

## Programme

Fantasia super Komm Heiliger Geist, BWV 651  
*Anna Steppler, Merton College*

Komm Heiliger Geist alio modo, BWV 652  
*Ben Bloor, New College*

An Wasserflüssen Babylon, BWV 653  
*Maks Adach, Oriel College*

Schmücke dich, o liebe Seele, BWV 654  
*Leonard Sanderman, Keble College*

Herr Jesu Christ, dich zu uns wend, BWV 655  
*Nicholas Freestone, Worcester College*

O Lamm Gottes, unschuldig, BWV 656  
*Ben Bloor, New College*

Nun danket alle Gott, BWV 657  
*Paul Manley, The Queen's College*

Von Gott will ich nicht lassen, BWV 658  
*Anna Steppler, Merton College*

Nun komm der Heiden Heiland, BWV 659  
*Robert Smith, Somerville College*

Nun komm der Heiden Heiland, trio, BWV 660  
*Robert Smith, Somerville College*

Nun komm der Heiden Heiland, organo pleno, BWV 661  
*Michael Papadopolous, Trinity College*

## Interval (10 minutes)

Allein Gott in der Höh sei Ehr', c.f. in soprano, BWV 662  
*Ben Bloor, New College*

Allein Gott in der Höh sei Ehr', c.f. in tenor, BWV 663  
*Ghislaine Reece-Trapp, Christ Church College*

Allein Gott in der Höh sei Ehr', trio, BWV 664  
*Anna Steppler, Merton College*

Jesus Christus, unser Heiland, BWV 665  
*George DeVoil, Exeter College*

Jesus Christus, unser Heiland, alio modo, BWV 666  
*James Lowther, Corpus Christi College*

Komm Gott, Schöpfer, heiliger Geist, BWV 667  
*Douglas Knight, Somerville College*

Vor deinen thron tret' ich, BWV 668  
*Ben Bloor, New College*

## Notes

**BWV 651 Fantasia super Komm, Heiliger Geist** [Come, Holy Ghost] – A jubilant opening chorale to the Holy Spirit, signified by the ‘rushing wind’ in the toccata-like manual work, accompanying the cantus firmus in the pedals.

**BWV 652 Komm, Heiliger Geist** [Come, Holy Ghost], alio modo – The longest of the 18 Leipzig chorale preludes, this version of the same hymn is in the style of a sarabande. The ornate chorale melody, accompanied by three-part imitative texture eventually curtails into an outburst of semiquaver movement, again to represent the Holy Spirit.

**BWV 653 An Wasserflüssen Babylon** [By the waters of Babylon] – Another ornamental chorale in the style of a sarabande, this melody denotes the mourning of the captive Israelites in Babylon, as portrayed in Psalm 137.

**BWV 654 Schmücke dich, o liebe Seele** [Adorn yourself, dear soul] – One of the more famous of the Leipzig 18, Bach ‘adorns’ the both the chorale melody and accompaniment in this communion hymn in accordance with the title.

**BWV 655 Trio super Herr Jesu Christ, dich zu uns wend** [Lord Jesu Christ, turn to us] – A joyful trio in which the chorale tune is hinted at in the contour of the opening melody, before being heard fully in the pedals at the end.

**BWV 656 O Lamm Gottes unschuldig** [Oh innocent lamb of God] – This Good Friday hymn in 3 verses opens with a subdued four-part prelude, ornamenting the cantus firmus. The second verse hands the cantus firmus to the alto voice and is accompanied by more quaver work than before. The last verse is a plenum with the cantus firmus in the bass, and represents Jesus

descending to Hell through chromatic chords in a different metre, before ascending diatonic scales see the angels carrying Him up to heaven.

**BWV 657 Nun danket Alle Gott** [Now Thank We All Our God] – The straight forward un-ornamented chorale tune of this joyful hymn is accompanied by close imitation, reminiscent of the style of Pachelbel.

**BWV 658 Von Gott will ich nicht lassen** [I will not forsake the Lord] – This chorale is notable for Bach’s instruction of a 4 foot stop in the pedal to bring the tune into relief against the skipping melodic accompaniment, and also for the bell-like closing.

**BWV 659 Nun komm' der Heiden Heiland** [Come now, Saviour of the heathen] – The first of the three settings of this advent hymn is the most reverend, presenting a simple yet beautiful melody over equally contemplative accompaniment.

**BWV 660 Trio super Nun komm' der Heiden Heiland** [Come now, Saviour of the heathen] – Texturally, this work is different from the other 17 Leipzig chorales, being a two-part imitative invention between left hand and pedal, supplementing the chorale tune with busy semiquaver movement.

**BWV 661 Nun komm' der Heiden Heiland** [Come now, Saviour of the heathen] – Again, following Pachelbel’s influence, this fugue uses the chorale melody as the basis for its three-part fugue subject, giving it a satisfying sense of unity, when used as accompaniment to the lengthened chorale in the bass.

**BWV 662 Allein Gott in der Höh' sei Ehr** [Alone to God on high be honour] – Like Nun komm’, Bach set three versions of the chorale to the Gloria. The first is a heavily ornamented adagio that climaxes with a beautifully succinct cadenza-like coda.

**BWV 663 Allein Gott in der Höh' sei Ehr** [Alone to God on high be honour] – This trio sonata is distinct from others in its genre through its short

cadenza-like passages and its generous allowance of space for the tenor cantus firmus to breathe naturally.

**BWV 664 Trio super *Allein Gott in der Höh' sei Ehr*** [Alone to God on high be honour] – The lengthiest and most violinistic of the 3 Allein Gott chorales, this trio sonata shows off the best of Bachian counterpoint.

**BWV 665 *Jesus Christus, unser Heiland*** [Jesus Christ, our Saviour], sub Communione – The four lines of the hymn each suggest a different mood – particularly notable in this chorale is the completely chromatic section at the core of the work.

**BWV 666 *Jesus Christus, unser Heiland*** [Jesus Christ, our Saviour], alio modo – A simpler, manuals-only version of the chorale in BWV 665, again with varying colours for each of the four lines of the hymn.

**BWV 667 *Komm, Gott, Schöpfer, heiliger Geist*** [Come, God, the Creator, Holy Ghost] – Similar to BWV 631 in the Orgelbüchlein, this short outburst presents the chorale melody simply with an unorthodox rhythm in the accompanying parts. Bach composes this piece in 12/8 in order that the pedal can fall on the third quaver of each dotted crotchet beat, in order to signify the Holy Spirit in the Trinity.

**BWV 668 *Vor deinen Thron tret' ich*** [Before your throne I now appear] – Although this is a fragment that Bach dictated on his deathbed, there exists a full completed version under the name 'Wenn wir in höchsten Nöten sein' which is played today. A simple chorale with a poetic ending, fittingly on the subject of death, this is the last piece that Bach composed, and ends our concert today.