



DIVINE REDEEMER

**Bach • Gounod
Franck • Boulanger
Puccini • Wolf
Reger • Handel**

**Christine Brewer,
Soprano**

**Paul Jacobs,
Organ**



Divine Redeemer

In December 1721, Bach married his second wife, the young musician Anna Magdalena Wilcke. Bach seems to have taken a special interest in her abilities, and in 1722 presented her with the *Clavier-Büchlein vor Anna Magdalena Bachin* (Notebook for Anna Magdalena Bach), a compendium of keyboard works by Bach. A second notebook followed in 1725, larger than the first, and containing music by Bach and other well-known composers of the time. Long a favorite for wedding ceremonies, the secular aria *Bist du bei mir* is found in this second notebook, and was until recently assumed to be the work of Bach himself. Scholars now believe the piece to have been composed by Gottfried Heinrich Stölzel (1690-1749) for his (now lost) opera *Diomedes*. Anna Magdalena's copy of the aria is all that survives of Stölzel's score, and is preserved in a rather skeletal form, with the voice accompanied only by an unfigured (unharmonized) bass line. The text is an intimate one, describing a lover's willingness to face even death, so long as her beloved is by her side.

The genre of prelude and fugue is more closely associated with J.S. Bach than with any other composer. In addition to the forty-eight such works found in the two volumes of *The Well-Tempered Clavier*, there are numerous preludes and fugues for organ, spanning the entirety of Bach's long career as an organ virtuoso. Because of its high degree of unification, careful structure, and contrapuntal artifice, the *Prelude and Fugue in C major, BWV 547*, is thought to be a later work from the Leipzig period. Colloquially known as "The 9/8" because of its somewhat unusual time signature, the prelude is comprised of three short triadic motives which are ingeniously elaborated, inverted, and recombined over the course of the piece. The five-voice fugue is one of the most stunning examples of Bach's contrapuntal abilities: the short modulatory subject is introduced in both *rectus* (original form) and *inversus* (inverted form) through three discrete expositions. The forms are then combined, and finally joined by the pedal, held out until the final section, which presents the subject in augmentation (longer note values). A series of *stretto*

entrances in the last few measures complete a veritable encyclopedia of fugal technique.

Although he is now best known for his opera *Faust*, Charles Gounod was twice employed as an organist and composed a large amount of sacred vocal music. A winner of the prestigious Prix de Rome, Gounod was also among the first Parisian organists to become acquainted with the works of Bach. *O Divine Redeemer*, originally scored for mezzo-soprano and orchestra, and published posthumously in 1894, shows Gounod to be a sensitive melodist and master of the theatrical style. The text is a tender plea for mercy from a repentant man facing the imminent prospect of death and divine judgement.

Like Gounod, Giacomo Puccini is known to opera lovers around the world as one of the most successful and popular composers of the genre, and the final representative of an unbroken tradition of Italian operatic masters stretching back more than three centuries. *Salve Regina* dates from Puccini's days as a student in Lucca, and, like many of his early non-operatic works, remained unpublished at his death in 1924. The text is an anonymous Italian paraphrase of the traditional Latin hymn, and features the expressive, subtly inflected approach to text setting that later made Puccini a household name.

César Franck is one of the most beloved, and most performed, composers in the organ repertoire. As the long-tenured organist of the Basilica of Sainte Clotilde in Paris, he also produced a sizable quantity of sacred vocal music, including two complete settings of the Mass. The later work, *Messe à 3 voix*, dates from 1860, and includes Franck's setting of *Panis angelicus*, the final verse of a hymn by Saint Thomas Aquinas, interpolated between the *Sanctus* and *Agnus Dei*. While it offers little of the kaleidoscopic chromaticism that would define his masterful later works, the classical phrase structure and nobly expressive melody have made it a staple of the repertoire since its publication.

Nadia Boulanger's centrality in the history of twentieth-century music rests primarily with her role as an

internationally renowned pedagogue and composition teacher. She was also a talented organist, having studied with Vierne and Guilmant and given the première performance of Aaron Copland's *Symphony for Organ and Orchestra*. The three organ works published in 1912 are her most substantial contribution to the instrument's repertoire. The lyrical *Prélude*, modally inflected *Petit Canon*, and somber *Improvisation* demonstrate a sophisticated and chromatic harmonic language redolent of her teacher Vierne.

One of the defining events of Nadia Boulanger's life was the premature death of her sister Lili. The younger Boulanger had been the first woman to win the prestigious Prix de Rome in 1913, and seemed to be on the cusp of a great career when she succumbed to intestinal tuberculosis at age 24 in 1918. Lili's final composition, *Pie Jesu*, was dictated to Nadia on her deathbed. The work is a setting of the final two lines of the *Dies Irae*, the Sequence of the Roman Catholic Requiem Mass. The opening ascending fifth is a clear allusion to Fauré's famous setting of the same text, but Boulanger's music is substantially more modernist. The music is freely, though not abrasively, dissonant, with only the barest outlines of functional harmony – at times it even seems to anticipate later techniques such as tone clusters and polytonality. The loss of her sister, whom she had always considered the superior composer, was a terrible blow to Nadia, and she gave up composing music completely in the early 1920s.

Together with his one-time school-friend Mahler, Hugo Wolf was one of the last masters of the German art-song, or *Lied*. A passionate devotee of Wagner, Wolf reached artistic maturity in the late 1880s, when he successfully distilled the emotional intensity and pathos of his idol's titanic operas into the miniature form of the *Lied*. *Gebet* was published in Wolf's *Mörrike-Lieder* of 1888, his first substantial collection. The text is a short prayer for

balance in life, and Wolf's regular chordal accompaniment suggests the character of a hymn. *Nun wandre, Maria* and *Führ mich, Kind, nach Bethlehem!* are from the *Spanisches Liederbuch*, a diverse collection of Spanish texts translated into German. *Nun wandre* takes the form of a monologue delivered by Joseph to his wife Mary, encouraging her on their journey to Bethlehem. The flowing parallel thirds and regular bass pattern of the accompaniment seem to suggest movement, and the unsettled harmonies bespeak Joseph's growing anxiety. *Führ mich, Kind* is in a similar vein, again describing a journey to Bethlehem. Here the traveler is an unnamed believer, and the journey is metaphorical, but Wolf uses similar musical material to evoke the spiritual pilgrimage.

The three Wolf songs are among the several arranged for organ and voice by Max Reger, a younger German contemporary, and one of the most unique musical voices of the period. Reger's music makes incredible technical demands of the performer, and his post-tonal harmonic language was an important forerunner to the modernist impulses of Schoenberg. The *Toccata and Fugue, Op. 59* demonstrates his indebtedness to Baroque styles and forms, in particular to the music of Bach. The rhapsodic toccata is coupled with an "acceleration" fugue, in which Reger notates gradual increases in tempo.

The power of music was a ubiquitous theme for Baroque composers. Handel's setting of John Dryden's *Ode for St Cecilia's Day*, written for the feast of the patron saint of musicians, characterizes music as one of the primary creative forces of the universe. The penultimate aria, *But oh! What art can teach*, praises the organ as an instrument unparalleled in expressive capabilities. Not surprisingly, it features an extensive organ prelude.

David Crean

1 **Johann Sebastian Bach (1685-1750):
Bist du bei mir**

Text: Gottfried Stölzel (1690-1749)

Bist du bei mir, geh ich mit Freuden
zum Sterben und zu meiner Ruh.
Ach, wie vergnügt wär so mein Ende,
es drückten deine schönen Hände
mir die getreuen Augen zu!

4 **Charles Gounod (1818-1893):
O Divine Redeemer!**

Text: Charles Gounod

Ah! Turn me not away,
Receive me tho' unworthy;
Hear Thou my cry,
Behold, Lord, my distress!
Answer me from thy throne
Haste Thee, Lord to mine aid,
Thy pity shew in my deep anguish!
Let not the sword of vengeance smite me,
Though righteous thine anger,
O Lord! Shield me in danger, O regard me!
On Thee, Lord, alone will I call.
O Divine Redeemer!
I pray Thee, grant me pardon,
and remember not, remember not my sins!
Forgive me, O Divine Redeemer!
Night gathers round my soul;
Fearful, I cry to Thee;
Come to mine aid, O Lord!
Haste Thee, Lord, haste to help me!
Hear my cry! Save me Lord in Thy mercy;
Come and save me O Lord
Save, in the day of retribution,
From Death shield Thou me, O my God!
O Divine Redeemer, have mercy!
Help me, my Saviour!

5 **César Franck (1822-1890): Panis angelicus**

Text: St Thomas Aquinas (1225-1274)

Panis angelicus
fit panis hominum;
Dat panis coelicus
figuris terminum:
O res mirabilis!
Manducatur Dominum
Pauper, servus et humilis.

1 **Johann Sebastian Bach (1685-1750):
If you are with me**

If you are with me, then I will go gladly
unto my death and to my rest.
Ah, what a pleasant end for me,
if your dear hands be the last I see,
closing shut my faithful eyes to rest!

5 **César Franck (1822-1890): Bread of the angels**

Bread of the angels
is made bread for mankind;
Gifted bread of Heaven
the end of all imaginings:
Oh, miraculous thing!
This body of God will nourish
the poor, the servile, and the humble.

9 **Lili Boulanger (1893-1918): Pie Jesu**

Text: Liturgical

Pie Jesu Domine,
Dona eis requiem.
Pie Jesu Domine,
Dona eis requiem sempiternam.

10 **Giacomo Puccini (1858-1924): Salve Regina**

Text: Antonio Ghislanzoni (1824-1893)

Salve, salve del ciel, regina
Madre degli infelici
Stella del mar divin,
Stella del mar dall'immortal fulgor, salve.
Tu accogli e benedici
d'ogni sventura il pianto
d'uno sguardo
Tuo fai santo
ogni terreno amor.

Hugo Wolf (1860-1903):

11 **Nun wandre, Maria**

Text: Francisco de Ocaña (fl. 1603), tr. Paul Heyse

Nun wandre, Maria, nun wandre nur fort.
Schon krähen die Hähne, und nah ist der Ort.
Nun wandre, Geliebte, du Kleinod mein,
Und balde wir werden in Bethlehem sein.
Dann ruhest du fein und schlummerst dort.
Schon krähen die Hähne und nah ist der Ort.
Wohl seh ich, Herrin, die Kraft dir schwinden;
Kann deine Schmerzen, ach, kaum verwinden.
Getrost! Wohl finden wir Herberg dort.
Schon krähen die Hähne und nah ist der Ort.

Wär erst bestanden dein Stündlein, Marie,
Die gute Botschaft, gut lohnt ich sie.
Das Eselein hie gäh ich drum fort!
Schon krähen die Hähne und nah ist der Ort.

12 **Führ mich, Kind, nach Bethlehem!**

Text: Anon., trans. Paul Heyse (1830-1914)

Führ mich, Kind nach Bethlehem!
Dich, mein Gott, dich will ich sehn.
Wem gelang' es, wem,
Ohne dich zu dir zu gehn!

9 **Lili Boulanger (1893-1918): Pie Jesu**

Pious Lord Jesus,
Give them rest.
Pious Lord Jesus,
Give them everlasting rest.

10 **Giacomo Puccini (1858-1924): Salve Regina**

Hail, hail Queen of heaven,
Mother of the unfortunate,
Divine star of the sea,
Immortal bright star of the sea, hail!
You accept and bless
The cry of every unfortunate one,
With one glance,
You sanctify
Every earthly love.

Hugo Wolf (1860-1903):

11 **Journey on, Mary**

Journey on, Mary, journey ever onward;
already the cocks are crowing and the place is near.
Journey on, beloved, you my gem,
and soon we will be in Bethlehem.
Then you can have a good rest, and sleep.
Already the cocks are crowing and the place is near.
Well I see, lady, that your strength is failing;
alas, I can do little to ease your pains.
But take heart: we will surely find a lodging there.
Already the cocks are crowing and the place is near.

If your time were come, Mary,
I would value the good tidings so much
I would give even our donkey in exchange.
Already the cocks are crowing and the place is near.

12 **Lead me, child, to Bethlehem!**

Lead me, child, to Bethlehem!
You are my God, I long to see you.
Who, who could ever succeed in coming to you
without your aid?

Rüttle mich, daß ich erwache,
Rufe mich, so will ich schreiten;
Gieb die Hand mir, mich zu leiten,
Daß ich auf den Weg mich mache.

Daß ich schaue Bethlehem,
Dorten meinen Gott zu sehn.
Wem gelang' es, wem,
Ohne dich zu dir zu gehn!

Von der Sünde schwerem Kranken
Bin ich träg und dumpf beklommen.
Willst du nicht zu Hülf kommen,
Muß ich straucheln, muß ich schwanken.

Leite mich nach Bethlehem,
Dich, mein Gott, dich will ich sehn.
Wem gelang' es, wem,
Ohne dich zu dir zu gehn!

13 **Gebet**

Text: Eduard Mörike (1804-1875)

Herr, schicke was du,
Ein Liebes oder Leides;
Ich bin vergnügt, daß beides
Aus Deinen Händen quillt.

Wollest mit Freuden
Und wollest mit Leiden
Mich nicht überschütten!
Doch in der Mitten,
Liegt holdes Bescheiden.

16 **George Frideric Handel (1685-1759):
But oh! What art can teach
from 'Ode for St Cecilia's Day'**

Text: John Dryden (1631-1700)

But oh! What art can teach,
What human voice can reach
The sacred organ's praise?
Notes inspiring holy love,
Notes that wing their heavenly ways
To join the choirs above.

Shake me so I awake,
call me and I will proceed,
give your hand to guide me,
that I may make my way;

that I may behold Bethlehem,
there to see my God.
Who, who could ever succeed in coming to you
without your aid?

I am languid and full of trepidation
from the heavy sickness of sin.
If you will not come to my aid
I must stumble, I must falter.

Lead me to Bethlehem,
you are my God, I long to see you.
Who, who could ever succeed in coming to you
without your aid?

13 **Prayer**

Lord, send what You will,
joy or grief;
I am content that both
proceed from Your hands.

Yet I pray that You
not overwhelm me
with either joys or pains.
For in the middle
lies blessed moderation.

Two of America's most celebrated musicians, both GRAMMY® Award-winners, join for a programme that ranges across the sacred vocal and organ repertoire. Some of the most beloved of all pieces, such as Franck's *Panis angelicus* (taken from his *Messe à 3 voix*) are complemented by rarer items. Nadia Boulanger's three organ pieces are heard alongside her sister Lili's beautiful *Pie Jesu* while Max Reger's sensitive organ arrangements of three Hugo Wolf songs are followed by the rousing *Toccata and Fugue, Op. 59*.

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| 1 Johann Sebastian Bach (1685-1750):
Bist du bei mir* 3:54 | 10 Giacomo Puccini (1858-1924):
Salve Regina* 4:16 |
| Prelude and Fugue in C major,
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(arr. Max Reger): |
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| 3 Fugue 4:51 | 12 Führ mich, Kind, nach Bethlehem!
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| 4 Charles Gounod (1818-1893):
O Divine Redeemer!* 5:49 | 13 Gebet (from <i>Mörrike-Lieder</i>)* 2:18 |
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| 8 III. Improvisation 2:47 | (from <i>Ode for St Cecilia's Day</i>) |
| 9 Lili Boulanger (1893-1918):
Pie Jesu* 4:18 | |

Christine Brewer, Soprano* • Paul Jacobs, Organ

The sung texts and English translations can be found inside the booklet,
and may also be accessed at www.naxos.com/libretti/573524.htm

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