



MUSIC FOR A PRINCESS

ANNETTE RICHARDS • ORGAN



Fantasia and Fugue in C minor (BWV 537)	Johann Sebastian Bach (1685~1750)	
1. Fantasia		4:38
2. Fugue		4:12
3. Duetto (Fugue)	Princess Anna Amalia of Prussia (1723~1787)	2:03
4. "Ich ruf zu dir, Herr Jesu Christ" (BWV Anh. II 73)	J. S. Bach arr. C. P. E. Bach (1714~1788)	3:51
5. Toccata in F major (BuxWV 156)	Dieterich Buxtehude (1637~1707)	7:36
6. "Nun komm' der heiden Heiland"	Nicolaus Bruhns (1665~1697)	10:09
Sonata in G minor (Wq. 70/6)	C. P. E. Bach	
7. Allegro moderato		4:33
8. Adagio		3:50
9. Allegro		4:35
10. "Schmücke dich, O liebe Seele" (BWV 654)	J. S. Bach	7:17
11. Pièce d'Orgue (BWV 572)	J. S. Bach	9:36
Très vite—ment—Gravement—Lentement		
TOTAL TIME:		62:23



THE MUSIC

The eighteenth century was a great age not only for organ enthusiasts, but also for collectors of music. Libraries across Europe (and in the United States) are filled with the remnants of such collections—ranging from individual books of favorite pieces, assembled and meticulously copied by amateur keyboard players, to the large libraries amassed by wealthy aristocrats, filled with beautifully bound volumes to complement collections of paintings, prints, and fine china.

Princess Anna Amalia of Prussia (1723–1787), younger sister of Frederick the Great, and herself both a performer and composer, was one of the most dedicated of all eighteenth-century collectors of music. With the help of the J. S. Bach student J. P. Kirnberger, her teacher and honorary Kapellmeister, Anna Amalia built an astonishing library of music, old and new—but especially old—that has survived almost completely intact and is today housed in the State Library in Berlin.

Anna Amalia's library contains beautiful manuscript copies and prints of nearly the complete organ works of J. S. Bach, as well as his choral masterpieces, including the B-minor Mass and the St. Matthew Passion. It also boasts a nearly complete set of Handel's operas and oratorios. By the 1770s all this was already “old” music, but Anna Amalia was also interested in even earlier repertoire, including keyboard music by the seventeenth-century Roman virtuoso Girolamo Frescobaldi, organ masses by seventeenth- and early eighteenth-century French composers, as well as organ music by Bach's North German forerunners Dieterich Buxtehude and Nicolaus Bruhns, among many others. The library is also rich in modern works, especially oratorios by composers such as Berlin Kapellmeister Karl Heinrich Graun and C. P. E. Bach, and keyboard music by C. P. E. Bach and his contemporaries.

It might seem surprising that there should be so much music for the organ in the library of this Prussian princess. With the rise of chamber music as the preferred genre of royalty and bourgeoisie alike, the organ was hardly the preferred instrument for leisure and entertainment; nor was it historically friendly to women, the fairer sex having forever been banned from playing it in the divine service. Indeed, one might have expected the sister of the flute-playing Frederick the Great to have had more up-to-date musical tastes with respect to favorite instrument and repertoire. But Anna Amalia clearly had her own musical proclivities—including a passionate fondness for



A portrait painting of Princess Anna Amalia of Prussia. She is shown from the waist up, wearing a dark blue velvet dress with a high collar and a large white lace collar. Her hair is powdered and styled in an elaborate powdered wig. She wears a black velvet cap with a plume. She is holding a small black book or manuscript in her left hand. The background is dark and indistinct.

PRINCESS ANNA AMALIA

playing the organ. In 1755 she ordered a large organ with two manuals and pedal to be built by Peter Migendt, for her apartment in the Berlin City Palace. Writing excitedly to her sister as the instrument neared completion, she reported that she had played her organ for the first time, and that it sounded charming—signing herself “Amalia, Organist.”

In another letter Amalia recounted how she went over to her organ every day after dinner, and that playing the organ was “the only exercise that I allow myself, and the only thing that gives me pleasure”; at the instrument, she claimed, she found herself “as confident as Orpheus, who as he played his lyre, assembled all the beasts from all around to listen—beneath my windows, on the staircase, in the corridor, every place is full of a rabble that gathers around—this amuses me, for I am giving them a spectacle for free.” This is one of the rare instances of documented organ-playing by a woman (especially in Germany) before the twentieth century. Amalia’s siblings, who were already troubled by the fact that she spent too much time at her music, ridiculed her new-found enthusiasm for the organ, finding her passion for the instrument—and perhaps the fact that she played it at all—absurd. But Amalia’s passion was a long-lasting one, and after she moved into her summer palace in Berlin in 1772, she ordered a second organ to be built, even larger than the first.

The program heard on this recording juxtaposes the new and the old music found in Amalia’s library, and imagines the princess herself at the organ, even if we cannot assume she played the music she so avidly collected. We hear first the Fantasia and Fugue in C minor by J. S. Bach, the composer whose works for organ dominate Amalia’s collection. With the French affectations of fantasia, full of sighing figures and suspensions, the piece is a fitting invitee to francophone Berlin court life. The stern double fugue that follows seems to threaten its own learned contrapuntal exterior with a barely-contained excess of emotion. It is as if Bach were bringing the new world of feeling and sentiment (that would be so important to mid-century Berlin aesthetics) into dialogue with the learned complexities of the Baroque.

That stylistic meeting is heard again in the work of Johann Sebastian’s son, Carl Philipp Emanuel, whose arrangement of the chorale prelude from J. S. Bach’s *Orgelbüchlein*, “Ich ruf zu dir” adds prelude, interludes and postscript to the father’s work, updating with galant suspensions the pulsing plaint of the original. Amalia’s tastes tended to the old-fashioned; fugue was perhaps her favorite genre, exemplified here by her own contrapuntal study originally for violin and viola. This

miniature, crowded with contrapuntal research, explores the possibilities of thematic combinations: upside-down and right-side up, forwards and backwards.

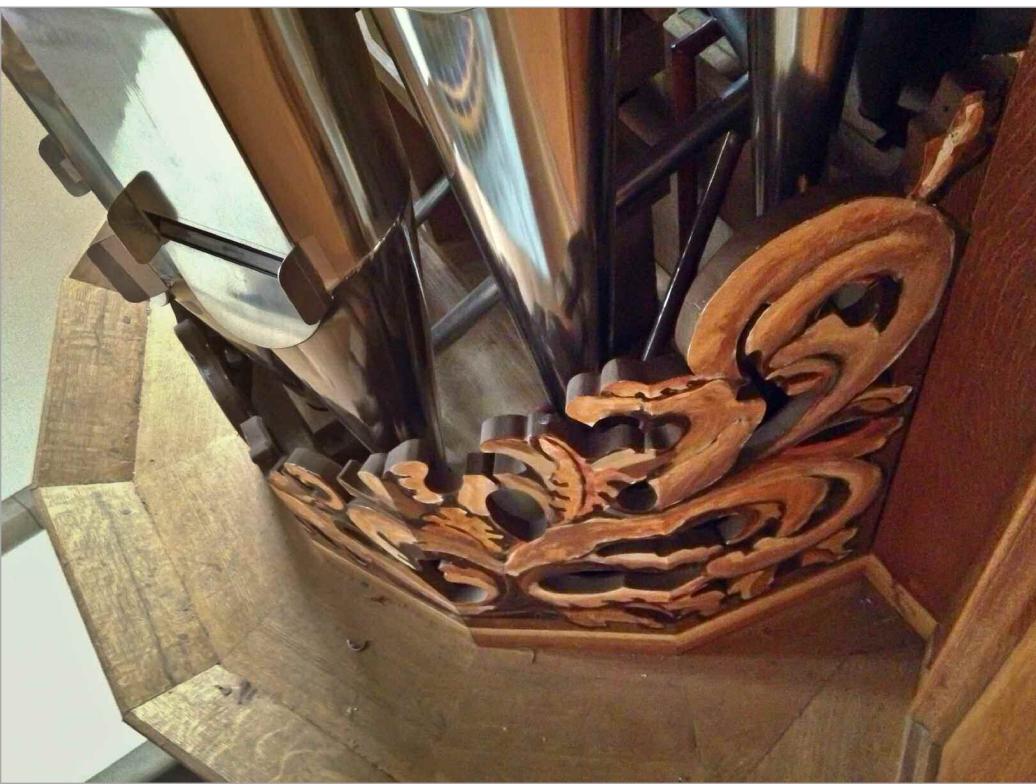
Looking from Amalia's present to our mutual past, the music of the famous Lübeck-based organist Dieterich Buxtehude, represents the height of the great seventeenth-century North German organ art in Amalia's library. His Toccata in F epitomizes the fantastical style of the North German organ toccata, which typically juxtaposes free improvisatory explorations with contrapuntal sections that oppose a kind of rule-bound strictness to the whirligig surprises that surround them. The effect is powerful—this is music that not only stuns and amazes, but also nourishes the mind.

The art of variation provides the foundation for Buxtehude's student, Nicolaus Bruhns' sprawling fantasia on the advent chorale "Nun komm', der Heiden Heiland." The fantasia treats four verses of the Lutheran hymn successively: in the first verse the chorale melody appears in a highly ornate guise in the right hand, accompanied by left hand and pedal; in the second verse, a more equal and complex play between the two hands frames the appearance of the cantus firmus in the tenor voice, played in the pedal; the third verse presents the chorale melody in a sweeter setting, its lilting triple meter perhaps reflecting the text's account of the birth of Jesus, even while this sweetness is soured by the chromatic descent at the



final cadence; in the fourth verse, a brilliant interplay between the hands elaborates the melody, while the tune is heard at last in the bass, before the eventual toccata-like unraveling at the end. Bruhns was a favorite pupil of Buxtehude's, and a musician of tremendous talent and versatility, as renowned for his virtuoso violin playing as for his skill at the organ. A famous account by Johann Mattheson describes how he would take his violin into the organ loft where he "played with such skill that it sounded like two, three or more instruments at once. Thus he would realize the upper parts on the violin while his feet played an appropriate bass on the pedals." Though very little of Bruhns' music has survived, this magnificent chorale fantasia is already enough to secure his reputation.

Princess Anna Amalia must have been acquainted with C. P. E. Bach during his time in Berlin as court harpsichordist to her brother Frederick the Great. When Bach left the city in 1767, to take up the post of music director for the city churches of Hamburg, Amalia appointed him her honorary Kapellmeister (alongside Kirnberger): clearly this Bach son, much of whose music she owned, was a composer for whom Amalia had a high regard. And it was for Amalia that Bach composed at least four of his six organ sonatas, including the Sonata in G minor (composed in 1755, the year of Amalia's new organ). The sonatas are fine examples of the new galant style, whose precepts stressed clarity, grace, accessibility and decorous inventiveness. Significantly, these sonatas do not use the pedals: and indeed, on one manuscript copy of the set, a copy owned by the first biographer of J. S. Bach and friend of C. P. E. Bach, J. N.



Forkel, an annotation asserts that these “sonatas were written for a princess who couldn’t use the pedal or play difficult works, although she had a fine organ with two keyboards and a pedal built and loved to play it.”

It is, in fact, a little hard to imagine how Amalia would have used the pedals as she sat at her organ, in the large hoop skirts she would have worn. Nevertheless, it was not only extravagant dress that interfered with pedal technique: C. P. E. Bach himself had to admit in the 1770s that he no longer played the organ, since lack of practice at the instrument had caused him to “lose the use of the feet.” C. P. E. Bach had held a reputation as a fine organist up to the 1750s: the Berlin writer C. F. Nicolai wrote in 1755 (again, the same year as Amalia’s organ, and Bach’s sonatas for her) that “If you want to have an example of how one can combine the deepest secrets of art with everything that taste treasures, then listen to the Berlin Bach on the organ.”

Whether she played this music herself, listened to it being performed on her organ by others, or simply admired the works in the pages of her leather-bound volumes, Amalia was clearly aware of the extraordinary achievement embodied in J. S. Bach’s organ music. The “Pièce d’Orgue,” also known as the Fantasia in G, must have been a particular favorite of Amalia’s, for several copies of the piece are to be found in her library. The work opens with brilliant toccata-style passage-work marked *Très vitement* (very quickly); this leads into a magnificent central section, *Gravement* (gravely), in sublime and meticulously wrought 5-voice counterpoint reminiscent of the five-part sonorities favored by the French composers Bach admired. The movement of the voices and harmonies is unrelenting, as suspension follows suspension in an epic stretching out of musical tension—a tour de force of dissonance treatment and emotional yearning. At last, after a shocking deceptive cadence, the counterpoint dissolves into free passage work over stentorian pedal tones that descend, eventually to a final, free-wheeling cadence to conclude the work. I tend to doubt that men such as Forkel were right about the Princess’s footless approach to the instrument; I suspect that they cast her in this light by way of preempting criticism of C. P. E. Bach’s own admitted pedal deficiencies. The inexorably striving bass-lines and monumental drones of the *Pièce d’Orgue* were as powerful under the foot of this seemingly eccentric Prussian Princess, whose love of musical classics and of the organ make her a crucial, if largely forgotten, figure in the history of the Queen of Instruments.

—ANNETTE RICHARDS



THE ORGAN

ORGAN OF ANABEL TAYLOR CHAPEL
CORNELL UNIVERSITY (ITHACA, NY)
MUNETAKA YOKOTA/GOART, ET. AL (2011)

In 2003 Cornell University began work on a new organ for Anabel Taylor Chapel—an instrument based on a German 18th-century masterpiece—as part of an international research project involving three academic institutions in the field of organ studies: Cornell, the University of Gothenburg, Sweden, and the Eastman School of Music at the University of Rochester. This interdisciplinary and international effort encompassed scholars, physical scientists, musicians, craftsmen and visual artists from Sweden, Japan, The Netherlands, Germany and New York State. Joining their efforts under the artistic direction of Munetaka Yokota at the Gothenburg Organ Art Center (GOART), the members of this team created an organ that is not just a valuable tool for teaching, performance and scholarship, but also a magnificent work of art.

The Cornell Baroque Organ reconstructs the tonal design of the celebrated instrument at the Charlottenburg-Schlosskapelle built in the first decade of the 18th century in Berlin by Arp Schnitger, one of history's greatest organ builders. The instrument's layout and visual design are based on Schnitger's breathtaking organ case at Clausthal-Zellerfeld in central Germany.

Tragically destroyed in the Second World War, Schnitger's Charlottenburg organ and its unique tonal qualities can be recreated today using original documentation alongside early 20th-century studies and recordings of the instrument. Unique to the Berlin instrument, and still little-understood, is the way in which Schnitger combined North- and Central-German organ aesthetics in its design, to result in an unusual, even exceptional, tonal concept. As the chapel organ in one of Princess Anna Amalia's childhood homes, and with its



unusual mixed aesthetic, this is the ideal instrument on which to perform the 17th- and 18th-century music from the Princess's library.

This project involved extensive research into the art of woodworking, metallurgy, organ construction and the crucial voicing of organ pipes in the early 18th century. As part of this process, Cornell's new organ was built using sophisticated handcraft techniques, replicating the construction techniques of its storied historical models. In a landmark collaboration with local talent, Cornell engaged not just GOArt, but also master woodworkers Christopher Lowe and Peter De Boer, who built the organ case entirely by hand, and with Parsons Pipe Organ Builders, who made the wind chests and the key and stop action. With the inauguration of Cornell's Baroque organ, the Fingerlakes region of New York has become a center for historic organ performance and research, with musicians and scholars working at both Cornell and on the nearby Eastman School of Music's historic organs.



ORGAN REGISTRATIONS

ORGAN OF ANABEL TAYLOR CHAPEL
CORNELL UNIVERSITY (ITHACA, NY)
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HAUPTWERK

Principal 8'
Quintadena 16'
Floite dues 8'
Gedact 8'
Octav 4'
Viol de gamb 4'
Spitzflöit 4'
Nassat 3'
SuperOctav 2'
Mixtur V-VI
Trompete 8'
Vox humana 8'

RÜCKPOSITIV

Principal 8'
Gedact lieblich 8'
Octav 4'
Floite dues 4'
Octav 2'
Sesquialt II
Waltflöit 2'
Scharf III
Hoboy 8'

PEDAL

Principal 16'
Octav 8'
Octav 4'
Nachthorn 2'
Posaunen 16'
Trommet 8'
Trommet 4'
Cornet 2'



ACCESSORIES

Tremulant
3 Sperrventile
Compass:
 Manuals CD-d³
 Pedals CD-d¹
4 wedge bellows
Temperament:
 Werckmeister III
Pitch: a = 415

1. **Fantasia in C minor:** RP Principal 8; Ped Principal 16, Octav 8
2. **Fugue in C minor:** HW Principal 8, Quintadena 16, Octav 4, Mixture V-VI; Ped Principal 16, Octav 8, Octav 4, Rauschpfeife II, Mixtur IV, Posaunen 16
3. **Duetto:** RP (Left hand) Octav 4, Hoboy 8; HW (Right hand) Gedact 8, Viol de gamb 4
4. **'Ich ruf zu dir':** RP Gedact lieblich 8; HW Gedact 8, Vox humana 8; Ped Principal 16; Tremulant
5. **Toccata in F:** *Section 1:* RP Principal 8, Octav 4, Octav 2, Scharf III; HW Principal 8, Quintadena 16, Octav 4, Mixture V-VI; Trompete 8; Ped Principal 16, Octav 8, Octav 4, Rauschpfeife II, Mixture IV, Posaunen 16. + Ped Trommet 8, Trommet 4.
Section 2: HW Principal 8, Octav 4, Mixture V-VI; Ped Principal 16, Octav 8, Octav 4, Rauschpfeife II, Posaunen 16.
Section 3: RP Principal 8, Octav 4, Octav 2, Scharf III, Hoboy 8; HW Principal 8, Quintadena 16, Octav 4, Mixture V-VI; Ped Principal 16, Octav 8, Octav 4, Rauschpfeife II, Mixture IV, Posaunen 16.
Section 4: + HW Trompete 8
Section 5: + HW Nassat 3; + Ped Trommet 8, Trommet 4; —Ped Trommet 4
6. **Nun komm, der heiden Heiland**
Verse 1: RP Principal 8; HW Gedact 8, Spitzflöit 4, Nassat 3; Ped Principal 16, Octav 8
[Track 7] Verse 2: RP Floite dues 4, Hoboy 8; HW Octav 4; Trompete 8; Ped Principal 16, Octav 8
+ and – Ped Nachthorn 2
[Track 8] Verse 3: RP Gedact lieblich 8, Waltflöit 2; HW Gedact 8; Ped Principal 16
[Track 9] Verse 4: RP Principal 8, Octav 4, Octav 2, Sesquialt II, Scharf III; HW Octav 4, Nassat 3, Mixtur V-VI, Trompete 8; Ped Principal 16, Octav 8, Octav 4, Rauschpfeife II, Mixtur IV, Posaunen 16, Trommet 8, Trommet 4
10. **Sonata in G minor, i:** RP Gedact lieblich 8; HW Gedact 8, Octav 4; Ped Principal 16, Octav 8
11. **Sonata in G minor, ii:** RP Gedact lieblich 8; HW Floite dues 8; then RP Floite dues 4; HW Floite dues 8
12. **Sonata in G minor, iii:** RP Gedact lieblich 8; HW Gedact 8, Viol de gamb 4
13. **Schmücke dich:** RP Principal 8; HW Gedact 8, Trompete 8; Ped Principal 16, Octav 8; Tremulant
14. **Pièce d'orgue:** RP Principal 8, Octav 4, Octav 2, Scharf III; HW Principal 8, Quintadena 16, Octav 4, Mixture V-VI, Trompete 8; Ped Principal 16, Octav 8, Octav 4, Rauschpfeife II, Mixtur IV, Posaunen 16, Trommet 8

THE ARTIST

Annette Richards is Professor of Music and University Organist at Cornell University. In her work as a keyboard player and music historian, she draws on her training in English literature, art history, musicology, and musical performance. As a performer Annette Richards specializes in music of the Italian and North German Baroque, and has played concerts on numerous historic and modern instruments in Europe and the United States. She also regularly performs music from the nineteenth and twentieth centuries, and has won prizes at international competitions including Dublin and Bruges. Her CD *Melchior Schildt and the North German Organ Art* (Loft Recordings LRCD~1104) was recorded on the historic organ at Roskilde Cathedral, Denmark.

Ms. Richards is founding editor of *Keyboard Perspectives*, a wide-ranging yearbook dedicated to historical performance and keyboard culture, but her scholarly work extends far beyond the organ and its music. Her widely-praised book *The Free Fantasia and the Musical Picturesque* (Cambridge, 2001) explores the intersections between musical fantasy and the landscape garden in late eighteenth- and early nineteenth-century music across German-speaking Europe and England. She is also editor of *C. P. E Bach Studies* (Cambridge, 2006) and rediscovered and reconstructed that composer's extraordinary collection of musical portraits (published by Packard Humanities Institute, 2012); soon to appear is the companion volume, *A Biographical Dictionary of C. P. E. Bach's Portraits*.

At Cornell Ms. Richards teaches courses on eighteenth- and early nineteenth-century music aesthetics and criticism; intersections between music and visual culture; music and the uncanny; and the organ and its culture, as well as organ performance. 2011 marked the completion of the organ featured on this recording—an extraordinary new early 18th-century-style organ at Cornell, the culmination of an ambitious 10-year research and construction project she led in collaboration with colleagues at the University of Gothenburg, Sweden, and in upstate New York.

Ms. Richards was educated at Oxford University, (BA, MA) Stanford University (PhD) and the Sweelinck Conservatorium Amsterdam (Performer's Diploma, *Uitvoerend Musicus*). She has won numerous honors, including fellowships at the Stanford Humanities Center, the Getty Center in Santa Monica and at the Society for the Humanities at Cornell. She has held a prestigious New Directions Fellowship from the Mellon Foundation and a fellowship from the Alexander von Humboldt Foundation in Berlin. Since 2005 she has been the Executive Director of the Westfield Center for Historical Keyboard Studies.



Producers

David Yearsley & Roger W. Sherman

Recording, editing & mastering

Roger W. Sherman

Graphic designer

Dominic AZ Bonuccelli

(www.azfoto.com)

Organ photographs

Roger W. Sherman

Artist photographs

Lauren Comly

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