



signum
CLASSICS

JOHANN SEBASTIAN BACH
The Complete Organ Works, Vol. 10
DAVID GOODE
Trinity College Chapel, Cambridge

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|----|---|---------|
| 1 | Fantasia, BWV 562 | [4.37] |
| 2 | Gott durch deine Güte, BWV 720 | [1.39] |
| 3 | Wo soll ich fliehen hin (Kirnb. coll. No. 5), BWV 694 | [3.23] |
| 4 | Ich hab mein Sach Gott heimgestellt
(Kirnb. coll. No. 18), BWV 707 | [5.02] |
| | Prelude and Fugue, BWV 539 “Fiddle” | |
| 5 | I. Prelude | [2.17] |
| 6 | II. Fugue | [5.17] |
| 7 | Christ lag in Todesbanden
(Fantasia; Kirnb. coll. No. 6), BWV 695 | [3.39] |
| 8 | Herr Gott, dich loben wir, BWV 725 | [10.48] |
| | Trio Sonata No. 5, BWV 529 | |
| 9 | I. Allegro | [4.56] |
| 10 | II. Largo | [5.21] |
| 11 | III. Allegro | [3.43] |

12	Aria, BWV 587	[4.13]
13	Concerto after Johann Ernst, BWV 595	[3.45]
14	Passacaglia and Fugue in C minor, BWV 582	[12.39]
	Total timings	[71.21]

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),

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.

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 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 for 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

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

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 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/toccatina 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

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

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

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 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

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).

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

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.

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 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

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.

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', 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

¹⁴ Wolff, *Learned Musician*, p. 469.

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

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 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

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.

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.

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.

BWV 562 Fantasia

The C minor Fantasia BWV 562 is surely one of Bach's greatest Fantasias, grand in scope and very powerful in affect. It engenders a great feel of yearning from the initial descending phrase over a low held pedal C, and from the harmonies and suspensions that are effortlessly created by the five-part counterpoint. The work betrays a strong French influence, which is felt in the extensive ornamentation and melodic span of the lines, and promotes a clear structure, with a main divide occurring as the opening material is heard in the dominant. There is then a gradual return to the tonic with sequential writing that gathers power to a wonderful climax. The ending is noble, the counterpoint spinning out over the same C (tonic) pedal from the opening and wringing itself up to a dissonant diminished 7th chord, leading to a coda that almost feels improvised.

BWV 724 Gott durch deine Güte

This very early prelude, probably written before

Bach was at Weimar, sees Bach experimenting with canon. The chorale melody is kept at the top of a four-part contrapuntal texture. In between the chorale's phrases the counterpoint ebbs and flows in episodes that are loosely derived from the motifs of chorale. The effect achieved through canon is best heard in the final two phrases, where the pedal entries echo the chorale melody at the octave.

BWV 694 Wo soll ich fliehen hin (Kirnb. coll. No. 5)

BWV 694 is related to another setting of the same chorale, BWV 646 (one of the six *Schübler* chorales). Like its relative, BWV 694 is a trio setting, whose keyboard parts do not cross – so are playable on one manual – and feature extensive imitation between the right and left hands. The slow-moving chorale is given in the pedal, in long dotted minims.

BWV 707 Chorale prelude Ich hab mein Sach Gott heimgestellt (Kirnb. coll. No. 18)

This prelude is a striking example of the variety with which Bach treats chorales. BWV 707 *ends* with the chorale in its original form, as a summation to a prelude that clearly structures itself around the phrases of the chorale, given in long notes in the soprano voice. The prelude

is *manualiter*, and fugal, with each consecutive phrase introduced by a new subject that is based upon it.

BWV 539 Prelude and Fugue “Fiddle”

The **Prelude** is melancholy, simple in its style, and played *manualiter*. It is built on a gently rising motive which settles into runs of quavers, leading to an elegant cadence with a ornamental turn. The structure is ABA, with the second A truncated. The highly contrasting **Fugue** that follows (belying the fact that this Fugue was only paired with the Prelude in early nineteenth-century copies) is immediately recognizable as a transcription of the Fugue from Bach’s G minor Violin Sonata (BWV 1001). Yet, for all its familiarity, BWV 539’s provenance is shrouded in mystery: it is not known for sure who wrote the Prelude, who paired it with the current Fugue, and who made the transcription of Bach’s original violin Fugue into what we have today. Yet, musically there is no reason to doubt Bach’s authorship of the Prelude, and despite its ‘spurious’ origin (see Williams 2003 p. 71) the Fugue’s idiomatic organ writing allows the harmonic potential of the original to be fully realised.

BWV 695 Chorale prelude Christ lag in Todesbanden (Fantasia; Kirnb. coll. No. 6)

BWV 695 is a ‘Fantasia’, highlighting the freer nature of the arrangement. The chorale is given in the alto, in the middle of a three-part texture that has the feel of a dance from a mature keyboard work – compare the Gigue of the G major keyboard Partita – and contains echoes of the same style. The structure of the piece follows the chorale, with the first half repeated. As expected, the counterpoint that weaves around the chorale is derived from it, neatly following the chorale phrase-by-phrase.

BWV 725 Chorale prelude Herr Gott, dich loben wir

BWV 725 is a massive 5-part setting of Luther’s text of the *Te Deum* that effectively follows the verses of the chorale, keeping in the main its conventional chorale-like homophonic texture, though amplifying it through the addition of an extra voice. Interest is given by the inner parts, with running quavers and passing notes that seem to reference specific words of the text, such as ‘angels’ and ‘divine power’ (see Williams 2003 p. 467). The setting, perhaps designed to be played as an accompaniment to liturgical chant, shows Bach’s contrapuntal mastery, displayed within the constraints of a chorale texture to give great power and gravitas.

BWV 529 Trio Sonata No. 5

I. Allegro: A spritely Italianate ritornello fuelled by running semiquavers and bright imitation between the parts. The movement projects a bright breezy affect, with just the hint of darker tones. As in the case of the other trio sonatas, a series of exquisite sequences carry the musical argument forward.

II. Largo: A beautiful, slow dance in compound time. The main yearning musical material is decorated throughout with small motifs, often outlining chromatic intervals that provide emotional depth that is never overstated. This middle movement was likely composed separately from the outer two movements, and has been associated with the Prelude and Fugue in C major, BWV 545.

III. Allegro: The air clears for another bright Italianate fugal Allegro, similar in style to Corelli's Sonata Op. 5 no. 3. The musical lines in the movement give a greater role to the pedal which plays a role in the fugal argument.

BWV 587 Aria

The Aria, BWV 587, stands alongside two other similar trio arrangements of movements by Fasch and Telemann (BWVs 585 and 586). It is

a transcription of section 4 of 'L'Impériale' by François Couperin, from his 'Troisième Ordre' for two violins and continuo, published in Paris in 1726. The original is given a different heading – 'Légèrement'. As with other such pieces, the authorship is uncertain, though an earlier generation of scholarship suggested that the movement – in F major – was intended to be played as a filler between the Toccata and Fugue in F (BWV 540), though there is no proof of this in the sources.

BWV 595 Concerto after Johann Ernst

BWV 595 is a transcription of just one movement of a concerto attributed to Johann Ernst, the Prince of Sachsen-Weimar, which also exists in a version for harpsichord (BWV 984). The organ version makes extensive use of antiphonal effects, similar in style to those found in the 'Dorian' Prelude (BWV 538). As with Ernst's other Bach transcription (see the Concerto in G, BWV 592) some occasionally common-variety harmony is given new life through imaginative and idiosyncratic rescoring for the organ, although one bar stands out for juxtaposing chords of B major and G minor.

BWV 582 Passacaglia in C minor

The Passacaglia in C minor is a wonderful

work that is rich in both historical resonance and compositional ingenuity. The **Passacaglia** opens with its famous pedal bassline, really a theme in two halves. The first half – which is also used as the Fugue’s subject – is found elsewhere, in the ‘Christe’ of the second mass of Raison’s *Premier Livre d’Orgue* (1688). This hints at the possibility that the work began life as a ‘Fugue on a theme by Raison’, and then grew into the larger work. BWV 582 also taps into a seam of other baroque Passacaglias and Chaconnes for the instrument, notably by Buxtehude and Pachelbel, with which BWV 582 shares similarities.

The power of all examples of the genre, and especially this work, is achieved by the tension created by the opposing forces of limitation (the ostinato bassline) and creativity (the variations upon it): it is a form in which the musical material must be at once both highly similar and highly different. In BWV 582 Bach achieves this differentiation in a numerically exact structure: the Passacaglia gives the theme (in the pedals, solo) with twenty variations following (=21); the following Fugue, which takes the first half of the Passacaglia’s theme as its subject, features eleven further entries of the subject (=12). Thus the work is encapsulated by the

numbers 21 and 12, which together form a neat palindromic symmetry that seems to embody the very qualities inherent in the genre: exact equivalence combined simultaneously with quantitative difference. Others have noted the potential for theological significance which these numbers imply.

Despite the repetition of the theme, there is a logical through-composed musical argument in the **Passacaglia** that hinges on gradual accumulation: of density, of musical metre, of rhetorical weight. That said, the variations do have a tripartite feel: the theme and variations 1-10 form a unit in which four-part textures are explored in a context of gradually increasing note-values; the next five variations (11 – 15) contrast by breaking in various different ways with a pedal-based four-part texture, exploring fugal, *manualiter*, and harpsichord *brisé* (broken chord) patterns; the remaining five variations (16-20) build up power towards the close by increasing further both texture (four-part to five-part) and note values (semiquaver to triplet), together with the drive of repeated rhythms of the last two variations building the climax to the close.

The **Fugue** dovetails with the end of the

Passacaglia. Strikingly, the subject maintains its integrity throughout the Fugue – there are no ‘false’, or ‘ghost’ entries – reflecting the priority of the Passacaglia over Fugue, Bach again working within the constraints of each genre even as he seeks to transcend them. The rhetorical force of the Fugue is generated by the way Bach incorporates the subject in the wider harmonic scheme, and by the sequential episodes that follow individual entries as the Fugue develops which themselves call for some of the work’s most spectacular effects (double trills; scales that seamlessly link pedals and manuals). Eventually the subject’s final entry – in the soprano voice, providing a bookmark that balances the pedal opening of the work – leads into a climactic final episode that runs into a Neapolitan pause chord. The following coda releases some of the pent-up energy in semiquaver passagework that encompasses highest and lowest Cs on the organ compass before a glorious final *adagio* cadence rounds off the work in seven parts.

George Parsons, 2019

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Trinity College Chapel, Cambridge



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-I ^m		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	Hohflöte 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 $\frac{1}{2}$	29	Doublette 2	40	Posaune 16
8	Sesquialter III	20	Sesquialter II	30	Terz 1 $\frac{1}{2}$	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.

Of his Bach CD for Signum in 2013 The Times said: 'One of Britain's finest organists puts the 1714 organ in Freiberg Cathedral through its paces ... An exemplary introduction'. 7 CDs of a complete survey of Reger's organ music have now also appeared, to warm reviews. He has forged a strong relationship

over the years on Radio 3 with the BBC National Orchestra of Wales and the BBC Singers, and has played numerous contemporary works, including Francis Pott's Christus ('a stupendous achievement' The Times), 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. He played at the AGO Convention in June 2016, and was a juror at the 2017 St. Alban's International Competition.



Recorded in the Chapel of Trinity College, Cambridge,
on 5th-6th January 2016 & 17th-18th August 2016,
by kind permission of the Master and Fellows of
Trinity College, with generous assistance from the
Chapel and Music Departments.

Producer – Matthew O'Donovan
Recording Engineer – Mike Hatch
Recording Assistant – Michael Gerrard
Editor – Tom Mungall
Executive Assistant – Kerry Baker
Cover Photo – © Joanna Harries

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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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