Bach – Attributions

1. Prelude & Fugue No.1 in C major, BWV 553
2. 'Schmücke Dich, O Liebe Seele', BWV 759
3. Prelude & Fugue No.2 in D minor, BWV 554
4. 'Jesu, Der Du Meine Seele', BWV 752
5. 'Wie Schön Leuchtet Der Morgenstern', BWV 763
6. 'O Herre Gott, Die Göttlich's Wort', BWV 757
7. Prelude & Fugue No.3 in E minor, BWV 555
8. 'Ach Gott Und Herr', BWV 692
9. 'Ach Gott Und Herr', BWV 693
10. Prelude & Fugue No.4 in F major, BWV 556
11. 'Vater Unser Im Himmelreich', BWV 760
12. 'Vater Unser Im Himmelreich', BWV 761
13. Prelude & Fugue No.5 in G major, BWV 557
14. 'Aus Der Tiefe Rufe Ich', BWV 745
15. 'Christ Ist Erstanden', BWV 746
16. Prelude & Fugue No.6 in G minor, BWV 558
17. 'Auf Meinen Lieben Gott', BWV 744
18. 'Gott Der Vater Wohn Uns Bei', BWV 748
19. Fugue in G major, BWV 581
20. 'Nun Ruhen Alle Wälde', BWV 756
21. Prelude & Fugue No.7 in A minor, BWV 559
22. 'Herr Jesu Christ, Dich Zu Uns Wend', BWV 749
23. 'Herr Jesu Christ, Meines Lebens Licht', BWV 750
24. 'In Dulci Jubilo', BWV 751
25. Prelude & Fugue No.8 in B-flat major, BWV 560
26. Partita 'Allein Gott In Der Höh Sei Ehr', BWV 771: Var 1
27. Partita 'Allein Gott In Der Höh Sei Ehr', BWV 771: Var 2
28. Partita 'Allein Gott In Der Höh Sei Ehr', BWV 771: Var 3
29. Partita 'Allein Gott In Der Höh Sei Ehr', BWV 771: Var 4
30. Partita 'Allein Gott In Der Höh Sei Ehr', BWV 771: Var 5
31. Partita 'Allein Gott In Der Höh Sei Ehr', BWV 771: Var 6
32. Partita 'Allein Gott In Der Höh Sei Ehr', BWV 771: Var 7
33. Partita 'Allein Gott In Der Höh Sei Ehr', BWV 771: Var 8

34. Partita 'Allein Gott In Der Höh Sei Ehr', BWV 771: Var 9
35. Partita 'Allein Gott In Der Höh Sei Ehr', BWV 771: Var 10
36. Partita 'Allein Gott In Der Höh Sei Ehr', BWV 771: Var 11
37. Partita 'Allein Gott In Der Höh Sei Ehr', BWV 771: Var 12
38. Partita 'Allein Gott In Der Höh Sei Ehr', BWV 771: Var 13
39. Partita 'Allein Gott In Der Höh Sei Ehr', BWV 771: Var 14
40. Partita 'Allein Gott In Der Höh Sei Ehr', BWV 771: Var 15
41. Partita 'Allein Gott In Der Höh Sei Ehr', BWV 771: Var 16
42. Partita 'Allein Gott In Der Höh Sei Ehr', BWV 771: Var 17

Christopher Herrick - organ

This is the final disc in Christopher Herrick's complete Bach cycle for Hyperion and, like the preceding 11 releases, it is characterised by excellent documentation (including full details of Herrick's registrations), superbly recorded sound, an enchanting instrument and, of course, outstanding playing. Herrick's guiding force throughout the series seems to have been a burning desire to communicate. There will be those who quibble about textual details, interpretative idiosyncrasies and tempos, but for me the freshness and simple joie de vivre that Herrick brings to all Bach's music makes this cycle a winner. There are other players whose performances have a greater whiff of authenticity about them, but Herrick approaches Bach not as a great historical figure but as the creator of living, breathing, frequently smiling music. This final disc is devoted to those works whose parentage is unknown but, in the absence of any firm proof to the contrary, are customarily attributed to Bach. For many years the authorship of the so-called Eight Short Preltuks and Fugues has been a matter of conjecture. Many organists (including myself) were introduced to Bach by these delightful pieces, and it is a great shame that they are omitted from so many complete cycles (including Preston's on DG, A/00). Herrick does them (and us) a great service with these compelling performances, even if they do rekindle a nagging doubt that has been lurking in the back of my mind throughout the series: what logic lies behind the ordering of pieces on the disc? Of course, there's no earthly reason why all eight preludes and fugues should be played in strict, continuous sequence. But does interspersing them with handfuls of unrelated chorale preludes serve any tangible musical or aural purpose? Such niggles apart, Christopher Herrick and the Hyperion team deserve the warmest praise for devoting the past decade to a Bach cycle that has provided such scintillating and compelling listening. ---Marc Rochester, gramophone.net

download

back