

**JOHANN SEBASTIAN BACH**  
**The Complete Organ Works, Vol. 3**  
**DAVID GOODE**  
*Trinity College Chapel, Cambridge*



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1	<b>Fantasia in G minor, BWV 542 (i)</b>	[5.36]
	<b>Chorale Preludes on 'Allein Gott in de Höh' sei Ehr'</b>	
2	BWV 717	[3.41]
3	BWV 711	[3.24]
4	BWV 715	[1.44]
5 - 6	<b>Toccat and Fugue in F, BWV 540</b>	[14.02]
7	<b>Fantasia in C minor, BWV 1121</b>	[3.12]
8 - 16	<b>Chorale Variations on 'O Gott du frommer Gott', BWV 767</b>	[16.30]
17	<b>Fugue in G minor, BWV 578</b>	[3.45]
18 - 19	<b>Prelude and Fugue in C, BWV 545</b>	[6.10]
	<b>Chorale Preludes on 'Herr Jesu Christ, dich zu uns wend'</b>	
20	BWV 709	[2.56]
21	BWV 726	[0.58]
22	<b>Fugue in G minor, BWV 542 (ii)</b>	[5.39]
	<b>Total timings</b>	<b>[67.37]</b>



# BACH, BEAUTY AND BELIEF

## THE ORGAN WORKS OF J.S. BACH

### Introduction – Bach and the Organ

The organ loomed large from early on in Bach's life. The foundations of his multifaceted career as a professional musician were clearly laid in the careful cultivation of Bach's prodigious talent as an organist whilst he was still a child. Johann Sebastian Bach was born in Eisenach in 1685, and after the death of his father – the director of municipal music in the town – at the age of ten moved to Ohrdruf, where he was taken in by his eldest brother, Johann Christoph. Christoph was the organist at St Michael's Ohrdruf and had been taught by Pachelbel.<sup>1</sup> During his years at Ohrdruf, the young Sebastian was a choral scholar and likely had his first experiences in organ building and maintenance.<sup>2</sup> In 1700 he moved to Lüneburg, as a choral scholar at St Michael's School; this move brought him into the orbit of many organists, including Georg Böhm and Adam Reinken in Hamburg.<sup>3</sup> 1703 found him examining a new organ at the New Church in Arnstadt, where he was appointed as organist in August of that year, remaining for four years, his first major professional organist post (Wolff 2001 p. 526). Clearly showing remarkable talent as a player from an early age, Bach's career remained founded upon the organ even as he moved around in a variety of posts after leaving Arnstadt in 1707: as the organist

<sup>1</sup> Peter Williams, *J.S. Bach: A Life in Music* (Cambridge: Cambridge University Press, 2007), p. 9.

<sup>2</sup> Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: Oxford University Press, 2001), p. 37.

<sup>3</sup> Wolff, *Learned Musician*, p. 525.

of St Blasius's in Mühlhausen (1707 – 1708), court organist and chamber musician at Weimar (1708 – 1717), capellmeister at Cöthen (1717 – 1723) and cantor at St Thomas' Church in Leipzig (1723 – 1750).

### 'The Complete Organ Works of Bach'

Given that strong foundation, it is no surprise that organ music flowed from Bach's pen throughout his life. Yet how do Bach's organ works cohere? For the monolithic notion of 'The Complete Organ Works of Bach' is misleading. The picture is more fluid, even unclear, both as to the veracity of individual works and of their particular chronology. The impression is of a combination of works that have reached us in their present form through an often uncertain process of revision and collection (such as the *Six Sonatas*, BWV 525 – 530) and those with a more definite origin and/or date, such as *Clavierübung III*, which was published in 1739. Even a collection with a clear didactic purpose that is apparently easy to date like the *Orgelbüchlein*, BWV 599 – 644 (its title page is dated to 1722 or 1723)<sup>4</sup> can remain opaque in the chronology and detail of its contents: the title page was added later than the chorales it contains (Williams 2003 p. 227). Many of the preludes and fugues do not exist in autograph form, a fact that in most cases does not affect the question of authorship as much as that of the date of composition, although the authorship of some organ works previously assumed to have been by Bach have been called into question, like the *Eight Short Preludes and Fugues*, BWV 553 – 560. Others are easier by

<sup>4</sup> See Peter Williams, *The Organ Music of J.S. Bach*, Second Edition (Cambridge: Cambridge University Press, 2003), p. 227.

virtue of their singularity either to ascribe authorship to, such as the Passacaglia, BWV 582, or to date, such as the Concerto Transcriptions, BWV 592 – 596, which are from Bach's Weimar years (Williams 2003 p. 202). However, the fluidity of the corpus is not as interesting – or as significant – as the stylistic and generic variety it exhibits.

### Genres, Styles and Influences

Bach's organ works are characterised, typically for the composer, by a multiplicity of genres and stylistic influences. Broadly they can be categorised into five areas, though inevitably these overlap: chorale-based works (preludes, partitas, variations, trios); the *Six Sonatas*; preludes/toccatas/fantasias (including the Passacaglia) and fugues (paired together, and single); transcriptions of works by other composers (concertos, trios, etc.); miscellaneous works (Allabreve, Canzona, Pièce D'Orgue, etc.). Williams catalogues the multifarious stylistic influences on Bach's organ works.<sup>5</sup> Many of these are traceable to other contemporary German organ composers whose compositional style Bach would almost certainly have known. As Williams states, these would have included Pachelbel, Böhm, Buxtehude, Bruhns, Reinken, Kerl and Froberger. Bach's organ works also frequently betray a French influence, both specifically, such as in the famous example of the Passacaglia, BWV 582, the first half of whose main theme originates in a piece by Raison, and more generically, such as in the C minor Fantasia, BWV 562 with its stylistic debt to French composers such as de Grigny. In addition,

<sup>5</sup> See Peter Williams, *Bach Organ Music* (London: BBC Music Guides, 1972), p. 9.

an Italian influence is often felt in the manual writing across-the-board from the quasi-string writing in the *Six Sonatas* to the tripartite Toccata in C, BWV 564 via the Frescobaldian Canzona, BWV 588 and Corellian Allabreve, BWV 589.

### Purposes

As the above discussion suggests, it is not surprising that many of the exact original purposes for the organ works remain unknown, though in general terms the following categories of use can be discerned: liturgical (many, if not most, of the chorales and chorale preludes; some of the prelude/toccatas and fugue pairs); didactic (the *Six Sonatas*; the *Orgelbüchlein*); stylistic assimilation (the concerto transcriptions; some toccatas and fantasias; Legrenzi and Corelli Fugues). In addition, collections such as *Clavierübung III* and perhaps the *Schübler Chorales* had a purpose that transcended their immediate utility: the desire to offer a musical-theological compendium (*Clavierübung III*), or leave a musical legacy (*Schübler Chorales*).

### A Note on Current Bach Scholarship

Such is the scope of Bach's organ works. But how have they been covered in the literature? There is a fascinating dialectic evident in current Bach studies more broadly between a hermeneutic taken up with purely musical concerns for Bach's works,<sup>6</sup> and a broader analytical approach to his music that seeks to contextualize Bach's contrapuntal, figurative and harmonic

<sup>6</sup> The work of Peter Williams is helpful in this regard. See Peter Williams, *The Organ Music of J.S. Bach*, Second Edition (Cambridge: Cambridge University Press, 2003); Peter Williams, *J.S. Bach: A Life in Music* (Cambridge: Cambridge University Press, 2007).

peculiarities and complexities within a much broader framework involving contemporary theology,<sup>7</sup> aesthetics,<sup>8</sup> philosophy,<sup>9</sup> and science.<sup>10</sup> Assessing these different approaches to Bach's music is difficult, as the results are inevitably mixed. On the one hand, there is a need to maintain a degree of musical integrity by allowing the musical features of Bach's compositions to come first in any attempt to understand them. Thus, some of the least convincing musical-analytical work done from the contextual side arises from an approach to Bach's music that is too superficial. On the other hand, there is a sense in some of the 'music-only' approaches that *any* recourse to relevant external and contextual questions ought to be dismissed out of hand when clearly such factors occasionally – perhaps often – played a legitimate role in Bach's compositional process. The ideal, then, seems to be to take an approach to describing Bach's organ music that both honours the music itself whilst allowing for wider contextual questions to shape one's thinking as appropriate, perhaps on a piece-by-piece basis. With that

7 Eric Chafe, *Analyzing Bach Cantatas* (New York: Oxford University Press, 2000); Anne Leahy, "'Vor deinen Thron tret ich': The Eschatological Significance of the Chorale Settings of the P271 Manuscript of the Berlin Staatsbibliothek" in *Bach*, Vol. 37, No. 2 (2006), pp. 81 – 118; Timothy A. Smith, 'Fugues Without Words: A Hearing of Four Fugues from "The Well Tempered Clavier" as Passion Music' in *Bach*, Vol. 40, No. 2 (2009), pp. 45 – 66; Linda Gingrich, 'Hidden Allegory in J.S. Bach's 1724 Trinity Season Chorale Cantatas' in *The Choral Journal*, Vol. 51, No. 1 (August 2010), pp. 6 – 17.

8 Christoph Wolff, 'Bach and the Idea of "Musical Perfection"' in Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: Oxford University Press, 2001).

9 See John Butt, 'A mind unconscious that it is calculating'? Bach and the rationalist philosophy of Wolff, Leibniz and Spinoza' in John Butt (ed.), *The Cambridge Companion to Bach* (Cambridge: Cambridge University Press, 1997).

10 David Yearsley, *Bach and the Meanings of Counterpoint* (New York: Cambridge University Press, 2002).

in mind, there seem to be two broad extra-musical contexts of particular relevance to the organ music of Bach in which purely musical observations can be worked out. These are *theology*, and *aesthetics*.

## Theological Aesthetics

Peter Williams highlights a conundrum that needs tackling if one is to think theologically about Bach's organ music, namely the tension that exists between Bach's stated theological intention in composition (most famously revealed in the composer's signature 'S.D.G.' – 'Soli Deo Gloria' (To God Alone Be Glory) – that has been found on some of Bach's manuscripts, penned after the final bars) and the apparent self-interestedness of much of Bach's music.<sup>11</sup> The key that unlocks this dilemma is the observation made by John Butt,<sup>12</sup> that for Bach, as for other Lutherans, music was *intrinsically* of eternal value. We can be more specific and outline two ways in which the inherent theological nature of music, as it was understood, appears to have influenced the music Bach actually wrote.

### i) Music as Theological Metaphor

A theological idea that was found in the Leipzig circles in which Bach moved in the 1740s was that God's beauty can be conceived conceptually as a type of *harmonia*:

God is a harmonic being. All harmony originates from his

11 See Williams, *Bach Organ Music*, pp. 10–11.

12 See John Butt, 'Bach's metaphysics of music' in Butt (ed.), *The Cambridge Companion to Bach*, p. 53.

wise order and organization... Where there is no conformity, there is also no order, no beauty, and no perfection. For beauty and perfection consists in the conformity of diversity.<sup>13</sup>

This fundamental idea of God's beauty as expressed in His unity-in-diversity immediately invites the metaphorical projection of this concept onto His creation: His beauty is expressed through His creation via the same aesthetic of unity-in-diversity. While criticisms have been levelled at this definition of beauty when held as an absolute value, as an explanation of Bach's contrapuntal practice it is highly suggestive. This desire for art to imitate nature in its perfection motivated Bach's musical project throughout his career and is particularly evident in his treatment of counterpoint: '[c]haracteristic of Bach's manner of composing is a way of elaborating the musical ideas so as to penetrate the material deeply and exhaustively.'<sup>14</sup> Bach's maximization of thematic coherence, harmonic richness, and contrapuntal complexity can be thus understood as having a *theological* rationale. This rationale perhaps best fits the music with which there is no accompanying text to direct one's interpretation of the musical figures, and is particularly relevant in grasping the aesthetic behind specifically contrapuntal projects like *The Art of Fugue*.

13 Georg Vensky, 1742. Like Bach, Vensky was a member of Lorenz Christoph Mizler's Society for Musical Science. Quoted in Wolff, *Learned Musician*, p. 466.

14 Wolff, *Learned Musician*, p. 469.

## ii) *Music designed to move the Affections towards God*

Ever since the discovery of Bach's personal Bible commentary, the so-called 'Calov Bible', it has often been noted that Bach's music appears to have been intended as an expression of a specifically, and personally-held, *Lutheran* faith.<sup>15</sup> The implications of this in seeking an informed speculation of Bach's theological views of music are significant. For the indications in Luther's writings are not only that he saw music as inherently theological on a number of different levels,<sup>16</sup> but specifically that he saw music as having a role in moving the believer's affections towards God, and thus an ability to strengthen the believer's faith in Christ.<sup>17</sup> Combining this insight with the commonly-observed (though not unchallenged) evidence of the Baroque *Affektenlehre* (or 'Doctrine of the Affections') in Bach's music, it can be seen how often Bach's sacred music (chorale-based or liturgically-intended; often both) makes its spiritual utility felt through its projection of a relevant and (sometimes) dominant *affekt*. This primary *affekt* is then projected through the musical material, itself often consisting of harmonic and motivic workings-out of a single *inventio*, or dominant musical figure.<sup>18</sup> In the organ

15 See Robin A. Leaver, 'Music and Lutheranism' in Butt (ed.), *The Cambridge Companion to Bach*, pp. 39 – 40.

16 Robin A. Leaver, *Luther's Liturgical Music: Principles and Implications* (Grand Rapids: Eerdmans, 2007).

17 See Luther's directions to believers suffering depression: 'When you are sad, therefore, and when melancholy threatens to get the upper hand, say: "Arise! I must play a song unto the Lord on my regal [...]" Then begin striking the keys and singing in accompaniment, as David and Elisha did, until your sad thoughts vanish.' Martin Luther, Theodore G. Tappert (ed.), *Letters of Spiritual Counsel* (Louisville: Westminster John Knox Press, 2006) p. 97.

18 Laurence Dreyfus, *Bach and the Patterns of Invention* (Cambridge: Harvard University Press, 1996).

music, this notion is perhaps most useful in approaching the chorale preludes – a genre that covers many of the organ works – where in many cases the background text, where clear, often illuminates both the general *affekt* of a given prelude, and the specificity of particular harmonies and figurations that have been chosen to illustrate it.

### **Conclusion – Bach, Beauty and Belief**

Although the label of ‘The Complete Organ Works of Bach’ for the corpus is a misnomer, there are still many varied ways in which to view it coherently; theological aesthetics is just one example. Theology and aesthetics combine throughout Bach’s organ music, uniting them as works that project a Christian Lutheran worldview through their specifically musical beauty. In this they serve as exemplars of the theology of another towering eighteenth-century Christian intellect, whose published thought also combined beauty and belief with an emphasis on the affections of the believer: the American pastor Jonathan Edwards, with whom Bach has once been compared.<sup>19</sup> Edwards placed the affections-of-the-heart at the centre of his definition of genuine Christian experience, and thus taught that moving them God-ward was the primary aim of any means of grace in the church, whether preaching or music. As examples of Edward’s affection-driven theology in practice, the organ works of Bach clearly cohere in their common ability to promote both belief and beauty, or perhaps more accurately, belief *through* beauty.

<sup>19</sup> Richard A. Spurgeon Hall, ‘Bach and Edwards on the Religious Affections’ in *Johan Sebastian: A Tercentenary Celebration*, ed. Seymour L. Benstock (Westport: Greenwood Press), pp. 69 – 81.

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### **Fantasia in G minor BWV 542 (i)**

Bach’s Fantasia in G minor, BWV 542, is rightly famous as a dazzling yet serious work. Bach takes the North German model and stretches it, creating a large canvas full of harmonically-daring writing. There are two contrasting elements traceable through the Fantasia: virtuosic, stormy, recitatives over a static pedal; and rhythmically-disciplined counterpoint over descending bass lines that project a more melancholy affect. The Fantasia appears to be an exercise in resolving diminished sevenths, resulting in many powerful harmonic twists and unexpected shifts between minor triads (see Williams 2003 p. 89). In addition, the idea of extremity is explored, whether of register (the high D in the manuals), of key (E flat minor), or of chromatic sequence. This disc separates the Fantasia from the Fugue, filling the gap with other pieces to create a possible model for an organ recital as may have been conceived by Bach.

### **Chorale Preludes on ‘Allein Gott in de Höh’ sei Ehr’ BWV 717, 711, 715**

BWV 717, 711 and 715 set the chorale melody ‘Allein Gott in de Höh’ sei Ehr’ which is a German setting of the original Latin Gloria. Its frequent employment as the basis of settings by Bach and other composers reflect the fact that it would have been sung in Lutheran churches every Sunday. BWV 717 is a playful setting of the chorale, with a gently joyful affect, generated by the 12/8 compound time signature that elicits gentle quavers to accompany the chorale which is played steadily at the top of the

texture. Motivic integration is achieved through the influence of the chorale's melodic shapes on the accompaniment, an imitative two-part texture. This texture produces some particularly beautiful sequences, especially in the second section of the setting.

BWV 711 presents the chorale in the form of a 'bicinium' - a two-part setting with an energetic and repetitive bass line. The characterful left hand in semiquavers, full of leaps and runs, echoes similar basso continuo lines in the Cantatas and Passions. There is nice detail in the second half of the setting that is perhaps inspired by the text which speaks of 'Gott in der Höh' ('God in the height'), where the left hand rises in sequence up to the pitch level of the right hand's chorale in the second half (a D).

BWV 715 is remarkable for its harmonic daring and spectacular runs: just as with BWV 726 on this disc, this setting of 'Allein Gott' presents the chorale in homophony, with quasi-improvised passages that connect the phrases. The affect achieved is one of grandeur and glorious complexity.

### **Toccatà and Fugue in F BWV 540**

The F major Toccata and Fugue BWV 540 is extraordinary, taking the toccata model and enlarging it to striking proportions, on many levels. First, the level of textural variety: the famous canonic semiquaver texture heard at the start in the manual over a static pedal; trio sections; pedal solos; rhetorical cadences.

Then on the level of technical requirement and virtuosic showcasing: two long, dazzlingly virtuosic pedal solos. Also of structural length: a massive AAB structure, with the B section containing multiple repeating elements. Yet this complexity *in extremis* masks a simplicity that is reflected by the spinning repetitions of the opening imitative phrase that profiles a simple rising sequence, and a playfulness highlighted by the Toccata's containing elements of a *Giga* (Little and Jenne 2001 p. 305).

The Fugue is a complete contrast. As with other giants of the toccata and fugue genres, the coupling is not necessarily authentic (see Williams 2003 p. 74). The Toccata's improvisatory style, marked by a showcase of virtuosity, is replaced by a contrapuntal strictness in the form of a double fugue. The two subjects themselves contrast nicely - the first in a *stile antico*, thoughtful, conjunct, in regular note values; the second syncopated and disjunct.

### **Bach Fantasia in C minor BWV 1121**

Bach's Fantasia in C minor, BWV 1121, is a beautifully crafted miniature. Contrapuntal, it has been dated to Bach's Weimar period, and models a Fantasia *manualiter* style that bears a similarity to others in Bach's corpus, such as the Fantasia in B minor BWV 563. BWV 1121 shares with BWV 563 a sectional structure and a concentrated motivic texture, though it is smaller in scope and, unlike BWV 563, can be played entirely by the hands. The structure is characterised by short phrases with frequent introduction of new motives, often at the top of the



texture, coloured early on by the seeds of chromaticism; these come full flower in a satisfying final coda section marked by a change of metre after a striking interrupted cadence.

### **Chorale Variations on ‘O Gott du frommer Gott’ BWV 767**

Bach’s chorale partita on ‘O Gott du frommer Gott’ is typical of his working with the genre, both developing the various harmonic and motivic implications of the chorale, and showcasing the multifarious soundworld of the organ. BWV 767 has the chorale followed by eight variations (Partitas). Each variation explores a single dominant motivic idea and accompanying affect.

The chorale (Partita I) is set in C minor and given a dense texture, in five parts, perhaps suggesting the rock-solid character of God to which the text refers. Partita II features dactylic (long-short-short) figurations, giving way to semiquavers in the left hand. The chorale melody is in the right hand, with the structure reflecting the ABA of chorale. Partita III profiles *suspirans* figures, the short musical figure that starts with a small rest. In this movement the two hands are given equal weight, though there is a brief introduction of chromatic movement in the left hand. Partita IV has a violinistic right hand over an octave harmonic foundation in the left hand: a *perpetuum mobile* (Williams 2003 p. 504). Partita V is given in 3-part counterpoint with running scalar figures, and Partita VI features syncopated rhythms in the left hand that jump around, building on the octave figurations of the previous partita. Partita VI evens out the rhythm with running quavers, before the earlier chromatic inflections turn

full flower into ascending *passus duriusculus* - rising chromatic fourths - in Partita VII. The chromaticisms allow for the flat side of the circle of fifths to be explored more fully - E flat minor. The final partita, IX, exploits manual changes, giving a concerto feel, with dynamic and tempo changes marked. Thus, the eight variations profile a catalogue of stylistic, rhythmic, and musical effects that reveal Bach’s creative genius in extracting maximum stylistic variety from a single chorale.

### **Fugue in G minor BWV 578**

The Fugue in G minor, BWV 578, is sometimes called the ‘Little’ G minor Fugue, to differentiate it from its more famous cousin, BWV 542. Yet this is misleading; BWV 578, though shorter than BWV 542, is still grandly conceived. The subject is long, highly melodic, and given rhythmic variety: it moves from slow to fast note values. Even the key - G minor - seems to be driven home with more weight than might usually be found in a short fugue: the home key - G minor - is emphasised by an unusual additional tonic entry of the subject at the end of the Fugue’s first section. Yet the Fugue’s weightiness is balanced by a playful quality to the style, compelled by harmonic strength that underpins lyrical counterpoint, a reason that has guaranteed its success in an orchestration by Leopold Stowkowski.

### **Prelude and Fugue in C BWV 545**

The spacious opening of the Prelude, BWV 545, with its slowly unfolding suspensions and expressive dissonances, is an example of *durezza* (see Williams 2003 p. 102). The opening

section, with slow downward scales embellished with the right hand's suspensions, against imitative descending figures in the left hand and pedals, leads to a ritornello figure. This is repeated later in the Dominant; the opening suspensions are repeated at the close.

In the Fugue, the entries and episodes seem to run into one another; a mark of the compact nature of the subject, and its pervasive influence on the countersubject. Bach spins a typically expressive and, at the close, majestic affect from a subject marked by melodic simplicity - an ascent of a perfect fourth mirrored by a syncopated descent. The two final entries, in pedals and manuals, of the Fugue sound stately, with the pedal entry on the low C introduced by downward semiquaver flourishes in the right hand.

### **Chorale Preludes on 'Herr Jesu Christ, dich zu uns wend' BWV 709, 726**

These two preludes on the chorale 'Herr Jesu Christ, dich zu uns wend', BWV 709 and 726, represent two different approaches Bach took in varying and embellishing the chorale, both represented elsewhere. BWV 709 turns the chorale into a full-blown prelude. Similar in working to many of the *Orgelbüchlein* preludes, it is marked by the influence of a dominant rhythmic motif: an anapaest (short-short-long) with a little turn in which it is tempting to see the influence of the chorale's text ('Herr Jesu Christ, dich zu uns wend' - 'Lord Jesus Christ, turn toward us').

BWV 726 sets the chorale in its original homophony, with glittering passagework linking the phrases. Reminiscent of other similar settings (most famously perhaps, 'In dulci Jubilo', BWV 729), it is fascinating to speculate its original intended function - were such pieces aimed at showcasing Bach's improvisatory gifts, perhaps in the chorale's playover? Or were they used as aids to congregational worship?

### **Fugue in G minor BWV 542 (ii)**

The Fugue BWV 542, though now invariably paired with the Fantasia BWV 542, was probably not intended as its companion. Nevertheless, as with many such pairings, there is plenty of musical complementarity between them to justify them being played together. There is some evidence that the Fugue originated as an audition piece for Bach's 1720 application to the post of organist at Hamburg's Jakobikirche (Williams 2003 pp. 85 - 86), and scholars cite the Fugue's catchy subject as a originally a Dutch folk tune (see Wolff 2001 p. 214) . Bach's lengthy working out of the subject's potential is masterful, resulting in a surprising variety of textures akin to an Italian concerto movement - dense four-part invertible counterpoint; soloistic two-part violinistic writing; witty three-part semiquaver homophony; imitative false entries over a dominant pedal; all preceding a dramatically spun-out and splendid final cadence.

*George Parsons, 2016*

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# THE ORGAN OF TRINITY COLLEGE CHAPEL

The organ of Trinity College Chapel was built by the Swiss firm Metzler Söhne in 1976. The design, by Bernhardt Edskes, incorporated the surviving pipework of the two organs built for Trinity by “Father” Bernard Smith in 1694 and 1708. The organ has three manuals and forty-two ranks, of which seven are original. The 8’ Principal on the Rückpositiv is from Smith’s 1694 organ, while the 16’ Principal on the Pedal and the 16’ Principal, 8’ and 4’ Octave, 2’ Quinte, and 2’ Superoctave on the Great are from 1708. The Victorian enlargements to both the instrument and its cases have been removed, and all the pipework is contained within the restored Smith cases, whose carving recalls the school of Grinling Gibbons. The cases are likely to have been designed by Smith and executed by him or one of his team. The salient characteristics of this mechanical-action organ are the meticulous craftsmanship and artistic integrity employed by Metzlers, the durability of the instrument, together with its rich but gentle resonance, its aptness for the acoustics of the Chapel, and its exquisite balance. It is understandably regarded as one of the finest instruments in the United Kingdom.

## HAUPTWERK, C-F”

1•	Principal	16
2•	Octave	8
3	Hohlflöte	8
4•	Octave	4
5	Spitzflöte	4
6•	Quinte	2 ⅔
7•	Superoctave	2
8	Sesquialter	III
9	Cornett	IV
10	Mixtur	IV-V
11	Trompete	8
12	Vox Humana	8

## RÜCKPOSITIV

13•	Principal	8
14	Gedackt	8
15	Octave	4
16	Rohrflöte	4
17	Octave	2
18	Gemshorn	2
19	Larigot	1 ⅓
20	Sesquialter	II
21	Scharf	III
22	Dulcian	8
	Tremulant	

## SCHWELLWERK

23	Viola	8
24	Suavial	8
25	Rohrflöte	8
26	Principal	4
27	Gedacktflöte	4
28	Nasard	2 ⅔
29	Doublette	2
30	Terz	1 ⅔
31	Mixtur	IV
32	Fagott	16
33	Trompete	8
	Tremulant	

## PEDAL

34•	Principal	16
35	Subbass	16
36	Octavbass	8
37	Bourdon	8
38	Octave	4
39	Mixtur	V
40	Posaune	16
41	Trompete	8
42	Trompete	4

45 Rückpositiv/Hauptwerk 46 Schwellwerk/Hauptwerk

47 Hauptwerk/Pedal 48 Rückpositiv/Pedal 49 Schwellwerk/Pedal

(• Father Smith ranks)

## DAVID GOODE

David Goode is Organist at Eton College, combining this post with a flourishing performing career.

A music scholar at Eton, and then organ scholar at King's College, Cambridge, he studied organ with David Sanger and in Amsterdam with Jacques van Oortmerssen. From 1996-2001 he was Sub-Organist at Christ Church, Oxford; following prizes at the 1997 St. Alban's Competition, and the 1998 Calgary Competition, he concentrated on a freelance career between 2001 and 2003. In 2003 he moved for 2 years to Los Angeles as Organist-in-Residence at First Congregational Church, home to the world's largest church organ.

In 1999 he made the first of numerous appearances at the Proms, and in 2002 he made his recital debuts at the RFH and at Symphony Hall, Birmingham, subsequently playing all over Europe, the US, Australia and the Far East. He plays at the AGO National Convention in June 2016. He also has an established partnership with the trumpeter Alison Balsom: in March 2014 they played for the reopening concert of the RFH organ.


Of his Bach CD for Signum in 2013 The Times said: 'One of Britain's finest organists puts the 1714 organ in Freiberg Cathedral through its paces .... An exemplary introduction'. 5 CDs of a complete survey of Reger's organ music have now also appeared, to warm reviews. He has forged a strong relationship

over the years on Radio 3 with the BBC National Orchestra of Wales and the BBC Singers, and has played numerous contemporary works, including Francis Pott's *Christus* ('a stupendous achievement' The Times), and Peter Maxwell Davies' *Solstice of Light*.

He has also developed a profile as a composer: a set of anthems has been published, together with recordings by the choir of King's College, Cambridge; and his Blitz Requiem was performed in September 2013 by the Bach Choir at St Paul's Cathedral, and broadcast on Classic FM.







**Recorded in the Chapel of Trinity College,  
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**Producer – Matthew O'Donovan  
Recording Engineer – Mike Hatch  
Recording Assistant – Robin Hawkins  
Editor – George Collins  
Executive Assistant – Kerry Baker**

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