

A close-up, low-angle photograph of an organ console keyboard. The image shows three manuals (levels) of the keyboard, with black and white keys. The organ is made of light-colored wood, and the lighting is warm and focused on the keys. In the background, some of the organ's internal mechanisms and pipes are visible, though out of focus.

Johann Pachelbel
Organ Works • Volume 2

MATTHEW OWENS
Organ by Bernard Aubertin



Johann Pachelbel (1653–1706)

Organ Works, Volume 2

Matthew Owens *organ*

*Organ by Bernard Aubertin, private residence,
Fairwarp, East Sussex (2015)*

About Volume 1:

*'[...] Owens hits the mark every time'
BBC Music Magazine*

*'Owens also proves to be a very assured performer [...] with
a thoughtful approach to touch, articulation, registration and interpretation.'
Early Music Review*

1. Toccata in D major, P460	[1:43]	Magnificat Fugues Primi Toni	
		21. Fugue I, P257	[2:14]
2. Fugue in D major, P153	[2:39]	22. Fugue II, P258	[2:12]
		23. Fugue III, P259	[1:36]
Chorale Partita		24. Fugue IV, P260	[1:52]
'Christus, der ist mein Leben', P376		25. Fugue V, P261	[1:33]
3. Chorale	[0:32]	26. Fugue VI, P262	[1:48]
4. Partita I	[0:33]	27. Fugue VII, P263	[2:30]
5. Partita II	[0:32]	28. Fugue VIII, P264	[2:32]
6. Partita III	[0:35]	29. Fugue IX, P265	[2:16]
7. Partita IV	[0:31]	30. Fugue X, P266	[1:04]
8. Partita V	[0:38]	31. Fugue XI, P267	[1:48]
9. Partita VI	[0:30]	32. Fugue XII, P268	[5:49]
10. Partita VII	[0:40]	33. Fugue XIII, P269	[1:48]
11. Partita VIII	[0:35]	34. Fugue XIV, P270	[2:33]
12. Partita IX	[0:35]	35. Fugue XV, P271	[3:00]
13. Partita X	[0:30]	36. Fugue XVI, P272	[1:45]
14. Partita XI	[0:32]	37. Fugue XVII, P273	[1:39]
15. Partita XII	[0:39]	38. Fugue XVIII, P274	[2:26]
		39. Fugue XIX, P275	[1:56]
16. Der Herr ist mein getreuer Hirt, P81	[1:55]	40. Fugue XX, P276	[2:18]
		41. Fugue XXI, P277	[1:47]
17. Nun laßt uns Gott dem Herren, P388	[2:46]	42. Fugue XXII, P278	[2:59]
		43. Fugue XXIII, P279	[1:46]
18. Allein zu dir, Herr Jesu Christ, P13	[2:46]		
19. Allein zu dir, Herr Jesu Christ, P14	[2:31]	Total playing time	[76:20]
20. Christ, unser Herr, zum Jordan kam, P61	[3:03]		



Johann Pachelbel: Organ Works, Volume 2

The catalogue of Pachelbel's works is not only extensive but remarkably varied: as well as a large output of keyboard music, Pachelbel wrote a number of vocal works, including several 'Sacred concertos', two Masses, and no fewer than fifteen settings of the Magnificat (two of them now lost). While he was most highly regarded during his lifetime in Germany and Austria, Pachelbel's music soon became known further afield, including in Britain: the Bodleian Library in Oxford has two large manuscript volumes (probably in the handwriting of Pachelbel's son) which had once belonged to the composer William Boyce. It was the fate of many Baroque composers to fall into almost complete neglect from the middle of the eighteenth century onwards, and their rediscovery was a slow and inevitably selective process. Collected editions of Bach, Handel and Schütz appeared in the late nineteenth century, but other significant German and Austrian composers took longer to emerge from the shadows. A number of keyboard works by Pachelbel were published in volumes of the *Denkmäler der Tonkunst in Österreich* (1901) and *Denkmäler der Tonkunst in Bayern* (1901, 1903), but these were scholarly editions, known to specialists. When Pachelbel finally achieved real

popularity, it was thanks to part of a short work for strings and continuo. The Canon in D (shorn of its companion Gigue) shot to popularity after the release of Arthur Fiedler's pioneering first recording (made in March 1940), soon to be followed by hundreds of others.

Meanwhile, virtually everything else he wrote was ignored by all but a few dedicated enthusiasts (a recording of the *Hexachordum Apollinis* released in 1968 was a rare exception), and this unfortunate state of affairs has more recently generated a memorable comedy sketch by John Finnemore, originally for the seventieth anniversary of BBC Radio 3 in 2016 and reworked as 'One Hit Wonder' on Finnemore's *Souvenir Programme* for Radio 4: here the hapless composer is asked to play something at a party and begs – without success – for it to be anything except the Canon. The result is a delightful satire on the perils of being known for a single piece, particularly when there is so much more to explore.

This is especially true of Pachelbel's works for organ where his creative imagination is found at its most inventive, whether in his effortless handling of counterpoint (in a large number of fugues) or in his extended variations and fantasias on

chorale melodies, notably the works he called Chorale Partitas. *Christus, der ist mein Leben* follows his familiar pattern for such pieces: a straightforward four-part harmonisation of the chorale melody, followed by twelve 'partitas', or short variations. *Christus, der ist mein Leben* may have been included in a publication from 1683, entitled 'Musikalische Sterbensgedanken', but no trace of this edition has been found, though it was mentioned in Johann Gottfried Walther's *Musikalisches Lexikon* of 1732. Walther went on to add that it was one of four sets of chorale variations 'composed by Pachelbel at Erfurt, about the time of the plague there.' This was at its worst in 1682, the year in which both his wife and baby son died in a plague-ravaged six months during which Erfurt was estimated to have lost half of its citizens. Though no copy has been found of the 1683 printing, *Christus, der ist mein Leben* was in a manuscript formerly in the Staats- und Universitätsbibliothek in Hamburg, though this was lost (or destroyed) during the Second World War. Fortunately, however, Karl Matthei was able to use this source when he prepared an edition of Pachelbel's organ works for Bärenreiter in the 1930s. *Christus, der ist mein Leben* appeared in the volume of Seven Chorale Partitas

published in 1936.

The keyboard writing in this Chorale Partita is notable for its use of both hands to create a rhythmic and motivic dialogue between the instrumental lines, some brilliant scale passages, and the introduction of some surprising chromatic colouring in the seventh variation. While the first nine partitas are in straightforward 4/4 time, the last three have a 12/16 time signature, with a hint of the rhythms of a gigue. The overall effect is a series of paraphrases on the chorale melody which are not only ingenious but engrossing.

Pachelbel was a prolific composer of shorter chorale preludes, usually fugal in character, and generally much less elaborate than later examples by Bach. Several of these are included on the present disc. But the most important group of pieces here is the set of twenty-three Magnificat Fugues on the first tone (the Dorian mode, in D minor), part of a much larger collection comprising sets of works on eight different tones or modes. These were composed from around 1695 onwards, the year in which Pachelbel returned to his native city of Nuremberg to take up the post of organist at the Sebaldskirche, built in 1225 and the city's most important Lutheran parish church since the Reformation. This

was where Pachelbel spent the last decade of his life, and the Magnificat Fugues had a specific liturgical purpose. Traditionally, the organ was used at Vespers either to play alternate verses of the plainchant or to play a short prelude to establish the pitch and mode of the chant that was to follow. Pachelbel's Magnificat Fugues are of the second type, and with them the composer set himself an interesting musical challenge. According to the *New Grove*, 'they required him to establish the character, contrapuntal methods and motivic consistency of each fugue within such a short frame.' This remarkable anthology of liturgical organ music was first published by Artaria of Vienna in 1901 as part of its series *Denkmäler der Tonkunst in Österreich*, in an edition by Hugo Botstiber and Max Seiffert. The editors of that series were right to recognise that these are works of lasting significance – the full collection of Magnificat Fugues amounts to almost one hundred pieces – and, as *New Grove* puts it, they constitute 'the largest and most varied collection of fugues in the generation directly preceding J.S. Bach.'

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*With thanks to Paul and Joanna Griffiths
for their generous assistance
in making this recording.*

Suavial 8'

Flûte 8'

Flûte 4'

Montre 8'

Bourdon

Presant 4'

Flûte 4'

Trembl.

Bourdon

Nazard 5'

Licorne 1'

NaxHamone

Bourdon 1'

Flûte 4'

Presant 4'

Bourdon 16'

Unda-Maris

Quinte 1 1/2'

okmen

Bourdon 16'

versière

Doublette

Mixture

Tronpette

Montre 4'

Flageolet 2'

Mixture

$\frac{3}{2}$

Octave 8'

Bourdon 8'

2^e Mixt.

Tronpette



Matthew Owens (organ)

Matthew Owens became Director of Music at Belfast Cathedral in September 2019 where he leads the fully professional, all adult choir of Northern Ireland's national cathedral. He is the head of the cathedral's music department and responsible for all aspects of the cathedral's music. Later in 2019 he founded the Ulster Consort, a new professional vocal and instrumental ensemble for Northern Ireland for which he is both artistic director and conductor. Previously, he had been Organist and Master of the Music at St Mary's Episcopal Cathedral, Edinburgh (1999–2004), and Organist and Master of the Choristers at Wells Cathedral (2005–2019). Under his leadership, Wells Cathedral Choir was named by an international jury for *Gramophone* as the best choir in the world with children, and the sixth greatest overall. Matthew served as President of the Cathedral Organists' Association (2010–13); he was made an Honorary Fellow of the Guild of Church Musicians in November 2012; and in October 2017 he was made a Prebendary (Canon) of Wells Cathedral 'for outstanding service' to the Diocese and the Cathedral. He was elected a Fellow of the Royal Society of Arts in October 2020.

Matthew was educated at Chetham's School of Music, Manchester; The Queen's College, Oxford; the Royal Northern College of Music; and the Amsterdam Conservatorium. Studying with Gordon Stewart, Margaret Phillips and Jacques van Oortmerssen, he won all the major prizes in the diplomas of the Royal College of Organists and the Silver Medal of the Worshipful Company of Musicians. As an organist, Matthew has given recitals in Australia, France, Ireland, New Zealand, Spain, Switzerland, the USA, and throughout the UK.

He has guest conducted, among others, the London Mozart Players, English Symphony Orchestra, Southern Sinfonia, Scottish Ensemble, Nash Ensemble, Brook Street Band, and the Hungarian National Philharmonic Orchestra. As a conductor he has made over 30 recordings with major labels, and now records exclusively for the award-winning label, Resonus Classics.

As an educator, Matthew has directed choral workshops and summer schools throughout the UK and abroad – including Australia, China, Germany, Hong Kong, Luxembourg, New Zealand, and the USA; he was Tutor in Organ Studies at the Royal Northern College of Music (1995–2001); and has contributed academic papers and publications on choristers and on



contemporary sacred music (OUP; Journal of Voice; Open Book Publishers).

He has championed new music, particularly of British composers, conducting over 200 world premieres, including works by leading composers ranging from Jools Holland to Sir James MacMillan, and John Rutter to Sir Peter Maxwell Davies. He is Director of the Cranmer Anthem Book (launched in October 2017); a project that will set all

88 Collects from *The Book of Common Prayer* to music, with some of the world's finest composers. As a composer himself, Matthew is published by Oxford University Press, Novello, and the Royal School of Church Music.

Organ by Bernard Aubertin, 2015
For a private residence in Fairwarp, East Sussex, UK

Pedale

1. Bourdon	16
2. Octave	8
3. Bourdon	8
4. Prestant	4
5. Flute	4
6. Mixture	II/2
7. Buzène	16
8. Trompette	8

Positif (I)

9. Bourdon	8
10. Montre	4
11. Nazard	3
12. Flageolet	2
13. Tierce	1 3/5
14. Mixture	II
15. Voix Humaine	8

Grand Orgue (II)

16. Bourdon	16
17. Montre	8
18. Bourdon	8
19. Traversiere	8
20. Prestant	4
21. Flute	4
22. Doublette	2
23. Mixture	IV
24. Trompette	8

Recit (III)

25. Flute	8
26. Suavial	8
27. Unda Maris	8
28. Flute	4
29. Quinte	1 1/3
30. Dulcimeau	8

Couplers

Positif to Grand Orgue
Recit to Grand Orgue
Grand Orgue to Pedale

Tuning: Young 1800
Pitch: A=440

Registrations

1. 1, 2, 3, 4, 6, 9, 10, 12, 16, 17, 20, 22, 23, I/II

2. 1, 2, 3, 4, 6, 7, 17, 18, 19, 20, 22, 23, 25, 26,
30, III/II, II/P

3. 18, 20

4. 18

5. 25, 28

6. 9, 10

7. 19, tremulant

8. 25, 28, 30

9. 21, tremulant

10. 17, tremulant

11. 9, 12, tremulant

12. 15, 21, tremulant

13. 25, 28, 29

14. 18, 21, 22

15. 17, 20, 22, 23

16. 16, 18 (played up 8ve)

17. 9, 11, 25, tremulant

18. 18, 20

19. 9, 10, 12

20. 1, 2, 4, 9, 10, 11, 13, 18, 21, tremulant

21. 1, 2, 3, 4, 6, 8, 16, 17, 18, 20, 22, 23

22. 9, 10, 12, 14

23. 18, 21

24. 17

25. 28, tremulant

26. 9, 10, 17, 18, 20, I/II

27. 19, 28, III/II

28. 9, tremulant

29. 18, 20

30. LH : 18, 21, 25, 28, III/II

RH : 9, 10, 11, 12, 13, tremulant

31. 26

32. Part 1: 17, 18, 20, 22, 23

Part 2: 9, 10, 12

Part 3: 9, 10, 17, 18, 20, 22, 23, I/II

33. 19, 20

34. 17, 18, tremulant

35. 17, 20, 22

36. 18, 22, tremulant

37. RH: 9, tremulant

LH: 16 (played up 8ve), tremulant

38. 25, 28

39. 18, 21

40. 9, 10

41. 9, 12

42. 9, 10, 12, 14, 17, 18, 20, 22, 23, I/II

43. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 14, 16, 17, 18,
19, 20, 22, 23, 24, 25, 26, 28, 29, 30, III/II, I/I, II/P



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Joh. Pachelbel.