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CLASSICS

JOHANN SEBASTIAN BACH
The Complete Organ Works, Vol. 4
DAVID GOODE
Trinity College Chapel, Cambridge

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Leipzig Chorales

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|-----|----|----------------------------------------------------|---------|
| CD1 | 1 | Komm, heiliger Geist, BWV 651 | [5.47] |
| | 2 | Komm, heiliger Geist, BWV 652 | [9.17] |
| | 3 | An Wasserflüssen Babylon, BWV 653 | [4.53] |
| | 4 | An Wasserflüssen Babylon, BWV 653b | [4.40] |
| | 5 | Schmücke dich, o liebe Seele, BWV 654 | [6.13] |
| | 6 | Herr Jesu Christ, dich zu uns wend, BWV 655 | [3.30] |
| | 7 | O Lamm Gottes, unschuldig, BWV 656 | [8.36] |
| | 8 | Nun danket alle Gott, BWV 657 | [3.59] |
| | 9 | Von Gott will ich nicht lassen, BWV 658 | [4.06] |
| CD2 | 1 | Nun komm, der Heiden Heiland, BWV 659 | [4.10] |
| | 2 | Nun komm, der Heiden Heiland (I), BWV 660 | [2.56] |
| | 3 | Nun komm, der Heiden Heiland (II), BWV 661 | [3.29] |
| | 4 | Allein Gott in der Höh sei Ehr (I), BWV 662 | [7.11] |
| | 5 | Allein Gott in der Höh sei Ehr (I), BWV 663 | [6.20] |
| | 6 | Allein Gott in der Höh sei Ehr (I), BWV 664 | [4.45] |
| | 7 | Jesus Christus, unser Heiland (I), BWV 665 | [5.05] |
| | 8 | Jesus Christus, unser Heiland (II), BWV 666 | [3.26] |
| | 9 | Komm, Gott Schöpfer, heiliger, BWV 667 | [2.19] |
| | 10 | Wenn wir in höchsten Nöten sein, BWV 668a | [2.19] |
| | | Total Timings | [87.14] |

BACH, BEAUTY AND BELIEF THE ORGAN WORKS OF J.S. BACH

Introduction – Bach and the Organ

The organ loomed large from early on in Bach's life. The foundations of his multifaceted career as a professional musician were clearly laid in the careful cultivation of Bach's prodigious talent as an organist whilst he was still a child. Johann Sebastian Bach was born in Eisenach in 1685, and after the death of his father – the director of municipal music in the town – at the age of ten moved to Ohrdruf, where he was taken in by his eldest brother, Johann Christoph. Christoph was the organist at St Michael's Ohrdruf and had been taught by Pachelbel.¹ During his years at Ohrdruf, the young Sebastian was a choral scholar and likely had his first experiences in organ building and maintenance.² In 1700 he moved to Lüneburg, as a choral scholar at St Michael's School; this move brought him into the orbit of many organists, including Georg Böhm and Adam Reinken in Hamburg.³ 1703 found him examining a new organ at the New Church in

Arnstadt, where he was appointed as organist in August of that year, remaining for four years, his first major professional organist post (Wolff 2001 p. 526). Clearly showing remarkable talent as a player from an early age, Bach's career remained founded upon the organ even as he moved around in a variety of posts after leaving Arnstadt in 1707: as the organist of St Blasius's in Mühlhausen (1707 – 1708), court organist and chamber musician at Weimar (1708 – 1717), capellmeister at Cöthen (1717 – 1723) and cantor at St Thomas' Church in Leipzig (1723 – 1750).

'The Complete Organ Works of Bach'

Given that strong foundation, it is no surprise that organ music flowed from Bach's pen throughout his life. Yet how do Bach's organ works cohere? For the monolithic notion of 'The Complete Organ Works of Bach' is misleading. The picture is more fluid, even unclear, both as to the veracity of individual works and of their particular chronology. The impression is of a combination of works that have reached us in their present form through an often uncertain process of revision and collection (such as the *Six Sonatas*, BWV 525 – 530) and those with a more definite origin and/or date, such as *Clavierübung III*, which was published in

1 Peter Williams, *J.S. Bach: A Life in Music* (Cambridge: Cambridge University Press, 2007), p. 9.

2 Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: Oxford University Press, 2001), p. 37.

3 Wolff, *Learned Musician*, p. 525.

1739. Even a collection with a clear didactic purpose that is apparently easy to date like the *Orgelbüchlein*, BWV 599 – 644 (its title page is dated to 1722 or 1723)⁴ can remain opaque in the chronology and detail of its contents: the title page was added later than the chorales it contains (Williams 2003 p. 227). Many of the preludes and fugues do not exist in autograph form, a fact that in most cases does not affect the question of authorship as much as that of the date of composition, although the authorship of some organ works previously assumed to have been by Bach have been called into question, like the *Eight Short Preludes and Fugues*, BWV 553 – 560. Others are easier by virtue of their singularity either to ascribe authorship to, such as the Passacaglia, BWV 582, or to date, such as the Concerto Transcriptions, BWV 592 – 596, which are from Bach's Weimar years (Williams 2003 p. 202). However, the fluidity of the corpus is not as interesting – or as significant – as the stylistic and generic variety it exhibits.

Genres, Styles and Influences

Bach's organ works are characterised, typically by the composer, by a multiplicity of genres and stylistic influences. Broadly they can be

categorised into five areas, though inevitably these overlap: chorale-based works (preludes, partitas, variations, trios); the *Six Sonatas*; preludes/toccatas/fantasias (including the Passacaglia) and fugues (paired together, and single); transcriptions of works by other composers (concertos, trios, etc.); miscellaneous works (Allabreve, Canzona, Pièce D'Orgue, etc.). Williams catalogues the multifarious stylistic influences on Bach's organ works.⁵ Many of these are traceable to other contemporary German organ composers whose compositional style Bach would almost certainly have known. As Williams states, these would have included Pachelbel, Böhm, Buxtehude, Bruhns, Reinken, Kerl and Froberger. Bach's organ works also frequently betray a French influence, both specifically, such as in the famous example of the Passacaglia, BWV 582, the first half of whose main theme originates in a piece by Raison, and more generically, such as in the C minor Fantasia, BWV 562 with its stylistic debt to French composers such as de Grigny. In addition, an Italian influence is often felt in the manual writing across-the-board from the quasi-string writing in the *Six Sonatas* to the tripartite Toccata in C, BWV 564 via the

4 See Peter Williams, *The Organ Music of J.S. Bach*, Second Edition (Cambridge: Cambridge University Press, 2003), p. 227.

5 See Peter Williams, *Bach Organ Music* (London: BBC Music Guides, 1972), p. 9.

Frescobaldian Canzona, BWV 588 and Corellian Allabreve, BWV 589.

Purposes

As the above discussion suggests, it is not surprising that many of the exact original purposes for the organ works remain unknown, though in general terms the following categories of use can be discerned: liturgical (many, if not most, of the chorales and chorale preludes; some of the prelude/toccatas and fugue pairs); didactic (the *Six Sonatas*; the *Orgelbüchlein*); stylistic assimilation (the concerto transcriptions; some toccatas and fantasias; Legrenzi and Corelli Fugues). In addition, collections such as *Clavierübung III* and perhaps the *Schübler Chorales* had a purpose that transcended their immediate utility: the desire to offer a musical-theological compendium (*Clavierübung III*), or leave a musical legacy (*Schübler Chorales*).

A Note on Current Bach Scholarship

Such is the scope of Bach's organ works. But how have they been covered in the literature? There is a fascinating dialectic evident in current Bach studies more broadly between a hermeneutic taken up with purely musical concerns for Bach's works,⁶ and a broader

analytical approach to his music that seeks to contextualize Bach's contrapuntal, figurative and harmonic peculiarities and complexities within a much broader framework involving contemporary theology,⁷ aesthetics,⁸ philosophy,⁹ and science.¹⁰ Assessing these different approaches to Bach's music is difficult, as the results are inevitably mixed. On the one hand, there is a need to maintain a degree of musical integrity by allowing the musical features of Bach's compositions to come first in any attempt to understand them. Thus, some of the least convincing musical-analytical work done from the contextual side arises from an approach to Bach's music that

Williams, *The Organ Music of J.S. Bach*, Second Edition (Cambridge: Cambridge University Press, 2003); Peter Williams, *J.S. Bach: A Life in Music* (Cambridge: Cambridge University Press, 2007).

7 Eric Chafe, *Analyzing Bach Cantatas* (New York: Oxford University Press, 2000); Anne Leahy, "'Vor deinen Thron tret ich': The Eschatological Significance of the Chorale Settings of the P271 Manuscript of the Berlin Staatsbibliothek" in *Bach*, Vol. 37, No. 2 (2006), pp. 81 – 118; Timothy A. Smith, 'Fugues Without Words: A Hearing of Four Fugues from "The Well Tempered Clavier" as Passion Music' in *Bach*, Vol. 40, No. 2 (2009), pp. 45 – 66; Linda Gingrich, 'Hidden Allegory in J.S. Bach's 1724 Trinity Season Chorale Cantatas' in *The Choral Journal*, Vol. 51, No. 1 (August 2010), pp. 6 – 17.

8 Christoph Wolff, 'Bach and the Idea of "Musical Perfection"' in Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: Oxford University Press, 2001).

9 See John Butt, "'A mind unconscious that it is calculating'? Bach and the rationalist philosophy of Wolff, Leibniz and Spinoza" in John Butt (ed.), *The Cambridge Companion to Bach* (Cambridge: Cambridge University Press, 1997).

10 David Yearsley, *Bach and the Meanings of Counterpoint* (New York: Cambridge University Press, 2002).

6 The work of Peter Williams is helpful in this regard. See Peter Wil-

is too superficial. On the other hand, there is a sense in some of the ‘music-only’ approaches that *any* recourse to relevant external and contextual questions ought to be dismissed out of hand when clearly such factors occasionally – perhaps often – played a legitimate role in Bach’s compositional process. The ideal, then, seems to be to take an approach to describing Bach’s organ music that both honours the music itself whilst allowing for wider contextual questions to shape one’s thinking as appropriate, perhaps on a piece-by-piece basis. With that in mind, there seem to be two broad extra-musical contexts of particular relevance to the organ music of Bach in which purely musical observations can be worked out. These are *theology*, and *aesthetics*.

Theological Aesthetics

Peter Williams highlights a conundrum that needs tackling if one is to think theologically about Bach’s organ music, namely the tension that exists between Bach’s stated theological intention in composition (most famously revealed in the composer’s signature ‘S.D.G.’ – ‘Soli Deo Gloria’ (To God Alone Be Glory) – that has been found on some of Bach’s manuscripts, penned after the final bars) and the apparent self-interestedness of

much of Bach’s music.¹¹ The key that unlocks this dilemma is the observation made by John Butt,¹² that for Bach, as for other Lutherans, music was *intrinsically* of eternal value. We can be more specific and outline two ways in which the inherent theological nature of music, as it was understood, appears to have influenced the music Bach actually wrote.

i) Music as Theological Metaphor

A theological idea that was found in the Leipzig circles in which Bach moved in the 1740s was that God’s beauty can be conceived conceptually as a type of *harmonia*:

God is a harmonic being. All harmony originates from his wise order and organization... Where there is no conformity, there is also no order, no beauty, and no perfection. For beauty and perfection consists in the conformity of diversity.¹³

This fundamental idea of God’s beauty as expressed in His unity-in-diversity immediately

¹¹ See Williams, *Bach Organ Music*, pp. 10-11.

¹² See John Butt, ‘Bach’s metaphysics of music’ in Butt (ed.), *The Cambridge Companion to Bach*, p. 53.

¹³ Georg Vensky, 1742. Like Bach, Vensky was a member of Lorenz Christoph Mizler’s Society for Musical Science. Quoted in Wolff, *Learned Musician*, p. 466.

invites the metaphorical projection of this concept onto His creation: His beauty is expressed through His creation via the same aesthetic of unity-in-diversity. While criticisms have been levelled at this definition of beauty when held as an absolute value, as an explanation of Bach's contrapuntal practice it is highly suggestive. This desire for art to imitate nature in its perfection motivated Bach's musical project throughout his career and is particularly evident in his treatment of counterpoint: '[c]haracteristic of Bach's manner of composing is a way of elaborating the musical ideas so as to penetrate the material deeply and exhaustively.'¹⁴ Bach's maximization of thematic coherence, harmonic richness, and contrapuntal complexity can be thus understood as having a *theological* rationale. This rationale perhaps best fits the music with which there is no accompanying text to direct one's interpretation of the musical figures, and is particularly relevant in grasping the aesthetic behind specifically contrapuntal projects like *The Art of Fugue*.

ii) Music designed to move the Affections towards God

Ever since the discovery of Bach's personal Bible commentary, the so-called 'Calov Bible',

14 Wolff, *Learned Musician*, p. 469.

it has often been noted that Bach's music appears to have been intended as an expression of a specifically, and personally-held, *Lutheran* faith.¹⁵ The implications of this in seeking an informed speculation of Bach's theological views of music are significant. For the indications in Luther's writings are not only that he saw music as inherently theological on a number of different levels,¹⁶ but specifically that he saw music as having a role in moving the believer's affections towards God, and thus an ability to strengthen the believer's faith in Christ.¹⁷ Combining this insight with the commonly-observed (though not unchallenged) evidence of the Baroque *Affektenlehre* (or 'Doctrine of the Affections') in Bach's music, it can be seen how often Bach's sacred music (chorale-based or liturgically-intended; often both) makes its spiritual utility felt through its projection of a relevant and (sometimes) dominant *affekt*. This primary *affekt* is then projected through

15 See Robin A. Leaver, 'Music and Lutheranism' in Butt (ed.), *The Cambridge Companion to Bach*, pp. 39 – 40.

16 Robin A. Leaver, *Luther's Liturgical Music: Principles and Implications* (Grand Rapids: Eerdmans, 2007).

17 See Luther's directions to believers suffering depression: "When you are sad, therefore, and when melancholy threatens to get the upper hand, say: 'Arise! I must play a song unto the Lord on my regal [...].'" Then begin striking the keys and singing in accompaniment, as David and Elisha did, until your sad thoughts vanish.' Martin Luther, Theodore G. Tappert (ed.), *Letters of Spiritual Counsel* (Louisville: Westminster John Knox Press, 2006) p. 97.

the musical material, itself often consisting of harmonic and motivic workings-out of a single *inventio*, or dominant musical figure.¹⁸ In the organ music, this notion is perhaps most useful in approaching the chorale preludes – a genre that covers many of the organ works – where in many cases the background text, where clear, often illuminates both the general *affekt* of a given prelude, and the specificity of particular harmonies and figurations that have been chosen to illustrate it.

Conclusion – Bach, Beauty and Belief

Although the label of ‘The Complete Organ Works of Bach’ for the corpus is a misnomer, there are still many varied ways in which to view it coherently; theological aesthetics is just one example. Theology and aesthetics combine throughout Bach’s organ music, uniting them as works that project a Christian Lutheran worldview through their specifically musical beauty. In this they serve as exemplars of the theology of another towering eighteenth-century Christian intellect, whose published thought also combined beauty and belief with an emphasis on the affections of the believer: the American pastor Jonathan Edwards, with whom

Bach has once been compared.¹⁹ Edwards placed the affections-of-the-heart at the centre of his definition of genuine Christian experience, and thus taught that moving them God-ward was the primary aim of any means of grace in the church, whether preaching or music. As examples of Edward’s affection-driven theology in practice, the organ works of Bach clearly cohere in their common ability to promote both belief and beauty, or perhaps more accurately, belief *through* beauty.

The Eighteen Chorales from the Leipzig Manuscript

‘With the possible exception of the *Well-Tempered Clavier*, The Great Eighteen chorales are the most diverse collection of pieces Bach ever wrote’. So says Russell Stinson, author of a useful book on the Eighteen (Stinson 2001 p. 3). This quote brings out something of the dual nature of the Eighteen, a duality that gets to the heart of some of the problems and issues surrounding trying to provide an accurate introduction to the collection. It is, certainly, a collection, and the sources we have for it reflect this: a collection of chorales that are later (Leipzig) revisions of earlier (Weimar)

18 Laurence Dreyfus, *Bach and the Patterns of Invention* (Cambridge: Harvard University Press, 1996).

19 Richard A. Spurgeon Hall, ‘Bach and Edwards on the Religious Affections’ in *Johan Sebastian: A Tercentenary Celebration*, ed. Seymour L. Benstock (Westport: Greenwood Press), pp. 69 – 81.

settings. Yet, it is also 'diverse', in ways that not only underscore its unity as a collection, but also threaten it. Yes, there is much in the 'Eighteen' that is typical of a Bach collection: a diversity of styles and completeness of reference, hinting at the composer's desire to deal comprehensively with a genre in published form, much as he had done with the more liturgically-organised *Clavierübung III*. But there is also a debate as to whether the 'Eighteen' as such were ever intended by Bach to be published as such, or whether the collection as we have it is merely a 'miscellany' chorale arrangements whose ultimate destiny was thwarted by the composer's death in 1750. This is mostly due to the chief manuscript source, so-called P 271, which contains fifteen of the chorales (BWV 651 – 665) in autograph hand, and, separately, two additional chorales (BWV 666 and 667) copied by Bach's son-in-law Altnickol. The final chorale ('Von deinen Thron') follows, only incomplete. Further, a title-page suggests an original design of seventeen chorales, a title later changed to eighteen. Thus, it is not clear that the chorales as we have them reflect versions, or a collection, that was complete or in a final form intended for publication.

However, the Eighteen as we have them do exhibit qualities as a set that suggested a degree of pre-meditated organization. The final chorale apart, chorales one and seventeen (651 and 667) form a theological book-end, with reference to the Holy Spirit. The chorales all have enough common musical features to suggest intent: for the most-part chorale preludes that preserve the structure of the chorale, with long interludes in between the chants, with a common texture (chorale plus 3 parts). But there is also a seemingly deliberate mixing of chorale-prelude forms to highlight variety: (chorale trios, chorale motets, chorale partitas, ornamental chorales). As such, the collection seems to be a statement deliberately summarizing – yet surpassing? – the entire North German school of chorale composition, referencing as it does the chorales of the same name by Buxtehude (659), Böhm (659), Krebs (659, 655), Reinken (653), and Pachelbel (656). Further, there are obvious references to the number 3 throughout: 3 settings of both Allein Gott and Nun Komm der Heiden Heiland; 3 sarabandes; 3 Agnus dei settings; 3 Communion hymns; 3 preludes marked *organo pleno*; keys in 3 sharps and 3 flats (see Williams 2003 p. 340). Indeed, the keys of the collection also highlight a unity, seeming to circulate round G major, with three

flats (654) balanced by 3 sharps (656), and the three g minor settings both providing a connection for the more distant f minor (658) and providing a foil for the G major-emphasis in line with the greater variety of flat keys through the collection.

BWV 651 Komm Heiliger Geist

The first prelude of the set is a wonderful opening statement, a fast whirlwind fantasia in *organo pleno*, with the chorale melody given in the pedals below semiquavers in the manuals that play lengthy episodes between the statements of the chorale. There is an unmistakable link to the theme of Pentecost suggested by music that seems to depict the rushing wind of the Holy Spirit, although no link to Acts 2 is made in the actual chorale text. Rather, the images in the chorale text of ‘brünstig Lieb’ (‘ardent love’) and the ‘Glanz’ (‘brilliance’) of the light of faith found in the gathered people of God provide other possible starting points for the writing.

BWV 652 Komm Heiliger Geist, Herre Gott

This is a deeply contrasted setting from BWV 651, encapsulating a different angle on the text. The prelude contains very regular structures: the episodes follow exactly the eight phrases of the chorale, and each is patterned

the same way, with the same order of entries. Then end breaks the pattern and is striking for its freedom: instead of following the phrases of the chorale exactly, Bach amalgamates the final two ‘Hallelujah’ phrases into one phrase. It is tempting to interpret this in the light of the theology of Pentecost, joy and freedom coming only after the influence of the Spirit.

BWV 653 An Wasserflüssen Babylon

The chorale melody is heard in the tenor, with two accompanying parts that weave a counterpoint based on the first two phrases of the chorale, even combining them near the end, giving the effect of integration. The text is a setting of Psalm 137; though the music doesn’t reflect the angst of the psalm, as much as peaceful calm. There are some striking dissonances heard associated with the lines of text that speak of the suffering of God’s people.

BWV 653b An Wasserflüssen Babylon

The second setting of the chorale features a double pedal – like the prelude ‘Aus tiefer Not’ (BWV 686) in *Clavierübung III* – yet with a different affect: richness and completeness, rather than gravitas. There is tight contrapuntal weaving of the first two phrases of the chorale in the accompanying voices and a striking

accented passing note near the end ('there we had to suffer much').

BWV 654 Schmücke dich, o liebe Seele

The counterpoint of the accompaniment shadows the phrases of the chorale in the right hand, and the affect is a hopeful optimism that the believer will 'lass die dunkle Sündenhöhle' ('leave the dark cavern of sin'). The feel is dance-like, in the manner of a sarabande, and there is beauty in the unexpected harmonic twists – the cadences onto the relative minor – as well as in the integrity of the counterpoint, densely woven from the chorale, and the subtle ornamentation of the RH's chorale melody.

BWV 655 Herr Jesu Christ, dich zu uns wend

Bach sets BWV 655 as a chorale trio. The text provides a musical stimulus to the wring: 'wend' ('turn') – reflected in the turning of the head motif, turning back to a B – in fact the whole prelude is marked by the turning motif, in fast and shorter note values. An unexpected masterstroke is that the chorale melody heard *in toto* in the pedal on the final two pages, perhaps highlighting the purpose of the trio music to stand separate from the chorale, to comment on it. Note the unexpected final cadence, which

turns (again!) to C major, before the final cadence on G.

BWV 656 O Lamm Gottes, unschuldig

Note the emphasis on the number 3 in this prelude – 3 sharps, 3 verses, 3 sections, 3 time (split between divided in two and three). There is also a humility about the setting, reflecting perhaps the gentle supplication of the Agnus dei, whose text the chorale sets: the chorale melody is always easy to follow. There is a striking chromaticism before the final refrain ('Give us peace'), perhaps a striking musical depiction of sin, and the deliverance ('peace') from it, both won by and asked of the Lord, and also a depiction of the 'despair' of the sinner, in the text. This performance features a growing crescendo through the movement, with verse 3 suggesting a fanfare motif (hence the trumpet in the registration) preceding the final peal of triumph.

BWV 657 Nun danket alle Gott

This prelude is through-composed, with the accompaniment marked by running semiquavers: the affect of joy is unmistakable. There is a link to the text, 'viel zugut' – 'immeasurable good' – the semiquavers spinning through the piece giving an impression

of abundance, even a never-ending quality. The inner parts are ‘rich in motifs’ (Williams 2003 p. 359) and the turn to the dominant, with added C sharp, G to D, in the second time bar, is expertly managed and surprising.

BWV 658 Von Gott will ich nicht lassen

This is the first of the settings in the minor. There is a certain waywardness in the harmony that is clarified, and disciplined by the chorale melody (which is heard in the pedals), rather like the guiding action of God in the text. It is also possible to see the text reflected in the elision of the chorale melody in the final three phrases – it becomes more pervasive in its presence, more constant – as God’s care, at the end of the text, is highlighted as a constancy, ‘Abend und den Morgen, tut er mich wohl versorgen, wo ich auch sei im Land’ (‘evening and morning he takes care of me, wherever I am’).

BWV 659 Nun komm, der Heiden Heiland

BWV 659 is one of the jewels of the collection, whether seen in the textures (the walking bass), the harmony (fluid inner parts, effortless sequences, and beautifully crafted suspensions), or the expressively ornamented chorale. Of the three settings, the current performer sees the first as representative

specifically of the birth of Christ. The g minor key matches some of the greatest utterances on the organ for Bach – the ‘Sei gegrüßet partita’, the Fantasia and Fugue – and the cantus lines emphasise ascent, even when the chorale phrase doesn’t; perhaps a surprising emphasis given the text, which references the descent of the Saviour in the Incarnation. The inner parts are typically dense in motifs that are traceable both to the chorale and to the ornamented *cantus firmus* line. There are four phrases, with long episodes in between, giving a meditative focus. Note the beautiful harmonic sequences found throughout this setting, which is a feature of the writing of all three ‘Nun komm’ settings.

BWV 660 Nun komm, der Heiden Heiland

In BWV 660, the chorale is again given in the right hand, above two lines that intertwine. The effect is reminiscent of the two intertwining oboes in the alto aria ‘Von den Stricken meiner Sünden’ in the St John Passion, where they depict the binding of Christ on the cross. Thus, BWV 660 seems to look at the redemption of Christ through the lens of Calvary. Similarly, there is something almost grotesque about the ornamentation of the chorale. Throughout, there is striking the canonic writing between

pedal and LH that, as in BWV 659, melds into sequences.

BWV 661 Nun komm, der Heiden Heiland

The third setting BWV 661 features the chorale in the pedals, played on a *pleno*, significant in that it forms a bridge with the first and last chorale of the collection, also instructed to be played *organo pleno*. There is fugal writing in the manuals and, again, an emphasis on sequential writing throughout. The unmistakable emphasis of the third setting of 'Nun komm' is on triumph of the Saviour, so forming the apex of a small theological journey from Christ's birth to his victory.

BWV 662 Allein Gott in der Höh sei Ehr

The three chorales on 'Allein Gott in der Höh sei Ehr' reflect a diversity of stylistic approaches to the chorale. BWV 662 is in a sunny A major with the chorale in the soprano register. Bach reworks the chorale melody into an expressive coloratura, richly ornamented. The expressivity influences the three-part accompaniment, whose motives track those of the chorale. The general affect lent to the prelude is one of yearning, intensified by dissonant harmonies. The ending is especially beautiful as the cadence is extended after the final note of the

chorale: the melody moves from representing the chorale melody to commenting upon it as the 'gross Fried' ('great peace') of the text is given musical expression, through the silencing of the accompaniment, and a free cadenza with sudden rests in the middle, the music coming to a peaceful end on the final A before the accompaniment joins for the final cadence.

BWV 663 Allein Gott in der Höh sei Ehr

In BWV 663 the gentle affect is continued in a triple-time setting that contains elements of a courante. The chorale is given in the tenor, with fewer ornaments in an accompaniment that contains the chief motivic interest of the setting. A more static pedal line creates simple harmony that is based around parallel and contrary motion, with stricter counterpoint and imitative sequences that are based around a smaller array of motivic material derived from the chorale. As with BWV 662, there is a similarly extemporary feel to the chorale left hand at the end of the lines, perhaps projecting the idea of 'Fried' ('peace') and the 'end of war' mentioned in the first stanza of the chorale text.

BWV 664 Allein Gott in der Höh sei Ehr

In BWV 664 the affect projected is again one of joy, expressed in a lively trio setting that bears

a similarity in style to the first movement of the G major Sonata. The opening phrase of the chorale is embellished into the main motivic idea. There is also tight motivic derivation in the pedal bass line. The final act of the pedal is to intone the first phrase of the chorale – a summing up.

BWV 665 Jesus Christus, unser Heiland

BWV 665 is in four clear sections, each relating to one phrase of the chorale, with a coda. This is a strange setting, with the melody alternating at the bottom and the top of the texture (pedal and RH). The ending is particularly striking, the biggest of the collection thus far, gathering the disparate elements of the setting (Williams 2003 p. 378), and increasing on the final page from three to eight voices (Stinson 2001, p. 102).

BWV 666 Jesus Christus, unser Heiland

The second setting of this chorale has the same four-section structure. Each section begins with three-part counterpoint based on the phrase of the chorale; then the chorale is heard in the upper voice. Semiquavers are introduced at phrase 3, intensified for line four and the coda, perhaps projecting an affect of joy.

BWV 667 Komm, Gott Schöpfer, heiliger Geist

This setting, a rewrite of the same chorale from the *Orgelbüchlein* (BWV 631), features the chorale melody set twice, first in the upper voice and second in the pedals. There is a coda of running semiquavers in between. Perhaps we are back to the ‘rushing wind’ of the first chorale, but with different metre – 12/8. The first section features a striking off-beat pedal note. Stinson suggests that the setting expresses two Pentecost themes: first, the off-beat pedal note that comes on the third beat symbolizes the third member of the Trinity; and second, the rushing semiquavers in the second half of the prelude picture the rushing wind of the Spirit (Stinson 2001 p.103).

BWV 668a Wenn wir in höchsten Nöten sein (Diktatfassung)

BWV 668a perhaps represents a complete version of BWV 668 – ‘Vor deinen Thron’ – which is incomplete, at only twenty-five and half bars long. Scholars suggest that the incomplete version (668) reflects Bach’s final improvements, but 668a is usually played, despite its difference to 668 in a few details, given its completeness. The text of 668, ‘Von deinen Thron’ has created interest in relation to the story by Bach biographer Forkel, that

the prelude was 'dictated a few days before his death to Altnickol'. There is a gentle meditative quality to the prelude, suggested by the rhythmic simplicity, and the time taken for each chorale phrase to unfold. The inner parts stay faithfully to the motifs of each successive phrase of the chorale, lending an integrated feel, and the final interrupted cadence unlocking the final few bars is touching. The effect of the movement is as a meditation on all that has preceded.

George Parsons, 2017

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THE ORGAN OF TRINITY COLLEGE CHAPEL

The organ of Trinity College Chapel was built by the Swiss firm Metzler Söhne in 1976. The design, by Bernhardt Edskes, incorporated the surviving pipework of the two organs built for Trinity by “Father” Bernard Smith in 1694 and 1708. The organ has three manuals and forty-two ranks, of which seven are original. The 8’ Principal on the Rückpositiv is from Smith’s 1694 organ, while the 16’ Principal on the Pedal and the 16’ Principal, 8’ and 4’ Octave, 2’ Quinte, and 2’ Superoctave on the Great are from 1708. The Victorian enlargements to both the instrument and its cases have been removed, and all the pipework is contained within the restored Smith cases, whose carving recalls the school of Grinling Gibbons. The cases are likely to have been designed by Smith and executed by him or one of his team. The salient characteristics of this mechanical-action organ are the meticulous craftsmanship and artistic integrity employed by Metzlers, the durability of the instrument, together with its rich but gentle resonance, its aptness for the acoustics of the Chapel, and its exquisite balance. It is understandably regarded as one of the finest instruments in the United Kingdom.

| HAUPTWERK, C-f ^{'''} | | RÜCKPOSITIV | | SCHWELLWERK | | PEDAL | |
|-------------------------------|------------------------|-------------|-------------------------|-------------|------------------------|-------|--------------|
| 1• | Principal 16 | 13• | Principal 8 | 23 | Viola 8 | 34• | Principal 16 |
| 2• | Octave 8 | 14 | Gedackt 8 | 24 | Suavial 8 | 35 | Subbass 16 |
| 3 | Hohlflöte 8 | 15 | Octave 4 | 25 | Rohrflöte 8 | 36 | Octavbass 8 |
| 4• | Octave 4 | 16 | Rohrflöte 4 | 26 | Principal 4 | 37 | Bourdon 8 |
| 5 | Spitzflöte 4 | 17 | Octave 2 | 27 | Gedacktflöte 4 | 38 | Octave 4 |
| 6• | Quinte 2 $\frac{2}{3}$ | 18 | Gemshorn 2 | 28 | Nasard 2 $\frac{2}{3}$ | 39 | Mixtur V |
| 7• | Superoctave 2 | 19 | Larigot 1 $\frac{1}{3}$ | 29 | Doublette 2 | 40 | Posaune 16 |
| 8 | Sesquialter III | 20 | Sesquialter II | 30 | Terz 1 $\frac{3}{5}$ | 41 | Trompete 8 |
| 9 | Cornett IV | 21 | Scharf III | 31 | Mixtur IV | 42 | Trompete 4 |
| 10 | Mixtur IV-V | 22 | Dulcian 8 | 32 | Fagott 16 | | |
| 11 | Trompete 8 | | Tremulant | 33 | Trompete 8 | | |
| 12 | Vox Humana 8 | | | | Tremulant | | |

45 Rückpositiv/Hauptwerk 46 Schwellwerk/Hauptwerk

47 Hauptwerk/Pedal 48 Rückpositiv/Pedal 49 Schwellwerk/Pedal

(• Father Smith ranks)

DAVID GOODE

David Goode is Organist at Eton College, combining this post with a flourishing performing career.

A music scholar at Eton, and then organ scholar at King's College, Cambridge, he studied organ with David Sanger and in Amsterdam with Jacques van Oortmerssen. From 1996-2001 he was Sub-Organist at Christ Church, Oxford; following prizes at the 1997 St. Alban's Competition, and the 1998 Calgary Competition, he concentrated on a freelance career between 2001 and 2003. In 2003 he moved for 2 years to Los Angeles as Organist-in-Residence at First Congregational Church, home to the world's largest church organ.

In 1999 he made the first of numerous appearances at the Proms, and in 2002 he made his recital debuts at the RFH and at Symphony Hall, Birmingham, subsequently playing all over Europe, the US, Australia and the Far East. He plays at the AGO National Convention in June 2016. He also has an established partnership with the trumpeter Alison Balsom: in March 2014 they played for the reopening concert of the RFH organ.

He has forged a strong relationship over the years on BBC Radio 3 with the BBCNOW and the BBC Singers, and has played numerous contemporary works, including Francis Pott's *Christus*, and Peter Maxwell Davies' *Solstice of Light*.

He has also developed a profile as a composer: a set of anthems has been published, together with recordings by the choir of King's College, Cambridge; and his *Blitz Requiem* was performed in September 2013 by the Bach Choir at St Paul's Cathedral, and broadcast on Classic FM.



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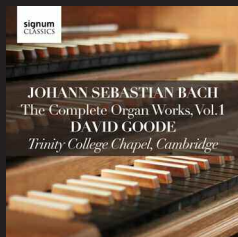
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Signum Records Ltd., Suite 14, 21 Wadsworth Road, Perivale, Middlesex UB6 7JD, UK

Tel: +44 (0) 20 8997 4000 E-mail: info@signumrecords.com

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