



MVDVS TRANSIT.

J.S. BACH

Two-Part Inventions

Sinfonias

Trio Sonata No. 3

Goldberg *Aria*

incantati

Emma Murphy *recorders*

Rachel Stott *viola d'amore*

Asako Morikawa *viola da gamba*

- | | | |
|-----------|---|---------------|
| 1 | Sinfonia No. 1 in C major, BWV 787
<i>(alto recorder, viola d'amore, viola da gamba)</i> | [1:16] |
| 2 | Invention No. 7 in E minor, BWV 778
<i>(voice flute, viola da gamba)</i> | [1:41] |
| 3 | Invention No. 11 in G minor, BWV 782
<i>(tenor recorder, viola da gamba)</i> | [1:53] |
| 4 | Sinfonia No. 4 in D minor, BWV 790
<i>(alto recorder, viola d'amore, viola da gamba)</i> | [2:14] |
| 5 | Invention No. 4 in in D minor, BWV 775
<i>(viola d'amore, viola da gamba)</i> | [1:20] |
| 6 | Invention No. 13 in A minor, BWV 784
<i>(viola d'amore, viola da gamba)</i> | [2:01] |
| 7 | Allein Gott in der Höh sei Ehr, BWV 716
<i>(voice flute, viola d'amore, viola da gamba)</i> | [2:43] |
| 8 | Wer nur den lieben Gott läßt walten, BWV 691
<i>(tenor recorder, viola d'amore, viola da gamba)</i> | [2:54] |
| 9 | Sinfonia No. 8 in F major, BWV 794
<i>(alto recorder, viola d'amore, viola da gamba)</i> | [1:27] |
| 10 | Invention No. 1 in C major, BWV 772
<i>(soprano recorder, viola d'amore)</i> | [1:24] |
| 11 | Invention No. 2 in C minor, BWV 773
<i>(soprano recorder, viola d'amore)</i> | [1:56] |

12	Sinfonia No. 9 in F minor, BWV 795 <i>(tenor recorder, viola d'amore, viola da gamba)</i>	[3:41]
13	Invention No. 10 in G major, BWV 781 <i>(viola d'amore, viola da gamba)</i>	[1:04]
14	Trio Sonata No. 6 in G major, BWV 530: II. Lento <i>(voice flute, viola d'amore, viola da gamba)</i>	[5:22]
15	Herr Jesu Christ, dich zu uns wend, BWV 655 <i>(alto recorder, viola d'amore, viola da gamba)</i>	[4:05]
16	Sinfonia No. 11 in G minor, BWV 797 <i>(voice flute, viola d'amore, viola da gamba)</i>	[2:07]
17	Invention No. 8 in F major, BWV 779 <i>(soprano recorder, viola da gamba)</i>	[1:14]
18	Invention No. 15 in B minor, BWV 786 <i>(alto recorder, viola da gamba)</i>	[1:33]
19	Sinfonia No. 13 in A minor, BWV 799 <i>(voice flute, viola d'amore, viola da gamba)</i>	[1:45]
	Trio Sonata No. 3 in D minor, BWV 527	[13:22]
20	I. Andante <i>(alto recorder, viola d'amore, viola da gamba)</i>	[5:07]
21	II. Adagio e dolce <i>(tenor recorder, viola d'amore, viola da gamba)</i>	[3:41]
22	III. Vivace <i>(soprano recorder, viola d'amore, viola da gamba)</i>	[4:33]
23	Goldberg Variations, BWV988: Aria: Andante espressivo <i>(tenor recorder, viola d'amore, viola da gamba)</i>	[4:19]

Total Timing: **[59:57]**

incantati:

Emma Murphy *recorders*

Rachel Stott *viola d'amore*

Asako Morikawa *viola da gamba*

Recorders:

Terton soprano in boxwood, made by Von Huene Workshop, 2003

Stanesby Junior alto in boxwood, made by Von Huene Workshop, 1998

Voice flute in boxwood, made by Adrian Brown, 1995

Voice flute in boxwood, made by Tim Cranmore, 2021

Loeki tenor in boxwood, made by Von Huene Workshop, 2016

Viola d'amore:

6-string viola d'amore after Franz Ostler 1726, made by Olivier Calmeille, Montpellier, 2011

Viola da gamba:

7-string bass viol after Michel Colichon 1683, made by Henner Harders, 1995

Recorded at the Church of the Ascension, Plumstead, London, UK, 19–21 May 2021

Produced by **Tom Hammond** (Chiaro Audio)

24bit, 96kHz high resolution recording, editing and mastering by **John Croft** (Chiaro Audio)

Album cover photo *Corpus Clock*, Cambridge, UK by **David Murphy**, image used with kind permission of Corpus Christi College, Cambridge and Dr John C. Taylor OBE. All other photos by **Patch Harvey**

Page 11: J.S. Bach holding his *Riddle Canon*, BWV 1076, portrait by **Elias Gottlob Haussmann**, 1746

Artwork by **David Murphy** (FHR)

FHR thanks Peter Bromley

J.S. BACH: Two-Part Inventions • Sinfonias • Trio Sonata No. 3

J.S. Bach's *Inventions* and *Sinfonias*, BWV 772–801 are some of the most frequently played keyboard works in the history of music, appearing not only in concert but as part of the essential training of any pianist or harpsichordist, and they are models of Bachian contrapuntal procedures (and compositional procedures more generally), thus being also highly suitable for performance by groups of different instruments, as demonstrated on this recording. The collection comprises 30 pieces – 15 two-part *Inventions* and 15 three-part *Sinfonias*, and originally appeared in the collection known as the *Klavierbüchlein für Wilhelm Friedemann Bach*, written for the composer's eldest son and dating from 1720 and in which they are entitled *Praeambula* and *Fantasiae*. Wilhelm Friedemann studied the organ from 1723 until he was appointed organist in 1733 at the Sophienkirche in Dresden.

The *Inventions* were written at Cöthen, where Bach spent six years in the service, from 1717, of Prince Leopold of Anhalt-Cöthen, who held him in high esteem. He took up the position of cantor at the church of St Thomas in Leipzig on 1 June 1723, and it is from this period that the *Sinfonias* likely date. While this move prompted the composer's extraordinary concentration on the composition of sacred music, at Cöthen he was able to dedicate himself to instrumental music, composing there sonatas, concertos, suites, the *Brandenburg Concertos* and the first book of *The Well-Tempered Clavier*.

Invention is a term that seems to have come in this context from a set of four violin pieces by the Italian composer Francesco Antonio Bonporti (1672–1749), *Invenzioni da camera*, which Bach had copied in his notebooks. The autograph manuscript, held in the Staatsbibliothek in Berlin, dates from 1723, and the didactic aspect of the collection is made clear in the description of it by Bach with which it opens:

Straightforward instruction,
in which lovers of the keyboard, especially those desirous of learning, are clearly shown not only (1) how to learn to play two voices clearly, but also, after further progress, (2) to deal correctly and well with three obligato parts; at the same time to obtain not only good ideas [*inventiones*], but also to carry them out well, but most of all to achieve a *cantabile* style of playing, and thereby to acquire a strong foretaste of composition.

Provided

by

Joh. Seb. Bach:

Capellmeister to

his Serene Highness the Prince of
Anhalt-Cöthen.

Anno Christi 1723.

Both sets are organised in ascending chromatic order by key, beginning with C major, and thus traversing eight major keys and seven minor. Bach employs many different compositional techniques over the course of these works, including canon, fugal writing, binary form, and the use of techniques such as inversion, voice exchange and double counterpoint. The *Sinfonias* are, in the main, fugal, though there are exceptions, including *No. 11 in G minor*, featuring highly decorated melodic lines over a bass. These brief works also possess a great expressive range: there are dance-like pieces, virtuosic display pieces (such as *No. 8 in F major*), and wistful melodic beauty (*No. 9 in F minor* and *No. 11 in G minor*).

The compositional devices employed in the *Inventions* and *Sinfonias* are naturally also to be found in other two- or three-part works by Bach, as may be seen in the two pieces from the *Notebook for Anna Magdalena Bach* (the first volume of which was assembled at Cöthen; the second was begun in 1725 at Leipzig) included in this recording, *Wer nur den Lieben Gott lässt walten*, BWV 691 and the *Goldberg Aria*, BWV 988. The former, with its very highly decorated melodic line, is also found in the *Klavierbüchlein*, and the latter is the famous *Aria* on which the *Goldberg Variations*, first published in 1741, are built.

The *Six Organ Trios*, often known as the *Trio Sonatas*, were probably also composed for the composer's son, Wilhelm Friedemann. They have no liturgical function, unlike almost all Bach's other organ music, and it may well be that he used them for teaching purposes, since he retained a copy

for himself. They are not, however, easy to play, requiring of all three parts (that is, both hands and the feet) complete independence, which naturally also makes them eminently suitable for transcription for an instrumental trio.

It is not entirely clear for which instrument they were originally intended, the sources bearing the indication 'à 2 Clav. e Pedal'. There is uncertainty as to whether this designation refers to the music's three voices, or to an actual organ. It is likely, too, that these works would have been practised at home on a pedal harpsichord, of which Bach owned more than one. Indeed, stylistically, in both structural and textural terms, they recall the Italian chamber sonata (and it was not for nothing that Bach spent time transcribing for keyboard a considerable number of Italian concerti, notably by Vivaldi). It is thought that many of the movements in the set are arrangements of earlier works by Bach himself, though there is absolutely no sense of mere expediency about the music, which demonstrates the composer's technical and expressive range to the full.

Italianate too is the joyful, buzzing chorale *Herr Jesu Christ*, BWV 655, of which Bach made no fewer than five arrangements. Similarly, there are at least ten settings of *Allein Gott in der Höh sei Ehr*, the basis for the solemn and stately *Fuga*, BWV 716: there was clearly a deep resonance for the composer in these sacred texts, and, as ever, his response to them is, so to speak, characterised by both invention and fantasy.



incantati brings together three instrumental timbres which were used in the baroque period to represent enchantment or otherworldliness, whether it be the touch of the supernatural, the moment of falling in love or the departure into the next world. The recorder's sweet tone was associated with pastoral and amorous scenes, while the viola d'amore's ethereal quality

enhances moments of spirituality in both religious music and opera. In the Passions by J.S. Bach, the viola da gamba's delicate sound accompanies the departure of Christ from life on earth. These three sonorities come together in **incantati** to create a uniquely charming sound, with each of the instruments clearly distinguishable, yet complementing each other.

Described by BBC Radio 3's Sean Rafferty as 'the Stirling Moss of the recorder world!', **Emma Murphy** enjoys a varied career. After graduating from Birmingham University with a first class (Hons) degree in music, she gained a distinction in her masters degree from London University/Trinity College of Music, where she studied with Philip Thorby and later, Ashley Solomon, gaining the Hanham Clarke Prize, the Roland Gregory Prize and awards from the Countess of Munster, and the Foundation for Sport and the Arts along the way.

Murphy has performed and recorded with both baroque and modern orchestras, including The King's Consort, Gabrieli Consort & Players, Ex Cathedra, Orchestra of the Age of Enlightenment, and the CBSO under guest conductors Emmanuelle Haim and Giovanni Antonini. Murphy gives solo recitals of early and contemporary music, including pieces written for her, as well as her own compositions, and plays in chamber groups, such as Da Camera and incantati.





Rachel Stott is a viola player and composer. She played for some years with the Orchestra of the Age of Enlightenment and other period instrument orchestras while also exploring new music with Music Projects of London, Ensemble Exposé and the New Music Players. She currently performs with chamber groups The Revolutionary Drawing Room, The Bach Players and Sopriola and explores repertoire for viola d'amore with both contemporary and baroque ensembles.

Stott's compositions have been performed at the London South Bank, Wigmore Hall, St John's Smith Square, at UK festivals and abroad in Europe, America and Japan. She has written four string quartets, for the Fitzwilliam, Dante, Callino and Revolutionary string quartets, and a record-breaking work, *Odysseus in Ogygia*, for six viole d'amore. She has particular expertise in writing for early instruments, including viols, cornetts and sackbuts, baryton, lute and theorbo, and has written several pieces for recorder player Emma Murphy.

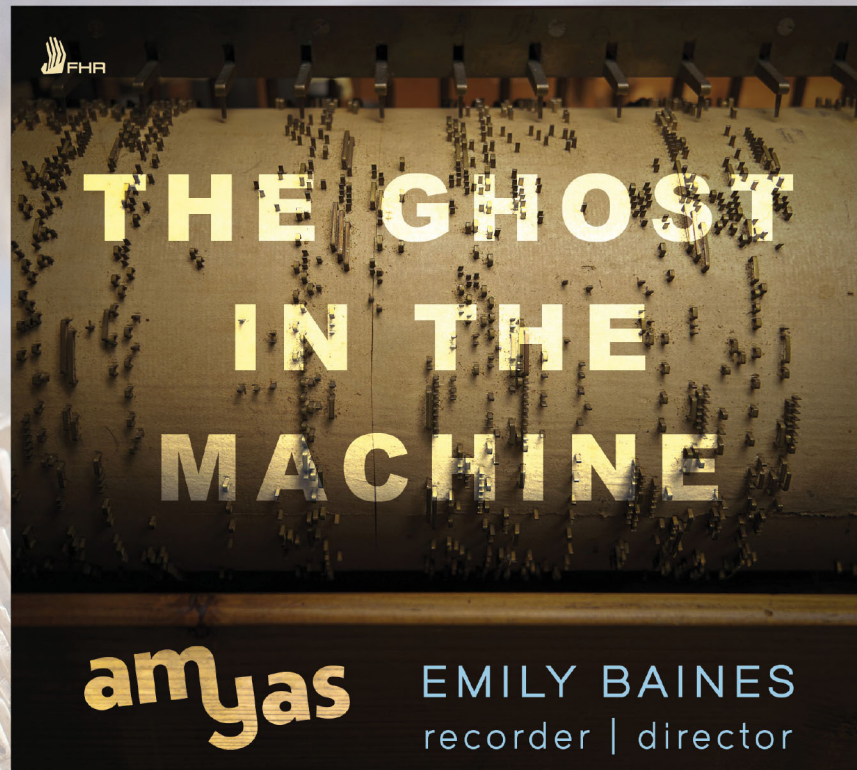


Asako Morikawa started playing viola da gamba when she was 13 years old, but studied violin initially at the Toho Gakuen Music High School in Tokyo. She then continued her studies at the Toho Gakuen School of Music as a student of viola da gamba with Tetsuya Nakano. In 1988 she moved to Holland to further her studies with Wieland Kuijken at the Royal Conservatorium in The Hague where she received her soloists Diploma in 1993 and then studied baroque violin with Thomas Albert at the Hochschule fur Kunste Bremen. As a baroque violinist she has played with the Bremen Baroque Orchestra, Musikalische Campagney and Music Fiata.

Asako Morikawa has been a member of the viol consort Fretwork since 2004. She has performed throughout the United States, Canada, South America, Europe, Japan, Russia and Australia with artists including Ton Koopman, the Amsterdam Concertgebouw Orchestra, Simon Standage's Collegium Musicum 90, the Amsterdam Baroque Orchestra, Charivari Agreeable, the English Concert, the King's Consort and Phantasm.

Asako Morikawa is Artistic Director of Folkestone Early Music.





[FHR113]

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Arngeir Hauksson guitar, theorbo • Steven Devine harpsichord, organ

Johann Sebastian BACH (1685–1750)

Two-Part Inventions (selection)

Sinfonias (selection)

Trio Sonata No. 3 in D minor, BWV 527

Trio Sonata No. 6 in G major, BWV 530: II. Lento

Allein Gott in der Höh sei Ehr, BWV 716

Wer nur den lieben Gott läßt walten, BWV 691

Herr Jesu Christ, dich zu uns wend, BWV 655

Aria *from* Goldberg Variations, BWV 988

incantati

Emma Murphy *recorders*

Rachel Stott *viola d'amore*

Asako Morikawa *viola da gamba*

Manufactured in EU

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Produced by **Tom Hammond** (Chiaro Audio)

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24bit, 96kHz high resolution recording, editing and mastering by **John Croft** (Chiaro Audio)

Booklet notes by **Ivan Moody** • Artwork by **David Murphy** (FHR)

Album cover photo *Corpus Clock*, Cambridge, UK by **David Murphy**

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