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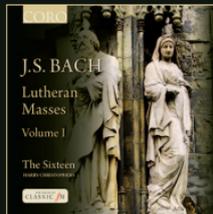
Bartłomiej Pękiel



Associate Conductor of The Sixteen, Eamonn Dougan, makes his full conducting debut on CORO in the first of an exciting new series exploring some of Poland's greatest choral composers.

COR16110

J.S. Bach Lutheran Masses Vol. I



(Released October 2013)

The Sixteen's first Bach recording for nearly 20 years, this disc features two of the Lutheran Masses.

COR16115

Handel Saul

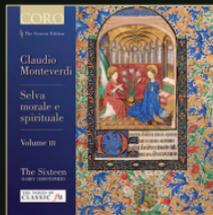


"Sarah Connolly's David is in a class of its own. Her wonderfully refined and sensitive singing, radiated with intense musicality and intelligence."

THE DAILY TELEGRAPH

COR16103

Claudio Monteverdi Selva morale e spirituale Vol. III



The third and final disc in the *Selva morale* series includes the eight-part *Magnificat (Primo)*; the old style *Credidi* and *Memento*; and the exquisitely beautiful soprano solo, *Pianto della Madonna*.

COR16109

CORO

J.S. BACH

Organ Works Vol. II

Robert Quinney
organ

Tocatta & Fugue in D minor
BWV565

Passacaglia
BWV 582

Tocatta & Fugue in F
BWV 540

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COR16112



J.S. BACH Organ Works Vol. II

For most of his career, J.S. Bach's fame rested largely on his virtuosity at the organ. When his son Carl Philipp Emanuel and pupil J.F. Agricola wrote his obituary in 1750, they entitled it "The World-Famous Organist, Johann Sebastian Bach". It is as if the name, not to mention the appointments they go on to list, is almost superfluous; J.S. Bach was *the* 'world-famous organist' as far as most German-speaking observers were concerned. Though after 1717 he was not employed explicitly as an organist, Bach continued to be much in demand as a recitalist and examiner of new organs. It is nevertheless unsurprising that the bulk of his music for the instrument dates from before the 1720s, at least in its original form. This disc presents some of the earliest extant organ music, with later works from the mid-1710s, when Bach speaks with a recognisably mature voice.

Robert Quinney

J.S. BACH (1685-1750)

1	Tocatta and Fugue in D minor BWV 565	8.48
2	Wie schön leuchtet der Morgenstern BWV 739	4.50
3	Passacaglia in C minor BWV 582	13.24
	Tocatta, Adagio & Fugue in C BWV 564	
4	Tocatta	6.15
5	Adagio	4.11
6	Fugue	4.41
7	Allein Gott in der Höh sei Ehr: Canto fermo in Soprano BWV 662	7.41
8	Allein Gott in der Höh sei Ehr: Canto fermo in Tenore BWV 663	7.00
9	Trio super Allein Gott in der Höh sei Ehr BWV 664	4.47
	Tocatta & Fugue in F BWV 540	
10	Tocatta	8.15
11	Fugue	5.10
	Total running time:	75.11

J.S. BACH

The *cognoscenti* have for some time chuckled at the irony of Bach's most famous piece of music – BWV 565, *Toccatà con Fuga*, as it is styled in all the sources – being so unlike the rest of his oeuvre as to invite the suspicion that it may not even have been composed by him. Critical opinion has recently swung back in favour of accepting it as the work of a young virtuoso, anxious (and no doubt able) to impress. The debt to the South German organ tradition – brilliant manual work, pedal points – and the uniqueness within Bach's organ music of some of its features, such as the opening octaves, might suggest a date in the early 1700s, when Bach was barely more than a teenager. Nevertheless its confidence and ambitious scale are quite

Organ Works Volume II

consonant with what was to come. The much later (post-1750) sources all transmit a rather unsatisfactory final few bars; here and elsewhere in this performance I have attempted to rediscover something of the piece's likely origins in an improvisation, beneath the many layers of its reception as a (Master-) Work.

The teenage Bach spent two years prior to his first employment as the beneficiary of a scholarship to the Michaelisschule in Lüneburg. This not only lifted him out of Thuringia, his family's musical territory for several generations; it introduced him to a virtually foreign musical culture, which had the organ at its heart. The wealthy, politically independent towns of the former

Hanseatic League, of which Lüneburg was a still-thriving example in 1700, were notable for their impressive churches, the west walls of which were filled with gigantic organs. At once complex feats of engineering and intricate works of craftsmanship, these instruments commanded the attention of a large congregation both visually and aurally. Massive towers on either side contained the pedal pipes, the thunderous display of which was a particular feature of North German organ music, including that by Georg Böhm, Organist of the Johanniskirche in Lüneburg. The young Bach may well have undertaken some study with him, and the influence of the North German organist-composers is clear in many pieces recorded here. The pedal solos of *Praeludia* by Böhm and his counterpart in Lübeck,

Dieterich Buxtehude, were clearly in Bach's mind as he conceived the Toccatas in C and F. While these pieces are unmistakably the work of a composer of a younger generation, they transmit a palpable sense both of the thrill Bach must have experienced when he first heard Böhm and others play, and of the exuberance with which he mastered their heroic pedal technique. *Wie schön leuchtet der Morgenstern* BWV 739 – possibly the earliest piece recorded here – owes a similarly fundamental debt to another characteristic North German genre. As in the 'chorale fantasias' of Scheidemann and Reincken, the spatially separate divisions of the organ are heard in antiphony. The projecting *Rückpositiv* (so called because it stands behind the player's back) often carries a solo line,

circling around a chorale-derived motif in enjoyment of the exotic stop combinations available on a large instrument by Schnitger or Stellwagen; improvised chorale fantasias would have been the best means of demonstrating the timbral and dynamic range of a large organ in recital.

The outstanding achievement of Bach's early years is undoubtedly the great *Passacaglia*. It must date from his time in Arnstadt or Mühlhausen (i.e. before 1713), yet it is as expressively potent as the most mature works, perhaps because of the gritty relentlessness of its operation on an eight-bar ground, and the sheer size of the canvas: 20 variations followed by a permutation fugue with 12 statements of the theme. Buxtehude's fine *Passacaglia*

BuxWV 203 may have been a partial model – its ground shares some of the intervallic profile of Bach's – but comparisons of the two are unhelpful: the younger man's work is of a scale quite out of proportion with any supposed 'precursor'.

A common trope of music by German-speaking composers was their assumption of foreign styles of music. Bach made many forays into other territories, managing at an early stage to subsume the styles and manners of French and Italian music into a distinctive personal language. The three pieces based on the Lutheran *Gloria in excelsis* paraphrase, *Allein Gott in der Höh sei Ehr* – originally composed during Bach's time as Court Organist in Weimar (1708-17) and revised much later, during the last decade

of his life – are a mini-portfolio of national styles. The first is a limpid *coloratura* prelude of the North German type, the chorale melody barely recognisable beneath its florid decoration, which toward the end momentarily floats upward, escaping the earthbound accompaniment. The second sets the chorale in the French manner *en taille* (in the tenor), and is constantly vacillating between measured music and *récit* – the ink on the copy Bach made of Nicolas de Grigny's *Livre d'orgue* around 1710 barely dry, perhaps, as this elusive movement was composed. The third is an Italianate trio; Bach the accomplished violinist is as much to the fore as the keyboard virtuoso in this brilliant movement, which anticipates the elegant acrobatics of the six Organ Sonatas that were assembled in the late 1720s.

Italian music lies also behind the central *Adagio* of the *Toccatà in C* BWV 564, in both the violin-solo-plus-basso-continuo first section and the subsequent *Grave*, a clear descendant of the keyboard toccatas *durezza e ligature* of Frescobaldi (perhaps via the South German Johann Caspar Kerll). By contrast, the outer movements – the effervescent, pedal-driven toccata, and the fugue with its witty but lengthy subject – are strongly rooted in North Germany (as perhaps was the central 'feature' of an Italianate adagio – Buxtehude's chamber sonatas, if not his organ music, follow Italian models).

It would be difficult to find a work that more exhaustively demonstrates Bach's assimilation and integration of various different styles and genres

by the 1710s than the *Toccata and Fugue in F* BWV 540. The *Toccata* features long pedal points (South German), two pedal solos (North German), and a long section employing *ritornello* techniques adopted from recent string concerti by Vivaldi and other Italians. That the episodes of the *ritornello* section are made, not simply of brilliant figuration but of triple invertible counterpoint, is further evidence of Bach's genius for marrying the sensuous with the learned. Nothing here is clever for its own sake, or bears an overtly didactic purpose; nevertheless the discovery of the artifice adds a *frisson* to the experience of playing or hearing this music. Likewise, the double fugue does not wear the complexity of its construction as a badge of honour. For all the many notes, it speaks with

astonishing clarity – an unabashed, airy joyfulness that makes it the perfect foil to the powerhouse that precedes it.



It is impossible to waste time playing the organ of Trinity College, Cambridge. To have had three consecutive days to explore and record some of its many delights was a pleasure of luxurious proportions. I should like to express my gratitude to the Master and Fellows of Trinity, and in particular to the Director of Music, Stephen Layton, for his encouragement and help. I must also record my thanks to, and admiration of Dr Richard Marlow, whose vision and great good taste saw the organ brought to its current form in 1976.

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Photograph: Joanna Harries

Robert Quinney

Robert Quinney is a rising star among British organists. In addition to his daily work as Director of Music at Peterborough Cathedral, he maintains a busy freelance schedule as a soloist and ensemble player. He is a prolific recording artist: his discs of organ music by J.S. Bach, Elgar, Dupré, Wagner and Brahms – and several CDs with the Choir of Westminster Abbey and The Sixteen – have been widely acclaimed.

Robert Quinney read music at King's College, Cambridge, where he was Organ Scholar. After four years as Assistant Master of Music at Westminster Cathedral, he became Sub-Organist of Westminster Abbey in 2004. While at the Abbey he performed on concert tours to the United States, Australia and Russia, at several televised services – including the Marriage of The Duke and Duchess of Cambridge in April 2011 – and on the 2012 BBC TV documentary *Westminster Abbey*. He directed the Abbey Choir for the Michaelmas term of 2010, during which period he led premiere performances of choral works by Richard Rodney Bennett, Jonathan Dove, Grayston Ives and Matthew Martin. In April 2013 he moved to Peterborough Cathedral, where he is responsible for the Boy and Girl Choristers and Lay Clerks of the Cathedral Choir, and a variety of other musical activities in the city and further afield.

Since October 2009 Robert Quinney has been Director of Oundle for Organists, whose courses offer inspiring tuition for young organists.



Robert Quinney at the organ console of Westminster Abbey

Disposition of the Organ of Trinity College, Cambridge

HAUPTWERK	RÜCKPOSITIV	SCHWELLWERK	PEDAL
1* Principal 16	13* Principal 8	24 Viola 8	36* Principal 16
2* Octave 8	14 Gedackt 8	25 Suavial 8	37 Subbass 16
3 Hohlflöte 8	15 Octave 4	26 Rohrflöte 8	38 Octavbass 8
4* Octave 4	16 Rohrflöte 4	27 Principal 4	39 Bourdon 8
5 Spitzflöte 4	17 Octave 2	28 Gedacktflöte 4	40 Octave 4
6* Quinte 2 2/3	18 Gemshorn 2	29 Nasard 2 2/3	41 Mixtur V
7* Superoctave 2	19 Larigot 1 1/3	30 Doublette 2	42 Posaune 16
8 Sesquialter III	20 Sesquialter II	31 Terz 1 3/5	43 Trompete 8
9 Cornett IV 21	21 Scharf III	32 Mixtur IV	44 Trompete 4
10 Mixtur IV-V	22 Dulcian 8	33 Fagott 16	
11 Trompete 8	23 Tremulant	34 Trompete 8	
12 Vox Humana		35 Tremulant	(*Father Smith ranks)
	45 Rückpositiv/Hauptwerk	46 Schwellwerk/Hauptwerk	
47 Hauptwerk/Pedal	48 Rückpositiv/Pedal	49 Schwellwerk/Pedal	

RECORDING PRODUCER: David Trendell

RECORDING ENGINEER: David Hinit

RECORDED AT: Trinity College Chapel, Cambridge, 8-10 April 2013

COVER IMAGE: Flickr

DESIGN: Andrew Giles: discoyd@aegidius.org.uk



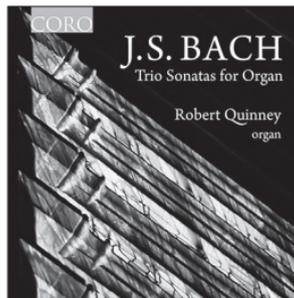
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J.S. Bach Organ Works Vol. I Trio Sonatas for Organ

Robert Quinney
organ

COR16095

Recorded at The Queen's College, Oxford, on the beautiful Frobenius organ (one of the most notable instruments of its kind in the country), the Trio Sonatas are among Bach's most popular and appealing organ works. Complied in the composer's later years, perhaps as studies for his eldest son Wilhelm Friedemann, the Trio Sonatas are a unique set of works in the organ repertory. Bach transferred to the organ the Italian trio sonata with its two treble voices and bass continuo; for the organ works, Bach uses right hand, left hand, and pedal.

"The disc a pure unfolding of pleasure." THE SUNDAY TIMES

"An excellent recording, which is to be thoroughly recommended."

INTERNATIONAL RECORD REVIEW

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