

*Willowhayne
Receipts*

W H R 0 3 7



J BACH *Family Album*

Played by
Mark Swinton

BACH

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Mark Swinton

Family Album

1. Giga in G	JOHANN BERNHARD BACH (1676-1749)	13:17
2. <i>Erharm dich mein, O Herre Gott</i>	HEINRICH BACH (1615-1692)	3:02
3. Chorale Prelude: <i>Jesu, meine Freude</i>	WILHELM FRIEDEMANN BACH (1710-1784)	3:02
Two chorale preludes	JOHANN MICHAEL BACH (1648-1694)	3:48
4. <i>Dies sind die heil'gen Zehn Gebot</i>		1:59
5. <i>In dulci jubilo</i>		1:49
The Schübler Chorales	JOHANN SEBASTIAN BACH (1685-1750)	18:54
6. <i>Wachet auf! ruft uns die Stimme</i>		4:43
7. <i>Wo soll ich fliehen hin?</i>		1:34
8. <i>Wer nur den lieben Gott läßt walten</i>		3:57
9. <i>Meine Seele erhebt den Herren</i>		2:23
10. <i>Ach, bleib' bei uns, Herr Jesu Christ</i>		2:43
11. <i>Kommst du nun, Jesu, vom Himmel herunter</i>		3:34
12. Fugue in C minor	WILHELM FRIEDEMANN BACH (1710-1784)	2:31
Sonata in Bb Op. 5 No. 1 arr. Mark Swinton	JOHANN CHRISTIAN BACH (1735 – 1782)	6:20
13. Allegretto		3:54
14. Tempo di Minuetto		2:26
15. Polonaise in F arr. Mark Swinton	JOHANN CHRISTOPH FRIEDRICH BACH (1732-1794)	1:24
Sonata in D major, Wq 70/5	CARL PHILIPP EMMANUEL BACH (1714-1788)	11:54
16. Allegro di molto		4:15
17. Adagio e mesto		3:27
18. Allegro		4:12
19. Pièce d'Orgue BWV 572/1	JOHANN SEBASTIAN BACH (1685-1750)	8:58

TOTAL TIME: 73:28

Recorded at 24-bit 192KHz

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The Music

Of all the musical families documented throughout history, none could claim to be as prolific as the Bach family. Seventy of its members were occupied as full-time or part-time musicians, composing, teaching and performing over seven generations. The family's most famous member, Johann Sebastian, had a great interest in genealogy which resulted in his book, *Ursprung der musikalische-Bachischen Familie* (1735). In it, he traces his ancestry to Veit Bach (c. 1550 – 1619), a native of the German state of Thuringia. Neither a professional musician nor a composer, Veit earned his living in Hungary as a *Weissbecker* (baker of white bread products) and “found the greatest pleasure in a little cittern which he took with him even into the mill,” playing the instrument whilst waiting for flour to be ground. As a consequence of his Lutheran beliefs, Veit was forced to return to Wechmar, where his son Johannes Hans Bach (c. 1580 – 1626) was born. Nicknamed *der Spielmann* (“the player”), he was probably the first member of the family to take up music as a primary occupation, working as a town piper and providing a formative musical education for his sons Heinrich and Christoph, who would in turn teach their children. This musical dynasty was to last until the 19th century, ending with Wilhelm Friederich Ernst Bach (1759 – 1845), grandson of Johann Sebastian and the last member of the family to be noted as a composer.

This recording offers what can only be a tiny glimpse into the richness and variety of the Bach family's contributions to keyboard repertoire, specifically works for the organ. Several members of the family were organists and held church posts, although later generations tended to neglect the instrument, partly due to increasing demand in their time for secular instrumental music. For obvious reasons, this collection also traces the development of musical style from early Baroque to nascent Classicism, although in the interest of presenting a balanced programme, chronological order has been ignored in favour of tonal relationships.

The earliest family member represented here, **Heinrich Bach** (1615-1692), was a grandson of Veit and a great-uncle of Johann Sebastian. Born in Wechmar, Heinrich studied music initially with his father; upon the latter's death in 1626, his elder brother Johannes (the earliest verified composer in the family) continued his tuition and introduced him to the organ. Moving with the family to Suhl and Schweinfurt, where he served as a town musician under his brother's direction, Heinrich was ultimately appointed as organist at the Marienkirche in Arnstadt, remaining there until his death. Few of his compositions have survived. Amongst them are chorale preludes including *Erbarm dich mein, O Herre Gott* [track 2] which presents its melody in fugato style. This style is reminiscent of other early German masters, for instance Pachelbel, with uncomplicated imitative counterpoint in four parts.

The name Johann Michael Bach appears twice on the family tree. One was Johann Sebastian's nephew (1745 – 1820), better known for his pedagogical writings than for his compositions. The earlier **Johann Michael** (1648 – 1694) is represented on this recording. He was both cousin and father-in-law to Johann Sebastian, being a son of Heinrich and father of Johann Sebastian's first wife, Maria Barbara. Born at Arnstadt, Johann Michael took up a post as organist and town clerk at Gehren in 1673, there to remain until his death. The town still bears a large memorial erected in his memory, on which his familial link to Johann Sebastian is proudly acknowledged. Amongst several chorale preludes, he is perhaps best known for *In dulci jubilo* [track 5], a delicate trio based on the familiar Christmas melody; for many years, this piece was attributed to Johann Sebastian despite its somewhat more archaic style. *Dies sind die heil'gen Zehn Gebot* [track 4] is an imitative contrapuntal chorale setting in four parts, with the melody presented clearly through longer note values in the upper part.

Johann Bernhard Bach (1676 – 1749) was born in Erfurt, great-grandson of Heinrich and second cousin of Johann Sebastian. He took up a post as organist at Erfurt in 1695, moving to Magdeburg and ultimately to Eisenach in 1703 where he succeeded another Bach (his second cousin Johann Christoph) as organist and as harpsichordist in the Court Orchestra. This dual occupation as church and court musician is reflected in his surviving compositions, which include four overtures in

the form of orchestral suites, which were copied by Johann Sebastian for his own use, and also in a number of organ works. The **Ciaccona in G major** [track 1] is a richly melodic set of 25 variations on a simple ground bass, based on a descending scale. Its varied textures invite a kaleidoscopic array of contrasting organ registrations.

This collection would be incomplete without music by **Johann Sebastian Bach** (1685 – 1750), although the sheer quantity and consistently high quality of his keyboard music makes it difficult to single out just one work to represent him at his greatest. High on the list of candidates would surely be the **Sechs Choräle von verschiedener Art** (Six Chorales of various types), also known as the **Schübeler Chorales** [tracks 6–11] because they were published by Johann Georg Schübeler of Zella, Thuringia. They were, in fact, the only organ pieces by Johann Sebastian to be published during his lifetime; ironically, they are not original organ works, but transcriptions of movements from his sacred cantatas. The chorale melodies upon which they are based are particularly suitable for the season of Advent, having apparently been chosen by the composer as a means of reflecting upon the coming and eventual return of Jesus Christ. With its noble melody and strong bass framing the chorale in the tenor register, **Wachet auf** is an extremely familiar Bach composition in its own right. **Wo soll ich fliehen hin**, also often sung in Bach's time as **Auf meinem lieben Gott**, is shorter and more florid, with the chorale placed in the pedals. **Wer nur den lieben Gott läßt walten**, has a richer texture of four voices as opposed to three, but is somewhat more intimate and introspective. **Meine Seele erhebt den Herren**, the Song of Mary or **Magnificat**, uses a sinuous chromatically-infused ground bass figure, heard at the beginning and end as a lone pedal solo before alto and tenor voices take it up in fugal style; the chorale (actually an ancient plainchant theme) is heard in long note values over the whole. **Ach, bleib bei uns** has the lightest texture of the collection, with two parts – a florid angular melody and walking bass figure – over which the chorale makes fragmented appearances. Finally, **Kommst du nun, Jesu** has a graceful flowing melodic figure with a dance-like bass accompaniment, through which the chorale sings in the pedal, complete with trills that hint at the composer's virtuosity as an organist. Also reflecting his virtuosity is the **Pièce d'Orgue** [track 19]. In light of his detailed study of works by Couperin, Clérambault, Raison and de Grigny, it is not surprising that he gave the work a French title; it is also known as the **Fantasia in G**. It owes much to the *stylus fantasticus* of which Dieterich Buxtehude was a famous exponent: improvisatory flourishes, giving way to stricter tightly-knit polyphony. After an interrupted cadence onto a diminished seventh chord, the piece ends with a rapid toccata consisting of broken chords in the manuals and a pedal ostinato, working in chromatic sequence towards the majestic final cadenza. This recording presents an early version of the opening section, less harmonically refined but possessing the same improvisatory character.

From his marriages to Maria Barbara Bach and later to Anna Magdalena Wilcke, Johann Sebastian fathered twenty children, although ten of them died in infancy. The eldest of his surviving sons, **Wilhelm Friedemann Bach** (1710 – 1784) was born in Weimar. He was definitely a favoured son: for him, Johann Sebastian composed the *Klavierbüchlein für Wilhelm Friedemann Bach*, the six trio sonatas for organ, the first volume of the *Wohltempierte Klavier* and certain inventions, sinfonias, suites and variations. Moving with his family to Leipzig in 1723, Wilhelm Friedemann studied at the Thomasschule before reading for degrees in law and mathematics at the universities of Leipzig and Halle. He never abandoned musical activity, gaining his first employment as organist at the Sophienkirche, Dresden, in 1733. He moved to the Liebfrauenkirche, Halle, in 1746, but came into conflict with his employers; having tried in vain to apply for other posts, he eventually resigned from the post and spent the rest of his life earning a meagre living as a private teacher. Upon his death in Berlin, he was reduced to poverty. His contributions to the organ repertoire are not as numerous as those of his father, but show an interesting fusion of Baroque musical forms with textural clarity, conciseness and rhythmic vitality – all hallmarks of the emerging Classical style. From his various chorale preludes, **Jesu, meine Freude** [track 3] is an example of this style at work in a quintessentially Baroque form. The **Fugue in C minor** [track 12], with its leaping subject and compelling momentum, brings Mozart's fugues strongly to mind.

Although Wilhelm Friedemann was a favoured son, **Carl Philipp Emanuel Bach** (1714 – 1788) is arguably the most famous. Also born in Weimar, he received the same formative education as his older brother, studying at the Thomasschule in Leipzig before pursuing law studies at university. Upon graduating in 1738, he was appointed as a court musician to Prince Frederick

of Prussia. By this time he had already published numerous keyboard works and went on to produce a significant theoretical work, *Versuch über die wahre Art das Clavier zu spielen* (Essay on the art of true keyboard playing) in which he set out concepts of fingering, ornamentation and harmonisation that are still employed by keyboard players today. In 1768, he moved to Hamburg as director of music in the court of King Frederick's sister, the Princess Anna Amalia, for whom he composed six sonatas for organ. These are markedly different than those by his father: the Classical sonata rondo form is much in evidence in the outer movements, and there are no distinct pedal parts, allegedly because the Princess had almost no pedal technique. (In view of the fact that she had an organ built for herself, including a pedalboard, this tends to be refuted nowadays.) The **Sonata in D major** presented here [tracks 16-18] is a prime example of these straightforward and finely crafted works, its two effervescent outer movements framing a sombre slow movement.

The ninth of Johann Sebastian's sons, **Johann Christoph Friederich Bach** (1732 – 1794) was born in Leipzig and studied at the Thomasschule. In 1750 he was appointed as a harpsichordist to Count William of Schaumburg-Lippe at Bückeburg. He was to spend the rest of his life and career there, following his promotion to concert-master in 1759; consequently he is sometimes nicknamed “the Bückeburg Bach.” The Count favoured music in the popular Italian style, neatly crafted, concise and (to modern ears) somewhat dull; this may account for Johann Christoph Friederich's relative obscurity. He did have moments of genuine brilliance, however, as shown by the *Polonaise* [track 15] transcribed here for organ. Its intriguing angular melody appears especially suitable for solo trumpet stops.

Johann Christian Bach (1735 – 1782) was the eleventh and youngest of Johann Sebastian's sons. Born in Leipzig, he benefitted initially from his father's tuition, continuing studies with his half-brother Carl Philipp Emmanuel upon their father's death. In 1756 he moved to Italy, where he converted to Roman Catholicism, studied with Giovanni Battista Martini and ultimately took up an appointment as organist at Milan Cathedral, all the while composing in a variety of genres - although, sadly, none of his organ music has survived. In 1762 he travelled to England, premièring three of his operas in London and gaining popularity that resulted in his appointment as music master to Queen Charlotte, wife of King George III. He became known as “John Bach” and has been posthumously nicknamed “the London Bach.” His style is markedly different than that of his father and indeed those of his siblings: there is very little intricate counterpoint, with an emphasis instead on fluid melody in clearly-defined phrases over simple accompaniment, a prime example of the style *Galante* that ultimately gave birth to the Classical style. This is demonstrated in his various **Sonatas**, of which the first of six from Opus 5 is presented here [tracks 13 and 14]. The sonata consists of two movements, an amiable *allegretto* followed by a nimble yet stately *minuet*. Welcker of Gerrard Street, London, who first published the sonatas in 1765, proclaimed that they are intended “for the piano-forte or harpsichord,” showing that the former instrument was definitely on its rise to supremacy by that time. Johann Christian was evidently keen to show off the dynamic effects of the new instrument, peppering the music with “forte” and “piano” markings, together with a *crescendo* in the second movement that would have been more easily achieved on the pianoforte. Through use of swell pedals and contrasting manual registrations, these dynamic markings can also be realised on the organ, as shown by the arrangement recorded here.

Mark Swinton © 2015

*This CD, representing the life and work of one family, is dedicated to my own, in particular:
to my mother – for your unfailing support over my whole life, and for financial support with this project;
to Holly – for being ever at my side through rough and smooth;
and to Conrad – whether or not you become a musician yourself, I will always be proud of you.*

The Performance

Most of this programme is played on the west end organ, its neo-classical specification providing an ideal vehicle for music of the Baroque and Classical periods. Some registers may seem anachronistic or geographically unrelated to the music, but are not inappropriate to its character – for example the Trompeta Real, heard at the climax of *Pièce d'Orgue*, or the Voix Celeste heard in the fourth Schübler Chorale; the same track also features the Voix Humaine, incorporated from a disused instrument by Cavaillé-Coll. Similar timbres existed on organs in the Baroque period, most notably on the 1746 Hildebrandt organ at the Wenzelskirche in Naumburg, which was played by JS Bach and possesses Vox Humana and Unda Maris stops. The transept organ, which is more English in character, can be heard alone in JM Bach's *Dies sind die heil'gen Zehn Gebot*, a piece suitable for playing on a small choir organ, as found in several European churches including those where Bach family members worked.

Although conceived as two separate instruments, the organs can be played simultaneously. As each organ has registers lacked by the other, combining them can be both desirable and effective, as can be heard here in JM Bach's *In dulci jubilo*, WF Bach's Fugue and JC Bach's Sonata. JCF Bach's Polonaise provides an opportunity to demonstrate one of the many antiphonal effects possible between the organs, with the west Great Trompette and transept Swell Cornopean heard in alternation.

ORGAN SPECIFICATIONS – COLLEGIATE CHURCH OF ST MARY, WARWICK

Transept Organ (Alfred E. Davies & Sons, 1969 – rebuilt Nicholson, 1979 / 1998)

Pedal		Great		Swell	
Geigen	16	Contra Geigen	16	Stopped Diapason	8
Bourdon	16	Open Diapason		Salicional	8
Principal	8	Stopped Flute	8	Vox Angelica	8
Bass Flute	8	Octave	4	Principal	4
Fifteenth	4	Wald Flute	4	Stopped Flute	4
Trombone	16	Twelfth	2 ^{2/3}	Fifteenth	2
Trumpet	8	Fifteenth	2	Mixture	III-IV (19.22.26.29)
		Fourniture	III-IV (15.19.22.26)	Contra Oboe	16
Swell to Pedal		Trumpet	8	Oboe	8
Great to Pedal				Cornopean	8
		Swell to Great		Clarion	4
				Tremulant	
				Swell Octave	
				Swell Sub-octave	

West Organ (Nicholson, 1980)

Pedal		Great		Swell	
Sub Bass	32	Bourdon	16	Gedackt	8
Principal	16	Principal	8	Viola	8
Bourdon	16	Stopped Flute	8	Voix Celeste	8
Diapason	8	Octave	4	Principal	4
Bass Flute	8	Flute	4	Octave	2
Choral Bass	4	Grosse Tierce	3 ^{1/5}	Sesquialtera	II (12.17)
Octave Flute	4	Larigot	1 ^{1/3}	Plein Jeu	IV-V (12.22.26.29.33)
Mixture	III (26.29.23)	Quartane	II (12.15)	Fagott	16
Schalmei	4	Fourniture	III-IV (15.19.22.26)	Posaune	8
Tremulant		Trompette	8	Tremulant	
		Tremulant			
		Trompeta Real (from Positive)	8		
Bombarde Pedal				Positive	
Contra Bombarde	32			Stopped Diapason	8
Bombarde	16	Swell to Great		Nachthorn	4
Fagott	16	Positive to Great		Nazard	2 ^{2/3}
Octave Bombarde	8			Principal	2
				Blockflute	2
Swell to Pedal				Tierce	1 ^{3/5}
Great to Pedal				Sifflote	1
Positive to Pedal				Cymbel	III (26.29.33)
				Regal	16
8 thumb pistons to each division				Voix Humaine	8
8 toe pistons to Pedal				Tremulant	
8 toe pistons to Swell				Trompeta Real	8
8 general pistons				Trompeta Octava	4
Reversible thumb pistons for all coupler					
4 thumb pistons Sequencer advance (+)				Swell to Positive	
1 thumb piston Sequencer regress (-)					
				Great & Pedal pistons coupler	
1 toe piston Great to Pedal				Swell & Pedal pistons coupler	
1 toe piston Swell to Great				Generals on Swell toe pistons	
1 toe piston Bombarde	16			Transept Great on Positive	
1 toe piston Contra Bombarde	32			Transept Swell on Positive	

Both organs are played from a single detached 3-manual and Pedal console situated in the North Aisle.

Compasses: Manuals C - c4

Pedals C - g1

He is married to Holly, a dyslexia specialist and private tutor. Their son Conrad was born in 2013.