt, playing first my own simplified version of Böhm's setting (musical example Audio 22) and then the version from Walther's manuscript with all notated ornaments and figuration (musical example Audio 23).<sup>64</sup> I asked them the following question:

How do the ornaments you hear enrich the piece? What happens when the piece is altered in this way (with all ornaments removed)? Consider the following statement by Luther as a means to interpret the affective quality Böhm strives for:

For this we must know, that all our shelter and protection rest in prayer alone. ...we should see and consider the distress which ought to urge and compel us to pray without ceasing. [...] But where there is to be a true prayer there must be earnestness. [Luther, Large Catechism 'On Prayer']

One of my respondents knew the piece well himself, and commented that hearing the work without the ornaments was very confusing, as 'you miss things which you feel belong to it' (further supporting my own thoughts as I prepared the score), and so he felt unable to answer the question. There seemed to be a general concurrence amongst the others that the work was more convincing with the ornaments, particularly as they emphasised different elements of the text. One suggested this was akin to the way in which we speak the familiar words of the prayer in a different way depending on our thoughts at that particular time. Another felt that the version without ornaments seemed more earnest, though the solo line was certainly 'more expressive and pleading' in the ornamented version: this was the only comment that actually suggested an emotional response to the simplified version of the piece, and also casts light on the fact that, of course, such a question is inherently problematic. The response of a listener to either of these settings is ultimately a subjective one; an emotional response to music (and indeed the individual's response to Luther's words and ideas) is governed by multiple factors and cannot be objectified. Further, this last comment picks up on a potential duality in the quotation I gave my listeners: how does one interpret

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<sup>64</sup> This followed on from my earlier questions on Jakob Praetorius—see Appendix 4 for the full questionnaire.

'earnestness' in prayer, and does this necessarily equate to fervour brought on by a fear of the dangers of the world and the devil, particularly considering our modern conception of prayerfulness? Nevertheless, it was interesting to see that the rhetorical gestures in the fully ornamented setting made more of an impact on those listening than the simplified version, and that all felt the figures enhanced their response and aided the creation of a prayerful *affekt*.

My own experience of playing both versions was interesting. Like one of my respondents I know the ornamented version very well (this piece was in fact my first experience of the North German repertoire when I had newly begun my organ studies, and I have played it many times since!) and so to create a convincing interpretation of the simplified version required a determination to make this version work as though it were complete in and of itself. For one, it caused problems with tempo, since I wanted the two performances to be comparable, thus the same tempo (or one very similar) had to work for both versions regardless of the fact that one had almost twice as many notes in the solo voice! I also had to adapt my thinking to occasionally radically altered melodic contours, with new goals and high points.

I had focussed entirely on the removal of ornaments from the solo line and so this left Böhm's accompaniment almost entirely unchanged (bar the removal of a couple of mordents and trills). One result of this was that it hammered home Böhm's most interesting harmonic turns of phrase, and enhanced the experience of the pulsating accompaniment, and some of his subtle chromaticisms. The interrupted cadence onto B $\flat$  major at bar 30 is an obvious example, as are his chromatic shifts from f $\natural$  to f $\sharp$  at bars 26 and 34. What is also interesting to note here is that all of these places occur at moments when the solo voice drops out or comes to rest, so these rhetorical gestures are also audible in the ornamented version: they are designed to lend weight to the rhetorical experience of the composition. Harmony, then, is another way in which Böhm has crafted his rhetorical response to this chorale, using it to create both tension and moments of respite in his sorrowing *affekt*.

I was also interested in the response of my listeners to the ornamented version and asked them to note on the skeleton score any places which particularly struck them as 'meaningful' in some way. Given my rhetorical analysis of the piece, I was hoping there might be some congruence between the moments I had picked out and those to which my listeners responded. I was pleased that two noted down the leaps at 'rufen an' in bar 16 as being 'most expressive' and 'recalling the need for shelter'. A further noted the repetition of the final lines as being a moment of particular 'richness' in the setting, and the awkward *saltus duriusculus* leap and pathetic ornament leading into the last line's first iteration at bar 26 was picked up on by another.

For myself, the most poignant moments are those where Böhm falls away from his melody line. The final lines, in particular the *catabasis* where the solo sinks below the melody, is for me the most devastating moment of the piece. It is only through internalising the melody that I have come to hear and feel the rhetoric of these final lines with increasing intensity. The results of this listening experiment clearly show that these moments of heightened rhetorical *affekt* are audible and make an impact on those listening. If this emotional response were coupled with a better knowledge of the chorale text and melody, this 'preaching' using ornament and rhetorical gesture to draw attention to moments in the text would thus be highly effective. If the coloratura of Böhm's setting is a gloss on the *Vater Unser* melody, then so too his setting can function as a gloss on the text of the first verse (which is in turn a gloss on the prayer itself).

## ***Vater Unser im Himmelreich* in J. S. Bach's *Clavierübung III***

There are multiple settings of *Vater Unser im Himmelreich* within J. S. Bach's output. In addition to several settings for organ, the chorale appears in the St John Passion and three of Bach's cantatas. I have chosen to focus primarily on the two settings of *Vater Unser* which appear in Bach's *Clavierübung III* (printed in 1739). This was Bach's first publication for the organ, and the work is firmly centred on the chorale melodies, texts and teachings of Luther himself.<sup>65</sup> In addition to considering these settings within the theological context and tradition of the *Vater Unser* chorale, there is an added dimension here, namely the consideration of these settings within the larger collection of the *Clavierübung* itself. Part of my work on these settings has involved looking at how performance of the entire collection on the organ informs a deeper understanding of these two particular works, setting *Vater Unser* in context as one of the foundations of Lutheran hymnody and liturgy, rather than viewing it in isolation.

*Clavierübung III* mirrors the Lutheran liturgy and Catechism, setting the chorales appropriate for the Mass (the German Kyrie and Gloria) alongside the six chorales designed to teach the Catechism. In each instance, Bach provides a large setting for organ with obligato pedals and a more modest *manualiter* setting (two *manualiter* settings in the case of the Gloria) playable on an organ with a single manual, or indeed an instrument at home (the clavichord for instance). Robin Leaver has convincingly argued that these two settings of the Catechism chorales are analogous to Luther's large and small Catechisms, suggesting that the bicentennial celebrations of the reformation in Leipzig, which took place in 1739, may have been part of the inspiration behind Bach's decision to publish such a collection that year.<sup>66</sup> In addition to the devotional element, the collection is also a compendium of styles old and new for the organ.

Third Part of the 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<sup>67</sup>

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<sup>65</sup> It has been well documented that Bach was indebted to Luther, and that the composer was particularly drawn to the works of the great reformer (consider, for example, the obligatory Luther essays in ed. John Butt, *The Cambridge Companion to Bach* (Cambridge: Cambridge University Press, 1997), ed. Carol K. Baron, *Voices in the Community* (Rochester, NY: University of Rochester Press, 2006) &c.). Robert Marshall, for example, has pointed to the 'dominant position' within Bach's music of chorale melodies and texts from Luther and his generation (as opposed to those from the later 16<sup>th</sup> and 17<sup>th</sup> centuries), and suggests Bach's *Clavierübung III* is the composer's 'most public acknowledgement' of this connection with Luther (Robert Marshall, "Bach and Luther," in *The worlds of JS Bach*, ed. Raymond Erickson (Milwaukee, Wis.: Amadeus Press, 2009), 230.)

<sup>66</sup> See Robin Leaver, "Bach's *Clavierübung III*: historical and theological considerations," *Organ Yearbook* 6 (1975): 17-32.

<sup>67</sup> Dritter Theil der 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 Erzeugung verfertigt von Johann Sebastian Bach, Königl. Pohnischen, und Chorfürstl. Saechs. Hoff-Compositeur, Capellmeister, und Directore Chori Musici in Leipzig. In Verlegung des Authoris. Translation from Peter Williams, *The Organ Music of J.S. Bach*, second edition (Cambridge: Cambridge University Press, 2003), 387.

As one of Luther's Catechism chorales, *Vater Unser im Himmelreich* receives two settings. The large setting of *Vater Unser im Himmelreich* (BWV 682) is exceptional in many respects: within the collection itself, the chorale stands out for its sheer length, contrapuntal brilliance and intensity of expression, but within the larger array of settings of this chorale melody (both those by Bach himself and those discussed elsewhere in this thesis) it is also unusual in certain respects. Peter Williams aptly describes BWV 682 as 'perhaps the most complex of all organ-chorales, for both composer and performer'<sup>68</sup>: undoubtedly the work is a compositional tour de force, but the length and intricacy of the writing make the setting a challenge for the organist, both technically and musically. Although Bach still only sets one 'verse' of the melody, BWV 682 manages to last 91 bars, so elaborate is the treatment: truly this is a setting 'for connoisseurs of such work'. The second setting, representing *Vater Unser* as part of the small Catechism, is BWV 683; a small jewel of a setting, and one of childlike simplicity, this could easily be described as music 'for the recreation of the spirit'.

### **Bach's Settings of *Vater Unser im Himmelreich***

Before embarking on a discussion of BWV 682 and 683, a summary of Bach's settings of this chorale is listed below. Briefly considering the chorale in Bach's other settings for the organ, and also in Cantata 101 (which treats the melody extensively) helps to place these printed settings in context. In particular, it serves to underline the unusually modern approach of BWV 682.

- Harmonisations:
  - BWV 416
- Elaborated settings for organ:
  - BWV 636, a setting as part of the *Orgelbüchlein*
  - BWV 737, also subtitled *Nimm von uns, Herre, du treuer Gott*
  - BWV 682, the large setting in the *Clavierübung III*
  - BWV 683, a small, very simple setting in *Clavierübung III*
- Within the Vocal Works:
  - Cantata BWV 90, *Es reißet euch ein schrecklich Ende*, sets verse of *Nimm von uns*, alternative chorale text by Martin Moller
  - Cantata BWV 101, *Nimm von uns Herr, du treuer Gott*, cantata setting of the hymn by Martin Moller
  - Cantata BWV 102, *Herr, deine Augen sehen nach dem Glauben!*, sets verse of *So wahr ich lebe, spricht dein Gott*, alternative chorale text by Johann Heermann
  - In the St John Passion, *Dein will gescheh...*, the second chorale

Bach's two other settings for organ, which will not be discussed at length here, treat the chorale melody once through. Both BWV 636 and 737 could happily function as short preludes to the singing of the hymn itself, or even as versets within the chorale. In both instances the melody is clearly delineated in the soprano voice, singing out over a moving texture (in addition, BWV 737 includes short interludes between lines). For all their beauty, these are not particularly exceptional treatments of the melody: their purpose appears to be a simple declaration of the chorale in such a way that it can be readily identified, with accompanying voices delineating the prayerful and solemn

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<sup>68</sup> Williams, *Organ Music of JS Bach*, 415.

nature of the text. In many ways these settings share traits with the little BWV 683, but they could not be more different from BWV 682.

Bach also sets the melody extensively in Cantata 101, albeit to its most popular alternative text (Martin Moller's *Nimm von uns*). Since the two texts are closely linked in sentiment and *affekt*, Bach's treatment here is of interest. Alfred Dürr comments on Bach's evident reverence for the melody: 'in Bach's day [*Vater Unser*] certainly still belonged to the familiar inheritance of the Reformation, though with its Dorian melody it may have been heard with a certain respectful aloofness'.<sup>69</sup> He credits this for Bach's unusually strict treatment of the chorale throughout the cantata, pointing out also that the libretto is strikingly close to the chorale text, with very few interpolations. In some movements for example, Bach uses strict statements of the chorale theme coupled with recitative passages: also of note is the dark colour of the settings, and the preponderance of the d minor tonic.

### Emblematic Compositional Techniques in BWV 682

An unavoidable feature of much of Bach's writing in *Clavierübung III* is his prominent use of emblematic and allegorical content; Bach uses various musical figures and techniques as symbolic of ideas related to the Lord's Prayer, combining them into an allegory of prayer as represented by this chorale. This relates to predominantly theoretical aspects of composition, readily revealed on close inspection of the score but harder (or impossible) to identify in performance. The following paragraphs discuss such techniques in BWV 682: some audible, some less so. These techniques include Bach's decision to employ a canon for his presentation of the melody, his use of triple metre, the 'numerical perfections' and significances of this particular chorale, and Bach's unusual choice to write in a highly chromatic e minor. Knowledge of these elements can make the performer's experience a richer one, but inevitably some have more relevance to an affective interpretation than others. If we consider them to be a method of 'preaching' through music, then they are particularly relevant in the case of Bach's print for 'connoisseurs of such works' who would be keen to study the chorale settings to glean such details, in much the same way that a theological text could be read and considered multiple times.

Robin Leaver groups BWV 682 with *Dies sind die Heiligen zehen Gebot* (BWV 678) and *Aus tiefer Not* (BWV 686) as representing 'the Law' in Lutheran theology, characterising them by their strict counterpoint and formal structure.<sup>70</sup> To this list of 'penitential' chorale settings could certainly be added Bach's three *Kyrie* settings (BWV 669-671) whose strict use of *stile antico* style has obvious parallels in *Aus tiefer*. The strict canonic presentation of the chorale melody in BWV 682 matches Bach's treatment of the melody *Dies sind*; whereas the link with the law is explicit in BWV 678 (the chorale text is concerned with 'following the law', just as the two canonic voices follow each other), undoubtedly the use of the same device in BWV 682 can be read allegorically to refer to the same concept. This also ties in closely with Luther's concept of the purpose of prayer:

For since we are so situated that no man can perfectly keep the Ten Commandments, even though he have begun to believe, and since the devil with all his power together with the world and our own flesh, resists our endeavours, nothing is so necessary as that we should continually resort to the ear of God, call

<sup>69</sup> Alfred Dürr, *The Cantatas of JS Bach* (Oxford: Oxford University Press, 2005), 481-5.

<sup>70</sup> Leaver, "Bach's *Clavierübung III*," 25.



upon Him and pray to Him, that He would give, preserve, and increase us in faith and the fulfilment of the Ten Commandments. ... But that we might know what and how to pray, our Lord Christ has Himself taught us both the mode and the words<sup>71</sup>

The connections between BWV 678 and 682 go beyond the canonic treatment of the theme: they also stand apart from the other penitential settings in being decisively modern in style with a ritornello structure superimposed on the chorale canon (in BWV 682 particularly the canon seems almost a subliminal addition at times), though arguably the intensity of expression achieved in BWV 682 and its conspicuous use of French-influenced galant style sets it apart. The ubiquitous chromaticism and falling figures create a far more pervasive sense of struggle than the sighing chromaticism which appears periodically in BWV 678. In both works Bach explores a path through life lived by Lutheran ideals, but that in BWV 678 seems somewhat easier: a steady journey marred with occasional difficulty as opposed to one that is constantly struggling against its own forward motion. In performance this contrast of *affekt* is vital to a successful presentation of BWV 678: a lilting pastoral which dances gracefully, tinged with sadness at times, bubbling along in an untroubled, unhurried fashion at others. The challenge of BWV 682 is to maintain a striving, sorrowful *affekt* throughout whilst still allowing the figures to move gracefully through their chromaticism.



**Fig. 7: Opening bars of BWV 682 showing coloratura statement of chorale theme as ritornello<sup>72</sup>**

Bach's decision to write in a triple metre is highly unusual for this melody: it is unique within his output for the organ, and I can find only one other instance of this amongst the organ settings (the 39<sup>th</sup> variation in Johann Ulrich Steigleder's *Tabulaturbuch darinnen daß Vater Unser* of 1627). In both instances the use of a triple metre is surely allegorical: it can hardly be coincidental that it is

<sup>71</sup> Luther, "Large Catechism," "XI. Part Third: Of Prayer."

<sup>72</sup> This example taken from *Bach-Gesellschaft Ausgabe* vol. III., ed. Carl Ferdinand Becker (Leipzig: Breitkopf und Härtel, 1853) [http://imslp.org/wiki/Chorale\\_Preludes,\\_BWV\\_669-689\\_\(Bach,\\_Johann\\_Sebastian\)](http://imslp.org/wiki/Chorale_Preludes,_BWV_669-689_(Bach,_Johann_Sebastian)) All subsequent examples are from the same edition.

Steigleder's 39<sup>th</sup> variation, a number which manifestly relates to Trinitarian ideas, and can also be viewed as 13 x 3 (13 being a number which traditionally represents sin). Likewise Bach's use of triple metre is probably meant to invoke Trinitarian associations (and the collection is littered with further such references, such as the three settings of the Gloria paraphrase, *Allein Gott in der Höh sei Ehr*). Cantata 101 also presents a solitary version of the melody in triple metre (the third movement, a recitative and chorale for soprano): perhaps the text here, which deals with God's mercy and love (the most positive section of a libretto primarily focussed on man's failings and God's wrath), could also be relevant to an allegorical interpretation of this metre. For Christopher Brown the most 'essential feature' of Luther's hymns dealing with sin and the law was their intent to convey *Tröst* [comfort] in the face of man's inability to fulfil the law.<sup>73</sup> Bach's use of a triple metre could be symptomatic of this.

Scholars have made much of the numerical perfection of BWV 682.<sup>74</sup> I would posit this may be Bach's response to the following passage in Luther's Large Catechism, where he discusses the perfection of the Lord's Prayer:

[the Lord's Prayer] is a great advantage over all other prayers that we might compose ourselves. For in them the conscience would be ever in doubt and say: I have prayed, but who knows how it pleases Him, *or whether I have hit upon the right proportions and form?* [italics my own]<sup>75</sup>

Perhaps this concept of the Lord's Prayer as the most perfect prayer in terms of its 'proportions and form' spurred Bach on to write a musical form which is also mathematically perfect. 91 bars for instance can be expressed as 7 x 13. As 13 represents sin and 7 is the number of prayer, connected to Luther's seven petitions of the Lord's Prayer, the use of these two numbers can certainly be rationalised. Also notable in this context is Bach's use of the Golden ratio: bar 56 sees a structurally vital cadence on b minor, which augurs the return of the ritornello theme and is one of the most intense moments of writing. There are also six appearances (three paired statements) of the coloratura version of the first line (functioning as a ritornello [and also alluding to earlier traditional settings of the melody by e.g. Böhm and Buxtehude, discussed earlier in the thesis]): these can be found in bars 1-8, 22-6 and 55-63. Six, of course, is the first perfect number, but the three pairs (three ritornello statements) also have Trinitarian associations once again. The taut organisation of Bach's writing is surely a response to the perfect construction of the Lord's Prayer itself.

Bach's decision to write BWV 682 in e minor, with a modal key signature meaning he is in fact writing in e dorian, as opposed to the more traditional d minor is particularly noteworthy. This is the only organ chorale setting I have come across thus far which does not set this chorale in d minor. Bach's other settings for organ are all in d minor, including the second setting in *Clavierübung III* BWV 683: further, his cantata 101 (*Nimm von uns...*) is in d minor and *Dein will gescheh* in the St John Passion is in d minor. The use of the modal, Dorian key signature is undoubtedly a nod to Luther and the weight of tradition associated with this chorale, similar to Bach's use of a modal key signature elsewhere in the collection (e.g. *Aus tiefer Not* BWV 686). This unexpected use of e minor is undoubtedly allegorical. Eric Chafe, in his work on tonal allegory in Bach's vocal music, points to an

<sup>73</sup> See Brown, *Singing the Gospel*, Chapter 5, in particular pp98ff.

<sup>74</sup> See for instance William H. Scheide, "Theologische Überlegungen zu Bachs Orgelchoral 'Vater unser im Himmelreich' (BWV 682)," *BachJahrbuch* 85 (1999): 81, or Williams, *Organ Music of JS Bach*, 415ff.

<sup>75</sup> Luther, "Large Catechism," "XI. Part Third: Of Prayer."

awareness of ‘the different characters of modulatory direction, the shift from sharps to flats [and] the degree of sharpness or flatness of the music’ as being intrinsic to the baroque style: thus (to simplify drastically) we find that the *cantus durus* (sharp) produces an intensity of emotion which subsides with the *cantus mollis* (flat).<sup>76</sup> In Bach’s Leipzig cantatas Chafe suggests modulation flatwards is related to the world and its trials and tribulations, whilst sharpwards links to the realm of God (the *Himmelreich* perhaps?) and the anticipation of eternity.<sup>77</sup> Seen in this light, perhaps the unusual choice of a sharp key signature here (and e dorian means this is even ‘sharper’ than e minor) is a mark of the intensity of expression Bach is aiming for and of a striving towards heavenly rather than earthly things. Also of note is Bach’s frequent use of e minor in the cantatas in passages associated with suffering, sorrow and doubt: it is also intrinsically linked to the Passion, as witnessed by its use in the St Matthew Passion.<sup>78</sup> It is also this choice of key that makes this setting essentially unplayable in meantone; the chromaticism is too extreme, even for an instrument with as many subsemitones as the North German organ at Örgryte. Yet even if this setting suggests performance on an organ with a modified temperament, it will still struggle against most tuning systems due to its extreme chromaticism. Given that the usual key of this chorale (d dorian) works particularly well in meantone, the harshness and occasionally bitter quality of the chromaticisms in this key should be audible in performance to a discerning listener.

Williams describes BWV 682 as a ‘fantasia on constantly recycled motifs’, and the most ubiquitous is undoubtedly the ascending phrase marked by Lombardic rhythm.<sup>79</sup> Highly chromatic and perpetually straining upwards, the effect is heightened by the manner in which the line ascends only to fall back a step each time (seen in fig. 8 in the left hand and then right hand).



**Fig. 8: Bars 8-9, BWV 682, showing Lombardic motif**

This motif is frequently countered by falling chromatic phrases, and is combined with a triplet figure of circular motion. These all serve to create the sense of struggle and determination to reach an almost unattainable goal. The physicality of the falling sevenths which litter the writing also contribute to this: the organist is perpetually forced to make large gestures moving down the manuals, mirrored in the pedal writing which also frequently leaps downwards (see e.g. bars 60-64). At certain points these gestures occur with increasing frequency, serving to intensify the music: the perfect example of this is bars 71-75 where falling and rising sixths, dramatic pedal leaps and straining Lombardic rhythms are combined in music that struggles in all directions (see fig. 9). Luther

<sup>76</sup> Eric Chafe, *Tonal Allegory in the Vocal Music of J.S. Bach* (Berkeley and Los Angeles, California: University of California Press, 1991), 74.

<sup>77</sup> Chafe, *Tonal Allegory*, 152.

<sup>78</sup> Chafe, *Tonal Allegory*, 88ff.

<sup>79</sup> Williams, *Organ Music of JS Bach*, 417.

suggests that man stumbles daily, continually falling prey to the temptations of the world and the devil, and for this reason must pray constantly: an apt image for this musical struggle for onward progression.



Fig. 9: Bars 70-75, BWV 682

The chromaticism and emphasis of the semitone interval can also be linked to death: Chafe connects it to ‘expressions of the human condition’, whilst David Yearsley has pointed to examples of learned counterpoint (and indeed canon) being associated with contemplation of death.<sup>80</sup> Considering that the eighth verse of *Vater Unser* does indeed deal with the hope that ultimately God will grant a blessed and peaceful death, and bring the faithful to heaven, this may be an appropriate connection here. Certainly the yearning and determined *affekt* of the writing calls to mind some of Luther’s comments on the nature of true prayer, which should be heartfelt and unceasing:

...we should see and consider the distress which ought to urge and compel us to pray without ceasing. [...] But where there is to be a true prayer there must be earnestness.<sup>81</sup>

<sup>80</sup> Chafe, *Tonal Allegory*, 117, and David Yearsley, *Bach and the Meanings of Counterpoint* (Cambridge: Cambridge University Press, 2002), 18ff.

<sup>81</sup> Luther, “Large Catechism,” “XI. Part Third: On Prayer.”

**Fig. 10: Bars 54-60, BWV 682, third ritornello statement**

The third statement of the ritornello theme (fig. 10) deserves particular attention as it is a moment which exemplifies the urgent yearning found in this setting. This is technically an exceptionally difficult moment within the piece: the ritornello theme appears in the left hand, very far up the keyboard and much higher than the 'upper' voice. Although hand-crossing is a common feature of the work, this is the most extreme example and also represents the highest point for the second voice. When the upper voice does enter with the ritornello it too attains its highest point- the  $c''$  being the highest note on the organs of this period. Also of note is the high-ranging pedal part- again reaching up to a  $c$ , which was frequently the uppermost note on contemporary pedal boards too (though Bach pushes up to  $d$  later on in the work). This is a perfect example of the *affekt* of the music being intrinsically written in to the physicality of gesture involved in playing the work on the organ.

The introverted nature of this setting is striking, particularly considering its scale and the intricate grandeur of the counterpoint. In this respect it is very different from the emotional content of BWV 678, which could be read in more general terms. Bar 41 is an important moment within the work as it is the only place where the pedals depart from quaver movement and play the Lombardic rhythm. Playing this is of course very different to hearing it (few listeners would notice this change, or realise it is unique within the piece) and if we consider this relentless pattern to be symbolic of the striving to live a godly life, then playing it, or even 'walking' it, with your feet brings a different level of physicality to this image. The number 41 is the sum of J.S. BACH, and seems to have had some significance for the composer. The special nature of the writing at this point, combined with the intense chromaticism, circling figures and sudden absence of pedal in bar 40 draws attention to this moment. Indeed bar 40, its purpose clearly being to catch the ear and highlight attention to bar 41, could be interpreted as containing the BACH cipher. With  $B\flat$  spelled enharmonically as  $A\sharp$  it is questionable whether this is deliberate: nevertheless it could be read into this point, and there is enough circumstantial evidence in these two bars to suggest such a reading is not entirely implausible. All this combines to create a very personal moment: a prayer from the composer himself. Knowing this as a performer certainly makes this moment a special and touching one, though to the listener it passes almost unnoticed.

### **BWV 683: The Small Catechism**

In stark contrast BWV 683 is possibly the simplest setting in the collection, and in my view the easiest to play. Compared to some of the elaborate fughetts Bach provides for the *manualiter* chorales (consider those for *Allein Gott* BWV 677 and *Wir glauben all* BWV 681) BWV 683 is almost childlike in its simplicity. In the words of Peter Williams: ‘The contrast in all respects with BWV 682 could not be greater, the smaller setting more old-fashioned and as sweet as the other is awesome.’<sup>82</sup> In fact the simplicity of this setting harks back to Bach’s *Orgelbüchlein* settings, with its clearly delineated melody and the ease with which one could sing the chorale over the prelude. The quiet confidence of BWV 683 calls to mind Luther’s assertion in his passage on prayer in the Large Catechism that all prayers are heard: ‘for whenever a godly Christian prays: Dear Father let Thy will be done, God speaks from on high and says: Yes, dear child, it shall be so, in spite of the devil and all the world.’<sup>83</sup> But in addition to suggesting the wider concept of the Christian community as God’s own children, BWV 683 also points to the purpose of the Small Catechism, and the teaching of children within the family home:

God invites us to believe that He is our real Father and we are His real children, so that we will pray with trust and complete confidence, in the same way beloved children approach their beloved Father with their requests.<sup>84</sup>

The lilting 6/8 and gently running semiquavers create an almost dance-like pastoral quality to the setting which, with its return to d dorian, is playable in meantone tuning. The stark nature of the opening (a solitary a with no accompaniment whatsoever) and the hushed subsiding into the final cadence are some of the quietly unassuming features of what is an exquisite miniature in the collection.

### ***Vater Unser* within the Catechism: Reflections on performing *Clavierübung III***

As an organist studying all of Bach’s *Dritter Teil*, the intensity of expression in BWV 682 particularly stands out. Although each chorale setting has its various technical challenges, the length and abstract nature of this chorale, and thus the level of concentration required in performance, makes *Vater Unser* one of the hardest to perform musically. In terms of the technical challenge it is certainly one of the most difficult, on a par with *Aus tiefer Not* BWV 686 with its infamous double pedal part, and the rapid passage-work and angular leaps of *Jesus Christus, unser Heiland* BWV 688.

In BWV 682, Bach’s placement of the slow canon over an intricate trio texture requires the mind to focus at multiple levels simultaneously; the organist must keep singing the chorale melody itself, staying aware of its presence and articulating the canon, whilst also presenting the instrumental trio with its *affekt*-laden figures. The more time I have spent with this setting, the more I have become aware of the slow canon moving over the intricate trio voices. The chorale is a constant guiding presence, much as the Lord’s Prayer should be in the life of the Lutheran. The balancing act required to maintain two levels of musical consciousness is a tricky one, but to lose sight of the chorale is to get stuck in the constant struggles of the instrumental trio, and the setting grinds to a halt. The sensation of performance becomes rather like a meditation on the canon.

<sup>82</sup> Williams, *Organ Music of JS Bach*, 417ff.

<sup>83</sup> Luther, “Large Catechism,” “XI. Part Third: On Prayer.”

<sup>84</sup> Luther, *Little Instruction Book*, “III. The Lord’s Prayer.”

On the First Sunday after Easter, 15<sup>th</sup> April 2015, I performed a concert of Bach's *Clavierübung III* at the German Church (*Tyska Christinae kyrka*) in Gothenburg, on their Marcussen & Son organ (originally from 1864, subsequently enlarged). Immediately this performance situation brings to the fore one of the fundamental problems facing any organist putting on a concert of this sort: namely, the organ itself. This is not the place to digress into what makes the perfect Bach organ, a subject on which much ink has been spilled, but rather to acknowledge that in the majority of circumstances which the organist experiences today, the organ is not one which has been designed solely with performance of Bach in mind. This Marcussen shares many characteristics with organs Bach would have known, not least of which is a preponderance of rich 8' registers, but it also possesses many sounds that have an obviously romantic aesthetic and which are not designed for the contrapuntal rigours of this repertory (principals can have a broader sound, reeds can be markedly romantic in colour, and the speech of pipes can be less precise). Thus certain problems ensued when trying to register such a large concert, and compromises had to be made at times. Although this instrument has many beautiful qualities, my experience with it could not be as informative as my engagement with the instrument at Örgryte proved to be for the earlier repertoire.<sup>85</sup>

For *Vater Unser* I chose a subtle nazard to colour the upper voice, with the left hand using the 8' principal on the second manual. BWV 682 thus felt like a quiet, calm oasis before the intensity of the final chorales of the collection (*Christ unser Herr zum Jordan kam*, *Aus tiefer Not* and *Jesus Christus unser Heiland*). I became particularly aware of the intense, trance-like nature of this chorale in performance of the whole; there is a continuous sense of pressure in this chorale, of markedly different quality to others in the collection. *Aus tiefer*, for instance, possesses a ferocity and desperation absent in BWV 682, which is incredibly reserved and serious despite the intensity of emotion.

It is also interesting that this chorale comes in the central section of the collection. The mid-point of *Clavierübung III* is marked, as with all of Bach's *Clavierübung* prints, by a small French overture (here it is the *Fughetta super Wir glauben all an einen Gott* [manualiter] BWV 681). The quartet of settings (two for *Wir glauben* and two for *Vater Unser*) seem to form a definite group. The outermost (the large *Wir glauben* fugue BWV 680 and small *Vater Unser* setting BWV 683) are both cast in d dorian, and frame the inner settings in e dorian (the fughetta and large *Vater Unser* trio). These inner settings are also both influenced by french style, with their striking dotted rhythms and ornamentation, and it is tempting to see them as the heart of the collection, given their central position. The intensity and grandeur of BWV 681 seems to make it a fitting prelude to BWV 682, and both Catechism chorales represent a firm confidence and trust in God, expressed publicly in the creed and then privately in the heart through prayer.

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<sup>85</sup> The entire experience of playing such an organ is different to that of performing on an historical instrument. Not only are the sounds different, but also this instrument has a modern console, complete with a combination system. It has a modern key action, is in equal temperament, and the compass of its manuals and pedalboard are larger than those of eighteenth-century organs known to Bach.

**Bach effects** a striking juxtaposition with these two *Vater Unser* settings: of modernity and the rigours of learned counterpoint (BWV 682) and the simplicity of an old-fashioned melody-driven setting (BWV 683). By doing this he gives voice to the idea of the Lord's Prayer as a time-honoured part of Lutheran tradition, as relevant in Bach's time as that of Luther. The quiet reflection encouraged by both settings is a mark of the importance within the Lutheran tradition of personal prayer. By showing the most elaborate treatment possible and juxtaposing it with one of the simplest, Bach also shows this chorale to be as necessary to the most learned members of the community as to the youngest.



## Conclusion

The intensity of the religious experience for a seventeenth- or eighteenth-century Lutheran cannot be easily recreated for a performer today, but it is evident from historical sources that the chorale was an integral part of everyday life for not only organists but also the laity in general. Luther's idea that man must pray continually, and the central role of the Catechism (and its chorales) in a Lutheran upbringing, combine to make *Vater Unser* a melody which would hold a special place in the believer's life. As the person charged with 'preaching' on these chorale melodies for the assembled faithful, the organist had to be well aware of the intricacies of Luther's thoughts on the matter.

Performance of such chorale settings today, therefore, must be approached with a willingness to engage with contemporary source material and a true understanding of the appropriate message such a setting would try to convey. As a minimum, every organist approaching a setting of an unfamiliar chorale melody from this period should check that they know the original melody (and can recognise how it is used in the composition), and that they are aware of the text of the chorale and for what period of the church's calendar it is deemed appropriate. Delving more deeply into the surrounding theology, as I have been able to do here, enhances our understanding and appreciation for these settings in performance exponentially.

My own understanding of this repertoire has changed irrevocably through careful study of the chorale text and Luther's Catechisms. When I first played a setting of *Vater Unser* as a schoolgirl in London (Böhm's setting discussed here), I knew that the chorale text was about the Lord's Prayer and I remember being fascinated by the complexity and detail of Luther's text. Nevertheless, my understanding of the prayerful *affekt* of this prelude was based wholly on my upbringing within the Church of England. The complexities of Böhm's rhetorical treatment of the melody were lost on me, though I admired the beautiful vocal qualities of the writing. My understanding of the repertoire was coloured further by my learning it on a three-manual English romantic organ (a Willis from 1899); at the time, I had no experience of the sound world of the North German organ, let alone an understanding of meantone temperament.

My internalisation of the melody and reading of Luther's Catechisms mean that I now understand and perform Böhm's coloratura setting quite differently. Studying a melody and understanding how the composer uses it is necessary for all chorale-based organ works, but knowing the chorale so intimately makes the experience of performance a completely different one. I feel that I have something to say when I play the *Vater Unser* melody: it is no longer something distanced by time, language and different theological constructs. Instead I feel the melody has become a part of my own musical experience.

About a year into this project, I heard a performance of Felix Mendelssohn's sixth organ sonata (which is based on *Vater Unser*), given by one of my fellow masters students. I knew the work only cursorily, having never studied it myself. Hearing highly crafted music expounding on this melody in this manner, I was struck immediately by how much I could hear in Mendelssohn's treatment, and how different this experience was from the usual of hearing a work based on a melody which one does not recognise and to which one can attribute little meaning. Having the chorale fixed in my consciousness, in much the same way as a seventeenth-century Lutheran might, made my experience of this music a far richer one.

Part of this project was to truly understand what the 'message' of a sermon-in-music on this chorale might be, a step of vital importance to the creation of an appropriate *affekt* in performance. As I read an increasing amount of Luther's writing on prayer (and on the Lord's Prayer in particular),

certain phrases and concepts have particularly affected the manner in which I approached settings of this chorale: the need for ceaseless prayer in the face of man's inability to follow God's law, the emphasis on the wiles of the devil, and the idea that confidence in prayer, and a belief that it will be answered, is central to 'true' prayer. Indeed this last idea is as important in the bold statement of faith in Praetorius' final verse as it is in the quiet, affirmatory confidence of the coda in Böhm's setting.

In each of the four settings I considered here there is a correlation between text, theology and the *affekt* created by the composer, to a greater or lesser extent. Reading Luther's Large Catechism and using it as a way in to the 'preaching' of Praetorius' setting was particularly inspiring, as I felt that certain moments of it made more sense, particularly the gaiety of verse five which I associated with the joy and confidence of the believer who knows their prayer will be heard, despite their sins. I was surprised by how readily this correlation between seven petitions and seven verses came about, and it has cemented for me the wisdom of getting to know as much of the theological context for each chorale as possible when confronted with this repertoire. Likewise, the intense experience of studying every line of the chorale text through figure in Scheidt's setting made each of the nine verses acquire their own character and charm. This is particularly useful in what is otherwise a very long variation set. The experience of playing each Catechism chorale in a setting by J.S. Bach as I studied his *Clavierübung III* also heightened my appreciation of how a composer is able to respond differently to different source materials; the connections, similarities and differences between settings all combine to enrich an understanding of *Vater Unser's* place within the Catechism, and what is unique to its message. This undoubtedly enhanced my understanding of the Catechism as a whole, and I felt that time spent in this way was akin to what a young organist studying at the time would be expected to do.

Added to the exchange between performer and repertoire is the role of the instrument itself. The experience of working at the North German organ in Örgryte was particularly valuable, as it allowed me to experience the nuances of meantone in performance and to explore the sound world of the Hamburg organists, in particular with regard to Jakob Praetorius. Working intensely with registration on a large instrument like that at Örgryte is particularly rewarding as there are so many possibilities available. The instrument encourages you to think about the sound being produced in a different way, listening to the inherent qualities of each individual register and really thinking about how subtle differences in sound can affect the listening experience. This sort of study can only be carried out with an organ that is of the period, or, as in this instance, designed to replicate the instruments of the period as closely as possible. The experience of the 'tools of the trade' available to the contemporary organist is invaluable in training the ear to listen for certain qualities of sound when faced with an organ built on modern principles.

From a careful examination of these four settings of *Vater Unser im Himmelreich* an image of the organist as preacher has emerged. The listening experiments I carried out showed clearly that a careful presentation of figure and choice of registration were both vital to the conveyance of a message through sound, and that rhetorical ornamentation and manipulation of the melody could guide the response of those listening. Of the four facets on which I focussed, the most difficult to convey in performance is the emblematic in Bach's setting; in this instance it seems the preaching is done as much to the organist herself as to the congregation. Other elements of the organist's art could be explored to extend this project further and away from its focus on melody. In several places my work with these pieces touched on unusual uses of harmony, for instance, as a means of suggesting a meaningful moment in the text.

The choices an organist makes in performance really can control the affective response of those listening, and even today it is our responsibility to try to ‘preach’ appropriately when we perform chorale settings such as these. It is worth taking the time to work at reducing the distance between the organist of the seventeenth century intabulating a copy of *Vater Unser* from Scheidt’s *Tabulatura Nova* and the musician today approaching the setting with little or no knowledge of Luther’s text. A performer who has internalised the melody and considered the theology behind the chorale, something expected of any Lutheran child, can approach performance of this repertoire from a position of greater strength. A performance which combines this new-found knowledge with an understanding of the rhetorical possibilities of this musical language, and is inspired by contemporary instruments will be all the richer for it. It is only through working with each of these facets in turn – melody, theology, rhetorical technique and instrument – that we can attempt to use the organ to preach on *Vater Unser im Himmelreich* today.

## Appendix 1: Text and Translations of *Vater Unser im Himmelreich*

Luther's text in modern German <sup>86</sup>	My own prose translation	English translation, 1584 <sup>87</sup>	Modern verse translation, 1941 <sup>88</sup>
Vater unser im Himmelreich, Der du uns alle heißest gleich Brüder sein und dich rufen an Und willst das Beten von uns han: Gib, daß nicht bet allein der Mund, Hilf, daß es geh von Herzensgrund.	Our Father in heaven, for you all are called alike, to be brothers and to call to you, and you want that prayer from us: grant us that we do not pray only from the mouth, help us, that it comes from the bottom of the heart.	Our Father whiche in heaven art, And makest us all one brotherhode: To call upon thee with one hart: Our heavenly Father and our God: Graunt we pray not with lips alone, But with the hartes deepe sigh and grone.	Our Father, thou in heaven above, Who biddest us to dwell in love, As brethren of one family, To cry in every need to thee, Teach us no thoughtless word to say, But from our inmost heart to pray.
Geheiligt werd der Name dein, Dein Wort bei uns hilf halten rein, Daß auch wir leben heiliglich, Nach deinem Namen würdiglich. Behüt uns, Herr, von falscher Lehr, Das arm verführet Volk bekehr.	Blessed is your name, help us to keep your Word purely, that we may also live in a holy way, worthily through your Name. Protect us, Lord, from false teachings, [and] convert poor, misled people.	Thy blessed name be sanctified, Thy holy word mought us inflame: In holy life for to abide, To magnifie thy holy name: From all errorrs defend and keepe, The little flocke of thy poore sheepe.	Thy name be hallowed. Help us, Lord, In purity to keep thy Word, That to the glory of thy name We walk before thee free from blame. Let no false doctrine us pervert; All poor, deluded souls convert.
Es komm dein Reich zu dieser Zeit Und dort hernach in Ewigkeit. Der Heilig Geist uns wohne bei Mit seinen Gaben mancherlei; Des Satans Zorn und groß Gewalt Zerbrich, vor ihm dein Kirch erhalt.	May your kingdom come in this time and from then on in eternity. May the Holy Ghost live with us with his various gifts; break Satan's anger and great violence, protect your Church from him.	Thy kingdome come even at this houre, And henceforth everlastingly: Thine holy Ghost unto us poure, With all his giftes most plenteously, From Sathans rage and filthy band, Defend us with thy mightie hand.	Thy kingdom come. Thine let it be In time and in eternity. Let thy good Spirit e'er be nigh Our hearts with graces to supply. Break Satan's power, defeat his rage; Preserve thy Church from age to age.

<sup>86</sup> EG 344 in *Evangelisches Gesangbuch, Ausgabe für die Evangelisch-Lutherischen Kirchen in Niedersachsen und für die Bremische Evangelische Kirche* (Hannover: Verlagsgemeinschaft für das Evangelische Gesangbuch Niedersachsen/Bremen, 1994).

<sup>87</sup> This version was originally translated by Richard Cox, and first appeared in *Psalmes of David in Metre* ([Wesel], [ca. 1555]). Transcribed here from *The Whole Booke of Psalmes Collected into English Metre. By T. Sternhold, W. Whittingham, J. Hopkins, and others, conferred with the Hebrue, with apt notes to them withal* (London: John Daye, 1584), accessed 20<sup>th</sup> February 2016. <http://publicdomainreview.org/collections/the-whole-booke-of-psalmes-collected-into-englishe-metre-1584/>.

<sup>88</sup> In Leaver, *Luther's Liturgical Music*, 128-9. Originally published in *The Lutheran Hymnal* LH458 (St Louis: Concordia, 1941).

<p>Dein Will gescheh, Herr Gott, zugleich Auf Erden wie im Himmelreich. Gib uns Geduld in Leidenszeit, Gehorsam sein in Lieb und Leid; Wehr und steu'r allem Fleisch und Blut, Das wider deinen Willen tut.</p>	<p>May your will happen, Lord God, at the same time on Earth as in Heaven. Give us patience in times of suffering, to be obedient in love and suffering; defend and control all flesh and blood, that acts against your will.</p>	<p>Thy will be done with diligence, Like as in heaven in earth also: In trouble graunt us patience, Thee to obey in wealth and woe: Let not flesh, blood, or any ill, Prevayle agaynst thy holy will.</p>	<p>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.</p>
<p>Gib uns heut unser täglich Brot Und was man b'darf zur Leibesnot; Behüt uns, Herr, vor Unfried, Streit, Vor Seuchen und vor teurer Zeit, Daß wir in gutem Frieden stehn, Der Sorg und Geizens müßig gehn.</p>	<p>Give us today our daily bread and that which one needs; protect us, Lord from strife, conflict, in face of plague and costly time, that we may stand in goodly peace, with trouble and miserliness gone idle.</p>	<p>Geve us this day our dayly bread, And all other good giftes of thine: Keepe us from warre and from bloodshed, Also from sickeness dearth and pyne: That we may live in quietnesse, Without all greedy carefulnesse.</p>	<p>Give us this day our daily bread And let us all be clothed and fed. From war and strife be our defence, From famine and from pestilence, That we may live in godly peace, Free from all care and avarice.</p>
<p>All unsre Schuld vergib uns, Herr, Daß sie uns nicht betrübe mehr, Wie wir auch unsern Schuldigern Ihr Schuld und Fehl vergeben gern. Zu dienen mach uns all bereit In rechter Lieb und Einigkeit.</p>	<p>Forgive us all our sins, Lord, that they do not afflict us anymore, as we also gladly forgive those guilty of sin against us their sins and wrongs. Make us all ready to serve in true love and unity.</p>	<p>Forgeve us our offences all, Believe our carefull conscience: As we forgeve both great and small, Which unto us have done offence: Prepare us Lord for to serve thee, In perfect love and unitie.</p>	<p>Forgive our sins, Lord, we implore, Remove from us their burden sore, As we their trespasses forgive Who by offences do us grieve. Prepare and make us willingly To dwell in love and unity.</p>
<p>Führ uns, Herr, in Versuchung nicht, Wenn uns der böse Geist anficht; Zur linken und zur rechten Hand Hilf uns tun starken Widerstand Im Glauben fest und wohlgerüst' Und durch des Heiligen Geistes Trost.</p>	<p>Do not lead us into temptation, Lord, when the evil spirit tempts us; help us to have a strong resistance on the left and right hand, firm in faith and well-established and through the solace of the Holy Ghost.</p>	<p>O lord into temptation, Lead us not when the fiend doth rage: To withstand his invasion, Geve power and strength to every age: Arme and make strong thy feeble host, With fayth and with the holy Ghost.</p>	<p>Into temptation lead us not. When evil foes against us plot And vex our souls on every hand, O, give us strength that we may stand Firm in the faith, a well-armed host, Through comfort of the Holy Ghost!</p>

<p>Von allem Übel uns erlös;          Es sind die Zeit und Tage bös.          Erlös uns vom ewigen Tod          Und tröst uns in der letzten Not.          Bescher uns auch ein seligs End,          Nimm unsre Seel in deine Händ.</p>	<p>Deliver us from all evil; the time and days are evil. Deliver us from eternal death and comfort us in our last breath. Bestow upon us also a blessed end, take our souls in your hands.</p>	<p>O Lord from evill deliver us,          The dayes and tymes are daungerous:          From everlasting death save us,          And in our last neede comfort us:          A blessed end to us bequeath,          Into thy handes our soules receive.</p>	<p>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.</p>
<p>Amen, das ist: es werde wahr.          Stärk unsern Glauben immerdar,          Auf daß wir ja nicht zweifeln dran,          Was wir hiermit gebeten han          Auf dein Wort, in dem Namen dein.          So sprechen wir das Amen fein.</p>	<p>Amen, that is: so it will be. Always strengthen our faith, that we do not suffer doubt, that we may have that which we have hereby asked for in your Word through your Name. So we speak the fine Amen.</p>	<p>For thou (O Lord) art kyng of kings,          And thou hast power over all:          Thy glory shineth in all thinges,          In the wide world universall,          Amen, let it be done O Lord,          That we have prayed with one accord.</p>	<p>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. O, hear us, Lord!</p>

**Appendix 2: (Non-exhaustive) List of Settings of *Vater Unser im Himmelreich*, from Seventeenth and early Eighteenth centuries, come across whilst researching**

Composer	Dates	Extant Settings
Johann Pieterszoon Sweelinck (attrib.)	1562-1621	1 setting
Jakob Praetorius	1586-1651	1 setting of seven verses
Samuel Scheidt	1587-1654	Setting in <i>Tabulatura Nova</i> (1624), 'cantio sacra', nine verses (SSWV 104), and several other small settings
Johann Ulrich Steigleder	1593-1635	Tabulaturbuch on <i>Vater Unser</i> , 40 settings
Johann Praetorius	1595-1660	2 variations, 1 fragment
Heinrich Scheidemann (unattrib.) in the <i>Celler Orgeltabulatur</i>	1595-1663 1601	3 settings 5 settings
Christian Herbig	d. 1663	1 setting <i>Canzon Vater Unser im Himmelreich</i>
Wilhelm Karges	1613-99	3 variations
Johann Rudolf Ahle	1625-73	1 setting (single verse)
Dietrich Buxtehude	1637-1707	2 settings (BuxWV 219 and BuxWV 207), also a cantata on <i>Nimm von uns</i>
Johann Krieger	1652-1735	1 setting
Johann Pachelbel	1653-1706	1 setting in <i>8 chorales with preludes</i> (1693), and 1 additional setting
Georg Böhm	1661-1733	3 settings
Friedrich Wilhelm Zachow	1663-1712	1 setting
Johann Heinrich Buttstett	1666-1727	3 variations
Georg Friedrich Kaufmann	1679-1735	3 settings in <i>Harmonische Seelenlust</i> (1733-40)
Georg Philipp Telemann	1681-1767	In <i>24 chorales</i> (1735), also one surviving cantata on <i>Vater Unser</i>
J.S. Bach	1685-1750	Several individual settings, including in the <i>Orgelbüchlein</i> and two in <i>Clavierübung III</i> (1739), also used in several cantatas
Gottfried Kirchoff	1685-1746	2 settings
Christian Reichardt	1685-1775	1 setting
Johann Schneider	1702-88	2 settings
Georg Andreas Sorge	1703-78	1 setting
Johann Ludwig Krebs	1713-80	In <i>Clavierübung</i> (1744)

## Appendix 3: Organ Specifications

### The North German Baroque Organ in Örgryte Nya Kyrka (2000)

#### Hauptwerck

Principal	16'
Quintadena	16'
Octav	8'
Spitzfloit	8'
Octav	4'
SuperOctav	2'
Rauschpfeiff	2. fach
Mixtur	6.7.8 fach
Trommet	16'

#### Brustpositiv

Principal	8'
Octav	4'
Hohlfloit	4'
Waltfloit	2'
Sexquialter	2. fach
Scharff	4.5.6. fach
Dulcian	8'
Trechter Regal	8'

#### Rückpositiv

Principal	8'
Quintadena	8'
Gedact	8'
Octav	4'
Blockfloit	4'
Octav	2'
QuerFloit	2'
Sieffloit	1½'
Sexquialt.	2. fach
Scharff	6.7.8. fach
Dulcian	16'
Bahrpfeiff	8'

#### Pedal

Principal	16'
SubBass	16'
Octav	8'
Octav	4'
Rauschpfeiffe	3. fach
Mixtur	6.7.8. fach
Posaunen (from F)	32'
Posaunen	16'
Dulcian	16'
Trommet	8'
Trommet	4'
Cornett	2'

#### Oberpositiv

Principal	8'
Hohlfloit	8'
Rohrfloit	8'
Spitzfloit	4'
Octav	4'
Nassat	3'
Gemshorn	2'
Octav	2'
Scharff	6. fach
Cimbel	3. fach
Trommet	8'
Vox Humana	8'
Zincke (from f <sup>0</sup> )	8'



### The Organ in St Petri, Hamburg, during Jakob Praetorius' tenure

<u>OberWerck</u>		<u>Rückpositiff</u>	
Principal	12'	Principal	8'
Quintadehna	12'	Quintadehna	8'
Octava	6'	Gedact	8'
Gedact	8'	Hollflöitte	4'
Hohlflöite	3'	Octava	4'
Rußpipe		Siflöt	
Scharp		Scharp	
Mixtur		Mixtur	
Zimbel		Baarpfeiffe	
		Regall	8'
<u>Brustpositif</u>		Krumbhorn	8'
Principal	8'	<u>Pedal</u>	
Holpipe	8'	Principal	24'
Holflöite	4'	GroßBaß or Untersatz	16'
Nassat auff die Quinta	3'	Octava	8'
Gemßhorn	2'	Gedact	8'
Kleinflöt	2'	GemßhornBaß	
Zimbel	III	Zimbel	
Trompette	8'	Mixtur	
Regal	8'	Bassaune	16'
Zincke	8'	Trompette	8'
		Krumbhorn	16'
		Cornett	2'

The specification above is found in Michael Praetorius' *Syntagma musicum* vol. II, *De Organographia*, printed 1619. The organ originally dated from 1548-50 and was built by Heinrich Niehoff, with modifications in 1603-04 by Hans Scherer the elder. In 1633-34 it was enlarged by Gottfried Fritzsche (three stops to the OberWerck: Trompette 16', Gedact 16' and Octava 4') and sub-semitones were added.<sup>89</sup>

<sup>89</sup> Information from Klaus Beckmann, introduction to *Sämtliche Orgelwerke*, by Jakob Praetorius (Mainz: Schott Musik International, 2004), 8-9.

## Appendix 4: Questionnaire used for Listening Experiment at Örgryte

### Jakob Praetorius

1. You will hear the following verse *twice* with two contrasting registrations.

The petition being depicted here is ‘Hallowed be thy kingdom come’. This is the desire that the Holy Ghost will lead the faithful to God’s kingdom through the power of prayer. It encompasses God’s goodness and generosity to his people in answering their prayers.

- a. Describe the colour of each registration in one or two words—
  - i.
  - ii.
- b. Describe the affekt thus created—
  - i.
  - ii.
- c. Which do you believe is more convincing to convey the petition?

2. The following seven affekts correspond to each of the seven petitions in the Lord’s Prayer.

- a. Choose one of these which you believe the verse you hear now is trying to convey-
  - i. Sincerity
  - ii. Serenity, peace
  - iii. Unease
  - iv. Contentment
  - v. Joy, confidence
  - vi. Fervent pleading
  - vii. Stern confidence, affirmation
- b. Briefly, what prompted this decision (figuration, registrational colour etc.)?

3. You will now hear three verses of Praetorius’ setting played in a random order. They are here used to represent the following petitions- can you suggest in which order you hear them?

- a. *Thy will be done on earth as it is in heaven* [of the power and tricks of the devil]
- b. *And lead us not into temptation* [of the necessity of ceaseless prayer]
- c. *But deliver us from evil. Amen* [of deliverance from the devil, and confidence that our prayers are answered]

**Georg Böhm**

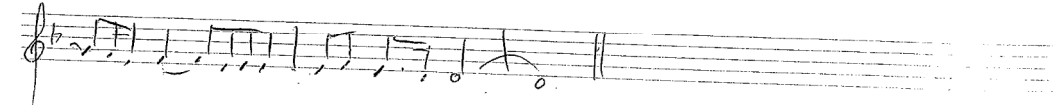
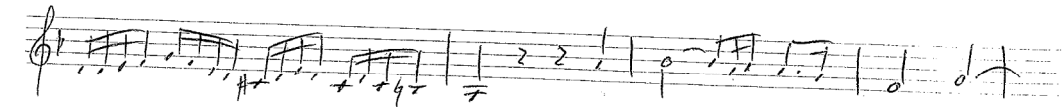
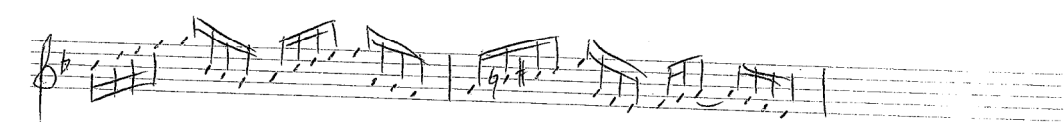
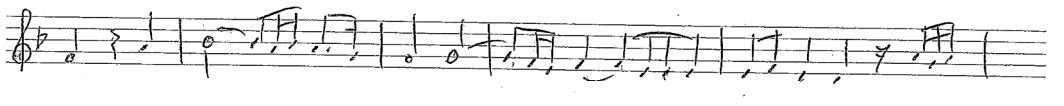
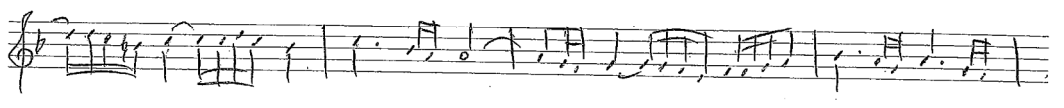
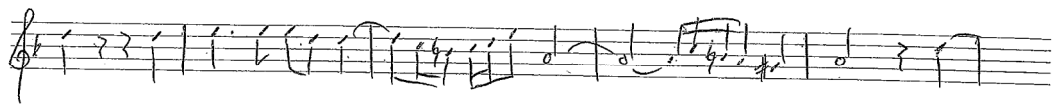
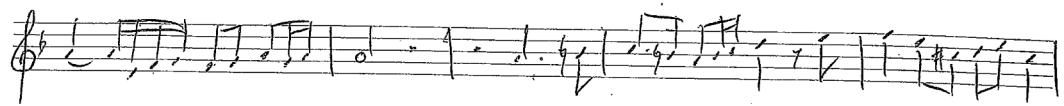
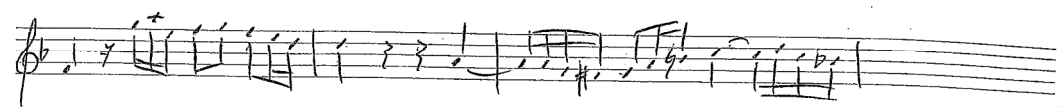
This is a coloratura setting of the chorale. You will hear it twice! How fortunate you are.

- *First* with the ornaments removed and some figuration simplified, as the sketched score provided shows.
- *Second* with all notated ornaments and figuration, as found in the eighteenth century manuscript by Agricola.

How do the ornaments you hear enrich the piece? What happens when the piece is altered in this way (with all ornaments removed)? Consider the following statement by Luther as a means to interpret the affective quality Böhm strives for:

For this we must know, that all our shelter and protection rest in prayer alone. ...we should see and consider the distress which ought to urge and compel us to pray without ceasing. [...] But where there is to be a true prayer there must be earnestness.

As you hear the piece a second time, mark on the score any particular gestures that stand out to you as being particularly meaningful. What qualities do they suggest to you?



## List of Musical Examples

With the sole exception of Audio 24, all recordings were made at Örgryte Nya Kyrka on the North German Baroque Organ (2000).

Samuel Scheidt's *Cantio Sacra: Vater Unser im Himmelreich* SSWV 104, complete recording.

- Audio 1. Versus (1) Coral in cantu, à 4 Voc.
- Audio 2. Versus (2) Coral in tenore, à 4 Voc.
- Audio 3. Versus (3) Coral in Cantu, à 3 Voc.
- Audio 4. Versus (4) Bicinium contra punto duplici adornatum
- Audio 5. Versus (5) Coral in Tenore, à 3 Voc.
- Audio 6. Versus (6) Coral in Basi
- Audio 7. Versus (7) Coral in Basso
- Audio 8. Versus (8) Coral in Basso colorato
- Audio 9. Versus (9) Coral in Cantu colorato

Jakob Praetorius' *Vater Unser im Himmelreich* (seven-verse cycle), incipits to demonstrate registration choices.

- Audio 10. Verse 1
- Audio 11. Verse 2
- Audio 12. Verse 3 (HW: Trommet 16')
- Audio 13. Verse 3 in full (RP: Dulcian 16')
- Audio 14. Verse 4
- Audio 15. Verse 5
- Audio 16. Verse 6
- Audio 17. Verse 7 (complete)

Recorded Examples: listening experiment (October 2015) on Jakob Praetorius' use of registration

- Audio 18. Verse 2 (Registration for a quiet *affekt*)
- Audio 19. Verse 2 (Registration for a bold *affekt*)
- Audio 20. Verse 5 (complete)
- Audio 21. Verse 6 (complete)

Georg Böhm, *Vater Unser im Himmelreich* à 2 Clav e ped: listening experiment

- Audio 22. My own simplified version, minimal ornamentation
- Audio 23. Setting as it appears in the eighteenth-century manuscript by Walther

J.S. Bach, *Vater Unser im Himmelreich* BWV 682, recorded at the German Church (Christinae kyrka), Göteborg

- Audio 24. Bach on a Marcussen (1864)

J.S. Bach, *Vater Unser im Himmelreich* BWV 683

- Audio 25. Bach in meantone again

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