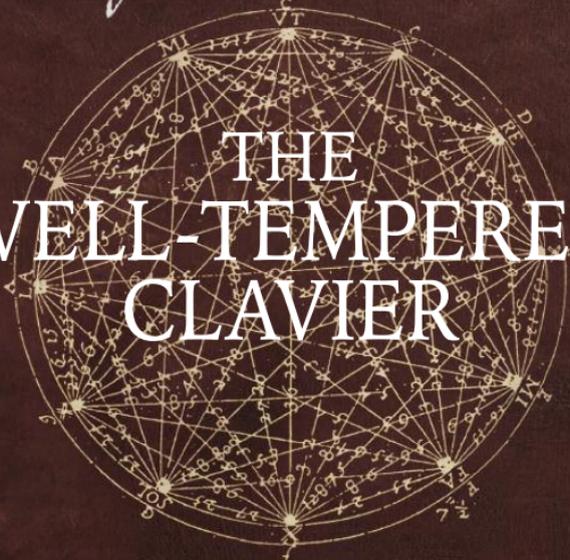


John Sebastian Bach



THE
WELL-TEMPERED
CLAVIER

ROBERT COSTIN

ORGAN OF TRINITY COLLEGE, CAMBRIDGE



Joh: Sebatt: Bach

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THE WELL-TEMPERED CLAVIER

Johann Sebastian Bach (1685–1750)

CD 1

Book One

1	i	Prelude in C major, BWV 846	2'00
2		Fugue in C major, BWV 846	2'14
3	ii	Prelude in C minor, BWV 847	1'59
4		Fugue in C minor, BWV 847	1'54
5	iii	Prelude in C \sharp major, BWV 848	1'38
6		Fugue in C \sharp major, BWV 848	2'48
7	iv	Prelude in C \sharp minor, BWV 849	2'59
8		Fugue in C \sharp minor, BWV 849	3'50
9	v	Prelude in D major, BWV 850	1'42
10		Fugue in D major, BWV 850	2'08
11	vi	Prelude in D minor, BWV 851	1'47
12		Fugue in D minor, BWV 851	2'17
13	vii	Prelude in E \flat major, BWV 852	4'13
14		Fugue in E \flat major, BWV 852	2'03
15	viii	Prelude in E \flat minor, BWV 853	3'35
16		Fugue in D \sharp minor, BWV 853	5'30
17	ix	Prelude in E major, BWV 854	1'29
18		Fugue in E major, BWV 854	1'31
19	x	Prelude in E minor, BWV 855	2'35
20		Fugue in E minor, BWV 855	1'35
21	xi	Prelude in F major, BWV 856	1'13
22		Fugue in F major, BWV 856	1'34
23	xii	Prelude in F minor, BWV 857	2'03
24		Fugue in F minor, BWV 857	4'33
25	xiii	Prelude in F \sharp major, BWV 858	1'36
26		Fugue in F \sharp major, BWV 858	2'15
27	xiv	Prelude in F \sharp minor, BWV 859	1'19
28		Fugue in F \sharp minor, BWV 859	3'24
29	xv	Prelude in G major, BWV 860	1'07
30		Fugue in G major, BWV 860	3'23
31	xvi	Prelude in G minor, BWV 861	2'07
32		Fugue in G minor, BWV 861	2'12

CD 2

1	xvii	Prelude in A \flat major, BWV 862	1'31
2		Fugue in A \flat major, BWV 862	2'31
3	xviii	Prelude in G \sharp minor, BWV 863	1'54
4		Fugue in G \sharp minor, BWV 863	2'45
5	xix	Prelude in A major, BWV 864	1'26
6		Fugue in A major, BWV 864	2'48
7	xx	Prelude in A minor, BWV 865	1'24
8		Fugue in A minor, BWV 865	5'20
9	xxi	Prelude in B \flat major, BWV 866	1'37
10		Fugue in B \flat major, BWV 866	1'59
11	xxii	Prelude in B \flat minor, BWV 867	2'59
12		Fugue in B \flat minor, BWV 867	2'56
13	xxiii	Prelude in B major, BWV 868	1'15
14		Fugue in B major, BWV 868	2'12
15	xxiv	Prelude in B minor, BWV 869	5'29
16		Fugue in B minor, BWV 869	6'54

Book Two

17	i	Prelude in C major, BWV 870	2'59
18		Fugue in C major, BWV 870	2'01
19	ii	Prelude in C minor, BWV 871	3'03
20		Fugue in C minor, BWV 871	2'29
21	iii	Prelude in C \sharp major, BWV 872	1'58
22		Fugue in C \sharp major, BWV 872	2'13
23	iv	Prelude in C \sharp minor, BWV 873	4'35
24		Fugue in C \sharp minor, BWV 873	2'47
25	v	Prelude in D major, BWV 874	4'33
26		Fugue in D major, BWV 874	3'11

CD 3

1	vi	Prelude in D minor, BWV 875	2'05
2		Fugue in D minor, BWV 875	2'01
3	vii	Prelude in E \flat major, BWV 876	2'58
4		Fugue in E \flat major, BWV 876	2'03
5	viii	Prelude in D \sharp minor, BWV 877	4'13
6		Fugue in D \sharp minor, BWV 877	3'48
7	ix	Prelude in E major, BWV 878	5'27
8		Fugue in E major, BWV 878	3'14
9	x	Prelude in E minor, BWV 879	4'32
10		Fugue in E minor, BWV 879	3'20
11	xi	Prelude in F major, BWV 880	3'37
12		Fugue in F major, BWV 880	1'59
13	xii	Prelude in F minor, BWV 881	4'41
14		Fugue in F minor, BWV 881	2'25
15	xiii	Prelude in F \sharp major, BWV 882	3'24
16		Fugue in F \sharp major, BWV 882	2'44
17	xiv	Prelude in F \sharp minor, BWV 883	3'16
18		Fugue in F \sharp minor, BWV 883	4'46
19	xv	Prelude in G major, BWV 884	3'25
20		Fugue in G major, BWV 884	1'33
21	xvi	Prelude in G minor, BWV 885	2'56
22		Fugue in G minor, BWV 885	3'45

CD 4

1	xvii	Prelude in A \flat major, BWV 886	4'06
2		Fugue in A \flat major, BWV 886	3'15
3	xviii	Prelude in G \sharp minor, BWV 887	5'17
4		Fugue in G \sharp minor, BWV 887	5'40
5	xix	Prelude in A major, BWV 888	2'12
6		Fugue in A major, BWV 888	1'45
7	xx	Prelude in A minor, BWV 889	3'32
8		Fugue in A minor, BWV 889	2'07
9	xxi	Prelude in B \flat major, BWV 890	4'38
10		Fugue in B \flat major, BWV 890	2'48
11	xxii	Prelude in B \flat minor, BWV 891	3'27
12		Fugue in B \flat minor, BWV 891	5'48
13	xxiii	Prelude in B major, BWV 892	2'20
14		Fugue in B major, BWV 892	4'12
15	xxiv	Prelude in B minor, BWV 893	2'38
16		Fugue in B minor, BWV 893	2'18

56'02

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THE WELL-TEMPERED CLAVIER

Some pieces are sketches for jewelled miniatures, some for vast frescoes. Some are intimate and lyrical; some quiver with the intensity of passion that is equally intensely controlled; some fringe on the pedantic; and some are frankly sublime. Part of their fascination resides in the many possible attitudes from which they can be viewed, and in the manifold aspects they can assume.

So wrote the celebrated twentieth-century musician Ralph Kirkpatrick in his valuable book on interpreting the *Well-Tempered Clavier* (hereinafter WTC). The Preludes and Fugues were written for an unspecified keyboard instrument and Kirkpatrick recorded the complete WTC on harpsichord and clavichord; he also expressed an ambition, never realised, to record it on a suitable organ. Like many before and since, he saw the '48' as much more than the sum of its parts, an 'eternity of experience' representing Baroque keyboard writing at its highest peak and one of the most remarkable products of the human mind.

Bach outlines his ambitions for WTC 1 on the elaborate ornamental title page of the autograph fair copy of 1722, echoing the ancient classical tie between the pleasure and profit of art: 'For the use and profit of the musical youth desirous of learning, as well as for the pastime of those already skilled in this study'. Indeed, for the strict Lutheran, learning itself was a divine gift. Similar intentions had been included in the title pages of two other volumes he had compiled around the same time, the *Orgelbüchlein* (c.1713–1715) and the 15 two-part Inventions and 15 three-part Sinfonias (1723). All these collections can certainly be regarded as compendia of contrapuntal devices and as unique teaching resources. For Bach's pupils the WTC became the prime vehicle for advanced study in both keyboard playing and composition. Yet their greatest value surely lies in the richness and diversity of their content, and their intensely compelling and deeply emotional musical language.

Bach was 37 when he completed WTC 1 and it marks an important stage in his development, fully revealing his large-scale organisational power and supreme intellectual control. The second volume was compiled 20 years later and is 50% longer than WTC 1, showing his imagination running more freely and expansively in his full maturity. The

WTC spans much of Bach's professional life, the earliest pieces probably having been written in his twenties and the last ones when he was nearly 60; they provide a striking insight into the development of his musical mind and compositional priorities. Early versions of some of the 'white-note' preludes (C, D, E and F) are found in the *Clavierbüchlein* (1720) for Bach's eldest son, Wilhelm Friedemann Bach (1710–1784). No two of the 96 movements are similar and they reveal his inimitable skill in weaving strong pieces out of original, pithy musical ideas. Complete performances are not unique to our time: apparently Bach played the entire WTC 1 on three occasions to his pupil Heinrich Gerber on the pretext that he didn't feel like teaching!

The WTC has been described as a monument to the ambiguities of tonal relations. Experiments in keyboard tuning in the later seventeenth century had resulted in various systems that made remoter keys tolerable to the ear, involving the evening out, or "tempering", of the necessary intervals. Just how equal Bach's system of tuning was is a debatable subject, but there is no doubt that his 'well-tempered' tuning at least made all keys possible. No doubt some keys were probably more equal than others, giving each one its own character, an effect lost in modern equal temperament in which all semitones are equidistant from each other in every key. An important precursor to WTC 1 is *Ariadne musica* (1702, republished in 1715) by Johann Caspar Ferdinand Fischer (c.1656–1746), a collection of preludes and little fugues for organ using 19 major and minor keys and the Phrygian mode on E. The first to use all 24 keys was not Bach, but Johann Mattheson (1681–1764) who in 1719 wrote figured-bass exercises in all the keys in his *Die Exemplarische Organistenprobe* (*Exemplary Test Exercises for Organists*).

Book 1

The Prelude in C is one of the most celebrated pieces in Western classical music, subsequently made even more famous by Gounod's arrangement with an added melody into his *Ave Maria*. Its beauty lies in its simplicity: arpeggios embellish a chord sequence which is given shape and direction by the subtle rise and fall of harmonic tension. The Fugue in C is a model of clarity and design, concealing its intricacies behind a genial exterior. It is notable for its extensive use of stretto, a contrapuntal technique which overlaps fugal entries and is often used as a tension-building device at the end of a fugue. An earlier version of the two-voice Prelude in C minor is found in the notebook of WF Bach, a useful study for perfecting the ensemble of the two hands. As with the first Prelude, the figuration for each harmony is given twice. Unusual features are the tempo markings *Prestol Adagio* *Allegro* towards the end. The Fugue in C minor's popularity is no doubt owing to the charm of its subject and its phrasing and transparency of form.

The two-voice Prelude in C# major is a nimble, virtuosic piece based on wave-like rising and falling figures. The Fugue is one of the most joyous in WTC, vivacious but not at the expense of gracefulness. The spacious Prelude in C# minor presents a meditative dialogue between the two hands reminiscent of Bach's Passion music. The five-part Fugue in C# minor – with the Bb minor, one of only two five-part fugues in the whole WTC – is one of the most imposing in the collection, based on three principal subjects introduced separately. The short four-note subject – notable for the dissonant interval of a diminished fourth (B# to E) – is the most constrained and obsessive in the entire WTC. The subsequent melodic lines and curves have been memorably compared to a Gothic cathedral, losing themselves in the half-light of distant arches and transepts.

After the tension and gravitas of the preceding pair, the D-major Prelude returns to a more playful mood – one can imagine the two voices being performed by a flute and cello. Towards the end it turns towards the minor and intensifies, leading to a declamatory close. In many ways the Fugue in D major is atypical of the form because the parts move mostly together harmonically rather than as individual voices. The extravagant opening flourish of the subject dominates the piece from beginning to end. The pervasive triplet figuration of the Prelude in D minor creates a shadowy, agitated mood, leading inexorably

towards a chromatic cadenza at the end worthy of Liszt. The Fugue in D minor is spare and severe, and contrapuntally one of the strictest in WTC 1.

The opening of the majestic Prelude in E \flat is in reality a short preamble and it is followed by a double fugue. I play it here using an *Organo Pleno* (full organ) registration, as I would in the related 'St Anne' Fugue BWV 552ii for organ, also in E \flat . The 'real' Fugue in E \flat has received criticism for being too lightweight following such a grand prelude; however, it is a work of considerable charm and wit and, I believe, fully worthy of its prelude. With the E \flat -minor Prelude we are taken to an emotional level where words seem superfluous. As with the C \sharp -minor Prelude, one is reminded of Bach's Passion music: this is music of a unique nobility and tragic grandeur. The Fugue's construction is as complex as the Prelude's was straightforward, and it possesses an almost abstract, otherworldly passion.

The Prelude in E is a pastorale in the traditional 12/8 rhythm, like the shepherds' music in Handel's *Messiah*. I could not resist using the Trinity organ's dulcian, a soft-toned reed stop. The spirited Fugue in E is one of the shortest in the WTC. The two opening notes are surely a joke, being left stranded on their own. The Prelude in E minor is cast in two sections. The first is written in the style of an orchestral Sinfonia, consisting of an ornamented melody above a moving bass. This glides into a presto section which develops the accompaniment figure. The dramatic Fugue in E minor is noteworthy for being the only one in the entire WTC for only two voices. If this limits the contrapuntal devices Bach can employ, its fiery and impetuous character is more than enough compensation.

The lively F-major Prelude is another two-part invention, this time based on arpeggios. Taken over without alteration from WF Bach's *Clavierbüchlein*, it is a useful study in finger technique and sustained trills. The Fugue in F has a superficial simplicity which belies its subtle and organic construction. The Prelude and Fugue in F minor make an imposing pair to round off the first half of the book. The Prelude expresses a deeply melancholic mood, not unlike the introductory chorus of Cantata BWV 12, *Weinen, Klagen, Sorgen, Zagen*. Both pieces share the same general tone and shape of material. At this halfway point in the collection, the Fugue subject is very chromatic, but Bach doesn't employ all the notes of the chromatic scale – something he won't do until the last Fugue.

The Prelude in F# major possesses a delicate and transparent two-part texture, with the left hand maintaining a steady rhythm against the right hand's playful syncopations. The Fugue has a harmonious fluidity which is deeply engaging. In contrast to the previous pair, the Prelude in F# minor is restless and uneasy. The elegiac Fugue is vocal in inspiration, notable for its persistent 'sighing' motif.

G major is often a key for the expression of joy for Bach, and this Prelude and Fugue is no exception. The brilliant Prelude is built on broken chord figuration, and its youthful exuberance suggests an early date of composition. The Fugue retains the virtuoso character of the Prelude and has the feel of a concerto movement – it can be played with strength and fire. The most striking feature of the contemplative G-minor Prelude is the recurrence of a long sustained trill over shifting harmonies. The concise Fugue in G minor has a solidity and rightness of structure which makes it deeply satisfying to play and to hear.

The festive A \flat Prelude has the form of a small Baroque concerto movement, with alternating chief and subsidiary sections. The opening of the Prelude is linked to the noble Fugue subject by its chordal outline. The G#-minor Prelude combines imitative textures with an *arioso* style, suggesting a cantabile performance in all voices. The Fugue subject is notable for the use of a tritone, the *diabolus in musica*, which is found in only one other subject in the '48', the B \flat -minor Fugue in Book 2.

The A-major Prelude, like the E \flat -Prelude, is really a fugue in disguise. Its three subjects form a triple counterpoint; that is, each of them can be placed with equal success at the top, middle or bottom of the texture. The Fugue subject, with its isolated first note, is strikingly original and witty, and the whole piece is notable for its metrical playfulness. The Prelude and Fugue in A minor has perplexed commentators, not least by the proportional imbalance between the two movements. The short Prelude is certainly not insignificant and provides a worthy introduction to the Fugue. The Fugue's unusual length and style indicate that it is an early work, and it is one of the richest of the WTC in terms of contrapuntal artifice; for example, there are no fewer than 14 *stretti*. I play the closing pedal point on the organ pedals, enabling it to be sustained until the very end of the Fugue.

Like the D-major Prelude, the short B \flat -Prelude provides a striking and dramatic contrast to the preceding fugue. It is one of the most brilliant and vivacious of the Preludes and is the closest thing in the WTC to an improvised free fantasia. The Fugue in B \flat is structurally one of the most regular examples, but this in no way detracts from its capricious and humorous nature. Like the C \sharp -minor and-E \flat minor examples, the Prelude and Fugue in B \flat minor are both works of exceptional expressive beauty and intellectual power. The *ostinato* quavers in the bass at the start of the Prelude give the impression of marching along in a funeral procession, reminiscent of the introduction to the *Actus tragicus*. The five-part Fugue seems to evolve effortlessly out of the Prelude, such is their inner unity. The subject is characterised by the interval of a minor 9th.

The Prelude in B is one of the shorter ones and appears to develop by formula, but as it progresses the piece transcends any fixed method of composition. The Fugue in B may not be one of the most profound examples in WTC but it is a point of repose between two high peaks. The Prelude and Fugue in B minor crown the whole cycle. It is clearly a key that Bach associated with special works such as the Kyrie from the Mass in B minor and the Flute Sonata BWV 1030. The Prelude, marked *andante* (no doubt so as not to be played too slowly), clearly owes a debt to the typical textures of Italian trio sonatas, with its walking bass and chains of suspensions. As has been mentioned before, the Fugue in B minor's highly chromatic subject contains all 12 semitones, making it a highly apt closing work to WTC 1 and foreshadowing 20th century serialism. Like the Prelude, it also has a rare tempo indication, *largo*. As Cecil Grey wrote about the B-minor Fugue in his book on the '48':

Its emotional chromaticism links it up with the world of Wagner's Tristan, while its harmonic clashes and frequently angular melodic writing have clearly influenced Schönberg.

Book 2

The two major primary sources for this second collection of Preludes and Fugues are the 'London' autograph manuscript kept at the British Library, dated between 1739 and 1742, with scribes including Bach, his wife Anna Magdalena and his oldest son Wilhelm Friedemann; and the version published by the 19th-century Bach-Gesellschaft, a 1744 copy primarily written by Johann Christoph Altnickol (Bach's son-in-law), with some corrections by Bach, and later also by Altnickol and others.

There is a consensus among commentators that WTC 2 as a collection is less attractive than its predecessor. However, Philipp Spitta, Bach's 19th century biographer, believed it demonstrates a significant advance in formative power and a wealth of imagination in each piece. The preludes of WTC 2 are stylistically more diverse and often more substantial in size than those of WTC 1. The presence of a large number of binary movements in WTC 2 (ten), as opposed to a single one found in WTC 1, reveals a new predilection towards galant tastes, with its emphasis on simplicity, immediacy of appeal, and elegance. Moreover, the preludes in D and B \flat have such an extended second section with a quasi reprise that they could rightfully be considered precursors of the Sonata form.

The second set begins with the majestic Prelude in C, starting over a tonic pedal like the organ Prelude BWV 545. The lively fugue contrasts with its opposite number in Book 1: where that one focuses almost entirely on the subject, this fugue seems to highlight subject-free passages known as episodes. The C-minor Prelude is the first binary form movement in Book 2. The solemn four-part fugue intensifies as it proceeds to its emphatic conclusion, and I highlight this by a build-up in organ registration.

The C \sharp -major Prelude begins with an improvisatory opening section based on broken-chord figuration which leads directly into a short, upbeat fugal conclusion. The simple triadic subject of the 'real' fugue belies its contrapuntal sophistication. The expressive C \sharp -minor Prelude evokes duets from the great cantatas and passions; it is followed by a lively gigue-like fugue.

The imposing D-major Prelude is reminiscent of a large-scale orchestral Sinfonia with trumpet and drums. The fugue is a tightly organised stretto fugue. The D-minor Prelude

is a toccata-like two-part invention, whilst the vigorous fugue is based on a distinctive subject, racing up in semiquaver triplets then descending chromatically.

The gentle E \flat Prelude, with its plentiful use of broken chords and appoggiaturas (leaning notes), evokes a baroque lute piece. The alla breve Fugue was transposed up from D major. The D \sharp -minor Prelude (enharmonic D \sharp =E \flat) has an intricate two-part texture; I vary the repeats by using contrasting registrations, as I do in other binary movements. The intense four-voiced fugue is based on two principal themes, all seamlessly woven together in double-invertible counterpoint.

Stylistically, the E-major Prelude is a trio in two sections, each repeated. The Fugue is based, whether consciously or unconsciously, on a subject from Johann Fischer's *Ariadne musica*, the most obvious thematic link between the two collections. Every note in the Fugue is derived either from the subject or countersubject, lending it a wonderful sense of unity and purpose. The two-part E-minor Prelude is constructed from a single motif which is continuously inverted and varied. The Fugue has a particularly extended subject which Bach develops into an imposing structure – I add the pedals with the 16' reed at its dramatic, rhetorical conclusion.

The F-major Prelude has been described by harpsichordist Davitt Moroney as an 'expansive wash of five-part fantasia-like harmony'. The F-major Fugue has a playful, gigue-like character, and towards the end Bach introduces some surprisingly adventurous chords before deftly steering things back to the home key amid virtuoso right-hand flourishes. The F-minor Prelude and Fugue, with its characteristic sighing gestures, is written in an up-to-date galant style, implying that it was composed just before WTC 2 was compiled.

The two-part F \sharp -major Prelude appears on the surface to be French in style. The cadential trill at the end of the Prelude is echoed at the start of the Fugue, possibly something unique in a fugue subject of this period. It proceeds in a galant style and, as Bach scholar Peter Williams writes, it is 'a model of modernity for a fugue composer in the 1740s (if there was such outside the organ loft)'. The F \sharp -minor Prelude possesses the plangent lyrical quality of a passion aria. The three-part Fugue is a high point in the collection. It is based on three subjects and is one long accumulation of tension, combining all the themes together in the final cathartic section.

After the intensity of the previous pair, the G-major Prelude and Fugue comes as a welcome contrast. The Fugue subject seems particularly unpromising at first, being one of the least singable of Bach's themes. Stylistically the G-minor Prelude relates to the French *Allemande grave* and is marked by Bach *Largo*. The Fugue has a cumulative energy also found in the great G-minor organ Fugue BWV 542.

The A \flat -Prelude was probably written to accompany the F-major Fugue (now transposed to A \flat and doubled in length from the original version). The G \sharp -minor Prelude is a strong and powerful binary form movement. The double Fugue is in three voices and based on two principal themes. The various combinations of the two main themes arrive in the third and last section. The work was probably transposed by Bach from G minor (up a semitone) for inclusion in the WTC.

The 12/8 metre of the A-major Prelude implies a pastoral mood. As a trio setting it would work beautifully for two violins and basso continuo. The busy Fugue is relatively simple in structure, reminding one of Book 1. The A-minor Prelude is composed in a highly chromatic two-part style. The Fugue starts with a well-known theme (see Handel's chorus 'And with his stripes' from *Messiah* for example) and soon adds scales and other brilliant patterns to create a work of singular energy and relentlessness.

The B \flat Prelude is a leisurely and expansive trio which is full of modern, galant figures which are subtly integrated into a large binary structure. The three voiced Fugue is based on three principal themes, all treated in triple invertible counterpoint. The subject is notable for beginning on the supertonic (C) rather than the tonic (B \flat). The B \flat -minor Prelude also proudly displays its galant credentials, with Bach integrating his masterly contrapuntal skills with genuine melodiousness. The Fugue is a tour de force of contrapuntal wizardry and, like the G-minor Fugue, has an epic grandeur: by the end we have journeyed far.

The Prelude in B major is possibly one of the most galant pieces of keyboard music composed before 1750. The Fugue is based on a simple theme which climbs the octave from B to B. The solidity and completeness of the subject is reflected in the whole piece. The B-minor Prelude is an energetic two-part Invention. Bach rarely indicated tempo markings, and the *Allegro* marking used here was no doubt added to stop the player performing it too slowly. The dance-like Fugue has the qualities of a French *passepied*.

My personal journey with the WTC dates back over a quarter of a century and has led me to perform it on harpsichord, clavichord, piano and organ. There is no doubt that one can justify a more historically 'authentic' complete performance on certain of these instruments, but ultimately this is in the ear of the listener: arguably, the music is simply too great to be restricted to one keyboard. The 48 are nowadays rarely performed on the organ but in the late eighteenth century and early nineteenth century there was a tradition of playing them on the instrument. This was particularly the case in England, where pedal technique was rudimentary and knowledge of his organ works was limited. The organ has the advantage of being able to sustain the contrapuntal lines, but in the wrong environment this could lead to all sorts of acoustical disadvantages. I believe the wonderful Trinity College organ possesses all the right qualities to justify this project, something that I hope is evident in these recordings. The motivation for the recording was one of exploration rather than an effort to prove a point and it has been a hugely enriching experience.

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The Organ of Trinity College, Cambridge

The organ of Trinity College, Cambridge was built by the Swiss firm Metzler Söhne in 1975. The design, by Bernhardt Edskes, incorporated the surviving pipework of the two organs built for Trinity by 'Father' Bernard Smith in 1694 and 1708. The present mechanical-action instrument has three manuals and forty-two speaking ranks, of which seven are original. Apart from its rich but gentle resonance and its exquisite balance, it is remarkable for its meticulous craftsmanship and durability. The Metzler is understandably regarded as one of the finest instruments in the United Kingdom.

Hauptwerk, C-f ^m		Rückpositiv		Schwellwerk		Pedal	
Principal †	16	Principal †	8	Viola	8	Principal †	16
Octave †	8	Gedackt	8	Suavial	8	Subbass	16
Hohlflöte	8	Octave	4	Rohrflöte	8	Octavbass	8
Octave †	4	Rohrflöte	4	Principal	4	Bourdon	8
Spitzflöte	4	Octave	2	Gedacktflöte	4	Octave	4
Quinte †	2 2 β	Gemshorn	2	Nasard	2 2 β	Mixtur	V
Superoctave †	2	Larigot	1 1 β	Doublette	2	Posaune	16
Sesquialter	III	Sesquialter	II	Terz	1 3 β	Trompete	8
Cornett	IV	Scharf	III	Mixtur	IV	Trompete	4
Mixtur	IV-V	Dulcian	8	Fagott	16		
Trompete	8	Tremulant		Trompete	8		
Vox Humana	8			Tremulant			

- Couplers: R-H; S-H; H-P; R-P; S-P

† Father Smith ranks

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