

# KING OF KINGS

**CHANDOS**

J.S. BACH

Orchestrator & Conductor

SIR ANDREW

DAVIS

**BBC**

**Philharmonic  
Orchestra**

Guest Conductor

MARTYN  
BRABBINS





Undated portrait / © Collection Particulière Tropim / Manuel Cohen / AKG Images, London

Johann Sebastian Bach, at the organ

## Johann Sebastian Bach (1685 – 1750)

Orchestrated by Sir Andrew Davis (1944 – 2024)

*première recordings*

### **Toccatà and Fugue, BWV 565** (1708?) **8:56**

in D minor • in d-Moll • en ré mineur

Orchestrated 2023 – 24

- |       |  |      |
|-------|--|------|
| [ 1 ] | Toccatà. [Adagio] ♩ = 120 – Broader – ♩ = 88 –<br>♩ = 88 – ♩ = 120 – Prestissimo – | 2:55 |
| [ 2 ] | Fuga. ♩ = 92 – Meno mosso – Esitando –<br>Prestissimo                              | 6:00 |

[ 3 ]	<b>Liebster Jesu, wir sind hier, BWV 731</b> (early?)* <b>2:14</b>
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in A major • in A-Dur • en la majeur

Chorale Prelude

Orchestrated 2023

Tender – Cantabile – Stronger

[ 4 ]	<b>In dulci jubilo, BWV 608</b> (c. 1713) <b>1:03</b>
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in A major • in A-Dur • en la majeur

Chorale Prelude

(from *Das Orgel-Büchlein*)

Orchestrated 2023 – 24

[ ]

5	<b>Heut' triumphieret Gottes Sohn, BWV 630</b> (c. 1713 – 15, revised Leipzig) in G minor • in g-Moll • en sol mineur Chorale Prelude (from <i>Das Orgel-Büchlein</i> ) Orchestrated 2023 – 24 [ ]	1:14
	<b>'Great' Fantasia and Fugue, BWV 542</b> (c. 1714, or at Köthen, c. 1720) in G minor • in g-Moll • en sol mineur Orchestrated 2023 – 24	10:54
6	Fantasia. Largo –	5:12
7	Fugue. Andante	5:42
8	<b>Herzlich tut mich verlangen, BWV 727</b> (1740) in B minor • in h-Moll • en si mineur Chorale Prelude Orchestrated 2023 – 24 [ ]	2:11



9	<b>O Mensch, beweine dein' Sünde groß, BWV 622</b> (1708 – 17) in E flat major • in Es-Dur • en mi bémol majeur Chorale Prelude (from <i>Das Orgel-Büchlein</i> ) Orchestrated 2023 – 24 [   ]	5:39
	<b>Passacaglia and Fugue, BWV 582</b> (c. 1710?)* in C minor • in c-Moll • en ut mineur Orchestrated 2003 – 04	12:43
10	Passacaglia –	7:25
11	Fugue. Thema fugatum – Meno mosso, maestoso – Allargando al fine	5:18
12	<b>Wachet auf, ruft uns die Stimme, BWV 645</b> (1747 – 48) in E flat major • in Es-Dur • en mi bémol majeur Chorale Prelude (from <i>Sechs 'Schübler' Choräle</i> ) Orchestrated 2023 – 24 [   ]	4:15

13	<b>Trio super Herr Jesu Christ, dich zu uns wend', BWV 655</b> (before 1717, revised 1739 – 42, 1746 – 47)* in G major • in G-Dur • en sol majeur (from 'Great Eighteen', or 'Leipzig', Chorales) Orchestrated 2023 – 24 Allegro	3:23
	<b>Prelude and Fugue, BWV 552 'St Anne'</b> (before 1739)* in E flat major • in Es-Dur • en mi bémol majeur (from <i>Clavier-Übung III</i> ) Orchestrated 2023	15:10
14	Prelude –	9:05
15	Fugue à 5. [ ] – Più mosso	6:04
	TT 68:23	

**BBC Philharmonic Orchestra**  
 Yuri Torchinsky leader  
**Sir Andrew Davis\* • Martyn Brabbins**

## King of Kings: Sir Andrew Davis's Arrangements for Orchestra of Organ Works by J.S. Bach

### Introduction

I had a lovely day ending with a dinner at my favourite Italian restaurant with [family] and 12 good friends. I finished the Toccata and Fugue. Anything less like Stokowski is hard to imagine!... am halfway through Wachet auf in which the violins do NOT play the tune, but woodwind. Chorale cellos, violas and a trombone. Perverse I know. I have in mind a little joke at the end however...

There were many spoken conversations as Sir Andrew Davis and I progressed through this project, but this was the last one that he put down in writing, in a WhatsApp message to me after I had sent him eightieth birthday greetings a couple of days before. As such, it dates from between the week, towards the end of 2023, which he spent giving a concert and recording four of these Bach arrangements with the BBC Philharmonic, and the day I heard news that he had died, ten weeks after that message. It meant that the sessions we had planned for September 2024 to allow him to complete the disc

would not happen; but everyone involved was enormously grateful to Martyn Brabbins for bringing those last arrangements to life with the sense of style, love, and affection that I know Andrew would have recognised. Grateful, too, to find that Andrew, in those ten weeks, had found the strength to put his insights down on paper.

Andrew had both the sharpest sense of humour and a warm wit which served as a foil to his very deep musical gifts; there was little in the way of musical decisions that he had not thought about or on which he did not have an opinion. And the seeds of these character traits date back to his pre-teenage years. Born in 1944, he was already an accomplished keyboard player at an early age, playing organ for services at his local church, and he sang in the school choir at Watford Grammar School. He once recalled to me recording in the BBC's Maida Vale studios, aged eleven, as a member of the boys' choir, singing Ralph Vaughan Williams's *Hodie* (1953 – 54), then still a recent piece, and seeing the octogenarian composer. At

the age of fourteen, he played the crucial piano part in an early – I think possibly the première – performance of Tippett's cantata *Crown of the Year* (1958).

He went on to study organ with Peter Hurford, at St Alban's, a study further intensified in the summer of 1963 at the wonderful organ of the Sint-Laurenskerk, in Alkmaar, before going up to Cambridge, where for four years he was Organ Scholar, working alongside David Willcocks, at King's College. He reminisced, during the sessions with the orchestra for this recording, about a time in his first year there when, during the practise before Evensong, he made 'an absolute howler' on the organ. His mentor had come up to the organ loft afterwards and Andrew made his profuse apologies. Willcocks said to him, 'It's alright. We all make mistakes... once!'

These were times of learning professional lessons quickly, but they were also times when Andrew must have intensified his love for the rich many-faceted world of Bach's music for organ. A voracious listener and player, he absorbed this music like a sponge, from the approach of the English organ tradition, and, yet, he already had his ears well attuned to emerging baroque specialists – theorists and practitioners alike – such as Thurston Dart and Helmut Walcha.

#### **Passacaglia and Fugue in C minor**

The earliest of the arrangements that Andrew made is the grandly austere C minor Passacaglia, which dates back to 2003 – 04. Looking to find something by Bach for the San Francisco Symphony Orchestra with which to preface a series of performances of Bach's Cantata BWV 82, *Ich habe genug*, Andrew rejected selections from *Die Kunst der Fuge* (The Art of the Fugue) and the four *Ouvertures* (Suites) and decided to make an orchestration of his own. Its highly distinctive sound-world is at once ancient and modern, the modernity established at the very start where a heavily *staccato* piano gives edge to the (quieter) cello line. And it continues in that style: the upper line in the first of the twenty variations is warmed by a quiet vibraphone (without the instrument's motor, but with the pedal sustaining) which ghosts the oboe. The harp is saved until the sixth repetition of the theme, playing rising scales (the direction to the player is 'voluptuous!'), the strings responding in the following variation with downward figuration ('proud!' is the marking this time – exclamation marks courtesy of the arranger). As the Passacaglia progresses towards its climax, the celesta makes a glistening addition to the texture, before meeting its moment in the variation with upward arpeggios, the final, upper notes of



each bar further brightened by glockenspiel. As listeners who have enjoyed Andrew's 'new concert version' of Handel's most famous oratorio (captured live from Toronto in 2015, CHSA 5176(2)) will know, none of this is gimmickry; it is the product of a great mind amplifying the original: in *Messiah*, his addition of the cymbal clash on the upbeat to

THE kingdom of this world  
is become the kingdom of our Lord,  
and of His Christ

cannot fail to bring a smile to the face of listeners, and, maybe later, a realisation that it is a stroke of genius and gesture of respect for a great masterpiece, not a corruption. The second part of the Passacaglia is a fugue on the same subject, which in the orchestration grows organically to a conclusion capped, on the final chord, with rolls on two bass drums.

#### **Prelude and Fugue in E flat major 'St Anne'**

A gap of almost twenty years then takes us to the next of the Bach arrangements. Andrew's plan was to arrange three more big organ pieces for the project. Next to come was the great book ends of Bach's third *Clavier-Übung*, or keyboard exercises, the Prelude and Fugue in E flat; the fugue is known in many English-speaking countries as the 'St Anne', a recognition of the similarity of the opening subject to William Croft's

hymn tune of the same name, a tune almost inseparable from Isaac Watts's words 'O God our help in ages past'. Even in 2023, Andrew said he could recall exactly the experience of hearing this music for the first time, and how the imagination displayed in the huge French overture of the Prelude completely 'blew his socks off' – leaving no further socks for the breathtaking ingenuities of the following Fugue. A more crystallised view of the arranging of this music now becomes apparent: no longer is this purely an orchestral transcription; the orchestra is a prism through which the sound of the organ is recreated. There are times when you might well join me in thinking that you can hear an organ playing, both here and elsewhere in these arrangements, but it is not there (Andrew had toyed with the idea of adding organ pedals for the last four bars of the concluding fugue, but decided, before he had even heard it, against including them)! The means of creating the illusion, I came to realise after we had finished recording, was the prominence Andrew gives to the wind instruments. Much of the time, in the Prelude, the role of the strings is an important but a supporting one (in addition to providing textural variety), and the wind parts form the core of the texture through which the arranger recreates or responds to the choice of stops, or organ registration, facing the player.

Each of the trinity of fugues in the present work has its own sound, the first fugue's principal subject characterised largely by the double reeds, crowned by the depth of the contrabassoon on the final entry. The flowing second fugue is led by a four-part clarinet choir (two B flat clarinets, plus E flat clarinet and bass clarinet), to which harp, marimba, and vibraphone add to the illusion of the organ in a generous cathedral acoustic. The third fugue requires the dancing abilities of the horns and trumpets before, at the end, combining miraculously with the first fugue subject and leading inexorably to its final cadence.

#### **Toccata and Fugue in D minor**

At the November sessions in 2023, there was discussion with Andrew about the remaining pieces he would choose but was yet to transcribe. The principal clarinet of the BBC Philharmonic, John Bradbury, suggested that Andrew add the contrabass clarinet. It was an instrument that Leopold Stokowski had called for in his arrangement of the Toccata and Fugue in D minor for Disney's film *Fantasia*, of 1940. At first dismissive of the use of the instrument – its presence is virtually inaudible in Stokowski's arrangement – Andrew did realise that it could add depth to some of the other transcriptions (he had conducted Stokowski's version of the Toccata and Fugue

at the First Night of the Proms in 2000, and later regretted having performed it!); but in the event, his own arrangement is hardly less colourful than Stokowski's. The opening gestures are brightened with the sound of glockenspiel, then vibraphone, and finally marimba (familiar from Andrew's *Messiah*). Again, as is true of most organ registrations of this Toccata, the colours are not primary, and this leads to some virtuoso challenges for the instruments not placed adjacently in the orchestra, which have to play figures in demisemiquavers, as pairs of flutes and clarinets combine with a trumpet and the first violin section. And the contrabass clarinet, when called upon, is always audible!

#### **'Great' Fantasia and Fugue in G minor**

The last of the big bi-partite pieces that Andrew arranged was the Fantasia and Fugue in G minor. For its dark colours, the orchestration here draws on the timbre of two bass clarinets. The Fantasia's flurries of notes are underpinned by pillar-like chords, which punctuate the progress of the upper line. But the brief central imitative counterpoint has an added crispness from the glinting colour of the celesta. The quicksilver fugue builds with organic energy, which is mirrored here in its orchestral clothing.

### Chorale Preludes

#### Trio super Herr Jesu Christ, dich zu uns wend'

Andrew had always had it in mind that a series of Lutheran chorale preludes, and possibly the *Pastorale*, would complete the disc (the last was not made, it seems). The first to be arranged was the Trio on the tune 'Herr Jesu Christ, dich zu uns wend', one of three settings by Bach using this melody. It begins as a sort of trio sonata, a pair of violins in imitative counterpoint; the lowest line is divided among solo lower strings, the orchestration adding layers of colour as the dialogue continues. The tune itself comes almost as an afterthought, on *sonore* cellos, basses, and clarinets across three octaves (first clarinet *piano* in the highest register, second *mf* in the middle, and bass clarinet *ff* in the lowest), the attack on each note sharpened by *staccato* trumpet, bass trombone, bassoon, and contrabassoon; harp, glockenspiel, and celesta add brilliance, while the counterpoint continues to fly around the tune. At the end, the veil is pulled back and we find ourselves where we began, with the voices of the solo strings.

#### Liebster Jesu, wir sind hier

'Liebster Jesu' is a simple setting typical of Bach in his chorale preludes: an ornamented version of the tune is presented above

three-part counterpoint. For the first line, the melody is given to the flute, and on its repeat, it is varied on oboe, the first time accompanied by a few muted strings (no violins), the second by a pair of clarinets and a bassoon. In the final lines, the two groups come together to enrich the texture. To give the music the depth of warmth which he had in mind, Andrew decided to transpose the original G major to A.

#### Heut' triumphieret Gottes Sohn

The hymn 'Heut' triumphieret Gottes Sohn' greets the festival of Easter, and the transcription here is suitably joyous. In his performances, Andrew clearly had in mind the use of the quint stop, achieved by the addition of a piccolo playing at a quieter dynamic for extra sparkle.

#### Herzlich tut mich verlangen

Among the arrangements, there are two chorale preludes marking Passiontide. 'Herzlich tut mich verlangen' is a tune well-known through the various harmonisations which Bach made of it in his Passions, and here it is set for lower strings (again no violins), the organ-like sonorities of the lines sustained and coloured by the rich warmth of bass clarinet, contrabass clarinet, and a pair of bassoons. Above it, the lightly ornamented

melody is presented on flugelhorn, full of mellow fragility and sad melancholy (played in the recording by the principal trumpet of the BBC Philharmonic, Thomas Fountain). A perfect and yet original choice of imagined organ stop.

#### **O Mensch, beweine dein' Sünde groß**

The other Passiontide chorale here is 'O Mensch, beweine dein' Sünde groß', once again arranged without violins. Here, Bach adds a greatly ornamented version of the tune, which Andrew gives to violas, alto flute, oboe d'amore, and cor anglais. An unexpected masterpiece of counterpoint in a mere twenty-four bars.

#### **In dulci júbilo**

The arrangement of the chorale prelude on 'In dulci júbilo' seems to epitomise Andrew's idea of Christmas. A canon presented by choirs of flutes and clarinets is festooned with glockenspiel, doubling the highest flute line, and vibraphone, doubling the highest clarinet. Simple and merry. The perfect present.

#### **Wachet auf, ruft uns die Stimme**

And finally, full circle to 'Wachet auf, ruft uns die Stimme', Bach's rearrangement of the fourth number of Cantata BWV 140, of that title, written for the Thomaskirche in Leipzig,

to be performed on the Sunday before Advent in 1731; the congregation would have heard of the watchmen calling from their towers to the people of Jerusalem, telling them to expect to receive Him. And the joke? The violins, having waited patiently and silently throughout the piece, are instructed to join their wind colleagues and play the last couple of bars. The manuscript has an asterisk and a footnote in square brackets: 'Optional. It's a joke!' Exclamation mark courtesy of the arranger. But Andrew intended it to be played. And so it is on this recording. I shall leave you to imagine a broad, beaming smile from a friendly, well-known, and very well-loved face.

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The **BBC Philharmonic Orchestra** is reimagining the orchestral experience for a new generation – challenging perceptions, championing innovation, and taking a rich variety of music to the widest range of audiences. Alongside a flagship series of concerts at Manchester's Bridgewater Hall, the Orchestra broadcasts concerts on BBC Radio 3 and BBC Sounds from venues across the North of England, annually at the BBC Proms, and from its international tours. It also records regularly for Chandos Records and

has produced a catalogue of more than 300 discs and digital downloads. Championing new music, it has recently given world and UK premières of works by Anna Appleby, Gerald Barry, Erland Cooper, Tom Coult, Sebastian Fagerlund, Emily Howard, Robert Laidlow, James Lee III, Grace-Evangeline Mason, David Matthews, Outi Tarkiainen, and Anna Þorvaldsdóttir, the scope of its output extending far beyond standard repertoire. Its Chief Conductor is John Storgårds, with whom the orchestra has enjoyed a long association. The French conductor Ludovic Morlot is its Associate Artist, Anna Clyne, one of the most in-demand composers of the day, its Composer in Association.

In May 2023 the Orchestra performed at the Eurovision Song Contest, both at a free concert with the previous Ukrainian winner, Jamala, and in the final itself with the Italian artist Mahmood for a rendition of John Lennon's *Imagine* during the Liverpool Songbook medley. The Orchestra continues to deliver a programme of engagement with children and young people. At the end of 2023 it released *Musical Storyland*, a major new ten-part series featuring the musicians of the BBC Philharmonic Orchestra, which brings famous stories from around the world to life using the power of music. This was the first time an orchestra has been commissioned

to make a series of films for UK network television. Through all its activities, the BBC Philharmonic Orchestra is bringing life-changing musical experiences to audiences across Greater Manchester, the North of England, the UK, and around the world. [www.bbc.co.uk / philharmonic](http://www.bbc.co.uk/philharmonic)

One of the most recognised and acclaimed conductors of our time, **Sir Andrew Davis** enjoyed a career that spanned more than fifty years, during which he was the artistic leader at several of the world's most distinguished opera and symphonic institutions. These included Lyric Opera of Chicago (Music Director and Principal Conductor 2000 – 21, then Music Director Emeritus), BBC Symphony Orchestra (Chief Conductor 1989 – 2000, then Conductor Laureate), Glyndebourne Festival Opera (Music Director 1988 – 2000), Melbourne Symphony Orchestra (Chief Conductor 2013 – 19, then Conductor Laureate), and Toronto Symphony Orchestra (Principal Conductor 1975 – 88, then Conductor Laureate). He also held the honorary title Conductor Emeritus from the Royal Liverpool Philharmonic Orchestra.

Maestro Davis performed at many of the world's important opera houses, among them The Metropolitan Opera, Teatro alla Scala, Bayreuther Festspiele, and The Royal Opera,

Covent Garden, and appeared with virtually every internationally prominent orchestra, including the Berliner Philharmoniker, Royal Concertgebouw Orchestra, Orchestre de Paris, and all the major British orchestras.

A vast and award-winning discography documents the artistry of Sir Andrew, his CDs including recordings of the works of Berg, Berlioz, Bliss, Delius, Elgar (winner of the 2018 Diapason d'Or de l'Année in the category Musique Symphonique), Finzi, Grainger, Handel (nominated for a 2018 GRAMMY® for Best Choral Performance), Holst, Ives, and York Bowen (nominated for a 2012 GRAMMY® for Best Orchestral Performance). His lauded recordings with the BBC Symphony Orchestra and Chorus celebrating British composers were released as a sixteen-CD retrospective collection. He was an exclusive artist with Chandos Records from 2009 until his death, in 2024.

Born in 1944, in Hertfordshire, England, Maestro Davis studied at King's College, Cambridge, where he was Organ Scholar before taking up conducting. His diverse repertoire ranged from baroque to contemporary works, and spanned the symphonic, operatic, and choral worlds. He was a great proponent of twentieth-century music, including works by Janáček, Messiaen, Boulez, Elgar, Tippett, Britten, and Vaughan

Williams, in addition to the core symphonic and operatic works.

Sir Andrew Davis was made a Commander of the Order of the British Empire in 1992, and in 1999 was designated a Knight Bachelor in the New Year Honours List.

Music Director of English National Opera from 2016 to 2023, **Martyn Brabbins** was recently appointed Chief Conductor of Malmö Symfoniorkester and of the Symphony Orchestra of India, based in Mumbai, both from the start of the 2025 / 26 season. An inspirational force in British music, he guest conducts top international orchestras such as the Royal Concertgebouw Orchestra, San Francisco Symphony, Deutsches Symphonie-Orchester Berlin, and Tokyo Metropolitan Symphony Orchestra, as well as the Philharmonia, BBC Symphony, and most of the other leading UK orchestras. He is a popular figure at the BBC Proms, who in 2019 commissioned fourteen composers to write a birthday tribute to him. Known for his advocacy of British composers, he has conducted hundreds of world premières across the globe. To date, he has recorded nearly 150 CDs, including prize-winning recordings of operas by Korngold, Birtwistle, and Harvey. He has enjoyed a busy operatic career since his early days, conducting



productions at the Mariinsky (formerly Kirov) Theatre and, more recently, Teatro alla Scala and Bayerische Staatsoper, as well as regularly in Lyon, Amsterdam, Frankfurt, and Antwerp. Most recently he has conducted *Peter Grimes* at English National Opera, Tippett's *New Year* in concert with the BBC Scottish Symphony Orchestra, *The Makropulos Case* at Scottish Opera, and *Mazeppa* at Grange Park Opera. He was Associate Principal Conductor of the BBC Scottish Symphony Orchestra from 1994 to 2005, Principal Guest Conductor of the Royal Flemish Philharmonic from 2009 to 2015, Chief Conductor of the Nagoya Philharmonic Orchestra from 2012 to 2016, and Artistic

Director of the Cheltenham International Festival of Music from 2005 to 2007. He is Prince Consort Professor of Conducting at the Royal College of Music, Visiting Professor at the Royal Scottish Conservatoire, and Artistic Advisor to the Huddersfield Choral Society, and has for many years supported amateur music-making at the highest level in the UK. He studied composition in London and conducting with Ilya Musin in Leningrad, subsequently winning first prize at the 1988 Leeds Conductors Competition, which launched his international career. In 2023 Martyn Brabbins received the Conductor Award of the Royal Philharmonic Society for his 'colossal' contribution to British musical life.



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Martyn Brabbins

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Orchestra**

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Sir Andrew Davis conducting the BBC Philharmonic Orchestra and Hallé Choir, Bridgewater Hall, Manchester, 19 March 2022

**CHANDOS** DIGITAL**CHAN 20400****JOHANN SEBASTIAN BACH** (1685 – 1750)Orchestrated by **Sir Andrew Davis** (1944 – 2024)*première recordings*

- |       |  |       |
|-------|--|-------|
| 1-2   | <b>TOCCATA AND FUGUE, BWV 565</b> (1708?)                      | 8:56  |
|       | in D minor · in d-Moll · en ré mineur                          |       |
| 3     | <b>LIEBSTER JESU, WIR SIND HIER, BWV 731</b> (early?)*         | 2:14  |
|       | in A major · in A-Dur · en la majeur                           |       |
| 4     | <b>IN DULCI JUBILO, BWV 608</b> (c. 1713)                      | 1:03  |
|       | in A major · in A-Dur · en la majeur                           |       |
| 5     | <b>HEUT' TRIUMPHIERET GOTTES SOHN, BWV 630</b>                 | 1:14  |
|       | (c. 1713 – 15, revised Leipzig)                                |       |
|       | in G minor · in g-Moll · en sol mineur                         |       |
| 6-7   | <b>'GREAT' FANTASIA AND FUGUE, BWV 542</b>                     | 10:54 |
|       | (c. 1714, or at Köthen, c. 1720)                               |       |
|       | in G minor · in g-Moll · en sol mineur                         |       |
| 8     | <b>HERZLICH TUT MICH VERLANGEN, BWV 727</b> (1740)             | 2:11  |
|       | in B minor · in b-Moll · en si mineur                          |       |
| 9     | <b>O MENSCH, BEWEIN' DEIN' SÜNDE GROß, BWV 622</b> (1708 – 17) | 5:39  |
|       | in E flat major · in Es-Dur · en mi bémol majeur               |       |
| 10-11 | <b>PASSACAGLIA AND FUGUE, BWV 582</b> (c. 1710?)*              | 12:43 |
|       | in C minor · in c-Moll · en ut mineur                          |       |
| 12    | <b>WACHET AUF, RUFT UNS DIE STIMME, BWV 645</b> (1747 – 48)    | 4:15  |
|       | in E flat major · in Es-Dur · en mi bémol majeur               |       |
| 13    | <b>TRIO SUPER HERR JESU CHRIST, DICH ZU UNS WEND', BWV 655</b> | 3:23  |
|       | (before 1717, revised 1739 – 42, 1746 – 47)*                   |       |
|       | in G major · in G-Dur · en sol majeur                          |       |
| 14-15 | <b>PRELUDE AND FUGUE, BWV 552 'ST ANNE'</b> (before 1739)*     | 15:10 |
|       | in E flat major · in Es-Dur · en mi bémol majeur               |       |
|       | <b>TT 68:23</b>  |       |

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