



JOHANN SEBASTIAN
BACH

WIM VAN
BEEK

PETRUSKERK
HINS

**Wim van Beek speelt op het orgel van de Petruskerk te Leens
werken van Johann Sebastian Bach (1685-1750)**

[1]	Praeludium in c-moll	(BWV 546)	6'05	[23]	choral		
	Uit het "Orgelbüchlein"			[24]	"Christ lag in Todesbanden"	(BWV 625)	1'20
[2]	"Wir Christenleut"	(BWV 612)	1'23	[25]	choral		
[3]	choral			[26]	"Christ ist erstanden" vers 1	(BWV 627)	1'27
[4]	"Christum wir sollen Loben schon"	(BWV 811)	1'49	[27]	"Christ ist erstanden" vers 2		1'24
[5]	choral			[28]	"Christ ist erstanden" vers 3		1'43
[6]	"Jesu, meine Freude"	(BWV 610)	2'30	[29]	"Heut triumphieret Gottes Sohn"	(BWV 630)	1'31
[7]	choral			[30]	choral		
[8]	"Das alte Jahr vergangen ist"	(BWV 614)	2'31	[31]	"Komm, Gott Schöpfer, heiliger Geist"	(BWV 631)	0'54
[9]	choral			[32]	choral		
[10]	"In dir ist Freude"	(BWV 615)	3'00	[33]	"Ich ruf zu dir, Herr Jesu Christ"	(BWV 639)	2'37
[11]	choral			[34]	choral		
[12]	"Mit Fried und Freud ich fahr dahin"	(BWV 616)	2'14	[35]	"Wer nur den lieben Gott läßt walten"	(BWV 642)	2'01
[13]	choral			[36]	choral		
[14]	"Herr Gott, nun schleuß den Himmel auf"	(BWV 617)	2'30	[37]	"Wenn wir in höchsten Nöten sein"	(BWV 641)	2'01
[15]	choral			[38]	choral		
[16]	"O Lamm Gottes unschuldig"	(BWV 618)	3'54	[39]	"Alle Menschen müssen sterben"	(BWV 643)	1'45
[17]	choral			[40]	choral		
[18]	"Christe, du Lamm Gottes"	(BWV 619)	0'54	[41]	"Herzlich tut mich verlangen"	(BWV 727)	2'28
[19]	choral			[42]	choral		
[20]	"Christus, der uns selig macht"	(BWV 620)	2'00	[43]	Fuga in c-moll	(BWV 546)	5'47
[21]	choral						
[22]	"Wir danken dir, Herr Jesu Christ, daß du für uns gestorben bist"	(BWV 623)	1'03				
					Total time		76'12

De choraalteksten

Wir Christenleut (BWV 612)

*Wir Christenleut, wir Christenleut haben jetz und Freud,
weil uns zum Trost ist Christus Mensch geboren, hat uns
erlöst, wer sich des tröst und glaubet fest, soll nicht wer-
den verloren.*

Christum wir sollen Loben schon (BWV 611)

*Christum wir sollen loben schon, der reine Magd Marien
Sohn, so weit die liebe Sonne leucht und an aller Welt
Ende reicht.*

Jesu, meine Freude (BWV 610)

*Jesu, meine Freude, meines Herzens Weide, Jesu meine
Zier, ach, wie lang, ach lange ist dem Herzen bange und
verlangt nach dir! Gottes Lamm, mein Brautigam, außer
dir kann mir auf Erden nichts sonst liebers werden.*

Das alte Jahr vergangen ist (BWV 614)

*Das alte Jahr vergangen ist, das alte Jahr vergangen ist,
wir danken dir, Herr Jesu Christ, daß du uns in so großer
Gfahr so gnädig behüt dies Jahr, so gnädig behüt
dies Jahr.*

In dir ist Freude (BWV 615)

*In dir ist Freude, in allem Leide, o du süßer Jesu Christ!
durch dich wir haben himmlische Gaben,
der du wahrer Heiland bist. Hilfest von Schanden, rettest
von Banden, wer dir vertrauet, hat wohl gebauet, wird
ewig bleiben. Halleluja. Zu deiner Güte steht unser
Gmüte. An dir wir kleben in Tod und Leben, nichts kann
uns scheiden. Halleluja.*

Mit Fried und Freud ich fahr dahin (BWV 616)

*Mit Fried und Freud ich fahr dahin in Gottes Wille,
getrost ist mir mein Herz und Sinn, sanft und stille. Wie
Gott mir verheißen hat: Der Tod ist mein Schlaf worden.*

Herr Gott, nun schleuß den Himmel auf (BWV 617)

*Herr Gott, nun schleuß den Himmel auf, mein Zeit zum
End sich neiget, ich hab vollendet mein Lauf, des sich
Mein Seel erfreuet. Hab gnug geitten, mich müd gestrit-*

*ten, schick mich fein zu zur ewgen Ruh, laß fahren, was
auf Erden, will lieber selig werden.*

O Lamm Gottes unschuldig (BWV 618)

*O Lamm Gottes unschuldig am Stamm des Kreuzes
geschlachtet, all zeit funden geduldig, wie wohl du
warest verachtet. All Sünd hast du getragen, sonst müß-
ten wir verzagen. Erbarm dich unser o Jesu.*

Christe, du Lamm Gottes (BWV 619)

*Christe, du Lamm Gottes, der du trägst die Sünd der
Welt, erbarm dich unser! Christe, du Lamm Gottes, der
du trägst die Sünd der Welt, erbarm dich unser! Christe,
du Lamm Gottes, der du trägst die Sünd der Welt, gib
uns deinen Frieden!*

Christus, der uns selig macht (BWV 620)

*Christus, der uns selig macht, kein Böß hat begangen,
werd für uns zur Mitternacht als ein Dieb gefangen,
geführt vor gottlose Leut und fälschlich verklaget, ver-
acht, verhöhnt und verspeit, wie denn die Schrift saget.*

**Wir danken dir, Herr Jesu Christ, daß du für uns
gestorben bist** (BWV 623)

*Wir danken dir, Herr Jesu Christ, daß du für uns gestor-
ben bist und hast uns durch dein teures Blut gemacht
vor Gott gerecht und gut.*

Christ lag in Todesbanden (BWV 625)

*Christ lag in Todesbanden für unser Sünd gegeben: der
ist wieder erstanden und für uns bracht das Leben. Des
wir sollen frölich sein, Gott loben und ihm dankbar sein
und singen. Halleluja, Halleluja!*

Christ ist erstanden vers 1 (BWV 627)

*Christ ist erstanden von der Marter alle, des solln wir alle
froh sein, Christus will unser Trost sein. Kyrieleis.*

Christ ist erstanden vers 2 (BWV 627)

*Wär er nicht erstanden, so wär die Welt vergangen. Seit
daß er auferstanden ist, so loben wir den Vater Jesu
Christ, Kyrieleis.*

Christ ist erstanden vers 3 (BWV 627)

Halleluja! Halleluja! Halleluja! Des sollen wir alle froh sein,

vier omspeeld met vloeiend voortlopende noten. Het pedaal onderlijnt het geheel joyeus met een ostinaat toegepast motief, dat door de componist steeds aan de omstandigheden wordt aangepast. Het driemaal herhaalde Halleluja aan het slot wordt onderlijnd met een frenetiek afdalend pedaalmotief waarbij een vijfde stem zich in de voorlaatste maat voegt.

Komm, Gott Schöpfer, Heiliger Geist (BWV 631), het enige koraal in het Orgelbüchlein, dat op Pinksteren betrekking heeft. Het is de door Luther in het Duits vertaalde Hymne Veni creator spiritus. Bach gebruikt hier nog eens een 12/8 maat. Dit benadrukt het opgewekte karakter van de compositie. Opmerkelijk zijn hier de pizzicato-noten in het pedaal, vooral omdat ze op een zwak maatdeel vallen. Ze completeren steeds het op het manueel voorbereide accoord. Of dit zou wijzen op het idee van de Drievuldigheid dan wel op het spirituele karakter van het Pinksterfeest, blijft m.i. dubieus. In maat zes zet een vloeiende doorgaande beweging in. Deze zette Bach later voort toen hij in Leipzig een direct doorgaande tweede bewerking toevoegde met de cantus firmus in het pedaal (BWV 667).

Ich ruf zu dir, Herr Jesu Christ (BWV 639) is één van meest geliefde koralen uit het Orgelbüchlein. Het is de enige als trio gecomponeerde koraalbewerking. De melodie is slechts weinig gecoloreerd. Het pedaal schrijdt voort in een constante beweging van achtsten met veel repeterende noten. De alt als tussenstem bestaat uitsluitend uit zestienden. Deze zijn steeds in groepen van vier noten gebundeld onder een boog of streek. Het geheel is sterk verwant aan de Italiaanse stijl. Hiermede had Bach als violist en later als concertmeester in het hoforkest van Weimer veel te doen. Het stuk brengt op magistrale wijze het in de tekst opgeroepen beeld van klagen en tekortschieten in klank tot uitdrukking.

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Wer nur den lieben Gott läßt walten (BWV 642) een bewerking waar in alle de cantus begeleidend stemmen het dactylus-motief aanwezig is. Het illustreert het rotsvaste vertrouwen en de hoop van de gelovige.

Wenn wir in höchsten Nöten sein (BWV 641) behoort met BWV 622 O Mensch, bewein dein Sünde groß tot die composities van het Orgelbüchlein welke een nagenoeg geheel gecoleerde cantus hebben. De harmonische structuur is echter aanzienlijk minder geprofileerd dan in BWV 622. In de begeleiding verschijnen aan de koraalregels ontleende tegenstemmen.

Alle Menschen müssen sterben (BWV 643) een koraal, dat op het thema dood en eeuwigheid betrekking heeft. De melodie wordt begeleid met doorlopende zestienden, afgewisseld met achsten. In het pedaal verschijnt onophoudelijk een uit drie zestienden en twee achtsten bestaand motief. Dit strak volgehouden patroon wijst mogelijk op de dood als onontkoombare factor. Ook in deze bewerking is de harmonische structuur eenvoudig gehouden. Alle opschik lijkt in het licht van de eeuwigheid te vervluchtigen maar in de laatste maat manifesteert zich toch een versiering in de vorm van een triller. Een toespeeling op *der so groben Herrlichkeit, die den Frommen ist bereit?*

Na dit laatste koraal uit het Orgelbüchlein volgt nog de koraalbewerking **Herzlich tut mich verlangen** (BWV 727). Het is niet onmogelijk, dat ook deze bewerking in Weimar is ontstaan, vandaar dat het in de Peters-editie was gevoegd bij de bewerkingen uit het Orgelbüchlein. De componeertrant wijkt nauwelijks af. Ook hier geen tussenspelen tussen de regels. De cantus firmus is slechts weinig gecoloreerd.

Als afsluitend werk op deze CD de **Fuga in c moll** (BWV 546b). Het in de zogenaamde stille antico geschreven

werk begint met het thema in de linker hand. Dit thema is opgebouwd uit halve en kwart noten. Na de expositie versnelt de beweging zich door het gebruik van achtsten. Het eerste deel van de fuga sluit af in maat 59 met een cadens in de grondtoonsoort. Vervolgens wordt een op het tweede klavier gespeeld nieuw thema geïntroduceerd. Er is echter geen sprake van een dubbel fuga, daar dit thema onmiddellijk wordt beantwoord in het octaaf. In maat 87 wordt dit nieuwe gegeven gecombineerd met het beginthema. In maat 116 verschijnt het hoofdthema in f moll. In maat 121 ontwikkelt Bach een divertimento met originele invallen. In maat 140 zet in het pedaal het hoofdthema weer in waartegen gedeelten van het tweede thema als contrapunt worden gebruikt. In maat 147 neemt het pedaal de beweging in achtsten over. Het hoofdthema laat zich voor laatst horen in maat 151 steeds begeleid met delen van het neventhema. Hierna sluit de fuga af met een breed opgezette cadens zich oplossend in een achtstermig picardisch accoord.

Cor H. Edskes

The repertoire

The program for this recording entirely consists of compositions for the organ by Johann Sebastian Bach (1685-1750). A selection was made from the chorales of the "Orgelbüchlein". The selected chorales are enclosed by the Prelude and Fugue in c minor, BWV 546.

The autograph of the latter work does not exist anymore. The composition has reached us via a copy by the hand of Johann Peter Kellner (1705-1772), organist in Gräfenroda. It is plausible that the Prelude and the Fugue did not originally belong together. The Fugue was probably combined with the five-part Fantasia in c minor, BWV 562. Although there is no absolute consensus, it looks like both the Prelude and the Fugue were composed in Leipzig. Some otherwise unexplainable peculiarities in the score indicate that Bach must have had an instrument in his mind with a keyboard compass to d^{'''}. The instruments that Bach had at his disposal in Arnstadt and Mühlhausen indeed possessed such keyboard ranges.

The introduction of the Prelude consists of 24 bars. In these bars virtually all musical ingredients that determine the rest of the piece have been compacted. Salient aspects are the pedal points on C (tonic), g (dominant), F (subdominant) and the return to the tonic via a concluding cadenza.

On the first pedal point Bach develops a substantial scheme of chords. It is a dialogue between right and left hand in contrasting motion. It is remarkable that - for sound-technical reasons - chords with the first on top are avoided as much as possible.

Another eye- and ear-catching element is the acceleration of the motion. Starting with minims and crotchets the composer goes through quavers to arrive at the eighth-note triplet. This note value finally determines the

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truly playful character of the piece. Yet the movement is accelerated once more using semi-quavers to lend the Neapolitan sixth at the pedal point on F added emphasis in its various reversals.

Following the conclusion of the prologue in bar 25 Bach introduces a new theme in the left hand. This subject ascends a fifth using minims then retraces its steps using crotchets. Subsequently the theme occurs wholly or in part at the fifth and the octave. In bar 49 Bach modulates to g minor and continues with a variation of the chord scheme from the opening. Then the composer reverts to the triplet movement combined with parts of the subject that were introduced in bar 25. After revisiting subject matter from the introduction from bar 70 onwards, a pedal point appears on the dominant of g minor. In bar 80 Bach modulates via c minor to f minor. A pedal point appears on Bb culminating in a Neapolitan sixth with its reversals. The semi-quaver motion also recurs, this time in the left hand.

In bar 117 the c minor key finally returns with the theme of bar 25 in the pedal. Starting with bar 120 the entire introduction is almost literally repeated. It is remarkable that at the beginning of the reprise the pedal note c has been doubled. Bach was forced to do this because of the introduction of the secondary subject in the small octave in bar 117. This doubling of the pedal point lends the start of the reprise additional prominence. The Prelude then reaches a picardian ending with a glorious C major chord.

The Prelude is usually executed using the full organ. However, if Bach deems such a timbre necessary, he usually prescribes it explicitly by adding: in organo pleno. A direction of this nature is missing. The piece is presented here using a registration without mixtures and reeds, causing it to remain transparent without being too pertinent.

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In a way similar to the cantatas it was Bach's intention to compose a set of small chorale preludes for the entire ecclesiastical year. The framework he set up for this purpose contains the titles of 164 chorales. Only 46 of them were actually conceived. For one of them Bach jotted down an incipit.

The piece was conceived during his stay in Weimar between 1708 and 1717. Bach started work on the "Orgelbüchlein" around 1713. It is not entirely clear what purpose he had in mind. The title page however lifts a tip of the veil as it says: "*Orgel-Büchlein, worinne einem anfahenden Organisten Anleitung gegeben wird, auff allerhand Arth einen Choral durchzuführen, anbey auch sich in Pedalstudio zu habilitieren, indem in solchen darinne befindlichen Chorälen das Pedal gantz obligat tractiret wird*".

The "Orgelbüchlein" therefore mainly served the education of aspiring organists. Bach presents a vast number of models not just for composing but also for improvising chorale variations. An additional intention might have been to offer practicing material for playing the pedal keyboard. With regard to this second purpose, the composer faithfully respects the preface, since all preludes require the pedal. There are no manualiter variations. Until the present day the "Orgelbüchlein" has lost nothing of its relevance as a learning school.

Like many of his other works, Bach also imbued the "Orgelbüchlein" with a motto. It says: "*Dem Höchsten Gott allein zu Ehren, dem Nächsten draus sich zu beehren*". This rhyming motto again stresses the educational character of the work.

With a few exceptions the variations are based on the undecorated or hardly decorated chorale melody. In most cases it can be found in the soprano voice. In one case the cantus lies in the alto "**Christum wir wollen**

loben schon" (BWV 611).

In 7 variations Bach presents the tune using a canon. Twice we encounter a canon for soprano and tenor, in "**Gottes Sohn ist kommen**" (BWV 600) and "**In dulci jubilo**" (BWV 608). In two other cases there are canons between soprano and bass, in "**Christus, der uns selig macht**" (BWV 620) and in "**Erschienen ist der herrliche Tag**" (BWV 629).

The Passion-chorale "**O Lamm Gottes, unschuldig**" (BWV 618) contains a canon between tenor and alto. In the five-part chorale variations "**Christe, du Lamm Gottes**" (BWV 619) and "**Liebster Jesu, wir sind hier**" (BWV 633/34), Bach again uses the technique of the canon. In BWV 619 the canon lies again in the soprano and tenor, while in BWV 633/34 we find it in the soprano and alto.

In the first 4 variations that were mentioned the canon occurs at the eighth. In the Passion-chorales BWV 618 and BWV 619 and also in BWV 633/34 the canon is at the fifth. Actually, the canon of BWV 619 is alla duodecima, meaning the distance between both voices is an octave plus a fifth.

The variations typically have four parts. Exceptions are the aforementioned chorales BWV 619 and BWV 633/34. If Bach wants the performer to play the left and right hand on different keyboards, he prescribes so explicitly. This is the case with 10 variations. The chorale variation "**Herr Gott, nun schleuß den Himmel auf**" (BWV 617) does not contain the direction: à 2 Clav. et Ped. Because of the many crossings of voices between left and right hand, it is however not feasible to execute it in another way. Perhaps Bach did not deem it necessary therefore to include this direction.

As mentioned before, Bach hardly altered the cantus firmus in most cases, if at all. Exceptions are the chorales

"**Das alte Jahr vergangen ist**" (BWV 641), "**O Mensch, bewein dein Sünde groß**" (BWV 622) and "**Wenn wir in höchsten Nöten sein**" (BWV 641). In these chorales the melody is extensively decorated in a way reminiscent of his predecessors Buxtehude and Böhm.

However, compositions by predecessors like Pachelbel, Reinken, Buxtehude, Bruhns and Böhm also served as outlines for other variations. Yet, using this tradition, Bach still manages to bestow new substance on the notion of a chorale variation in an ingenious and most original way, and using a very compact form. The transitions between the various lines of chorales typically occur without interludes. The subject matter is derived from the chorale tunes themselves in many cases, but the chorale text also played a significant role during their conception.

Volumes have been written about the relationship between word and music in these chorales. The famous Bach-biographer Philipp Spitta already started this discussion in his biography that was published in 1873. It was foremost Albert Schweitzer however, who paid a lot of attention to this matter in his book "J.S. Bach, le musicien poète", published in 1905. Schweitzer's theme was pursued by many others in later years. In spite of all good intentions however, it proves to be difficult to avoid speculation. We simply do not know the deepest thoughts that came to Bach's mind while composing these pieces, and they will always remain a mystery. The compositions he left us call upon different subjective emotions for individuals in their respective situations.

Since it was impossible to record all chorales from the "Orgelbüchlein", a selection was made. Deciding factors in the selection process were the character of the organ, and the embracing Prelude and Fugue, along with the use of a choir and a continuo section. Twenty variations were chosen, supplemented by BWV 727. For practical

reasons the recording sometimes diverts from the original order of the chorale variations.

The first chorale is **"Wir Christenleut"** (BWV 612). It is the last chorale that relates to Christmas. The unaltered chorale melody rests in the soprano. Bach uses the 12/8 metre that was often used in the baroque days for the concluding sections of concertos and sonatas. Bach uses this metre once more in the "Orgelbüchlein", in BWV 631. This Whitsuntide-chorale again concludes a section of variations devoted to one of the Feasts of Christianity. The text of the choral speaks of joy and comfort. Its cheerful nature is primarily indicated by the quickly and fluently progressing inner voices, which constantly imitate each other. The bass voice advances in quavers using an interval pattern reminiscent of the final section of sonatas and concertos in a 12/8 metre.

The text of the chorale **"Christum wir sollen loben schon"** (BWV 611) originates from Martin Luther. It is a translation of the Latin Christmas hymn *"A solis ortus cardine"*. Luther did not change the tune of the hymn. Bach emphasizes the solemn character of the hymn by prescribing an adagio tempo. As mentioned before, the composer assigns the cantus firmus to the alto and decorates it to some extent. The complicated and widely diverging texture of the voices forces the performer to divide the cantus over both hands. The variation is composed in a masterly four-part counterpoint, but towards the end Bach introduces a fifth voice in the pedal. The voices that use the entire range of the manual and pedal keyboards and the application of both hands and feet, could be thought to illustrate the final lines of the chorale text: *"So weit die liebe Sonne leucht und an der Welt ihr Ende reicht"*.

"Jesu, meine Freude" (BWV 610). The melody was used multiple times by Bach, e.g. in his motet carrying the

same title (BWV 227), also referred to as *"Trauermusik"*. The text of the chorale, sometimes labeled as a Jesus-hymn, describes the personal relationship between the believer and Christ. This is illustrated by the compact way in which it is written. Although the first part of the text contains words like *"Freude"*, *"Herzens Weide"* and *"Zier"*, there is an overall spirit of fear and longing for a *"Jesum verwöhnte Seele"*. Bach's composition possesses a similar atmosphere. It is modest right from the start where it says *Largo*. This indication relates more to the overall nature of the composition than to the actual tempo. Bach chose the key of c minor rather than e minor as in the motet, perhaps to make it easier to sing for novice singers and because of the pitch of many organs.

"Das alte Jahr vergangen ist" (BWV 614) is over its 12 bars probably characteristic for the message its chorale text tries to get across. The considerably decorated cantus along with its occasionally extensive melisma's, combined with the chromatic motion of the other voices, lends the variation a significant amount of melancholy. In the secondary voices the number 12 also plays an important role. Whether this symbolizes the months of the year, as many have claimed, is by no means sure, although it cannot be dismissed.

"In dir ist Freude" (BWV 615) concludes the section of chorales devoted to celebration of the new year. There is a strong contrast with BWV 614. Melancholy and humbleness have entirely disappeared. Like the chorale text Bach's composition shows a spirit of exuberant joy. It holds a special position among the variations of the "Orgelbüchlein" as it does not deal with the complete cantus firmus. The model that is employed resembles a technique used by Bach's North-German predecessors in their large choral fantasies. Salient details of a number of lines from the chorale are highlighted and extensively

elaborated on. In contrast with these Bach insert an ostinato theme in the pedal. Appearing not only in the key of G major, but also in the parallel key of e minor and the subdominant of C major, it resembles a carillon. It has been claimed that Bach used the carillon that was added on his initiative to the pedal of the organ of the church in Weimar to highlight this theme.

In order not to disturb the uncomplicated joyfulness, the harmony remains simple. A striking detail is the occurrence of tremolos near the end. We encounter them not only in the manual but also in the pedal, even coincident with the manual keyboard. As the wind supply of the ancient organ may cause large vibrations in the sound, Bach uses it to create an extra sound effect. The sound produced by the organ literally trembles with joy.

"Mit Fried und Freud ich fahr dahin" (BWV 616) is a hymn that relates to the death of mankind. Dietrich Buxtehude used it when his father passed away. The variation is characterized by an ascending and descending dactylus-motif, also known as a *figura corta*. Bach combines it with a motif ascending and descending step by step. The quiet pace (*"fahren"*) of these motifs pictures an atmosphere of serene joy, surrendering and peace, based on a firm confidence in the future.

"Herr Gott, nun schließ den Himmel auf" (BWV 617) also pertains to the death of mankind. The text pictures the longing of a worn-out man for his eternal destination. The text is situated on the borderline between heaven and earth. Bach conveys the notion of heaven with the right hand (*sic*). The chorale tune is performed by two voices, as if it were played on trumpets by two angels. In the final clause a third voice joins the other two, perhaps symbolizing heavenly perfection. The right hand unfolds in a four-part metre, suggesting a feeling of tranquility. In the left hand we encounter rapidly moving sequences of semi-quavers. They cover a large part of the keyboard

compass, G - f[♯]. These sequences could symbolize the hectic and burdensome life of mankind on earth. While Bach uses a 24/16 metre for the left hand, he cuts the metre in half to 12/8 for the pedal. The pedal voice primarily progresses in large intervals, as is customary in a *gigue*.

"O Lamm Gottes, unschuldig" (BWV 618) marks the beginning of a section with Passion-chorales. The melody enters in the tenor, canonically followed by the alto. The accompanying voices in soprano and bass are distinguished by the use of *seufzer-* or *suspiratio* motifs woven together. These ascending and descending sequences summon, in accordance with the text, a feeling of great lamentation.

The canon voice in the alto, played on the manual keyboard, must be divided over both hands. This sometimes presents difficulties for the correct execution of the *seufzer*. It is therefore likely that Bach will have used the technique of the double-pedal. This guarantees a correct execution of the manual parts. The same technique is also used in this recording.

"Christe, du Lamm Gottes" (BWV 619) was composed, as Bach indicates, for two manuals and the pedal keyboard. It is a five-part variation, probably inspired by works of the French organist and composer Nicolas de Grigny. His *Livre d'Orgue*, published in 1699, also drew Bach's attention. Around 1713 he carefully copied it. He not only corrected a number of printing errors, but also various inaccuracies. The five-part pieces by de Grigny have inspired Bach to write similar compositions. This chorale forms an example. In this second Passion-chorale Bach also employs the canon, this time not at the fifth but at the twelfth. The accompanying voices show a declining motif of 6 notes that is treated canonically, although not consequently so.

It is remarkable how often the numbers 3 and two times

3 show up in the variation. For this reason the choir also sings the invocation three times, as indicated in the title of the chorale. The descending outline of the accompanying motif could represent the descent of the Lamm Gottes into the underworld.

"Christus, der uns selig macht" (BWV 620) is a canon at the eighth. The cantus starts in the soprano, and is answered by the bass. Actually, the canon is at the sixteenth. The inner voices are also treated canonically in part. They express the various episodes of the passion gospel that occur in the chorale text, and use lots of chromatics and discords to do so.

"Wir danken dir, Herr Jesu Christ" (BWV 623) is a hymn that expresses gratitude for the sacrifice made by Christ. It breathes an atmosphere of restrained delight. The tune accompanied by dactylus-motifs accentuates this in a modest way. The harmonies are again kept simple. The pedal supports the other voices with an ostinato motif that starts with a figura corta.

"Christ lag in Todesbanden" (BWV 625) is the first of the Easter-chorales. The cantus firmus is accompanied with motifs that decline step by step, a possible reference to the Todesbanden from which Christ released Himself.

"Christ ist erstanden" (BWV 627) consists of three verses. The cantus is always located in the soprano. The first verse is characterized by the constant application of the figura corta. The strict counterpoint provides the proper setting for the tune, which has its roots in the 12th century. This verse ends with a chord with the third on top. In the second verse a new counterpoint is introduced headed by a dactylus-motif. This verse ends with a chord with the first on top.

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In the final verse that starts with an Alleluja that is repeated three times, Bach uses yet another motif, consisting of four notes, in accordance with the four syllables of the Alleluja. Towards the end at the Kyrie-e-leis the sequence is taken over by the pedal resulting in an impressive ending that reaches its climax in the final bar where a fifth voice is added.

"Heut triumphiret Gottes Sohn" (BWV 630) is the last chorale that is devoted to Easter. The cantus is accompanied on the manual keyboard by fluently progressing notes. The pedal delightfully supports the whole with a motif, applied in an ostinato fashion that is constantly adapted by the composer to changing circumstances. The Alleluja that is repeated three times towards the end is underlined by a frantically declining motif in the pedal to which a fifth voice is added in the second to last bar.

"Komm, Gott Schöpfer, Heiliger Geist" (BWV 631) is the only chorale from the "Orgelbüchlein" concerning the Feast of Whitsuntide. It is the hymn "*Veni creator spiritus*", translated in German by Luther. Again Bach uses the 12/8 metre, stressing the joyful nature of the composition.

Remarkable are the pizzicato notes in the pedal, especially because they occur in the weak part of the measure. They complete the chords prepared on the manual keyboard. Whether this points at the concept of Trinity or the spiritual nature of the Feast of Whitsuntide remains doubtful in my opinion. In bar 6 a smoothly moving sequence starts. Bach continues it later when he adds a second variation where the cantus firmus resides in the pedal in Leipzig (BWV 667).

"Ich ruf zu dir, Herr Jesu Christ" (BWV 639) is one of the most beloved chorales from the "Orgelbüchlein". It is the only variation that is composed as a trio. The melody is hardly decorated. The pedal proceeds in a constant

movement of quavers with lots of repeating notes. The alto extensively exists of semi-quavers. They are persistently clustered in groups of 4 notes under an arc. The whole is strongly related to the Italian style, a style that Bach had encountered a lot as a violinist and later as concerto master at the court of Weimar. The piece magnificently expresses the image of complaining and failure invoked by the text.

"Wer nun den lieben Gott läßt walten" (BWV 642) is a variation where the dactylus-motif appears in all accompanying voices. It illustrates the solid trust and hope of the believer.

"Wenn wir in höchsten Nöten sein" (BWV 641) belongs, along with BWV 622 "O Mensch, bewein dein Sünde groß", to those variations from the "Orgelbüchlein" that have an almost completely decorated cantus. The harmonic structure however is considerably less elaborate than that of BWV 622. The accompanying voices contain a counterpoint that is derived from the chorale melody.

"Alle Menschen müssen sterben" (BWV 643) relates to the theme of death and eternity. The melody is accompanied by flowing semi-quavers, alternated by quavers. The pedal continuously plays a motif consisting of 3 semi-quavers and two quavers. This pattern that is continued relentlessly could point to death as an inescapable factor. The harmonic structure of this variation was kept simple. All ornamentations seem to dissolve in the light of eternity, yet a decoration manifests itself in the

final bar in the form of a tremolo. Could this be a hint at der so großen Herrlichkeit, die den Frommen ist bereit?

Following this final chorale from the "Orgelbüchlein" the recording continues with **"Herzlich tut mich verlangen"** (BWV 727). It is possible that this variation was also conceived in Weimar. This is the reason that it was added to the chorales from the "Orgelbüchlein" in the Peters-edition. The style of composing is hardly different, as interludes between the lines of choral are not present, and the chorale melody is only lightly decorated.

The recording ends with the **Fugue in c minor**, BWV 546b. This work, written in the so-called stile antico, opens with the theme in the left hand. The theme is constructed of minims and crotchets. After the exposition the motion accelerates through the use of quavers.

The first part of the fugue concludes in bar 59 with a cadenza in c minor.

A new theme is then introduced, played on the second manual keyboard. As it is immediately responded to at the octave we cannot truly speak of a double fugue. In bar 87 the new subject is combined with the first theme. In bar 116 the main theme appears in f minor. In bar 121 Bach develops a divertimento using original notions. In bar 140 the main theme reappears in the pedal, the manual counterpointing with fragments of the second theme. In bar 147 the pedal takes over this movement in quavers. The main theme manifests itself for the last time in bar 151 again accompanied by parts of the secondary theme. The fugue then concludes with an elaborate cadenza that resolves in eight-voiced picardean chord.

Cor H. Edskes

17

Registraties

- [1] **Praeludium in c-moll**
Man: 1, 5, 7
Rp: 1, 2, 5
Ped: 1, 2, 4, 5
Man + Rp, Ped + Man
- [2] **Wir Christenleut**
Man: 3
Rp: 1, 2, 4
Ped: 1, 3
Man + Rp
- [4] **Christum wir sollen Loben schon**
Man: 1, 2, 5, 6, 7, 8, 9
Rp: 1, 3, 4, 5, 6, 7
Ped: 1, 2, 3, 4, 6, 7
Man + Rp
- [6] **Jesu, meine Freude**
Man: 1, 2, 5, 7
Rp: 1, 2
Ped + Man
- [8] **Das alte Jahr vergangen ist**
Man: 3
Rp: 1, 3
Ped: 1, 2
trem.
- [10] **In dir ist Freude**
Man: 1, 2, 5, 6, 7, 8, 9
Rp: 2, 3, 4, 5, 6, 7, 8, 9
Ped: 1, 2, 3, 4, 5, 6, 7, 8
Man + Rp
- [12] **Mit Fried und Freud ich fahr dahin**
Man: 1, 3
Rp: 2, 9
- Ped: 1, 2, 3
Man + Rp
- [14] **Herr Gott, nun schließ den Himmel auf**
Man: 3, 10
Rp: 2, 4
Ped: 1, 2
trem.
- [16] **O Lamm Gottes unschuldig**
Man: 4, 5
Rp: 2, 3
Ped + Man, trem.
- [18] **Christe, du Lamm Gottes**
Man: 2, 3
Rp: 2, 3
Ped: 1, 2
- [20] **Christus, der uns selig macht**
Man: 1, 5, 7
Rp: 2, 3
Ped: 1, 4, 7
Man + Rp, Ped + Man
- [22] **Wir danken dir, Herr Jesu Christ, daß du für uns gestorben bist**
Man: 1, 2, 5, 6, 7, 8, 9
Rp: 1, 2, 5, 8, 9
Ped: 1, 2, 3, 4, 5, 6, 7
Man + Rp
- [24] **Christ lag in Todesbanden**
Man: 1, 5, 7, 9
Rp: 1, 2, 7, 9
Ped: 1, 2, 4, 7, 8
- [26] **Christ ist erstanden vers 1**
Man: 1, 5, 7, 8
- Rp: 1, 2, 5
Ped: 1, 2, 3, 5
Man + Rp
- [27] **Christ ist erstanden vers 2**
Man: 1, 5, 6, 7, 8
Rp: 1, 2, 5
Ped: 1, 2, 3, 4, 7
Man + Rp
- [28] **Christ ist erstanden vers 3**
Man: 1, 2, 5, 6, 7, 8
Rp: 1, 2, 5, 6, 8, 9
Ped: 1, 2, 3, 4, 7
Man + Rp
- [29] **Heut triumphieret Gottes Sohn**
Man: 1, 5, 7
Rp: 1, 2, 5
Ped: 1, 2, 4
Man + Rp, Ped + Man
- [31] **Komm, Gott Schöpfer, heiliger Geist**
Man: 3, 4
Rp: 2, 3
Ped: 1, 2
Man + Rp
- [33] **Ich ruf zu dir, Herr Jesu Christ**
Man: 1, 3
Rp: 2, 3
Ped: 1, 2
trem.
- [35] **Wer nur den lieben Gott läßt walten**
Man: 1, 3, 4, 5
Rp: 1,
Ped: 1, 2, 4

18



Het orgel

Gebouwd door Albertus Anthoni Hinsz 1733/34
Gerestaureerd door Fa. Gebr. Van Vulpen 1968

Dispositie

Manuaal (Man)

1. Prestant 8'
2. Quintadeen 16'
3. Roerfluit 8'
4. Speelfluit 4'
5. Octaaf 4'
6. Quint 3'
7. Octaaf 2'
8. Mixtuur IV-VI
9. Trompet 8'
10. Vox Humana 8'

Rugpositief (Rp)

1. Prestant 4'
2. Fluit Does 8'
3. Holpijp 4'
4. Nasard 3'
5. Octaaf 2'
6. Quint 1 1/3'
7. Sesquialter II
8. Scherp IV
9. Dulciaan 8'

Pedaal (Ped)

1. Prestant 8'
2. Bourdon 16'
3. Roerquint 6'
4. Octaaf 4'
5. Mixtuur IV-VI
6. Bazuin 16'
7. Trompet 8'
8. Cornet 2'

Man: C-c'''' Koppels: Man + Rp, Ped + Man
Ped: C- d' Tremulant over het gehele orgel
toonhoogte: a' ca. een halve toon boven 440 Hz

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Wim van Beek

Wim van Beek (1930) studeerde aan het Koninklijk Conservatorium in Den Haag. Hij behaalde de einddiploma's voor orgel en piano met onderscheiding. Hij was leraar aan Het Koninklijk Conservatorium te Den Haag en aan het Stedelijk Conservatorium in Groningen. Als organist is hij sinds 1956 verbonden aan de Martinikerk te Groningen. Wim van Beek concerteerde in de meeste landen van Europa. Ook trad hij dikwijls als solo-organist op bij symfonie- en kamerorkesten.

Wim van Beek (1930) studied at the Royal Conservatory in The Hague. He gained his final diplomas for organ and piano with distinction. He held a teaching post at the Royal Conservatory in The Hague and at the Conservatory in Groningen. He has been the Martini Church's organist ever since 1956. Wim van Beek has performed in most European countries. Besides, he has performed as a solo organist with symphony and chamber orchestras.



Consortium Locale

Het kamerkoor Consortium Locale werd in 1982 opgericht en staat sinds 1992 onder leiding van Fokko Oldenhuis. De afgelopen jaren zong het koor een uiteenlopend repertoire en voerde tweemaal per jaar een programma uit. Meestal wordt er elk programma een combinatie gemaakt van oude en nieuwe muziek. Zo werden er onder andere motetten van di Lasso uitgevoerd, madrigalen van Monteverdi, een mis van da Victoria, motetten en cantates van Bach, werken van Reger en Mendelssohn, motetten en chansons van Poulenc en Milhaud, werken van Ton de Leeuw, Rudolf Escher, de mis voor dubbelkoor van Frank Martin, and nog veel meer. Voor deze opname werd het basso-continuo gevormd

door Pieter Pilon, orgel en Mathilde van Wijnen, cello.

The chamber choir Consortium Locale was founded in 1982 and is being directed by Fokko Oldenhuis since 1992. In the last couple of years the choir has sung diverging repertoire and performed in public twice per year. Usually the program contains a combination of ancient and new music. Works that were performed include motets by di Lasso, madrigals by Monteverdi, a mess of da Victoria, motets and cantatas by Bach, works of Reger and Mendelssohn, motets and chansons by Poulenc and Milhaud, works of Ton de Leeuw, Rudolf Escher, the mess for double-choir by Frank Martin, and many more. The basso continuo section on this recording consists of Pieter Pilon (organ) and Mathilde van Wijnen (viola).



Fokko Oldenhuis

Fokko Oldenhuis studeerde Schoolmuziek en Koordirectie bij Bruno de Greeve en Daniel Reuss, en sloot zijn studie af aan het Sweelinck Conservatorium met het einddiploma Koordirectie (UM) met onderscheiding. Hij leidde de studenterkoren GICA en BRAGI in Groningen, en is momenteel dirigent van het Hollands Vocaal Ensemble in Amsterdam, het Brabants Kamerkoor in Den Bosch, Cappella Canzona in Amstelveen en Consortium Locale in Groningen.

Fokko Oldenhuis studied school-music and choir-direction with Bruno de Greeve and Daniel Reuss, and gained the diploma for choir-direction at the Sweelinck Conservatory in Amsterdam with distinction. He conducted student-choirs GICA and BRAGI in Groningen, and currently conducts the Hollands Vocaal Ensemble in Amsterdam, the Brabants Kamerkoor in Den Bosch, Capella Canzona in Amstelveen and Consortium Locale in Groningen.

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