



BACH EDITION VOLUME VI

Organ Works



ORGAN WORKS

The Choir Organ is an attempt to reconstruct the organ built in Kristine Church in 1742 by Johan Niclas Cahman. Cahman has been called “The Father of Swedish Organ Building”. The famous instruments which he built include the cathedral organs at Uppsala, Linköping and Härnösand. A 28-stop organ in Leufsta bruk, Uppland, is the only large instrument of his which survives.

Every detail of the new organ in Kristine Church is made in the style of Johan Niclas Cahman. Among the 1.900 pipes are nearly 300 from the original organ (1724). The prospect was drawn by Carl-Gustaf Lewenhaupt, who was also the adviser for the whole project. The wood-carving was executed by Bertil Gustafsson. Östervåla, and the entire organ was made by the organ builder Magnusson, Mölnlycke, with Herwin Troje as voicer. The instrument was inaugurated on thanksgiving Day, 1982.

Among Bach’s collections of organ chorales, the one known as the 18 chorales or the Leipziger chorales enjoys a special position because of its origins. The chorales are to be found in a manuscript with the following contents: the six trio sonatas, written out in about 1730, chorales 1-15, transcribed c. 1744-48 (according to Peter Williams), chorales 16 and 17 copied by Bach’s pupil Altnikol, a slightly different version of the *Canonische Veränderungen über Vom Himmel hoch* to that published in 1747 and a fragment of the chorale *Vor deinen Thron tret’ich hiermit*, transcribed by an unknown hand, according to tradition on Bach’s deathbed in 1750. One problem, then, is whether Bach had envisaged 15, 17 or 18 chorales. He had probably intended to have the collection published, before his plans were interrupted by the illness which led to his death.

Almost all of these chorales exist in other versions, but never in the composer’s own hand. They are generally copies made by J.G. Walther and J.T. Krebs, and as such can probably be dated to Bach’s time at Weimar – for Krebs’s copies possibly the 1720’s. Here, however, the chorales are presented in the order in which Bach edited them in Leipzig.

In theological terms the 18 chorales follow no prescribed plan (the *Orgelbüchlein* follows the Church year according to a contemporary hymn book, *Clavierübung III* builds on the articles in Luther’s catechism), although the collection begins and ends for instance with an invocation of the Holy Spirit, the three versions of *Nun komm der Heiden Heiland* provide a centerpiece and there is a triple passion motif (*An Wasserflüssen*

Babylon – Old Testament suffering, O Lamm Gottes – New Testament suffering and Vor deinen Thron tret' ich hiemit or Wenn wir in höchsten Nöten sein – contemporary suffering). It is more conceivably a demonstration, a “last word” on different types of organ chorale that Bach had come into contact with during his youth, including those of Pachelbel, Buxtehude, Böhm etc. although Bach transcends his models, he gives no example here of the personal style we find in the Orgelbüchlein, and there is much to suggest that these chorales were written before the Orgelbüchlein, that is before c 1713-15, or that they were written simultaneously as a sort of complement to it. It is a rather heterogeneous collection, including chorales with an ornamented cantus firmus, fantasias with c f in the pedal, chorales with pre-imitations to every phrase, trio sonatas etc. It is almost as though Bach was trying to show by this collection what he could achieve with the old forms, just as in the Orgelbüchlein, Clavierübung III and the Schübler chorales he was demonstrating his own newly created styles and ways of handling chorales.

An interesting point which seems to have had great significance for Bach and his contemporaries is number symbolism. Different numbers symbolised different phenomena; for example 3 = the Trinity, 4 = the Cross, the square, the four evangelists etc, 7 = the Holy Spirit and Jesus's seven words on the Cross, 12 = 12 months and the 12 apostles (= the Church), and this could also be expressed in music by the number of voices or notes or entries. One could also make numbers, for example, from names by using the numerical alphabet (A=1, B=2, C=3 etc). Thus Bach became 14 and J.S. Bach 41. The Baroque mind was very aware of such number symbolism and this suggests that we should think in terms of 18 chorales in the collection (3x6 = the Trinity). The first chorale carries the heading J J (Jesu Juva = Jesus Help) which, according to the numerical alphabet, also gives the number 18 (9+9). The number of movements in the trio sonatas is also 18 which makes this figure an overall symbolic number for the whole manuscript.

Komm Heiliger Geist, Herre Gott BWV 651 and 652. At the beginning of the collection we find two arrangements of this Whitsun hymn – Luther's translation of the old church antiphon Veni Sancte Spiritus, the most important Whitsun hymn in German psalters after the Reformation. In the first setting (BWV 651), Bach provides a mighty fantasia with the cantus firmus in the pedal, the power of which surely gave the contemporary listener a graphic description of the miracle of the first Whitsun. The main subject with its rising and falling triads may be an evocation of the tongues of fire and derives from the first phrase of the chorale. An earlier version contains only 48 bars and only four of the ten phrases of the chorale.

The second arrangement (BWV 652) is a demonstration of how differently one and the same chorale melody can be treated by a Baroque composer. We find here a lyrical sarabande-like movement with c f gracefully orna-

mented on a solo stop in the treble. Every phrase is consistently realized with detailed pre-imitations – so detailed that the final result may seem tiresome. In the final coda Bach draws out the last Hallelujah of the text in a manner often found among North German composers such as Böhm, Buxtehude etc. This piece is probably one of the oldest of the 18 chorales.

An Wasserflüssen Babylon BWV 653. The text is a paraphrase of Psalm 137 “By the waters of Babylon” and the melody is also familiar from the Good Friday hymn “Ein Lämmlein geht und trägt die Schuld”.

There are three versions of this chorale: a) in five parts with double pedal and c f in the treble, b) in four parts with c f in the tenor, c) a thoroughly reworked version of (b) with sharper rhythms and busier pedal. The five-part version has sometimes been linked with Bach’s visit to Hamburg in 1720 when, in the Katherinenkirche, he elaborated on a chorale for half an hour, a chorale on which the church organist, the then 97-year old Ranken, had himself composed a great fantasia. According to Spitta, the five-part version is a reworking of (b). Closer study of the pedal part in (b), however, reveals that it is a compromise between the two pedal parts in (a). Probably (a) is the oldest version, which Bach later reworked, since the typically North German style of playing with double pedal became increasingly obsolete during the first half of the 18th century. This too, is a sarabande-like piece with the two upper voices woven together in an ostinato-like motif over a gracefully ornamented c f in the tenor part.

Schmücke Dich, O Liebe Seele BWV 654. This radiantly beautiful Eucharist chorale on Johann Crüger’s melody has become one of Bach’s most widely known and best loved chorales, not least because of Schumann’s famous comment after hearing a performance by Mendelssohn in the Thomas-kirche at Leipzig in 1840: “The c f was hung with gilt foliage and infused with such bliss, that you yourself were confessing to me that if life were to take all hope and faith from you, then this single chorale would restore them to you again” (from a letter to Mendelssohn). A gently rocking movement in 3/4 time with an ornamented c f in the treble. Perhaps the graceful ornaments are a reference to the “Schmücke dich” of the text. An unusual detail is the return of the opening motif like a ritornello at the end of the chorale, a feature otherwise limited almost exclusively to the Schübler chorales.

Herr Jesu Christ, dich zu uns wend BWV 655, Bach composed quite a number of organ settings for this chorale, a hymn used regularly in the church service to prepare the congregation for the sermon after the priest has gone up into the pulpit. Here Bach has composed an elegant trio similar in style to the six trio sonatas, and with the c f in the pedal for the last third of the piece. There are three other versions, of which two appear to have come into existence by a splitting of the third version in the middle. Either these two pieces are original or they are arrangements by another hand.

O Lamm Gottes, unschuldig BWV 656. This chorale, a paraphrase of the Agnus Dei from the mass, was sung in Leipzig on Good Friday between the sermon and Holy Communion. The three verses have the same text, except that the final phrase of the first two verses “Erbarme dich unser, o Jesu” is replaced in the last verse by “Gib uns dein Frieden, o Jesu”. Bach makes his setting an unbroken triptych with verses 1 and 2 as three-part movements played manually to a fairly traditional pattern, with the c f in the treble and alto parts respectively. In the third verse which is a plenum piece with c f in the pedal there is a grand exalted tone. Each phrase is worked with its own motif, which has given rise to many interpretations. All agree that the strident chromaticism of the penultimate phrase symbolized the passage “Sonst müssen wir verzagen” (else we must despair) whilst the pure, soaring lines of the last phrase represent “Gib uns dein Frieden” (Give us thy peace). The other motifs have produced much speculation, particularly the fugal motif accompanying the fifth phrase, as for example “the Saviour’s bowed head” (Hans Keller) “An illustration of the bearing of sin” (Spitta) or “the multiplicity of human sin” (Schweizer).

Nun danket alle Gott BWV 657. For this hymn of thanksgiving only one organ chorale in Bach’s hand has been preserved, and it is moreover the only one of the 18 chorales where the older version is identical to the final one. This piece, with c f in straight minims in the treble over a busy accompaniment swarming with motifs and different types of pre-imitations has often been regarded as one of the less worthy chorales. Spitta describes it as “strictly in the manner of Pachelbel, smooth and clear and worked out to the last note”.

Von Gott will ich nicht lassen BWV 658. The tune is of secular origin (Ich ging einmal spazieren) and the text by L. Helmbold dates from 1563. This four-part chorale with c f in the pedal makes a striking impression with its frequent use of so-called *figura corta* – called by Schweizer the rhythm of bliss – whilst the key is a dark f minor, a key which according to Mattheson (*Das Neu-Eröffnete Orchestre* 1713) expresses heartbreak and despair. Is it perhaps a picture of a restless man’s zeal not to turn from God? A problem of interpretation is whether the pedal should use the 8 foot or the 4 foot register. According to the distribution of parts it should be 8 foot or the 4 foot register. According to the distribution of parts it should be 8 foot and in the tenor range, but 4 foot undoubtedly sounds better and one manuscript (Oley) actually has this direction in the music.

Nun komm der Heiden Heiland BWV 659-661. For this extremely important Advent hymn, so prominent in German hymnbooks (Ambrosius’s *Redemptor Gentium*, translated by Luther), there are three arrangements among the 18 chorales, pieces with a strong internal link.

The first (BWV 659) is a radiantly beautiful movement with ornamented c f in the treble over imitative voices in the alto and tenor and a gently meandering continuo-like bass part. Introversion and mysticism are suitable

words to describe this chorale – and comparison with other Baroque composers’ arrangements of the same chorale, for example that of Buxtehude or Bach’s own setting in the *Orgelbüchlein*, reveals a similar musical language, apparently the humble contemplation by the Baroque mind of the miracle of the Virgin birth. A sharp contrast to this introvert beauty is provided by the second setting (BWV 660), an almost grotesquely instrumented trio for two interwoven bass parts (left hand and pedal) and ornamented c f in the right hand. Several scholars are agreed that this is actually a reference to the third verse: “Sein lauf kam vom Vater her . . . fuhr hinunter zu der Höll” (his path come from the Father . . . descended into Hell). The two bass parts thus provide a picture of hell. The piece is unique among Bach’s organ chorales and may possibly be a transcription of some lost cantata movement for voice, gamba or cello and continuo. The four part final chord in the left hand is gamba-like. The last setting (BWV 661) is a jubilant pleno fuga with c f in the pedal, a piece that certainly refers to the praises of the last verse (Lob sei Gott den Vater g’tan) and completes the triptych which may be seen as a picture of Jesus’s life: The Virgin birth – death on the Cross and the descent into Hell – the resurrection and triumph of the Saviour. In this way, the chorale forms a meaningful whole. Spitta believed that Bach had intended this effect from the beginning, but that seems impossible since Walther’s manuscript does not include BWV 659. It is nonetheless clear that in the Leipzig manuscript Bach grouped these pieces together to form a whole.

Hans Fagius



CD VI-2

ORGAN WORKS

Allein Gott in der Höh’ sei Ehr BWV 662-664. Once again we have a triptych, although here the connection is less obvious. The chorale, which is of Gregorian origin and whose text is a paraphrase of the Gloria from the mass, was sung in Leipzig on every Sunday except for special festivals. The need for organ arrangements was probably great, and some ten versions exist in Bach’s own hand.

In the first setting (BWV 662) we find a dreamlike and intimate mood with a richly ornamented c f allotted to a solo stop in the treble. Bach has certainly been struck by the eternal peace described in the text. The dominant motif consists of three falling intervals of a third, so that the distance between the highest and lowest note

is a seventh. Keller interprets this movement as a picture of “Heaven coming down to Earth”, whilst M. Radulescu, for example, sees everything more in terms of number symbolism: the thirds symbolise the Trinity and the seventh the Holy Spirit. It may also be a symbol for God’s greatness and sovereignty as the number seven is supreme and indivisible.

The second setting (BWV 663) is a quartet movement in chamber music style, where for the first and last time Bach has a richly ornamented c f in the tenor part. Since the chorale is a Trinity hymn and this piece is the third in the triptych, the placing of the melody between the treble and the bass may perhaps be seen as an image of Christ as mediator between God and man. The pattern is recognizable, for example, from the three Kyrie settings in *Clavierübung III*. The piece is marked *Cantabile* and the music is gentle and tender. The c f is so enveloped in ornaments that it is difficult to distinguish. A clear paraphrase of the text may be observed at the words “Ohn Unterlaß” (unceasingly), where the flow is interrupted by a dreamlike cadence of one extended bar in *Adagio* time before everything continues.

The last setting (BWV 664) is a concertante trio movement in the same style as *Herr Jesu Christ, dich zu uns wend* (BWV 655). Here too, the c f appears in the pedal, but not until the very end and then only with the two first phrases. Instead, Bach lets the music flow onwards exquisitely with the c f making fleeting appearances in the formation of motifs, but then only as a suggestion.

Jesus Christus, unser Heiland BWV 665 and 666. To this Eucharist hymn, the melody of which has Gregorian origins and whose text is Luther’s free translation of the 14th century hymn *Jesus Christus Nostra Solus*, Bach wrote two settings which he incorporated into the 18 chorales. In addition there are two versions in *Clavierübung III*.

The first has always received great attention from scholars. This is not so much for its structure – all the phrases are treated identically, in a slightly old-fashioned manner, clearly separated from each other with the same sequence of entries among the parts – but more for the variation Bach shows in the countersubject to the different phrases. All are agreed that the plangent chromaticism of the third phrase must symbolise “das bitter Leiden” (bitter suffering), whilst the jubilant figurations of the fourth phrase must refer to “Half er uns aus der Höllen pei(n)” (helped us from Hell’s torment). The motifs of the first two phrases are harder to interpret, not least the large interval of the second phrase seen by Schweizer as symbolising ‘the law of God’s wrath’, by R. Steiglich as “the estrangement between God and man”. As the same type of large interval occurs in the more extended setting of the same chorale in *Clavierübung III*, Bach must have had some specific intention in mind. This is the last chorale in the collection written out by Bach himself and the majestic cadence over a pedal

point, leading to an eight part final chord, could well be the final moment.

The other setting (BWV 666) has a similar structure to the previous chorale with new motifs for each phrase, but otherwise has a more “objective” character. The piece is for manuals only, the only one of its kind among the 18 chorales. It is interesting to note that the music becomes increasingly complicated with each phrase, and that the last phrase comprises more than a third of the whole piece. This chorale is believed to be among the oldest in the collection.

Komm Gott Schöpfer, heiliger Geist BWV 667. As a counterpart to the initial Komm heiliger Geist we have yet another Whitsun hymn, Luther’s paraphrase of the 9th century hymn, Veni Creator Spiritus. The chorale is in two parts: a first section with the c f in the treble over a pithy, rhythmical accompaniment of chords, identical incidentally to the setting of the same chorale in the Orgelbüchlein – and a second section with the c f in the pedal accompanied by rapid, surging movement on the manual. Again we are given a vivid picture of the miracle of the first Whitsun. This chorale could also be the final point in the collection since the circle has been completed by a new invocation of the Holy Spirit, and because the sequence of chorales is interrupted by the canonic variations on Vom Himmel hoch.

Vor deinen Thron tret’ ich hiermit (BWV 668). This final chorale, whose text is a personal confession “for morning, noon and evening”, is shrouded by a romantic mystique. According to tradition, it was dictated by Bach on his deathbed to a good friend, but left unfinished when death came between. No other manuscript is known, but the chorale was published in 1751 as the conclusion to Kunst der Fuge under the title “Wenn wir in höchsten Nöten sein”, which was the normal text for this melody. This version differs in certain details from the fragment found with the 17 other chorales and is moreover complete, which presumably shows that the piece was composed earlier, probably as early as 1715. The simple idiom in the style of Pachelbel with pre-imitations to each phrase suggest this.

It is interesting that the chorale seems to be a reworking of the ornamented version in the Orgelbüchlein, with the ornaments now removed and each phrase provided with pre-imitations. There are also some striking details of number symbolism which will certainly astonish today’s listeners: the c f of BWV 668 has 41 notes which corresponds to J.S. Bach in the number alphabet, whilst the Orgelbüchlein version has a c f of 158 notes which corresponds to Johann Sebastian Bach! The first phrase of BWV 668 has 14 notes (=Bach), phrases 2-4 have 27 notes = $3 \times 3 \times 3$ = the Trinity.

In its exalted calm and simplicity we have a worthy keystone to the unique collection of organ chorales edited by Bach to form the 18 chorales.

Sechs Choräle von verschiedener Art (Schübler-Chorales) “Sechs Choräle von verschiedener Art auf einer Orgel mit 2 Clavieren und Pedal vorzuspielen verfertigt von Johannes Sebastian Bach Königl: Pohln: und Chur-Saechs: Hoff-Compositeur Capellm: u: Direct: Chor: Mus: Lips: In Verlegung Joh: Georg Schüblers zu Zella am Thüringer Walde, Sind zu haben in Leipzig bey Herr Capellm: Bachen, bey dessen Herrn Söhnen in Berlin und Halle, u: bey dem Verleger zu Zella”.

Six chorales of different kinds for an organ with 2 manuals and pedals, composed by J.S. Bach, Royal Polish and Saxonian Court Composer, Kapellmeister and Director of the chorus musicus at Leipzig. Published by Johann Georg Schübler at Zella in the forest of Thuringen. May be obtained in Leipzig from Kapellmeister Bach, from his sons in Berlin and Halle, and from the publisher in Zella.

So runs the complete text on the title page of the six chorales, which – after the publisher – have been known to posterity as the Schübler Chorales. The date of publication is not known, but the earliest possibility is April 16th, 1746 – the day when Wilhelm Friedemann took up his post as organist at the Liebfrau-kirche in Halle. There is much to suggest, however, that the collection was not published until much later, perhaps as late as 1750.

Five of the six chorales are transcriptions from the Leipzig cantatas. The sixth (*Wo soll ich fliehen hin*) seems to be an original composition with its more typically organ-like figures even in the bass part, which in the other chorales has more of a continuo character. The chorales are generally written for two manuals and pedal, and the cantus firmus always appears in even notes against a finely chiselled obligato melody. The musical idiom of the Schübler Chorales is very direct and for people of the time must have appeared strikingly modern. Perhaps Bach wished to present this collection as a counterweight to the contrapuntally highly advanced but perhaps rather austere *Clavierübung III* (1739) and *Canonische Veränderungen über Vom Himmel hoch* (1747) and offer something that would bring pleasure to a greater number. Various directions for registration also suggest that Bach had envisaged a wider circulation.

Are there any links between the contents of the various chorale texts, and is there any symbolism present in the collection? There is a certain symmetry – two quartet movements are framed on each side by two trio movements, the first and last chorales each containing 54 bars, the three movements in major keys forming an Eb major triad (Eb-G-Bb), the three movements in minor keys forming the interval of a major third (c, d, e). The texts point to the end of the Church year and Advent – in the last chorale Bach has taken from the cantata the unusual Advent text *Kommst du nun Jesus, vom Himmel herunter* instead of *Lobe den Herren*, a far better known text – and emphasize a number of fundamental Christian ideas. There are also some interesting details of figure symbolism in the original edition: *Wachet auf* . . . three staves on each of three pages with three lines

for each staff, the whole book has 14 pages, there are 14 lines on the title page and 41 staves in all. 14 = Bach and 41 = J.S. Bach. This can only be a matter of speculation but it is remarkable how often one can find similar symbolic numbers in Bach's scores.

Even if earlier German organ music does contain compositions like the Schübler chorales (for example in G. Böhm and J.G. Walther or not least in Kaufmann's *Harmonische Seelenlust*), this collection is nevertheless the most original among Bach's organ works. No other collection of organ chorales has won comparable popularity among both listeners and players, and the form itself has remained timeless and constantly relevant in new composition and improvisation.

Wachet auf, ruft uns die Stimme BWV 645. The piece is taken from Cantata 140 (Wachet auf . . .) for the 27th Sunday after Trinity, 1731. It is the fourth of seven movements with the text "Zion hört die Wächter singen". The obligato melody is scored for violins and violas in unison and the c f is sung by the tenors of the choir, all over a figured bass. In his transcription Bach has removed the figures, changed some of the phrasing and taken away the echo effect present in the original score.

This piece may definitely be described as Bach's most popular organ chorale, doubtless because of the charming, dance-like obligato melody. Perhaps its character is a reference to line 2: ". . . das Herz tut ihr vor Freude springen" (their hearts shall jump for joy).

Wo soll ich fliehen hin or Auf meinem lieben Gott BWV 646. This is the only piece in the Schübler Chorales for which no Cantata model has been found. It is sometimes presumed to have originated from some lost cantata, but it is probably an original composition since the figurations are more organ-like and the bass part less continuo-like with imitations more typical of the organ. The c f is played on the pedals in the 4 foot register and the bass in the left hand, where Bach has indicated '16 Fuß'" as the basic registration.

We have two alternative texts – the penitential hymn *Wo soll ich fliehen hin* (Whither shall I flee with my sins?) and *Auf meinem lieben Gott* (In my dear God I trust). Perhaps the second text is an answer to the first? The piece has a rather agitated character and suits the first text particularly well.

Wer nun den lieben Gott läßt walten BWV 647. This piece is taken from Cantata 93 (Wer nun . . .), written for the 5th Sunday after Trinity, 1724. Here, it is the fourth movement of 7, with the text "Er kennt die rechten Freudenstunden", and is scored for vocal duet (soprano and contralto) with the c f in unison violins and violas. In this chorale Bach has indicated that the bass and the two obligato parts be played on the same manual although the music itself cries out for separate manuals. Probably practical considerations proved paramount in this instance. The theme of the obligato parts is clearly derived from the chorale melody. A restrained, radiant

quality with frequently recurring figura corta may refer to the first line of the original text – “Er kennt die rechten Freudenstunden” (He knows the right movements of joy).

Meine Seele erhebt den Herren BWV 648. The original is to be found in Cantata 10 (Meine Seele erhebt . . .) for Annunciation Day, 1724, where it is the fifth of seven movements. It is scored for vocal duet (contralto and tenor) with the c f in unison oboes and trumpets. The original text is “Er denket der Barmherzigkeit”. The gentle, restrained mood in 6/8 time is perhaps not entirely suitable for the title, the introduction to a song of praise for Mary, but seems more in line with the text of the cantata about the mercy shown by God. The short central motif that dominates the piece includes additional elements and has a sighing quality.

Ach bleib’ bei uns, Herr Jesu Christ BWV 649. Originally a trio for obligato violoncello piccolo, soprano and bass continuo, taken from Cantata 6 (Bleib bei uns, denn es will Abend werden), written for the second Sunday after Easter, 1725. The Cantata movement has the same text as the Organ chorale. The obligato melody is derived from the c f and is played in the left hand. Against this rapid, lively melody the c f is played in minims in the right hand. As in several other Schübler chorales the introduction returns as a final ritornello after the final choral phrase.

Kommst du nun, Jesu vom Himmel herunter BWV 650. This chorale, better known by the text Lobe den Herren, comprises the second movement of Cantata 137 (Lobe den Herren . . .) written in 1725 for the 13th Sunday after Trinity. The c f is sung by the contralto voice and the obligato melody is played on the violin.

There are two problems connected with this piece. In the original edition on two staves the c f is written in the middle and begins on g1 without any indication of what is to be played in the pedal or the left hand. In a copy believed to have belonged to Bach himself there are directions for the distribution that we are used to hearing, that is to say c f in the pedal with 4 foot registration. If these really are Bach’s own indications, we have his only chorale with an ornamented c f in the pedal.

The other problem is the character of the music in relation to the text, something that may give cause for surprise in several Schübler chorales. The happy violin-like figurations in the obligato melody are far better suited to the song of praise in the original text than to the serious Advent text Bach has placed as the title of the organ chorale. This shows that Bach, in spite of his great sensitivity to the contents of a text with relation to the music, could also choose something apparently unsuitable in character for a certain text, and instead make the mood of the chorale melody decisive.



ORGAN WORKS

The organ at Leufsta Bruk church in Northern Uppland was built between 1725 and 1728 by Johan Niclas Cahman, who was the leading representative of the so-called Stockholm school of Swedish organ building during the 18th century – a craft that was stylistically linked to the North German tradition. The organ at Leufsta, which is the largest surviving baroque in Scandinavia, has, with the exception of a couple of small operations at the beginning of the 20th century, avoided more radical rebuilding, and in 1963-4 it was restored to its original condition by Marcussen & Son, Aabenraa. Unfortunately, however, two important things were altered: the original bellows system was replaced by self-regulating bellows and equal temperament was introduced. The pipes have nevertheless been kept in their entirety and today the Leufsta organ remains as a magnificent monument to the quality of Swedish organ building in the 18th century.

The preludes and fugues represent a development from almost pure imitation to supreme mastery of the North German prelude style as it finds expression in composers such as Böhm, Bruhns, Lübeck and Buxtehude. These composers were active in the area round Hamburg and developed a form of composition that was partly Italian in origin (toccatas by Frescobaldi, Froberger etc), where rhythmically and harmonically very free passages (stylus phantasticus) contrasted with strictly contrapuntal sections (stylus canonicus). The commonest arrangement of a North German prelude was in five parts: prelude – fugue – interlude – fugue – postlude. The two fugues are often thematically related. A tripartite arrangement with prelude – fugue – postlude is also common.

The prelude and fugue in C major BWV 531 must be almost as early and scholars have dated it to Lüneburg around 1700. This festive work is in three parts with a magnificent prelude begun by a pedal solo and dominated by brilliant runs and arpeggios. The fugue has an energetic theme with broken octaves and alternating notes and is composed for manual, with the exception of two short pedal passages, the first with the theme much simplified, the second with the theme unaltered – something which is technically rather awkward. One manuscript omits a 26 bar section which also includes the second pedal passage, and one may speculate over which version is the original – the longer one with a very difficult pedal passage, or the shorter one with a “uniform” degree of difficulty. The fugue glides almost imperceptibly into the postlude, and the festive C major character is furt-

her emphasized by the “denouement” of a sudden deviation to c minor a few bars before the end.

The prelude and fugue represent a clear development in the composer’s style, but the tripartite form is still the underlying structure, with its clear distinction between *stylus phantasticus* and *stylus canonicus*. A fragment of the work has survived in a manuscript in an older and shorter version. The prelude is basically melancholy in character and begins with broken chords over a pedal point. Some virtuoso runs give way to a falling chromatic sequence with diminished seventh chords through the twelve notes of the scale – something which would certainly have shocked Bach’s contemporaries. The fugue, with the unusual addition of a tempo marking (*allegro*), has a theme with several typically North German features such as repeated and alternating notes. But here Bach displays all his mastery in a powerful movement with a steadily expanding effect. As in the C major fugue, this piece also moves almost imperceptibly into the final free section, including a pedal solo which leads to an unexpected Neapolitan sixth chord. This composition probably originated in Arnstadt in the middle of the first decade of the 18th century.

With the prelude and fugue in D major BWV 532 we have reached the beginning of the productive Weimar period – c. 1709-10. The prelude is in three parts after the North German pattern, but the fugue has been replaced by a homophonous *Allabreve* in the Italian style. The fugue is rounded off by a free *toccata* section and one can, if one wishes, regard the whole work as in five parts with the *Allabreve* corresponding to the first fugue. The work has been readily associated with the Easter period, partly because of its jubilant nature and partly because of the rising pedal scale at the beginning of the prelude which could be regarded as a resurrection motif. The boldness and originality that emerge in the outer sections of the prelude – not least the concluding *adagio* with double pedal and dazzling harmonic elaborations – are magnificent examples of Bach’s use of the *stylus phantasticus*. The fugue is Bach’s most virtuoso one, filled from first bar to last with an irresistible exhilaration.

The two dominating musical styles during the first part of the 18th century were the French and the Italian, and Bach keenly studied important works from both countries. We know, for example, that he copied out the whole of Grigny’s great *Livre d’Orgue* and that in 1714 he acquired a copy of Frescobaldi’s *Fiori Musicali* from 1635. The Canzona in d minor BWV 588 appears to be a direct fruit of the latter, with a formal structure which links it to the Italian model. The first section of this bipartite work (in 4/4 time) has a mellow, cantabile theme with a melancholy falling and chromatic counter-subject, whilst the second section is livelier in 3/2 time, but with a clear relationship to the opening part. The *Allabreve* in D major BWV 589 is a splendid piece “pro Organo

Pleno”, also in the Italian style. Here one can find models in Corelli, a composer whose works had on several occasions been a subject of study for Bach. It is not impossible that the Allabreve was once preceded by a now lost prelude.

The five concertos also have an Italian background and, together with the concerto transcriptions for harpsichord and J.G. Walther’s organ concertos, can be dated to the Weimar period 1713-14. Bach was organist in the palace chapel and the young prince, Johann Ernst, had then just returned from two years of study in Holland. There he had doubtless been able to hear a certain amount of new Italian concerto music and moreover be influenced by the organ concertos which could be heard in the more important churches, a practice he also wanted to introduce to Weimar. J.G. Walther, Johann’s composition teacher, and Bach were probably given the task of transcribing works by Vivaldi and other composers for use at these organ concerts. Johann Ernst himself composed several concertos which were subjected to revision by Bach, including the G major concerto to BWV 592 (also transcribed for harpsichord). The model has been lost, but it is probably a concerto grosso for strings —not a profound work, but pleasant to listen to and quite impressive bearing in mind that the prince died at the early age of 19. In the first two movements the music is divided into tutti and solo passages, whilst the cheerful progressions of the last movement are played without a change of manual.

A number of more or less independent chorales are also included in this recording. The chorale *Liebster Jesu, wir sind hier* was sung before the sermon at mass, and Bach has left a large number of organ arrangements, all of a fairly simple and popular character. The first of the two settings (BWV 730) is a four to five part harmonisation without interludes. After the repeat, the straight cantus firmus line is fragmented by expressive ornamentation only to become peaceful once again. Perhaps the rising scale in the pedal three bars from the end alludes to the “ganz zu dir gezogen” in the text. The other setting (BWV 731) has the cantus firmus richly ornamented on a solo stop in the treble. Both of these pieces are probably from an early date (Arnstadt) and have actually been regarded by certain scholars as being of doubtful authenticity. As far as *Fuga sopra il Magnificat* BWV 733 is concerned, there can be no doubt about who the composer was — a magnificent four part fugue from the end of the Weimar period on a Gregorian Magnificat melody (tonus perigrinus —the same as *Meine Seele erhebet den Herren* in the Schübler chorales). The movement has a continuous flow and the melody is treated in stretto on several occasions. At the end, the piece is extended to five parts when the pedal enters with the cantus firmus in double note values.

The five part version of *An Wasserflüssen Babylon* (a paraphrase of Psalm 137) is closely linked with the 18 Chorales, where the same piece is arranged for four voices with the cantus firmus in the tenor part and with

richer ornamentation. Scholars have often associated this five part work with double pedal with Bach's Hamburg visit in 1720 (like the g minor fantasia) because we know that Bach improvised on this chorale for "at least half an hour" in Katharinenkirche, where Reinken (who had written a long fantasia on this chorale) was the organist. It is probable, however, that the five movement work is from a considerably earlier date when Bach was still more strongly influenced by the North German tradition where double pedal was not unusual. The four part piece is more modern in style and structure, and is reminiscent of a French tierce en taille piece. Perhaps Bach rearranged the harmonically richer five part version because the custom of playing double pedal was becoming increasingly obsolete.

The two arrangements of the funeral hymn *Valet will ich dir geben* provides an interesting insight into how a baroque composer can treat a chorale melody on different occasions. Both have the cantus firmus in the pedal, but they are very different in character. The fantasia BWV 735 exists in an older version, presumably from the Arnstadt period, with a simpler arrangement particularly in the final phrases. The piece moves gently with fairly restrained ornamentation after the North German pattern. It is possible that the final ascending movements are a picture of the soul rising to heaven. The second setting (BWV 736) is among Bach's most magnificent organ chorales and has a sparkling vitality with jubilant figuration over long cantus firmus notes in the pedal, something that is doubtless conceived as a speaking picture of the text's "Im Himmel ist gut wohnen, hinauf steht mein Begier, der wird Gott herrlich lohnen dem, der ihm dient allhier". The piece finishes quite abruptly and it seems natural to continue with the numbered chorale harmonies which follow in one of the manuscripts. The short arrangement for manual of *Vater unser in Himmelmreich* BWV 737 is probably of early origin and an example of a motet-like organ style that one finds, for example, in Scheidt in his *Tabulatura Nova* from 1624.

Hans Fagius



ORGAN WORKS

The earliest of Bach's preludes and fugues is almost certainly that in a minor, BWV 551. Here the composer is working completely after the model of Buxtehude with the five part form, and with a thematic structure and harmony that are completely North German in style. There are no close links between the two fugues and, unlike Buxtehude, who frequently writes the second fugue in 3/4 time, the whole work is composed in 4/4 time. The piece was doubtless written as a stylistic study and was perhaps actually composed before 1700. With the fantasy and fugue in G minor BWV 542 we have reached one of the greatest creations in the organ literature and a unique culmination of the stylus phantasticus. The work has hitherto been dated to Cöthen c. 1720, as it was believed that Bach used it as his audition for the post of organist at St Jakobi, Hamburg, in that year. One reason for this is that Johann Mattheson, in his *General-Bass-Schule* (Hamburg 1731) quotes a fugue subject largely identical to that of the g minor fugue, and with a similar counter subject, for the test to appoint an organist for Hamburg Cathedral in October 1725, and says moreover, "ich wuste wol, wo dieses Them zu Hause gehörte, und wer es vormahls künstlich zu Papier gebracht hatte". In addition, Philip Spitta believes he can hear Bach trying to surpass Hamburg's organists on their home ground. But the subject of the fugue is also highly reminiscent of a Dutch folk song published in 1700, and which could equally well have been Mattheson's model. An important detail contradicting the theory that the work was written for the Hamburg visit is the fact that almost all the organs in the city had mean tone temperament until the middle of the 18th century. The incredible harmonic boldness of the fantasy is impossible on an instrument with mean tone temperament, where the central keys are quite pure whilst the peripheral keys sound very bad. The fantasia and fugue were probably composed on different occasions – they are also found separately in many manuscripts – in which case the fugue with its *perpetuum mobile* character is probably older, perhaps contemporary with the prelude and fugue in D major. The fantasia, with its advanced enharmonic effects and its clear form, presumably originated much later. We can never obtain any definitive answers to these questions, but we may affirm that in the fantasia Bach has succeeded in creating an overwhelming tension which grips the listener from the anguished exclamations of the introductory chords and which is not resolved until the redeeming major chord at the end of the fugue. The six trio sonatas are a unique example of chamber music for organ, where the model is more probably provided by instrumental trio sonatas – for two violins and continuo for example – than the sort of organ trio one

finds in the older German and French repertoires (for example the organ chorales of Pachelbel or the French trio sonatas of Grigny, Raison, Clerambault etc). The two manual parts are equally important and are much based on imitation, whilst the pedal part generally has the character of a bass continuo. The style is strikingly modern and galant, and differs considerably from Bach's otherwise more conservative and "learned" organ music. The sonatas were probably written during the 1720's, and are found in a manuscript made in about 1730 which also includes 18 Chorales as well as the *Canonische Veränderungen* (copied out during the latter half of the 1740's). Another important manuscript derives jointly from Wilhelm Friedemann and Anna Magdalena Bach. According to Bach's first biographer, Forkel (1802), they were composed as practice material for Wilhelm Friedemann, "welcher sich damit zu dem grossen Orgelspieler vorbereiten musste, der er nachher geworden ist". A number of movements from the trio sonatas reoccur in other contexts, but the first sonata in E flat major contains only original music. Between the two elegant outer movements (the first of which is without a tempo marking) there is an introvert and melancholy adagio in c minor.

An odd single piece is the little fugue in g minor BWV 131a. It is actually a transcription of the final chorus of Cantata 131 "Aus tiefer Not", composed in Mühlhausen in 1708. It is uncertain who actually made the arrangement but the advanced pedal treatment would suggest that it was Bach himself. In any case, the fugue is included in the Peters Collected Edition and has its place there – if as nothing more than an interesting curio.

The idea of varying a chorale line for line by alternating the choir with the congregation has a long history going back to Sweelinck, Scheidt, Scheidemann etc. In these cases each line was fairly extensive, like a small choral fantasia. More concentrated partitas, where every line had a similar metric and harmonic structure but contained varying figurations, occurred in Southern Germany in the music of Pachelbel, for example, whilst in North Germany it was carried to masterly lengths by Georg Böhm, organist at Lüneburg from the end of the 17th century until his death in 1733. The young Bach doubtless had much to do with Böhm during his college years at Lüneburg and was greatly impressed by his style, something which may be seen in the four partitas that have survived. Christ der du bist der helle Tag BWV 766 is, like the hymn made up of seven lines, each marked partita (1-7). Here are all the typical ingredients of a Böhm partita: the introductory polyphonic chorale movement, the bicinium with characteristic bass movements and the introductory phrase repeated according to the Neapolitan aria form, movements of the dance type such as allemande, gigue etc. A unique detail in the partita is that every line expands to a small fantasia with short interludes and the repeat of certain phrases. Another unusual feature is the doubling of the pedal and the left hand bass in the last line to emphasize the cantus firmus. The repeat of the penultimate phrase probably alludes to the text "Du heilige Dreifaltigkeit, wir

loben dich in Ewigkeit”.

The two arrangements of *Wer nun den lieben Gott lässt walten* are taken from the Kirnberger collection, a collection of shorter chorales, often for manual and in some cases of early origin, copied out for or by Bach's pupil Kirnberger in about 1760. A number of the chorales were composed by J.G. Walther, but previously ascribed to Bach. The first setting of *Wer nun . . .* is also found in the *Klavierbüchlein für W.F. Bach* from 1720 and also in the *Notenbüchlein für Anna Magdalena Bach* (earliest 1725). It is a work in three movements with a richly decorated cantus firmus over a simple accompaniment, and is perhaps only a practice piece to show how one applies the table of ornaments at the beginning of the *Klavierbüchlein*. The second arrangement (BWV 690) in 3/4 time has the character of a partita movement with its scale figures running up and down around the cantus firmus. Here, too, the organ chorale is followed by a harmonisation of the chorale in figures.

The sources used in compiling these notes include:

Peter Williams: *The Organ Music of J.S. Bach* (Cambridge 1980) and Hans Keller: *Die Orgelwerke Bachs* (1938)

Hans Fagius



CD VI-5

ORGAN WORKS

The original organ in Mariefred Church was built in 1786 by the privileged organ builder Olof Schwan, one of the finest organ-builders in Sweden at the time. He was a member of the so-called Stockholm school and received his training with Gren & Strale, who had their workshop on Kungsholmen with traditions dating back to the time of J.N. Cahman.

Schwan's organ was renovated twice, substantially, in the course of the years, in 1887 and 1935. Of the original instrument there remain only the facade and two modified registers, Rörflaut 8' (originally Gedacht 8') and Spetsflaut 4', also the great octave of Principal 4' in the facade. Mats Arvidsson's aim, when erecting a new organ in 1982, was to construct an instrument in the style of Schwan but not to make a reconstruction of the original. Other preserved Schwan organs were used as models.

Schwan's organ had one manual with pedal. This manual was the starting-point for the new disposition.

"A little organ book in which young organists are guided concerning the different ways of performing a chorale, at the same time practising their use of the pedal since the latter, in the offered chorales, is throughout obligatory. For the glory of God on High and for the instruction of my fellow-man."

Thus the long text on the title page of a manuscript dating from Bach's Weimar period. Here Bach allocated places for no less than 164 chorales, of which however only 46 (plus a tiny fragment) were ever written. With a few rare exceptions, one chorale occupies one page; there are therefore a large number of blank pages in the manuscript. 18 of the chorales were composed directly into the book and the rest are copies, some better-made than others. Only four are known from earlier manuscript at the University of Yale, USA, itself probably a double of a tablature from not later than 1710.

Thanks to studies of handwriting, keys and other things and by comparing with the manuscripts of church cantatas which were often dated for special occasions, we can fix with some certainty the date of writing of the chorales in the manuscript. The oldest were written in December 1713, and the subsequent periods of composition stretch until the first part of 1716. Around 1740, Bach returned to the manuscript and made a few revisions as well as composing some new chorale arrangements. The title page evidently comes from Köthen, where Bach became conductor of the Court Orchestra in 1717 and it shows that Bach, from this time onwards, regarded the book as a pedagogical collection.

The Orgelbüchlein is constructed like a psalm book: first the chorales relating to the church year, then those concerning different aspects of Christ's life. There are many theories about which psalm book is the source of the Orgelbüchlein, and a definitive answer will probably never be found. One idea was that the *Geistreiches Gesangbuch*, published in 1713 and used at the Köthen castle church, formed its basis, but this idea has given way to the theory that Bach used a psalm book from Thüringen dating from around 1765. Another idea is that no individual collection lies behind it, and that Bach himself gathered those chorales which he found most important.

It is also uncertain why Bach wrote this collection of organ chorales, and why he left it unfinished. There is no indication as to the purpose of the Orgelbüchlein except that from the title page, which is in any case later. The often high register denies the idea that these pieces were used as preludes or interludes or simply to accompany congregational singing, since they are not composed for an appropriately low organ. It is interesting to note that the composition of the first chorales coincides with Bach's signings of a contract as organist of the Maria

church at Halle (14th December 1713). This contract describes in minute detail the manner in which the organist should accompany a congregation. The first chorales in the *Orgelbüchlein* accord in part with this description, and it may be that Bach started the book with the idea of producing a set of chorales judiciously tailored for the needs of accompaniment. Bach never moved to Halle, and his tasks at Weimar were partially transferred to the Court Orchestra. Also the chorales in the *Orgelbüchlein* become more and more sophisticated and ingenious, sometimes to the point of seeming to be genuine experiments in composition. Part of the collection may have come into being as a result of gentle rivalry with Johann Gottfried Walther, organist at the Weimar municipal church, a cousin and a good friend of Bach as well as being an assiduous composer of organ music. Several of Walther's chorales resemble those of the *Orgelbüchlein* from a structural point of view, albeit at a different artistic level. The reason for its being left unfinished almost certainly has to do with Bach's increasing interest in secular music, which took a clear upper hand when he was at Köthen.

In the *Orgelbüchlein*, Bach creates a completely new type of chorale for organ, with four distinctive features: a) the chorale is played once straight through without break, b) the melody is in the soprano, c) the chorale is in four parts with pedal and d) the accompanying parts show strict thematic unity. There are exceptions, but these features dominate clearly. There are many canons, especially in the *Passiontide* chorales, and some possess a richly ornamented *cantus firmus*. Additionally, the incredibly concentrated form in sometimes no more than 10-12 bars is a feature throughout.

The motifs which give different chorales arrangements their special character are important. In most cases they can be traced back to the rhetorical figures of the contemporary theory of musical form (as for example J.G. Walther: *Praecepta der musicalischen Composition*, 1708). Ever since the appearance of Philip Spitta's major biography of Bach, these motifs have been the subject of unending speculation. A vital link in the evaluation of the *Orgelbüchlein* has been the interpretation of Albert Schweitzer. He calls the collection a lexicon of Bach's musical language and, further, describes it as one of the most important creations in the history of music. He allocates names to the various motifs, such as "Joy motif", "Salvation motif" and so on, names which do not associate directly with the descriptions of different motifs of the theory of musical forms, but have essentially the same meaning. In the wake of Schweitzer, speculation has been wide-ranging in the extreme, and some evaluations appear, to put it mildly, individual. It is also significant that the different researchers have so often arrived at different conclusions, a fact which emphasizes the many-sided nature of Bach's mission. Modern research tends to compare the *Orgelbüchlein* with assorted theoretical works, also however with the wide-ranging religious mysticism then current, for example the symbolism of numbers. A novel contribution

has been the research by the Dane, Peter Møller, an attempt to demonstrate that the entire Orgelbüchlein, through an elaborate system of number symbolism involving the number of bars, notes, signs and so on, is a massive profession to the Rosicrucian Order, a religious/mystical organisation which came into fashion during the first decades of the 18th century. Speculation about the collection will doubtless be carried on, according to the latest discoveries.

For us, these speculations are not important. More significant is the value of the Orgelbüchlein as a source of musical experiences in miniature form, and the collection's immense pedagogical importance. Here there are examples of almost all the technical problems which are to be found in Bach's larger organ works, and indeed in all baroque music. An organist can work throughout his life on this one collection without ever solving all its problems.

The Orgelbüchlein opens with four Advent chorales, and in the steady German tradition the first of them is Nun komm der Heiden Heiland, BWV 599, in a thick, inward-looking setting in which we find in the pedal a falling motif (Catabasis) which is typical of Advent and Christmas chorales and which is often regarded as a symbol of the descent of Christ to the earth. The meditative atmosphere is typical of baroque arrangements of this hymn, which tells of the miracle of the virgin birth. Gott durch deine Güte, or Gottes Sohn ist kommen, BWV 600, is formed as a canon between the soprano and the tenor, with a quaver motion in the alto and continuo-like motion in the bass. Here, contrary to his usual practice, Bach prescribed registrations: Principal 8 in the manual, Trumpet 8 in the pedal. Herr Christ, der ein'ge Gottes Sohn or Herr Gott nun sei gepreiset, BWV 601, is one of the chorales also found in the recently-discovered manuscript at Yale. The setting is dominated by a so-called suspirance motif, here with an energetic, challenging character. In Lob sei dem allmächtigen Gott, BWV 602, the falling motif (Catabasis) is dominant in the pedal and the manual has principally joyous so-called figura corta motifs.

The ten Christmas chorales are introduced by Puer natus in Bethlehem, BWV 603, associated above all with Epiphany. The motif in the manual consists partly of peaceful passage notes, which can be regarded as an image of Jesus's cradle – a symbolism which had appeared previously in the Christmas Oratorio by Schütz. The main motif in the pedal consists again of falling scale passages. Gelobet seist du, Jesu Christ, BWV 604, is a simple setting with the cantus firmus in a solo part above an accompaniment in which great leaps in the pedal are striking. Likewise, the melody in Der Tag ist so freudenreich, BWV 605, lies in the solo part in even note values. The accompanying figures bring an energetic motif with dotted rhythms and figura corta. Because of lack of space in the manuscript, Bach was constrained to conclude this chorale in tabulation at the bottom of the

page. Vom Himmel hoch, BWV 606, has a construction which is typical of the Orgelbüchlein: semiquavers in the middle parts, built up from suspirance figures, with a continually active bass part in quavers. The virtuoso setting of Vom Himmel kam der Engel Schaar (BWV 607) offers an almost literal image of the multitude of angels bringing the joyous message to the shepherds. Scale movements dominate the tenor part – in semiquavers over the entire keyboards – whilst the pedal has the corresponding scales in crotchets. In dulci jubilo, BWV 608, has the cantus firmus in canon between the soprano and tenor, and the accompanying voices are also partly in canon. The question of how the rhythm should be played is a matter of keen interpretative debate: should it be (as written) with triplets against crotchets, or should the triplet note values be maintained throughout? Opinions are strongly divided, but the second of these two solutions seems to me to be more probable.

Lobt Gott, ihr Christen allzugleich, BWV 609, has the typical constant quavers in the pedal, often in falling motion against the semiquavers of the middle parts. Strangely Jesu meine Freude is to be found among the Christmas chorales (BWV 610) although it is more usually categorized as a “Jesuslied”. The setting, with the tempo indication *Largo*, is dense and intense. Also introverted and mystical is Christum wir sollen loben schon, BWV 611. Here, for the only time in the entire Orgelbüchlein, we find the melody in the alto, and the tempo indication is *Adagio*. The setting begins remotely and becomes more dense. Its dominant motif is the descending scale motion. The last in the series of Christmas chorales is Wir Christenleut, BWV 612, a setting reminiscent of a gigue with quavers in the pedal and falling semiquaver motion (possibly deriving from the cantus firmus) in the manual.

The Christmas chorales are followed by three chorales for the New Year. The first of these, Helft mir Gottes Güte preisen, BWV 613, is the chorale which Bach is supposed to have written in Leipzig in about 1740. The dominant motif derives from the first phrase of the melody, interrupted by scale movements, which might be intended to depict the “passage of time”. Das alte Jahr vergangen ist, BWV 614, has become very famous with its thoughtful melancholy, which is emphasized by the expressive use of ornamentation and the abundance of rising and falling chromaticism (so-called *passus duriusculus*). The setting concludes with a kind of dreamy perspective of eternity. This chorale is played on New Year’s Eve and its absolute opposite is In dir ist Freude, BWV 615, a chorale for new Year’s Day, a sparkling setting with a lively pedal part. This is also the freest of all the chorales in the Orgelbüchlein.

The message of Candlemas is treated in two characteristic settings. Mit Fried und Freud ich fahr dahin, BWV 616, is dominated entirely by *figura corta*, called by Schweitzer “Joy motif”. This gives the chorale an eager

and joyous character, which is also true of the dance-like, gigue-type Herr Gott, nun schleuß den Himmel auf, BWV 617. Cantus firmus is played on the manual in an unusual two-part setting, against the semiquavers of the tenor part and the rhythmic quavers in the pedal.

There now follow the seven Passiontide chorales, which form the centrepiece of the Orgelbüchlein and are at the same time the widest-ranging of its chorales. O Lamm Gottes, unschuldig, BWV 618, has the melody in fifth canon between the tenor and the alto. In the Passion chorales a canon is usually interpreted as an image of Chris carrying out God's plans. This setting is characterised by a sighing motif (*suspiratio*), which might be regarded as a symbol of suffering. Christe, du Lamm Gottes, BWV 619, is arranged in a five-part setting with the cantus firmus in canon between the soprano and Tenor II and with the parts divided between two manuals and the pedal, perhaps following the example of the *Livres d'Orgue* by N. Grigny with their five-part fugues. Christus, der uns selig macht, BWV 620, has the melody in canon between soprano and bass and an accompaniment in which cutting chromaticism and winding semiquaver figures are to the fore (*circulatio*), possibly as an image of the prison chains binding the falsely-accused Jesus. In the central position among the Passiontide chorales we find the lugubrious Da Jesus an dem Kreuze stund, BWV 621. Several of its motifs can be regarded as Cross motifs (notes are connected to each other by means of lines which produce the shape of a cross), and the unending Good Friday is possibly symbolised by the complete lack of cadences at the ends of phrases. The music simply continues without a pause.

O Mensch beweine deine Sünde groß, BWV 622, may indeed be the most famous chorale in the entire literature for organ. By means of the tempo indication *Adagio assai* and an infinitely beautifully decorated cantus firmus Bach here achieves a setting which possesses almost unsurpassed inner warmth. The setting is more likely to symbolise a meditative basic character than individual words, but from time to time we find direct points of contact with the text, as for example at the upward-turning "positive" motion at "für uns hier geboren ward...", at the sudden chromaticism and the even note values at "trug unser Sünder schwere Bürd" and not least at the deceptively cool harmonies in the concluding *Adagissimo* at "wohl an dem Kreuze lange". Wir danken dir, Herr Jesu Christ (BWV 623) is a setting flavoured by warmth and thankfulness, and the pedal motif contributes an almost joyous atmosphere. The last of the Passiontide chorales is Hilf Gott, daß mir's gelinge, BWV 624, with the cantus firmus in canon between the soprano and alto and with untiring scale movement in the tenor part, maybe as an expression of the eagerness of mankind to ask for help. In the manuscript, Bach always wrote the chorales on two lines of music. Because this chorale requires three lines, the pedal part was written in tabulation between the other two lines.

There are six chorales for the Easter period, starting with the rejoicing Christ lag in Todesbanden, BWV 625. Jesus Christus unser Heiland, BWV 626, is appreciably more restrained, a conceivably gigue-like character being kept in check by the shout of Kyrie at the end. Christ ist erstanden, BWV 627, is throughcomposed, in other words each of the three verses has its own characteristic motif, that in the third verse creating an almost ecstatic impression. The little setting of Erstanden ist der heil'ge Christ, BWV 628, is replete with resurrection symbolism: rising scale movements (anabasis) dominate both in the alto (crotchets) and in the tenor (quavers), and in the pedal we hear rising leaps of a fourth and a fifth. Erschienen ist der herrliche Tag, BWV 629, is formed as a canon between the soprano and the bass, and its joyful character is imparted by the figura corta of the middle parts. In Heut triumphiert Gottes Sohn, BWV 630, we find an almost ecstatic joy with enthusiastic leaps in the pedal. At the very end Bach supplies an additional call of Hallelujah, with a pedal passage over the entire pedal range.

Up to and including the Easter chorales, Bach had been rather thorough in his compositional task. From Whitsun onwards, the holes – empty pages in the manuscript – become larger and larger. Only one genuine Whitsun chorale was composed – Komm Gott Schöpfer, heiliger Geist, BWV 631, which is identical with the first part of the chorale in the Achtzehn Choräle (BWV 667). The unusual allocation of three part entries within the short space of a dotted crotchet can assuredly be regarded here as a symbol of the Trinity, in which the soprano represents the Father, the alto and tenor represent the Son and the bass represents the Holy Ghost. This chorale is also known from older manuscripts. Her Jesu Christ, dich zu uns wend, BWV 632, with its quasi-canon between soprano and bass and its dominant chordal motif, and the two almost identical versions of Liebster Jesu, wir sind hier, BWV 634 and 633, with their canonic melody between the soprano and alto, can be regarded as Whitsun chorales, also however as chorales sung in preparation for the reception of the Word. It may never have been Bach's intention to play both of the settings of Liebster Jesu – the second (with the superscription *distinctius*) seems rather to be a slight improvement over the first.

Hans Fagius



ORGAN WORKS

Dies sind die heil'gen zehn Gebot, BWV 635, is arranged in an almost tiring setting with its principal motif in quavers, deriving from the opening phrase of the chorale repeated 24 times. Against this is set a semiquaver motion. In this case there has often been speculation concerning connections between the ten commandments and motifs or notes in the setting. A simple, inward setting of Vater unser in Himmelreich, BWV 636, almost creates the impression of a split up four-part chorale harmonisation. The violent Durch Adams Fall, BWV 637, has achieved special fame and is characterised by harsh leaps (*saltus duriusculus*) in the pedal and winding chromaticism in the middle parts (*circulatio*), the latter possibly an image of the human fallen into sin. As an answer to this cry of anguish there follows Es ist das Heil uns kommen her, BWV 638, with the promise of grace through mercy. Steady quavers dominate in the pedal against semiquavers in the middle parts.

Ich ruf zu dir, Herr Jesu Christ, BWV 639, is the only three-part setting in the *Orgelbüchlein*. The melody is stated by a solo part above a string-like alto (*imitatio violinistica*) and a continuo-like bass. This chorale may also be found in the newly-discovered Yale manuscript. In dich hab'ich gehoffet, Herr, BWV 640, is a withdrawn, firm setting promising consolation and confidence. In Wenn wir in höchsten Nöten sein, BWV 641, we once again come across the decoration found in O Mensch beweine... The accompaniment is founded almost exclusively upon the opening notes of the chorale. This setting seems to be related to the setting of the same melody in the Achtzehn Choräle (BWV 668), because the accompaniment of the solo part is to a large extent identical. In BWV 668, however, the *cantus firmus* is played in even note values, and moreover the phrases are separated by means of interludes.

Wer nur den lieben Gott läßt walten, BWV 642, is dominated by eager *figura corta* over a stable bass. The funeral chorale Alle Menschen müssen sterben, BWV 643, is accorded a very light frame, with a suspirance motif alternating between alto/tenor and bass. Here Bach demonstrated his comforting attitude towards death. The last chorale in the *Orgelbüchlein* is the very brief Ach wie nichtig, ach wie flüchtig, BWV 644. The short octave leaps in quavers in the pedal surely symbolise "nichtig", the scale movements of the inner parts "flüchtig". This setting is an example of Bach's apparent indifference towards the playability of the whole thing. It is important that the figures are constructed in a satisfactory manner – if it is then easy to play or not is a matter of secondary importance.

The remaining pieces on this recording have the suspect feature in common that probably not one of them was actually composed by Bach, although they are in all probability (like the *Orgelbüchlein*) related to his pedagogical activities. The Eight Little Preludes and Fugues, BWV 553-560, were previously regarded as youthful works by Bach himself, which however now seems unlikely, as the style in some cases indicated a date around 1740. If, however, they date from this period, it is impossible that Bach, at the summit of his creative power, could have written pieces which are compositionally so imperfect simply to make them easy to play. The name of Johann Ludwig Krebs, one of Bach's most outstanding pupils, has been suggested, or even his father Johann Tobias. A very plausible theory is that the pieces were composed by various pupils of Bach after the latter had set down the outlines. In this way it is also easy to understand why the pieces were ascribed to Bach himself. The musical style is diverse in the extreme. Here there are concerto-like movements (D minor), gallant minuets (F major), French *plein-jeu* movements (G major) and pieces similar to toccatas (A minor and B flat major). Each piece is a little gem in itself apart from the somewhat awkward polyphony in the fugues. The pieces have assumed a great pedagogical significance, and there is hardly a single organist today who has not come across these pieces in the early phases of his study.

The Fantasy and Fugue in A minor, BWV 561, is another piece which could in part be a North German-inspired youthful composition until the sudden appearance of harmonic turns which must date from around 1750. The work is divided into three, with harpsichord-like structure above pedal points in the introduction and at the end and a fugue *manualiter* in the middle. It is sometimes asserted that the piece was written for pedal harpsichord. The fugue theme has a noticeable resemblance to the great A minor fugue, BWV 543, and presumably the composer (a pupil of Bach?) knew that piece intimately.

The Trio in C minor, BWV 585, may possibly also be ascribed to Bach's pedagogical activity. It is a transcription of two movements of a trio sonata by J.F. Fasch, and it is believed that Bach made the transcription. A plausible speculation would be that Bach wished to demonstrate to his pupils, possibly to Krebs who was for a time thought to be the piece's composer, how to adapt part of a suitable trio sonata so that it functioned as an organ piece. The very attractive trio deserves without question a place among the many arrangements of works by other composers from Bach's hand.

Hans Fagius



ORGAN WORKS

The Organ of the Mission Church, Uppsala, was built in 1985 by Nils-Olof Berg, Nye. It is not a copy of any older instrument but the sound is inspired by South German models with the *plein Jeu* following an Italian pattern from the late 18th century. Both the excellent details and the homogeneous sound give the impression of an unusually successful modern instrument based on earlier stylistic ideals. The Harmonisation was the work of Jan Ryde and the architect was Ulf Oldaeus.

The Prelude and Fugue in D minor, BWV 539, occupies a special place among Bach's organ works. The fugue is a transcription of the second movement of the first solo violin sonata, BWV 1001, transposed from G minor. This sonata was written at Köthen and the organ version is either from the same period or from some years later at Leipzig. With a theme lasting only a single bar, the fugue has irresistible rhythmic energy which makes it one of Bach's most captivating works in this genre. A modest little prelude for manuals almost has the character of the slow section of an English voluntary and is the only piece exclusively for manuals among Bach's major works. It is, tary and is the only piece exclusively for manuals among Bach's major works. It is, however, a very expressive piece with rich harmonies and tension-filled delays and one might think that Bach had chosen this small form of prelude to point out the prelude's vitality. In the Prelude and Fugue in A major, BWV 536, the opposite is almost the case, even if the proportions are similar. This work has been dated to approximately 1716 at Weimar, but an earlier version exists, probably also from the Weimar period. The prelude is in the old North German *Stylus Phantasticus*, with arpeggiated chords at the beginning, passages for manuals over a pedal, and a pedal solo. In the second half of the prelude, the ideas are re-assembled into a more homogenous and profound rhythmic image. The fugue is in 3/4, a gently rocking pastorale. The theme lends itself to complicated strettì, which Bach utilises fully through complicated counterpoint. The pedal part requires E', which is rare for Bach but which indicates that the Weimar organ has this compass (the A minor Concerto from the same period likewise requires E' in the pedal part). The prelude in the earlier version is much more simply constructed and the fugue is in 3/8 time.

The Fantasy in B minor, BWV 563, is a work of great beauty which might be counted as a miniature prelude and fugue. The official title is *Fantasia con imitatione*, in other words with an imitative section – and in the

majority of sources, this section bears its title ‘imitatione’ as if a separate movement. The Fantasy is based almost exclusively upon a figura corta motif, sometimes divides between the parts to give a pure arpeggio effect. The gentle imitation, in 3/4 time, is written around simple sequences of ascending or descending notes. If the Fantasy and the Imitation belong together, there should be a relationship of tempo between them, which would give the Imitation either a very slow or a rather brisk tempo. I have chosen the latter solution, which may seem exaggerated; yet this fast speed is undoubtedly well-suited to the crotchet movement which dominates the music.

Another unique work is the Pastorella in F major, BWV 590, a form of composition which has its origins in the old Italian tradition that the shepherds descended from heaven on Christmas night to Rome, to play music on bagpipes and reeds. Frescobaldi, Zipoli, Pasquini and others all wrote pieces in this genre which is always in 6/8 or 12/8 time, rocking upon prolonged pedal figures (the drone of the bagpipes). Bach’s Pastorella follows the same pattern but, after an unexpected A minor conclusion there are three movements for the manuals alone: a sort of allemande in C major, an expressive “aria” in C minor and an elegant concluding gigue. It has been doubted that these 3 movements really belong to this Pastorella, and also that the latter is really complete in the form we know. But isn’t Bach’s Pastorella another example of his desire not to be happy with existing forms, but on the contrary to enlarge and to perfect them?

The origin of the isolated Fugue in G major BWV 576 is sometimes considered doubtful. It certainly does not date from Bach’s mature years, but its theme is unquestionably in Bach’s style, and the energy and enthusiasm which are dominant are difficult to assign to anyone other than the young and happy Bach, who had not yet attained the height of contrapuntal knowledge but who already knew how to give life and substance to his music.

The Aria is a movement from F. Couperin’s “Les Nations” for two violins and continuo, published in 1726. Couperin’s original, from the suite “La Francoise”, is characterised ‘legerement’ but Bach substituted the title of Aria. The transcription is made without introducing major changes to Couperin’s movement, which results in the pedal part being unusually demanding, with on occasion uninterrupted semiquavers for long passages.

The Concerto in A minor, BWV 593 after Vivaldi’s well known Concerto in A minor, Op.3 No.8, for two violins and strings, is a highly dignified transcription. It is without doubt the finest of the five concertos which Bach arranged in approximately 1713-14. It is believed that he undertook these arrangements at the behest of Prince Johann Ernst, who came home from studies in Amsterdam in July 1713. He was certainly inspired by the pure organ concertos which he had heard in the churches there and he had been in contact with the newly written concertante music there, above all written by Italian composers. He also commissioned similar work

from J. G. Walther, Bach's cousin, good friend and colleague in the Town Church in Weimar, who made many concert transcriptions. In the Concerto in A minor Bach has at times altered the string-orientated construction and at other times followed Vivaldi's original to the letter, and in this way he created a hitherto unknown construction for the instrument. From beginning to end the work is engaging for the listener, and it represents one of the highlights of baroque organ transcriptions.

The chorale arrangements are taken from the so-called Kirnberger collection, a collection of 24 organ chorales which is believed to have been written down by, or written down by commission of Kirnberger, who was a pupil of Bach in 1748 and later a renowned theoretician. The collection does not form a unified entity either formally or in terms of its content, and the period of origin of the various chorales stretches from Bach's youth to his maturity. A couple of them have later been ascribed to J.G. Walther (BWV 692 and 693); one (BWV 708) is a simple chorale harmonisation which could hardly be Bach's work, and many others are of dubious authenticity. A striking number of them are Christmas chorales. *Wo soll ich fliehen hin*, BWV 694, is a rapid piece not unlike the better-known version in the Schübler chorales (BWV 646). Here too the cantus firmus is in the pedal, but this time with long note values which make it more difficult to perceive it and which also make the piece longer. The manual writing is clearly designed for two separate manuals although it can be played on one, as here, as the parts never cross over. The Easter chorale *Christ lag in Todesbanden*, BWV 695, is arranged as a two-part fugue in two sections with the cantus firmus as a third voice in the alto register. A figured chorale harmonisation follows directly, a proof that such a chorale arrangement was intended probably as a prelude to a chorale.

The seven Fuguettes on Christmas chorales form such a natural group that it is hard to believe that they were not intended to go together. They are all extremely short, they have the first phrase of the chorale as theme and are marked by brilliant contrapuntal dexterity. They were probably composed in Leipzig when Bach's ability was fully developed. Each movement is a gem, but perhaps the best of all are *Gelobet seist du, Jesu Christ*, BWV 697, in which the fugue theme appears in one voice or other in almost every bar, or the rapid *Vom Himmel hoch*, BWV 701, where the chorale phrase is wound into falling scale figures so typical of Christmas chorale arrangements – probably a symbol of Christ's descent to earth.

An old-fashioned vocal character is noticeable in *Durch Adams Fall*, BWV 705, with the cantus firmus in the soprano and with each phrase preceded by a simple imitation in the bass, tenor and alto. The authenticity is questionable but it may well be a youthful study in the old style by Bach.

Hans Fagius



ORGAN WORKS

The Prelude and Fugue in G major BWV 541 has been dated to the first Leipzig years, around 1725; this piece too existed in an earlier version, with a middle movement forming the third movement of a trio sonata in E minor. The prelude starts with a vertiginous descent on the manual from the top to the bottom of its register, which then returns to its starting-point to join the other voices. An almost uninterrupted semiquaver motion is passed from part to part, often accompanied by loud repeated chords. The vitality shown here is accompanied in the fugue by a theme directly related to the repeated chords of the prelude. The joie de vivre and jubilation which dominate the prelude and fugue in G major have made it one of the most-loved and most-played of Bach's organ works. The same is true of the Toccata in C major BWV 564 which occupies a unique place in organ literature on account of its form. It has been calculated that it must have been written between 1708 and 1709, at the beginning of the Weimar period, and roughly at the same time as for example the virtuoso prelude and fugue in D major BWV 532. The C major Toccata is largely constructed according to the North German toccata form, with a very free improvisatory introduction to virtuoso scale passages and a magnificent pedal solo before all converges into a solid whole dominated by figura corta motifs and chord formations in the manner of a fanfare. The fugue is in dancing 6/8 time and its theme recalls the introduction on account of its short phrases. The hemiole effects are marvelous and entirely in keeping with the exhilarating character of the work. The North German heritage is revealed in the surprising, formally free conclusion. The unique feature of this piece is the superb adagio placed between the prelude and the fugue, which has the character of a cantabile middle movement in an Italian violin concerto with a simple, chordal accompaniment. After this section, a cadenza-like movement leads to the Grave in many parts, according to the model of durezza e ligature of the old Italian masters. Therefore Bach combines in a novel fashion the North German and the Italian traditions (and modern features) concerning form and musical expression. It was all probably an experiment, which shows Bach's desire and aptitude to make a synthesis of different styles and periods.

The C minor Trio Sonata, BWV 526, is the second of the six sonatas composed in the 1720's (according to Forkel), as practice pieces for Wilhelm Friedemann. These sonatas are to be found in manuscript (c.1730) and in many other important copies, including one by Bach's wife Anna Magdalena, and some by pupils. They are

without doubt among the very best pieces among the chamber literature for organ, and also among the best studies in technique and precision that an organist could wish for. The sonatas are intended to correspond to trio sonatas for (for example) two violins and basso continuo. In eighteenth-century sources which include indications of registration, for example Kaufmann's *Harmonische Seelenlust* of 1733, it is sometimes a question of Principal 8 in both hands, Principal 8 in one hand and one reed voice and some labials in the other, or possibly as here, 8 + 4, preferably with the same sonority in both hands. The pedal always rested on 16'. In this manner the polyphony is made much clearer and is not destroyed by forced harmonics. The first movement of the Sonata in C minor is concertante, followed by a gentle largo in E flat major which leads via an incomplete cadenza to a quick fugue alla breve.

The Trio in G major is probably a transcription of Telemann but it is unfortunately impossible to verify this assumption because Telemann's original, apparently taken from "Der getreue Musikmeister" which was collected in Leipzig, was destroyed during the Second World War. It is a short two-part movement with the tempo indication Allegro.

Liebster Jesu, wir sind hier, BWV 706, comprises two very simple movements, the one carefully ornamented and the other simply a chorale harmonisation which perhaps forms the chorale after a prelude like with BWV 695. A similar construction to BWV 705 can be found in Ich hab mein Sach Gott heimgestellt, BWV 707, but in this case more fully worked through. The figuration increases in intensity and sometimes the cantus firmus is held in canon between the soprano and the bass. Here too there is a concluding chorale harmonisation. The richly ornamented setting of Herr Jesu Christ, dich zu uns wend, BWV 709, resembles movements like for example Wenn wir in höchsten Nöten sein (BWV 642) from the *Orgelbüchlein*, and this one is also sometimes included in the "Orgelbüchlein category". BWV 709 is however considerably less unified and less perfectly formed, which points to an earlier date of composition. The influence from Buxtehude for example is noticeable.

The imposing arrangement of Vom Himmel hoch, BWV 700, is also certainly an early piece. The cantus firmus is in the pedal and each phrase is preceded by a fugato in which the introductory part is almost half the length of the piece. Here I have – rather against the prevalent style – used the registration of French Grand Jeu, for the sake purely of variety and to take the opportunity of demonstrating this effective registration which Bach knew at least during his Weimar period. Das Jesulein soll doch mein Trost, BWV 702, is a skilful fugato with the first two phrases of the chorale constantly repeated. Wir Christenleut, BWV 710, is a wonderful little trio with the cantus firmus in the pedal and the manual figurations derived from the chorale melody.

The relatively large-scale partita on O Gott, du frommer Gott, BWV 767, belongs to the group of four chorale partitas which Bach is believed to have written as a student in Lüneburg inspired by Georg Böhm, who was a leading exponent of this genre. The partita is for the manuals throughout and a two-manual instrument is required. A generous, many-voiced chorale is followed by eight variations, and they are described as Partita I – IX, thus including the introductory chorale. There are typical features here which we recognise from other contemporary partitas with rich exploitation of traditional figures, but Bach develops everything much more thoroughly. The first variation is a lightly ornamented aria with a fragmentary cantus firmus over an ostinato-like bass. The third variation has a string-like structure and the fifth variation is similar to a French basse de trompette with large leaps and unusual syncopations. The fact that the partita form has its origins in the dance suite is noticeable from the courante-like sixth variation which has three contrasting sections: an introduction and conclusion with gently falling scales from the top to the bottom, and a rhythmically pregnant middle section. The most interesting movements are the last two and here researchers have found a clear link with the text. The problem is that the chorale has eight verses and the partita has nine movements. If we disregard the introductory chorale setting, everything falls into place. The highly expressive and lamenting chromaticism (*passus duriusculus*) in the seventh movement then fits with the seventh verse: “Lass mich auf meinem End/Auf Christi Tod abscheiden”. The last variation grows into a small fantasy with many echo effects, probably alluding to the text: “Wann du die Toten wirst/An jenem Tag aufwecken”. A section at slower tempo (“Und führ ihn schön verklärt”) leads to a concluding Presto (“Zum auserwählten Hauf”), where a long rising scale may refer to the soul’s journey up to heaven. How some of the other movements relate to the text is uncertain, but in the two concluding variations the music and text fit so perfectly that there can scarcely be any doubt about the rest. Source for this text include: Peter Williams: *The Organ Works of J.S. Bach* (1980), Hermann Keller: *Die Orgelwerke Bachs* (1948) and Albert Schweitzer: *Johann Sebastian Bach, sein Leben und Werk* (1906).

Hans Fagius



ORGAN WORKS

The organ at Leufsta Bruk church in Northern Uppland was built between 1725 and 1728 by Johan Niclas Cahman, who was the leading representative of the so-called Stockholm school of Swedish organ building during the 18th century – a craft that was stylistically linked to the North German tradition. The organ at Leufsta, which is the largest surviving baroque in Scandinavia, has, with the exception of a couple of small operations at the beginning of the 20th century, avoided more radical rebuilding, and in 1963-4 it was restored to its original condition by Marcussen & Son, Aabenraa. Unfortunately, however, two important things were altered: the original bellows system was replaced by self-regulating bellows and equal temperament was introduced. The pipes have nevertheless been kept in their entirety and today the Leufsta organ remains as a magnificent monument to the quality of Swedish organ building in the 18th century.

The already wide-ranging repertoire of chorale arrangements by J.S. Bach was significantly enriched by the discovery announced in December 1984 of no less than 33 hitherto unknown compositions. This collection not only increases the total of preserved compositions by Bach but also casts new light on his development as a composer during his youth.

The manuscript containing this collection was found in the library of Yale University (LM 4708) and formed part of the manuscript collection bequeathed to Yale by Lowell Mason in 1873. Mason had come across the manuscript in the course of a European visit in 1852, when he bought the manuscript collection belonging to Christian Heinrich Rinck. Rinck was among the foremost German organists in the first half of the nineteenth century, a pupil of Bach's pupil Kittel and a faithful defender of Bach's traditions. He was also a keen collector of 18th century manuscripts. The manuscript in question bears the title "Choräle ohne Text" (Chorales without text) with no more exact description of its contents but with an indication that Rinck had obtained it from the organist Neumeister from Homburg vor der Höhe, a pupil of Sorge in Lobenstein. The evidence points clearly to the fact that this J.G. Neumeister, who during the 1790s was an organist and schoolteacher in Friedberg/Wetterau, wrote this manuscript after an original, probably a tablature, from not later than 1705-10. The manuscript found its way via Rinck and Mason to the library at Yale, where it remained unnoticed on account of its unassuming title.

The manuscript contains 82 chorales, of which 38 are ascribed to J.S. Bach (five were previously known and two partly known). 25 are ascribed to Johann Michael Bach (the father-in-law of Johann Sebastian) and the rest to Johann Christoph Bach (Johann Michael's elder brother), J. Pachelbel, F.W. Zachow, D. Erich, G.A. Sorge and to unknown hands. The collection is arranged for a start in the same manner as the *Orgelbüchlein*, the first part constructed in accordance with the church year, but the content becomes increasingly varied as one progresses through the book. Johann Michael Bach is responsible for most of the introductory chorales whereas the later part is dominated by Johann Sebastian.

The form of chorale arrangement which we encounter most frequently is the form directly carried over from Johann Michael Bach and Johann Pachelbel, with an introductory fugato on the first phrase followed by the whole chorale, phrase by phrase, with the melody in the soprano line and short interludes in the lower parts. An example of this is *Wir danken dir, Herr Jesu Christ*, BWV 1096 (a setting of the first 25 bars of which appears in an edition by Max Seiffert, where Pachelbel is given as the composer and the comment that this was probably the first part of a longer piece), or *Ach Gott, to dich erbarmen*, BWV 1109. The introductory fugato is however often omitted and Bach starts directly with the chorale. As examples we may take expressive settings with skilfully woven lower parts such as *Das alte Jahr vergangen ist*, BWV 1091, *O Lamm Gottes unschuldig*, BWV 1095 or *Wenn dich Unglück tut greifen an*, BWV 1104. In some cases (where the chorale melody is too long to be carried through in its entirety) Bach has contented himself with a fugue based on the first phrase and, as a conclusion, a brief demonstration of the last phrase (*Der Tag ist so freudenreich*, BWV 719, or *Wir glauben all an einen Gott*, BWV 1098).

The pattern described above is of course varied in different ways. In some cases the setting is thinned down and the *cantus firmus* appears above a fine two-voice setting (*Allein zu dir, Herr Jesu Christ*, BWV 1100, or *Wie eine Wasserquelle*, BWV 1119). Often the arrangements tend to resemble the chorale fantasy form with the *cantus firmus* wandering between different voices and with a variety of figurations. An excellent example of this is *Nun lass uns den Leib begraben*, BWV 1111 (a funeral chorale in which we also catch a glimpse of the soul's journey up to heaven in the rising figures towards the end) or *Was Gott tut, das ist wohlgetan*, BWV 1116. The setting becomes even less rigid in *Gott ist mein Heil, mein Hilf und Trost*, BWV 1106, *Werde munter, mein Gemüte*, BWV 1118 or in *Jesu, meines Lebens Leben*, BWV 1107, an arrangement in which the gigue-like character of the final phrases underline the joyous and thankful character.

An even more miniature form of the North German chorale fantasy is to be found in many of the arrangements with varying time signatures and surprising new figurations and motives. *Wir Chritenleut*, BWV

1090 and *Herzlich lieb hab ich dich*, BWV 1115 (with its Buxtehude-influenced introduction) are convincing examples of this. Closely related to these are the settings introduced by a disciplined four-part chorale harmonisation in which the music becomes more and more spontaneous and fascinating. The best examples are *Herr Gott, nun schleuss den Himmel auf*, BWV 1092 and *Jesu meine Freude*, BWV 1105. The fantastic arrangement of *Alle Menschen müssen sterben*, BWV 1117, must also be categorized with these – a setting in which we can observe that death was by no means a tragedy for people during the baroque era. North German influence can also be ascribed to the only two-part setting, *Du Friedefürst, Herr Jesu Christ*, BWV 1102, which with its ostinato-like bass and freshly ornamented cantus firmus calls to mind some of Georg Böhm's partita movements or similar movements from Bach's own partitas from his time in Lüneburg. Also *Ach Gott, wir armer Sünder*, BWV 742 and *Herr Jesu Christ, du höchstes Gut*, BWV 1114 display traits from Böhm's chorales or from Buxtehude's cantatas with their shining cantus firmus.

Echo effects are present in two of the settings. *Ich hab mein Sach Gott heimgestellt*, BWV 1113 has the form of a chorale setting for choir and orchestra, each phrase preceded by a quasi-symphonic section and each phrase ending with an echo of the last notes. *Christ, der du bist der helle Tag*, BWV 1120 also has echo effects but in this case the setting is developed more along the lines of a chorale fantasy with the cantus firmus passing from one part to the other.

The *Prelude and Fugue in C minor*, BWV 549, also exists in an even earlier version in D minor (preserved in manuscript) and is a tripartite work in typical North German style, with an improvisatory and exciting prelude followed by a central fugue which is composed exclusively for the manuals. The pedal's entry with the theme represents the beginning of the concluding toccata-like section, which contains all the necessary constituent parts of the typical North German toccata.

A unique work in Bach's output is the *Fantasy or Concerto in G major*, BWV 571, and its authenticity has also been called into question. Formally it is constructed according to the model provided by the Italian concerto, the order of movements being fast-slow-fast, but the tonal language is unmistakably North German. The first movement's principal theme consists of repeated notes, traditional figurations and there is a surprising ending in B major. The second movement's expressive harmony leads our thoughts in the direction of Buxtehude, and the construction of the last movement is chaconne-like (Buxtehude was especially fond of working with chaconnes). The tonal language is so strongly reminiscent of Buxtehude that one might wish to ascribe the piece to him – even if it would be equally unique for him as for Bach. In any case it is a fresh and vital composition which deserves to be performed more frequently.

The Prelude in A minor, BWV 569, is possibly the first part of a longer work of which the remainder has been lost. In the entire piece one rhythmic idea forms the basis of everything and it thereby assumes an ostinato-like character. Towards the end the piece is developed in the direction of a chaconne. It may be that the piece is an experiment, to see what can be created from one rhythmic fragment. In the same way the Fantasy in C major, BWV 570, may be an attempt to construct an entire piece from a single motive, the so-called *figura corta*, and it is certainly of very early provenance. The Fugue in C major, BWV 946, has in fact nothing to do with the Fantasy but they fit together so well that they create a most unified impression. Philipp Spitta also believed that the two pieces belonged together, and in the Peters edition they follow each other. The theme of the fugue is a so-called hexachord theme, in other words a rising and falling scale of six notes – a device which was employed frequently in the late renaissance period and the early Baroque, for example by Frescobaldi and William Byrd.

The Kleines harmonisches Labyrinth, BWV 591, is also among the questionable works, and it has been suggested variously that it was written by J.D. Heinichen, Sorge or Kirnberger – names which would indicate a relatively late year of composition, possibly after 1750. It may equally well, however, be an original experiment from Bach's youth. The first part of the piece, *Introitus*, starts in C major and soon enters very peripheral keys before returning via an improvisatory section to the principal key. A fugato with a chromatic theme is called "*Centrum*" and the conclusion – *Exitus* – undergoes a development similar to that of the first part except that the basic key of C major is established solidly by means of a prolonged pedal point and final cadence. One piece which is definitely an impostor is the Prelude in C major, BWV 567, probably written by Bach's pupil J.C. Kittel after 1750. It is a short, festive opening piece with rather gallant harmonies.

Hans Fagius



ORGAN WORKS

The organ at Leufsta Bruk church in Northern Uppland was built between 1725 and 1728 by Johan Niclas Cahman, who was the leading representative of the so-called Stockholm school of Swedish organ building during the 18th century – a craft that was stylistically linked to the North German tradition. The organ at Leufsta, which is the largest surviving baroque in Scandinavia, has, with the exception of a couple of small operations at the beginning of the 20th century, avoided more radical rebuilding, and in 1963-4 it was restored to its original condition by Marcussen & Son, Aabenraa. Unfortunately, however, two important things were altered: the original bellows system was replaced by self-regulating bellows and equal temperament was introduced. The pipes have nevertheless been kept in their entirety and today the Leufsta organ remains as a magnificent monument to the quality of Swedish organ building in the 18th century.

In the Prelude and Fugue in E minor, BWV 533, which also exists in an earlier and rather different version, Bach works for the first time with the prelude and the fugue as two separate sections without the traditional toccata conclusion. The prelude starts in the *Stylus Phantasticus* but soon becomes more unified and less improvisatory. The fugue with its demanding theme is characterised by a great degree of concentration and the entire work is constructed in such a masterly fashion that Albert Schweitzer wished to ascribe it to Bach's Leipzig period. The Prelude and Fugue in G major, BWV 550, also has one foot in the North German tradition with its fugue which seems to terminate freely. The degree of difficulty, most especially in the fugue, gives us a good idea of the overwhelming technical ability as an organist which Bach possessed as a young man.

The Trio Sonata in D minor, BWV 527, is the third of the six trio sonatas which Bach wrote in Leipzig during the 1720s principally with the studies of his son Wilhelm Friedemann in mind but certainly also with the intention of carrying over the form of the Italian trio sonata to the organ with its unique possibilities. The first movement, a gentle *Andante*, is constructed like a *da-capo* aria. The slow middle movement, *Adagio e dolce*, is the same music as the middle movement of Bach's concerto for flute, violin and orchestra (BWV 1044). The finale is a virtuosic and elegant *Vivace*, in which the pedal – as in the other movements of this sonata – is treated exclusively as a *basso continuo*.

The work which concludes this selection, the *Passacaglia* in C minor, BWV 582, is without question

one of the finest creations in the entire literature for organ, and it was for a long time believed that this masterpiece must have been written during the Leipzig years. Subsequent studies of sources have shown that it was probably written in approximately 1707-08, when its creator could have been at the most 23 years old. Many manuscripts can be dated to the period before 1710, among others the so-called Andreas Bach-Buch, which contains very many works of both North and South German origin and in which we find the only existing source of Buxtehude's three works in this genre. The theme of Bach's Passacaglia shares its four opening bars with the little passacaglia in G minor from the Second Mass from the First Organ Book by André Raison, but is also strongly reminiscent of Buxtehude's D minor passacaglia or E minor chaconne. One possibility is that Bach may have composed his passacaglia as a form of homage to Buxtehude on the occasion of the latter's death in 1707. Few composers have shown such interest in the passacaglia form as this giant from Lübeck.

Bach's passacaglia surpasses all its antecedents by far. He expands the normal four-bar theme to a length of eight bars. When this has been presented 21 times (including the opening pedal presentation) a fugue based on the first four bars of the theme with many fixed countersubjects is appended like a great coda. The manner in which the various variations should be grouped together and their symbolic significance has been the subject of endless research. Possibly the most speculative is by the Dutch scholar Piet Kee, who "proves" that the passacaglia is constructed according to the various parts of the Lord's Prayer as it is treated in Andreas Werckmeister's book 'Paradoxal-Discourse'(1706, published posthumously in 1707) and the so-called Paradoxal Numbers (the numbers of the harmonics 1, 2, 3, 4, 5, 6 and 8, the correct harmonic proportions, as we find in the trajectories of the planets or in the human body. This according to Werckmeister). The book's year of publications supposed to have provided a direct source of inspiration for Bach. Kee also points out a possible similarity between the theme and the beginning of the Lord's Prayer chorale. Rather simpler is the number symbolism concerning the number 21 (i.e. 3×7) which leads us to recall Buxtehude, for whom the number 7 was always highly significant. The number 3 is naturally a symbol for the Trinity and the number 7 is a symbol for the sacred and profane worlds' union ($3+4$) and at the same time a symbol for the cross or for completed work (the seven days of the week).

Another question which has been much discussed in connection with the grouping of the different variations is the purely technical matter of registrations. Today we know with a fair degree of certainty that a passacaglia was played with the same registrations all through, and that the most common registration was naturally plenum. One of the many preserved manuscripts bears the title "Passacaglia pro Organo Pleno", and for example a composer like Mendelssohn wrote a piece in his youth with the prescribed registration "Volles

Werk”, a fact which points to the deep tradition which existed even well into the 19th century. The tradition of varying the registrations stems from the customs of the late 19th century, from the large-scale passacaglias by Reger for example, with nuances ranging from an introductory pianissimo to a powerful culmination. These romantic passacaglias are all descended from Bach’s work. In this recording a full plenum is used throughout the entire work with the exception of the three manual variations which are played on the positif de dos.

Hans Fagius



CD VI-11

ORGAN WORKS

The reconstructed Wahlberg organ in the Fredrikskyrka, Karlskrona, Sweden.

The organ in the Fredrikskyrka in Karlskrona, Sweden, was originally constructed in 1762-64 by the organ builder Lars Wahlberg from Kalmar. The Karlskrona organ is supposed to be Wahlberg's definitive breakthrough as a renowned organ builder, in fact one of the greatest Swedish organ builders of all time.

In 1905 Wahlberg's organ was replaced by a new one behind the grand facade, the three principals of which were left untouched. These are heard again in the reconstruction from 1984/1987, the aim of which was to recreate one of Sweden's most important 18th century organ in the most consequent manner. The work was done by Grönlunds Orgelbyggeri.

The **Fantasy in C minor** BWV 562 is found in a manuscript which probably comes from the Leipzig period. There it is followed by a fragment of a fugue, which is either an uncompleted fugue or (more probably) the first part of a fugue whose conclusion has been lost (the fugue ends at the bottom of a left-hand page). It is believed that this manuscript could date from as late as 1747, but the Fantasy existed in earlier versions and can be found in many manuscripts. In a couple of these it is followed by the Fugue in C minor BWV 546. The Fantasy is a five-part work and is characterized by a constantly increasing level of intensity and movement in all five parts. The French influence is manifest, and without doubt the foremost source of inspiration was Nicolas de Grigny's "Livre d'Orgue" which Bach copied in 1714. The motif formation, the rich ornamentation and the five-part construction are strongly reminiscent of de Grigny's five-part fugues with two parts in each hand, with the registration of Cornet and Cromorne in the right and left hands respectively and Flute 8 in

the fifth part in the pedal. In theory this registration also works in Bach's Fantasy until the final bars. But one other keynote registration (Fonds d'Orgue) also suits the French model, and provides moreover extra weight for the Passion atmosphere which permeates the whole work.

To follow this mature and profound Fantasy with the youthful, almost frivolous **Fugue in C minor** BWV575 might seem a poor choice. But, in the same way that the Fantasy was probably followed by an incomplete fugue, the C minor Fugue was probably preceded by a now lost prelude, thus forming a three part toccata. The Fugue concludes with a free section in true North German toccata style. Moreover the fugue theme starts on the note A flat – rather unusual in a C minor composition – which makes an original introductory section seem even more likely. The heavy, mature Fantasy and the splendidly fluent Fugue can thus complement each other excellently. It is interesting to note that Robert Schumann published both of these pieces (on different occasions) as a supplement to his *Neue Zeitschrift für Musik* in the 1840s.

The **Fantasy and Fugue in C minor** BWV537 is a highly unified work, probably from the Weimar period. It is to be found in only two manuscripts, one of which was written jointly by Johann Tobias and Johann Ludwig Krebs. The Fantasy has much in common with the Fantasy in C minor BWV563 with its tragic Passion atmosphere and its frequent use of pedal points. But whereas BWV562 is dominated by downward stepwise movements, great lamenting upward leaps (not least the pain-filled minor sixth) are characteristic of BWV537. Sighing motifs and circular movements are further characteristics of the Fantasy, which leads after a cadence straight into the heavy, allabreve fugue. Here too the minor sixth plays an important rôle, the theme leading to this note after a bar with repeated notes which have the effect of a crescendo. In the middle section a new, anxious, chromatically ascending theme is introduced with a circling concluding return to the opening material is almost a relaxation of tension. The work's tragic character is emphasized by the final chord which is in the minor instead of the usual major.

The **Preludes and Fugues in B minor** BWV544 and in **E minor** BWV548, both of which are also preserved in a manuscript by Bach himself. Both were probably written in the 1730s. The Prelude and Fugue in B minor acquires a tragic and melancholy basic mood from its key, and many people have seen a similarity between the Prelude and (for example) the Kyrie from the B minor Mass or the aria "Erbarm dich" from the St. Matthew Passion. In fact the Prelude is a sicilienne in 6/8 time with expressive relationships and an almost gallant melody which is reminiscent of (for example) the Flute Sonata in B minor BWV1030. The Fugue has a calmly meandering *cantabile* theme which is present all the time throughout the three clearly defined sections, each of which presents a new countersubject. Perhaps we may regard the Fugue as an image of the

Trinity: the first section represents the Father; the middle section with its countersubject consisting of falling scales is an image of the Son. The last section with its more triumphant countersubject in the form of a descending triad, can represent the Holy Ghost.

The **Trio Sonata in E minor** BWV528 is the fourth of six trio sonatas which Bach composed in the 1720s – according to Bach's first biographer, Forkel, as studies for his eldest son Wilhelm Friedemann. The style is that of the Italian trio sonata, and the first example of a chamber-music manner of organ writing. It has been maintained that the sonatas are intended for the clavichord as well and for the pedal harpsichord, instruments which were used for practice, but the organ remains the instrument which was primarily intended. The first movement of the E minor Sonata, which for the sake of nonconformity has a slow introduction, is a transcription of the *sinfonia* to the second part of Cantata No.76, which if for oboe d'amore, viola da gamba and continuo. The Andante exists in two earlier versions, both in D minor. The lightly dancing concluding movement, *Un poco allegro*, was possibly originally intended as the middle section of the prelude and fugue in G major BWV541; in one of the manuscripts a fragment of this movement is found in that context.

The **Partita on “Sei gegrüßet, Jesu gütig”** BWV768 is Bach's “biggest” partita and a leading work in its genre. It was certainly during his studies in Lüneburg that Bach came into contact with Georg Böhm and his chorale partitas, most often written just for the manuals, and Bach's partitas have been dated to this period. “Sei gegrüßet” is however either a conflation of two partitas (one of them of significantly later date and with obbligato pedal) or an original partita which was subsequently reworked and expanded. In any case the title “O Jesu, du edle Gabe” appears in some of the manuscripts, a title which refers to a Communion hymn (“Sei gegrüßet” is a penance hymn). It is impossible to relate the hymn texts to the different variations because the numbers of verses in both hymns is much smaller than the number of variations. The order of the variations is also different in different manuscripts. On this recording I have used the order of the Peters Collected Edition, in which variations 6 and 7 are in the opposite order from in the Neue Bachausgabe. This order seems most correct in logical structure even though one of the pedal variations thereby sneaks in before the last manual variation.

The chorale is presented in a mild, vocal setting followed by a bicinium with quasi ostinato bass and richly decorated cantus firmus. The second variation is in four parts and has a characteristic triad motif which is also present in inverted form and which dominated every bar. Variation three is a bicinium with a string-like upper line and a continuo bass; it is followed by a variation dominated partly by scale movements and partly by an ostinato-like semiquaver motif. Variation five is constructed like a bass de trompette with the cantus firmus in the right hand. At the end the bass line spreads over the whole claviature up to the high des-

cant – possibly a symbol for the human soul's ascent to heaven. The next variation is the first with the pedal – a trio movement in the style of a French *ouverture* with unusually large leaps. This is followed by a jubilant gigue which forms the climax of the partita. It is the last variation for manuals alone and also the place where opinions about the running order of the variations part. Variation eight is also a gigue but a much milder one than its predecessor with its joyous leaps. It is dominated by stepwise motion. The ninth variation is another trio with the cantus firmus in the pedal, and in the tenth variation the whole piece swells into a chorale arrangement. Here in fact two soloists appear, one ritornello-like between the various chorale phrases which are presented in long note values. The movement is a sarabande and we note a motif which returns almost like an ostinato. The partita ends with a ceremonial five-part movement – a worthy conclusion to a major masterpiece.

In dich hab ich gehoffet, Herr BWV712 is similar to, for example, the second setting of “Jesus Christus, unser Heiland” BWV666 from the 18 Chorales. Each phrase is introduced by imitations through all the voices before the cantus firmus takes over in the soprano. In the last phrases the intensity and motion increase markedly, in exactly the same manner as in BWV666. The Fantasy on **Jesu meine Freude** BWV713 is, like the previous setting, for manuals alone and it comprises two separate sections. The first is a fugue in 4/4 time with the cantus firmus in long note values in the alto part. Halfway through, the character of the piece alters completely and we enter a homophonic section with gentle parallel thirds in 3/8 time. Here the melody disappears completely and the piece concludes in the manner of a free fantasy on the last phrases. This section in triple time starts in a similar way to the corresponding phrase in the third verse of the motet “Jesu meine Freude” BWV227. The organ chorale is probably older and thus the model for the motet. This chorale arrangement, like many others, is followed by a simple chorale harmonisation which points to the function of the chorale introduction.

Herzlich tut mich verlangen BWV727 is a simple, expressive setting with the melody in the solo voice in the soprano. This movement has sometimes been coupled with the Orgelbüchlein but its structure is much less sophisticated and recalls rather influence from Buxtehude's organ chorales. The two section setting of **O Lamm Gottes, unschuldig** (without BWV number) was not known earlier, but exists in the Neue Bachausgabe. Here we have movements for the manuals in 3/2 time – the first with an ornamented cantus firmus whose phrasing is interspersed with pre-imitations and the second, called Chorale, a four-part harmonisation with the melody quite richly ornamented in the soprano. In the last phrase the movement is dissolved in a cadenza-like motion, maybe a reference to the text “give us your peace, o Jesus”.

Hans Fagius



ORGAN WORKS

The reconstructed Wahlberg organ in the Fredrikskyrka, Karlskrona, Sweden. The organ in the Fredrikskyrka in Karlskrona, Sweden, was originally constructed in 1762-64 by the organ builder Lars Wahlberg from Kalmar. The Karlskrona organ is supposed to be Wahlberg's definitive breakthrough as a renowned organ builder, in fact one of the greatest Swedish organ builders of all time.

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The Fantasy and Fugue in E minor BWV548 is a work of exceptional expressive power, and Philip Spitta once called it a symphony in two movements. The key of E minor gives rise to an elegiac, pathetic character which is shown directly by the ascending minor sixth – the same interval as in the C minor Fantasy BWV537. Different types of descending scales, frequent use of suspensions and circular movements emphasize the elegiac mood further. The Prelude contains a multitude of different motifs and paragraphs, which in theory could be divided up between several manuals – but such a practice would only *appear* to give us a clearer picture of the form. Maintaining the same registration both emphasizes the different sections and also binds them together into a unit. The Fugue has a very wide-ranging theme which starts like a wedge from the note E upwards and downwards to the dominant B in octaves and then returns to the starting-point. After a thoroughly written exposition the movement is suddenly broken up into virtuoso semiquaver runs, which regularly lead to the exposition of a theme. When this virtuosic middle section has approached its climax, the music glides – at first almost unnoticeably – into something which becomes an exact repeat of the introductory section. Few works in the organ repertoire can compete with this magnificent Prelude and Fugue, which contains everything one could desire, from deep melancholy to sparkling virtuosity in the brightly shining major key.

The well-known **Toccata in D minor** BWV565 needs no more detailed presentation, but I shall comment on Peter Williams' revolutionary assertion that the piece was probably not written by J.S. Bach and that it is moreover probably not an original composition but a question of a transcription of a work for solo vio-

lin. Williams shows on the one hand that the piece has a structure very suitable for stringed instruments and that long sections are only one-part, and the other hand that both the harmonic construction and the frequent occurrence of tempo and other markings indicate an origin after 1750. Perhaps a violin toccata by Wilhelm Friedemann Bach which was subsequently transcribed for the organ by J. Ringk, who is responsible for the oldest manuscript? Of course all of this is speculation, but the fact remains that the Toccata is strikingly unorganistic and modern to have been written by Bach around 1705, even if the form is that of North German toccata. There are, however, few organ pieces with so much spirit and drive, and why should not a genius like Bach, in youthful high spirits, have produced this unique work, which is in some respects half a century before its time and which could achieve a place as one of the most beloved compositions in all of music history?

The little **Fugue in B minor** BWV579 is an example of Bach's interest in developing other composers' ideas by building on fragments of their compositions. Here the work in question is the second movement of Arcangelo Corelli's *Sonata di Chiesa a Tre* (1689). Bach has employed the theme, the countersubject, certain cadence formulations and bass movements and has built up from these his own fugue. All this probably as a means of studying how he could work further in a certain style. There are several pieces of the same type both for organ and for harpsichord, and they are probably all youthful works.

There is one more trio movement on this recording: the **Trio in G major** BWV1027a, a transcription of the last movement of the sonata for viola da gamba and harpsichord BWV1027 or the trio sonata for two flutes and continuo BWV1039. It is uncertain who made the arrangement, but the only extant manuscript is probably from earlier than 1740. It may be the work of one of Bach's many pupils.

A long and somewhat atypical, but all in all a festive and fantasy-filled work is the **Concerto in C major** BWV594, a transcription of Vivaldi's great D major Concerto for violin, strings and continuo RV208 with the nickname "Grosse Mogul". The manuscript of this version of the concerto was recently found in Turin, and there the musical content corresponds everywhere except in the big cadenzas of the outer movements, which are instead identical with what we find in a manuscript found in Schwerin. Bach must therefore have had several versions of the concerto at his disposal when he made his transcription. Earlier research has started from the printed version (Op.7 No.5: Amsterdam 1716-21), which contains a different middle movement, and has assumed that Bach himself composed the recitative-like Adagio. Bach has here arranged a composition of considerable stature, and he must have regarded it as a challenge to try to transfer Vivaldi's violin-orientated idiom to a suitable organ style. The high writing in the violin concerto has forced Bach to transcribe down much of the solo part by one octave. This prompted the Italian organist Luigie Ferdinando Tagliavini to sug-

gest a registration based on 4-foot in the solo manual, which works very well in the recitative-like middle movement in which the solo line is accompanied only by simple chords on the strong beats of the bar. In the big outer movements, however, such a registration leads to a far too small-scale performance in music which really needs plenum registration. The best solution is surely to register the solo manual too with a small plenum. Many have attached little value to this concerto, and Herman Keller could not understand how Bach could devote his time to such an empty and meaningless work. But with modern insights into the performance practice of the Baroque, which have led to an understanding of the possibilities for fantasy-filled expression which such a piece of music contains, the concerto has come to be regarded as an exciting and demanding challenge.

The chorale **Allein Gott in der Höh sei Ehr** must have been one of Bach's favourite chorales, for there are no less than 10 extant organ movements based on this melody. This also points of course to the central importance of this hymn in Lutheran services. Here there are four different arrangements of it. The first, BWV711, is a bicinium with the melody in even note values over a bass line which would be very well suited to the cello or gamba.

BWV716 is a three-part fugato on the first phrase, where the pedal finally enters with the first two phrases in long note values. These two settings are certainly youthful works and the latter is of doubtful authenticity. The third setting, BWV717, is a much more skillfully written fugue in which the cantus firmus occurs phrase by phrase while the fugue is being developed further. The final chorale setting BWV715 is an example of the so-called Arnstadter Gemeindechoräle, a set of organ chorales which Bach is believed to have written in early 1706 after return from Lübeck, where he had been strongly impressed by Buxtehude. His chorale playing was criticised and it was thought that the collection was confused by the accompaniment. The harmonisation is undeniably striking and the irregular, virtuoso passages between the phrases could still confound the most enthusiastic churchgoer. But this is presumably a manner of accompanying congregational song which came naturally to Bach, and the fact that these chorales appear in copies by many of Bach's pupils shows that he used them as didactic examples. Another example of this type of setting is **Herr Jesu Christ, dich zu uns wend** BWV726.

The fantasy on **Christ lag in Todesbanden** BWV718 is, together with the very early arrangement of "Wie schön leuchtet der Morgenstern" BWV739, Bach's only example of a genuine North German chorale fantasy. Here each phrase is arranged with a new motif which is suited to the text; there are changes of tempo, echo passages and pauses between sections which provide the opportunity to change registration. The introductory falling motif is certainly an image for the way to the land of the dead and the direction for the motif

changes in the third phrase at the first mention of resurrection. The tempo and character change to *Allegro* for the text “Denn wir sollen fröhlich sein”. The concluding call of Halleluja is emphasised by echo effects and fervent passages. On the last line there is a long rising scale, which certainly tries to give a last resurrection image. In the last phrase the pedal also enters for the first time with the cantus firmus in long note value.

Erbarm dich mein, o Herre Gott BWV721 is a completely unique organ movement with string-like repeated progressions and the melody in long note values in the soprano. The harmony is extremely expressive and the agitated repeated chords emphasise the human anxiety in this penance hymn. The authenticity of the piece has often been questioned, but it has its place in the Neue Bachausgabe and it is tempting to ascribe this fine piece to J.S. Bach.

Jesu, meine Zuversicht BWV728 forms part of the Klavierbüchlein for Anna Magdalena Bach from 1722. It is a simple three-part movement with a richly ornamented soprano melody – full of peace and repose. The last chorale setting recorded here, **Wir glauben all an einen Gott** BWV765, is of uncertain origin but resembles some of the chorales found in the Neumeister collection. Four out of the eleven chorale phrases are arranged, the last with imitations without a direct connection with the cantus firmus. The setting has an attractive inspiration and is certainly a genuine work by Bach.

Hans Fagius



CD VI-13

ORGAN WORKS

The Choir Organ is an attempt to reconstruct the organ built in Kristine Church in 1742 by Johan Niclas Cahman. Cahman has been called “The Father of Swedish Organ Building”. The famous instruments which he built include the cathedral organs at Uppsala, Linköping and Härnösand. A 28-stop organ in Leufsta bruk, Uppland, is the only large instrument of his which survives.

Every detail of the new organ in Kristine Church is made in the style of Johan Niclas Cahman. Among the 1.900 pipes are nearly 300 from the original organ (1724). The prospect was drawn by Carl-Gustaf Lewenhaupt, who was also the adviser for the whole project. The wood-carving was executed by Bertil

Gustafsson. österval, and the entire organ was made by the organ builder Magnusson, Mölnlycke, with Herwin Troje as voicer. The instrument was inaugurated on thanksgiving Day, 1982.

BWV545 is a concentrated work with a short, monumental prelude and an *alla breve* fugue with a tension-filled, arch-shaped theme and great movement in all the parts. The manuscript (once thought to be the original autograph) which is regarded as the most important also contains the *Largo* from the Trio Sonata in C, BWV529. This movement is placed after the fugue in the manuscript, but it is likely that the movement was intended to be played between the prelude and the fugue. There is no proof that this idea is Bach's own, but it nevertheless awakens the thought that it might often be possible to introduce a slow middle section in the great Preludes and Fugues.

The **Tocatta and Fugue in F major, BWV540** is (if we count the number of bars) Bach's biggest organ work, and it definitely comes from the Weimar period even though the two parts were presumably not originally composed together. The Toccata, in a dancing 3/8 time, is introduced by a couple of sections on the manuals, respectively upon the tonic and the dominant, which are interrupted by a virtuoso pedal solo. The movement is propelled onwards by broken triads and heavy pillars of chords and by a three-part section in so-called triple counterpoint – which means that the parts change place each of the three times the passage appears. The large pedal range (up to f') is striking and indeed unique in Bach's output. This has led to speculation that the piece might have been written in 1713 for the organ in Weissenfels, which clearly had this range. For this, however, no clear proof exists. The Toccata is also to be found in a manuscript which has c' as the highest pedal note. Because the organ in the Kristine Church in Falun only has a pedal range extending to d', four bars of the second pedal solo have been cut in this recording and certain adjustments have been made later in the piece. The Fugue, a double fugue, is written in the so-called *stilo antico*, a style derived from the vocal polyphony of Palestrina and which, according to J.J. Fux (*Gradus ad Parnassum*, 1725) represented the immutable rules of music and in which Bach evinced great interest in various stages of his career. It is the first part which is dominated by the *stilo antico* with gentle, vocal lines; the second theme is more instrumental in character, which gives it energy and vitality at the end when the themes are combined.

The **Prelude in G major, BWV568** is of somewhat doubtful authenticity but is included in the Neue Bachausgabe. It is a festive overture with scale motion in the manuals and a virtuoso pedal part which, if it is by Bach, ought to be a youthful work. Otherwise the harmony is such that it tends to indicate a considerably later date – perhaps the work of a gifted pupil? The **Prelude in C major, BWV943** is normally ranked among

the harpsichord compositions (from a collection for five small preludes) but is present in the Peters collected edition. A long pedal point at the end is clearly organ-like, but the piece may be seen as an example of keyboard music – for harpsichord, clavichord or organ. The **Pièce d'Orgue, BWV572** (or Fantasy in G major as it often used to be called) occupies a special position among the organ pieces, partly because of its original construction and partly because of its movement titles in French. The first part – *Vivement* – is for one single part with lively broken triads and scale motion. It leads directly into the magnificent second part – *Gravement* – which is a five-part movement in the French *plein jeu* style. After a surprising resolution we come to the third section – *Lentement* – with broken chords, often diminished, above a falling chromatic pedal line. The French associations have led to speculation that the piece might be a commission from France, or possibly written for Louis Marchand, who was once to have competed with Bach in piano playing, even though according to legend he withdrew at the last moment. The middle section includes a pedal note which goes lower than the German pedal range but which was available on French baroque organs, so-called *ravalement*. No certainty can however be attained in the mystery which surrounds this piece, which has become one of Bach's most frequently performed organ works.

The **Concerto in E flat major, BWV597**, has nothing to do with the concerto transcriptions but is in reality a trio sonata in two movements after the model of, for example, J.L. Krebs. The piece is not, of course, by Bach but we do not know who really wrote it – probably a pupil. Especially the first movement is strikingly unorganistic, and the entire piece may be transcription of some gallant sonata for two instruments and basso continuo.

The **Kanonische Veränderungen über das Weihnachtslied: “Vom Himmel hoch da komm ich her”, BWV768** are often counted among the partitas; in fact they are not a set of variations but rather a set of movements with different aspects of canon technique. The chorale melody is in this context a fixed point of reference. The work was written as an application to join the Societät der musikalischen Wissenschaften in Leipzig, a society founded by Lorenz Mitzler in 1738. Bach's piece was published in 1747. Bach also sent in the Canon, BWV1076 and the Canon triplex a 6 Voc which he is holding in his hand in E.G. Hausmann's famous painting. The five movements have a different order in the manuscript (which also contains the six trio sonatas and the Leipzig chorales) from in the printed edition; the manuscript was probably written after the first published version came out. On this recording the first printed edition is played and we may clearly regard this as the “official” version. The first movement is a canon in octaves with the cantus firmus in the pedal and is dominated by descending scales – very typical of arrangements of Christmas chorales. The second movement is a canon in fifths, likewise with the cantus firmus in the pedal, and the third movement is an aria-like piece

with the canon in sevenths between the left hand and the pedal and the cantus firmus in the soprano above an ornamented alto line. The fourth movement is an advanced canon in augmentation between the soprano line (played as a solo part in the right hand) and the bass (left hand), with the cantus firmus in the pedal. Here one wonders that the music sounds so spontaneous despite the complicated construction, and also that the arabesque-like soprano line contains some allusion to the chorale melody in almost every bar. The last movement is a canon in inversion with different interval differences, concluding with a compression of all the chorale phrases simultaneously and the notes B A C H in the final bar. It is remarkable to observe how Bach, in one of his most complicated works, still manages to write a flow which feels musical throughout. Maybe it is here that we see Bach's greatness most clearly – despite his love for advanced constructions his music never loses itself in “worked-out” solutions; it always sounds spontaneous.

Hans Fagius



CD VI-14

ORGAN WORKS

The Choir Organ is an attempt to reconstruct the organ built in Kristine Church in 1742 by Johan Niclas Cahman. Cahman has been called “The Father of Swedish Organ Building”. The famous instruments which he built include the cathedral organs at Uppsala, Linköping and Härnösand. A 28-stop organ in Leufsta bruk, Uppland, is the only large instrument of his which survives.

Every detail of the new organ in Kristine Church is made in the style of Johan Niclas Cahman. Among the 1.900 pipes are nearly 300 from the original organ (1724). The prospect was drawn by Carl-Gustaf Lewenhaupt, who was also the adviser for the whole project. The wood-carving was executed by Bertil Gustafsson, östervåla, and the entire organ was made by the organ builder Magnusson, Mölnlycke, with Herwin Troje as voicer. The instrument was inaugurated on thanksgiving Day, 1982.

The **Prelude and Fugue in C major, BWV547**, is probably Bach's last composition in this genre from the beginning of the 1740s. The Prelude, in 9/8 time, has a joyful dance-like character and is characteri-

sed by concentrated but well-exploited thematic material. The rising scale of the introduction resembles the introductory chorus of the Christmas Cantata No.65, *Sie werden aus Sabe kommen*, and the almost ostinato-like falling motif in the pedal also has Christmas associations. At the end the flow is suddenly interrupted after an organ point on the dominant consisting of heavily accented chords with daring harmonies, which then finds its way to a new tonic organ point with pure, diatonic motions. Exactly the same thing happens at the end of the Fugue, and here the chords are even more daring – diminished seventh chords throughout. The Fugue has an original formal construction; the first pedal entry is two thirds of the way through the piece and is highly magnified. Then the four-part manual writing is intensified even more and the harmonic expression is increased to the point where the entry of the pedal provides the only satisfactory resolution. The fugue theme is only one bar long (we observe a certain similarity with the chorale *Allein Gott in der Höh* – not least if we compare with the little fughetta BWV676 from *Clavierübung III*), and it is repeated more than 50 times in the 72-bar-long fugue. The final chord comes as a shock; it is only held for a quaver after a pedal point lasting more than five bars.

The Fugue from the **Tocatta and Fugue in D minor, BWV538** is also written in the *stilo antico*. This fugue theme describes a powerful arch encompassing an entire octave; the entire work is characterised by a tension and such powerful climaxes that both the player and the listener are left almost exhausted. J. Klopfers has described the Tocatta as a magnificent example of Bach's ability to compose according to the old rules of rhetoric in the form of a dialogue between two persons, each of whom formulates his arguments and counter-arguments. Klopfers thus wishes to date the Tocatta to the Leipzig period, relying upon the extant evidence of Bach's deep knowledge of rhetoric. It is more likely, however, that the piece dates from around 1713-14 when Bach was to some extent occupied with Vivaldi's music: his influence is clear. The Tocatta and Fugue in D minor, BWV538, has often been called "the Dorian" because it lacks a definite key signature. In the early eighteenth century it was however common to omit a key signature in order to give some kind of religious association even in the case of pure minor keys.

The three fugues in C minor, G minor and G major have nothing directly in common, but are well suited to be performed together as a "triptych". The **Fugue in C minor, BWV574** is one of the many fugues Bach wrote when he was working from other composers' ideas by taking their theme and countersubject and then himself developing the movement further. Behind the C minor Fugue lies a sonata by the Italian composer Legrenzi which has recently been identified. The Fugue is a double fugue and both themes are derived from the same theme by Legrenzi. The work is concluded by an independent toccata section which shows North

German influences and a relatively early date of composition. The **Fugue in G minor, BWV578** has become one of Bach's most loved organ pieces with its gentle vocal, almost song-like character. Although there are four clear entries of the theme, the writing is rarely in more than three parts. The **Fugue in G major, BWV577** is an obviously vital and virtuoso piece in a fast 12/8 time (a gigue). Its authenticity is sometimes questioned – yet who else but Bach could have written such a virtuoso pedal part in the first decades of the eighteenth century?

One of the commissions which Bach received during his time as court organist in Weimar was to transcribe a number of Italian instrumental concertos for the organ or the harpsichord. It is believed that the commission was from the young Prince Johann Ernst of Sachsen-Weimar, who as a student in Holland had come across a series of new editions of (especially) Vivaldi's music and had been inspired by the organ concerts held regularly in the Amsterdam churches; he may have wished to introduce similar concerts in Weimar. A suitable repertoire for these concerts was transcriptions of profane solo concertos. Bach and his Weimar colleague and relative, J.G. Walther wrote a large number of these transcriptions. The little one-movement **Concerto in C major, BWV595** is, according to the manuscript, after a composition by Johann Ernst himself, but the original has not been preserved. Among the harpsichord works there is a three-movement concerto (BWV984) of which the first movement contains the same material as BWV595, though much abbreviated. Bach has therefore filled out the movement himself for the sake of better proportions. Characteristic of the piece are the frequent changes of manual, which make it very difficult to play.

The independent **Trio in D minor, BWV583** bears the marking *Adagio* and shows French influence, with generous ornamentation of various types. The date of composition should be around the same as that of the trio sonatas, in other words the 1720s.

A real oddity among the organ works is the **Pedalexercitium, BWV598**. Its authenticity has been doubted but its musical language is typical of Bach and is reminiscent of certain movements from the six cello suites. The piece, which was clearly written in haste by a pupil, is unfinished; the two concluding bars have been appended by the undersigned.

Hans Fagius



ORGAN WORKS

The reconstructed Wahlberg organ in the Fredrikskyrka, Karlskrona, Sweden. The organ in the Fredrikskyrka in Karlskrona, Sweden, was originally constructed in 1762-64 by the organ builder Lars Wahlberg from Kalmar. The Karlskrona organ is supposed to be Wahlberg's definitive breakthrough as a renowned organ builder, in fact one of the greatest Swedish organ builders of all time.

In 1905 Wahlberg's organ was replaced by a new one behind the grand facade, the three principals of which were left untouched. These are heard again in the reconstruction from 1984/1987, the aim of which was to recreate one of Sweden's most important 18th century organ in the most consequent manner. The work was done by Grönlunds Orgelbyggeri.

Third Volume of Exercises for Manuals comprising various preludes for organ on the catechism and on other hymns; intended for melomaniacs and especially for connoisseurs of such works, for the enjoyment of the spirit, by Johann Sebastian Bach composer of the Royal Court of Poland and of the Court of the Prince of Saxony, conductor and musical director of the Leipzig choirs. Published by the composer.

This was the lengthy text on the title page of *Clavierübung III*, published at the beginning of October 1739 at a price of 3 Reichstaler. Bach had previously had two collections entitled *Clavierübung* printed: volume one in 1735 (*Six Partitas*) and volume two in 1735 (*Overture in B minor* and an Italian Concerto); a fourth volume was to appear in 1742 (*Goldberg Variations*). These collections were primarily intended for the harpsichord or clavichord whereas the third volume was conceived for the organ. *Clavierübung* was quite a frequent title in baroque Germany and was used by Johann Kuhnau, Vincent Lübeck, Georg Andreas Sorge (also in 1739) and Johann Ludwig Krebs to name but a few. The title indicates more the composer's own exercises with various types of piece than a purely pedagogical aim.

Prelude in E flat major, BWV552/1

The collection opens with a French overture in grand style. Its form is ritornello-like. The main section with its sharply dotted rhythms alternates with two other parts – one with short echo sections and a somewhat more *cantabile* melody accompanied by two-part chords, the other a fleeting fugue in more lively Italian style. The three themes can well be seen as a symbol of the Trinity. The piece is very festive and has justifiably become one of

Bach's most popular organ works. A cross motif appears in the soprano part in the very first bar – but it is the triumph over the cross which is here being announced!

Kyrie, Gott Vater in Ewigkeit, BWV669

Christe, aller Welt Trost, BWV670

Kyrie, Gott, heiliger Geist, BWV671

Bach wrote his *Kyrie* settings in the so-called *stile antico*, a style which goes back to Palestrina's vocal polyphony and – in organ music – to Samuel Scheidt's *Tabulatura nova* from 1624. The style is discussed at length by J.J. Fux in his book *Gradus ad Parnassum* (1725), which Bach studied in great detail. Among other things, Fux states that the *stile antico* manifests the immutable laws of harmony. Bach probably chose this style to underline the orthodox and timeless moment of the *Kyrie* in the church service. In the first arrangement the *cantus firmus* is in the soprano and may well represent God the Father. The main motif is derived from the *cantus firmus*, as is also the case in the second arrangement where the melody is to be found in the tenor. The melody in the middle part depicts Christ as an intermediary between God and humanity. In the third movement, centring upon the Holy Spirit, the *cantus firmus* appears in the pedal. This is a splendid five-part movement in the form of a double fugue. The call of *eleison* in the final bars attracts attention; this is a concentration of what is said in all three settings. Simultaneously we can find a complete falling chromatic scale, divided between the tenor and second soprano, forming a clear cross motif. It is possible that Frescobaldi's chromatic toccatas were the model for this expressive final setting.

Kyrie, Gott Vater in Ewigkeit, BWV672

Christe, aller Welt Trost, BWV673

Kyrie, Gott, heiliger Geist, BWV674

These three smaller *Kyrie* settings were marked *alio modo* – 'in another way'. All are four-part *fugati* on the opening motif of the melody. Clear Trinity symbols are to be found : the first arrangement is in 3/4 time, the second in 6/8 and the third in 9/8. If all three are played with the same basic pulse (crotchet in the first two, dotted crotchet in the third), the unity is further emphasized.

Allein Gott in der Höh sei Ehr, BWV675/676/677

This chorale, which corresponds to the *Gloria* in the mass, is the only one in the *Clavierübung* to possess three movements. Probably the purpose is to stress the Trinity, an idea supported by other details: all the movements are in three parts and the keys move within a rising third (F major, G major and A major). The first setting is *manualiter* – a to-part invention with the *cantus firmus* as the middle line. The second is an elegant trio in which

the melody wanders through the various parts, and the third is a tricky *fugato* on the first and last phrase.

Dies sind die heil'gen zehn Gebot, BWV678/679

The first main section of the catechism deals with the Ten Commandments, and the chorale text is Luther's poetic transcription of them. The large setting is in five parts. It starts almost like an Italian *Pastorale* but soon acquires an element of sadness from, for example, the sighing motif and falling chromatic motion. The *cantus firmus* is maintained as a strict canon in long note values between the parts in the left hand. The movement has been analysed in various ways, but the canon is universally seen as an image of God's strict commandment. Interpretations of the other parts range from 'the moral chaos which reigned on the Earth before the Word' (Albert Schweitzer) to 'an image of Christ's work of love in contrast to the rigid canon which represents the law of the Old Testament' (Hermann Keller).

Wir glauben all an einen Gott, BWV680/681

Belief is here represented by a melody of Gregorian origin in accordance with Luther's reworking of the Nicene Creed. As the chorale is very long, Bach writes a fugue based on the first phrase, with the first reply formed from the beginning of the second phrase. The last phrase appears in the final bars (with the text: *Es steht alles in seiner Macht*) and thereby the circle is completed. The unique aspect of this setting is the constant ostinato motif in the pedal, perhaps an expression of strength of belief. Robin Leaver points out that the ostinato is repeated six times, a possible allusion to the six days of creation – the text refers to God as the Creator of Heaven and Earth. It is also striking that the last pedal entry contains 43 notes, which according to the numerical alphabet is the same as CREDO! The *fughetta* on the same chorale is written in French style with dotted rhythms and fast runs. This may also be a symbol of the strength and power which arise from belief. The *fughetta* is the fourteenth piece in the collection and thus its mid-point. Each of the parts of the *Clavierübung* has a piece in French style as its middle movement.

Vater unser im Himmelreich, BWV682/683

The third main section of the catechism deals with prayer, and here Bach chose the psalm which contains Luther's poetic transcription of the Lord's Prayer. The large, five part setting is the most complicated of Bach's organ chorales. In fact it is a trio with quite a gallant, modern style for its age and with figurations which sometimes call flute music to mind. Against this three-part web the chorale melody appears in strict canon between two further parts, similar to *Dies sind...* BWV678. Sighing motifs in Lombardic rhythm (with the effect of sighing prayers), falling chromaticism and leaps of diminished intervals produce a gloomy basic atmosphere. The pedal part has constant, monotonously wandering quavers except in bar 41 (J + S + B + A + C + H), where sud-

denly the sighing motif appears. Might this be Bach's own prayer? In the same bar we also find the sequence of notes B A C H transposed up a semitone. Many commentators regard this movement as analogous to the plea for delivery from evil. In this case the *cantus firmus* represents the help that we receive by praying to God against the evil of the world. The small setting is a simple, gentle piece in the style of the *Orgelbüchlein*. The melody appears in long note values in the soprano, and the accompanying parts are dominated by falling and rising scale motion.

Christ, unser Heiland, zum Jordan kam, BWV684/685

Baptism is represented by Luther's baptism hymn from 1541. The large setting is a trio with the *cantus firmus* in the tenor range as a fourth part in the pedal, in other words a hymn of Christ with the *cantus firmus* in the middle, representing the mediating function of Christ. The left hand plays a *perpetuum mobile*-like line in semi-quavers, often seen as an image of the waters of the Jordan. A four-note motif with large leaps dominates the right hand and from the very first bar this is clearly formed as a cross motif. It appears in this form twice before the order of the notes is changed. It was a custom of past times for the clergyman to commence the baptism by touching the child twice with the cross, once on the forehead and once on the chest; Bach's cross motif must be a symbol of this. The child is baptized in the name of the Trinity.

Hans Fagius



ORGAN WORKS

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Aus tiefer Not schrei ich zu dir, BWV686/687

Repentance is the fifth basic doctrine about which Luther speaks, although it does not have its own main section. Bach selected Luther's free translation of Psalm 130 (*De profundis clamavi*). The large setting is the most powerful of all Bach's organ chorales, a six-part piece with double pedal and the melody in the upper pedal part, written entirely in *stile antico*. The movement has the effect of all humankind calling to God for mercy and forgiveness. The motifs have an objective character (typical of *stile antico*), but towards the end the joyous *figura corta* dominates ever more. Maybe this is a symbol of joy about the forgiveness which follows the confession of sins. The smaller setting is in four parts with the *cantus firmus* in long note values in the soprano. Each phrase is preceded by a pre-imitation. The structure of the piece resembles that of the larger setting but it has the effect of a more 'modern' *stile antico* with milder, more tender expression.

Jesus Christus, unser Heiland, BWV688/689

Luther's free translation of the hymn *Jesus Christus nostra salus* from the 14th century represents the Eucharist. The large setting is a very polished, two-part invention with the *cantus firmus* as the middle part in the pedal – yet another hymn of Christ with the melody in the tenor. The setting is dominated partly by very large leaps which become progressively smaller and partly by fast semiquavers; overall it makes a hard, merciless impression. The text tells of Jesus, who by his suffering took the wrath of God from us and helped us from the misery of hell. The constant *cantus firmus* can be seen as an image of the redeemer, the two 'fighting'

parts as the wrath of God. The large intervals which become smaller symbolize God and humankind coming closer together. Robin Leaver also refers to Isaiah 63, 2-3, where the wine press and the wrath of God is discussed. This text is often taken as a prophecy of Christ's victory on the cross. The first four notes can easily be seen as a cross motif. The smaller setting (which is in fact longer) is a wonderful four-part fugue on the first phrase of the chorale and is full of expressive harmony. There is a series of *stretti* and an augmentation at the end, and the theme begins on every possible beat of the bar. The basic mood conveys an image of the mystery which surrounds the Eucharist.

Four Duets, BWV802-805

The four *Duets* have always been the problematic pieces in the third part of the *Clavierübung*, pieces which do not fit in to the otherwise so unified collection. They were often regarded purely as harpsichord music which was added to this volume just for practical reasons. Finally, however, they became increasingly accepted as organ works, a welcome addition to the repertoire for smaller organs. Opinions about their function range from symbols of the four Apostles or four elements to pieces to fill up the collection to 27 pieces, or even just to add up to a convenient number of pages. None of this, however, fits especially well with the plan of *Clavierübung III*.

Although it is difficult to find direct symbolism in the music, the most probable image might be the four prayers which follow on directly from the main sections of the catechism – morning and evening prayers, and prayers before and after the meal. In his *Critica Musica*, Mattheson describes the duet as ‘an aria in dialogue form with the possibility of introducing and developing two opposed subjects’ (Volume I, 1722), or as ‘a two-part piece which contains strict contrapuntal techniques only as imitations at the same pitch or an octave apart’ (Volume II, 1725). In Bach's cantatas, duets are almost always dialogues, for example between Jesus and the human soul. The duets in the *Clavierübung* may also be such dialogues in prayer form. Mattheson's characterization fits extremely well: they are masterpieces, large-scale, two-part inventions. All types of fugal technique can be found, including canon, inversion and so on, and both melody and harmony are extremely highly developed. The keys lie within the range of a fourth, and the time value of the basic pulse increases by one quaver per duet – the first piece, in E minor, has a quaver pulse; the second in F major crotchets; the third in G major dotted crotchets; and the final one, in A minor, minims. In some of the duets we find allusions to chorales, for example in the G major piece, where *Allein Gott in der Höh sei Ehr* is clearly recognizable.

Fugue in E flat major, BWV552/2

The third part of the *Clavierübung* concludes with a splendid five-part fugue in three sections, often referred

to as a triple fugue. This is erroneous, however, as the three themes never appear simultaneously. It is impossible to see this fugue as anything other than a powerful act of homage of the Trinity. The first fugue, representing God the Father, is written in consequent and pure *stile antico*. The second fugue – the Son – is in four parts manualiter with a lively theme in quavers. The final fugue – the Holy Spirit – is a modern, life-affirming, sweeping gigue in which the theme of the first fugue appears with great power. The interrelationship of the fugues is entirely symmetrical, with the same number of bars in the outer fugues. The temporal proportions are such that the relationship between the first and second is the same as that between the second and the third, and corresponds moreover to the golden section. This divine proportion is obtained by setting various different fugue groupings against each other. In this way Bach is able to depict the relationship of the Son to the Father and to the Holy Spirit exactly equally, and moreover this relationship is divine. There are also wonderful things to be discovered in the area of number symbolism.

Concerto No.1 in D minor, BWV596

This concerto belongs to the group of instrumental concertos by other composers which Bach arranged for harpsichord or organ in the years 1713-14. The young Prince Johann Ernst of Sachsen-Weimar had studied for some years in Amsterdam and must have heard a large number of new compositions and enjoyed the daily organ concerts. After returning home, he probably wished to introduce this custom in Weimar and so commissioned Bach and his colleague J.G. Walther to transcribe a series of these concertos for the organ. This theory is unproven, but highly believable. The *Concerto in D minor* is based on Antonio Vivaldi's *Concerto*, Op. 3 No.11, for two violins, cello, strings and basso continuo and was for a long time thought to have been the work of Bach's eldest son Wilhelm Friedemann, who had made markings in the manuscript. After the discovery of Vivaldi's Op.3 in 1911, however, the true relationship became clear. In any case, the watermark on the manuscript dates from the years 1714-17, when Wilhelm Friedemann was only 5-8 years old. The introduction to this *Concerto* contains one of the rare indications of registration in Bach's organ music.

Trio Sonata in C major, BWV529

This is the fifth of the six transcriptions dating from 1729, made (according to Forkel, Bach's first biographer) as studies for Wilhelm Friedemann. Forkel also points out that these pieces can be played on the pedal harpsichord. The *C major Sonata* is the longest of the six, and its middle movement is also found in another manuscript as a slow section between the *Prelude and Fugue in C major*, BWV545.

Tocatta in E major, BWV566

This is certainly an early work, and its authenticity was long doubted. This is one of Bach's few pieces in pure,

many-part, North German toccata form, in which the theme of the last fugue is a three-bar variant of the first fugue theme. The work, which also exists in a C major version is festive and extroverted and deserves to be played far more often than is now the case.

Hans Fagius



CD VI-17

ORGAN WORKS

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In this, final volume of Bach’s Complete Organ Music, we find three important preludes and fugues, the first of which is the **Prelude and Fugue in C minor, BWV546**. The Prelude is full of deeply tragic effects and is introduced by mighty cries which are answered in dialogue form. The piece is constructed in a kind of ritornello form, where the first main section is repeated exactly at the end and where fragments of it occur at several places within the movement, all this framing more lively passages dominated by a theme with rising minims and winding triplet passages. Some chromaticism is in evidence and the work is certainly intended for Passiontide. The Prelude must have been composed quite late – in Leipzig in the 1730s, whilst the Fugue, which is less passionate in its expression (even if there are tensions between diminished intervals in its theme), is probably of much earlier origin, perhaps from around 1715 in Weimar, the time from which most of the *alla breve*

fugues date, though it is not orthodox *stilo antico*. We do not know if these two movements were linked together by Bach or by someone else, but they fit together excellently.

If the *Prelude and Fugue in C minor* is tragic in atmosphere, the same is even more true of the **Prelude and Fugue in F minor, BWV534**. The key indicates an unusually dark effect and the whole work is dominated by *circulatio*, circling figures and motions, which tend to sink even deeper. These figures give a feeling of deepest despair. The Fugue continues in the same manner, which is emphasized immediately by the theme's falling seventh. Here there is no doubt that the two pieces were written together, partly because the effect is so unified and partly because both Prelude and Fugue end slightly more freely with a complete pause before the final cadence. The virtuosic scale motion towards the end of the Prelude indicate North German influence – presumably around 1710. The work is preserved in only one manuscript (which is moreover from the beginning of the 19th century) but nevertheless there can be no doubt concerning its composer.

The **Prelude and Fugue in A minor, BWV543** is even more clearly inspired by the North German toccata style, and there is clear influence of *stylus fantasticus* in the first half of the Prelude and the end of the Fugue. It is probably an early Weimar work, from before 1710. Here too a tragic mood is dominant, especially in the gloomy chromatic figures which occur at the beginning. The mood is changed drastically in the middle of the piece, however, and becomes quite triumphant before returning to the mood of the opening with circling figures. The Fugue, one of Bach's liveliest, is in dancing 6/8 time and has become one of the most beloved of Bach's fugues.

The **Fugue in D major, BWV580** is clearly of doubtful authenticity. The movement is clumsy with its conventional sequences even if a pleasant feeling of forward motion exists. The theme bears a striking resemblance to the *Alla Breve* BWV589, and it may be a question of a pupil's composition where the master provided part of one of his own works for the student to work out further.

The **Trio Sonata in G major, BWV530** is the last of the six trio sonatas which Bach wrote in the 1720s, according to the first Bach biographer Forkel as practice pieces for his oldest son Wilhelm Friedemann. The sonatas are written in Italian *sonata da camera* style with many characteristics of string music. This is evident not least in the *Sonata in G major* which may contain more indications of articulation than any other Bach organ work. One may regard the sonatas as arranged in order of progressive difficulty: this is confirmed by the *Sonata in G major* which can be seen as the most technically intricate of the six.

The Partita on **Ach, was soll ich Sünder machen, BWV770** is a rarely-heard piece which was also discovered quite late in the 20th century. During his studies in Lüneburg Bach naturally came into contact with

Georg Böhm, the undisputed master of the partita. But Johann Pachelbel must also have influenced Bach to some degree, which is clear from this Partita – presumably the earliest of Bach’s works in this genre. It comprises the chorale and 9 variations, numbered *Partita I – X*. The first seven variations follow the chorale metre exactly in the manner of Pachelbel’s partitas. The last two variations swell up into small-scale fantasies, the first *adagio* and the second in swift tempo with frequent changes both of speed and of character. Both of these variations make much of the dialogue and echo effects. The final variation is one of Bach’s few completely carried-through chorale fantasies in North German style. In the partitas it is often possible to find references to the text of the different verses. In this early partita it seems to be more a question of practice in writing different types of chorale variation without direct references to the text, even if the result may be the most beautiful of all Bach’s chorale partitas.

The chorale arrangements in this volume are all of rather dubious authenticity but have become more credible in the light of the newly rediscovered Neumeister Chorales. **O Vater allmächtiger Gott, BWV758** is a small four-movement partita with an imitative first movement *alla breve* with the melody in the soprano (as in *Durch Adams Fall BWV705*), a concluding trio movement with the cantus firmus in the pedal, and in between two three-part manual movements with the cantus firmus in the soprano. **O Herre Gott, dein göttliches Wort, BWV757** starts with a short imitation followed by the entire chorale presented in the pedal. The similarity with Pachelbel’s chorale arrangements is striking. **Liebster Jesu, wir sind hier, BWV754** is a trio with wandering quavers in the bass and square imitations in the manual. The piece makes a “modern” impression and may be the work of a pupil. **Christus, der uns selig macht, BWV747** is a somewhat absurd, if very beautiful piece. It starts like an instrumental sinfonia, the chorale appearing phrase by phrase in the tenor. The movement is unified until a sudden complete change in character; it starts to resemble for example a chorale arrangement by Tunder or Buxtehude with the solo part blooming over many octaves with free improvisatory figurations. This chorale may be an example of the young Bach’s desire to experiment. **Jesu, der du meine Seele, BWV752** is an obviously awkward canon above a steadily wandering pedal. Finally **Vater unser in Himmelreich, BWV762** is a beautiful example of a chorale inspired by Buxtehude with the melody richly decorated in a solo part and with a prelude and interludes, often with imitations. If this is a genuine work by Bach it must be of early provenance because the notes of the chorale melody are always on accented beats, a feature from which the mature Bach freed himself entirely in his chorale arrangements.