



**BACCHI**  
*on Park Avenue*

*David Enlow*

**N. P. Mander Organ (1993)**  
**Church of St. Ignatius Loyola, New York**

**Pro**  
**Organo**

# BACH *on Park Avenue*

## NOTES ON THE PROGRAM

At the time of *his death and until much later* on, Johann Sebastian Bach was renowned chiefly as a virtuoso organist and master of keyboard instruments, not as the great composer of his time. His reputation rested in part on the many organ pieces he had composed, as his larger-scale choral and orchestral works languished. Often a consultant on the building of new organs, and the recitalist chosen to inaugurate many of them, Bach played his own virtuosic organ music all across his region, to the astonishment of his contemporaries.

The N. P. Mander organ at St. Ignatius Loyola is a joy to hear in many kinds of organ repertoire, but it is a particularly good Bach organ, especially for one so versatile. With mechanical action (a direct connection between the keyboards and the valve under

each pipe, a feature of the organs of Bach's time which many consider helpful to his music), many stops of which Bach would be proud, and sufficient size to handle any organ piece, St. Ignatius' organ is a Bach powerhouse.

### **Prelude and Fugue in E-flat, BWV 552 (St. Anne)**

Bach absorbed many national and regional styles of his time, and breathed new life into them to create something new. In the opening measures of this prelude, we might be in the court of France, hearing the overture to a Lully or Rameau opera, with the majestic, sharply dotted rhythms announcing the arrival of the Sun King, but instead, we are in church, preparing for the arrival of the greatest king, to Bach's way of thinking: God himself. Unlike the overture "in the French style" from BWV 831 which is identified thus

in the title, this prelude takes the French Overture style as a starting place and develops more complexity of form. An expansion of the French Overture character, also in the Trinitarian key of three flats, E-flat major, is also present in the beginning of Cantata 140, which is likewise expecting 'the King'.

Some play this prelude with all the smaller, 'pick-up' notes double-dotted or over-dotted, but in looking at the score, we can see that many of the rhythms are notated as sixteenth notes, and many others as the longer eighths. If Bach had been relying on convention to shorten all the pick-up notes, (as we think Handel often did) there might not have been such firmly drawn differences in notation. I have elected to follow the score directly, and find that it provides varying emphases at different kinds of cadences and figures throughout the work.

In the English-speaking world, the fugue has picked up the nickname 'St. Anne' in reference to the nearly contemporaneous hymn tune of that name by William Croft (most often set to 'O God our Help in Ages Past') which is nearly identical to the fugue's first subject. It is tantalizing to hope, but just about impossible, that Bach knew the hymn tune. In any case, here the overture's reference to kingship becomes entirely clear. In the French opera overture's native context, the ceremonial entrance of King Louis took

place; in the case of this work, we await the arrival of an unequalled musical portrait of God. For Bach, God is in three persons, Father, Son, and Holy Ghost, and here, a three-part fugue is the elucidation in music of that theological idea.

It is not too much reading into the score to see the character of each person of the Trinity expressed in three successive fugues: the first, God the Father, stately, serene, the old bearded man often depicted in art of the period, a fugue in the old style; the second, the Son, the Word, with running loquacious eighth notes; the third, the jig-dancing tongues of fire of the Holy Spirit – and the first subject, God the father, is combined with each of the other two throughout, three-in-one, and one-in-three. Bach thus expresses his profound belief; but even if you are a Unitarian or a Buddhist, the fugue is no less breathtaking.

### **Pastorale, BWV 590**

### **Pastorale, Allemande, Aria, Giga**

This piece is not as often performed as some others on the album, and I am not sure why. Perhaps it is a side of Bach that does not fit the conventional view of his personality; we do not think of Bach writing scenes for the shepherdess fantasies of Marie Antoinette, yet here is just such a fanciful, mannered depiction of shepherd life! In the first movement, the scene is set, peaceful livestock

animals gently grazing and shepherds at rest. We could be looking at Fragonard's shepherdess, in care-free, idyllic splendor (the real difficulties of sheep-keeping notwithstanding!).

A sprightly dance follows, in my interpretation played upon two contrasting 4-foot flutes, as I imagine two shepherds piping to one another over the distant hills. Then, a lonely shepherd's aria provides a beautiful expressive melody for the organ's *cornet* (St. Ignatius' organ has four to choose from). Finally, a lively jig gets all the shepherds dancing in the final movement, a fugue. Not just any fugue: this binary structure begins with the fugue right side up and then inverted for a wry, sparkling ending to the whole piece.

### **Prelude & Fugue in A Major, BWV 536**

Here is another charming piece not as often heard as many others. The merest slip of a prelude, with arpeggios up and down the keyboard for just a brief time, gives way to an intriguing fugue. This fugue was left in versions with two meters, 3/8 and 3/4, and in several sources marked "Allegro", but perhaps those very differences show that Bach himself felt some ambivalence about exactly how fast this piece should go. In determining the tempo for this recording, I noted that there are often two harmonic changes in each measure, and sometimes three, and if those changes are stacked too closely

together, especially in the reverberant space of St. Ignatius Loyola, the fugue can become unintelligible and harried.

In the last page, there are several passages reminiscent of Brahms; the whole effect of the many hemiolas (two larger beats encompassing the space of three, displacing the usual metrical accent) is also in that vein. Four measures in particular are almost exactly like four measures of Brahms' "Wie lieblich" from the *Deutsches Requiem* – see if you can find them! At the end, Bach closes the piece with just a wee eighth note. Many organists see these short-note endings (cf. BWV 564, up next), think the old Saxon Cantor must have been out of his mind, and lengthen them to more respectable, prudent whole notes. If we don't trust Bach to finish his own fugues, where are we then? The whimsical ending he wrote is especially nice when the church carries on playing the last chord several seconds after the organist releases it, anyhow.

### **Toccat, Adagio & Fugue, BWV 564**

Occasionally it is tempting to see the preludes and fugues of Bach as alike in form, but these works have wide variation as to the nature, number, and character of the movements. Here is a clear three-part structure (four if one counts the transitional *Grave*) inspired by the North German *Praeludium*, with a toccata in the *Stylus Phantasticus*,

an arioso of such striking beauty that all musicians from cellists to pianists have borrowed it, and a very jaunty fugue in 6/8 dance time. The breadth of affect and character on display in this work is truly striking. The majestic joy of the Toccata, its firm and stout pedal solo, the riveting pathos of the Adagio, and the bounding, whimsical happiness of the Fugue are nothing less than a complete dictionary of the organ's expressive capabilities in the Baroque period.

Like the A Major fugue, this work ends with a 'little note': after a tremendous, virtuosic final cadence, one voice takes off, spinning down the keyboard to its lowest note, ending this extended, great organ work with just a 'toot' – anyone with so many children as Bach had must have a good sense of humor! Many performances in the past (supported by just one of the several source manuscripts) have turned this little eighth note into a massive blast, adding one or two pedal notes, and sitting on it for ages, perhaps hoping it will hatch! I hope more organists will look at the score, trust in Bach, and 'get the joke'.

### **Sonata No. 3, BWV 527** **Andante, Adagio e dolce, Vivace**

The trio sonatas of Bach are the beginning and the end of all organ technique; one pores over them as a student, and every

master returns to them to learn more, to enrich his or her craft, to admire anew the masterworks written under a stricture familiar to any student of counterpoint: only three voices. In the two-part and three-part inventions and sinfonias for keyboard, Bach sets himself a similar challenge, to provide a complete musical texture with only two or three voices, though he departs from that requirement more often in the inventions than in the organ trios (in this third sonata he departs from it not at all).

The sonatas are almost all fast-slow-fast in the structure of their movements, but a more relaxed Andante opens this sonata rather than one of the 'allegros' or 'vivaces' of the others. Several sources for this work are titled 'Sonata I', suggesting this might have been the original flagship of the sonatas. The beautifully lyrical Adagio e dolce movement is also present, with many differences, in Bach's Concerto for Flute, Violin, and Harpsichord. A sparkling, energetic Vivace concludes this sonata, with solemn verve.

### from *Six Chorales* **Wachet auf, ruft uns die Stimme,** **BWV 645**

### **Kommst du nun, Jesu, BWV 650**

*These two works are not on this disc, but are available as free track downloads at ProOrgano.com*

Bach's personal faith, in the pietist tradition

Program notes continue on page 8.

# ORGAN SPECIFICATION

## THE CHURCH OF ST. IGNATIUS LOYOLA, NEW YORK

N. P. Mander, 1993

### GRAND ORGUE

Montre 16'  
Montre 8'  
Flûte harmonique 8'  
Violoncelle 8'  
Bourdon 8'  
Prestant 4'  
Flûte à fuseau 4'  
Quinte 2 2/3'  
Doublette 2'  
Tierce 1 3/5'  
Fourniture V 1 1/3'  
Cymbale IV 2/3'  
Cornet V (G1-G4) 8'  
Bombarde 16'  
Trompette 8'  
Clairon 4'  
Tremblant  
Récit-G.O.  
Positif-G.O.  
IVe Clav.-G.O.

### POSITIF

Montre 8'  
Flûte à cheminée 8'  
Prestant 4'  
Flûte douce 4'  
Nazard 2 2/3'  
Doublette 2'  
Quarte de Nazard 2'  
Tierce 1 3/5'  
Larigot 1 1/3'  
Plein jeu V 1 1/3'  
Trompette 8'  
Cromorne 8'  
Tremblant  
IVe Clav.-Positif  
Récit-Positif

### RÉCIT EXPRESSIF

Bourdon 16'  
Diapason 8'  
Salicional 8'  
Unda Maris 8'  
Cor de nuit 8'  
Octave 4'  
Flûte ouverte 4'  
Doublette 2'  
Cornet III 2 2/3'  
Plein jeu IV 1 1/3'  
Basson 16'  
Trompette harmonique 8'  
Clarinette 8'  
Clairon harmonique 4'  
Tremblant  
IVe Clav.-Récit

## **IVe CLAVIER**

### **PETIT RÉCIT EXPRESSIF**

Flûte traversière 8'  
Viole de Gambe 8'  
Voix céleste 8'  
Bourdon 8'  
Flûte octaviante 4'  
Octavin 2'  
Cor anglais 16'  
Trompette 8'  
Basson-hautbois 8'  
Voix humaine 8'  
Tremblant

### **BOMBARDE**

Bombarde 16'  
Trompette en chamade 8'  
Clairon en chamade 4'

## **PÉDALE**

Soubasse (ext 16') 32'  
Montre 16'  
Contrebasse 16'  
Soubasse 16'  
Principal 8'  
Flûte bouchée 8'  
Octave 4'  
\*Mixture V 3 1/5'  
Contre Bombarde  
(ext 16') 32'  
Bombarde 16'  
Basson 16'  
Trompette 8'  
Clairon 4'  
G.O.- Pédale  
Récit-Pédale  
Positif-Pédale  
IVe Clav.-Pédale

Etoile

Orage

\* The tierce rank of  
the pedal mixture  
was silenced  
for this recording.

256 memory level

capture action system.

Keys of bone, sharps of ebony.

Case of French Oak.

Interior supports of American Oak.

Stop jambs of burr Walnut,  
Maple inlay.

Stops of Rosewood.

of Lutheranism, was always expressed in his music. Bach is at his most profound when he is treating the subjects of the Christian faith which guided his life and character. It is fitting that Bach wrote these two joyous pieces for the season of Advent, when the happy expectation of the Christ child fills the church (and a strong element of waiting for the second coming of Christ is present throughout). The six chorales published around 1748 (engraved by J. G. Schübler and often called by his name) are a concise testament to Bach's skill at weaving stunning, original countermelodies around the simple threads of chorale tunes, creating a new and superb piece of music.

In the famous *Wachet auf*, I have followed my former teacher John Weaver and either 'taken the liberty of adding' or 'returned to its place' the continuo part for the cantata movement from which this chorale prelude springs. It adds to the harmonic dimension which is otherwise absent from some parts of the piece, and it is not hard to imagine Bach filling in those harmonies himself, as he knew the cantata better than anyone. *Kommst du nun* is a phrase that always brings a smile to the lips of organists, who know it for the complicated pedal part: the chorale (a few little steps away from our modern 'Lobe den Herren') is ornamented considerably, and played by the feet, while the hands are hardly free of toil!

## Passacaglia & Fugue in C Minor, BWV 582

If a composer had written only the *Passacaglia BWV 582*, his place would be with the immortals. In this work, the single theme it is founded upon is never far away, and yet endless variation and interest are its hallmarks. Imagine a piece of over ten minutes' length in which only one main theme is employed and is never absent from the score for more than a couple of measures, and it sounds like a recipe for abject boredom – not so! Here, many accompaniments and textures swirl around the majestic theme, and it all constitutes one of the treasures of Western art.

An interpreter of the piece forgets that a *Passacaglia* is a dance at his or her peril. Everywhere the gesture reigns in the opening of this great piece, and everywhere the shape and rhythm of the gesture in the score tells all about its interpretation. Once the dance has become a fugue, it proceeds through many iterations of the now-shortened theme (with a newly minted regular countersubject) to a thrilling *denouement*, after one of the most exciting Neapolitan chords in all of music, concluding with a tremendous dissonant diminished chord resolving to glory.

Bach is seen as one who summarized many things that came before and around him; by some accounts he sounds like a sort of



musical stew made from old leftovers. He was rather a revolutionary figure in many ways, making innovations that changed the way of organ playing and composition for the rest of history, elevating counterpoint to heights never equalled since, and creating, even through a very particular kind of Lutheranism, a universally clear expression of the longings and rejoicing of the human soul.

Now, to play Bach in such a manner as I do is to be open to criticism. To talk of changing stops and manuals (the different sounds of the organ you hear in the recording) in Bach is anathema to many who have studied the treatises and contemporaneous accounts of his time. There are organists in the world who play all ten or eleven minutes of the passacaglia, for example, on the full registration, practically all the stops of the organ. Would that they were similarly shouted at by their audiences for the same length of time at the same high volume afterwards! For my part, I must believe that if Bach were placed before the modern organ and all its expressive devices, he would make use of many of them. As an organ consultant, Bach was always agitating for more power, breadth, and refinement of tone, steadier and more ample wind, and other forward-looking trends that led to the Romantic organ through the next hundred years.

Certain scholars seem to say that while Bach was an exceptional master, he certainly must have followed every convention of his lesser contemporaries. I have a difficult time with that notion, and must recall that one common thread to the extant accounts of his organ playing is that he did things that no one else did at the organ. There is one account of Bach placing a stick in his mouth to play a hard-to-reach note; the organist who played a note with a mouth-stick could not have been so hidebound that he was not among the first to change the manuals or stops during a piece, or to have his students or children change them for him, even if the organists in the neighboring towns were not as clever.

Even if the great Bach did indeed play for hours on *organo pleno*, he has left his music to us interpreters to care for it, to study it, to bring it before the public and, the stated object of all Baroque music, to move the affects of the soul. I have endeavored in this recording to do just that: to look for the personal Bach, Bach the expressive and heartfelt, Bach who played great works entirely solo at the organ, Bach who was lionized in his day as the great virtuoso. It's all right there on the page.

– David Enlow

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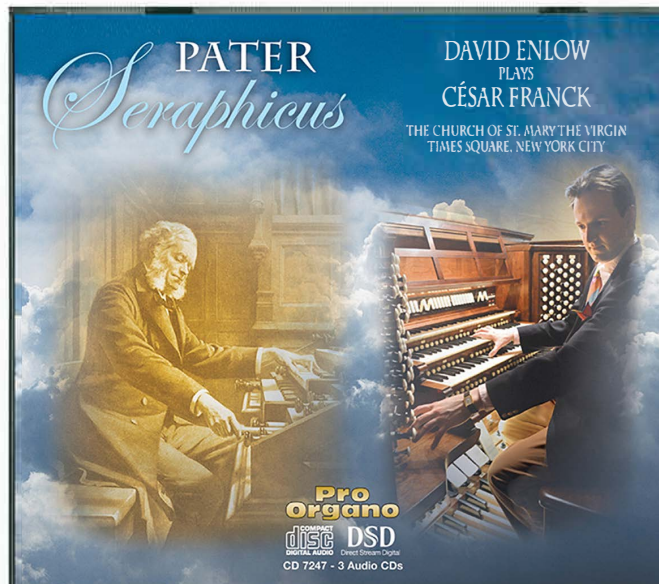
## THANKS

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to Larry Trupiano, who expertly maintains the instrument at St. Ignatius, for keeping it in top form during this project.

to Colin MacKnight, the organ scholar at my own church, for invaluable and brilliant assistance to me at the console and in production, post-production, and editing.

to my wife Loraine, who is to hearty encouragement and practical support what Bach is to music.



David Enlow is heard in two other Pro Organo products: the triple Compact Disc recording of the complete organ works of César Franck, entitled *Pater Seraphicus*, recorded on the organ at the Church of St. Mary the Virgin in New York (Item CD 7247), and a Compact Disc of David Enlow's organ transcriptions of piano works by Grieg and Debussy in addition to the *Six Canonic Studies for Pedal-Piano* by Robert Schumann, entitled *Piano à l'Orgue*, recorded on the organ of Church of the Resurrection in New York (Item CD 7267). Both titles are available from [ProOrgano.com](http://ProOrgano.com).





## THE ARTIST

**David Enlow**, hailed for his "enormous virtuosity" (*Stuttgarter Zeitung*), "arresting performances" (*The American Organist*) and his "gutsy, yet sensitive" playing (*Organ Canada*), is a concert organist and church musician who has performed across the United States and Canada, and throughout England and Europe. His recent recording of the complete major organ works of César Franck, *Pater Seraphicus* (Pro Organo label), has been well received, notably in the French-language press.

Mr. Enlow is organist and choir master at the Church of the Resurrection in New York, where he directs a professional choir that offers over 50 settings of the mass each season, often with orchestra. He is also a member of the organ faculty of the Juilliard School, where he is responsible for the service-playing component of the curriculum. Active in the American Guild of Organists, Mr. Enlow is both the dean of New York Chapter and a member of the National Committee on Professional Certification, for which he is an examiner.

His work in early music includes serving as organist of the Clarion Orchestra and répétiteur of the Clarion Choir, the highly acclaimed New York ensembles.

He holds both bachelor's and master's degrees from the Juilliard School, where he studied with Paul Jacobs and John Weaver. He also studied at the Curtis Institute of Music in Philadelphia, and with John Tuttle in Toronto.

David Enlow is a Fellow of the American Guild of Organists, where his Fellowship examination won the S. Lewis Elmer Award and the Fellowship Prize, and is an Associate of the Royal Canadian College of Organists, where his examination results won him the Barker Prize. His national first prizes for performance include those of the Arthur Poister Competition and the Albert Schweitzer Organ Festival/USA.



# BACH on Park Avenue • David Enlow

Prelude and Fugue in E-flat  
BWV 552 "St. Anne" • 16:31

**1** Prelude • 9:30 **2** Fugue • 7:01

**3** Pastorale, BWV 590 • 10:18

**3.1** Pastorale • 2:34

**3.2** Allemande • 2:36

**3.3** Aria • 2:51

**3.4** Gigue • 2:17

Prelude and Fugue in  
A major, BWV 536 • 6:55

**4** Prelude • 1:40 **5** Fugue • 5:15

Toccat, Adagio & Fugue,  
BWV 564 • 15:54

**6** Toccata • 6:04

**7** Adagio • 5:14

**8** Fugue • 4:36

Trio Sonata No. 3 in D minor,  
BWV 527 • 13:39

**9** Andante • 5:07

**10** Adagio e dolce • 4:30

**11** Vivace • 3:52

**12** Passacaglia & Fugue in  
C minor, BWV 582 • 12:56

**12.1** Passacaglia • 7:29 **12.2** Fugue • 5:27

total playing time: 76' 03"  
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