

J.S. BACH

COMPLETE ORGAN MUSIC

Liner notes

CD1

The majority of the recordings made using the Trost organ in Waltershausen consist of trio sonatas that were not originally conceived as compositions for the organ. Only No.6 was deliberately composed for the collection, while many derive from other trios. Sonatas Nos. 2, 5 and 6 are homogeneous, in that they share common features: the structure of the first movement in the concerto style, for instance, with alternating solo and ensemble parts; and that of the third movement in the style of the fugue. Bach had envisaged the collection for his son Wilhelm Friedemann, introducing some remarkably innovative developments in form and content, and in general adhering to the style of the sonata and the Italian concerto. That said, however, the focus is largely on the keyboard, with the pedal generally 'simplified' in the themes (with respect to compositions for strings) to create a moderately *concertante* effect, while the slow tempi present details that vary considerably, to the extent that some of them are almost *galanti* (No.3).

The first movement of the Trio Sonata **BWV525** has no tempo indications, but is *cantabile*, with a simple ABABA form and recapitulations typical of the composer's maturity. The different themes are variously combined and inverted. The second movement is melancholy, a grieving Siciliana, divided into two parts with *ritornelli* and with the second part presenting an inverted version of the main theme. Lastly the third movement, binary in form like the second, is marked 'Vivace', with the head of the violin theme developed in leaping intervals, with an inversion in the second part. The bass also takes part, but in a simplified form well suited to the pedalboard.

In **BWV526** the first movement is concerto-like in form, with alternations of the ensemble and solo parts and fugues. The overall expressive impact is very different from that of BWV525, because the themes are distinct and recognisable and the form evident. The taut harmonies exploit the expressive resources of the C minor key (long Orgelpunkt with chromatic harmonies and long trills). The structure of the second movement does not appear to be as clear and symmetrical as its counterpart in BWV525, but it is distinctly *cantabile* and freely inspired in character. Particularly worthy of note is the final cadenza on the C minor dominant (by means of E flat), also found in many Vivaldi concertos and in BWV537. There is practically no division between this movement and the start of the third, which is a proper fugue in the early style *alla breve* with two themes, the second more rhythmical, lively and modern in style.

The lovely colours of the Trost organ come to the fore in the series of chorales BWV 735 and 736 and the Partita BWV767. There are two different versions of the *Valet will.* Distinctly *cantabile* and motet-like in form, the first (**BWV735**) was written during the Arnstadt period

and reflects the influence of Georg Böhm and the tastes of central and southern Germany. The *cantus firmus* (on the pedal) alludes to death, but with serenity reminiscent of the chorales from the *Orgelbüchlein* (BWV 616 and 617) on the Cantic of Simeon, with subdivision of the phrases and imitations of the individual elements. The **BWV736** version in D major, which was composed later, also expresses serenity, though the way it is constructed is different, in that the chorale, played by the pedal, emerges from the weft in triplets of the upper voices.

The partita *O Gott, du frommer Gott* **BWV767** (and *Sei gegrüßet* BWV768) appears to be a series of variations on a chorale often used in the Thuringian (Buttstett) tradition. It was probably intended as a collection of material that could be alternated with the canto. One feature that distinguishes it from similar pieces by Buxtehude is the presence of the harmonised chorale at the beginning and at the end. The eight variations that follow reveal the influence of both Pachelbel and Böhm, and the *cantus firmus* is in fact developed in various different ways: bicinium (No.1), figurations in ascending and descending semiquavers (Nos. 3 and 5), *basse de trompette* (No.6), chromaticism with unusual harmonies (No.8) and echo (No.9). In this last form, apart from the dialogue between the keyboards, the use of different tempi is also particularly interesting: the final Andante expresses the Transfiguration before the Resurrection (Presto) in keeping with the text of the chorale.

Outstanding among the great preludes and fugues are those comprising **BWV543** (which possibly dates back to the Weimar period, with major solo sections on the manuals and the pedals typical of Pachelbel and Buxtehude in both the prelude and at the end of the fugue) and **BWV541**, in the style of the Italian concerto, with the pedal playing rhythmical motifs typical of the timpani. This latter composition may have been used for the Dresden audition by Wilhelm Friedemann in 1733, though Bach also adopts various elements of the northern organ tradition, such as the initial solo passage (cf. BWV543), typical of his earlier compositions (cf. Toccata in G major for harpsichord BWV916). The theme of the fugue features repeated notes in the Italian style, in a manner reminiscent in form of the fifth movement of the BWV596 concerto and the BWV21 cantata.

CD2

This CD also comprises two trio sonatas. **BWV527** begins with an Andante that is full of distinctive and interrelated thematic ideas: triplets, demisemiquaver rests, descending lines, and pedal notes that imitate the plucking of strings. The third movement is very much a sonata in the Italian style in which the elements have been unified in an ingenious whole featuring repeated notes on the pedal, its central part containing a vortex of triplets that create a succession of new episodes comprising many and varied harmonies and rhythms.

The Trio Sonata **BWV528** is unique in its four-part form. The first movement derives from the BWV76 cantata (the symphony that opens the second part, with the oboe d'amore, viola da gamba and continuo); the Andante is a far-reaching *cantabile* piece made up of short musical phrases that embody plenty of intervals and harmonic progressions. Minuet-like in form, the Un poco allegro tempo is actually quite rapid and concise, with a use of triplets (even in the pedal, in the central part) similar to that of the second movement of the BWV527 trio sonata. The initial theme expands the descending chromatic series E – D sharp – D – C sharp – C, which is common in other pieces written in E minor (cf. Toccata BWV914 and Bruhns' Praeludium in E minor).

One of the outstanding examples of the great miscellaneous pieces is the Praeludium et Fuga **BWV532**. The prelude derives from the combination of different elements: the southern German improvisation and toccata style, unique its use of the pedal right from the outset, a Pachelbel-like episode (bars 5–9) with Orgelpunkt and figurations in precise semiquavers, and the dotted rhythm of the French Overture. In the long *alla breve* section, in the manner of Corelli, there is a development of elements in three-voice counterpoint using the pedals that suggests it was conceived during the Weimar period (1713–1717): progressions, echoes and remarkable inventiveness. The last bars of the Adagio introduce an episode in the Italian style featuring 'hardness and ligature', with the double pedal, Neapolitan Sixth, dissonance and intense expressiveness. The virtuoso, exuberant theme of the Fugue is highly developed, in many respects typical of the Thuringian organ tradition. A long section in the dominant introduces the finale, where chords and dense tessitura amplify the theme, with arpeggios on the manuals and a pedal on the tonic in D major. The coda is like a toccata, reminiscent of the first bars of the prelude until it suddenly breaks off: a curiously rhetorical feature that is unique among Bach's compositions.

There is a greater concentration of polyphonic material and pedal technique development in Bach's chorales, especially in those written during the Weimar period: the *cantus firmus* becomes the starting point for a wide range of different compositional procedures that do not really pertain to the chant as such, but more to the emotional content of the text by means of rhetorical figures and symbolism. This is the case with the *Orgelbüchlein*, created between 1713 and 1714. The chorales of the second CD refer to the theme of the New Year (**BWV 613–615**) and to that of the serenity of

death, in relation to the Canticum of Simeon (**BWV 616** and **617**).

BWV720, on the other hand, belongs to the fantasia genre, in which the chorale becomes a way of constructing a virtuoso concerto piece that showcases the performer's skill and the sound range of the instrument. In fact, *Ein feste Burg* was written for the inauguration of the Mühlhausen organ in 1709, to which Bach had added new registers, some of which are mentioned in the score. **BWV721** is a chorale relating to the theme of penitence and conversion, in which the impact of the text is expressed by means of repeated chords reminiscent of the 'imitatio tremula organi' effect in S. Scheidt's *Tabulatura nova* of 1624, and the 'trembling of the Israelites' in Kuhnau's first Biblical Sonata.

For Bach, the Weimar period was a time of great creative energy and deep reflection regarding composition. Italian music was becoming highly influential, not least on account of Prince Johann Ernst's interest in the instrumental works of Vivaldi, Corelli and Albinoni. The transcriptions of the Italian concertos (especially those by Vivaldi) for both the harpsichord and the organ bear witness to the wide circulation of such music at court; indeed, in all likelihood the prince himself commissioned his teachers, Walther and Bach, to write them, and Bach in particular showed remarkable skill in reworking the material in concerto form. The Concerto **BWV596** derives from Vivaldi's Op.3 No.11 (RV565, Amsterdam 1711), originally conceived for two violins and cello. It is a perfect example of Bach's mastery in adapting the voice of string instruments for the keyboard, just as the colour of the orchestra is captured in the astounding interplay of the organ manuals. Conceived in the style typical of northern Germany, with solos in the manual and pedalboards, the Prelude and Fugue **BWV550** also probably date back to the Weimar period. The theme of the fugue, with its 'broken' chords, creates an increasingly dense structure that is reminiscent of the great Bruhns' Praeludium in G major.

CD3

The CD opens with the Prelude and Fugue in C major **BWV545**, of which there are various versions, including one with a trio for the third movement (corresponding to the Largo of the Trio Sonata BWV529). Though the structure of the prelude is simple, the piece is dense and imposing, with grand rhetorical gestures like the initial *katabasis* on the pedal, in which the build-up of energy finds release in the brief final chord. The fugue is very different in character, *cantabile* in the manner of the ‘Dorica’ BWV538 and the Fugue in F major BWV540. It emanates serenity and simplicity, even in relation to the limited extension of the voices.

The Trio Sonata **BWV529** is one of the longest in the collection. The first Allegro, with its ensemble/solo form, has an initial theme that creates an elaborate descending arpeggio and a second theme with a fugue in the central section. Contrasting moods, both melancholic and chromatic, characterise the three-part Largo, while the final Allegro presents a second theme in fugue form that is outgoing and full of refined harmonies, creating an encounter with the first theme that leads to a vortex of rapid semiquavers. Towards the end Bach returns to the opening theme, with an interplay of the three voices that ushers in the conclusion.

The expressiveness of the Prelude and Fugue in G minor **BWV535** is completely different. It starts out with cello-like arpeggios, with various repetitions, broken chords and passages from one Orgelpunkt to the other, not unlike Pachelbel’s toccatas. In general the style appears to lean towards improvisation, with many bravura passages – in this respect reminiscent of the harpsichord cadenza of the Fifth Brandenburg Concerto – that can be played with echoes between the manuals. The fugue reveals the influence of the northern and central German school, in particular the compositions of Reincken, Pachelbel, Buttstett and Kerll as regards the many repeated notes, and of Buxtehude in the use of the trilled semiquaver figure. The finale lingers on the Neapolitan sixth (as in the Passacaglia) and then re-establishes the virtuoso improvisation style, following the model of the toccatas in several sections typical of northern Germany.

The six chorales in the collection were published during the last years of Bach’s life by Georg Schübler (hence the name). Excluding BWV646, which derives from an unidentified source, they are transcriptions of arias from other Bach cantatas in which the chorale becomes the *cantus firmus* with long values, sometimes in the pedal, sometimes in the right or the left hand. The ABA form is typical of the Baroque aria, with melodies and ornaments that are distinctly *cantabile* and indications for registration. Bach adopted the trio form for the **BWV 645** and **646** chorales (from the Cantata BWV140): the former with the chorale in the tenor as well as counterpoint in ascending leaps and intervals in the right hand; the latter with the chorale and tessitura in the 4’ pedal and with the other two voices imitating each other, as in the *Inventions* for two voices. The text speaks of salvation and the hope for release from a condition of misery and affliction. In **BWV647** (soprano-alto duet with strings, from the Cantata BWV93), both

the *cantus firmus* on the 4’ pedal and the themes in imitation on the manual are taken from the melody of the chorale (the text speaks of the coming of the Lord and the steadfastness of faith).

The Concerto **BWV594**, a brilliant piece full of magnificent effects and violin-like cadenzas, is a transcription from Vivaldi’s Violin Concerto in D major ‘Grosso Mogul’ Op.7 No.5 (published in 1716). It probably relates to a commission received from the youthful Prince Johann Ernst of Weimar, who had spent time studying in Holland between 1711 and 1713. The connection lies partly in the fact that in 1711 the concertos from Vivaldi’s *Estro armonico* were published by E. Roger in Amsterdam, with *La stravaganza* following suit in 1712–13. In addition, Ernst may have heard not only Italian operas, but also the performances of Jacob de Graaf, who played by memory ‘all that was new in the way of Italian concertos’ (J. Mattheson, *Das beschützte Orchestre*, 1717). In the transcription, apart from transposing the original from D major to C major, Bach introduced new figurations, especially in the solo accompaniment (written an octave lower than Vivaldi’s original, which suggests that the register was based on the 4’). The second movement in the recitative style is remarkable, with improvisation-style motifs sounded over bass continuo chords.

The partita *Sei gegrüßet* **BWV768** came after *O Gott, du frommer Gott*, which explains its greater maturity. In fact, it advances along the lines of the *Orgelbüchlein*, but with a compositional technique that is better suited to the development of the chorale, especially in relation to the use of the pedal obbligato for some of the variations. The five-voice conclusion with the *organo pleno* represents the culmination of a highly complex and varied creative process. Variation 6, for instance, based on a text that speaks of the flames of hell, is a magnificent case in point, in that it involves a flurry of demisemiquavers on the reed and sesquialtera stops, rather as Monteverdi had used the trombone and regal registers in his *Orfeo* to depict scenes of hell.

CD4

The **BWV540a** version of the Toccata in F major (BWV540), made by Johann T. Krebs around 1714, was intended for an instrument with a pedalboard reduced to D3. BWV540, on the other hand, envisaged a pedalboard that reached F3, which meant that it could be played on certain organs in Weissenfels and Buttstädt, where Krebs was the organist. This could suggest that it was in fact a revised version of BWV540a; however, it might also be the fruit of an adaptation made for the Trost organ in Altenburg, where Krebs's son, Johann Ludwig, was the organist. Either way, it is a spectacular piece that embodies a wealth of ideas: from the initial canon on the pedal with its triple counterpoint to the alternation of themes and refrains, the pedal solos and the dialogues between the manuals. Beautifully interwoven are several different influences, including the northern German idiom, that of Pachelbel and also of Vivaldi. The fugue is *alla breve*, as with BWV 538 and 545, with two contrasting themes (one vocal and the other more leaping and instrumental), first exposed one at a time, and then superimposed in a crescendo of expressive and dynamic intensity. In the present recording this fugue is accompanied by another, a miscellaneous piece (**BWV579**) that probably dates back to the Weimar period. It is composed on a theme taken from the *Sonata da chiesa a tre* Op.3 No.4 by Arcangelo Corelli.

Returning to the chorales, the focus is on the Schübler and *Orgelbüchlein* collections, where it is important to bear in mind the characteristics of the 'chorale' phenomenon in the Protestant liturgy. The great production of chorales is intimately linked to the theological aspect of the Lutheran Reformation, whereby the power of the Word could be experienced not only through contemplation, but also by means of the music itself. The chorale spread throughout the Protestant world, taking on certain specific features in relation to local traditions. In Holland, for example, where the culture of Calvinism was opposed to music during the celebration of Mass, it fulfilled sacred and spiritual functions outside the liturgical service.

At the outset the melody line was entrusted to one soloist, or a small group of musicians, whereas later it became common to involve the congregation, which gave rise to singing that alternated with the organ (as the structure of the Bach partitas reveals). Singing within the home also increasingly gained favour, with a number of voices accompanied by a harpsichord or a clavichord. In reference to this, J. Mattheson has described the possibility of developing pieces such as courantes and gigue using the melodies of the chorale to create little suites.

Bach's approach to the art of composing chorales involved various stages of development: initially within the family, where the models were J. Christoph and J. Michael (linked to the school of Pachelbel, Buttstett, Vetter etc.); and later, when he was more mature and open to the influence of the northern composers (Reincken, Böhm, Buxtehude), of the English virginalists, of Sweelinck and string instrument technique. For the young Bach, journeys to Lüneburg and Lübeck brought a wealth of new experiences, including the famous

Abendmusik musical entertainments organised in the churches for the enjoyment of the prosperous merchants. All in all, this provided precious opportunities for expanding his technical and cultural awareness. One immediate outcome was the development of his style of voice accompaniment, which had changed radically by the time he returned to Arnstadt: his harmonies tended to be more refined and unusual, he was more skilful in his use of ornamentation, and inclined to include virtuoso figuration between one verse and the next of the chorale. Over the years, and especially in the latter part of Bach's Weimar period (1713–17), the development of the melodies of the chorale grew in refinement and effect, both musical and symbolic, as the *Orgelbüchlein* and the 18 Weimar chorales clearly reveal. Duly amended, these works were to constitute the body of compositions that are known as the *Leipzig scores*.

The Schübler collection, on the other hand, dates back to the composer's last years. With the exception of BWV646, it consists of transcriptions of arias from cantatas. This CD includes the last three chorales of the collection: **BWV648** (alto-tenor duet with the trumpet as *cantus firmus*, from the BWV10 cantata), which opens and ends with a chromatic theme and features unusual harmonies to portray the sense of the text relating to God's mercy in assisting his servant; **BWV649** (from Cantata BWV6), in which the left hand imitates the violoncello piccolo present in the cantata (the text concerns the episode in Emmaus following the Resurrection, where the disciples ask Jesus to remain with them as night falls); **BWV650** (from the Cantata BWV137), with the 4' pedal to imitate the contralto voice, while the right hand reproduces the violin motifs (the text is a hymn of praise to God).

Returning to the *Orgelbüchlein*, there are seven chorales relating to the mystery of the Passion (**BWV 618–624**), five regarding Easter (**625–629**), one for the Ascension (**BWV630**) and one for Pentecost (**BWV631**). In these pieces syncopation, dissonance and chromaticism are used to allude to the flagellation in **BWV620**, while in **BWV622** the beauty and intensity of the melodies and harmonies suggests meditation on the Passion, which is the culmination of the whole collection.

Other outstanding musical and rhetorical features are to be found in **BWV625**, where descending motifs on the pedal conjure up the idea of the stone being rolled away from the tomb following the Resurrection.

The CD ends with the vivacious rhythms of the Trio Sonata in G major **BWV530**. Conceived in a format that oscillates between the sonata and the concerto in the first movement, it concludes with a third movement in which the main voice imitates the violin.

CDS

The *Dritter Teil der Clavierübung* constitutes the height of Bach's output for the organ. In keeping with Lutheran tenets regarding the Catechism and the Trinity, the composer created a masterpiece that embodies the pinnacle of technique, music, religiosity and symbolism, following a tradition that stretched from Dufay to Buxtehude. The structure itself of the *Clavierübung* reveals deliberate intent in this sense, as the following framework with the corresponding 'Chapters' of the Lutheran Catechism reveals:

Prelude in E flat	TRINITY
3 <i>Kyrie / Christe / Kyrie</i> large	KYRIE-GLORIA: MISSA BREVIS 3 <i>Allein Gott</i>
3 <i>Kyrie / Christe / Kyrie</i> small	
2 <i>Dies sind</i>	
2 <i>Wir glauben</i>	
2 <i>Vater unser</i>	THE LAW
2 <i>Christ unser Herr</i>	THE FAITH
2 <i>Aus tiefer Not</i>	OUR FATHER
2 <i>Jesus Christus unser Heiland</i>	BAPTISM
4 Duetti	PENANCE
	COMMUNION
	CONFESSION
Fugue in E flat	TRINITY

The *Prelude BWV552/1* in E flat introduces the symbolism of God the Father at its beginning, along the lines of the French Overture tradition. Next come two sections that represent the Passion of the Son (dissonance and intense harmonies) and the breath of the Holy Spirit (semiquaver movement).

The first chorale triptych, *Kyrie / Christe / Kyrie*, is 'à 2 Claviers et pédale' and is written in the early Palestrina style, or *stylus gravis* (plain style). In the first *Kyrie BWV669* the text speaks of the eternity of God who is above everything and rules Creation, which suggests a very calm and *cantabile* style of performance. The *Christe BWV670* concerns the figure of Christ who mediates between heaven and earth, and his Passion, evoked by means of frequent intervals and dissonant harmonies. As for the *Kyrie BWV671*, it stands for the power of faith, represented symbolically by the *cantus firmus* in the bass and by the syncopation in the upper voices. In conclusion, the reference is still to the Passion (chromaticism and dissonance), but also to Psalm 130 'De profundis clamavi'.

The following triptych, *Kyrie / Christe / Kyrie BWV 672, 673 and 674*, is more contained and intimate in form, even though it involves *cantabile* elements, 'suspirans' motifs (BWV 672) and triplets that seem to herald the emotional impact of *Allein Gott* (BWV 674).

The *Allein Gott BWV 675, 676 and 677* triptych is dedicated to the Gloria which, unlike the Catholic liturgy, never tries to create an effect through major sound, but rather opts for a more meditative tone. BWV675 employs three voices without the pedal, with lively motifs of restrained expressiveness. BWV676 is a trio in which the movement of semiquavers in the two manuals derives from the *cantus firmus*, while the complete

theme of the chorale is entrusted to the pedals at the end. The piece concludes with a diminuendo in which the voices rise upwards until they almost 'disappear', like an angelic vision. In BWV677, *manualiter*, the staccato quavers and the ascending finale suggest, as in BWV676, great lightness, thereby emphasising by means of the rising F-G-A (Fa, Sol, La) key sequence of the three pieces an anabasis, and thus a reference to the words 'in der Höh sei Ehr'.

Dies sind BWV678 relates to the Ten Commandments, the Law of God that man must follow. The counterpoint is thus 'respected', with the *cantus firmus* in the middle voices in canon at the octave. The initial serenity of the piece conjures up the idea of Eden before original sin, while the bars preceding the entry of the *cantus firmus* are a symbolic summary of the story of Creation before the coming of the Commandments.

In *Dies sind BWV679* the power of Faith and the 'gravity' of Divine Law are represented by means of dense tessitura and the use of repeated notes, chords and inflections similar to those of the previous piece (and with which this piece also shares the same key of G).

The two *Wir glauben, BWV 680 and 681*, also refer to Faith, though one is positioned at the end of the first part and the other at the beginning of the second part of the work. While the former evidently imitates the character of the chorale by means of the ascending ostinato in the pedal and the frequent syncopation in the other voices, the latter is in the style of the French Overture. This short chorale also contains an interesting citation of *Es ist vollbracht* from the *St John Passion*, with a major rhetorical interruption following a diminished seventh chord. This prepares the way for the mystery of the Passion and the intensity of the prayer that follows: Our Father, *Vater unser BWV682*. At this point the two fundamental ideas in the chorale text are expressed: Jesus teaching his disciples to pray, with the exhortation that they should follow his example (*cantus firmus* in canon, with one voice 'following' the other), and the quotation from the Gospel 'knock, and it shall be opened' (the use of staccato triplets). The short *Vater unser BWV683* is more intimate, representing a moment of great concentration and meditation.

The chapters that follow represent the Lutheran Sacraments, Baptism and the Eucharist, the latter preceded and followed by Penance and Confession respectively. *Christ unser Herr BWV684*, Baptism, presents the *cantus firmus* in the pedal in tenor voice. The left hand plays continuous semiquavers to symbolise the water of the River of Jordan, while the right hand plays intervals that look like crosses on the score (used frequently by Bach in his compositions). A similar concept is expressed in the *Nun komm BWV599* of the *Orgelbüchlein*, where the birth of Jesus also presupposes his death on the cross to cleanse mankind of sin.

CD6

The CD begins with *Christ unser Herr BWV685*, in which the previous piece's subject is revisited by way of reversing the theme in the various voices.

Similar to the initial *Kyrie*, with *Aus tiefer Not BWV686* Bach returns to the idea of the early style of motet: in this case a powerful six-voice version using double pedals. The piece expresses with great intensity the believer's invocation to God, beseeching him for relief from human suffering (again the reference is to Psalm 130).

The 'small' version of the chorale, *BWV687*, is in actual fact fairly lengthy, expressing the Lutheran idea of conversion (Penance) by means of frequent imitations in the reversed order of the theme.

The final chorale of the *Clavierübung* is *Jesus Christus BWV688*, a continuous dialogue between the two hands that proceed in a series of pronounced intervals, with dissonance on the strong beats and plenty of drastic virtuoso effects. The outcome is like a duel between Good and Evil (as in the first Duet), with the long note values entrusted to the pedal. The other version, *BWV689*, is a majestic, contemplative fugue in which Bach makes use of all forms of counterpoint, including the inversion and the augmentation of the subject in the last bars.

The four *Duets* usher in an important chapter in the theological structure of the work: Confession. Starting out from the Lutheran Catechism and from aspects of number symbolism according to the theories of Werckmeister, the four *Duets* can take on particular significance. The very form of the Confession (sinner/priest = 2 voices) develops in four 'ascending' stages: along with oneself, before the priest, as part of the congregation, and finally before God. The *Duets* likewise proceed in ascending pitches: E, F, G, A (up to B flat, the first note of the final Fugue). Moreover, the number '4' also stands for the four Archangels, associated with the four Elements: Michael (fire, *Duet I*), Gabriel (air, *Duet II*), Raphael (water, *Duet III*) and Uriel (earth, *Duet IV*).

The *BWV552* Fugue provides a majestic conclusion to the work, completing the idea of the initial Prelude dedicated to the Trinity: three sections with three subjects and as many different styles (early vocal in common time, Frescobaldi-style baroque in 6/4, modern *concertato* in 9/8). At the end, to define the essence of the Trinity in one Being alone, in keeping with the Council of Nicaea (AD 325), Bach superimposes the three subjects in a manner similar to Monteverdi's handling of the *Duo Seraphim* in the *Vespro della Beata Vergine*, especially as regards the passage from three distinct voices to the triple unison ('et hic tres unum sunt').

The *Dritter Teil der Clavierübung* is followed by the *Fantasia BWV1121*, written around 1706 and which is particularly interesting in view of the way simple, melodious counterpoint ideas are developed chromatically to create refined harmonies of great elegance.

The CD ends with three important pieces recorded on the Trost organ in Waltershausen. The chorale prelude *Christ lag BWV718* is written in a style reminiscent of Buxtehude and Böhm – especially the

latter, in view of the features it shares with Böhm's *Vater unser*. It consists of various sections: the first is rich in ornamentation, with a grand katabasis whose falling motif conjures up the deposition of Christ; the second (*Allegro*) features an echoing dialogue between the manuals in the style of Sweelinck (the text refers to the joy of the Resurrection); while the focus of the last is an exultant melisma, with the theme entrusted to the pedals. The *BWV695* version of the same chorale probably belongs to the Weimar period and features fugue-like developments of episodes taken from the *cantus firmus* expressed by the contralto.

The *Fantasia* and *Fugue* in G minor *BWV542* is a work of great depth that consists of two pieces composed at different times and subsequently put together: the *Fugue* dates back to the Weimar period, whereas the *Fantasia* was written later. With its free form and two imitative sections akin to works of the same genre belonging to Claudio Merulo's oeuvre, the latter is like a grand recitative with air-like insertions. It is full of emphasis and exclamation, chromatic harmony and enharmony, avoided cadences, unexpected resolutions of diminished sevenths: elements that contribute to making the work unique and of great modernity. There is also an interesting analogy between the first bars of the recitative and the first movement of the Sonata No.1 in G minor for solo violin BWV1001. As for the *Fugue*, according to Mattheson, Bach played the theme as part of his audition for the position of organist at Hamburg Cathedral in 1725, which coincided with his visit to the elderly Reincken. The sweeping subject derives from a Dutch song (an evident homage to Reincken), which is developed in ample sections, using movements in *perpetuum mobile* in descending thirds and sixths, and two clearly defined countersubjects. Here and there curious intervals of a seventh appear in the countersubject, aimed at avoiding the high D in the manual. The high D does feature in the *Fantasia*, however, which is further evidence of the fact that the two pieces were written in different periods. Moreover, there is an interesting thematic relation with the Sonata for strings in G minor that was part of Reincken's *Hortus Musicus*.

CD7

The first track on this CD is an early composition, the *Prelude and Fugue* in A major **BWV536**. An airy and simple work, distinctly Italian in its melodiousness (and thus along the lines of Pasquini), its *Prelude* nevertheless belongs to the 'stylus phantasticus' genre à la Buxtehude, with characteristic elements such as the incipit on the solo manual, the improvisation-like development and the broken chords on the Orgelpunkt pedal.

Much of the recording, however, is devoted to the chorales belonging to the collection known as the *Leipzig Manuscript*: a compilation of 18 major works composed during the Weimar period and reworked in Leipzig during the last years of Bach's life. This often involved further development of some of the existing material (for example the *Fantasia* BWV651), and on occasions also the introduction of small amendments (BWV668), or indeed substantial changes of character (BWV656). A sort of leitmotif invests the collection with cohesion: the invocation 'Komm' (BWV 651, 652, 658, 659, 660, 667, 679a). As for the distribution of the chorales, they form three triptychs.

1. Spiritus Sanctus

Komm, heiliger Geist BWV651 *cantus firmus* in the Bass

Komm, heiliger Geist BWV652 *cantus firmus* in the Soprano

Komm Gott, Schöpfer BWV667 *cantus firmus* in the Soprano & Bass

2. Advent

Nun Komm der Heiden Heiland BWV659

Nun Komm der Heiden Heiland BWV660

Nun Komm der Heiden Heiland BWV661

3. Gloria

Allein Gott BWV662

Allein Gott BWV663

Allein Gott BWV664

Fantasia **BWV651** expresses the strength of Faith in the Holy Spirit. It features a registration in *organo pleno* and *cantus firmus* on the pedal, according to a procedure typical of Bach's works of this sort. The richly polyphonic nature of the piece and the ceaseless interweaving of the other voices evokes the idea of the Holy Spirit.

The *Chorale* **BWV652** 'alio modo', with the subject in the soprano, is motet-like in form, with each phrase preceded by imitations of the same chorale in the other voices. The finale, which is unexpectedly brilliant and melismatic, expresses the joy of the Hallelujah with seven imitations of motifs between the soprano and the alto: the seven gifts of the Holy Spirit.

An *Wasserflüssen* **BWV653** is *cantabile* and meditative, with the chorale in the tenor. The earliest version (BWV653b), with the double pedal, was influenced by Reincken's famous composition, whereas the latest version features dotted rhythms, ritardando notes and pauses that contribute to a pensive, melancholic atmosphere that reflects the text, which refers to the humiliation of the Jews during the Babylonian captivity.

Schmücke dich **BWV654** expresses deep meditation by means of an easy-going sarabande that uses hemiola rhythmic devices and expressive ornamentation to achieve occasional moments of suspension. The intimate, otherworldly atmosphere conjured up in this piece makes it one of Bach's most beautiful and inspired works.

Herr Jesu Christ **BWV655** is in the style of the three-voice Italian sonata, with the upper voices imitating the sound of the violin above a basso continuo that proceeds in intervals. Similar to the *Allein Gott* in the *Clavierübung*, at the end of the piece the entire theme of the chorale is played on the pedalboard.

O Lamm Gottes **BWV656** is a particularly long work in three verses, where the *cantus firmus* 'migrates' from the soprano to the contralto and thence to the bass in the last section. It is *cantabile* in character, in the style of the composers of central Germany. The third verse, written in 9/8 in the Weimar version, here appears in 9/4, creating an effect of greater gravity, perhaps to symbolise in 'qui tollis peccata mundi' the weight of the cross during the Passion of Christ, a concept already expressed in the previous chromatic section.

Nun danket **BWV657** is a chorale expressing thanks in the form of a motet, with the subject in the soprano. The way the voices move and the use of the 'figura corta' invest the work with a great feeling of joy.

Von Gott **BWV658** is a plea to God beseeching Him to guide mankind towards salvation, thereby ridding people of suffering. The feeling of anxiety and dejection expressed in the text are rendered by means of troubled runs of demisemiquavers and the use of the F minor key, defined by Mattheson as 'appassionata'.

The CD ends with the great *Prelude and Fugue* in C major **BWV547**, which was probably composed in Leipzig. There is a strong relationship between the *Prelude* and the *Fugue*, largely on account of the diminished seventh chords and the rhetorical pauses at the end of both pieces. The prelude is developed around three basic elements: triplets, semiquavers and the ostinato on the pedal (in the 'timpani' style), that together create a 'quasi-ritornello' form suggesting a refrain as the harmonic crescendo evolves by way of chromaticism and a tendency towards distant tonality. The overall effect is joyous, and at the same time also majestic. The fugue is tightly knit, intricate and complex, with the theme giving rise to each successive element. Towards the conclusion, right when the harmony and counterpoint undergo their greatest intensification, the same motif also features in a heavier, reversed form in the pedal. The finale is thus a concentration of counterpoint procedures (augmentation and reversal of the subject), as well as harmonic and rhetorical devices aimed at creating a climax that culminates in the short but liberating final chord.

CD8

Written at some time between 1727 and 1732, the extensive and intricate *Prelude* and *Fugue* in E minor **BWV548** is one of Bach's foremost masterpieces. It is made up of two parts that relate closely to each other, with the *Prelude* consisting of 137 bars and the *Fugue* 231: two numbers that unquestionably allude to the Golden Ratio. $137 + 231 = 368$, $368 : 231 = 1.6$.

The *Prelude* comprises various sections that are all developed with sweeping energy and expressiveness. They begin with an intense ascending minor sixth, followed by upper and lower appoggiaturas, on a basso ostinato in octave intervals. These technical devices act as a sort of 'manifesto' for the entire piece. The *Fugue* is based on a wedge-shaped chromatic subject which in graphical terms looks like an arrow, the symbol of the Archangel St Michael's flaming sword. Bach himself probably performed the piece for the Patron Saint's Day in Kassel, in 1732.

The *Jesus Christus* **BWV 665** and **666** mark a return to the cycle of the 18 Leipzig Chorales. The first is indicated in the manuscript score as 'sub communion', whereas the wording 'organo pleno' is lacking, though it did feature in the earlier Weimar version. It is no coincidence that wording appears in only three chorales of the manuscript version: BWV 651, 661, 667; a triptych featuring the triple invocation 'Komm' (see the notes for CD3). In BWV665 the emotional impact inherent in the text of the chorale refers to the mystery of the Passion, expressed here in the distinctly grave and bleak tessitura at the beginning of the piece, and in the ascending and descending chromatic movements in the middle section. By contrast, BWV666, which is also a meditation on the Passion, relies on the E minor key and on the use of triplets along the same lines as the first chorus of the *St Matthew Passion*.

Komm Gott **BWV667**, an extended version of the chorale of the same name in the *Orgelbüchlein* (BWV631), uses brilliant semiquavers that stand for the 'breath' and the power of the Holy Spirit (see also BWV651). The subject of the chorale is first played by the soprano, then by the bass, creating a sort of 'unio mystica', a triptych on the Holy Spirit, together with BWV651 (with the *cantus firmus* in the bass) and BWV652 (with the *cantus firmus* in the soprano).

Vor deinen Thron **BWV668** appears in Bach's manuscript following the canonical variations on *Vom Himmel hoch*. It is interesting to note how pairing these two texts relating to man's relationship with God ('Before Thy Throne I now appear' and 'From Heaven high I come to you') already implied the order in which to place them. In an earlier version, composed in Weimar, this was based on the chorale *Wenn wir in höchsten Nöten sein*, which was then replaced in Leipzig with a text on death: already blind, Bach dictated the few corrections to his son-in-law Attnickol in what proved to be the final days of the composer's life.

The *Fugue* **BWV578** is a lively piece in the 'northern' violin style that reveals the influence of Reincken's *Fugue* in G minor, while the *Chorale* **BWV728**, a meditation on life beyond death, is a more immediate work, both ornate and *cantabile*, conceived for a more

intimate form of liturgy, such as the typically Lutheran service for celebration in the home.

From the many works attributed to Bach we have chosen to include in this recording the two *Trios*, **BWV 585** and **586**, on account of their strikingly expressive melody. They are also particularly well suited to giving voice to the sound potential of the Silbermann organ in Dresden. Both pieces derive from a Leipzig manuscript that also contains the Trio BWV1027a. Also attributed to Bach's pupil, Johann Tobias Krebs, the first of these trios consists of two movements and is in fact a transcription of a Sonata for two violins and basso continuo in the 'gallant' style that is thought to be the work of the German violinist Johann Friedrich Fasch. The second is based on a theme attributed to Telemann and consists of a single movement with simple imitations and frequent use of parallel thirds.

BWV 569, 706, 709, 712 and **727** are also early works: the *Chorales* BWV 709 and 727, with the soprano voice adorned, almost appear to be preparatory studies for various compositions in the *Orgelbüchlein*; the *Chorale* BWV706 has features in common with the BWV 633 and 634 of the *Orgelbüchlein*, even though the underlying concept is simpler; while the *Chorale* BWV712 is structured like a fugue based on the subject of the chorale, handled with great variety, inventiveness and some interesting chromaticism in the last section. By contrast, the *Prelude* BWV569 was written around 1708 and mirrors the style of the southern German preludes. Featuring a continuous repetition of descending motifs, the work embodies different forms and genres, from the chaconne to the prelude and the 'stylus phantasticus' art of improvisation.

The CD ends with the majestic *Prelude* and *Fugue* in B minor **BWV544**. A distinctly mature piece, this work not only embodies much of the emotional impact of the great *Passions*, including a noteworthy echo of the aria *Es ist vollbracht* from the *Johannes-Passion*, but also reveals a wealth of technical and expressive devices: harmonic appoggiaturas, dissonance, tension and drama. The prodigious *Fugue* develops around a major subject based around stepwise motion and which enters into counterpoint with two countersubjects. In the last section, all the elements are brought to the fore and superimposed, including a return of the subject in contrary motion.

CD9

This recording of works played on the Hildebrandt organ in Sangerhausen opens with one of Bach's absolute masterpieces: the famous 'Dorian' Toccata and Fugue in D minor **BWV538**. The word toccata comes from the Italian verb *toccare*, meaning in this case to try or test the instrument; this was a reference to the improvisation that was common practice in Italy during the 16th century, evolving from Cavazzoni's free 'ricercari' through to the more complex compositions by Merulo, with their characteristic sections in an imitative style. During the following century, the practice was widespread in northern Germany, especially with Buxtehude, while in the centre and south of the country the stylistic influence of Frescobaldi continued to hold sway with Froberger and Pachelbel, featuring an absence of bar lines and toccatas over long pedal notes.

Bach (and Muffat before him) created a synthesis of these experiences, the fruit of which are the five great toccatas written during his stay in Weimar. They represent a brilliant concentration of inventiveness, rigour, counterpoint, melodiousness and freedom.

The Toccata BWV538 is called 'Dorian' on account of the fact that it was written in D minor without the B flat, a habit of Bach's that we also find elsewhere (in the *Orgelbüchlein*, for example). An initial violin theme that acts as a sort of Leitmotiv for the whole piece sets off a continuous dialogue between the manuals and the pedals, rather like the musical duels found in Monteverdi. The Fugue was written in a different period, possibly earlier, and like BWV540 and BWV545 is vocal in style, but with greater intensity, achieved by avoiding cadenzas and using syncopation, chromaticism, grand phrases and pedal trills, culminating in the final bars with their alternation of ample chords.

The pieces that conclude this disc come from the *Orgelbüchlein* (BWV 599–612) and from the 18 Leipzig Chorales (BWV 659–664). The first group of chorales, dedicated to Advent and to Christmas, are located at the beginning of the *Orgelbüchlein*. **BWV599** expresses a climate of waiting and expectation through the use of the initial arpeggio figures and the intermediate voices that create the shape of the cross 14 times; **BWV600** has the *cantus firmus* in the form of a canon between the soprano and tenor, played in the pedals on a trumpet stop (Bach himself indicated this registration, which makes it unique among the chorales); **BWV601** shares the cheerful character of the previous work (in this it is also akin to **BWV609**), like a proper fanfare; **BWV602**, which is a German version of the hymn *Conditor alme siderum*, also comes across as distinctly joyous, thanks to the use of what is known as 'figura corta' in the middle voices, with octave intervals in the pedal (the rhetorical figure of the *exclamatio*) and descending figurations; **BWV603** represents a moment of intimacy before the new-born Child, with a peaceful, cradling movement in quavers; **BWV 604** and **606** express the joy of Christmas, with wide descending and ascending intervals in the pedal (Christ's descent to earth); in **BWV605** the short figure in the contralto voice and the rocking motif in the tenor express feelings of happiness and contemplation concerning the Nativity; **BWV607** refers to the great company of the heavenly host who announce the Glory

of God (Luke 2: 13–14), conjured up by means of light, 'volatile' music; **BWV608** is calm and serene, with a double canon between the voices that symbolises the double nature of Christ and the exhortation, contained in the text, to follow His example (in the canon, in fact, the one voice follows the other precisely at a given distance); **BWV610** is rueful in character, illustrating how human misery can only find consolation and hope in Christ's coming; **BWV611** and **BWV612** are songs of praise concluding the Christmas cycle, the one featuring ample *tessitura* in the voices, and the other dancing rhythms in quavers and semiquavers.

The Leipzig manuscript also contains the Advent chorale *Nun komm, der Heiden Heiland*, of which there are three versions: **BWV659** is highly melodious, with the free, elegantly 'ornate' (in the Böhm style) chorale in the soprano voice, accompanied by the other voices that develop from an andante bass to create figurations that express the apprehension and waiting for the coming of Christ. In some respects the freely rejoicing, ornamented coda of the finale resembles the early Fantasia *Wo Gott der Herr nicht bei uns hält* BWV1128, also on account of modal features typical of the northern German style. **BWV660** is like an Italian aria featuring two highly agile bass voices, which was unusual for Bach and might be due to the text, which describes consubstantiation between Father and Son (two bass voices) and the Holy Spirit that proceeds from them (*cantus firmus* in the soprano). Restless and full of intervals, **BWV661** expresses the coming of Christ by means of the Holy Spirit (*moto perpetuo* in quavers). In the earlier Weimar version, the notes were in semiquavers, later changed to quavers for the Leipzig version, suggesting less virtuoso-style performance and greater focus on majestic impact, in keeping with the descent to earth (the note values in BWV659, BWV660 and BWV661 are respectively 1/32, 1/16 and 1/8).

The triptych devoted to the Gloria comprises the three versions of *Allein Gott in der Höh sei Her* **BWV662**, **BWV663** and **BWV664**. The first, which contemplates heavenly peace, reveals great beauty and refinement in the use of embellishments typical of the French school; in the second, the subject of the chorale is in a *cantabile* tenor voice, with 'suspirans' figures and suspensions; lastly, the third is the most 'celestial', an angelic trio in form.

CD10

This disc opens with a monumental work, the famous Toccata, Adagio and Fugue **BWV564**. The astounding solo manual and pedal parts at the beginning act as a rhetorical question and answer, in the manner typical of Pachelbel and other northern composers. Full of energy and enormous vitality, the long section that follows in the concertato style features plenty of imitation among the parts. Next comes the Adagio, a melodious Italian aria, followed by a section with typically 17th-century *durezza* and *ligature*. This in turn leads to a brilliant fugue, rich in variation and dialogue between the manuals, culminating in harmonic and rhetorical developments of growing intensity that are resolved, following the last majestic entry of the subject in the pedals, in a coda that brings the movement to a sudden halt.

Of dubious authenticity, the Trio **BWV583** has a ternary structure, with frequent short phrases, as in the French trios. It belongs to a miscellaneous collection of trios published in Leipzig in the 1700s and attributed to Bach.

Next come the powerful, thought-provoking Canonic Variations **BWV769a** that Bach presented in 1747 as a 'musical-scientific' work for the *Correspondierende Societät der Musikalischen Wissenschaften*, the scholarly society founded in 1738 by Lorenz Christoph Mizler (1711–1778). This association was active through to the 1750s, and included among its members musicians of great standing such as Handel, Telemann, Graun, Leopold Mozart and Bach himself, whose membership number was 14, established by attributing numbers to the letters in his name and adding them together. In keeping with the statute of the association, which demanded that members should provide proof of their ability, Bach produced a series of variations on the Christmas chorale *Vom Himmel hoch*. Fruit of the conjugation of the art of variation with the *ars canonica*, it is a work of great complexity, based on rigorous mathematical structures, and yet at the same time also intrinsically enigmatic and somewhat esoteric. The version recorded here is that of the Leipzig manuscript, which differs from the B. Schmidt Nuremberg edition (BWV769) in the distribution of the five constituent variations (No.5 of the printed edition becomes No.3 in BWV769a).

The following is a scheme that underlines the remarkable density of the possible canonical forms, and the great formal symmetry:

Variation 1, for three voices, with the *cantus firmus* in the pedal and a canon at the octave between the other two voices.

Variation 2, for three voices, with the *cantus firmus* in the pedal and a canon at the fifth between the other two voices.

Variation 3, for three and four voices, with a canon in reverse with various developments: at the sixth, canon between soprano and contralto; at the third, canon between soprano and tenor; at the second, canon between contralto, tenor and bass (the soprano plays free embellishments); at the ninth, canon between contralto, tenor and bass (the tenor continues the soprano's previous free figurations). The last three bars

contain imitations of fragments of the chorale subject in *stretto* form, in addition to a citation of the notes B–A–C–H (B flat–A–C–B natural in German notation).

Variation 4, for four voices with the *cantus firmus* in the soprano and a canon in the seventh between tenor and bass; the contralto performs a free *cantabile* figure.

Variation 5, for four voices with the *cantus firmus* in the tenor (played by the pedal) and a canon between soprano and bass *per augmentationem*.

The recording continues with a number of early chorales on the subject of Christmas (**BWV792**, **BWV724** and **BWV722**) which date back to the early 1700s, when Bach's output still reflected the compositional models developed by his own family members and by the surrounding musical environment (Johann Michael Bach, Pachelbel). The first and the third are examples of harmonic chorales possibly written for church congregations, with the addition of richly embellished cadenzas, while the melodious BWV724 is a simpler, imitative piece in the style of J.M. Bach. In all three the addition of the pedal is *ad libitum*, in keeping with central German usage.

The Chorales **BWV711**, **BWV717** and **BWV694** probably belong to the Weimar period (1708–1717). They respectively consist of: a bicinium with the *cantus firmus* in the soprano and a *quasi ostinato fiorito* in the bass; a three-voice fugato on the same chorale; and a trio on the pedal, which is entrusted with the *cantus firmus*, with the other two voices imitating figurations from the chorale in both the *rectus* and the *inversus* forms.

The Prelude and Fugue **BWV551** and the Concerto in A minor after Vivaldi **BWV593** are the last works on this disc. The former is an early work, probably dating back to the period between Bach's move to Ohrdruf (1695) and the journey to Lüneburg. From the extant documents pertaining to this chapter in the composer's life, it is not possible to ascertain the original form of this highly energetic, compact work, with its mixture of stylistic elements typical of Bach's own background and procedures that were common in the south (Froberger) and in the north. The salient features of the work are the toccata-like passages, the chromatic developments in the two constituent fugues and the audacious harmonic relationships.

BWV593 is a transcription of Vivaldi's Concerto for two violins Op.3 No.8 RV522 (Amsterdam, 1711). Here again Bach modifies and adapts the string parts to suit the keyboard by added figuration, counterpoint, pedal motifs, double pedal and intensification in parallel thirds (third movement). It is a varied, passionate piece, enriched with frequent dialogue between the manuals in correspondence to the *tutti/sole* episodes and intersecting melody.

CD11

A transcription of a violin concerto by Johann Ernst von Sachsen-Weimar, the Concerto **BWV592** bears witness not only to Bach's mastery but also to the skill and freshness of touch of the Prince, who was a good musician with a particular predilection for Italian music. Bach adapted the original string music freely to the keyboard, especially the final Presto (a sort of *perpetuum mobile* in the manual, with changes to the harmonic structure), making it less predictable than the Prince's composition.

The Fantasia **BWV1128** is of particular importance. Although it was mentioned in a 19th-century catalogue of Bach's works, it was inexplicably neglected until it surfaced in an auction in Halle in 2008. No doubt various changes of ownership over the years contributed to this omission, since the version rediscovered in 2008 is in fact a copy made in 1877 by the Berlin musicologist Wilhelm Rust, prior to the loss of the original manuscript. It is an early work in the style of the northern fantasias, in which chromaticism, *suspirans* figures and ornamentation, together with passages and a coda in *stylus phantasticus*, express both feelings of apprehension concerning the powers of evil, and faith in divine protection.

Derived from Buxtehude's Fugue in C BuxWV174, the extraordinary Fugue **BWV577** belongs to the same period, or perhaps to the early Weimar years. With its major use of intervals, its complexity and the stunning virtuoso pedal part, Bach's composition in 12/8 exceeds the original model in brilliance.

This disc winds up the *Orgelbüchlein* cycle, with the last 13 chorales devoted to the catechism and to Christian life. Following the intense invocation to God with the plea to be present among mankind with all its failings (**BWV632**), there are two versions of the same chorale, **BWV634** and **BWV633**. This latter is a five-voice composition indicated as *distinctius*, perhaps to underscore a certain severity that derives from the narrower canon between soprano and contralto. **BWV635** is an 'alla breve' chorale, rich in accents that conjure up the rigour of the Ten Commandments. By contrast, **BWV636** is like a silent, intimate prayer; and different again is **BWV637**, where 'sinuous' chromaticism in the voices stands for evil that spreads like the insidious movement of a poisonous snake, and descending intervals in the pedal express the fall of Adam and original sin. The Christian does not give in to despair, however, because hope and salvation are to be found in Christ: this is the theme of the thanksgiving chorale **BWV638**, with its constant quaver movement in the pedal. Thus in keeping with the *Augsburg Confession*, these last two pieces return to the theological question of redemption by means of contrition and the ensuing faith in God.

BWV639 contains the only trio in the collection, where the left hand, with detailed markings by Bach himself, imitates the idiom of the viola da gamba in passionate terms to express the invocation to God from the depths of human despair. In this it is similar in concept to **BWV641**, where the accent is on a *cantus firmus* that is much more ornate than the other voices, which act as a mere accompaniment. Entirely different

are the feelings expressed in **BWV640**: hope and complete trust in the Lord.

The collection ends with the chorales **BWV642**, **BWV643** and **BWV644** that respectively express the power of faith and the certainty of divine intervention (*figura corta*), the sadness of death that is mitigated by the serenity of eternal life, and the futility of earthly life when compared with eternal life (the concept is expressed by means of intervals in the pedal and 'hazy' ascending and descending figurations in the upper voices).

Intense and rich in dramatic tension, the highly expressive Fantasia and Fugue **BWV537** would seem to belong to the Leipzig period, or perhaps a little earlier. Typical of the Buxtehude Orgelpunkt tradition – and indeed of Pachelbel – the *appassionato* interval in the minor sixth provides an impressive opening, which is followed by various subjects and countersubjects, especially in the fugue, that exploit the expressive potential of the ascending semitone and of chromaticism. Moreover, in the conclusion the combination of the various elements creates growing intensity. The Chorale **BWV741** is likewise an extremely expressive work, a 'cry' to the heavens on the part of the 16-year-old Bach, engaged in one of his first efforts with serrated counterpoint. Written in the style of a motet, it reveals the influence of the central German school, with the imitations that precede the entry of the *cantus firmus*, the frequent dissonance, the countersubjects and even the subject in the double pedal, in keeping with the northern tradition. Following period practice, I have chosen to double with the left hand one of the two voices of the *cantus firmus* in the pedal.

The last track is the brilliant *Pièce d'orgue* **BWV572**, possibly conceived in Weimar, and made up of three sections in which the first and the third develop long sequences of broken chords and arpeggios (in the style of D'Anglebert and Gasparini, with the latter's famous *acciaccatura*, or grace notes extraneous to the harmony). The middle section in five voices reveals the influence of the French style of Boyvin, and above all Grigny, whose *Livre d'orgue* Bach had transcribed in his youth: the *plein jeu* sound, five-voice counterpoint, bass part with long ascending and descending lines, and frequent 9/7 suspensions. Such are the French elements that probably account for the title of the piece.

CD12

The Prelude and Fugue in C minor **BWV549** is an early work that embodies stylistic elements deriving from Böhm, Buxtehude and Bruhns. Distinctly static in nature, the fugue is reminiscent of the Thuringia style (Buttstett), and is largely *manualiter*, although the last entry of the subject is entrusted to the pedals.

BWV570 is a short, simple fantasia (c.1699, Ohrdruf) featuring the *figura corta* form. Alongside passages typical of the Froberger style, it reveals the influence of Johann Christoph Bach, the composer's cousin, who was a colleague of Pachelbel and was described by Carl Philipp Emanuel Bach as a 'great composer'.

Most of the pieces recorded in Gräfenhain are chorales belonging to the so-called Neumeister Collection (named after their compiler), which consists of 82 works attributable to Bach's circle, edited between the end of the 17th and the beginning of the 18th century. Of these works, 36 are attributed to Johann Sebastian and were composed between 1703 and 1707, when he was resident in Arnstadt. **BWV719** is in the form of a *ricercare*, with a *passaggio* linking it to the last part of the chorale; **BWV1090** is a lively piece in three different sections respectively featuring a semiquaver *moto perpetuo*, an Italian-style *corrente* and dotted rhythms; **BWV 1091** and **1095** are for four voices in the style of Johann Michael Bach, with few imitations and the use of the *figura corta*; in **BWV1092** the subject is fragmented in the first and the last verses by means of pauses and repetition in the bass part of the opening passage, creating an interesting emphatic link with the plea to God in the text. **BWV1093** is cantabile, with an initial chromatic motif that is developed to intensify the harmonic form by means of *figura corta* and a rapid semiquaver passage; **BWV1094** is a melodious Adagio that expresses a meditation on the mystery of the cross through the use of descending figures in the lower voices and chromaticism in the last bar; **BWV1097** contains both chorale and fugue elements, with each chorale entry in the soprano voice preceded by a proper three-voice fugue on the theme of the chorale itself. **BWV1098** features four voices, in the style of Pachelbel, with a development that reconciles elegant simplicity with invention; by contrast, **BWV1099** is more varied, with the *cantus firmus* first developed in chords, then in a canon between soprano and bass, with the middle voices creating figures derived from the subject; this is followed by a section in 12/8 with a surprising 'cuckoo' effect reminiscent of Kerll, which in its turn gives way to an Adagio with *figurae suspirans* that imitate the idea of sin and the plea expressed in the last verse of the text.

The Fantasia **BWV563** is also close to the tradition of central Germany, along the lines of Kuhnau – especially in the second part, an *imitatio* in which the subject is variously echoed by the different voices, with inversion and elision. By contrast the beginning is free in form, with elegant, expressive use of *figura corta* (as in BWV570) through to the recitative-style finale, where the youthful Bach experiments with 'affective' rhetorical figures.

In all likelihood an early work, **BWV589** is a *ricercare* in vocal style with a subject that was later developed in the 'Gratias agimus tibi' of the Mass in B minor, with

which it also shares the idea of constant intensification through to the conclusion (*alla breve*) by means of a chromatic sequence resolved in a tonic pedal point at the end of the work. The Canzona **BWV588** is close to the Frescobaldi tradition, which accounts for the title and the two-part structure: in the second part it develops the lively subject in ternary metre, bringing it to a sudden halt before the end by means of a general pause used to impressive rhetorical effect.

Composed around 1704, the Prelude and Fugue **BWV533** reveals elements typical of the *stylus phantasticus*: the incipit with the solo on the manual, tremolos, *tirata*, pedal solos, harmonic ostinato and broken chords. Despite its brevity, the fugue acquires elegance through the use of repetition of the subject and countersubject, growing in intensity towards the end, where the tessitura calls for five voices. **BWV 690** and **691** are short 'domestic' chorales: the former in the 'di partita' style of Böhm, and the latter with a richly embellished soprano voice. Dating from the Weimar period, **BWV713** consists of a first part in the form of a two-voice fugue, with a third voice creating the *cantus firmus* that also appears in the other voices, and a second *dolce* part in which a sudden change of character draws attention to the words of the text: 'Gottes Lamm'. Also transcribed for the harpsichord (BWV984), **BWV595** is attributed by one source to an unknown concerto by Prince Johann Ernst of Sachsen-Weimar. It comprises one movement, an Allegro, which reflects the style typical of Vivaldi's concertos, with repetitions of the refrains in various keys. Bach's version of the piece contains original indications for changes of keyboard.

The manuscript of the Fantasia **BWV562**, which probably dates back to the 1740s, comprises a fragment of an unfinished fugue. With frequent *Orgelpunkt* and a great deal of counterpoint, it is reminiscent of the toccatas of central Germany by the likes of Pachelbel, though it also reveals elements close to the style of De Grigny, whose *Livre d'orgue* Bach would have got to know during his years in Ohrdruf. The main subject is developed within a rich tapestry of countersubjects, sequences and cadenzas through to the coda, in which a pause on a diminished chord gives way to an elegant passage in the soprano voice that leads to the conclusion, where the initial subject returns on the last chord. Highly dramatic in impact, the gesture acquires particular expressive effect thanks to the C minor tonality and the unequal temperament of the Thielemann organ.

CD13

Written during the period of Bach's visit to Buxtehude in Lübeck (1705–6), the first piece on this disc, **BWV566a**, bears witness to the composer's impressive skill in developing the northern toccata form to the highest possible level. The original version in E major (BWV566) appears in the Johann Tobias Krebs edition transposed into C major, possibly by Krebs himself, to suit the temperament of the organ. In keeping with northern practice, it consists of various sections, beginning with generous solos on the manual and pedal, followed by developments leading to the fugue with the *ribattuto* subject, the recitative, a second fugue in which the subject of the first fugue is reworked in ternary rhythm (as in Froberger, Buxtehude, Bruhns and in the Canzona BWV588), and a toccata-style coda. The harpsichord-like **BWV770** is a slightly earlier work featuring solutions typical of the chorale variations of central Germany, especially the work of Böhm. The first variation in chords is followed by a further nine in which the subject is developed in various forms: from the Bicinium (II) to the *luthé* style (IV); the *basso andante* (V); a virtuoso dialogue between two voices (VIII); the Sarabande with echo (IX); and the inventive Variation X with its wealth of figuration, *passaggi* (similar to the beginning of BWV566a), toccata-like episodes and rhythm changes.

Continuing within the Sangerhausen perspective (BWV 722, 729), the works chosen for the Gräfenhain organ comprise a series of chorales made up of harmonisations, some of them highly dissonant and unusual, accompanied by improvisational flourish. In all likelihood BWV 715, **726**, 732 and 738 date back to the Arnstadt period (or just after), and were conceived for the congregation of the faithful. Some of the harmonies are distinctly experimental, which probably accounts for the complaints of Bach's superiors, who believed the young composer was distracting his listeners. Various combinations of ripieno have been used for these pieces, along with the doubling of the pedal *ad libitum*. Based on the model of the chorale fantasies of northern Germany, **BWV739** probably dates back to the same period. It features highly diversified elements, including pre-imitations reminiscent of early Pachelbel, sections with *cantus firmus* in the pedal, dialogue between the manuals, rapid flourish, *style luthé* and 'broken' chords. The elements borrowed from Pachelbel and from the Bach family (Johann Christoph and Johann Michael) are distinctly evident in the Arnstadt period, which followed Bach's apprenticeship with his brother, Johann Christoph, in Ohrdruf.

BWV739 to **BWV704** (tracks 14–24) constitute a small section devoted to Christmas, of which the most interesting piece is unquestionably the Pastorella **BWV590**. It is made up of four movements in the manner of an Italian sonata, beginning with features typical of the *pastorale* (Frescobaldi, Corelli, Zipoli), with a *siciliano* rhythm and chromaticism that imitates the precarious intonation of bagpipes. Next come an allemande, an aria with ornamented soprano, and lastly a gigue (as in the finale of the fourth Brandenburg Concerto). In the form of fuguettes on the Advent and Christmas chorales, **BWV 696–704** belong to what is known as the Kirnberger Collection, named after Bach's

pupil who purchased from Breitkopf, the Leipzig publisher, a manuscript containing 24 chorales of various origins in 1777. The styles vary considerably, ranging from the rich ornamentation of BWV696 to the canzone model of Buxtehude or the Magnificat by Pachelbel (BWV697), from the freshness of rhythm and melody of BWV698 to the cantabile elegance of the works for three voices BWV 699 and 704. Also worthy of note are the fuguettes BWV 700 and 701: for four voices and double pedal, the former, as in Pachelbel and Böhm, is for four voices and double pedal (perhaps written in the Arnstadt years, with details reminiscent of Neumeister's chorales); the latter, highly ingenious and lively, is characterised by elements that are variously combined in a constant flow of semiquavers. As with BWV703, the Christmas 'carillon' effect is achieved on the Thielemann organ with the *Glockenspiel* stop.

BWV730, which recalls the style of the chorales of the same name in the *Orgelbüchlein*, is followed by **BWV574**, a fugue based on two distinct subjects that are first developed one after the other and then superimposed, with an ample final section in *stylus phantasticus* in the manner of Buxtehude and Bruhns (featuring frequent parallel sixths). While there is no explicit reference to a specific Legrenzi motif, the work shows a certain similarity to the Italian composer's Sonata Op.2 No.11 and to his sonata *La cetra* Op.10 (1673).

BWV531 is an early work that may have been written following Bach's stay in Lüneburg in 1700–03, not least in view of the fact that the source of inspiration is clearly Böhm's Prelude in C. It begins with an impressive pedal solo, like a fanfare, which is then taken up by the manual and developed by means of scales, arpeggios, triplets and toccata passages, like a joyful improvisation. The fugue is exuberant, with the subject in octave intervals and boundless interwoven semiquavers that lead to the brilliant recitative-style conclusion.

CD14

The famous Toccata and Fugue **BWV565** is a fascinating work that has elicited a great deal of critical attention. It comes across as a sort of puzzle made up of contrasting elements, many of them unique to this particular work: for instance the doubling at the octave in the first three bars, the frequent tempi indications, the pauses, the arpeggios in the diminished seventh, the movement of parallel thirds and sixths before the fugue, the sudden key changes (final part of the fugue) etc. The astonishing, rhapsodic Toccata is reminiscent of the northern *stylus phantasticus* as well as certain features of Buttstett (cf. BWV 549, 531 and 578). The Fugue contains many long improvisational sections, especially towards the end, which greatly emphasise the prelude-fugue-postlude structure then fashionable in northern Germany. The form of the subject, and that of whole sections with echo effects, arpeggios, flourishes, and parallel thirds and sixths, suggests that the motif, or indeed perhaps the entire piece, was originally conceived for the violin. Could it perhaps have been a transcription of an original work that has been lost? Such elements suggest that the work probably pertains to the Arnstadt or Weimar period, or thereabouts. Yet other factors, including the copy made by Johannes Ringk (1717–1778), a famous improviser of fugues and performer of Bach's works, could imply that the work might be by Ringk himself, or by one of the circle of the generation of Wilhelm Friedemann Bach.

The chorales **BWVAnh.55** and **BWV738** respectively refer to the Christmas and Advent periods. The former is a trio with the *cantus firmus* in the tenor, the pedal playing the basso continuo and the soprano improvisational figurations. The Fugue **BWV575** is an early work along the lines of the *fuga-canzonetta*, a sort of rondo that also featured in Buxtehude. As with BWV 547 and 549, the pedal only appears in the final section, where it introduces a coda that also reveals Buxtehude-like elements, with certain traits reminiscent of the harpsichord, such as the *style brisé*. A further example of the influence of Böhm is to be found in the Partita **BWV766**, which embodies certain performance characteristics (for instance, the frequent legato in the phrasing) that suggest a cantabile mood. Although it makes use of elements that also feature in the slightly earlier Partita BWV770 (*bicinium*, echo, *figura corta*, ternary rhythm, *style luthé*), as a whole it comes across as a more mature work, revealing greater extension of the voices on the keyboard. Variation VII is unique among Bach's compositions, with the indication 'con pedale se piace', along the lines of Pachelbel and Johann Michael Bach.

BWV534 contains some rather naïve counterpoint, especially in the fugue, which has undermined the certainty of its attribution. With its sections based on the *Orgelpunkt*, as in Pachelbel, various details of the prelude are reminiscent of the early Toccata in E minor for harpsichord BWV914. The five-voice fugue ends with an improvisational coda, as in the prelude.

The disc then continues with some of the early Neumeister chorales: the three-voice **BWV1100** with the *cantus firmus* in the soprano follows the Thuringia model, with *ribattuta* notes, as in Buttstett and Vetter;

the first part of **BWV714** reveals the meditative, expressive qualities of the *durezza e ligature* style typical of 17th-century Italian composers, brought magnificently to the fore by the unequal temperament of the Thielemann organ, while the second part features imitations between the contralto, bass and chorale, in canon between soprano and tenor. **BWV742** is cantabile, with *suspirans*, an initial recitative and original indications for the two keyboards. **BWV1101** is made up of a number of different elements, with chromatic motifs, *ribattuta* notes, and lively – though as yet little developed – figurations. **BWV1102** is a sort of aria with *basso andante* (almost an ostinato refrain) that turns into an Allegro in which Bach displays various figurations in *style luthé* and rapid triplets in semiquavers. **BWV737** is in the early style with free counterpoint (the Walther copy has been used here), whereas **BWV1105** reveals plentiful ideas derived from Böhm and the Thuringian school, such as fragmentation, the subject in chords with the *cantus firmus* moving between the soprano, tenor and bass, and rhetorical pauses with dissonant chords (the words of the chorale describe the 'ancient serpent' and overthrowing the powers of evil). **BWV 1106** and **1107** are both highly inventive, flowing works in the form of short partitas, with the *cantus firmus* moving among the voices, and counterpoint that varies in manner (scales, figures in *style luthé*, and an echo in BWV1106; *figura corta*, *style luthé*, a chordal section and a section in 12/8 in BWV1107). **BWV1108** consists of two contrasting parts: in the first, the subject of the chorale is developed in the soprano voice, accompanied by slow quavers rising and falling in steps, whereas in the second part, which is livelier, the subject appears in the soprano, the contralto and the bass (pedal). This latter idea also features in **BWV1110**, where a gentle cradling motif in triplets turns into a gigue with the introduction of more rapid figurations.

Different forms and moods are also evident in the last two pieces. The first movement of **BWV571** reflects the Italianate concertato style of Kuhnau (like the Preludio in C of the Suite No.1 from 1689). It is followed by a recitative and an Adagio featuring the usual *figura corta*, while the third movement consists of a brilliant fantasy on a *basso ostinato*. **BWV733**, which was probably written in Weimar, is based on the early Gregorian chant of the Magnificat in *tonus peregrinus*. Positioned between a fugue and an invention, it involves two, three, four and up to five voices, with the *cantus firmus* in the pedal.

CD15

The first piece, **BWV546**, is one of the most majestic of the Cantor. Its concerto structure, rhetorical impact and the rich development of the constituent parts suggest that it was completed in Leipzig. The initial dialogue in chords between the right and left hand represents a dramatic *exclamatio*, followed by quavers, triplets and semiquavers that speed up the movement and heighten the tension. Imposing and severe, the fugue is full of powerful energy that contributes to the growing intensity of expression. Though intrinsically different, the elements that underlie this development all derive from the same nucleus.

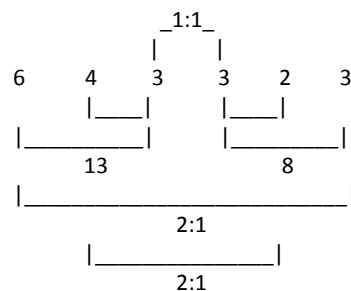
Tracks 3–13 conclude the cycle of Neumeister chorales. **BWV1111** is a *ricercare* in which the subject is first imitated in all the voices, and then gains in vivacity with imitations in the livelier *stretto* and the countersubject. The overall effect is a sense of acceleration with the voices rising to the top end of the keyboard. Cantabile in mood, **BWV1112** reveals the influence of Thuringia, especially the works of Bach's cousin Johann Michael, with free handling of counterpoint and the use of *figura corta*. **BWV1113**, on the other hand, is chord-based and simple in structure, with echo effects in the second part. In **BWV1114** the first verses of the *cantus firmus* are ornate in the manner of Böhm, followed by a section with ascending figures, and lastly by a return to the initial motif, with *suspirans* figures. **BWV1115** is divided into several sections, the first of which displays a *basso quasi ostinato* with the subject in the soprano. A sudden change of mood comes about with 12/8 dance-like rhythms, followed by a toccata-style coda in six voices. **BWV1116** consists of a wide range of different elements, many of them merely outlined: for instance, the initial soprano/contralto canon, the 'migrating' subject, *stretto*, imitation, *figura corta* and chromaticism. **BWV1117** is *partita*-like in style, with the subject developed in *style luthé*, embellishment in the bass and soprano, demisemiquavers, and chord figures whose overall effect is to create the sensation of acceleration. **BWV957** is a lively little fugue with a finale featuring harmonisation of the complete chorale and intermediate figures in quavers, along the lines of Pachelbel. As in **BWV1116**, **BWV1118** is made up of various elements, such as *style luthé*, ternary rhythm, brilliant figuration and a migrating *cantus firmus*. Akin to the style of Johann Michael, the three-voice **BWV1119** flows gently, with use of *figura corta* to express simple joy, the divine 'source of water'. The reference model for **BWV1120**, which features echoes, small imitations, *figura corta* and *cantus firmus* in the pedal, is the motet as developed by the Bach family, especially the cousins Johann Christoph and Johann Michael.

The Prelude and Fugue **BWV539**¹, which were only placed together in the 19th century, contrast with each other considerably, to the extent that their authorship is still uncertain, especially the Prelude. The Fugue, on the other hand, would seem to be a version for the organ of the Fugue in G minor from the Sonata for solo violin BWV1001, transcribed by Bach himself, or possibly by one of his pupils. The refrain-form, interposed with episodes in semiquavers deriving from the subject in *ribattuta* notes and by a simple countersubject in

staccato quavers, comes across as much richer in harmony and depth on the organ than on the violin, not least thanks to the five-voice tessitura, where the *stretto* imitations create a complex tapestry of sound.

The ensuing chorales do not belong to specific collections. **BWV734** is based on an Advent text that relates to the figure of Christ portrayed as the mediator, which explains the *cantus firmus* in the tenor, while the soprano is entrusted with free figurations. **BWV765** is in the *stile antico*, with free counterpoint in the middle voices that support the subject in the soprano. Lastly comes the little fugue **BWV749** and the ornate chorale in the soprano **BWV731**.

One of the most grandiose and important works in the organ repertoire, the famous Passacaglia **BWV582** is a majestic piece rich in tension. It was included in the *Andreas Bach Buch*, a manuscript version edited by Bach's brother Johann Christoph in Ohrdruf around the years 1705–15, which places the composition in the Weimar period, and is largely coeval with the *Orgelbüchlein*, even though its highly varied and extended form would seem to be features of the composer's maturity. The subject, in the pedal as *basso ostinato*, comes from the 'Christe' of the second Mass by the French composer André Raison (*Premier Livre d'orgue*, Paris 1688), while the numerous examples of *figura corta* in the first variations derive from the Thuringian school, especially Pachelbel (his Chaconne in D). The composition is full of invention and technical brilliance: polyphony, homophony, ascending and descending scales, figured arpeggios, triplets, the subject in the soprano without pedals etc. The final part, just before the fugue, is extremely dramatic, thanks to the tension created by the use of constant repetition of quavers, along the lines of both Buxtehude and in particular Frescobaldi (*Cento partite sopra passacagli*). With its skilful handling of proportion, the entire structure reveals an astounding flurry of ideas. Of particular note is the *sectio aurea* in the 13th variation (21 variations; 13:8 = 1.6). The 21 variations are grouped together as follows, according to the elements and styles involved:



1:1 = *Proportio equalis*

2:1 = *Proportio dupla*

3:2 = *Proportio sesquialtera*

4:3 = *Proportio sesquitercia*

13:8 = *Proportio aurea*

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¹Concerning scores of doubtful authenticity, cf. Zehnder, J.-C. (ed. Bärenreiter) *Urtext der Neuen Bach-Ausgabe* Vol.2, pp. 527–9, and the preface to Vols. 10 & 11.

ORGAN SPECIFICATIONS

T.H.G. Trost organ (1722–?1741)
Stadtkirche 'Zur Gotteshilfe', Waltershausen

Hauptwerk

- 1 Principal 8'
- 2 Viol di Gamba 8'
- 3 Octava 4'
- 4 Unda Maris 8'
- 5 Cimbels in C
- 6 Fagott 16'
- 7 Sesquialtera 3f 1 3/5
- 8 Gemshorn 8'
- 9 Quintadena 8'
- 10 Superoctava 2'
- 11 Portun 8'
- 12 Rohrflöte 4'
- 13 Gr.Untersatz 16'
- 14 Trompette 8'
- 15 Cimbels in G
- 16 Cylind Quinte 3'
- 17 Mixtura 8f 2'
- 18 Salicional 4'
- 19 Gr.Quintadena 16'

Brustwerk

- 21 Nachthorn 8'
- 22 Flöte Douce 4'
- 23 Spitz Quinte 3'
- 24 Sesquialtera 2f 1 3/5
- 25 Nassat Quinte 3'
- 26 Hautbois 8'
- 27 Vacat
- 71 Principal 4'
- 72 Gedackt 8'
- 73 Gemshorn 4'
- 74 Nachthorn 4'
- 75 Octava 2'
- 76 Mixtur 4f 4'
- 77 Vacat

Oberwerk

- 41 Flöte Dupla 8'
- 42 Flöte Travers 8'
- 43 Waldflöte 2'
- 44 Rohrflöte 8'
- 45 Tremulant zum ganzen Werk
- 46 Sperrventile
- 47 Calcant (interruttore- Hauptschaltung)
- 51 Lieblich Principal 4'
- 52 Vagarr 8'
- 53 Spitzflöte 4'
- 54 Gedackt Quinte 3'
- 55 Tremulant zu Vox Humana
- 56 Vox Humana 8'
- 57 Geigen Principal 4'

Pedal

- 31 Gross Principal 16'
- 32 Violon Bass 16'
- 33 Celinder Quinta 6'
- 34 Posaunen Bass 16'
- 35 Quintadenen Bass 16'
- 36 Mixtur Bass 6f
- 37 Rohrflöten Bass 4'
- 38 Windkoppel HW – Pedal
- 61 Subbass 16'
- 62 Octavenbass 8'
- 63 Posaunen Bass 32'
- 64 Trompetten Bass 8'
- 65 Viol di Gamba Bass 8'
- 66 Portun Bass 8'
- 67 Super Octava 4'
- 68 Brustkoppel (BW –HW)

Couplers

- OW - HW
- BW - PED

Keyboard range

- Manual: C - c'''
- Pedal: C - d'

Applied pitch

- Modified meantone temperament
- Pitch: 466.8 Hz at 15°C

Organ Gottfried Silbermann, 1755
Trinity Cathedral (previously Hofkirche), Dresden**Brustwerk**

- 11 Prinzipal 4'
- 12 Rohrflöte 4'
- 13 Oktave 2'
- 14 Quinta 1 1/2'
- 15 Mixtur 3fach
- 61 Gedackt 8'
- 62 Nassat 3'
- 63 Sesquialtera
- 64 Sufflöt 1'
- 65 Chalumeaux 8'

Oberwerk

- 21 Prinzipal 8'
- 22 Unda Maris 8'
- 23 Oktave 4'
- 24 Rohrflöte 4'
- 25 Oktave 2'
- 26 Flaschflöt 1'
- 27 Vox Humana 8'
- 28 Schwebung
- 51 Quintaden 16'
- 52 Gedackt 8'
- 53 Quintaden 8'
- 54 Nassat 3'
- 55 Tertia
- 56 Mixtur 4fach
- 57 Echocornett 5fach

Hauptwerk

- 31 Prinzipal 16'
- 32 Cornett 5fach
- 33 Bordun 16'
- 34 Rohrflöte 8'
- 35 Quinta 3'
- 36 Tertia

37 Zimbeln 3fach
38 Trompete 8'
39 Tremulant
41 Prinzipal 8'
42 Viola di Gamba 8'
43 Oktave 4'
44 Spitzflöte 4'
45 Oktave 2'
46 Mixtur 4fach
47 Fagott 16'

Pedalwerk

16 Prinzipalbaß 16'
17 Clarinbaß 4'
18 Pedalmixtur 6fach
19 Oktavbaß 8'
66 Untersatz 32'
67 Posaunenbaß 16'
68 Trompetenbaß 8'
69 Oktavbaß 4'

Koppeln

BW - HW
OW - HW
48 HW-PW

Manualumfang: C,D - d3
Pedalumfang: C,D - d1 (original bis c1)
Manuelschiebekoppeln: Brustwerk an Hauptwerk
Oberwerk an Hauptwerk
Pedalkoppel: Baßventil an das Hauptwerk
Stimmtonhöhe: Kammerton bei ca.415 Hz
Stimmungsart: gleichstufig (originale Stimmungsart nicht bekannt)
Cornet und Echo ab c1
Unda maris und Chalumeux ab g0

Zacharias Hildebrandt organ (1728)

St Jacobikirche, Sangerhausen

Hauptwerk (C –d''')

1. Principal 8'
2. Bordun 16'
3. Cornet 4fach
4. Spitzflöte 4'
5. Oktava 2'
6. Cimbelen 3fach
7. Vox humana 8'
8. Schwebung ad usum
Vocis humanae
25. Oktava 4'
26. Gedackte 8'
27. Quintadena 8'
28. Quinta 3'
29. Mixtur 5fach
30. Trompete 8'

Oberwerk (C –d''')

9. Principal 4'
10. Rohrflöte 8'
11. Rohrflöte 4'
12. Oktava 2'
13. Siflet 1'
17. Violdigamba 8'
18. Stille Gedackt 8'
19. Nassat 3'
20. Quinta 1 1/2'
21. Cimbelen 3fach
22. Tremulant

Pedal (C–d')

- 14. Principalbass 16'
- 15. Oktavenbass 8'
- 16. Rauschbass 4fach
- 23. Subbass 16'
- 24. Posaunenbass 16'
- 31. Gedacktbass 8'
- 32. Choralbass 4'
- 33. Pedalkoppel

Sliding manual coupler
Pedal coupler

Equal temperament (1978)
Pitch: 440 Hz at 18°C

Johann Christoph Thielemann Organ (1728–1731)

Dreifaltigkeitskirche, Gräfenhain, Thuringia

Hauptwerk (II Manual) (C, D–c3)

- 3 Quintatön 16'
- 18 Principal 8'
- 20 Gedackt 8'
- 5 Octava 4'
- 22 Spielflaute 4'
- 7 Quinta 3'
- 24 Octava 2'
- 26 Tertia 1 3/5'
- 9 Mixtur 6fach
- 11 Trombetta 8'

Schiebekoppel Brustwerk/Hauptwerk

- 15 Windkoppel HW/P
- 16 Cymbelstern
- 13 Glockenspiel
- 28 Tremulant

Brustwerk (I Manual) (C, D–c3)

- 4 Quintatön 16'
- 19 Principal 4'
- 21 Gedackt 8'
- 6 Gedackt 4'
- 23 Octava 2'
- 8 Quinta 1 1/3'
- 25 Octava 1'
- 10 Mixtur 4fach

Pedal (C, D–c1)

- 27 Subbaß 16'
- 12 Violonbaß 16'
- 29 Octavenbaß 8'
- 14 Posaunenbaß

Modified meantone temperament
Pitch: G#=447 Hz
Wind pressure: 73mm WS

