

BACH ORGAN MUSIC

PRELUDE AND FUGUE IN D MAJOR, S. 532

FANTASY AND FUGUE IN G MINOR, S. 542

PASSACAGLIA AND FUGUE IN C MINOR, S. 582

TOCCATA AND FUGUE IN D MINOR, S. 565

FREDERICK GRIMES, ORGANIST



THE ROBERT TURNER ORGAN + HOLY TRINITY LUTHERAN CHURCH + NEW YORK CITY

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THE ORGAN

The organ was built by Robert M. Turner, Whittier, California, in 1976, using the case and many pipes from the 1903 and 1926 Ernest Skinner organs and the 1965 AEolian-Skinner. The 1976 rebuild provided a new console, all new playing action and an independent pedal division. There were new principal choruses on the great and positive as well as new French reeds on the great, positive and pedal. The pedal principal chorus was made from the 1965 great principals and mixture. All pipe-work was revoiced and plays on lower wind pressure.

The instrument contains 49 voices and 67 ranks of pipes. The specification follows.

PEDAL		POSITIVE	
32'	Untersatz	8'	Principal
16'	Principal	8'	Holzgedeckt
16'	Subbass	8'	Dulciana
16'	Gedeckt	8'	Unda Maris
8'	Principal	4'	Principal
8'	Pommer	4'	Spillflöte
8'	Gedeckt	2 2/3'	Nazard
4'	Octave	2'	Octave
4'	Nachthorn	2'	Blockflöte
2'	Nachthorn	1 3/5'	Tierce
Vr	Mixture (2')	1 1/3'	Larigot
32'	Basse de cornet	1'	Siffflöte
16'	Bombarde	Vr	Scharf (1')
16'	Posaune	8'	Trompette
16'	Basson	8'	Cromorne
8'	Trompette	8'	Trompette en chamade
8'	Basson/Hautbois		Tremulant
4'	Clairon		Positive Unison Off
4'	Hautbois		
8'	Trompette en chamade	SWELL	
		16'	Gedeckt bass
		8'	Gedeckt
		8'	Viola
		8'	Viola céleste
		8'	Flûte douce
		8'	Flûte céleste
		4'	Principal
		4'	Rohrflöte
		4'	Flûte douce
		4'	Flûte céleste
		2'	Octave
		2'	Flûte douce
IIIr	Cornet (2 2/3')	III-IVr	Mixture (1 1/3')
IV-Vr	Mixture (1 1/3')	IIIr	Cymbel (1/3')
16'	Posaune	16'	Basson
8'	Trompette	8'	Trompette
8'	Trompette	8'	Basson/Hautbois
4'	Clairon	4'	Clairon
	Tremulant	8'	Voix humaine
	Great Unison Off	8'	Trompette en chamade
			Tremulant
			Swell Unison Off

GREAT

16'	Bourdon	8'	Viola
8'	Principal	8'	Viola céleste
8'	Flûte harmonique	8'	Flûte douce
8'	Bourdon	8'	Flûte céleste
8'	Spitzflöte	4'	Principal
4'	Octave	4'	Rohrflöte
4'	Koppelflöte	4'	Flûte douce
4'	Spitzflöte	4'	Flûte céleste
2'	Super Octave	2'	Octave
2'	Spitzflöte	2'	Flûte douce
IIIr	Cornet (2 2/3')	III-IVr	Mixture (1 1/3')
IV-Vr	Mixture (1 1/3')	IIIr	Cymbel (1/3')
16'	Posaune	16'	Basson
8'	Trompette	8'	Trompette
8'	Trompette	8'	Basson/Hautbois
4'	Clairon	4'	Clairon
	Tremulant	8'	Voix humaine
	Great Unison Off	8'	Trompette en chamade
			Tremulant
			Swell Unison Off

COUPLERS

8'	Great/Pedal
8'	Positive/Pedal
8'	Swell/Pedal
8'	Positive/Great
8'	Swell/Great
8'	Great/Positive
8'	Swell/Positive

THE PRELUDE AND FUGUE

The form of the prelude and fugue (or toccata and fugue, fantasia and fugue, or any other such composition) has several ancestors. Preludes go back to the *preludium* or *preambulum* of the late Middle Ages and the early Renaissance; fugues stem from the Italian *ricercare* and *canzona* of the early Baroque. The former were in a free style, the latter were distinguished by imitative counterpoint, but the two were rarely paired. In cases of such pairings that may be found, the prelude was much shorter and less ambitious than its contrapuntal mate. Even as late as the end of the seventeenth century when J. S. Bach's most noted predecessor, Dietrich Buxtehude, was writing his so-called preludes and fugues, the preludial sections were usually mere introductions to the fugues. It is interesting to note that Buxtehude seldom, if indeed ever, used the title *Prelude and Fugue*. His compositions, usually in five sections (free-fugal-free-fugal-free) were modestly titled *Preludium* or *Fantasia*. Pairings, however, of prelude and fugue, both of small proportions, were written in the seventeenth century by J. K. F. Fischer, and it is thought that those may have served as seeds for the ideas of Bach. Bach's earliest preludes and fugues were modeled after Buxtehude, but he soon abandoned Buxtehude's five-part form for that of a two movement composition—prelude and fugue. Both movements were usually of considerable length and the prelude, no matter whether free or contrapuntal in texture, was equal in stature to its fugue. Bach's version of the prelude and fugue then became the prototype of most of the preludes and fugues written afterward, and it is sometimes overlooked that, at the time of their composition, they were innovative, not in basic idea, but in grandeur of concept.

PRELUDE AND FUGUE IN D MAJOR, S. 532

The Prelude and Fugue in D major, like many of Bach's preludes and fugues for organ, has not survived in an autograph copy. Of the several extant copies, the oldest is from 1781. One copy contains only the prelude, and another only the fugue. That, along with stylistic considerations, may indicate that the two were composed independently and only later paired by the composer. Two copies are titled *Pièce d'orgue* which has caused some scholars to seek a French influence in the Prelude and to liken it to the French *ouvertures* and the *ouvertures* of the French organ masses. It is true that the form of the Prelude in D major—a slow opening section, a faster and more contrapuntal middle section, and a slow closing section—is similar to the French *ouvertures* and *ouvertures* but any relationship beyond that appears to be slight. The slow introduction of the Prelude, with its D major scales, was used earlier by Bach in the harpsichord Toccata (BWV 912). The second section introduces a lengthy new theme, the second half of which is developed extensively. A deceptive cadence leads to the improvisatory final section.

The subject of the Fugue resembles that of a Fugue in D major by J. Pachelbel, who may have served as inspiration for Bach. Bach's rather long subject is similar in harmonic structure to the theme of the second section of the Prelude. From that it has been argued that the two movements were, after all, conceived as a pair, but it may also be that such similarity led the composer to couple them only later. The animated subject is combined upon its second statement with a countersubject, harmonic in nature. Together, the two move through a number of keys before returning to D major for a final statement with thickened texture.

FANTASY AND FUGUE IN G MINOR, S. 542

The Fantasy in G minor may have been written separately from its fugue and only later coupled by the composer. No autograph manuscript exists today, and of those that do, several give only the fugue, one even in the key of F minor. The Fantasy shows influences of the five-part form of the works of Buxtehude and others—i.e. free-contrapuntal-free-contrapuntal-free. The im-

provisatory beginning yields to a second section which, although not a fugue, is written in rather strict counterpoint with points of imitation. There follows a free third section and then a strict fourth section using again the theme of the second section. The movement ends with a free, brilliant improvisation. The Fugue is said to have been first improvised for the Dutch organist, Jan Adam Reincken, during Bach's visit to Hamburg in 1720. The legend may be true since the subject of the fugue is based on a Dutch folksong in turn used as the theme of the fifth sonata of Reincken's own *Hortus Musicus*. The lengthy subject is quickly combined with a first, and then a second countersubject. These three themes form subject groups in a number of keys, interspersed with modulatory episodes where the themes are not present in their complete forms. The composition ends with final statements of the themes at last returned to the tonic key of G minor.

PASSACAGLIA AND FUGUE IN C MINOR, S. 582

The form of a passacaglia is difficult to define because of its similarity to its close relative, the chaconne. Composers have been so inconsistent in their use of the two names that any clear distinction is virtually impossible. Bach's Passacaglia, however, is so lucid in form that there is no problem in seeing his concept of passacaglia, although it differs in many ways from passacaglias of a number of earlier composers. Even though there are no autograph manuscripts, there can be no doubt that the Passacaglia and its Fugue were conceived as a pair because it is indicated that the two are to be played without interruption. One extant manuscript states that the composition is for "harpsichord or organ" and that has led some to maintain that Bach's preferred instrument for the Passacaglia was the pedal harpsichord, an instrument commonly used for practice by Baroque organists. For the Passacaglia Bach has chosen an eight-measure theme, the first four measures of which are identical to the theme of a *Trio en passacaille* from the second organ mass of the French composer, André Raison, and Bach may have borrowed from Raison. After a solo statement of the theme, there follow twenty variations, each in c minor, each eight measures long and each repeating the theme clearly although sometimes slightly ornamented, usually in the lowest voice. The Fugue follows at once using the first four measures of the Passacaglia theme as its subject, so that the Fugue could be thought of as a twenty-first and final variation of the Passacaglia. The fugue subject is coupled, even on its first statement, with a countersubject, newly invented, and the two combine in the recession of subject groups and episodes common to most of Bach's fugues.

TOCCATA AND FUGUE IN D MINOR, S. 565

The d minor Toccata and Fugue is probably the world's best known organ composition. It may, then, be a surprise to learn that recent research proposes that this popular favorite of all Bach's works could be an organ transcription of a violin piece by someone other than J. S. Bach. The earliest manuscript, from the late eighteenth century, is in the hand of a pupil of a pupil of Bach. The form—prelude, fugue, postlude—a form not commonly used by Bach, more resembles Georg Böhm or one of his pupils or admirers. Certainly, the work is unlike any other organ composition of Bach, although he may have transcribed it. The short Toccata is violinistic in style and improvisatory in form. It quickly yields to a fugue whose subject is much like a theme for violin. The free form of the fugue is unlike either the Buxtehudian earlier fugues of Bach or his stricter, later fugues. Subject groups, lengthy episodes, unaccompanied statements of the subject, all alternate until a deceptive cadence introduces the virtuosic, improvisatory postlude. No matter the composer or transcriber, the Prelude and Fugue in d minor is a work whose popularity is unlikely to be diminished because of its now questioned lineage.

Notes by William Hays



THE ARTIST

Frederick Grimes is Director of Music and Organist at Holy Trinity Lutheran Church in New York City. For the past twelve years he has been responsible for leading one of the most unique and well known church music programs in America. Each year from late October until Easter Day The Holy Trinity Bach Choir and Orchestra present a Bach cantata every Sunday afternoon during the Lutheran Vesper Service to standing room only crowds.

Mr. Grimes is also in demand as an organ recitalist, conductor, and organ consultant around the country. He has been the featured organist at The Spoleto Festival of the Two Worlds in Charleston, South Carolina, and has been heard in recital in such well known places as the National Cathedral in Washington, Saint Thomas Church, New York City, The Cadet Chapel, West Point, and played six all Bach recitals at Holy Trinity in celebration of his tenth anniversary there.

A native of Hillsboro, Texas, Mr. Grimes began his career as a church organist there at the age of twelve. He studied with Everett Hilty at the University of Colorado; with Paul Lindsay Thomas in Dallas, Texas; and with Dr. Michael Schneider at the Hochschule für Musik, Berlin, Germany, where he also studied harpsichord and baroque ornamentation with Prof. Silvia Kind and organ building at the factory of Karl Schuke. He is a graduate of Baylor University where he was also a member of the organ faculty. Mr. Grimes has just completed two terms as the Dean of the New York City Chapter of the American Guild of Organists.

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The organ is in the care of Bynum Petty of Petty-Madden Organ-builders, Warminster, Pennsylvania. Mr. Petty prepared the organ for this recording.

The valuable professional advice of Anthony Baglivi, Richard Bouchett, Harold Chaney, Daniel Colburn, William Hays, Joachim Parrella, Nancianne Parrella, and Bynum Petty in auditing tapes in preparation for editing is gratefully acknowledged.

Cover Photograph: The 1903 organ case, Holy Trinity Lutheran Church, New York City. Photograph by Daniel Colburn. Artist's photograph by Paul Roberts. Jacket design by Ray Nones.

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