



Hermeneutik zu Johann Sebastian Bach



Diese Übersetzung wurde mittels DeepL-Translator erstellt.

Sollten Ihnen Fehler auffallen, so sind wir für Hinweise dankbar.

Kontakt: dvvlio@innovation-orgellehre.digital

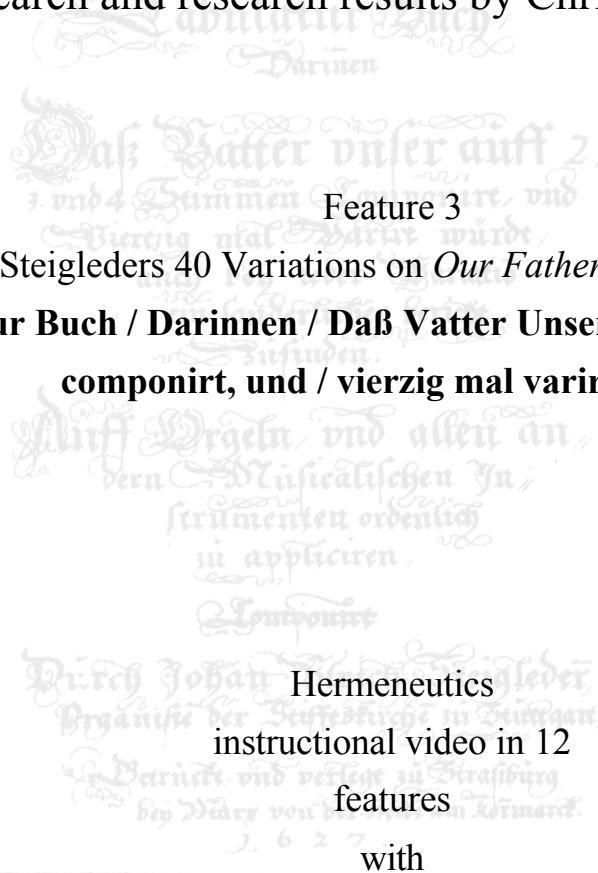
This translation was created using DeepL-Translator.

If you notice any errors, please let us know.

Contact: dvvlio@innovation-orgellehre.digital

Hermeneutics before Bach

Research and research results by Christoph Bossert



Feature 3

Johann Ulrich Steigleders 40 Variations on *Our Father in the Kingdom of Heaven*
(1627) **Tabulatur Buch / Darinnen / Daß Vatter Unser auff 2, / 3. und 4 Stimmen
componirt, und / vierzig mal varirt würdt**

Hermeneutics
instructional video in 12
features
with

Prof. Dr. h. c. Christoph Bossert
on the Klais organ (2016) in the Great Hall of the
Würzburg University of Music

A production of the third-party funded project *Digitalisation, Networking and Mediation in the Teaching of International Organ Art* (DVVLIO) at the Würzburg University of Music 2021-2024.

The project is funded by the Foundation for *Innovation in University Teaching*.

Project objective: Development of a digital organ teaching library.

© Christoph Bossert 2023

Table of contents

Feature 1

Johann Ulrich Steigleder (1593-1635) - *Tablature book from 1627*
Methodology I: Questions

Feature 2

Johann Ulrich Steigleder - *The tablature book from 1627*
Methodology II: Assistance

Assistance 1 - Variation 1 to 9

Assistance 2 - Variatio 14

Feature 3

Johann Ulrich Steigleder - *The tablature book from 1627*

Methodology II: Assistance 3 to 6, Methodology III: Assistance 7	4
Assistance 3 - Variatio 19.....	4
Assistance 4 - The question of groupings (I).....	5
Assistance 5 - The question of groupings (II).....	5
Aid 6 - The special position of variations 39 and 40.....	5
Help 7 - Insight into the symbolism of numbers.....	5

Feature 4

Johann Ulrich Steigleder - *The Tablature Book of 1627*
Methodology IV: The Chalice

Feature 5

Johann Ulrich Steigleder - *The tablature book from 1627* Is
there a connection to Johann Sebastian Bach?

Feature 6

Girolamo Frescobaldi, *Fiori musicali* (1635) and its three organ masses in Bach's copy

Feature 7

Girolamo Frescobaldi, *Fiori musicali* (1635) - 'Riddle Ricercar' - The solution by Martin Sturm

Feature 8

Excursus on mean tone and the break with this system using the composers Frescobaldi, Fischer
and Bach as examples

Feature 9

The 'Fischer paradox'

Feature 10

Aria - the 'cantabile Nuremberg setting'

Feature 11

The 17th century and Johann Sebastian Bach

Feature 12

Outlook, based on Dieterich Buxtehude's composition on *Mit Fried und Freud ich fahr' dahin*

Music and sound examples

1Johann Ulrich Steigleder, *TB, Variatio 19*, Conclusion 4

Feature 3: Johann Ulrich Steigleder - *The Tablature Book of 1627*

Methodology II: Assistance 3 to 6, Methodology III: Assistance 7

We are looking at the *tablature book* by Johann Ulrich Steigleder on *Our Father in Heaven* and its forty variations. We are looking for convincing outline points in order to possibly deduce a text assignment to the nine verses of Martin Luther's hymn *Vater unser im Himmelreich*. I gave you two tips in the last feature. Now I would like to offer you further assistance - seven in total - so here are five more.

It is quite striking that in *Variatio 19* the ending suddenly runs in triplets. Otherwise we only ever have a triplet rhythm, just as we only find straight bars everywhere, which is unusual for the music of the time. The three-beat metre is actually at least equal to the four-beat metre. So it is really striking when the end of variation 19 is played in triplets.

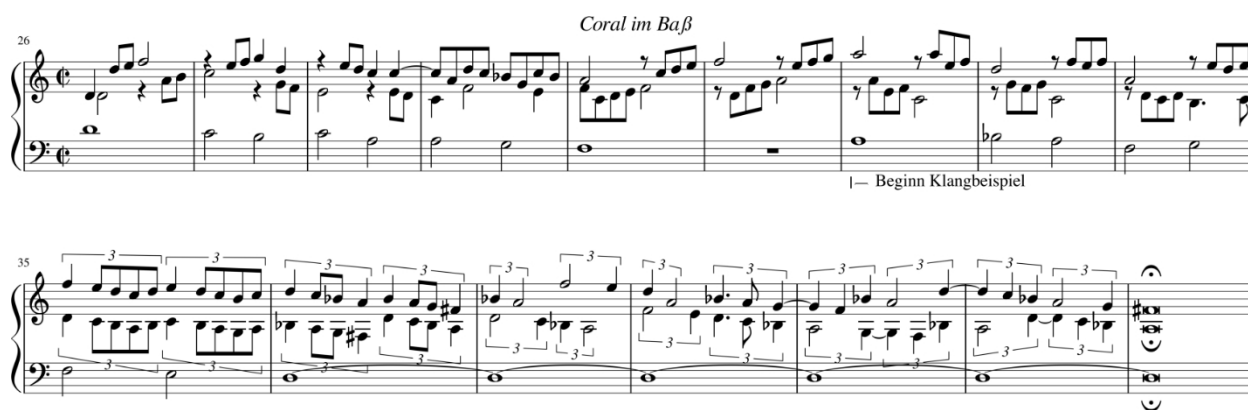


Fig. 1: Johann Ulrich Steigleder, *TB*, *Variatio 19*, conclusion.

Assistance 3 - *Variatio 19*

This is how the transition into the triplet movement is organised. We only find such a transition (short triplet section) at the end of *Variatio 1* (shortly before the end). Looking at the whole, one could say that we have almost reached the centre of the whole. So perhaps this is an indication that this also structures the centre of the whole building. There is a second indication. Of all things, the double of 19 leads us to 38. The only three-part variation of the entire work follows exactly after *Variatio 38*. So this could also be a further indication of the structure of the entire building.

Where are we now? I'm still within the help three. We could say the following: $3 + 3 + 3$, i.e. three times three variations, are the first block - then a rest for all voices. This could mean that $2 + 2$ variations now follow, then a next block from variation 14 onwards, where it is obvious to estimate it with three variations; these three variations would then be assigned to the statement of verse 3: *Thy kingdom come at this time and thereafter for ever*. This has already been explained in detail in Feature 2. Three further variations would then follow with variations 17, 18 and 19, because the triplet version at the end of *variation 19* suggests that we actually find a very clear break there.

Aid 4 - The question of groupings (I)

Now I'd like to move on to help 4, 5 and 6. I refer back to the questions that I gave the viewer in Feature 2. Let's come back to that. Are there possibly - as one of these questions was - groups within Steigleder's composition that can be clearly identified as a closed group? Variations 24 to 29 would be such a group, because this group shows a symmetrical order. I would now like to leave it up to the viewer to find this very clear symmetrical structure for themselves.

Assistance 5 - The question of groupings (II)

The fifth aid is the question of what follows on from *variation 29*. Can a next group perhaps be identified from Variation 30 and how far does this group extend? The help for this is that you, as the observer, could find out that *variation 30* has something in common with *variation 31*, that *variation 32* has something in common with *variation 33* and that *variation 34* has something in common with *variation 35*. Please look at the notes and draw possible conclusions.

Aid 6 - The special position of variations 39 and 40

Five variations now remain, from *Variatio 36* to *Variatio 40*. What can we say about them? In any case, it is very striking and unique for the entire work that *variation 39* is the only variation in triple metre, i.e. it has a unique position. *Variation 40*, on the other hand, has three different parts. So in *Variatio 40* we come to part 40, part 41 and part 42. Again, the question for you: In what way? Where are the cuts? What can we say about these sections? I would like to provide some further assistance: If you take the numbers 40, 41 and 42 as symbolic numbers, what do they say? After all, we are in the last part of the work - and it seems very important to me to consider the value, the symbolic value of these numbers 40, 41 and 42.

Now comes another methodical step:

Methodology III:

Help 7 - Insight into the symbolism of numbers

(1) Please try to find out for yourself what I have offered you as assistance 4, 5 and 6, and develop your own answers.

(2) Secondly: Assistance 7 means taking the next methodological step. What methods can we use to achieve further clarification here? I would like to give you some help with the number 41. To fathom the number 41 in a biblical sense means to become clear about the number 40. Biblically, the numbers 40 and 41 always mean 'beyond'. Let us think

- to the promised land;
- to the dove with the olive branch in its beak;
- the resurrection of Jesus, which follows the Passion of Jesus.

What does that mean?

- The people of Israel wander through the desert for 40 years, then the Promised Land opens up to them;
- The Flood lasts 40 days, then you see the dove with an olive branch, which suggests that the Flood has now receded - there must be solid ground somewhere.
- The Church therefore declares the 40-day Passiontide as a time of austerity, followed by conversion

into the Easter period - the time of Jesus' resurrection.

But the number 41, which follows 40, also means:

– After Jesus has fasted in the desert for 40 days, he is tempted by the devil.

These three temptations are actually reflected in principle in Luther's *hymn to the Lord's Prayer* and also in the petitions of the *Lord's Prayer: Lead us not, Lord, into temptation*. So the number 41, which refers to Jesus' 40 days of fasting in the desert, now provides an answer - but not in the sense of the promised land, but rather: The devil is tempting Jesus and this leads us to the plea: *Lead us not into temptation, Lord*.

(3) So this is how we can deal methodically with numbers: It is numbers that obviously play a role in Steigleder's composition in the final toccata. And finally, the question of the number 42. The New Testament begins with a reference to the number 42. If you read the first Gospel of the New Testament (Matthew), then in Matthew 1, verses 1-17 you will find the family tree of Jesus, divided into 14 + 14 + 14 generations, i.e. adding up to the number 42, which leads to Jesus. Steigleder's work has just as many parts. It has 40 variations, but 42 parts.

There are now many clues that lead to interpretations - i.e. on a hermeneutic level to interpretations -, to text semantics, to the connection between word and sound or also to a connection between word, sound and number.

Concept

Prof. Dr h. c. Christoph Bossert

Coordination

Thilo Frank

Camera

Dr Jürgen Schöpf

Sound and

editing:

Alexander Hainz

Writing and music examples: Andrea

Dubrauszky

Third-party funded project at the
University of Music Würzburg 2021-2024

Supported by the Foundation
for Innovation in University
Teaching

Hochschule
für Musik
Würzburg
university of music



Stiftung
Innovation in der
Hochschullehre