



ORGAN GIANTS

J.S. BACH • MENDELSSOHN • SCHUMANN • BRAHMS • B-A-C-H

William Fox

Sunday 1st August 2021, 4.30 pm

 **St PAUL'S**
CATHEDRAL

Complete Organ Works of J. S. Bach (1685 – 1750)

Recital XIV

Pièce d'Orgue

BWV 572

This triptych displays the considerable influence of the French Baroque organ school on Bach, who was known to have copied Nicolas de Grigny's *Livre d'Orgue* by hand. In this work, an impish 'Petit Plein Jeu' comprising light, fluttering arpeggios and scales is followed by an imposing 'Grand Jeu'. The piece culminates with a sequence of rising figures set against a falling pedal line which drives an extraordinary harmonic progression, before resolving confidently in a final flourish.

Wenn wir in höchsten Nöten sein

641

Wer nur den lieben Gott läßt walten

642

These two *Orgelbüchlein* settings are beautiful representations of their texts. The delicate BWV 641 comprises an embellishment of the chorale melody with gentle accompaniment. BWV 642, based on an optimistic hymn of maintaining hope through tribulations, is founded on a lively three-note rhythmic motif which accompanies the chorale.

Fantasia super: Jesu, meine Freude

713

This fantasia is a piece of two parts: the first is an intricately-written fugue characterised by the opening subject which serves as a countersubject to each of the six lines of chorale melody presented. The second part is a *dolce* imitative section which paraphrases the final four lines of the chorale melody.

Wir glauben all an einen Gott

740

This hymn is the Lutheran paraphrase of the Creed, the cornerstone of the Christian faith. Four different manuscript versions of this work exist: one attributed to Bach and three to his pupil Johann Ludwig Krebs. It is plausible that Bach composed this work and Krebs made his own arrangements while studying with him. This prelude sets the Clausnitzer arrangement of the Creed. The melody appears as an

embellished soprano line, accompanied by four lower contrapuntal parts, including two separate voices played by the pedals.

Fughetta super: Wir glauben all an einen Gott 681
Wir glauben all an einen Gott 680

These two settings sit at the heart of *Clavier-Übung III*, and set Luther's paraphrase of the Creed. The swagger of BWV 681 perhaps displays Bach's absorption of the French organ school. In BWV 680, the affirmation of faith is represented through a confident and stately fugue founded on the opening phrase of the melody.

Notes by Samuel Bristow

William Fox

William Fox has been the Sub-Organist of St Paul's Cathedral, London, since July 2018. He works with the world-famous choir of St Paul's, accompanying and directing the music at services, including services of national significance. He also works as part of the ambitious music outreach programme at the Cathedral and gives recitals throughout the UK and abroad. Since September 2019, William has additionally been a junior fellow at the Royal Birmingham Conservatoire. William was a chorister at York Minster, before holding organ scholarships at Wells and Hereford Cathedrals. Prior to his appointment at St Paul's, he was organ scholar and an academic scholar at Magdalen College, Oxford, from where he graduated with a first class degree in Music. William became a Fellow of the Royal College of Organists as a teenager, winning the Turpin and Durrant prize. He has appeared on BBC radio, BBC television, and Classic FM, and worked through much of Europe and in the USA. His debut recording, of the organ works of Cecilia McDowall, was released in 2021, gaining 5 * reviews in *Choir and Organ* and *The Organ*.

Next recital

Sunday 8th August at 4.30 pm

James Gough (London)

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