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CLASSICS

# ZACHOW

## COMPLETE ORGAN MUSIC

**Simone Stella**

Pinchi organ Op.444

Church of San Giorgio

Rieti, Italy

Friedrich Wilhelm Zachow 1663-1712  
Complete Organ Music

CD1 79'00

1. Praeludium in C major LV.55	4'47	15. Durch Adams Fall ist ganz verderbt LV.17	2'53
2. Ach Gott, vom Himmel sieh darein LV.16	3'24	16. Fantasia in D major LV.63	5'53
3. Ach Herr, mich armen Sünder LV.24	1'37	17. Erbarm dich mein, o Herre Gott LV.18	3'55
4. Allein Gott in der Höh sei Ehr LV.46	2'14	18. Erbarm dich mein, o Herre Gott LV.28	3'29
5. Allein zu dir, Herr Jesu Christ LV.1	1'44	19. Es ist das Heil uns kommen her LV.29	2'16
6. Allein zu dir, Herr Jesu Christ LV.1a	1'43	20. Gelobet seist du, Jesu Christ LV.30	0'59
7. Allein zu dir, Herr Jesu Christ LV.25	2'14	21. Herr Gott, dich loben alle wir LV.31	0'57
8. Praeludium in C major LV.53	1'14	22. Herr Gott, dich loben wir (Te Deum laudamus) LV.4	1'22
9. Fugue in C major LV.54	1'09	23. Herr Jesu Christ, wahr' Mensch und Gott LV.32	1'07
10. An Wasserflüssen Babylon LV.2	1'37	24. Capriccio in D minor LV.64	4'18
11. Auf meinen lieben Gott LV.26	1'25	25. Ich ruf zu dir, Herr Jesu Christ LV.5	2'20
12. Aus tiefer Not lasst uns zu Gott LV.27	3'35	26. In dich hab ich gehoffet, Herr LV.33	1'11
13. Christ lag in Todesbanden LV.47	2'50	27. In dulci jubilo LV.34	1'13

CD2 77'18

Jesaja, dem Propheten, das geschah LV.48		Choralpartita "Jesu, meine Freude" LV.49	
28. Praeludium	1'01	1. Choral	1'12
29. Fuga I	1'13	2. Variation 1	1'11
30. Fuga II	1'32	3. Variation 2	0'56
		4. Variation 3	1'06
31. Jesu, der du meine Seele LV.6	1'25	5. Variation 4	1'12
32. Jesus Christus, unser Heiland, der den Tod überwand LV.35	1'58	6. Variation 5	0'56
33. Jesus Christus, unser Heiland, der von uns den Gotteszorn wandt LV.7	1'46	7. Variation 6	1'12
34. Jesus Christus, unser Heiland, der von uns den Gotteszorn wandt LV.19	1'31	8. Variation 7	0'54
35. Jesus Christus, unser Heiland, der von uns den Gotteszorn wandt LV.36	1'15	9. Variation 8	1'01
36. Praeludium in F major LV.57	0'36	10. Variation 9	2'13
37. Prelude and Fugue in F major LV.56	3'05	11. Variation 10	0'54
		12. Variation 11	1'01
		13. Variation 12	2'13
		14. Prelude and Fugue in G major LV.59	3'59
		15. Komm, Gott Schöpfer, Heiliger Geist LV.37	0'51
		16. Komm, Heiliger Geist, Herre Gott LV.20	2'49
		17. Komm, Heiliger Geist, Herre Gott LV.38	1'58

18. Komm, Heiliger Geist, Herre Gott LV.8	1'25	Vom Himmel hoch, da komm ich her LV.51	
19. Mit Fried und Freud ich fahr dahin LV.9	1'55	32. Versus I	0'46
20. Prelude and Fugue in G major LV.60	3'25	33. Versus II	1'08
21. Nun komm, der Heiden Heiland LV.21	2'42	34. Vom Himmel hoch, da komm ich her LV.42	0'57
22. Nun komm, der Heiden Heiland LV.10	1'42	35. Vom Himmel hoch, da komm ich her LV.41	1'12
Choralpartita "Nun komm, der Heiden Heiland" LV.50		36. Warum betrübst du dich, mein Herz? LV.52	2'34
23. Versus 1	0'36	37. Was mein Gott will, das gescheh allzeit LV.23	3'36
24. Versus 2	0'26	38. Wenn mein Stündlein vorhanden ist LV.12	1'41
25. Versus 3	0'27	39. Prelude and Fugue in G major LV.58	2'35
26. Versus 4	0'35	40. Wer Gott vertraut und auf ihn baut LV.13	1'56
27. Nun lasst uns Gott dem Herren LV.39	2'14	41. Wie schön leuchtet der Morgenstern LV.43	2'07
28. O Jesu Christ, du höchstes Gut LV.11	1'41	42. Wir Christenleut habn jetzund Freud LV.14	2'43
29. O Lamm Gottes, unschuldig LV.40	1'25	43. Wir glauben all an einen Gott LV.15	1'29
30. Vater unser im Himmelreich LV.22	2'27	44. Wo Gott, der Herr, nicht bei uns hält LV.44	1'53
31. Fugue in G major LV.62	1'42	45. Wo Gott, der Herr, nicht bei uns hält LV.45	1'33
		46. Fugue in G major LV.61	3'18

Simone Stella *organ*  
Pinchi organ Op.444 Church of San Giorgio, Rieti, Italy

Recording: 22-24 March 2019, Church of San Giorgio, Rieti, Italy  
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Cover and artist photo p.13: Giorgio Trebbiani  
Organ photo p.10: Simone Stella  
Photo p.12 & 14: Luca Ricci  
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The German composer **Friedrich Wilhelm Zachow** (or Zachau) was born in 1663, probably the 13th of november, in Leipzig. As the son of violinist and piper Heinrich Zachow (who was Stadtmusikus in the Alta Capella of that town) from his second marriage, he was baptized on November 14 of the same year. Also from the side of his mother Elisabeth (born Maune), the daughter of a Stadtpfeifer from Halle, he was related to many musicians in the area.

The young Friedrich Wilhelm received his first musical education from his father, learning to play all the instruments then in general use, including violin, hautboy, dulcian, treble, cornet, harpsichord and organ, devoting his talent especially to the last two on which he attained great proficiency. He probably studied also with Johann Schelle (Kantor of the Thomaskirche in Leipzig) and then, after moving to Eilenburg with his family in 1676, with Johann Hildebrand.

In 1684, on 11 August, Zachow was elected as the successor of the deceased Samuel Ebart in the prestigious office of the organist of the Liebfrauenkirche in Halle (the Market church of the town), which also included the activity as *Director musices*. In this function he was responsible for the organist service, and also led the figural music on high church feast days: for this he had the responsibility of the Chorus Musicus, students of the Lutheran Gymnasium and choristers of the three city churches, as well as all city pipers and violinists, who otherwise played primarily for secular festivals.

On 24 October 1693 Zachow married Maria Dorothea Anschütz and had five children, of which only two reached adulthood. According to Günter Thomas ("Friedrich Wilhelm Zachow", Bosse, 1966) Zachow's family lived in a high social status as he had prestigious sponsors and earned a substantial income.

It was during the Halle years that George Friedrich Handel was first taken to Zachow for instruction in music while he was yet under 7 years of age, some time before the end of 1692. There can be no doubt that Zachow took great interest in his pupil who, according to Mainwaring, 'pleased him so much that he never thought he could do enough for him.' He taught Handel how to play the violin, organ,

harpsichord, and oboe as well as counterpoint. It is said from former scholars as Mainwaring and Cox: 'Zachow had a large collection of Italian as well as German music. He showed his pupil the different styles of different nations; the excellences and defects of each particular author; and, that he might equally advance in the practical part he frequently gave him subjects to work, and made him copy, and play, and compose in his stead. And Zachow was glad of an assistant who, by his uncommon talents, was capable of supplying his place whenever he was inclined to be absent. It may seem strange to talk of an assistant at seven years of age. But it will appear much stranger that by the time he was nine he began to compose the Church Service for voices and instruments, and from that time actually did compose a service every week for three years successively.' Zachow's teaching was so effective that in 1702 at the age of seventeen, Handel accepted a position as organist at the former Dom in Halle. It is said that after Zachow died at 49 on 7 August 1712, Handel became a benefactor to his widow and children in gratitude for his teacher's instruction. Handel continued to use Zachow's compositions in his own works, not simply quoting, but also in terms of instrumental colour: an example is the cantata "Herr, wenn ich nur dich habe", which is unique in having a harp solo in the German cantata repertoire, that was copied by Handel, taken to London, and may have influenced the instrumentation of 'Saul and Esther'.

After Zachow's death, in 1713 Johann Sebastian Bach was invited to become his successor, but he rejected for financial reasons, so in 1714 Zachow's pupil Gottfried Kirchhoff succeeded him.

Other important students of Zachow were Johann Gotthilf Ziegler, who studied with Zachow in 1710 and later took lessons from Johann Sebastian Bach in Weimar (like his teacher, Ziegler came from a family of musicians, and after completing his training the Ulrichskirche in Halle became his main workplace, where he worked as organist and music director until his death), and Johann Gotthilf Krieger, the son of the famous Johann Philipp Krieger, who worked for four years in Halle and after

the death of his father in 1725 took the position of Kapellmeister in Weissenfels. As a teacher, Zachow not only passed on his well-respected counterpoint technique, but was also able to draw on his extensive collection of Italian, North and Central German compositions.

During his lifetime Friedrich Wilhelm Zachow, as *Director musices*, had the greatest musical significance of all cantors and organists of the city of Halle. After the relocation of the Ducal court from Halle to Weissenfels (1680) and the involvement of the city in the Electorate of Brandenburg, he was mainly responsible for the reorganization of Halle's musical life. According to recent musicological findings Zachow is considered one of the most distinguished and most independent Central German composers of the generation before J. S. Bach. His cantata style is characterized by particular diversity and documents the evolution of the genre "... from the older, latently structured solo concert to Bible words with or without added chorale over the combination Concerto (bible prose) - Aria (free strophic poem) and other forms up to the mixed madrigal cantata of the latest kind with Recitativo secco or accompagnato, Da capo aria, Entrance and final chorus and chorale ". Thus, Zachow was influenced by the poetry of Erdmann Neumeister, pastor in the nearby Weissenfels, and his criticism on pietism (in 1695 Zachow was criticized by the pietists because of his excessive long and elaborate music, that could be only appreciated by cantors and organists). Today only 34 of his Cantatas have survived.

Compositional-technical criteria such as tonal splendor, drama and pictorial interpretation of the text also demonstrate a stylistic proximity to his fellow musicians Johann Philipp Krieger in Weissenfels, Johann Theile in Merseburg and Johann Kuhnau in Leipzig. Even his music for keyboard instruments is influenced by the Central German tradition. A large part of these works is conceived for the organ and includes genres and forms in free and bound style. Zachow can be given credit for not only preserving the tradition of the Middle German organ art in its diversity of forms but also for advancing its contrapuntal quality, in particular, to a remarkable level.

The diversity regarding the texture as well as the typology of the chorale settings is remarkable, their differentiation can only be outlined on the basis of each single object. In order to give a general synopsis the following main characteristics can be listed:

- Three-part organ chorale: complete featuring of the non-ornamented cantus firmus, preferably in descant, mostly with two figurating lower voices. An enhancement of this basic type is the imitative anticipation of the first hymn row;
- Four-part chorale setting with fully developed preliminary or interjected imitations;
- Trio setting: cantus firmus non-ornamented in soprano, figurating counterpart in a second descant, supporting bass, or cantus firmus pedaliter in bass with two figurating upper voices;
- Twofold treating: a combination of one organ chorale manualiter and one trio setting pedaliter ("*Alio modo*");
- Chorale fugue: in this case only the first row of the hymn is treated, namely in fugal technique. A contrapuntal increase is reached by using a retained counterpoint (countersubject);
- The chorale partita;
- The chorale fantasia: as measured by contemporary Northern German contributions to this genre Zachow, however, only gives a barely marked realization of this type of form.

Analogous to the chorale settings Zachow's continuous interest in qualitative contrapuntal texture can be found again in the *durezza* praeludia, the *Fugues* and the *Fantasia*. In contrast many passages in the other free works seems to have been intended primarily for the harpsichord – to a lesser extent for the organ – and predominantly as material for studies rather than as a composition.

The vast majority of Zachow's music, consisting principally of manuscripts, is conserved in the Berlin Library.

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The **Pinchi organ Op.444** at the Church of San Giorgio, Rieti (IT)

Built in 2011

25 stops

1352 pipes

Mechanical transmission: suspended tracker action for manuals, lever tracker action for pedal and stops

2 keyboards with 56 keys (c1-g5)

Pedalboard with 30 keys (C1-F3)

Pitch: a=465 Hz at 20°C

Wind pressure: 70 mm

Unequal temperament elaborated by Claudio Brizi

#### I - Rückpositiv

Gedact	8'	
Quintaden		8'
Prinzipal	4'	
Blockflöit	4'	
Octav	2'	
Scharff III-V		1.1/3'
Sexquialter II		2.2/3'
Trechter Regal		8

#### II - Hauptwerk

Quintaden	16'
Prinzipal	8'
Octav	4'
Super Octav	2'
Mixtur III-VII	2'
Hohlfloist	8'
Spitzfloist	4'
Nasat	3'
Trommet	8'
Tremulant	

#### Pedalwerk

Subbass	16'
Gedact	8'
Prinzipal	8'
Octav	4'
Gemshorn	2'
Posaunen	16'
Trommet	8'
Trommet	4'

Accessories: Vogelgesang, Cimbelsstern

Couplers: HW-PW, RP-PW, RP-HW (slide coupler)





Born in Florence in 1981, **Simone Stella** studied piano with Marco Vavolo and Rosanita Racugno, organ with Mariella Mochi and Alessandro Albenga and harpsichord with Francesco Cera, and attended masterclasses held by Ton Koopman, Matteo Imbruno and Luigi Ferdinando Tagliavini.

After winning the 1st International Organ Competition “Agati-Tronci” in Pistoia, Stella started a brilliant soloist career that brought him performing in many important festivals in Europe, USA and Brazil, where he has also held masterclasses.

His monumental discographic production, rewarded by the international review (Musica, Diapason, Fanfare, Klassik, BBC Music Magazine among others), includes the complete organ and harpsichord works of Dieterich Buxtehude, Georg Böhm, Johann Adam Reincken, Johann Gottfried Walther, Johann Jakob Froberger and Johann Pachelbel recorded for Brilliant Classics, and works of Bach, Handel,



Rameau and Cherubini for the labels OnClassical and Amadeus Rainbow. He has also collaborated with the baroque orchestra Modo Antiquo and La Filharmonie symphonic orchestra.

Active as a composer, Simone Stella has published works for the Italian publisher Armelin of Padua. Since 2011 Stella is the titular organist of the historical organs of the Church of Santissima Annunziata in Florence.



*Thanks to all the staff of Fondazione Varrone of Rieti  
for their kind collaboration  
and to Claudio Pinchi for his precious assistance  
and maintenance of the organ.*

AD MAIOREM DEIPARÆ GLORIAM