

A stained glass artwork depicting three figures with golden halos. On the left is a bearded man in a blue and red robe. In the center is a woman in a blue robe. On the right is a woman in a purple and red robe. The background shows architectural elements like columns and a fleur-de-lis.

Nimbus Records

J.S. Bach

KEVIN BOWYER

The Rudorff Chorales

Prelude & Fugue BWV 549

Concertos BWV 595 & 985

Partita BWV 766

J. S. BACH

The Works for Organ

VOLUME XIV

KEVIN BOWYER

at the

*Marcussen Organ of Sct. Hans Kirke,
Odense, Denmark*

Produced by Dominic Fyfe.

Recorded in Sct. Hans Kirke, Odense, Denmark. October and November 2000

Cover: The Visitation. By Hans Acker, Ulm Cathedral, Germany © Sonia Halliday Photographs

© 2001 Nimbus Records Limited. © 2001 Nimbus Records Limited

Disc One**71.19**

1	Prelude and Fugue in C minor	BWV 549	5.36
2	<i>Christ lag in Todesbanden</i>	BWV Anh 171	4.56
3	Fugue in G	BWV 581	1.23
4	<i>Du Friedefürst, Herr Jesu Christ</i>	BWV 1102	2.16
5	<i>O Herre Gott, dein göttlich's Wort</i>	BWV 757	1.39
6	<i>O Herre Gott, dein göttlich Wort</i>	BWV 1110	2.03
7	Fugue in D	BWV 580	3.32

The Organ Chorales from the Rudorff Collection

8	<i>Herzlich tut mich verlangen</i> or <i>Ach Herr, mich armen Sünder</i>	BWV Anh 47	4.52
9	<i>Herr Jesu Christ, wahr' Mensch und Gott</i>	---	3.07
10	<i>Herr Jesu Christ, wahr' Mensch und Gott</i>	---	1.25
11	<i>Es spricht der Unweisen Mund</i>	---	1.50
12	<i>Der Tag der ist so freudenreich</i> or <i>Ein Kindelein so löblich</i>	---	2.12
13	<i>Ach, was ist doch unser Leben</i>	BWV 743 (Variante)	1.38
14	<i>Ach, was soll ich Sünder machen</i>	---	3.02
15	Trio in G (after G.P. Telemann)	BWV 586	4.13
16	<i>Gott der Vater wohn uns bei</i>	BWV 748	3.59
17	<i>Auf meinen lieben Got</i>	---	1.08
18	<i>Christ lag in Todesbanden</i>	BWV 695	4.31
19	Prelude and Fughetta in D minor	BWV 899	2.56
20	<i>Liebster Jesu, wir sind hier</i>	BWV 754	4.04
21	<i>Liebster Jesu, wir sind hier</i>	BWV 730	1.44
22	<i>Herr Jesu Christ, dich zu uns wend</i>	BWV 749	1.17
23	Fantasia and Fugue in A minor	BWV 561	7.56

Disc Two

76.50

1	Concerto in C (after Prince Johann Ernst)	BWV 595	4.12
2	Prelude and fugue in E minor	BWV 533a	4.54
3	Fantasia in G minor	BWV 917	1.57
4	Partita on <i>Christ, der du bist der helle Tag</i>	BWV 766	9.30
5	Fugue in C	BWV 952	1.59
6	<i>Allein Gott in der Höh sei Her</i>	BWV 711	2.51
7	<i>Allein Gott in der Höh sei Her</i>	BWV 716	2.54
8	<i>Allein Gott in der Höh sei Her</i>	BWV 717	2.53
9	<i>Allein Gott in der Höh sei Her</i>	BWV 715	1.29

6 pieces from the Anna Magdalena Bach Notebook

10	Minuet in G	BWV Anh 114	1.38
11	Minuet in G minor	BWV Anh 115	1.39
12	Minuet in G	BWV Anh 116	1.58
13	March in D	BWV Anh 122	1.02
14	Musette in D	BWV Anh 126	0.57
15	Minuet in D minor	BWV Anh 132	0.59

Concerto in E flat

BWV 597

16	I		3.32
17	II		3.22
18	<i>Ich hab mein Sach Gott heimgestellt</i>	BWV 707	4.56
19	Partita on <i>Aus der Tiefe rufe ich</i>	BWV 745	2.37
20	<i>Christus, der uns selig macht</i>	BWV 747	3.14
21	Trio in D minor (early version from P1115)	BWV 528/ii	4.23
22	Prelude and fughetta in E minor	BWV 900	4.28
23	<i>Ach Herr, mein armen Sünder</i> or <i>Herzlich tut mich verlangen</i>	BWV 742	1.56
	Concerto in G minor (after G.P. Telemann)	BWV 985	
24	I [Allegro]		2.28
25	II Adagio		2.27
26	III Allegro		2.35

JOHANN SEBASTIAN BACH
(1685-1750)

The Works for Organ Volume XIV

Perhaps the most successful and succinct appraisal of Johann Sebastian Bach is to be found in the words penned in his 1754 obituary by his son Carl Philipp Emanuel and his pupil Johann Friedrich Agricola: "If ever a composer showed polyphony in its greatest strength, it was certainly our late lamented Bach. If ever a musician employed the most hidden secrets of harmony with the most skilled artistry, it was certainly our Bach. No one ever showed so many ingenious and unusual ideas as he in elaborate pieces such as ordinarily seem dry exercises in craftsmanship. He needed only to have heard any theme to be aware – it seemed in the same instant - of almost every intricacy that artistry could produce in the treatment of it. His melodies were strange, but always varied, rich in invention, and resembling those of no other composer. His serious temperament drew him by preference to music that was serious, elaborate, and profound; but he could also, when the

occasion demanded, adjust himself, especially in playing, to a lighter and more humorous way of thought". Despite this, Bach was meted more than his fair share of disparaging criticism: "This great man would be the admiration of nations if he had more amenity, if he did not take away the natural element in his pieces by giving them a turgid and confused style, and if he did not darken their beauty by an excess of art", reported Scheibe in 1737, a comment that served only to justify unfair disapproval at the hands of shortsighted town councils and unmusical priests. To twenty-first century musicians, however, Bach's music presents the most sublime examples of artistry and perfection, the apogee of the spirit of the high Baroque; his assimilation of the music of nearly every important European composer, combined with an ever-present intellectualism, is the source of constant surprise to musicians of today, and nowhere is this variety more evident than in his organ music.

It is something of a shame that, to most, the typification of Bach's corpus of organ music is represented by the

Tocatta and Fugue in D minor (BWV 565, see Volume 1 in this series – NI 5280), since this is hardly representative of his output as an organ composer. If indeed it is by Bach, a question that has been the subject of considerable debate over the last few years, then it proves itself to be an immature work of dubious quality. It is an odd, angular piece and, whilst in a style typical of the North German tradition in which Bach grew up, its toccata contains little musical substance. The fugue, although quite dazzling in its virtuoso appeal, is not representative of the composer of the organ chorales that form the major part of these discs, which clearly indicate not only the wealth and breadth of Bach's compositional style, but also the sheer diversity of his musical language.

Organ Chorales

In terms of this study, 'organ chorale' is used to define any polyphonic setting for organ of a hymn tune, which, in Bach's time, enjoyed a variety of differing functions. Perhaps least inspiring to organists and composers alike were those instances where they were used solely to accompany

congregational singing, a custom that was first adopted during the seventeenth century. Of more importance, however, were those written specifically with another function in mind, of which many of the organ chorales here are examples. Their purpose was several-fold: they might have been intended to prelude congregational chorale, to act as an *alternatim* – an interlude between verses – or as an independent work in the service. Their use as concert pieces must also not be discounted.

In terms of chorale writing, the tradition into which Bach was born was indeed a rich and varied one, the roots of which lie a century earlier in the compositions of the Dutch organist Jan Pieterszoon Sweelinck. Since the Calvinist liturgy prohibited the use of the organ in services, Sweelinck's settings must have been intended for performance at his frequent organ concerts. From these, his pupils, Samuel Scheidt and Heinrich Scheidemann, developed the free chorale fantasia by introducing toccata-like elements into their organ compositions. Their influence on composers such as Dietrich Buxtehude and Adam Reincken, who in turn were

to stimulate a whole generation of North German composers, Bach included, was similarly profound.

Generally, organ chorales are classified according to the manner in which the melody is treated. Although there are to be the inevitable points of crossover, Bach's fall into the following categories:

1. Accompanimental settings

We can be fairly certain that the provision of improvised introductions, interludes and *alternatim* verses for congregation hymn singing were amongst Bach's duties at Arnstadt, to which the organ chorale **Allein Gott in der Höh sei Ehr (BWV 715)** bears witness. Consisting of a four-part harmonisation with scalic and arpeggiated interludes, it is clearly designed for this function, despite some unsettling melodic shifts and an *orné* extended final cadence that must have served to make congregational singing difficult. Indeed, it is easy to imagine that this was one of the harmonisations to which the Arnstadt Consistory referred when, in 1706, they reproached Bach for confusing the congregation by adding 'curious *variationes* in the

chorale'. **Auf meinen lieben Gott**, a straightforward four-part harmonisation without virtuoso interludes, also falls into this category.

2. Chorale motets

One of the earliest forms of organ chorale, these imitate early seventeenth century vocal chorale motets, of which **Ich hab' mein' Sach' Gott heimgestellt (BWV 707)** is an example. Thought by Philip Spitta to be a work of J. G. Walther because of the canonic technique used in several places, it contains an harmonic and contrapuntal scheme that, despite some awkward turns, make it difficult to ascribe to anyone other than Bach himself. Interestingly, it is followed by a simple harmonisation of the chorale, which in itself is perhaps an indication of its function within the liturgy as a prelude to congregational singing.

Several derivatives of the chorale motet may be found here. The **chorale fantasia**, a development of an earlier generation of composers, is, in essence, a chorale motet, the basic structural plan of which was to present each line of the melody twice, once ornamented in the

soprano and once unadorned in the bass. Three examples may be found here: **Christ lag in Todesbanden** (BWV Anh. 171) which is, in fact, a setting by Pachelbel, reflects this model through its canonic treatment of a *cantus firmus*-derived opening motif, which accompanies a statement of the melody in the soprano before an augmented repetition in the pedal. Bach's treatment of **O Herre Gott, dein göttlich's Wort** (BWV 1110) from the Neumeister Chorales, and **Christ lag in Todesbanden** (BWV 695) both defy this convention by presenting separate motifs for each of their two sections, each of which is clearly a derivative of its chorale melody. In this respect, they perhaps reflect a crossover genre, not unlike the chorale fughetta in both structure and intent. Although both are triple-time *manualiter* fugues, Bach takes an unusual stroke in the latter by combining both subjects in a final three-part coda.

More common to Central rather than North German composers, another derivative of the chorale motet, the chorale fughetta, was intended to briefly introduce congregational hymns. The

earliest examples that can be positively ascribed to Bach possibly date from before his sojourn at Weimar, of which **Herr Jesu Christ, dich zu uns wend'** (BWV 749) is one. That it is written in the style of J.C. Bach has, to some authors, cast doubt on its authorship, and since it is one of three early chorale fughetts that are neither harmonically nor contrapuntally subtle, there is no reason to doubt that their assumption is incorrect.

Other works related to the chorale motet are **Herr Jesu Christ, wahr' Mensch und Gott** and **Der Tag, der ist so freudenreich** from the Rudorff Collection, and two settings of **Allein Gott in der Höh' sei Ehr** (BWV 716 and 717), which are examples of chorale fugues. These are not fugues in the normal sense of the term, since the pedal never participates as a contrapuntal line. In both the examples from Rudorff and BWV 716, it is used to present a straight reading of the *cantus firmus*, in the case of BWV 716 following the fugue's normal harmonic rhythm before re-entering in augmentation towards the end. In the case of BWV 717, Bach dispenses with the pedal altogether, the

lines of the chorale appearing in plain *cantus firmus* form in the soprano, from which the subject is clearly derived.

3. **Short organ chorales** were perhaps the most useful of all since their function lay not only in introducing a hymn during the liturgy, but also as a model for teaching, of which the **Orgelbüchlein** (see Volume 7 – NI 5457/8) is perhaps the supreme example. Several subcategories of short organ chorales are found in these recordings: **O Herre Gott, dein göttlich's Wort** (BWV 757), and **Es spricht der Unweisen Mund'** are both characteristic of Pachelbel: the first treats the *cantus firmus* in the bass, accompanied by imitative motifs, the second in a similar fashion in the soprano; **Herr Jesu Christ, wahr' Mensch und Gott** (the second setting from the Rudorff Collection) and **Liebster Jesu, wir sind hier** (BWV 730) both contain the *cantus firmus* in the treble, accompanied by free counterpoint without interludes.

Longer, more ornate organ chorales display diverse treatments of the melody: both **Herzlich tut mich verlangen** (BWV Anh. 47) and **Ach**

Herr, mich armen Sünder (BWV 742), which carry the same chorale melody, treat it ornamentally and, although numerous examples do appear in the corpus of his organ music, in this instance we need to question the Bach ascription. **Herzlich tut** is now known to be by Peter Kellner and, although no authorship has been discovered for **Ach Herr**, neither its opening solo gesture nor its somewhat repetitive semiquaver figuration are characteristic of Bach.

4. Chorale partitas

The chorale partita was essentially the invention of Sweelinck, whose numerous sets of chorale variations were his own response to settings of secular variations by English composers such as William Byrd and John Bull, and from whom a direct lineage can be established to Bach. Unusually, the seven partitas of **Christ, der du bist der helle Tag** (BWV 766) appear to bear no relationship to their respective verse texts, but each can be related to variation types of older German composers. The *bicinium* partita II uses significantly similar techniques to those of Walther through its repetition of phrase ends; partita III, in which the

chorale lines are accompanied in every bar by a short motif in both *rectus* and *invertus*, and a *cantus firmus* line that absorbs its own counter-motif, reflects Böhm's practices, whose influence can also be felt in partita IV. It is possible also to discern Buxtehude's stimulus in partitas V through VII in the *en taille* treatment of the melody, and the way in which it is interspersed with interludes between its phrases in V, the curious gigue-like movement that integrates the chorale melody into its texture in VI, and the *campanella* techniques and final bass treatment of the *cantus firmus* in VII.

The four-movement **Ach, was soll ich Sünder machen** (Rudorff) similarly demonstrates Buxtehude's influence. An awkward and relatively nondescript work consisting of a chorale harmonisation, in mainly crotchet and quaver movement over a florid continuo line, two bass treatments of the *cantus firmus* (*Variatio* 1 and 3), *en taille* treatment (*Variatio* 2) and *campanella* techniques (also *Variatio* 3) suggest an early composition date, if indeed the work is by Bach.

Aus der Tiefe rufe ich (BWV 745) is unique in that it is a two-part partita consisting of a five-part harmonisation of the chorale, which is followed by a fantasia that employs a separate chorale line as a soprano *cantus firmus*. Although thought by some authors to be the work of J.C. Bach, several harmonic and contrapuntal features make it more likely to be from the pen of a composer working in the third quarter of the eighteenth century.

From the appearance of **Ach, was ist doch unser Leben**, a variant of BWV 743, we might deduce that it was originally part of a larger chorale partita. Only two movements remain, a *bicinium* treatment in which the right hand plays an ornamented version of the *cantus firmus* with interludes, and a final movement in which the melody appears in the bass; its extended cadence over a tonic pedal note suggests that this was intended as the final partita.

5. Other genres

The remaining organ chorales are examples of more rarely used types. **Gott der Vater wohn' uns bei** (BWV

748) is the only example here of a chorale canon, which, in the last century, has been attributed to Walther. **Du Friedefürst, Herr Jesu Christ** (BWV 1102) and **Allein Gott in der Höh sei Ehr** (BWV 711) are examples of *bicinium*, similar to the two-part movements which feature as the first variation of the larger chorale partitas. The first of the **Liebster Jesu, wir sind hier** settings (BWV 754) is an unusual trio setting in which short motifs derived from the *cantus firmus* are treated in imitation over a continuo bass. **Christus der uns selig macht** (BWV 747) defies convention in its combination of two discrete styles, which contrast a melodic obbligato opening with an archaic chorale fantasia closing. Its awkward continuo line suggests the work of one not well acquainted with organ writing.

Preludes, Fantasias and Fugues

A similar variety may be found in the preludes, fantasias and fugues and, like many of the organ chorales, we can clearly see Bach's main influences. The **C minor Prelude and Fugue** (BWV 549) shows the stimulus of an older generation of composers, notably Böhm in its eight-bar pedal introduction, and

Buxtehude in the nature of its sustained counterpoint and repetitive motifs. Built on a series of short melodic cells, the fugue is gradually overtaken by a continuous semiquaver movement that derives from the opening figure. The virtuoso features of this final section, which consist of toccata-like chords (see BWV 912 in Volume 13 – NI 5669/70) and rapid scalic figuration, ends unusually on a plagal cadence, mirroring the closing of the prelude.

Both **Preludes and Fughettas in D and E minors** (BWVs 899 and 900) are *manualiter* works that were possibly written for teaching purposes during Bach's Weimar years, since they form part of a collection of five that reflects the plan of the two-part inventions. Whilst the subject of the d minor fugue is relatively simple, based on the first three notes of the scale, the E minor is more impressive in both quality and dramatic content.

The **Prelude and Fugue in E minor** (BWV 533a) appears to be a keyboard 'reduction' of its counterpart (See Volume 6 – NI 5423); the likelihood is that this version is not the work of Bach,

since not only are the *tremolando* features, which are used in the original to provide a sense of unity, omitted, but several key harmonies are also altered.

Although its source bears the words *Preludio e Fuga per il cembalo*, the **Fantasia and Fugue in A minor (BWV 561)** is a three-movement work that follows a prelude—fugue—postlude scheme. Although much of the figuration is perhaps more reminiscent of harpsichord writing, there remain in both the opening and closing sections pedal notes that are more suited to the sustained qualities offered by the organ. Again, one needs to question its authorship, since several key features suggest a composer other than Bach. For example, despite the quintessentially North German figuration, its mixed stylistic influences (Pachelbel, Buxtehude and Böhm, which in themselves are perhaps not untypical of the youthful Bach) juxtapose with features that suggest a late composition date, notably the arpeggiated passage in the first section. Combined with a lack of thematic unity and several somewhat awkward harmonic turns, we must look elsewhere for an author, perhaps to a

Bach pupil such as Kittel, or indeed W.F. Bach, to whom Spitta ascribes the work.

Carrying the title *Fantasia duobus subiectis*, the **Fantasia in G minor (BWV 917)** draws attention in the gravest academic manner to its invertible counterpoint. Nevertheless, it remains an attractive work in the style of Corelli, in which its three subjects are treated systematically in all possible permutations. Interestingly, the title only refers to two subjects, but, as in a version of an organ fugue (BWV 574, see Volume 8 – NI 5500/1), which is subtitled *Thema legrenzianum...cum subjectio* (Theme of Legrenzi, with a subject), we might assume that Bach is referring to a countersubject. Thus, it would not be unreasonable to suggest that the fantasia also uses a borrowed theme. Which one, however, is open to debate.

The authorship of the **Fugues in D and G majors (BWVs 580 and 581)** is questionable, mainly due to their form, texture and figuration. Interestingly, the G major uses a subject that is strikingly similar to the countersubject of the **Allabreve (BWV 589)**, see Volume 11 –

NI 5647/8) in not only its notes, but also in terms of both key and pitch, thus suggesting the work of a Bach pupil. In comparison, the **C major fugue (BWV 952)**, with its balanced tonal structure and symmetry, is reminiscent of fugues of Bach's Weimar period.

Trios, concertos and miscellanea

Although we can be fairly certain that the **Trio in G major (BWV 586)** is an arrangement of an instrumental work by Telemann since it contains several congruities with works from his *Tafelmusik* of 1733, there is no doubting the authorship of the **Trio in D minor (BWV 528/ii)**. This is one of two earlier versions of the central movement from Sonata IV in E minor (BWV 528, see Volume 12 – NI 5647/8), written a minor third higher and some two bars shorter than its later and more subtle counterpart. Nevertheless, its charming melodic line, combined with the intensity of a higher pitch, is quintessentially the Bach of the Passions in both its development and balanced shaping.

The two concertos, in **C major** (after Prince Johann Ernst, **BWV 595**) and **G**

minor (after Telemann, **BWV 985**) demonstrate Bach's fascination with the possibilities that the genre provided keyboard players. These are not quite transcriptions, which would negate his own artistic involvement; rather they are arrangements, two of approximately twenty similar treatments of other works. The single movement C major has a classic *ritornello* format and although the use of such devices as the Neapolitan sixth and the sequential treatment of melodic lines indicate that Prince Johann Ernst has captured the essence of the Italian style, the writing remains largely unsuccessful. The g minor concerto received more careful attention from Bach, who was possibly attracted not only to the consistency of its design, but also to the possibilities provided by the series of chromatic modulations and surprising dissonances in the *Adagio*. Bach may well have used borrowings from this concerto elsewhere, since the closing of its first movement bears a striking similarity to a similar point in the g minor gamba sonata, BWV 1029.

Despite its nomenclature, the **Concerto in E-flat major (BWV 597)** is neither a

concerto nor an arrangement by Bach, since the awkwardly repetitive and decorated use of material is unlike anything else in the corpus of Bach's keyboard or organ music. Although there remains a possibility that it is the work of one of his pupils, there is a greater likelihood that it is by someone close to W.F. Bach's circle.

Particular favourites amongst eighteenth-century keyboard teachers were short binary works such as minuets, musettes and marches. This was certainly the case for Handel, whose numerous minuets were a favourite pedagogical tool. The six movements from the **Anna Magdalena Notebook**, a manuscript mainly copied in the hand of Bach's second wife, whose name it bears (**BWV Anh. 114-6, 122, 126 and 132**), are, despite uncertain origin, charming miniatures that demonstrate a similar intention.

© Jonathan Baxendale 2001

KEVIN BOWYER

Kevin Bowyer was born in Southend-on-Sea in January 1961. He studied with Christopher Bowers-Broadbent, David Sanger and Virginia Black and has won first prizes at the international organ competitions in St. Albans, Dublin, Paisley, Odense and Calgary. He has played throughout Europe, North America, Australia and Japan and has become celebrated for contemporary and unusual repertoire. He has broadcast widely for the BBC and many radio



stations throughout the world and has released more than fifty recordings. His legendary sense of humour, which makes him popular with audiences, has also made him a highly sought after teacher; in which capacity he works at the St. Giles International Organ School in London,

Warwick, Oxford and Leicester and at the Royal Northern College of Music in Manchester.

Kevin also reads (in particular Joyce, Beckett and the Powys family), drinks (real ale and malt whiskies) and enjoys the odd pinch of snuff.

ORGLET I SCT. HANS KIRKE, ODENSE

Marcussen & Søn, 1962/87

I. Rygpositiv:	II. Hovedværk:	III. Brystværk:	Pedal:
Gedakt 8'	Bordun 16'	Trægedakt 8'	Træprincipal 16'
Quintatøn 8'	Principal 8'	Gedaktfløjte 4'	Subbas 16'
Principal 4'	Rørfløjte 8'	Principal 2'	Oktav 8'
Rørfløjte 4'	Oktav 4'	Blokfløjte 2'	Gedakt 8'
Gemshorn 2'	Spidsfløjte 4'	Oktav 1'	Oktav 4'
Nasat 1 1/3'	Spidsquint 2 2/3'	Cymbel 2 kor	Kobbelfløjte 4'
Sesquialtera 2 kor	Oktav 2'	Regal 16'	Nathorn 2'
Scharf 4 kor	Mixtur 5 kor	Tremulant	Rauschquint 5 kor
Krumhorn 8'	Cymbel 3 kor		Fagot 16'
Tremulant	Trompet 8'		Trompet 8'
			Skalmeje 4'

H+R, H+B, R+B, P+H, P+R, P+B. Manual: C-g3. Pedal: C-f1.
Mekanisk traktur og registratur.



Marcussen Organ of Sct. Hans Kirke, Denmark

NI 5689/90



'Kevin Bowyer's projected complete coverage of Bach's organ music has been for the 1990s what Peter Hurford's was for the 1970s and 1980s. His playing is always both sensitive and wonderfully alive, and his Bach scholarship is never in doubt. The recording, like the playing, is of very high quality'.

The Penguin Guide to Compact Discs

For full details of all the volumes in this series visit:

www.nimbusrecords.com

J.S. BACH

THE WORKS FOR ORGAN VOLUME 14

Kevin Bowyer

at the Marcussen organ of Sct. Hans Kirke, Odense, Denmark



DISC ONE		71.19			
1	Prelude and Fugue in C minor, BWV 549	5.36	3	Fantasia in G minor, BWV 917	1.57
2	<i>Christ lag in Todesbanden</i> , BWV Anh 171	4.56	4	Partita on <i>Christ, der du bist der helle Tag</i> , BWV 766	9.30
3	Fugue in G, BWV 581	1.23	5	Fugue in C, BWV 952	1.59
4	<i>Du Friedefürst, Herr Jesu Christ</i> , BWV 1102	2.16	6	<i>Allein Gott in der Höh sei Her</i> , BWV 711	2.51
5	<i>O Herre Gott, dein göttlich's Wort</i> , BWV 757	1.39	7	<i>Allein Gott in der Höh sei Her</i> , BWV 716	2.54
6	<i>O Herre Gott, dein göttlich Wort</i> , BWV 1110	2.03	8	<i>Allein Gott in der Höh sei Her</i> , BWV 717	2.53
7	Fugue in D, BWV 580	3.32	9	<i>Allein Gott in der Höh sei Her</i> , BWV 715	1.29
The Organ Chorales from the Rudorff Collection					
8	<i>Herzlich tut mich verlangen</i>		10	6 pieces from the Anna Magdalena Bach Notebook	
	or <i>Ach Herr, mich armen Sünder</i> , BWV Anh 47	4.52	11	Minuet in G, BWV Anh 114	1.38
9	<i>Herr Jesu Christ, wahr' Mensch und Gott</i>	3.07	12	Minuet in G minor, BWV Anh 115	1.39
10	<i>Herr Jesu Christ, wahr' Mensch und Gott</i>	1.25	13	Minuet in G, BWV Anh 116	1.58
11	<i>Es spricht der Unweisen Mund</i>	1.50	14	March in D, BWV Anh 122	1.02
12	<i>Der Tag der ist so freudenreich</i>		15	Musette in D, BWV Anh 126	0.57
	or <i>Ein Kindelein so löblich</i>	2.12	16	Minuet in D minor, BWV Anh 132	0.59
13	<i>Ach, was ist doch unser Leben</i> , BWV 743 (Variante)	1.38	17	Concerto in E flat, BWV 597	
14	<i>Ach, was soll ich Sünder machen</i>	3.02	18	I	3.32
15	Trio in G (after G.P. Telemann), BWV 586	4.13	19	II	3.22
16	<i>Gott der Vater wohn uns bei</i> , BWV 748	3.59	20	<i>Ich hab mein Sach Gott heimgestellt</i> , BWV 707, 4.56	
17	<i>Auf meinen lieben Gott</i>	1.08	21	Partita on <i>Aus der Tiefe rufe ich</i> , BWV 745	2.37
18	<i>Christ lag in Todesbanden</i> , BWV 695	4.31	22	<i>Christus, der uns selig macht</i> , BWV 747	3.14
19	Prelude and Fughetta in D minor, BWV 899	2.56	23	Trio in D minor (early version from P1115), BWV 528/ii	4.23
20	<i>Liebster Jesu, wir sind hier</i> , BWV 754	4.04	24	Prelude and fughetta in E minor, BWV 900	4.28
21	<i>Liebster Jesu, wir sind hier</i> , BWV 730	1.44	25	<i>Ach Herr, mein armen Sünder</i>	
22	<i>Herr Jesu Christ, dich zu uns wend</i> , BWV 749	1.17	26	or <i>Herzlich tut mich verlangen</i> , BWV 742	1.56
23	Fantasia and Fugue in A minor, BWV 561	7.56		Concerto in G minor (after G.P. Telemann), BWV 985	
DISC TWO		76.50			
1	Concerto in C (after Prince Johann Ernst), BWV 595	4.12	24	I [Allegro]	2.28
2	Prelude and fugue in E minor, BWV 533a	4.54	25	II Adagio	2.27
			26	III Allegro	2.35

Total playing time 2 hours 28 mins

DDD

LC 5871

Made in the UK.

© 2001 Nimbus Records Limited.

© 2001 Nimbus Records Limited.

www.nimbusrecords.com



7

10357 56892

3