



Dietrich

## **BUXTEHUDE**

### **Organ Music Vol. 4**

**Ach Gott und Herr**

**Puer natus in Bethlehem**

**Praeludia**

**Canzonette**

**Craig Cramer**

**Gottfried and Mary Fuchs Organ,  
Pacific Lutheran University,  
Tacoma, Washington**

## Dietrich Buxtehude (c.1637–1707)

### Organ Works Volume 4

The imperial free city of Lübeck, a member of the Hanseatic League, had held a position second only to Hamburg. The development of the latter during the seventeenth century was very considerable. Lübeck, on the other hand, fared less well, but remained, nevertheless, an important commercial centre. Much of the musical life of the city centred on the Marienkirche, the church of the city council, where Franz Tunder had been appointed organist in 1641. Tunder, a composer able to further the synthesis of the Lutheran with the Italian influences exemplified in the music of Heinrich Schütz, established weekly Thursday organ recitals that grew into more elaborate concerts, with instrumental players from among the seven official town musicians and others, and with singers.

Dietrich Buxtehude, who identified himself as Danish, was seemingly born in Oldesloe about the year 1637, the son of an organist and schoolmaster. His father moved briefly from Oldesloe, in the Duchy of Holstein, to Helsingborg as organist at the Mariekirke there and soon after to the Danish city of Helsingør. Hamlet's Elsinore, as organist at the St Olai Kirke, a position he held for some thirty years, until his retirement in 1671. Buxtehude was taught by his father and from 1657 or 1658 until 1660 was organist at the Mariekirke in Helsingborg, a city separated from Helsingør by a narrow stretch of water. His next appointment was at the Mariekirke in the latter city. In 1668 he was elected organist at the Marienkirche in Lübeck, where he succeeded Franz Tunder, who had died the previous year, following custom by marrying Tunder's younger daughter. Tunder's elder daughter's security had already been assured by her marriage to

Samuel Franck, Cantor of the Marienkirche and the Catherineum Lateinschule, the choir-school that provided singers for the services of the Marienkirche.

At the Marienkirche in Lübeck Buxtehude made some changes in the musical traditions of the church, establishing a series of *Abendmusik* concerts given now on five Sunday afternoons in the year, events that attracted wide interest. As an organist Buxtehude represented the height of North German keyboard traditions, exercising a decisive influence over the following generation, notably on Johann Sebastian Bach, who undertook the long journey from Arnstadt to Lübeck to hear him play, outstaying his leave, to the dissatisfaction of his employers. Handel too visited Lübeck in 1703, with his Hamburg friend and colleague Mattheson. By this time there was a question of appointing a successor to Buxtehude, who was nearly seventy and had spent over thirty years at the Marienkirche. The condition of marriage to his predecessor's daughter that Buxtehude had faithfully fulfilled proved unattractive, however, to the young musicians of the newer generation and the succession eventually passed to Johann Christian Schieferdecker, who married Buxtehude's surviving daughter, predeceased by four others, three months after Buxtehude's death in 1707.

In the Marienkirche in Lübeck there were two three-manual organs. The larger instrument was on the West wall of the nave of the church and the smaller was sited in the *Totentanz* chapel, so called from the painting displayed there of *The Dance of Death*, by the fifteenth-century Lübeck painter Bernt Notke, a reminder of an earlier epidemic of the plague. Both

instruments accorded with current North German practice, with a particularly impressive array of pedal stops, the principal organ including a 32-foot pedal Principal.

The *Praeludium* or *Praeambulum*, a prelude, is a free form and one in which Buxtehude excelled. The *Praeludium in D minor*, BuxWV 140, is a considerable work, in five parts, with free sections framing two fugues, the first of which is in triple counterpoint, with two countersubjects, while the second fugue is in triple metre. The *Praeludium in E major*, BuxWV 141, has three fugues, the second in 12/8, and the third, after a brief *Adagio* section, is capped by a short coda. The third example of the form included here, the *Praeludium in E minor*, BuxWV 143, opens with a passage for the pedals, followed by a sustained pedal note as the upper parts enter on the manuals. The final figuration on the pedals leads to the first fugal subject, answered by voices in descending order, with a second subject more fully worked out. A further fugal subject in triple metre is followed by a final impressive *Adagio*.

The *Canzona* or *Canzonetta* is a contrapuntal composition. The first of three included here, the *Canzonetta in G major*, BuxWV 171, opens with a fugal subject, the other three voices answering in descending order. In a second fugue, on a related subject, in 12/8, with dotted notes in the manner of a *siciliano*, the voices at first appear in ascending order. The *Canzonetta in D minor*, BuxWV 168, again starts with a fugal subject, the four voices entering in descending order. A second related subject, based first on the contrapuntal answer of the first fugue, is in triple metre, returning to the 4/4 of the opening with a third fugal subject, answered by a version of it in contrary motion, with voices overlapping, using the device of *stretto*, as in the second fugue. The *Canzonetta in E minor*,

BuxWV 169, starts with a fugal subject in the alto, with a tonal answer in the soprano, before the entry of the other voices. A second related subject, not further elaborated, is answered by the opening theme in a final fugal texture.

Two examples of Buxtehude's *Chorale Variations* are included here. The first, *Ach Gott und Herr, wie groß und schwer*, BuxWV 177, (Ah, God and Lord, how great and heavy my sins), has the chorale melody first presented on the pedals, followed by a variation. The second example, *Danket dem Herrn, denn er ist sehr freundlich*, BuxWV 181, (Thank ye the Lord, for he is very gracious), gives the chorale melody to the upper part, to be heard on the pedals in the first variation and in the lowest part in the second variation.

The chorale, the hymn of German Lutheran worship, provided a thematic repertoire for extension and ornamentation also in the organ *Chorale Preludes*, a possible introduction to the hymn itself, although congregations occasionally found the theme that they were supposed to take up understandably elusive, a failing that necessitated some form of hymn-board, to aid recognition. *Nun bitten wir den heiligen Geist*, BuxWV 208, (Now let us beg true faith of the Holy Ghost), has the ornamented melody in the top part, and *Komm, heiliger Geist, Herre Gott*, BuxWV 200, (Come, Holy Ghost, Lord God), follows the same procedure, leading to a fugal texture. *Herr Jesu Christ, ich weiß gar wohl*, BuxWV 193, (Lord Jesus Christ, I know full well), has the melody in relatively simple form in the top part, and *Gelobet seist du, Jesu Christ*, BuxWV 189, (Praised be thou, Jesus Christ), again has the chorale theme, now decorated, in the top part, while *Nun komm, der Heiden Heiland*, BuxWV 211, (Now come, Saviour of the Gentiles) follows the same pattern. *Puer natus in Bethlehem*, BuxWV 217, (A boy is born in Bethlehem),

is simpler in form, preserving the usual triple metre of the chorale on which it is based. *Lobt Gott, ihr Christen allzugleich*, BuxWV 202, (Praise God, ye Christians, all together), opens in fugal style, and *Es spricht der unweisen Mund wohl*, BuxWV 187, (The lips of the foolish say), has the melody in the upper part, reflected fragmentarily in other parts.

The present recording ends with an extended *Toccata in D minor*, BuxWV 155. The opening free

section leads to a fugal passage in which the voices enter in *stretto*, overlapping, followed by two other fugal subjects, duly explored, and then a more elaborate triple fugue, the work ending with a final flourish with triplet rhythms over a sustained pedal note.

Keith Anderson

---

#### Naxos Radio

70 Channels of Classical Music • Jazz, Folk/World, Nostalgia  
Accessible Anywhere, Anytime • Near-CD Quality  
[www.naxosradio.com](http://www.naxosradio.com)

## Craig Cramer

Craig Cramer is Professor of Organ at the University of Notre Dame, Notre Dame, Indiana. He earned the Doctor of Musical Arts degree in Organ Performance at the Eastman School of Music, which also awarded him the prestigious Performer's Certificate in Organ. He has studied with Russell Saunders, William Hays, James Drake, David Boe, and André Marchal (Paris). Cramer has been named the winner of several competitions, including the National Organ Competition at First Presbyterian Church in Fort Wayne. One of the most travelled organists of his generation, Cramer maintains an active recital career across the United States. His growing discography on the most recognized organ labels attests to his artistry. He has performed in 42 of the United States as well as in Canada; his annual European concert tours have taken him to Belgium, the Czech Republic, England, France, Germany, Luxemburg, Poland, Scotland, and Switzerland. He has performed for conventions of the American Guild of Organists as well as for many AGO Chapters across the country. He has also appeared as a soloist with the Toledo Symphony, the South Bend Chamber Orchestra, the South Bend Symphony, the Notre Dame Chamber Orchestra, and the Eastman Philharmonia. Cramer recently performed the complete organ works of Bach in eighteen concerts using a distinguished set of mechanical-action organs in the state of Indiana. In 1998 he was Guest Artistic Director of the Redlands Organ Festival in Redlands, California. In April 1999 he was a featured recitalist for the International Symposium at Pacific Lutheran University in Tacoma, Washington to open the new organ by Paul Fritts. Cramer is a frequent guest on American Public Radio's nationally syndicated programme 'Pipedreams', with an entire programme in September 2000 dedicated to his performances, a rare honour. His recordings range from a collection of twentieth-century French music at the Cathedral in Angoulême in France, to works by J.S. Bach on the 1727 König organ in Steinfeld in Germany. He has also recorded two CDs on organs by American organ-builders. His recordings for Naxos include two CDs of music by Johann Gottfried Walther (8.554316/8.554317)

## Gottfried and Mary Fuchs Organ

Pacific Lutheran University, Tacoma, Washington  
Paul Fritts and Company, 1999

<b>Great</b>		<b>Swell</b>	
Praestant (Gis)	16'	Quintadena	16'
Octave	8'	Principal	8'
Rohrflöte	8'	Bourdon	8'
Spielflöte	8'	Viole de Gambe	8'
Salicional	8'	Voix céleste (c'')	8'
Octave	4'	Octave	4'
Spitzflöte	4'	Flûte	
Quinte	2 2/3'	4'	
Octave	2'	Nasard	2 2/3'
Cornet	Vr	Gemshorn	2'
Mixture	V-VIIr	Tierce	1 3/5'
Trompete	16'	Mixture	V-VIIr
Trompete	8'	Trompette	8'
Baarpfeife	8'	Hautbois	8'
		Voix Humaine	8'
<b>Positive</b>		Clarion	4'
Praestant (F)	8'	<b>Pedal</b>	
Gedact	8'	Subbaß	32'
Octave	4'	Praestant	16'
Rohrflöte	4'	Subbaß	16'
Octave	2'	Octave	8'
Waldflöte	2'	Nachthorn	2'
Nasat	1 1/3'	Mixture	VIIr
Sesquialter	IIr	Posaune	32'
Scharff	IV-VIIr	Posaune	16'
Fagott	16'	Trompete	8'
Trompete	8'	Trompette	4'
Dulcian	8'	Cornett	2'

### Couplers:

Swell/Great  
Positive/Great  
Swell/Positive  
Great/Pedal  
Swell/Pedal

### Key Action:

Direct Mechanical, suspended  
Manual compass: 58 notes (C-a''')  
Pedal Compass: 30 notes (C-f')

### Other:

Tremulants  
Wind Stabilizer

### Temperment:

Kellner

This fourth volume of organ music by one of the greatest German composers for the instrument includes free preludes, a form in which Buxtehude excelled, as well as preludes based on familiar Lutheran chorales, part of a repertoire that brought musical distinction to the city of Lübeck in the second half of the seventeenth century. Of particular note are the three *Praeludia* (of which Buxtehude composed more than 20), the first (Track 1) an impressive work in five parts with two fugues.

## Dietrich BUXTEHUDE

(c.1637-1707)

### Organ Music Volume 4

- |      |  |      |
|------|--|------|
| 1    | Praeludium in D minor, BuxWV 140               | 7:22 |
| 2    | Nun bitten wir den heiligen Geist, BuxWV 208   | 2:48 |
| 3    | Komm, heiliger Geist, Herre Gott, BuxWV 200    | 3:42 |
| 4    | Herr Jesu Christ, ich weiß gar wohl, BuxWV 193 | 3:38 |
| 5    | Canzonetta in G, BuxWV 171                     | 2:26 |
| 6    | Praeludium in E Major, BuxWV 141               | 6:55 |
| 7-8  | Ach Gott und Herr, BuxWV 177 (Versions 1 & 2)  | 2:49 |
| 9-11 | Danket dem Herrn, BuxWV 181 (Versions 1 - 3)   | 3:38 |
| 12   | Canzonetta in D Minor, BuxWV 168               | 4:20 |
| 13   | Praeludium in E Minor, BuxWV 143               | 5:53 |
| 14   | Gelobet seist du, Jesu Christ, BuxWV 189       | 2:07 |
| 15   | Nun komm, der Heiden Heiland, BuxWV 211        | 1:53 |
| 16   | Puer natus in Bethlehem, BuxWV 217             | 1:13 |
| 17   | Canzonetta in E Minor, BuxWV 169               | 3:01 |
| 18   | Lobt Gott, ihr Christen allzugleich, BuxWV 202 | 1:20 |
| 19   | Es spricht der unweisen Mund wohl, BuxWV 187   | 3:09 |
| 20   | Toccata in D minor, BuxWV 155                  | 7:55 |

### Craig Cramer, Organ

Recorded on the Gottfried and Mary Fuchs Organ (Paul Fritts) at the Pacific Lutheran University,  
Tacoma, Washington, USA, on 31st August, 2003 • Producer: Wolfgang Rübsam  
Cover Photo: Gottfried and Mary Fuchs Organ, Pacific Lutheran University, Tacoma, Washington

**NAXOS**

DDD

8.557195

Playing Time  
64:09



© & © 2005 Naxos Rights International Ltd.  
 Booklet notes in English  
 Made in Canada  
[www.naxos.com](http://www.naxos.com)