Opus 41-63 Composed in USA at Wittenberg University

| Opus 41 | Introduction, Fugue and Variations on "Kremser"  
Abingdon, 1967.  APM-709  
organ  
5 movements  
Composed: 1965  
Dedicated to HRH Prince Willem of the Netherlands  
First performance: Dec. 12, 1965, by the composer in his first recital at Wittenberg University.  
Text: *Doctrine and Covenants* 6:2a,b (by Joseph Smith) |
|---|---|
| Opus 42 | Psalm 84  
Chantry, 1968.  
choir SSA and keyboard  
English text  
Revision of Op. 36 No. 6  
| Opus 43 No. 5 | Sing, O Daughter of Zion  
*Concordia Choral Series*  
Concordia, 1981.  98-2517  
choir SAB, S solo  
motet  
Text: Zephaniah 3:14; Zechariah 9:9  
Commissioned by and dedicated to Dr. David Fienen.  
First Performance: Dec. 7, 1979 at Christmas in Christ Chapel, Gustavus Adolphus College, conducted by David Fienen, with Kathryn Swanson, sopr. |
| Opus 43 - English Motets (op. 12 continued) | Opus 43 No. 1  
Hosanna to the Son of David  
*The Gateway Choral Series*  
Concordia, 1966.  98-1870  
choir SAB  
motet  
Text: Matt. 21:9  
| Opus 44 | Music for Reformation Day  
Chantry, 1967.  COC 672  
choir SATB/SATB, S solo, woodwinds, brass, percussion  
chorale cantata in 4 movements  
Text: Psalm 119:105, 111 and chorale stanzas (published version has English text)  
Chorales:  
Ein feste Burg  
Erhalt uns, Herr  
Composed: Nov. 1965 (with German text)  
Copied with English text: July 1966  
Written at the request of Superintendent (Pastor) Gerhard Meyer (1958) for the St. Jakobi Kantorei in Göttingen.  
First performance in English: April 9, 1967 in Weaver Chapel, Wittenberg University.  
| Opus 43 No. 2 | O Sing Unto the Lord a New Song  
*Concordia Choral Series*  
Concordia, 1967.  98-1876  
choir SATB  
motet  
Text: Psalm 96:1-3 |
| Opus 43 No. 3 | Prayer from the Gallican Sacramentary  
unpublished (as of August, 1995)  
choir SAATTB and liturgist  
Text: Grant Thy Servants, O God  
Composed: Jan. 1968 for the Wittenberg Choir  
| Opus 45 | Mass in E  
Chantry, 1965  (reproduction of autograph score).  
choir SATB  
5 movements:  
Kyrie, Gloria, Credo, Sanctus, Agnus Dei  
(English text)  
Composed: November 16-25, 1965  
First performance: April 10, 1966 in St. Therese, Springfield, OH |
| Opus 43 No. 4 | Behold, the Field is White  
choir SA, organ  
motet  
<p>| Opus 44 | |</p>
<table>
<thead>
<tr>
<th>Opus 46</th>
<th>Mass in A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chantry, 1966 (reproduction of autograph score, without cong. part)</td>
<td></td>
</tr>
<tr>
<td>Engraved and printed by Chantry, 1969, with cong. part</td>
<td></td>
</tr>
<tr>
<td>choir SATB, organ, cong.</td>
<td></td>
</tr>
<tr>
<td>5 movements: Kyrie, Gloria, Credo, Sanctus, Agnus Dei (English text)</td>
<td></td>
</tr>
<tr>
<td>Composed: 1966 (originally without cong. part)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Opus 47 - Partitas for organ</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opus 47 No. 1</td>
</tr>
<tr>
<td>Four Variations for Organ on &quot;Down Ampney&quot;</td>
</tr>
<tr>
<td>Augsburg, 1971. 11-0807 (reissued 1994, 11-00807)</td>
</tr>
<tr>
<td>Dedicated to Elmer Blackmer</td>
</tr>
<tr>
<td>Agreement signed: 1970</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Opus 47 No. 2</th>
</tr>
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<tbody>
<tr>
<td>Mediation</td>
</tr>
<tr>
<td>Chantry, 1972.</td>
</tr>
<tr>
<td>prelude and 2 settings for organ</td>
</tr>
<tr>
<td>Composed: Feb. 1972</td>
</tr>
<tr>
<td>Dedicated to Dale and Twila Rider</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Opus 47 No. 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edwards</td>
</tr>
<tr>
<td>White Harvest, 1974.</td>
</tr>
<tr>
<td>Setting, Dialogue, Toccata, Fughetta and Passacaglia for organ</td>
</tr>
<tr>
<td>Agreement signed: 1973</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Opus 47 No. 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glorious Things of Thee are Spoken</td>
</tr>
<tr>
<td>White Harvest, 1975.</td>
</tr>
<tr>
<td>organ variations</td>
</tr>
<tr>
<td>Tune: Austria</td>
</tr>
<tr>
<td>4 movements</td>
</tr>
<tr>
<td>“(für meine liebe Frau, da wir uns ja nun doch für Deutschland entschieden haben.)” -- autograph score</td>
</tr>
<tr>
<td>Composed: “July 31st 1974.”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Opus 47 No. 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mit Freuden zart</td>
</tr>
<tr>
<td>Chantry, 1974. ORG 738</td>
</tr>
<tr>
<td>Fantasy and setting for organ</td>
</tr>
<tr>
<td>Commissioned by the Parish of St. Philomena, East Cleveland, OH for AGO 74</td>
</tr>
<tr>
<td>(also publ. in Augsburg Organ Library: Easter. Augsburg Fortress 2000. 11-11075)</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Opus 48</th>
</tr>
</thead>
<tbody>
<tr>
<td>Order of Matins</td>
</tr>
<tr>
<td>unpublished (as of August, 1995) [location of manuscript unknown]</td>
</tr>
<tr>
<td>liturgical music</td>
</tr>
<tr>
<td>Commissioned by Wittenberg University for the dedication of Krieg Hall, 4. 9. 67.</td>
</tr>
<tr>
<td>First performance: April 9, 1967 at Weaver Chapel</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Opus 49 - Wedding Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opus 49 No. 1</td>
</tr>
<tr>
<td>Blessed is Ev'ryone Who Fears the Lord</td>
</tr>
<tr>
<td>Concordia, 1968. 97-4887</td>
</tr>
<tr>
<td>medium voice and organ</td>
</tr>
<tr>
<td>Text: Psalm 128:1-4</td>
</tr>
<tr>
<td>Dedicated to Christoph and Margo Bender</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Opus 49 No. 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wedding Sonata</td>
</tr>
<tr>
<td>Hinshaw, 1980. HMO-134</td>
</tr>
<tr>
<td>trumpet (or oboe or trombone) and organ</td>
</tr>
<tr>
<td>3 movements:</td>
</tr>
<tr>
<td>Introduction</td>
</tr>
<tr>
<td>Voluntary</td>
</tr>
<tr>
<td>Recessional (Tune: Komm, Heiliger Geist)</td>
</tr>
<tr>
<td>Composed: May 1968</td>
</tr>
<tr>
<td>“Dedicated to my dear friends Dr. David Herman and his wife Lauri (for their silver wedding anniversary)” with handwritten autograph footnote on copy of first page of score: “you never know when these darned publishers get their stuff out!”</td>
</tr>
</tbody>
</table>
Opus 50 - Triptych for double choir

Opus 50 No. 1

The Creation
Chantry, 1975. COA 7557
choir SATB/SATB
Text: Sermon no. 1 from God's Trombones by James Weldon Johnson
Composed: 1969
Dedicated to L. David Miller
First performance: Dec. 20, 1970, conducted by Grover Baber

Opus 50 No. 2

The Crucifixion
Chantry, 1977. COA 7759
choir SATB/SATB
Text: Sermon no. 5 from God's Trombones by James Weldon Johnson
Composed: 1968
Dedicated to L. David Miller
First performance: March 9, 1972, conducted by John Williams

Opus 50 No. 3

The Judgement Day
Chantry, 1977. COA 7760
choir SATB/SATB
Text: Sermon no. 7 from God's Trombones by James Weldon Johnson
Composed: 1968
Dedicated to L. David Miller
First performance: May 12, 1968, conducted by the composer

In his Tagebuch, (see excerpt reproduced below) Bender indicated his intention to set all seven sermons to music (January 19, 1968). He actually only completed three of the sermons. No. 3 in this opus, written first, was intended for the South America Tour of the Wittenberg Choir, but that tour didn’t materialize.

(Shortly I will set a sermon by James Weldon Johnson. No. 7 from the series: “God’s Trombones: [Seven Negro Sermons in Verse, published in 1927].” Mine is titled “The Judgment Day.” I want to set all seven to music, for 4-voice choir or two 4-voiced choirs. But it is already so much to do. Good that I can begin anyway. It is conceived for the South America Tour of the Wittenberg Choir.)

--excerpt (dated 19. Januar 1968) from Tagebuch 3
Opus 51
Three Songs for Elizabeth Slocum
unpublished (as of September 2005)
soprano solo, piano
Contents:
Bright is the Ring of Words (No. 1)
Words by Robert Louis Stevenson
Communicate (No. 2)
Text by Elizabeth Slocum
When Love Beckons to You (No. 3)
Text by Kahlil Gibran from The Prophet
Composed: 1968

Opus 52
Missa pro organo
Merseburger, 1971. EM-885
chorale preludes
Composed: 1970
Contents:
Kyrie
Kyrie, Gott Vater
Christe, aller Welt Trost
Kyrie, Gott Heiliger Geist
Allein Gott in der Höh sei Ehr
Wir glauben all an einen Gott
Jesaias, dem Propheten das geschah
Christe, du Lamm Gottes
First performance: July 1, 1970 at
Concordia Seminary, St. Louis, MO, by the composer.

Opus 53 - Single Settings

Opus 53 No. 1
Angel Hosts Rejoiced With Mirth
Chantry, 1975. COA 7352
chorus SATB
Translation by F. W. Otto
Tune: Da Christus geboren ward
3 movements

Opus 53 No. 2
Like Silver Lamps in a Distant Shrine
Concordia Choral Series
Concordia, 1970. 98-1967
chorus SATB
Text by William Dix
Composed: 1956

Opus 53 No. 3
In Thee Is Gladness
Concordia Choral Series
Concordia, 1970. 98-1968
chorus SATB
Tune: In dir ist Freude
Composed: 1956

Opus 53 No. 4
How Lovely Shines the Morningstar
Concordia, 1975. 98-2211
chorus SATB, S solo, trumpet, organ
choral cantata
Tune: Wie schön leuchtet
1 new setting (7 strophes)
Outline:
st. 1: setting for trpt, S solo, SATB, organ
st. 2: from op. 22 no. 1
st. 3: trpt & organ only from st. 1
st. 4: ad libitum
st. 5: trpt, S solo, organ from st. 1
st. 6: another setting from op. 22 no. 1
st. 7: same as st. 1

Opus 53 No. 5
Psalm 1
unpublished (as of September 2005)
chorus and brass
Dedicated to Fred Jackisch

Opus 53 No. 6
Holy Spirit, Ever Dwelling
Concordia, 1980. 98-2501
chorus SATB and organ
choral concerto
Tune: In Babilone
2 movements
Composed: 1. Sunday in Advent, 1979
“dedicated to my dear friend David and his choir.”
--from the Autograph score
[Bender told this author that this dedication to “David”
was meant to cover all three Davids mentioned in the
Tagebuch entry reproduced below.]
(Today is our Margo [daughter-in-law] half as old as I am. Over Thanksgiving we spent four wonderful days in Des Moines with David and Lori Hermann and were very spoiled. In 1965 he was my student in composition, she my organ pupil. He wrote his doctoral thesis on my compositions and my biography in 1979. Three true Davids have I in the USA: David Fienen, David Herman and L. David Miller. God grant them their reward for what they have done for me.

Herman’s new congregation is called Messiah in the new AELC.)

excerpt from Tagebuch 15.1 (27. Nov. 1979)

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<table>
<thead>
<tr>
<th>Opus 53 No. 7</th>
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<tbody>
<tr>
<td>O Lord, We Praise You</td>
</tr>
<tr>
<td><em>Anniversary Anthem Series</em></td>
</tr>
<tr>
<td>Fortress Press, 1983. 3-8304</td>
</tr>
<tr>
<td>choir SATB and organ</td>
</tr>
<tr>
<td>Tune: Gott sei gelobet</td>
</tr>
<tr>
<td>3 movements</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Opus 54</th>
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</thead>
<tbody>
<tr>
<td>Concerto</td>
</tr>
<tr>
<td>unpublished (as of September 2005)</td>
</tr>
<tr>
<td>brass, timpani and organ or grand piano</td>
</tr>
<tr>
<td>3 movements:</td>
</tr>
<tr>
<td>Allegretto</td>
</tr>
<tr>
<td>Cantabile</td>
</tr>
<tr>
<td>Allegro</td>
</tr>
<tr>
<td>Composed: 1970</td>
</tr>
<tr>
<td>Dedicated to Robert and Joan Bergt</td>
</tr>
<tr>
<td>First performance: Feb. 16, 1971, Richard Butts, conductor, the composer at the keyboard.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Opus 55</th>
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</thead>
<tbody>
<tr>
<td>Experimentum organo</td>
</tr>
<tr>
<td>Chantry, 1974. ORG 749</td>
</tr>
<tr>
<td>12 pieces for organ</td>
</tr>
<tr>
<td>Dedicated to Theodore Beck</td>
</tr>
<tr>
<td>Contents:</td>
</tr>
<tr>
<td>Prelude</td>
</tr>
<tr>
<td>Canon</td>
</tr>
<tr>
<td>Invention</td>
</tr>
<tr>
<td>Fughetta</td>
</tr>
<tr>
<td>Passacaglia (on Series II)</td>
</tr>
<tr>
<td>Voluntary (Perpetuum Mobile)</td>
</tr>
<tr>
<td>Anthem</td>
</tr>
<tr>
<td>Canzona</td>
</tr>
<tr>
<td>Pastorale (for one rank only)</td>
</tr>
<tr>
<td>Electronics</td>
</tr>
<tr>
<td>Fugue</td>
</tr>
<tr>
<td>Postlude</td>
</tr>
</tbody>
</table>
Opus 56 - Hymn introductions

Opus 56 No. 1
Twenty Hymn Introductions
Concordia, 1974. 97-5273

organ

Composed: September 1971.
Dedicated to Herbert Peter --publ. score
“composed for and dedicated to Don Rotermund.” --autograph score

Contents:
Diademata
Duke Street
Gott sei Dank
Ich singe dir
Isleworth
Jesus, meine Zuversicht
Kyrie, Gott Vater
Macht hoch die Tür (Lemke)
(also publ. in The Concordia Hymn Prelude Series vol. 1. Concordia, 1982. 97-5536)
Meinen Jesum laß ich nicht
Munich
O heilige Dreifaltigkeit
O Jesu Christ, mein's
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Der am Kreuz</td>
<td>(also publ. in <em>The Master Organ Works of Jan Bender</em>, vol. 2, ed. David Fienen. Concordia 2005. 97-7099)</td>
</tr>
<tr>
<td>Energy</td>
<td>(also publ. in <em>The Master Organ Works of Jan Bender</em>, vol. 1, ed. David Fienen. Concordia 2005. 97-7098)</td>
</tr>
<tr>
<td>Friend (also known as: Converse)</td>
<td>(also publ. in <em>The Master Organ Works of Jan Bender</em>, vol. 2, ed. David Fienen. Concordia 2005. 97-7099)</td>
</tr>
<tr>
<td>Gott sei gelobet</td>
<td>(also publ. in <em>The Master Organ Works of Jan Bender</em>, vol. 2, ed. David Fienen. Concordia 2005. 97-7099)</td>
</tr>
<tr>
<td>Guide Me</td>
<td></td>
</tr>
<tr>
<td>Laßt uns erfreuen</td>
<td>(also publ. in <em>The Master Organ Works of Jan Bender</em>, vol. 1, ed. David Fienen. Concordia 2005. 97-7098)</td>
</tr>
<tr>
<td>Llanfair</td>
<td>(also publ. in <em>The Master Organ Works of Jan Bender</em>, vol. 1, ed. David Fienen. Concordia 2005. 97-7098)</td>
</tr>
<tr>
<td>Morning Hymn</td>
<td>(also publ. in <em>The Master Organ Works of Jan Bender</em>, vol. 1, ed. David Fienen. Concordia 2005. 97-7098)</td>
</tr>
<tr>
<td>St. Crispin</td>
<td>(also publ. in <em>The Master Organ Works of Jan Bender</em>, vol. 1, ed. David Fienen. Concordia 2005. 97-7098)</td>
</tr>
</tbody>
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**Opus 56 No. 3**

**Twenty-Two Hymn Introductions**

**Concordia, 1979. 97-5496**

**organ**


Dedicated to Rodney Schrank

**Contents:**

**Azmon**


**Coronation**


**Darwall's 148th**

(also publ. in *The Master Organ Works of Jan Bender*, vol. 1, ed. David Fienen. Concordia 2005. 97-7098)

**Dix**

(also publ. in *The Master Organ Works of Jan Bender*, vol. 1, ed. David Fienen. Concordia 2005. 97-7098)
St. Flavian
(also publ. in *The Master Organ Works of Jan Bender*, vol. 3, ed. David Fienen.
Concordia 2005. 97-7100)

St. Peter
(also publ. in *The Master Organ Works of Jan Bender*, vol. 3, ed. David Fienen.
Concordia 2005. 97-7100)

Winchester New
(also publ. in *The Master Organ Works of Jan Bender*, vol. 3, ed. David Fienen.
Concordia 2005. 97-7100)

Yigdal
(also publ. in *The Master Organ Works of Jan Bender*, vol. 1, ed. David Fienen.
Concordia 2005. 97-7098)

Opus 56 No. 4
Twenty-One Hymn Introductions
Concordia, 1980. 97-5553

organ

Dedicated to my organ student Ingrid Schade, “des Pastors Toechterlein”

Contents:

Dir, dir, Jehova
(also publ. in *The Master Organ Works of Jan Bender*, vol. 1, ed. David Fienen.
Concordia 2005. 97-7100)

Fang dein Werk
(also publ. in *The Master Organ Works of Jan Bender*, vol. 1, ed. David Fienen.
Concordia 2005. 97-7098)

Fred til Bod
Freu dich sehr
(reworking of same title from opus 2/1)
(also publ. in *The Master Organ Works of Jan Bender*, vol. 2, ed. David Fienen.
Concordia 2005. 97-7099)

Gottes Sohn ist kommen
(also publ. in *The Master Organ Works of Jan Bender*, vol. 2, ed. David Fienen.
Concordia 2005. 97-7099)

Großer Gott, wir loben dich
(also publ. in *The Master Organ Works of Jan Bender*, vol. 2, ed. David Fienen.
Concordia 2005. 97-7099)

Ich will dich lieben
(also publ. in *The Master Organ Works of Jan Bender*, vol. 2, ed. David Fienen.
Concordia 2005. 97-7099)
<table>
<thead>
<tr>
<th>Jesu Kreuz, Leiden und Pein</th>
<th>Opus 56 No. 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kirchen den er et</td>
<td>Concordia, 1984. 97-5788</td>
</tr>
<tr>
<td>(also publ. in <em>The Master Organ Works of Jan Bender</em>, vol. 2, ed. David Fienen. Concordia 2005. 97-7099)</td>
<td>organ</td>
</tr>
<tr>
<td>Komm, o komm, du Geist des Lebens</td>
<td>Dedicated to Rodney Schrank</td>
</tr>
<tr>
<td>Kommt her zu mir</td>
<td>(some having been written in Columbia, SC the previous winter. The manuscript had been inadvertently packed in a box for the return to Hanerau and laid there undiscovered until mid-October.)</td>
</tr>
<tr>
<td>Lobe den Herren, o meine Seele</td>
<td>Contents:</td>
</tr>
<tr>
<td>Nun danket all</td>
<td>(also publ. in <em>The Master Organ Works of Jan Bender</em>, vol. 2, ed. David Fienen. Concordia 2005. 97-7099)</td>
</tr>
<tr>
<td>O daß ich tausend (König)</td>
<td>Ein feste Burg</td>
</tr>
<tr>
<td>O du Liebe meiner Liebe</td>
<td>Freut euch, ihr lieben</td>
</tr>
<tr>
<td>O quanta qualia</td>
<td>Gott des Himmels</td>
</tr>
<tr>
<td>Schönster Herr Jesu</td>
<td>Hyfrydol</td>
</tr>
<tr>
<td>Was frag ich nach der Welt</td>
<td>Komm, Gott Schöpfer</td>
</tr>
<tr>
<td>Wir glauben all</td>
<td>Lasset uns mit Jesu ziehen</td>
</tr>
<tr>
<td>Wittenberg New</td>
<td>Machs mit mir, Gott</td>
</tr>
<tr>
<td>Wo Gott zum Haus</td>
<td>Magdalen</td>
</tr>
</tbody>
</table>
Opus 57
Quartet for woodwinds
unpublished (as of September 2005)
flute, oboe, clarinet, bassoon
4 movements:

- Adagio-Presto
- Andante
- Scherzo
- Finale-Vivo

Composed: November 1971
Dedicated to Mark Bangert
"written for Richard Butts and his friends Harold Ashenfelter, Gilbert Byerman and Robert Gray."

First performance: May 14, 1972 in Krieg Hall, Wittenberg University

Opus 58
A Cantata for Baptism
Chantry, 1973. COC 735

choir SATB, T (or S) solo, solo instr, keyboard
9 movements (2 are repeats)
Composed: March 1972
Dedicated to the Donald Rotermund family

Outline:

- Ritornel (instrument and organ)
- Stanza 1 "Liebster Jesu" (choir)
- Solo (Mark 10:14)
- Stanza 2 "Liebster Jesu" (choir)
- Ritornel (instrument and organ)
- Stanza 3 "Liebster Jesu" (same as stanza 1)
- Solo (Mark 10:14-15)
- Stanza 4 "Liebster Jesu" (same as stanza 2)
- Ritornel (instrument and organ)
- Stanza 5 "Liebster Jesu" (choir, solo, instrument, organ)

Opus 58a
Two Solos for Baptism
Chantry, VOS 736

T (or S) solo, solo instr, keyboard (from Opus 58)

Opus 59
Improvisation for Beginners
Concordia, 1975. 75-2934

A Book of Self-Instruction for Church Musicians
Written in 1973

Prof. Bender made a set of tape recordings to accompany this text, but the tapes were never published.
Opus 60

*Five New Hymns*

Valparaiso University Church Music Seminar, 1974.
Texts by Herbert Brokering
Composed: 1974
Commissioned by the Valparaiso University Church Music Seminar 1974.

Contents:
- Father, Saviour, Spirit (No. 1)
  voice, organ
  Tune and setting by Jan Bender
- I Think of Jesus (No. 2)
  voice, organ
  Tune, setting and descant by Jan Bender
- Rise Up, My Heart (No. 3)
  choir SATB, cong., organ
  Tune by Werner Gneist (copyright by Bärenreiter)
- He Comes to the People (No. 4)
  voice, organ
  Tune and setting by Jan Bender antiphonal
- New Woman and New Man (No. 5)
  choir SATB, cong. organ
  Tune and setting by Jan Bender refrain is SATB

Opus 60a

Two Hymn Settings
unpublished (as of September 2005)

Contents:
- Sing out, use your voice (1)
  Text by Thomas Belt
- Give us, O God, the grace (2)
  Text by Roger Kronmann

Opus 61 - Music for Handbells

Opus 61 No. 1
Prelude, 10 Christmas Chorales and Postlude
Concordia, 1977. 97-5401 (parts 97-5402; choir 98-2319)
unison choir and 2 oct. handbells
Dedicated to Rev. Larry and Gundula Houff

Contents:
- Prelude
- Wacht auf
- Macht hoch die Tür (Halle)
- Es ist ein Ros
- Gelobet seist du, Jesu
- In dulci jubilo
- Ich steh' an deiner Krippen hier
- Vom Himmel hoch
- Wie soll ich dich
- Fröhlich soll mein Herze
- Wie schön leuchtet
- Postlude

Opus 61 No. 2
Prelude, 10 Chorale Settings and Postlude
Concordia, 1976. 97-5387 (parts 97-5388; choir 98-2308)
unison choir and 2 oct. handbells
Dedicated to Karen Buck

Contents:
- Prelude
- Auf, auf, mein Herz
- Christ ist erstanden
- Llanfair
- Orientis partibus
- Es ist genug
- Ach bleib bei uns
- Gelobt sei Gott
- Easter Hymn
- Jesus, meine Zuversicht
- Laßt uns erfreuen
- Postlude
  “Opus 61 / Glockengebimmle”
  --Title on Folder in Archives

Opus 62

Weihnachtsgeschichte
manuscript lost (last known in possession of Otto Brodde in Hamburg)
(10 minutes long, to be sung in church service. Written for Otto Brodde in October, 1975.)
Opus 63 - Works for Organ

Opus 63 No. 1
America (Prelude and Fugue in C)
unpublished (as of September 2005)
organ
programmatic, with 12-tone fugue subject
2 movements
Composed: Prelude is dated Jan. 12, 1976;
Fugue is dated Dec. 18, 1975
Dedicated to Harald Rummler
“The Prelude depicts the majesty and the beauty of the
land. In the middle sections horse riders can be heard.
Do they explore the land, do they conquer it? The
fanfares in Mrs. 20 and 25 almost let us guess the
warfare. Or is it merely the pony express?
The first theme of the fugue reveals the frayed fabric of
the American nation. Great tensions everywhere, but the
second theme with its energy and wide range
overwhelmes more and more the power of evil. From
mr. 51 on to 90 the struggle goes on until from 91 to the
end the second theme has gained the victory, rising like a
beaming sun sending its rays over all the land and its
inhabitants. In God we trust forever. J.B.”
--typed preface pasted on title page of autograph score

Opus 63 No. 2
Prelude, Aria and Jig-Fugue in C
Music for a Sunday Morning #7
Concordia, 1978. 97-5436
organ
Tune: O wie selig seid ihr doch (in the Aria)
3 movements
Dedicated to Holy Shepherd Luth. Church,
West Columbia, SC

Opus 63 No. 3
Prelude, Voluntary and Recessional
The Master Organ Works of Jan Bender, vol. 5, ed.
David Fienen. Concordia 2005. 97-7102
organ
Tune: Carn Brea (in the Voluntary)
3 movements
Composed: November 1982
Dedicated to Prof. Horace Fishback III
“Organ sonata for Arlene Hilding” --folder in archives

Opus 64-80 composed in Hanerau, Germany

Opus 64
Missa brevis in canone à 2 vocibus
Chantry, 1982. LIT 8213
unison voices (2 pt. canon)
2 movements (total of 10 sections):
Kyrie, Gloria (Latin text)
Composed: 1976
Dedicated to Hugo Gehrke
“in canone duabus vocibus
opus LXIV anno MCMLXXVI
IOANNE LIGARIUS eam
pro HUGO GEHRKENE amico
filisique eius composuit”
--published score
“This work was not intended for use in worship, but to
aid singers in their meditation. At the same time it has a
pedagogical purpose: it can serve as an exercise in sight-
reading and singing, and trains the singer to an exact
hearing. One should study this work without the aid of
an instrument. Singing at first hand the content, the
meaning of the text, its performance could certainly
become a devotional experience and be to the glory of
God. That is what sacred music ought to be.
Epiphany 1982”
--Published score foreward

Opus 65
Variationen für Klarinette und Klavier
unpublished (as of September 2005)
clarinet and piano
theme and 6 variations
Tune: In een blauwgeruiten kiel
Composed: Aug-Sep 1976 in Hanerau
Dedicated to Cindy Miller, whose parents allowed Jan
and Charlotte Bender to live in their house for their last
two weeks in America. The Theme was written in their
house, the Variations in Hanerau (his first composition
written there in retirement).
First Performance: 1. May 1977 in Krieg Hall at
Wittenberg University. Cindy Miller, cl, Robert Wynn, pno
Opus 66
Chorale Preludes for Organ or Keyboard Instrument
(edited by Jan Bender)
Concordia, 1979. 97-5474, 97-5520
organ
2 volumes
Edited: 1976
Contents:
35 chorale preludes and free compositions for organ by:
Carl Philipp Emanuel Bach (1714-88),
Michael Samuel David Gattermann (1748-1829),
Johann Samuel Harsow (18th century),
Hans Leo Hassler (1564-1612),
Johann Philipp Kirnberger (1721-83),
Johann Christoph Kühnau (1735-1805),
Johann Christoph Oley (1738-89),
Christian Friedrich Schale (1713-1800),
Johann Gottfried Vierling (1750-1813),
Johann Christoph Kühnau (1735-1805) published his Vierstimmige alte und neue Choralgesänge mit Provinzial-Abweichungen in two parts in 1786 and 1790. His son, Friedrich Wilhelm, edited and republished part two in 1798, including some additional pieces by his Father. In 1976, Jan Bender found a copy of this 1798 edition in the attic of his brother-in-law’s house in Hanerau, where it was part of the extensive family archives dating back to 1799 when his wife (Charlotte)’s ancestor, Johann Wilhelm Mannhard, had acquired the estate from the King of Denmark. J.W. Mannhard was one of the original subscribers to this 1798 edition, which Jan Bender here edited for modern use. He prepared this edition in Oct.-Nov., 1976.

Opus 67 - Hanerauer Motetten
Opus 67 No. 1
Die Güte des Herrn ist’s
(printed with op. 67 no. 2)
choir SATB
Text: Jeremiah 3:22-23
Dedicated to Hademarscher Kirchenchor,
FRA Thea Kruse, director
Composed: [Dec.], 1976

Opus 67 No. 2
Schaffe in mir, Gott, ein reines Herz
(printed with op. 67 no. 1)
choir SATB
Text: Psalm 51:12-14
Dedicated to Hademarscher Kirchenchor,
FRA Thea Kruse, director
Composed: [Dec.], 1976

Opus 67 No. 3
Ich will dem Herrn loben
(printed with op. 67 no. 4)
choir SATB
Text: Psalm 34:2-4
Dedicated to KMD Raimar Kannengiesser (Heide)

Opus 67 No. 4
Selig sind, die Gottes Wort hören
(printed with op. 67 no. 3)
choir SATB
Dedicated to KMD Raimar Kannengiesser (Heide)

Opus 67 No. 5
Si qua ergo in Christo nova creatura
Renaissance Musik Verlag, 8/95. Ed. No. 10505
choir SATB
Text: II Chorinthians 5:17-19 (in German); Kto sis wapieke (in Polish)
Tune: Kto sis wapieke
Completed: July 20, 1979
“Versöhnungsmotette” (Reconciliation Motet) written for the Polish concert tour of the Rendsburger Marienchores.
Dedicated to the Kantatenchor St. Marien Rendsburg, KMD Hans Jürgen Baller and other Polish friends.
A recording of this composition is housed in the Stadtbibliothek Lübeck
Opus 68  
*Psalm 23*  

*Choral Settings of the Psalms*  
Augsburg, 1981. 11-0679  
choir SSATTB, S solo  
English text  
Renaissance Musik Verlag, 8/94. Ed. No. 10502  
German text  
Text: Psalm 23, Job 19:25, 2 Tim 1:10, Psalm 17:15, and chorale stanzas  
Tune: Christus, der ist mein Leben  
First performance: Sept. 18, 1977 in Weaver Chapel for the memorial service of Margaret Ermath by the Wittenberg Choir, conducted by John Williams.  
Also sung by the Wittenberg Choir on their concert tour of Sweden, Finland, and the Soviet Union, June 1978.  

“This work was commissioned by the School of Music at Wittenberg University, Springfield, Ohio, and therefore it is wholeheartedly dedicated to the Wittenberg Choir and its outstanding conductor Professor John W. Williams.  
The composer has in mind that this piece mainly should be sung at funeral or memorial services. Then the first Chorale text should be used: ‘To live for me is Jesus.’  

Of course the music also can be used on the Sunday of the Good Shepherd, Misericordias Domini as a service anthem, or it may be used as a piece for choir concerts. For the last case it would be good when it would be placed at the end of the program. The second chorale text: ‘Abide, O faithful Savior’ would be more appropriate for such an occasion.  

--English autograph score  

Dem Lübecker Singkreis überreicht zu seinem 50. Geburtstag.  
Es kann aber natürlich auch am Sonntag des Guten Hirten, Misericordias Domini, oder als Psalmmotette an anderen Sonntagen gesungen werden. Hierzu würde sich eine Strophe aus dem Liede: ‘Ach bleib mit Deiner Gnade’ besser eignen.”  

(Presented to the Lübeck Singkreis for its 50th anniversary [1978].  
The piece is conceived for funeral or memorial service. In this case the chorale: “Christus, der ist mein Leben” would be sung.  
It can also naturally be sung on Good Shepherd Sunday, Misericordias Domini, or as a Psalm motet on another Sunday. Then a stanza from the chorale: “Ach bleib mit Deiner Gnade” would be better to use.)  
--deutsche Fassung

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Opus 69  

6 Variations for Piano on a theme by Beethoven  
unpublished (as of September 2005)  
Tune: Ich liebe dich  
Composed: Jan. 1977

Opus 70  

Fantasy on *Sine nomine*  
Augsburg, 1979. 11-9108  
organ  
3 movements  
Dedicated to Trudy Faber

Opus 71  

12 Hymn Introductions and Settings  
*Preludes and Accompaniments* vol. 1  
Augsburg, 11-9397  
organ  
published on loose-leaf sheets  
24 settings  
Contents:  
Herr Jesu Christ, dich zu uns wend  
Herr Jesu Christ, meins  
Jesu, meine Freude  
Lobt Gott, ihr Christen  
Mit Freuden zart  
Nun komm, der Heiden Heiland  
O heilige Dreifaltigkeit  
Rhosymedre  
Sonne der Gerechtigkeit  
Stille Nacht  
Tallis’ Canon  
Valet will ich dir geben
Opus 72
Psalm 103
unpublished (as of September 2005)
S solo, violin, organ (cello ad lib)
German and English text versions
Text: Psalm 103, Nun lob mein Seel (st. 3)
Tune: Nun lob, mein Seel
“Frau Margarethe Beck in Hamburg zur Vollendung
ihres 80. Lebensjahres in herzlicher Zuneigung
gewidmet.”
Dedicated to my friend Rodney Schrank
First performance: Dec. 11, 1977 in St. Severinkirche,
Hademarschen by Thea Kruse, sop., Elizabeth Peters
(sister-in-law), vl, and the composer, org.

Opus 73
12 Winzlinge für Klavier (12 little ditties for piano)
piano
Contents:
Approach
Courting
Fulfillment
The Prude
Jester
Blockhead
Etude
Fugue
Canon
Chromatic Game
Passacaglia
Postlude
“Klavierstück für Stefan [a nephew] von seinem Lehrer
Jan Bender.”

Opus 74
Six Variations for Organ on "Fortitudo"
Chantry, 1980. ORG 8014
Tune: Fortitudo (by L. David Miller)
“for my dear friend L David [Miller] for his 60th
birthday. J.B. 7.31.78”

Opus 75a
Choralintonationen und - vorspiele zum EKG —
Tausend Takte zur Jahrtausendwende
unpublished (as of September 2005)
organ
“für Helga und Matthias”

119 settings of 74 Chorales from EKG (one is from Ein
Neues Lied and one tune from SBH-Service Book and
Hymnal) including 52 Vorspielen (Preludes), 14
Intonations, 42 Singen am Klavier (paired
accompaniments, one w/ c.f. in sopr., one w/ c.f. in
lower voice), 11 Begleitsätze (accompaniments)
The autograph manuscript of this collection is
arranged alphabetically, with all 264 tune names from
EKG-Ausgabe für Niedersachsens entered first, then
pieces entered for 74 of the tunes. Compositions were
entered at, I believe, three different times. The pieces
marked below with (*) were entered earliest, probably
c. 1954. Judging by calligraphic evidence, the “Singen
am Klavier” settings were entered last, probably around
1983-84, while the remaining pieces seem to have been
written about 1978 (which is probably when this
collection was assigned its opus number and the
dedication to Matthias and Helga).

Contents:

<table>
<thead>
<tr>
<th>No.</th>
<th>EKG</th>
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<th>I</th>
<th>S</th>
<th>B</th>
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<td>V=Vorspiel (Prelude)</td>
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<td>I=Intonation</td>
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<td>S=Singen am Klavier</td>
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<td>(Accompaniment--usually 2 settings, one w/ c.f. in sopr., one w/ c.f. in inner or bottom voice)</td>
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<td>B=Begleitsatz (Accompaniment)</td>
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<td>1</td>
<td>168</td>
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<td>5</td>
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<td>Alle Menschen müssen sterben</td>
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<td>6</td>
<td>336</td>
<td>All Morgen ist ganz frisch und neu</td>
<td>2</td>
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<td>9</td>
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<td>Also liebt Gott die arge Welt</td>
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<td>10</td>
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<td>Auf, auf, ihr Reichsgenossen</td>
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<td>17</td>
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<td>18</td>
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<td>(= opus 9 no. 16d)</td>
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<td>21</td>
<td>354</td>
<td>Christe, Du bist der helle Tag</td>
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<td>23</td>
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<td>Christe, Du Schöpfer aller Welt</td>
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<td>Christus, der uns selig macht</td>
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<td>20</td>
<td>Den die Hirten lobeten sehe</td>
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<td>(Resonet in laudibus)</td>
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<td>No.</td>
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<tr>
<td>45</td>
<td>339</td>
<td>Die helle Sonn leucht jetzt herfür</td>
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<td>(also publ. in <em>The Master</em> <em>Organ Works of Jan Bender</em>, vol. 1, ed. David Fienen. Concordia 2005. 97-7098)</td>
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<td>46</td>
<td>356</td>
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<td>57</td>
<td>259</td>
<td>Eins ist Not</td>
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<td>61</td>
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<td>Erstanden ist der heilig Christ (= opus 9 no. 16a)</td>
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<td>69</td>
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<td>76</td>
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<td>Fröhlich soll mein Herz springen (= opus 29 no. 22)</td>
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<td>78</td>
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<td>79</td>
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<td>Gen Himmel zufgefahren ist</td>
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<td>100</td>
<td>116</td>
<td>Heut singt die liebe Christenheit</td>
<td>2</td>
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<td><strong>volume 2:</strong></td>
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<tr>
<td>103</td>
<td>355</td>
<td>Hinunter ist der Sonnen Schein</td>
<td>1</td>
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<tr>
<td>104</td>
<td>342</td>
<td>Ich dank Dir schon</td>
<td>1*</td>
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<tr>
<td>107</td>
<td>244</td>
<td>Ich ruf zu Dir, Herr Jesu Christ (tune: Mein schönste Zier; different text)</td>
<td>2</td>
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<tr>
<td>112</td>
<td>272</td>
<td>Ich will, solang ich lebe</td>
<td>1*</td>
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<tr>
<td>114</td>
<td>165</td>
<td>Im Frieden Dein</td>
<td>1*</td>
<td>1*</td>
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<tr>
<td>115</td>
<td>179</td>
<td>In Dich hab ich gehoffet, Herr (= opus 9 no. 16g)</td>
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<td>1*</td>
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<td>288</td>
<td>In Dir ist Freude</td>
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<td>126</td>
<td>39</td>
<td>Jesu, nun sei gepreiset</td>
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<td>130</td>
<td>330</td>
<td>Jesus, meine Zuversicht (Spätere Form) (also publ. in <em>The Master</em> <em>Organ Works of Jan Bender</em>, vol. 2, ed. David Fienen. Concordia 2005. 97-7099)</td>
<td>1*</td>
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<td>131</td>
<td>97</td>
<td>Komm, Gott Schöpfer, Heiliger Geist (also publ. in <em>The Master</em> <em>Organ Works of Jan Bender</em>, vol. 1, ed. David Fienen. Concordia 2005. 97-7098)</td>
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<td>136</td>
<td>245</td>
<td>Kommt her zu mir, spricht Gottes Sohn (Bgltsz.=op. 9 no. 23d)</td>
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<td>1</td>
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<tr>
<td>141</td>
<td>234</td>
<td>Lobe den Herren, den mächtigen König (also publ. in <em>The Master</em> <em>Organ Works of Jan Bender</em>, vol. 1, ed. David Fienen. Concordia 2005. 97-7098)</td>
<td>1*</td>
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<td>143</td>
<td>347</td>
<td>Lobet den Herren, alle, die ihn ehren (also publ. in <em>The Master</em> <em>Organ Works of Jan Bender</em>, vol. 2, ed. David Fienen. Concordia 2005. 97-7099)</td>
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<td>152</td>
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<td>Mein schönste Zier</td>
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<td>160</td>
<td>231</td>
<td>Nun danket all und bringet Her</td>
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<td>163</td>
<td>1</td>
<td>Nun komm, der Heiden Heiland</td>
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<td>1</td>
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<td>166</td>
<td>188</td>
<td>Nun lob, mein Seel, den Herren</td>
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<td>168</td>
<td>364</td>
<td>Nun sich der Tag geendet hat</td>
<td>1</td>
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<td>169</td>
<td>26</td>
<td>Nun singet und seid froh (also publ. in <em>The Master</em> <em>Organ Works of Jan Bender</em>, vol. 1, ed. David Fienen. Concordia 2005. 97-7098)</td>
<td>1*</td>
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<tr>
<td>171</td>
<td>225</td>
<td>O Christenheit, sei hoch erfreut</td>
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<tr>
<td>184</td>
<td>203</td>
<td>O König Jesu Christ (= opus 9 no. 16c)</td>
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<td>187</td>
<td>47</td>
<td>O süßer Herre Jesu Christ</td>
<td>1</td>
<td>2</td>
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<tr>
<td>194</td>
<td>233</td>
<td>Sei Lob und Ehr dem höchsten Gott</td>
<td>1*</td>
<td>1</td>
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<td>198</td>
<td>338</td>
<td>Steht auf, ihr lb. Kinderlein</td>
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<tr>
<td>199</td>
<td>176</td>
<td>Straf mich nicht in Deinem Zorn</td>
<td>2</td>
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<tr>
<td>201</td>
<td>13</td>
<td>Tröstet, tröstet, spricht der Herr</td>
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<td>204</td>
<td>241</td>
<td>Vater unser im Himmelreich (from opus 25)</td>
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<td>217</td>
<td>360</td>
<td>Werde munter, mein Gemüte</td>
<td>1</td>
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<td>218</td>
<td>307</td>
<td>Wer kann der Treu vergessen</td>
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<td>No.</td>
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<tr>
<td>220</td>
<td>331</td>
<td>Wer weiss, wie nahe mir mein Ende</td>
<td>1</td>
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<tr>
<td>223</td>
<td>48</td>
<td>Wie schön leuchtet der Morgenstern</td>
<td></td>
<td>2</td>
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<tr>
<td>226</td>
<td>59</td>
<td>Wir danken dir, Herr Jesu Christ, daß du für uns</td>
<td>2</td>
<td>2</td>
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<tr>
<td>230</td>
<td>82</td>
<td>Wir wollen alle fröhlich sein</td>
<td>1</td>
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<tr>
<td>242</td>
<td>406</td>
<td>Eines wünsch ich mir (an alternate, shorter ending is notated for use as an Intonation)</td>
<td>1* (1)</td>
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<tr>
<td>244</td>
<td>426</td>
<td>Herr, wir stehen Hand in Hand</td>
<td>1* 1* 1*</td>
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<tr>
<td>255</td>
<td></td>
<td>Schönster Herr Jesu (SBH version)</td>
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<td>2</td>
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<tr>
<td>263</td>
<td>445</td>
<td>Wir dienen, Herr, um Keinen Lohn</td>
<td>2</td>
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<tr>
<td>247</td>
<td></td>
<td>Herzlich lieb hab ich Dich, o Herr (from opus 32 no. 23, with vocal descant)</td>
<td>1</td>
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Opus 75b

L.B.W.; A piano edition for the christian home unpublished (as of September 2005)
manuscript in 35 vols.
802 piano settings of all LBW hymns
most have two settings, one w/ c.f. in soprano, other w/ c.f. in lower voice.

Klavier-Choralbuch für den Hausgebrauch unpublished (as of September 2005)
manuscript in 7 vols.
Excerpts from Opus 75b of the 78 tunes which also appear in EKG.

[The original title, crossed out and pasted over:] Auszug der deutschen Melodien aus dem LBW (Lutheran Book of Worship, USA) Für Klavier bearbeitet von Jan Bender. Op. 75

Bender’s Nachwort (postscript) is reproduced below:
(The principal behind this seemingly completely arbitrary collection of chorales from the Evangelisches Kirchengesangbuch becomes clear when one knows that the same melodies treated here are also sung and played by American Lutherans from their Lutheran Book of Worship. It is hoped that a keyboard edition might encourage the playing of the wealth of songs at home, as well—not only for the player, but also for the household to sing. The composer wishes all musicians much joy and satisfaction, since their engagement is about the “praise of God and the uplifting of the soul.”)

Postscript to Klavier-Choralbuch für den Hausgebrauch, opus 75b
Opus 76
A Letter of Anne Frank
unpublished (as of September 2005)
choir SATB, S solo, flute, strings
Dutch and English texts
Text: letter of Feb. 12., 1944 from Anne Frank to Kitty
Dedicated to the Ohio Youth Chorale
Completed Jan. 31, 1978
First performance: Aug. 8, 1978 in the Waalse Kerk, Amsterdam, by the Ohio Youth Chorale.

Opus 77
Vier Lieder
S (or T) solo, piano
songs
Texts by Else Limbach Daniel
Contents:
Stille Wünsche
Verweht
Zweifel
Gebet

Opus 78
5 Festival Preludes on Easter Hymns
Concordia, 1979. 97-5495
organ
preludes and settings
11 movements
Contents:
Vruechten
Gaudeamus pariter
Sonne der Gerechtigkeit
Jesus, meine Zuversicht
Duke Street
Composed: 1978

Opus 79a
Wir haben Arme und Beine
unpublished (as of September 2005)
piano
Alten-Tänze (there were supposed to be 6, but only this one was written)
Composed: July, 1979 for his sister-in law, Elizabeth (Lies) Peters, a dance instructor.
Exercise music w/ instructions for the elderly.

Opus 79b
32 Klavier-Choralsätze
unpublished (as of September 2005)
easy keyboard settings of 32 selected hymns from EKG
“32 Choralsätze für Klavier für meine Frau Charlotte.”
--Jan Bender Werkverzeichnis 4

Opus 80
Geburtstagsmarsch für . . .
unpublished (as of September 2005)
piano
March with Trio
2 movements
“Geburtstagsmarsch für Vater
Komponiert von Onkel Jan
gespielt von Gisela.
zum 5.4.1972.”
[this title is crossed out!]
-- title page, autograph score
[this would be for Mannfred Peters, Charlotte’s oldest brother, who lives in Pinneberg - 11.9.97]
Opus 81-85 composed 1979-81 in USA
at Gustavus Adolphus College

Opus 81
Partita on "Oh God, Our Help in Ages Past"
Augsburg, 1981. 11-9307
organ
Tune: St. Anne
6 movements
Composed: Sept. 1979
Dedicated to David Fienen
(This, his opus 81, was eventually published in ‘81,
and the registrations were worked out on the Noack
organ at Gustavus Adolphus College, which was that
builder’s opus 81!)
First performance: Oct. 28, 1979 by David Fienen for
organ dedication recital at Calvary Lutheran Church,
Edina, MN.

Jan Bender at the organ console, Christ Chapel, Gustavus Adolphus College
(from the Mankato Free Press, Nov. 22, 1979, page 14C)
used by permission
Opus 82
A Little Lenten Cantata on "Herzliebster Jesu"
Concordia, 1981. 97-5672
choir SATB, tenor, organ (and congregation)
10 movements
Composed: 1979
Written for and dedicated to Dan Reuning,
Concordia Seminary, Ft. Wayne, IN.
First performance: March 26, 1980 at
Gustavus Adolphus College by Christ
Chapel Choir, David Fienen, conductor.
Outline:
Introduction—Is. 53:4-5 "Surely he hath
borne" (Choir and Organ)
Prelude—"Herzliebster Jesu" (organ)
Stanza 1—"Ah, holy Jesus" (Choir)
Stanza 2—Choir, Congregation and organ
Interlude—Is. 38:17-19 (Choir)
Interlude—Psalm 32:1-2 (Choir)
Stanza 3—(Choir)
Stanza 4—(Choir, Congregation and organ)
Recitative—1 John 1:8-9 (T solo)
Stanza 5—(Choir and organ)

Opus 83
Keyboard Accompaniment for Giuseppe Tartini's "Art of
Bowing"
unpublished (as of September, 1997)
accomp. for theme and variations 1, 13, 23,
25, 37, 40-42, 45
11 movements
Composed: 1980
Dedicated to Prof. Gerald Lewis

Opus 84
Sonata for Organ
Concordia, 1983. 97-5701
organ
4 movements:
Allabreve
Pastorale
Tune: Deutschland und Deutsch-Österreich
Scherzando
Rondo
Completed: Sept. 14th 1980
Commissioned by First Lutheran Church,
St. Peter, MN, in celebration of their new Hendrickson
organ. Premiered there by David Fienen on April 26,
1981.

Dedicated to Helga Bender-Schloßmann.
[While Bender was writing this Sonata, he was also
practicing his Opus 38 for a performance at his class
reunion in Lübeck during summer 1980, which may
account for the inclusion of the Distler tune in the
Pastorale.]

Opus 85
Granlund Cantata
unpublished (as of September, 1997)
Dedicated to Paul Granlund (autograph
score in his possession)
Contents:
Creation (No. 1)
choirs SAATB/SAATB brass
Text: Exodus 20:2 and Job 38:4-7
Tune: Wie schön leuchtet
Composed: 1981
For a Small Moment Have I Forsaken Thee (No. 2)
choir SAATTB
Text: Is. 54:7, 8, 10
(English version of op. 36 no. 4)
Praise to the Lord (No. 3)
(= Houghton Cantata op. 34 no. 2)
choir SATB, SB solos, orchestra
Tune: Lobe den Herren
Text: Psalm 103:1
Come Holy Ghost (No. 4)
(arrangement of op. 20, 3rd movement)
choir SATB, orchestra
Tune: Komm, Heiliger Geist
Written and compiled Sept. 1, 1980—April 30, 1981 for
the dedication of a major Granlund sculpture group at St.
Olaf College, Northfield MN.
First performance: Sept. 12, 1982 by St. Olaf choirs and
orchestra, Kenneth Jennings, conductor. A recording
of this performance is housed in the Stadtbibliothek
Lübeck.