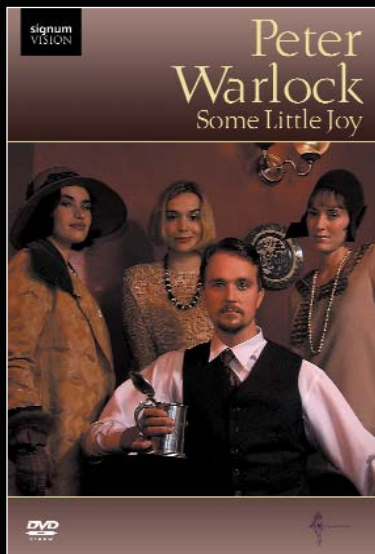


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BACH

THE COMPLETE ORGAN WORKS
OF J.S. BACH

PERFORMED BY JOHN SCOTT WHITELEY

21ST - CENTURY BACH

THE COMPLETE ORGAN WORKS

Performed by John Scott Whiteley



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21ST - CENTURY BACH

Amorbach Abbey

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2. Sonata II (BWV 526)
3. 'Great' Prelude and fugue in A minor (BWV 543)
4. Clavier-Übung III: Vater unser im Himmelreich (BWV 682)
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Jesus Christus, unser Heiland (BWV 626)
Erstanden ist der heil'ge Christ (BWV 628)
Erschienen ist der herrliche Tag (BWV 629)

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21ST - CENTURY BACH

Notes on the Programme and
Organ Registrations
By John Scott Whiteley

Performed at:

Abteikirche, Amorbach, Bavaria
Organ by Johann Philipp & Johann Heinrich
Stumm (1774-82), rebuilt by G. F. Steinmeyer
(1934-6). Restored G. F. Steinmeyer (1868) &
Johannes Klais (1982)

Stadtkirche, Waltershausen, Thuringia
Organ by Heinrich Gottfried Trost (1722-41),
restored by Orgelbau Waltershausen (1993-98)



ABTEIKIRCHE - AMORBACH

1. 'Great' Prelude and fugue in B minor
(BWV 544)

Edition used Breitkopf (Lohmann)
Principal MS Zürich MS (Private owner) -
Johann Sebastian Bach

Registration (Abteikirche)

- i. Hw Plenum 16, with Cymbal III
(Stumm voices only)
Ped with Posaunenbaß 16
- ii. Pos Principals 8.4.Mixture IV +
Eco Gämsenhorn 4.Octav 2
Ped 16.16.8.4

Bar 59 (& rh last quaver bar 58): Hw Plenum 16
+ Pos, Ped with Mixtur-baß VI, Reeds 16.8 Bar
81 adds Ped Posaune 32.

Christoph Wolff and others consider that this was the great organ prelude and fugue played by Bach at the memorial service for the Queen of Poland, Christiana Eberhardine, who died in 1727. The intricate lines, grandeur and elegance define perfectly the stately magnificence of such a high-Baroque royal service. The fugue's final theme appears at the end, almost as if to 'crown' the whole work. The prelude is a solo concerto, contrasting what begin as more glorious 'full-orchestra' sections (A) with duetto passages (B). The basic form is thus A-B-A-B-A-B-A, in which the 32-reed is reserved for the last two lines, in parallel with the fugue. The subject of the fugue is a simple scale passage, but there are no fewer than three countersubjects:

- i. An angular, leaping line, appearing after two bars and occurring throughout the whole fugue.
- ii. Continuous lines of flowing semiquavers that begin with the middle episodes.
- iii. A strong, descending line that introduces the final section.

In the final page the subject and the first and third countersubjects are heard simultaneously. The prelude contains much written-out embellishment. Some of the pedal appoggiaturas are here allowed to embellish some manual lines in their repeats towards the end of the prelude.

Visual effects

The straight lines of the solid pedal octaves are reflected in shots of pedals, pipes and trackers. The fugue begins with views of the console, moving to internal action sequences for the semiquaver countersubject and finally views of the 'crown' of the organ case as the final countersubject unfolds.



2. Sonata II (BWV 526)

Edition used Breitkopf (Lohmann)
Principal MS P 271 - Johann Sebastian Bach

Registration (Abteikirche)

Using Stumm voices as far as possible -

- i. (rh) Hw Octav 8 + Eco Flaut 4
(lh) Pos Rohr Flaut 4, Super Octav 2
(played an octave lower)
Ped Subbaß 16, Octav-baß 8
- ii. (rh) Hw Viol di Gamb 8
(lh) Pos Rohr Flaut 4 (played an
octave lower) Ped Cello 8
- iii. (rh) Hw Bourdon 16, Octav 8, Super Octav
4 + Eco Flaut 4
(lh) Pos Octav 4, Super Octav 2,
Mixtur IV (played an octave lower)
Ped Violonbaß 16, Subbaß 16,
Octav-baß 8, Flöten-baß 4

The first movement is a lively keyboard ritornello: the figures of the opening constantly return. Here each repeat varies the ornamentation, but the trillo longo feature and the pralltriller are indicated by Bach. The second movement, in the style of a Vivaldi-inspired violin duet, is formed from different *figuræ* each inviting its own individual articulation. The instrumental duet idea is developed in the final movement, where the lines, Peter Williams proposes, anticipate the rococo style.

Much is unconventional here - the instrument itself, the heels in the pedalling (in part dictated by the more modern pedalboard) and the more speculative registration of the final movement, treating it as if played by a group of instrumental musicians. However, Gerhard Weinberger speculates, following Bach's implications in his own registration system for the Schübler chorales, that the basic manual 8 (+4) foot pitches specified for the trios of Kauffmann and, later, Janitsch, categorise according to harmonic

series and do not necessarily prevent the use of higher-pitched stops within the category.

Ornamentation

- i. Mordents and main-note pralltrills.
- ii. Added trills essentially following the models of the Klavierbüchlein & according to Bach's own embellishments of his own music (e.g. English Suites and possibly French Suites, from pupils' MSS).
- iii. Mordents and pralltrills reflect those in
 - i. Slides as written into the texture by JSB.

Visual effects

Finger-technique is shown for much of the opening movement. The echoes between the phrases of the Largo (ii) generate various different views of the organ case. The final movement uses parallel lines of the Amorbach architecture and organ keyboard, as well as the triple and quadruple screen effects, to mirror the structure.



3. 'Great' Prelude and fugue in A minor (BWV 543)

Edition used Breitkopf (Lohmann)
Principal MS P 288 Anon & Johann Peter Kellner

Registration (Abteikirche)

- i. Hw Plenum 16, with Cymbal III + Eco 8.4.4.2.1
 Ped with Baßtrompete 8
 Bar 24 (2nd semiquaver) adds Ped
 Posaunenbaß 16
- ii. Hw Principals 8.4.2.Cymbal III + Pos Plenum (without Terz)
 Ped 16.16.8.8.4.4.Mixtur-baß VI,
 Hw & Pos / Ped
 Bar 95 adds Ped Posaunes 16.8,
 Bar 139 adds Hw Mixtur VI

The 'Great' A minor (distinguishing it from the lesser A minor, BWV 551) is a dazzling display of Baroque virtuosity, written before Bach was thirty to impress to his employers, the Dukes of Saxe-Weimar. The prelude is essentially a cadenza (free improvisatory piece, post-Buxtehude) with a manual solo (*passaggio*), a pedal point beneath broken chords, a brief pedal solo and a longer Italian concerto section followed by a coda introduced by another brief pedal solo. The fugue is at once a *spielfuge* (playful fugue) with cross-rhythms and a product of the Vivaldi concerto milieu. It incorporates another cadenza at the end and some of Bach's favoured Neapolitan harmony from time to time. The final sixtolets are alla Bruhns, *brisé* with main harmony notes sustained. Ornaments are from C. P. E. Bach and Walther, the latter partially written out by JSB.

Visual effects

The prelude involves close-ups of fingers and feet, moving to pedals as they enter. For the fugue there is the contrast of the whole organ-case, moving to internal organ action shots as the episodes begin. As the episodes conclude and the final peroration begins, wider views of Amorbach Abbey can be seen. Amorbach's architecture offers many opportunities for comparison with the architecture of the 'Great' A minor.



4. Clavier-Übung III: Vater unser im Himmelreich (BWV 682)

Edition used Breitkopf (Lohmann)
Bach's Edition B. Schmid, Leipzig, 1739

Registration (Abteikirche)

- (rh) Pos Salicional 8, Rohr Flaut 4
 (lh) Eco Flaut 4, Octav 2 (played an octave lower) Ped Subbaß 16, Cello 8

Vater unser is the most 'universal' of all Bach's chorale settings, combining elements of the concerto ritornello, fugue, prelude, trio, sonata, trio sonata, canon, French overture, *en taille* setting, quintet and ornamental prelude. Perhaps in Bach's mind was the fact that the Father encompasses all, and thus his own music, by way of reflection, encompassed as far as possible all forms of music known to him. Bach also ensures that the main motif opens each time with the notes of 'Vater'.

The effect of the whole is almost dream-like, veering between the decorative Baroque and the *galant*, the chromatic and the diatonic, the rhythms at once flowing and agitated, calm and perturbed. The contrasting colours of the 8+4 registrations are again inspired by Kauffmann's legacy. Interpretative elements are often in French Sarabande style (some ornaments after d'Anglebert and Rameau, over-dotted rhythms and inequalities) with main-note *pralltriller* amidst the Italian lombardic rhythms, further extending the hybrid nature of this extraordinary musical polyglot.

Visual effects

As if a dream, with occasional fading into wide-angle views and into the surrounding architecture. The light elusive, golden and glowing.

5. Schübler Choräle: Wo soll ich fliehen hin? (BWV 646)

Wachet auf, ruft uns die Stimme (BWV 645)

Edition used Breitkopf (Lohmann)

Bach's Edition J. G. Schübler, Zella, 1748-9

Registration (Abteikirche)

646. All Stumm voices except for the Hw Bourdon 16
(rh) Pos Principal 8, Octav 4, Quint 3, Terz 1 3/5 (lh) Hw Bourdon 16, Quint a Töne 8, Klein Gedackt 4 + Eco Flaut 4, Vox humana 8, Ped (thema) Klarinet-baß 4
645. Stumm, Steinmeyer & Klais voices
(rh) Hw Octav 8, Viol di Gamb 8, Super Octav 4, Octav 2, Mixtur VI, Cymbal III + Eco Hohl Pfeife 8, Gämsenhorn 4, Octav 2, Flageolet 1 (lh: thema) Pos Principal 8, Quint 3, Terz 1 3/5, Krumbhorn 8 + Schw Geigenprinzipsals 8.4, Sesquialtera II, Trompette harmonique 8, Clairon 4 Ped Offener Baß 16, Violonbaß 16, Subbaß 16, Octav-baß 8, Cello 8, Super Octav-baß 4, Mixtur-baß VI

The six Schübler chorale settings, named after their publisher, were all arrangements of previously-existing cantata movements.

Wo soll ich fliehen hin? (*Whither shall I fly?*)

646: The original is from a lost cantata, in which the text concerns fleeing from the weight of sin. Bach's pupil, Agricola suggests a Querflöte 16 (+8.4) for running bass lines, though where possible the Fagott 16 is more universally recommended. Bach himself specified only the fundamental pitches here.

Wachet auf, ruft uns die Stimme (*Awake, a voice is calling*) 645: The text refers to the heralds of heaven announcing the sending to earth of the Saviour. What is therefore perhaps the most exciting text of these settings is here presented with joy and triumph. Related to the bourrée, it is a dance in celebration of the good news. The almost universal contemporary acceptance of ornamented repeats is here observed, drawing on many sources Bach knew, as well as his own indications. (and the *Klavierbüchlein*) Here, the registration is expanded, taking to extremes the interpretation of Weinberger and others that Bach's pitch indications indicate harmonic series rather than single stops. There is a certain deference to the seventeenth century, moreover (Scheidt and Hertel) in the use of 'scharffen' (Rück) positiv sounds for the solo chorale.

Visual effects

The more miniature approach in 646 finds correspondences in the narrow fields of view, with bright candlelight. The light continues for 645, as if to portray the lamps cited in the text, and the darkness of advent. The camera now finds much more movement and faster, more 'joyful' sequences.

6. Orgel-Büchlein: Wer nur den lieben Gott läßt walten (BWV 642)

Alle Menschen müssen sterben (BWV 643)

Ach wie nichtig, ach wie flüchtig (BWV 644)

In dich hab ich gehoffet, Herr (BWV 640)

Edition used Breitkopf (Lohmann)

Principal MS P 283 Johann Sebastian Bach

Registration (Abteikirche)

642. Hw Plenum 16, with Cymbel III + Schw Sesquialtera II, Plein jeu V, Groß Mixtur XII-XVI + Pos Plenum 8 + Eco 8.4.4.2.1
Ped Plenum with Posaunes 32.16.8, Glockenspiel, Hw / Ped
643. Hw Viol di Gamb 8 Ped Subbaß 16 Hw / Ped
644. Hw Viol di Gamb 8, Quint a Töne 8 + Eco Gämsenhorn 4 + Pos Krumbhorn 8 Ped Violonbaß 16, Subbaß 16, Octav-baß 8
640. Hw Quint a Töne 8 Ped Subbaß 16 Hw / Ped

Scholars have established that Bach worked on the Orgelbüchlein in four or five stages. These four settings are from stage II, about 1712-13.

Wer nur den lieben Gott läßt walten (*Whoever lets their dear God rule*) 642: *Ich ruf zu dir* by Bach's pupil, J. L. Krebs is very similar and was probably based on 642. It is marked *organo pleno*, and so this is used as a model for the registration here. Both pieces are march-like, and staccato, and reflect the confidence of trust in God outlined in the text. Here the Stumm Glockenspiel stop is added, merely on the basis of Bach's 1708 design at Mühlhausen, which included a stop like this (but not identical) in the pedal. 642 is very close to a so-called Orgelbüchlein-type setting, a four-part piece in which short *figurae* generate the lines of accompaniment in alto, tenor and bass parts, and the choral melody is placed in the soprano.

Alle Menschen müssen sterben (*All mankind must die*) 643: A sometimes elusive and complex hybrid. Some have considered it an Orgelbüchlein-type, but the repeated parallel lines in alto and tenor heard in canon with the pedal rule this out. According to the scholar Russell Stinson, the fundamental basis is probably ornamental, and it is possibly for two manuals, even though Bach does not specify this. Kauffmann, Bach's contemporary in nearby Merseburg, wrote ornamental pieces for one manual, however, and *Alle Menschen* could be just this. Here one manual is used and the single 8-foot stop gives the impression of a hybrid durezza/ornamental piece. Commentators have called it bittersweet, rapt, blissfully contemplative, beatific, euphonious, serene, pacifying, indescribably expressive, and Albert Schweitzer remarked on the combined elements of tender melancholy and celestial happiness. Ornaments are borrowed from elsewhere in the Orgelbüchlein.

Ach wie nichtig, ach wie flüchtig (*Ah how empty, ah how fleeting*) 644: Adapting the Orgelbüchlein-type model again, Bach uses the pedal as an independent basso continuo line. The basic imagery is clear: mankind's fleeting existence likened to rising mist. Biographer Phillip Spitta said that the scales 'hurry past like misty ghosts'. A Kauffmann-inspired registration using a light 8 and 4 with an 8-foot reed.

In dich hab ich gehoffet, Herr (*In thee have I put my hope, Lord*) 640: The contemplative text joins with a lyrical, serene chorale melody invoking the notion of divine protection. Many registrations are possible, but a quieter one is chosen here: theorist Adlung is perhaps the only writer to mention the possible use of the Quintatön 8 alone, others suggesting the addition of a Gedackt. The Stumm Quint a Töne gives the latter impression, however.

Visual effects

642. begins in advent darkness, as if expecting warmer light. This arrives for the stillness of 643. In 644 the split screen mirrors the contrapuntal layers of the texture. There are also shots of the manual scales. Hope brightens 640, but the programme ends in subdued light and glowing darkness again.



7. 'Great Eighteen Chorales': Von Gott will ich nicht lassen (BWV 658)

Edition used Breitkopf (Lohmann)
Principal MS P 271 Johann Sebastian Bach

Registration (Abteikirche)

Duplicated pitches follow the advice of Adlung -
Hw Viol di Gamb 8, Quint a Töne 8 + Eco
Gämsenhorn 4, Flaut 4
Ped Super Octav-baß 4, Flöten-baß 4

The manuscript written by Bach's pupil, J. C. Oley specifies a 4-foot pedal, which avoids the forbidden consecutive fifths produced by some other registrations. Many have described this poised miniature poetically and with instrumental allusion. Words from the text have often been quoted, such as the progression as if from morning to evening, the idea of walking (*pathways*), and a gentle inner happiness (*God will take care of me*). The harpsichord texture has been noted and the suggestion of bells at the end. Behind it all is Bach's dwelling on the use of the three rising notes of the *figura corta*.

Visual effects

Various *pathways*: into the organ, from fingers to keys, to trackers and finally above the organ for the conclusion. Evening twilight.

STADTKIRCHE - WALTERSHAUSEN 8. 'Weimar' Prelude and fugue in C Major (BWV 545)

Edition used Breitkopf (Lohmann)
Principal MSS P 658 Johann Christian Kittel & Yale LM4718 Johann Gottfried Walther

Registration (Stadtkirche)

Prelude: Bw (Plenum) Gedackt 8, Nachthorn 8, Principal 4, Gemshorn 4, Octava 2, Sesquialtera II, Mixtur IV
Ped Sub-Baß 16, Violon-Baß 16, Octaven-Baß 8, Portun-Baß 8, Viol d'Gamben-Baß 8, Celinder-Quinta 5 1/3, Super-Octava 4, Posaunen-Baß 16, Trompeten-Baß 8
Fugue: (Plenum 16) Hw Portun Untersatz 16, Principal 8, Octava 4, Sesquialtera II, Mixtura VI-VIII + Ow Hohl Flöte 8, Lieblich Principal 4, Geigen Principal 4, Wald Flöte 2
Ped Groß Principal 16, Sub-Baß 16, Octaven-Baß 8, Viol d'Gamben-Baß 8
Super-Octava 4, Rohrflötenbaß 4 + Bw Gedackt 8, Principal 4
Bar 73 adds Posaunen-Baß 32

Adlung's endorsement of the use of both the Sesquialtera and multiple pitches in plenum combinations was clearly based on a knowledge of instruments such as this, where adherence to Adlung's theories are necessary in order to achieve a reasonable balance.

The various C Major preludes and fugue by Bach are identified by the names of their probable place of composition, 545 retaining its 'Weimar' label. One of Bach's most resolute pieces, some sources include the central *Largo* of *Sonata II*, 526ii, as a middle movement. Bach's final autograph, unfortunately lost sometime after 1900, did not contain this, however. The angular

theme that generates the brilliance of the whole of the prelude is similar to that of the C major prelude of Book 2 of the **Forty-eight preludes and fugues**. Here the seven joined sections of the piece are constructed symmetrically, allocating 5-4-3-4-3-4-5 bars to each section respectively.

The subject of the fugue is basically a four-note scale. It is related to the *Fantasia super Ut, Re, Mi, Fa, Sol, La* of Samuel Scheidt, but the century that separates the two composers sees Bach constructing a more strictly contrapuntal texture and employing the pedals in a much more involved way.

Peddalling

The extreme width of Trost's pedalboard at Walterhausen necessitated many lateral shifts, notably to the left towards the first low C. The total width of the board is 1.405m (55½ inches) and the distances between adjacent notes often makes any pedal legato impossible, particularly when playing two notes such as high A# rising to c, where there is an extraordinary distance of 13.5cm (5¼ inches) between the centres of the keys. There can be no doubt that detached pedal articulation was the norm on some organs built during Bach's lifetime.

Visual effects

Symmetry in the church, in the organ case and from beneath the pedalboard. Pillars of the church are used frequently and shots in brilliant white light (C major). Entries of the subject of the fugue are shown with split-screen shots, and wider angles as the fugue moves through and the 32-foot reed is heard.

9. Sonata I (BWV 525)

Edition used Breitkopf (Lohmann)
Principal MS P 271 Johann Sebastian Bach

Registration (Stadtkirche)

- i. (rh) Bw Gedackt 8, Principal 4
(lh) Hw Rohrflöte 4, Salicional 4,
Super-Octava 2 (played an octave lower)
Ped Violon-Baß 16, Viol d'Gamben-Baß 8
- ii. following examples of Kauffmann, some
of which use the Clarin for one voice
(rh) Bw Gedackt 8, Hautbous 8
(lh) Hw Rohrflöte 4, Salicional 4 (played
an octave lower) Ped Portun-Baß 8
- iii. (rh) Hw Groß Quintadena 16, Gemshorn 8,
Viol d'Gamba 8, Octava 4, Sesquialtera II
(lh) Bw Gemshorn 4, Nachthorn 4,
Octava 2, Mixtur IV (15.19.22.24)
(played an octave lower)
Ped Subbaß 16, Viol d'Gamben-Baß 8,
Portun-Baß 8, Rohrflötenbaß 4

The registration of the third movement is not strictly supported by contemporary sources, although Kauffmann's trio textures often involve a 16-foot for one voice, and Boyvin's inclusion for the Trio à trois claviers of the Jeu de tierce was known to Bach.

There are links with Bach's 'Trinity' prelude and fugue, BWV 552, also in E flat (three flats), from **Clavier-Übung III**: the triple time features of the last two movements, the three notes of the main figure of i and the three melodic lines themselves.

The first movement relies on the generation of lines through short motifs or *figurae*. The slow movement is the only one from the sonatas in binary form with the theme inverted for the second half. A slow type of *gigue*, this proud, serious piece is in the *adagio*, *louré* pastoral style of the elegant aria from the **St. John Passion**, **Mein teurer Heiland**, and the opening

movement of the **Sonata** for viola da gamba, BWV 1027. Traditionally in 6/4, with a very slow pendulum swing to the dotted minim, Mattheson says that the *louré* is haughty and arrogant, and favoured by the Spanish (Mattheson's words!): a very majestic dance, slower than the minuet. The final allegro discovers the violinist's brilliance of the finale of the **3rd Sonata** for violin and harpsichord (BWV 1016).

The first Sonata invites much thought regarding articulation. It may have been that Bach would have notated staccato dots over the first two notes of the first movement had he wanted them to be detached, but, per contra, if the norm was indeed to detach such leaps in 1730, might Bach not have joined them with a slur had he wanted them legato? Commentator Hermann Keller's dictate (1948) that they should be detached is followed here. The *sautillant* figures in the second movement also accommodate a variety of different approaches.

Visual effects

The whole focussing on the organ technique aspect. Thus, fingers and feet and their interaction is the basis of the footage of the first movement. Bach's inversions and variety in the second movement lead to a wide variety of visual illustration, organ case, organist, console, ceiling paintings, and split-screens reflecting the trio texture. The third movement concentrates on more brilliant, glittering light - matching the 'unconventional' registration. The screen splits again to show hands and feet simultaneously.

10. Partite diverse: Sei gegrüßet Jesu gütig (BWV 768)

Edition used Breitkopf (Lohmann)
Principal MSS LMB III.8.17 (Anon:
someone close to JSB) &
AmB46 (Kirnberger associate)

Registration (Stadtkirche)

The general principle or primary source followed in choosing the registration for each partita is given in *italics* before each listing.

- Thema. *Mattheson* Hw Plenum
(=16.8.4.Mixtura) Ped
16.16.8.5 1/3.4.Mixtur
- Partita I. *Kauffmann* (rh) Bw Gedackt 8,
Nachthorn 8, Principal 4,
Nassad-Quinta 2 2/3, Octava
2, Sesquialtera II
(lh) Hw Groß Quintadena 16,
Principal 8, Rohrflöte 4 + Ow
Hohl Flöte 8, Flöte travers 4,
Vox Humana 8
- Partita II. *Agricola* Hw Rohrflöte 4
- Partita III. *Kauffmann*: O Herre Gott
(rh) Bw Nachthorn 4, Octava 2,
Hautbous 8 (played an octave
lower) (lh) Hw Portun Untersatz
16, Groß Quintadena 16, Viol
d'Gamba 8, Rohrflöte 4
- Partita IV. *Trost (quasi durezza)* Vagarr 8,
Flöte travers 4
- Partita V. *Basse de trompette* (rh) Ow
Hohl Flöte 8, Vagarr 8, Flöte
travers 4, Spitzflöte 4 (lh) Hw
Principal 8, Portun 8, Octava
4, Trompette 8 + Bw Nachthorn
8, Gemshorn 4, Hautbous 8
- Partita VI. *Bach (1708 Mühlhausen listing)*
Bw Nachthorn 8, Gemshorn 4
- Partita VII. *Boyvin: Trio à 3 claviers* (rh)
Hw Portun 8, Rohrflöte 4,
Super-Octava 2, Sesquialtera II

- (lh) Bw Gedackt 8, Nachthorn 8.4,
Gemshorn 4, Nassad-Quinta 2 2/3,
Spitz-Quinta 2 2/3, Hautbous 8 Ped:
Super-Octava 4, Trompeten-Baß 8
- Partita VIII. *Adlung / Marpurg* Hw 8.8.4.4.
2. 2/3.2.Sesquialtera.Mixtura
Ped Plenum + Posaunen 32.16
- Partita IX. *Bach* (647, 650) (rh) Bw
Gedackt 8, Nachthorn 8 (lh) Ow
Hohl Flöte 8, Vagarr 8, Flöte travers
4, Spitzflöte 4 Ped = Hw Octava 4,
Hw/Ped
- Partita X. *Scheidt / Hertel* (rh) Bw Gedackt 8,
Gemshorn 4, Octava 2 (lh) Hw
Gemshorn 8 Ped Sub-Baß 16 + Hw
- Partita XI. *Adlung et al.* 16' Plenum (Hw + Bw)
Ped Plenum + Posaunen 32.16

All those cited above were contemporaries of Bach, except for Boyvin, Scheidt and Hertel, who belonged to the preceding generations.

No predetermined scheme was imagined, but the above sources were invariably *dictated* by voices at Waltershausen that lent themselves to the combination required. For similar reasons a Cymbelstern is added for the plenum of the final partita.

This whole work - the longest by Bach for the organ - is a kind of organ recital in itself, demonstrating all the colours of the organ and many different styles of organ writing:

- Thema. Plein jeu / plenum, after
Boyvin's *Plein jeu* / Pachelbel, Walther etc.
- I. Ornamental *bicinium* or Italian duo,
after Couperins' *Duos, bicinia* by Buxtehude
and J. B. Bach. Ornaments from
Preller's copy.
 - II. Four-part invention, manuals only
(Walther et al.)
 - III. In the style of Pachelbel's partita duos
(and those of Kauffmann)
 - IV. Embellished harmonisation of the

- V. theme, reminiscent of the Italian *durezza* Follows de Grigny's *Basse de trompette* & copies of it. Two voices for the RH and another for the LH (quasi 'trompette') on a different keyboard
- VI. Orgelbüchlein-type setting, using short motifs, or *figurae*, here as if a type of giga
- VII. More elaborate French trio for two manuals and pedal, here with double dotted notes. Bach's models were the trios, not only of Boyvin, but also of Louis Couperin and de Grigny.
- VIII. *Plenum* variation after Pachelbel's *Christus, der ist mein Leben* etc.
- IX. Trio-sonata variation for two manuals and pedal. Gentle, conventional 8-foot pitches used.
- X. Ornamental Sarabande, in the style of Bach's *Schmücke dich* and the settings of Buxtehude.
- XI. Finale in five-part Orgelbüchlein style, *in organo pleno*.

Visual effects

Dictated largely by correspondences with the music:

- Thema. Light concentrated on organ case.
I. Close-ups of pipes and keyboards.



- II. Glimpses of the organ case.
III. Brighter light for the livelier music. Both manuals are seen for the 2-part invention.
IV. More intimate, slow-moving shots, merging church and organ case.
V. Screen splits, showing trackers and keys.
VI. Bright tin pipes mirror the brighter registration, with manuals and organist in a divided screen.
VII. Screen divided into three for this elaborate trio. Shots from various angles, including some beneath the pedals, for what is their first appearance.
VIII. Faster movement and twisting camera angles are used for this flight through vivacious, convoluted semiquavers in what was one of Bach's fastest time-signatures (24/16).
IX. The screen splits for the '2 clav. e ped'. Trost's console layout can be seen, with the large drawstops above and to the sides of the player.
X. The longer discourse finds time to reflect - visually on keys, manuals and stops; actions, pipes and pedals; the case, its divisions and its decoration; the church and its ceiling paintings.
XI. The drawn Cymbelstern and its mechanism.

11. 'Great Eighteen Chorales': Allein Gott in der Höh sei Ehr - Adagio (BWV 662)

Edition used Breitkopf (Lohmann)
Principal MS P271 Johann Sebastian Bach

Registration (Stadtkirche)

(rh) Bw Gemshorn 4 (played an octave lower)
(lh) Ow Spitzflöte 4 (played an octave lower)
Hw Portun Untersatz 16, Gemshorn 8 Ped+Hw.
Tremulant ganzes Werck

The pitches essentially follow Silbermann's *Tremulanten Zug*, as indicated in the Großhartmannsdorf and Fraureuth notebooks, although Silbermann's solo line in this case required either Principal, Rohrflöte or Quintade 8 of the Hw.

In this instance, the fundamental basis of Bach's Lutheran Gloria (*All glory be to God on high*) is grace and peace, rather than any kind of brilliant glory.

Bach is perhaps complex at times, but the complexity disappears when the music is reduced to its component parts. Thus, for example, the trills at the end - and elsewhere - are compound trills such as that found at the end of the Prelude and fugue in C, BWV 531. The conclusion is like a Buxtehude 'conversational' coda, born of rhetorical gesture.

Ornamentation

Some, such as Anthony Newman, suggest pre-beat slides (Kuhnau: *schleifern*), but a variety of pre-beat and on-beat slides and other ornaments are often considered desirable, as here. Williams' lombardic *accents* always make sense, moreover. Bach's indications appear to be the basic framework only, an overall guide, perhaps. Amplifications are from d'Anglebert

and the *Klavierbüchlein* for Wilhelm Friedemann Bach. Slides are introduced in pedal figures later.

Visual effects

Slow-moving, almost languid movement illustrates the whole of this peaceful setting. The light glows gently as shots of player, action and organ case intermingle.



12. Orgel-Büchlein:

Christ lag in Todesbanden (BWV 625)

Jesus Christus, unser Heiland (BWV 626)

Erstanden ist der heil'ge Christ (BWV 628)

Erschienen ist der herrliche Tag (BWV 629)

Edition used Breitkopf (Lohmann)

Principal MS P 283 Johann Sebastian Bach

Registration (Stadtkirche)

625. Bw Gedackt 8, Principal 4,
Gemshorn 4
Ped Violonbaß 16,
Quintadenenbaß 16, Viol
d'Gambenbaß 8, Super-Octava 4
626. Bw Gedackt 8, Gemshorn 4, Octava 2
Hw Portun Untersatz 16 Ped Portunbaß
8, Rohrflötenbaß 4 Ped + Hw
628. Hw Portun Untersatz 16, Gemshorn 8 +
Bw Gedackt 8, Gemshorn 4
Ped Violonbaß 16, Octaven-baß 8
629. (rh) Bw Plenum
(8.8.4.4.4.Nasat.2.1.Mixtur)
(lh) Hw Plenum
(16.8.8.8.4.2.Sesquialtera,Mixtura)
Ped Subbaß 16 Portunbaß 8,
Super-Octava 4, Posaunen-Baß 16

The registration follows both patterns of Kauffmann and an Adlung-inspired progression, with 8.4 leading to 8.4.2, then 16.8.4 and, finally, contrasted plenum timbres, with duplicated pitches.

Christ lag in Todesbanden (*Christ lay in the bonds of death*) 625: A paraphrase of *Victimae paschali* symbolises death swallowed up in victory. Ornaments are more of the type described later by C. P. E. Bach, with upper note *pralltriller*. The registrations given for the settings of Kauffmann's *Harmonische Seelenlust* never prescribe a plenum for this type of piece.

Jesus Christus, unser Heiland (*Jesus Christ, our Saviour*) 626: Like the 12/8 variation from *Sei gegrüßet* the rhythms here suggest a type of *gigue*. Thus it would need to be played quite quickly, but the *Kyrie eleison* conclusion suggests a rather more sombre *giga* tempo. Ornamentation is with d'Anglebert's explanations in mind.

Erstanden ist der heil'ge Christ (*The holy Christ is risen*) 628: Modelled on Buxtehude's *Wir danken dir*, the rising scales are the imagery for the concept of 'risen' in the title. They also descend, perhaps symbolic of a descent from heaven to earth. Kauffmann's registrations involving a 16-foot manual stop present one possibility for registration here.

Erschienen ist der herrliche Tag (*The day of splendour appears*) 629: The 3/2 time-signature suggests a mood of rejoicing at a moderate tempo. The notion in the text of 'leading his enemies into captivity' gives the canon, in which one voice leads the other. This is the only 2-manual canon in the Orgelbüchlein. It is based on the *figura corta*, which, according to the commentator Badura Skoda ought always to have detached upbeat quavers.

Visual effects

625 shows stops and keys, 626 a brighter view of the organ case, and 628 takes a journey up and down the case, showing Brustwerk, Hauptwerk and Oberwerk, then retraced. Thus the purpose of the scales is further symbolised. Brighter, split screen effects for manual and pedal illustrate the splendour of 629.





BIOGRAPHY

JOHN SCOTT WHITELEY

John Scott Whiteley was chosen to perform the complete organ music of Johann Sebastian Bach for BBC2 and BBC4 television after two complete performances he gave in 2000 to commemorate the 250th anniversary of the composer's death. The first series took place at York Minster and was among the first in the world to present Bach's music in attempted chronological order. *21st-Century Bach* was then a joint commission by BBC2 and BBC4, and is planned to run for several years, during which time some 80 programmes will cover Bach's entire output for organ. The series was described by the daily national newspaper, *The Daily Telegraph*, as "a triumph both visually and musically."

John Scott Whiteley's association with Bach goes back many years, to the time when he was awarded a scholarship to study with the late Maestro Fernando Germani in Siena, Italy. His playing of the *Clavierübung* gained for him first prize in the 1976 National Organ Competition of Great Britain, and in 1983 his performances of Bach at the Royal Festival Hall, in the formerly well-known 5.55 series of recitals, met with wide acclaim. He subsequently performed extensively, playing in most of the major British cathedrals and concert halls, for the UK Annual Conference of the Incorporated Association of Organists, and at concert series and festivals in Belgium, Denmark, Holland, Poland, Switzerland, Germany, Italy and the U.S.A. The most recent of these include the 2005 International Organ Festival in St. Albans, the 2006 Musicometa Festival in Rome, and 2008 Bach Festivals in Skiernewice, Poland, and Camaione, Italy. A recent recital at Birmingham Symphony Hall has led to an invitation to present a further Bach concert in 2010. He has recorded Bach at

Haarlem for Priory records, and has recently given master classes and adjudicated at the Royal Northern College of Music in Manchester. He is an examiner for the Royal College of Organists, having been a member of the council for over ten years.

John Scott Whiteley is Organist of York Minster, and his other interests include the music of the Belgian composer Joseph Jongen, about whom he has published a book. He is a contributor to *The New Grove Dictionary of Music and Musicians*, and some of his compositions have been broadcast by BBC Radio Three. He has also recently transcribed the 1963 *Symphonie improvisée* by Pierre Cochereau, the late organist of Notre-Dame de Paris. John Scott Whiteley has won awards from *The Gramophone*, and has had his own programme on the American Public Radio network in the series, *Pipedreams*.

Between 1985 and 2005 Mr. Whiteley toured the USA annually, represented by the well-known agency, Phillip Truckenbrod Concert Artists, and in the UK he is represented by Paul Vaughan Artists.

