

A Celebration of Buxtehude Programme



Drama and sublime counterpoint—experience the genius who inspired Bach! Join us for a musical feast - beautiful, virtuosic organ, string trios and sacred music

**Friday July 17th 7.30pm
TRURO CATHEDRAL**

£15.00 on door including free wine in interval



PROGRAMME

Klagleid BuxWV 76/2
Herr wenn ich nur dir BuxWV38
Trio Sonata in G Major BuxWV271
Schönster Jesu BuxWV8
Passacaglia in D minor BuxWV 161
Jubilate Domino BuxWV 64

INTERVAL

Ich bin eine Blume zu Saron BuxWV45
Prelude in C major BuxWV 137
Wen Ich Herr Jesu Bux107
Trio Sonata in C major BuxWV 266
Jesu Meine Freud und Lust BuxWV59

Dramatis Personae

Counter Tenor: Colin Wilson

Violin 1 : Lucy Melliush

Violin 2: Juliet Walshe

Cello: Becky McGlade

Double Bass James Scourse

Continuo/ Organ : Andrew Wyatt

Grateful thanks to the Dean and Chapter for hosting this concert in Truro Cathedral.

A Celebration of Buxtehude Programme Notes

Dietrich Buxtehude (1637 - 1707) is probably most familiar to modern classical music audiences as the man who inspired the young Johann Sebastian Bach to make a lengthy pilgrimage to Lubeck, Buxtehude's place of employment and residence for most of his life, just to hear Buxtehude play the organ. But Buxtehude was a major figure among German Baroque composers in his own right. Though we do not have copies of much of the work that most impressed his contemporaries, Buxtehude nonetheless left behind a body of vocal and instrumental music which is distinguished by its contrapuntal skill, devotional atmosphere, and raw intensity. He helped develop the form of the church cantata, later perfected by Bach, and he was just as famous a virtuoso on the organ.

1. **Klagleid BuxWV 76/2** Dietrich Buxtehude (1637-1707)

There is an intensity to this set of songs in which he sets his own elegy on the death of his father in 1674. The song starts with his bewilderment and beseeching questions but slowly his grief is consoled by this poetic working-out until he sings of his fathers playing.

Mit Fried und Freud ich fahr dahin In Gottes Willen, Getrost ist mir mein Herz und Sinn, Sanft und stille, Wie Gott mich verheissen hat Der Tod ist mein Schlaf worden.	In peace and joy I now depart, According to God's will, For full of comfort is my heart, So calm and sweet and still; So doth God His promise keep, And death to me is but a sleep.
Den hast du allen vorgestellt, Mit grossen Gnaden, Zu seinem Reich die ganze Welt Heissen laden, Durch dein teuer heilsam Wort An allem Ort erschollen.	For Thou In mercy unto all Hast set this Saviour forth; And to His kingdom Thou dost call The nations of the earth Through His blessed wholesome Word, That now in every place is heard.
Muss der Tod denn auch entbinden, was kein Fall entbinden kann? Muss sich der mir auch entwinden, der mir klebt dem Herzen an? Ach! der Väter trübes Scheiden machet gar zu herbes Leiden, wenn man unsre Brust entherzt, solches mehr als tödlich schmerzt.	Must death also set deliver, what no fall can deliver? Must he also break free from me, who clings to my heart? Alas! The fathers' sorrowful partings make such bitter suffering, When our breast is torn from its heart such pain is more than fatal.
Unsre Herzen sind die Väter, Die bedenken was uns kränkt; Sie sind unsre Seufzer-Beter Für das, was kein Kind nicht denkt, Sie erkennen diese Zeiten Und der Erde Eitelkeiten; Drum ihr Ach vom eitlen Los Hält der Höchste teuer und gross.	Our hearts are the fathers, who ponder what grieves us; They are the ones who pray our sighs for that which no child ever thinks of. They recognize these times and the vanities of the earth; Therefore their "Alas" over our vain lot is held dear and great by the Most High.
Solcher ist mir auch gewesen Mein Herr Vater, welcher mir Tausend Segen hat gelesen Vor der reichen Himmelstür Durch sein Flehen, dessen Lehren Und sein Sorgen mich verehren Täglich mit Vergnüglichkeit, Die mach Gott Er mir bereit.	Such was also my dear father, who read to me a thousand blessings before the rich gate of heaven. Through his pleading, whose teachings and his care honour me Daily with joy may God prepare that for him as he did for me.

2. Herr wenn ich nur dich BuxWV38

The text, Herr, wenn ich nur dich BuxWV 38, is from the German adaptation of Psalm 73:25-26, on which several pieces of Baroque music are based, was originally written for soprano and requires two violins and continuo. It is a typical seventeenth century small-scale sacred concerto with each segment of text set with new music. The piece concludes with a joyfully imitative alleluia:

Herr, wenn ich nur dich hab, so frag ich
nichts nach Himmel und Erden, wenn mir
gleich Leib und Seel verschmacht, so bist du
doch Gott allezeit meines Herzens Trost und
mein Heil. Alleluia

Lord, when I only have You, I ask of nothing
in heaven and on earth, even when my body
and soul languishes, You, God, are at all
times my heart's comfort and my salvation.
Hallelujah.

3. Trio Sonata in G major BuxWV 271

The end of the 17th century through the beginning of the 18th century was a period of development for the trio sonata and its two varieties: sonata da chiesa and sonata da camera. This is the sonata in G major for two violins, viola da gamba and basso continuo, BuxWV 271. It has only survived as a part of the Duben Collection in Uppsala, Sweden, together with 5 more complete sonatas without opus number as well as his two printed opus 1 and opus 2. Its structure emphasizes a cyclic three-part form, while the weakened role of polyphony and significant role of dance themes testify to the effect of an instrumental concerto.

4. Schönster Jesu BuxWV8

Beautiful Savior", is a Christian hymn. According to some accounts, it was called "Crusader's Hymn" because it was sung by German Crusaders as they made their way to the Holy Land. It was also set to Swedish text. It is an aria typically scored for solo voice(s), strings, and basso continuo.

This sacred aria is characterized by a richly adorned melody, an intimate devotional style, typical of the north German baroque style.

1.Schönster Jesu, liebstes leben! Meiner
seelen aufenthalt,Der hab ich mich ganz
ergeben, Ob ich wohl gar ungestalt:Will ich
dennoch lieben dich, Denn ich weiß du
iebest mich:Drum will ich vest an dir hangen,
Und mit liebe dich umfangen.

1.Most beautiful Jesus, dearest life! My soul's
abode, to which I give myself completely,
even though I am completely unworthy:
I will still love you, For I know you love me:
Therefore I will cling steadfastly to you, and
embrace you with love.

2 Jesus, Jesus, ist mein leben, Ich verbleib
ihm zugethan,Ihm soll seyn hiemit ergeben
Alles, was ich geben kan:Meine sinnen,
werk und wort, Alles soll, o liebster hort Die
gestellet seyn zu ehren, Nichts soll mich von
dir abkehren.

2 Jesus, Jesus, is my life, I remain devoted to
Him,To Him shall I hereby be surrendered All
that I can give:My senses, deeds, and words,
All shall, O dearest refuge, Be set aside to
honor, Nothing shall turn me away from You.

3.Jesum, Jesum will ich lieben Hier und dort
in ewigkeit:Solten mich gleich hie betrüben
Aller jammer, alles leid, Was frag ich noch
höll und tod? Jesus hilft mir aus der noth,
Der wird mich ins leben führen, Da die
seinen jubiliren.

3.Jesus, Jesus I want to love Here and there
for eternity:Even if all misery and all sorrow
should trouble me here, why should I still care
about hell and death? Jesus helps me out of
distress, He will lead me into life, Where his
own rejoice.

5. Passacaglia in D minor BuxWV 161

The Passacaglia in D minor, BuxWV 161, is a landmark Baroque organ work renowned for its structural sophistication and emotional depth. Composed around the late 17th century, it is considered a major precursor to J.S. Bach's Passacaglia and Fugue in C minor and a foundational piece of the North German organ school.

6. Jubilate Domino BuxWV 64

With his sacred concerto Jubilate Domino, Buxtehude combined the alto voice with a single viola da gamba, here with cello, in similar competitive fashion, but with a much greater display of virtuosity. He also drew his text from the Bible – Psalm 97:4-6 – but from the Latin Vulgate rather than Martin Luther's German translation. Buxtehude frequently employed Latin texts, and when he did so, he gave his music a more Italianate cast, as we hear in the soaring melodies and vocal melismas of this concerto. The strong contrast between the exuberant joy depicted in "Jubilate Domino" and the deep sorrow of Bach's concerto demonstrates the importance that the expression of emotion held for Baroque composers. It was perhaps written for a visiting Italian castrato to Lubeck in 1672. The three vocal sections are each separated by solos here for the cello and the piece opens with an impressive sonata. The vocal writing obeys the psalms injunction to praise god with trumpets and horns.

Jubilate Domino omnis terra Cantate et exsultate et psallite. Psalite Domino cithara et voce psalmi. In buccinis et voce tubae, jubilate in conspectu regis Domini.

Rejoice in the Lord, all the earth Sing and sing and dance. Sing to the Lord with the harp and with the voice of a psalm. With trumpets and the voice of the trumpet, rejoice before the king of the Lord.

INTERVAL

7. Ich bin eine Blume zu Saron BuxWV 45

Ich bin eine Blume zu Saron is a sacred cantata often featuring Bass, Strings, and Continuo. The text draws from the Song of Solomon, focusing on mystical bridal imagery, It is known for its intimate, expressive, and devotional character.

Ich bin eine Blume zu Saron und eine Rose im Tal. Wie eine Rose unter den Dornen, so ist meine Freundin unter den Töchtern. Wie ein Apfelbaum unter den wilden Bäumen, so ist mein Freund unter den Söhnen. Ich sitze unter dem Schatten, des ich begehre, und seine Frucht ist meiner Kehle süß.

I am a flower of Sharon and a rose in the valley. like a rose among thorns, so is my friend among the daughters. Like an apple tree among the wild trees, so is my friend among the sons. I sit under the shadows which I desire, and its fruit is sweet to my taste.

8. Prelude in C major, BuxWV 137

Praeludium in C major, often titled "Prelude, Fugue and Chaconne," is a quintessential Baroque organ masterpiece featuring dramatic improvisatory sections and a structured ground bass variation. It is widely celebrated for its free-form virtuosity mixed with disciplined fugal and variations-based writing.

9. Wenn Ich Herr Jesu BuxWV107

Buxtehude composed a number of arias to texts from seventeenth-century hymnals, but never in as simple a style as we find in them or in the Schemelli hymnal. This aria calls for two violins in addition to alto and basso continuo; the violins play an introductory sinfonia and a ritornello at the end of each strophe. The vocal part is in strict strophic form, as in the hymnals, but Buxtehude added an artistic dimension to his setting of it by disrupting the regular flow of the poetic meter with text repetitions and melismas.

1. Wenn ich, Herr Jesu, habe dich, was frag
ich nach dem Himmel,
wie könnte doch vergnügen mich der
schnöden Welt Getümmel?
Wenn mir gleich Leib und Seel verschmacht,
und mich umfahet die Todesnacht, so bist du
doch mein Leben.

1. When I have You, Lord Jesus, why should I
ask of heaven,
how could I delight myself with the vile world's
tumult?
Even when my body and soul languishes, and
death's night surrounds me, You are indeed
my life.

2. Wie wohl muss doch dem Menschen sein,
der Jesum trägt vergraben, in seines
Herzens Kämmerlein, der wird die Fülle
haben, dem fehlt es nicht an einem Gut,
dieweil er Schirm und starke Hut bei Gott
dem Herrn stets findet.

2. How truly fortunate must the man be who
carries Jesus buried in his heart's chamber, he
will have abundance, he does not lack any
good, meanwhile he always finds shelter and
strong protection in God, the Lord.

3. Sein Jesus wird ihm jederzeit, Erzeigen
Heil und Segen, er wird mit seiner Güte
von diesen Jammerwegen ihn führen zu dem
Himmel zu und mit Erwünschter Seelenruh in
Ewigkeit er erquicken?

3. His Jesus will always show salvation and
blessings, with his goodness he will take him
from these miserable circumstances to
heaven and grant him eternal peace of mind/?

4. Ohn dich kann mir, Herr Jesu Christ, Nichts
angenehmes werden, Weil sonst kein Trost
zu finden ist Im Himmel noch auf Erden, Als
nur bei dir; darum will ich Dich allzeit halten
festiglich Und nimmermehr verlassen.

4. Without you, Lord Jesus Christ, nothing for
me is pleasant, for no other comfort can be
found neither in heaven nor upon earth, than
simply that from you; thus I will firmly hold on
to you at all times and and leave you
nevermore.

10. Trio Sonata in C major BuxWV 266

Buxtehude's Trio Sonata in C major, BuxWV 266, is a Baroque chamber work for violin I, violin II, viola da gamba, and basso continuo. It typically features connected Adagio and Allegro movements, often with a 1903 publication date associated with its appearance in complete instrumental works. It is characterized by contrapuntal interplay between the violins, supported by a rich continuo, and noted for its lively, dance-like, and sometimes lyrical qualities.

11. Jesu Meine Freud und Lust BuxWV 59

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

Jesu, meine Freud und Lust, Jesu, du mein
Speisz und Kost,
Jesu, meine Seligkeit, Jesu Trost in allem
Leid,

Jesus, my joy and joy, Jesus, you are my food
and food,
Jesus, my bliss, Jesus comfort in all suffering,

Jesu meiner Seelen Sonn, Jesu meines
Geistes Wonn,
Jesu, meine Kron und Lohn, Jesu, du mein
Gnadenthron,

Jesus the sun of my soul, Jesus of my spirit's
delight,
Jesus, my crown and reward, Jesus, my
throne of grace,

Jesu meine Zuversicht, Jesu, meiner
Augen Licht, der du leitest meinen Sinn,
daz ich dich, recht lieb gewinn,

Jesus my confidence Jesus, the light of my
eyes,
you guide my mind that I really love you win,

Jesu, süszer Nektarflusz, Jesu, trauter
Liebeskus, meine Hoffnung und mein Teil,
mein Erreter und mein Heil,

Jesus, sweet flow of nectar, Jesus, dear kiss of
love, my hope and my part my redeemer and
my salvation,

Jesu meine Himmelsport, meine Hilf an
allem Ort, meine Zuflucht und mein
Freund, mein Beschützer vor dem Feind,

Jesus my heavenly gate, my help everywhere
my refuge and my friend, my protector from the
enemy,

Jesu meine Seligkeit und mein Glück in
dieser Zeit, mein gewünschtes Paradeis,
mein Erheber Ruhm und Preis,

Jesus my bliss and my happiness in this time,
my desired paradise,
my raiser fame and glory,

Jesu, unerschaffnes Gut, Jesu komm in
mein Gemüt, lasz uns ungeschieden sein,
allerliebstes Jesulein. Amen.

Jesus, uncreated good, Jesus come into my
mind let us be undivided dearest baby Jesus.
Amen.

Grateful thanks to the Dean and Chapter for hosting this concert in Truro Cathedral.

Biography - Colin Wilson (Counter-Tenor)

I currently sing solo recitals in West Cornwall and am employed as an alto Lay Vicar in Truro Cathedral Choir. I also work as a therapist, supervisor and trainer in private practice in Truro and Penzance.

I have been singing for the past 55 years initially as a Chorister and then Choral Scholar at Magdalen College Oxford and Songman at York Minster. At Magdalen I was head chorister for 2 years under Dr Bernard Rose singing solos and making several records. For several years as a counter tenor, I was taught by Kevin Smith. I have performed solo recitals in Oxford, York and more recently Truro and Penzance, as well as singing daily services at the Cathedral.

Notable performances include singing all the solo alto Bach cantatas both in Truro Cathedral and St Marys Penzance. For the last two years at Truro Cathedral I have performed A Celebration of Handel and A Celebration of Bach which can be found on Youtube.

My next counter-tenor concert with strings will be a Celebration of Bach in Truro Cathedral September next year.