



Johann Sebastian Bach

DIE KUNST DER FUGE

NUN KOMM' DER HEIDEN HEILAND
VOM HIMMEL HOCH, DA KOMM ICH HER

PAVAO MAŠIĆ

ORGULJE / ORGAN

Johann
Sebastian
Bach (1685–1750)

DIE KUNST DER FUGE
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VOM HIMMEL HOCH, DA KOMM ICH HER

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Orgulje Wolfganga Eisenbartha (2011.),
crkva sv. Marka, Gornji grad, Zagreb

Organ by Wolfgang Eisenbarth (2011),
St. Mark's Church, Upper Town, Zagreb

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**DIE KUNST DER FUGE /
UMIJEĆE FUGE /
THE ART OF FUGUE**
BWV 1080

1. **Contrapunctus 1** (3:21)
2. **Contrapunctus 2** (2:55)
3. **Contrapunctus 3** (3:16)
4. **Contrapunctus 4** (3:51)
5. **Canon alla Ottava** (2:42)
6. **Contrapunctus 5** (4:25)
7. **Contrapunctus 6 in Stylo
Francese** (4:23)
8. **Contrapunctus 7 per Augmentationem
et Diminutionem** (5:40)
9. **Contrapunctus 8** (6:07)
10. **Canon alla Decima in Contrapunto
alla Terza** (5:08)
11. **Contrapunctus 9 alla Duodecima** (3:15)
12. **Contrapunctus 10 alla Decima** (5:21)
13. **Contrapunctus 11** (6:53)

Ukupno trajanje / Total time:

57:24

DIE KUNST DER FUGE /
 UMIJEĆE FUGE /
 THE ART OF FUGUE
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1. Canon alla Duodecima in
 Contrapunto alla Quinta (2:11)
2. Contrapunctus 12 *rectus* (3:47)
3. Contrapunctus 12 *inversus* (3:44)
4. Contrapunctus 13 *rectus* (2:35)
5. Contrapunctus 13 *inversus* (2:38)
6. Canon per Augmentationem in
 Contrario Motu (4:46)
7. Contrapunctus 14 (original) (7:51)
8. Contrapunctus 14 (rekonstrukcija /
 reconstruction: Zoltán Göncz, 1992)
 (11:59)

NUN KOMM' DER HEIDEN
 HEILAND

9. à 2 Clav. e Pedale, **BWV 659** (3:51)
10. à due Bassi e Canto fermo,
BWV 660 (2:27)
11. in Organo pleno, Canto fermo in
 Pedale, **BWV 661** (2:39)

EINIGE KANONISCHE
 VERÄNDERUNGEN ÜBER
 DAS WEIHNACHTSLIED VOM
 HIMMEL HOCH, DA KOMM ICH
 HER FÜR DIE ORGEL MIT 2
 CLAVIEREN (1747)
BWV 769

12. Variatio 1 in Canone all'Ottava (1:42)
13. Variatio 2 alio modo in Canone alla
 Quinta (1:21)
14. Variatio 3 in Canone alla Settima (2:17)
15. Variatio 4 in Canone all'Ottava per
 augmentationem (3:35)
16. Variatio 5 L'altra sorte del Canone
 al rovescio: 1) alla Sesta · 2) alla
 Terza · 3) alla Seconda · 4) alla Nona
 (2:59)

Ukupno trajanje / Total time:
 60:32

DIE KUNST DER FUGE

Contrapunctus I

The image displays a handwritten musical score for 'Die Kunst der Fuge, Contrapunctus I'. The score is written on three systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. The score is annotated with several orange-colored shapes: triangles, rectangles, and irregular polygons, which appear to highlight specific musical elements or errors. The annotations are scattered across the three systems, with some overlapping the notes and others placed in the margins. The handwriting is in black ink on aged, slightly yellowed paper. The overall appearance is that of a working draft or a student's manuscript.

Johann Sebastian Bach: Die Kunst der Fuge / Umijeće fuge, BWV 1080

Tradicionalno smatrana jednom od najzagonetnijih skladbi, zbirka *Umijeće fuge* izazivala je brojne, katkad upitne hipoteze kao i značajnu količinu napisa mnogih glazbenika i muzikologa. Neki su je opisivali kao apstraktnu zbirku primarno teorijske prirode, iako je glazba koju sadrži bez sumnje bila namijenjena praktičnom izvođenju na instrumentu s tipkama. Bachov sin Carl Philipp Emanuel djelo je proglasio najsavršenijom zbirkom fuga namijenjenih praktičnom muziciranju, te ne jednom istaknuo kako njegov pokojni otac nije bio za govornik "suhih matematičkih konstrukcija". ("Der seelige war, wie ich und alle eigentlichen Musici, kein Liebhaber von trockenem mathematischen Zeuge.") Originalna najava tiskane zbirke u svibnju 1751. (otkrivena tek 1992.) vrlo pregledno i jasno donosi stav Carla Philippa Emanuela: "Oni obrazovani po pitanju povišesti glazbe priznat će kako se ovakvo djelo, u kojemu je detaljnim elaboracijama na jednu jedinu temu predstavljen čitav nauk o fugi, dosad nije nigdje moglo susresti. Sve su dio-

nice u potpunosti pjevne, svaka od njih vješto izrađena, na vlastitom crtovlju s odgovarajućim ključem, u partituri... Usprkos tome, sve je priredeno za izvedbu na čembalu ili orguljama." ("Daß dergleichen Werck, wo die gantze Lehre von Fugen so ausführlich über einen einzigen Satz durchgearbeitet worden, noch nirgends zum Vorschein gekommen, werden dieienigen bekennen, die die Geschichte der Tonkunst wissen. Da darinnen alle Stimmen durchgehends singen, und die eine mit so vieler Stärke, als die andere ausgearbeitet ist: So ist jede Stimme besonders auf ihr eigenes Systema gebracht, und mit ihrem gehörigen Schlüssel in der Partitur versehen worden... Es ist aber dennoch alles zu gleicher Zeit zum Gebrauch des Claviers und der Orgel ausdrücklich eingerichtet.")

Dva su glavna izvora ovoga djela: skladateljev rukopis, te izdanje tiskano niti godinu dana nakon skladateljeve smrti. Rukopis pritom ne sadrži uobičajeni naslov zbirke, pa čak niti pojedinačne naslove za veći broj stavaka, iako pred-

stavlja ranu verziju čitavog ciklusa donoseći ukupno četrnaest prilično dovršenih stavaka. Bach je, naime, skladao osam fuga i *Canon alla Ottava* već 1742. godine, te je naknadno dodavao ostale fuge i kanone tijekom godina koje su slijedile. Nakon određenog vremena, revidirao je dio materijala i oko 1748. godine počeo pripremati novu verziju djela za tisak. Skladao je čuvenu nedovršenu fugu (koja se naglo prekida nakon ulaska treće teme sastavljene od tonova B–A–C–H) tek 1749. godine, samo godinu dana prije vlastite smrti. Glavna tema *Umijeća fuge* u njoj nije (ili nije stigla biti) uključena, te nije moguće sa potpunom sigurnošću ustvrditi da li je Bach originalno planirao uključiti ovu fugu u tiskanu verziju ili ne. Ona je sačuvana u rukopisu uz ostale stavke, a povezuje ih i zajednički tonalitet d-mola, iako je notirana u dva sistema (zapisom karakterističnim za instrumente s tipkama), a ne u partiturnom zapisu poput ostalih četveroglasnih fuga.

Premda je Carl Philipp Emanuel dodao očevu rukopisu kratku bilješku kako je autor preminuo tijekom skladanja ove fuge, rukopis u njezinim posljednjim taktovima odaje čvrstu i sigurnu skladateljevu ruku, te se čini kako je Bach prestao raditi na stavku mnogo prije gubitka vida i smrti. Moguće je i da je završna stranica jednostavno izgubljena, iako rukopis prilično tajnovito prestaje usred drugog reda na stranici. Brižljivo oblikovana torza i umjetno

sagrađene ruševine poput onih na brežuljku Ruinenberg sagrađenih za pruskog vladara Fridriha II Velikog bila su u to vrijeme vrlo popularna, ali takva razmišljanja nisu kompatibilna s obilježjima Bachova stvaralačkog procesa.

Još jedna intrigantna hipoteza (iako bez konkretnijih povijesnih dokaza) pretpostavlja kako je Bach ovu fugu zamislio kao izazov članovima Mizlerova društva koji su je trebali dovršiti. To je učeno društvo osnovao u Leipzigu Lorenz Christoph Mizler, a ono je u svojim redovima brojilo mnoge glazbenike, među njima i G. F. Handela i G. Ph. Telemanna, kojima se Bach pridružio 1747. godine. Svaki član bio je obavezan priložiti vlastiti tiskani "znanstveni" rad svake godine (sve do dobi od 65 godina), te se smatra kako je Bach namjeravao predati monumentalnu nedovršenu fugu ili čak čitavu zbirku *Umijeća fuge* kao svoj posljednji prilog Mizlerovu društvu. Neovisno o tome, Bach je najvjerojatnije planirao *Umijeće fuge* tiskati kao peti svezak zbirke *Clavier-Übung*, niza izdanja glazbe za instrumente s tipkama započete 1731. koja je u četiri sveska obuhvatila šest partita, *Talijanski koncert* i *Francusku uvertiru*, opsežnu zbirku orguljske glazbe, kao i *Goldberg varijacije*. Bach je posebno bio čuven po svojim fugama, ali — unatoč zahtjevima koje je Mattheson u svom djelu *Savršeni kapelnik* (*Der vollkommene Capellmeister*) uputio upravo Bachu da objavi određene tipove fuge — nikada za života nije

objavio jednu takvu zbirku fuga, te bi *Umijeće fuge*, kao svojevrsni skladateljev rezime ove glazbene vrste, zasigurno ispunilo tu prazninu.

Nakon Bachove iznenadne smrti 1750. godine (po najrecentnijim istraživanjima, uzrokom smrti bilo je trovanje krvi kao posljedica nedogovarajućeg liječenja nakon operacije oka), priprema za tisak još uvijek nije bila dovršena. Izdanje je na koncu priredio Carl Philipp Emanuel, koji je zanemario neke od očevih prvotnih namjera, jer jednostavno nije posjedovao dovoljno informacija o njima, pa je tako u izdanje pogrešno uključen *Contrapunctus 10* za dva instrumenta s tipkama. Bach je svog mlađeg sina Johanna Christopha Friedricha uputio da udvostruči notne vrijednosti nekih stavaka s namjerom ujednačavanja notne slike čitave zbirke, ali su neki od stavaka ostali neizmjenjeni. Također, Bachovo posljednje skladano djelo, kratki koralni preludij *Vor deinen Thron tret ich hiermit* za koje se tradicionalno smatra kako ga je diktirao iz smrtno postelje, uvršteno je u zbirku (usprkos tome što nema nikakve glazbene veze s *Umijećem fuge*) kao svojevrsna kompenzacija za nedostajuće završne taktove posljednje fuge. Naslov *Fuga a 3 Soggetti* također je problematičan, jer je riječ o talijanskom, a ne latinskom naslovu, te proturječi tvrdnji Carla Philippa Emanuela (objavljenoj u nekrologu ocu tri godine nakon izdanja *Umijeća fuge*) kako je završna fuga "trebala sadržavati

četiri teme koje bi u sva četiri glasa nastupale u doslovnoj inverziji".

Mattheson je istaknuo kako umni izazovi i strogi kontrapunkt nikada ne bi mogli ganuti osjećaje slušatelja, ali Bachu je uspjelo povezati složene kontrapunktna postupke s maštovitom arhitektomikom, uvjerljivom retorikom, izražajnom glazbenom karakterizacijom i mjestimičnom zapanjujućom virtuoznošću, na zadovoljstvo i uha i srca. Unutarnji glasovi ponekad ostvaruju fragmentarna javljanja tek sa svrhom upotpunjavanja akorda, a u zaključnim taktovima stavaka nerijetko se pojavljuju i dodatni glasovi. Zapanjujuće dramatični trenuci zapažaju se u pauzama i fermatama već pri koncu prve u nizu fuga, kromatizam u trećoj fugi tradicionalno ima snažne konotacije, a u četvrtoj se fugi čak javlja i zov kukavice, često korišten u kontrapunktnim djelima skladatelja poput Kerlla, Frescobaldija i Johanna Martinića, te drugih. Neki od stavaka imaju oznake za ornamentaciju, artikulaciju, te prilike za improvizaciju kadenci. Takvi detalji naizgled se čine nevažnima u odnosu na širinu misli cjelovitoga ciklusa, ali svakako potcrtavaju razmišljanje Carla Philippa Emanuela kako je *Umijeće fuge* jedinstvena zbirka namijenjena pravo izvođenju.

DOMEN MARINČIČ
(prijevod: Pavao Mašić)

Johann Sebastian Bach: Die Kunst der Fuge / The Art of Fugue, BWV 1080

The Art of Fugue is traditionally regarded as one of Bach's most enigmatic works, giving rise to a considerable quantity of secondary literature and inspiring many questionable hypotheses. Some have described it as an abstract, theoretical cycle, but the music was undoubtedly intended to be played on a keyboard instrument. Bach's son Carl Philipp Emanuel praised the work as the most perfect practical collection of fugues and stressed on more than one occasion that his late father was not fond of 'dry mathematical stuff'. ("Der seelige war, wie ich und alle eigentlichen Musici, kein Liebhaber von trockenem mathematischen Zeuge.") The original advertisement for the publication from May 1751, also written by Carl Philipp Emanuel and only discovered in 1992, is clear and concise: "Those who are knowledgeable in the history of music will admit that such a work, in which the entire study of fugue is so thoroughly elaborated upon a single theme, has so far nowhere appeared. Since all the parts involved are singable throughout, and one is as strongly

worked out as the other, each part has been given its own system, with the appropriate clef, in score... Nevertheless, everything has at the same time been arranged for use at the harpsichord or organ." ("Daß dergleichen Werck, wo die gantze Lehre von Fugen so ausführlich über einen eintzigen Satz durchgearbeitet worden, noch nirgends zum Vorschein gekommen, werden dieienigen bekennen, die die Geschichte der Tonkunst wissen. Da darinnen alle Stimmen durchgehends singen, und die eine mit so vieler Stärke, als die andere ausgearbeitet ist: So ist jede Stimme besonders auf ihr eigenes Systema gebracht, und mit ihrem gehörigen Schlüssel in der Partitur versehen worden... Es ist aber dennoch alles zu gleicher Zeit zum Gebrauch des Claviers und der Orgel ausdrücklich eingerichtet.")

The work is transmitted in two main sources, Bach's autograph manuscript and the edition issued slightly less than a year after the composer's death. The autograph does not contain

a collective title in Bach's hand or titles for most of the movements, it does, however, present an early version of the complete cycle comprising fourteen movements that seems complete in itself. Bach wrote eight fugues and the *Canon alla Ottava* already in 1742, adding further fugues and canons in subsequent years. After a certain period he revised some of the music and, around 1748, began preparing a new version for publication. He wrote the famous unfinished fugue only in 1749, the year before his death. The piece suddenly comes to an end at the entrance of a third theme based on the pitches B–A–C–H. The main theme of *The Art of Fugue* is not, or not yet, featured, and it is not possible to establish with absolute certainty whether Bach originally intended to include this fugue in the print. It is preserved together with the autograph of the other movements and is written in the same tonality of D minor, but is notated in keyboard score on two staves instead of the four-stave open score like all the other four-part fugues.

Carl Philipp Emanuel added a short note to his father's manuscript stating that the author died while composing this fugue, but all the music including the final bars are written in a clear and strong hand so that it seems that Bach stopped working on the piece long before his blindness and death. It is not impossible that

he completed it on a sheet of paper which is now lost, but the writing mysteriously ceases in the middle of the second system on the page. Carefully crafted torsos and artificial ruins such as the Ruinenberg built for King Frederick II were fashionable at period, but such an explanation could hardly be reconciled with other information about Bach's thought processes.

Another intriguing hypothesis lacking tangible historical support proposes that Bach intended this fugue to be completed by members of the Mizler Society, a learned group of corresponding musicians who included Handel and Telemann, set up by Lorenz Christoph Mizler and joined by Bach in 1747. Every member was obliged to submit a 'scientific' work in published format every year until the age of sixty-five, and it is speculated that Bach intended to present the monumental unfinished fugue or the complete cycle as his final gift to the society. Independently of that, he most probably planned *The Art of Fugue* to become the fifth volume of the *Clavier-Übung*, a series of keyboard publications started in 1731 with the six *Partitas* and continued by the *Italian Concerto* and the *French Overture*, a magnificent collection of organ music, and the *Goldberg Variations*. Bach was especially famous for his fugues, but — despite the request in Mattheson's handbook *Der vollkommene Capellmeister* to print certain

kind of fugues — never published a collection of such pieces in his lifetime. *The Art of Fugue* would have filled this gap as his final summary of keyboard fugue.

When Bach unexpectedly died in 1750 (according to recent research, the cause might have been blood poisoning as an effect of inappropriate treatment following his eye operations), the engraving was only partly finished. The edition was completed next year under the supervision of Carl Philipp Emanuel, but it disregarded some of Bach's intentions since not enough information was available to the heirs. It erroneously included an arrangement of *Contrapunctus 10* for two keyboard instruments. Bach instructed his teenage son Johann Christoph Friedrich to double the note values in some of the pieces in order to unify the notation of the collection, but some of the pieces remained unchanged. Bach's final composition, the short Chorale Prelude *Vor deinen Thron tret ich hiermit*, which was supposedly dictated on his deathbed and has no musical link with *The Art of Fugue*, was added as compensation for the missing end of the unfinished fugue. The title *Fuga a 3 Soggetti* also seems problematic. It is Italian rather than Latin and contradicts the assertion that the final fugue "was to contain four themes that would then have been inverted note for note in all four voices" as stated by

Carl Philipp Emanuel in the obituary published three years after the print.

Mattheson wrote that mind games and strict counterpoint could never move the affects, but Bach combines contrapuntal complexity with imaginative architecture, persuasive rhetoric, expressive musical characterization, and occasionally flamboyant virtuosity, appealing both to the ear and the heart. Inner voices sometimes make fragmentary entries solely for the purpose of filling out chords, and additional voices appear in final measures of several fugues. Startlingly dramatic moments already become apparent in the fermatas towards the end of *Contrapunctus 1*. The chromaticism in *Contrapunctus 3* traditionally had a strong affective connotation, and *Contrapunctus 4* even includes cuckoo calls, a feature found in contrapuntal music by Johannes Martini, Frescobaldi, Kerll, and others. Some pieces have ornamentation symbols, articulation marks, and opportunities for cadences. Such details might seem unimportant considering the breadth of the work as a whole, but they certainly reinforce Carl Philipp Emanuel's view of *The Art of Fugue* as a unique practical collection.

DOMEN MARINČIČ



50
VOIX
HUMAINE
8'

51
BREMBLANC

42
LEIN JEU
48'

43
COR
ANGLAIS
16'

44
TRUMP
HARM.
8'

Vodič za slušanje

**DIE KUNST DER FUGE /
UMIJEĆE FUGE,**
BWV 1080

Contrapunctus 1

Prva u nizu jednostavnih fuga temelji se na originalnom obliku teme koju se slušateljima predstavlja po prvi put i to u posve jednostavnoj kontrapunktnoj izradi: bez stalnih kontrapunkta i ostalih kontrapunktnih elaboracija. Ipak, kroz tri zasebne ekspozicije teme relativno mirnog protoka (t. 1–22, 23–48 i 49–78) zamjećujemo čest sinkopirani pokret u kontrapunktirajućim dionicama, te retoričke pauze i zastoj na pedalnom tonu dominante kao obilježja karakteristična za skladanje fuge. Završnim taktovima pripada koda nad pedalnim tonom tonike u basu, dočim se u tenorskoj dionici izlaže posljednji, ponešto skriveni nastup teme, nad kojim sopran izlaže melizmatičnu gestu što se pruža do samog

konca klavijature; kao da time skladatelj poručuje slušateljima kako nije toliko važno pratiti temu u svakome njezinom javljanju, nego oslušivati ostale dionice i geste koje nastaju kao direktna posljedica inspiracije temom i svakoj fugi daju određeni zvuk i ugođaj. U slučaju ove jednostavne fuge i izabrana registracija je jednostavna: temeljni registar orgulja, Principal 8' sa glavnom manuala.

Contrapunctus 2

Druga jednostavna fuga, također donosi originalni oblik teme, ali sada uz kontrastni karakterističnog punktiranog ritma. Svježiji ritamski profil i življi izraz reflektiraju se i u ponešto oštrijoj, ali ne i agresivnoj registraciji temeljenoj na registrima 8', 4' i 2 2/3' s l. manuala, u kombinaciji kojih je naglašena *kvinta* kao član alikvotnog niza koji daje određenju i pomalo nazalnjiju boju tona. Kroz četiri provedbe (t. 1–23, 23–44, 45–60, 61–84) zamjećujemo

rafinirane trenutke: melizam gornje dionice kojom završava prva provedba (u kojoj glasovi nastupaju od dubokih prema visokima), a na što se nastavlja druga provedba u obliku kontraekspozicije (ponovne ekspozicije teme, ali ovaj put suprotnim redoslijedom nastupa glasova — od visokih prema dubokima); treća provedba je modulativna i sastoji se od tri uzastopna nastupa teme kroz srodne tonalitete, dok se u posljednjoj, četvrtoj provedbi zaključak povjerava nastupu teme u soprano, koji se za razliku od prve fuge ne proteže do vrha klavijature, već se odlučuje za tamniji i topliji završetak na tonu d'.

Contrapunctus 3

Treća jednostavna fuga, ujedno je i prva koja donosi inverzni oblik teme uz koju Bach veže stalni kontrapunkt u tečnim nizovima osminki koji pokazuje sklonost kromatici. Rezultat je vrlo izražajni *ricercare cromatico* (kakve su prije Bacha skladali Girolamo Frescobaldi i Johann Jakob Froberger), pa je i registracija ekspresivna i delikatna — izabran je jedan od najtiših registara ovih orgulja, Quintade 8' s II. manuala, smješten na samom zidu crkve, te na taj način iz najveće udaljenosti, *lontano*, iznosi intenzivan i proživljen sadržaj u četiri dijela (t. 1–23, 23–42, 43–50, 51–72) koji

svoju kromatsku prirodu razvija u gotovo neslućenim razmjerima upravo u međustavcima.

Contrapunctus 4

Posljednja u nizu jednostavnih fuga, također je temeljena na inverznom obliku teme, a novost su epizode naglašenijih proporcija. U kontrastu s prethodnom, zaigrani i lepršavi izraz ove fuge počiva na dva elementa: ostinatnoj figuri kružnog ornamenta što se javlja u kontrastsubjektu (t. 5) i motivu kukavice koji obilježava epizodne trenutke. Zanimljivo je vidjeti kako kroz ovu fugu (prvu s duljim brojem taktova od dosadašnjih) Bach gradi intenzitet kroz umnažanje ostinatnih figura i inzistiranje na igri motiva kukavice. Raspored izlaganja odvija se kroz četiri dijela (t. 1–26, 27–60, 61–106, 107–138), među kojima su najsvježiji momenti upravo oni epizodne naravi, svjedočeći o ulozi međustavaka, tj. epizoda fuge kao trenutaka rasonode i igrom prožete invencije (*divertissementa*, kako ih spretnije naziva francuski jezik). Iz zaigrane i lepršave prirode ovog stavka proizašao je i pristup oblikovanju registracije — transparentni i pokretljivi *pleno* na II. manualu: Bourdon 8', Praestant 4', Doublette 2' i Larigot 1 1/3'.

Canon alla Ottava

Ako se složimo s interpretacijom čestom za pomalo tajnovite stavke u Bachovim kasnim zbirkama grupirane u četveročlane grupe (npr. četiri Dueta iz zbirke *Clavierübung III*) kako je riječ o glazbi inspiriranoj s četiri temeljna elementa, onda bi prvi od četiri kanona bio odraz ideje Zraka. Na tom tragu, registracija je povjerena Flauti 4' kao registru koji najbolje predočuje "zračni" instrument, a svojim zvukom postavljenim za oktavu više potcrtava lepršavu temu (ornamentiranu verziju inverznog oblika teme) određenu 9/16 mjerom kao jednom od mjera koje su se koristile za skladanje najbržih tempa. Da kanoni nisu samo ezoterija ili "cerebralna" glazba, svjedoče i mnogi ornament i ispisan u njima, kao jasni putokazi da je ovo djelo namijenjeno praktičnom izvođenju.

Contrapunctus 5

Započinje nova skupina fuga u kojima je na iznesenu temu upućen odgovor u inverziji, tj. ogledalu. Glatki i postepeni ljestvični nizovi kontrapunktirajućih dionica pozivaju na *cantabile* način sviranja, a u registraciji na topli, ali određeni ton, ovaj put povjeren gudačkom registru Gambe 8' s I. manuala. Kroz više odsjeka (t. 1–16, 17–32, 33–47, 47–65, 65–86, 86–90)

uočljivo je korištenje tehnike *strette*. Ako fuga funkcionira po principu "Follow my tune!" ("Slijedi moju melodiju!"), tada *stretta* odražava ono nestrpljenje da se započne s imitacijom teme prije nego li je ona u potpunosti izvedena. Dakako, *stretta* pretpostavlja sigurnu ruku majstora-skladatelja, a Bach nam po tom pitanju ne ostaje dužan, već na tragu početka ove fuge (vidi *stretta* u t. 4 prilikom nastupa prvog odgovora!) razvija čak tri velika odsjeka sa *strettama* (t. 33–47, *stretta* u inverziji na gornjoj kvinti u razmaku od pola takta; t. 47–65, *stretta* u oktavi u razmaku od takta i pol; t. 65–86, *stretta* u oktavi u razmaku od cijelog takta). Kako je osnovno obilježje *strette* (hrv. *tjesnac*) određeni utisak zgušnjavanja glazbenoga tkiva, onda ne čudi kako je za završetak ove fuge Bach prirodno posegnuo za šesteroglasjem — u šesteroglasnoj, dakle, codi, istina, sluhom ne uočavamo, ali vidom primjećujemo kako Bach za akustičko zgušnjavanje koristi istovremeni nastup teme i u osnovnom i u inverznom obliku, što je na koncu moguće teorijski objasniti *strettom* u nultom razmaku, odnosno imitiranjem teme u istom trenutku njezina nastupa.

Contrapunctus 6 in Stylo Francese

In Stylo Francese — u francuskom stilu — didaskalija je koja potcrtava ne samo činjenicu da

je ova fuga skladana s težnjom dočaravanja veličanstvenog izraza francuske uvertire, već predstavlja još jedan u nizu dokaza kako je zbirka *Umijeće fuge* namijenjena praktičnom izvođenju. Francuski stil tu je ostvaren više-struko: punktiranim ritmom, nizovima tridesetdruginki, bogatom ornamentacijom, te za francuske skladatelje karakterističnim harmonijskim progresijama. Iako su prvi taktovi obilježeni "dodanom vrijednošću kontrapunkta" koji u slučaju ove fuge predstavlja uz tehniku *strette* korištenje i tehnike diminucije (pa prvom nastupu teme u basu odgovara tema u diminuciji, inverziji i *stretti!*) i time upućuje na linearno shvaćanje kontrapunkta, ipak smo u ovoj fugi svjedoci više nego igdje drugdje u bogatoj partituri *Umijeća fuge* kako fuga može biti shvaćena prilično homofono (što je još jedno od obilježja francuske tradicije skladanja fuga za orgulje, a kod Bacha prisutno i u slučaju Fuge u D-duru iz prvog sveska zbirke *Dobro ugođeni klavir*). I kad se učinilo da će u ovoj trodijelnoj fugi (t. 1–20, 20–46, 47–79) homofonija na koncu prevladati — kako bi osigurala što veličanstveniji zaključak na tragu francuske uvertire — Bach ipak zaustavlja homofoni pristup na klimaktičnom akordu s fermatom i u završnoj codi oživljava akordni slog s ukupno tri teme u istovremenom izlaganju nad toničkim pedalom: dva diminuirana oblika teme i jedan u realnim vrijednostima

obogaćeni su petim, najvišim glasom koji po-debljava zvukovnu teksturu. Sama registracija prati francusku baroknu praksu *sur les Grand Jeux*, kod koje su se orguljske fuge najčešće izvodile na kombinaciji Trompette 8', Clairon 4' i Grand Cornet V, što je zadržano i u ovom slučaju zahvaljujući registrima karakterističnima upravo za orgulje u crkvi sv. Marka.

Contrapunctus 7 per Augmentationem et Diminutionem

Treća od fuga s odgovorom u inverziji predstavlja veličanstvenu kombinaciju teme u realnom, diminuiranom i augmentiranom obliku. Tema, dakle, u slučaju ove fuge dolazi u tri "veličine", uz nezaobilaznu primjenu *strette*, a ovakvo nevjerojatno skladateljevo majstorstvo prolazi gotovo nezamijećeno u tihom i pitomom izrazu, zaključujući se lirskom kadencom soprana u završnim taktovima fuge. Fluidni nizovi šesnaestinki koji se odvijaju uz augmentirani oblik teme kao svojevrstnu *kičmu* stavka, ovdje su svoje zvukovno upri-zorenje našli u intimnoj, ali jasnoj registraciji: Bourdon 8' i Flute douce 4' s II. manuala. Ukupno četiri odsjeka (t. 1–22, 23–34, 35–49, 50–61) zaključuju se ponovno peteroglasjem, kao i u prethodnoj fugi, ali ovaj put odustajanjem

od dosezanja vrhunca i polaganim spuštanjem u kadencu na pikardijskoj terci iznimno utješnog i smirujućeg završetka.

Contrapunctus 8

Započinje nova grupa fuga koje glazbena struka naziva dvostrukima i trostrukima, jer sadrže dvije, odnosno tri teme. Ova fuga, prva u novome nizu, bazira se na tri teme: prvoj kromatskoj, drugoj pokretljivoj i trećoj, ujedno i varijanti osnovne teme. Ukoliko ih nazovemo pripadajućim oznakama kao teme A, B i C, onda raspored odvijanja ove fuge izgleda ovako: A (t. 1–39), A+B (t. 39–93), C (t. 94–124) i A+B+C (t. 124–188). Karakteristike triju tema utječu na izraz čitave fuge: A s vrlo odlučnim pokretom i kromatikom koja daje određenu oštrinu, B s još ambicioznijim pokretom u osminkama i tonskom repeticijom intenzivira događanje, kojemu C sa sigurnim četvrtinskim pokretom u ritmu hoda pruža dostojanstveni oslonac za dosezanje završetka. Registracijom se prati takav scenarij na način da su zvuku punih orgulja, *organo pleno*, dodani jezičnjaci s plitkim rezonatorima (Cor anglais i Voix Humaine) koji zvuk čine određenijim, transparentnijim i pokretljivim. Posebno virtuozne eskapade u šesnaestinkama zapravo su ornamentalne prirode te "podižu

temperaturu" ove fuge koja se zaključuje kadencom koja ne inzistira na prekomjernom doživljaju, već na decentnom kraju zaustavljajući se na tonu d'.

Canon alla Decima in Contrapunto alla Terza

Drugi u nizu kanona moguća je reprezentacija elementa Vode, predstavljene tečnim nizovima osminki, poput kakve pastorale, čemu u prilog idu upotreba izražajne kromatike i paralelnih intervala seksti i terci koji upućuju na nešto polaganiji i izražajniji tempo nego što bismo očekivali od početnih taktova. Bach pokazuje kako je moguće ovaj kanon realizirati za tercu naviše, ali i naniže (u odnosu na početnu temu), a na polovici stavka slijedi još jedno iznenađenje: dionice se međusobno zamjenjuju, a kontrapunktni odnosi i dalje funkcioniraju besprijekorno. Melodijska aktivnost prema koncu sve se više razigrava, te u posljednjim taktovima gornja dionica poprima još solističiji izraz (takvi primjeri nisu bez presedana, usporedi Louis–Nicolas Clérambault: *Récit de Nazard*) i Bach u pretposljednem taktu stavlja fermatu s didaskalijom "Cadenza", očekujući od izvođača mali, ali nužan doprinos. Primijetimo, dakle, još jedan trenutak koji upućuje na praktičnu izvedbu ovoga djela.

Contrapunctus 9 alla Duodecima

Riječ je o prvoj od dvije dvostruke fuge, koja se bazira na dvije teme, od kojih prva, iznimno elastična i živa, daje identitet čitavome stavku, dočim je druga ona osnovna tema čitavog ciklusa. *Presto* karakter ovdje je potcrtan prozračnom i gipkom registracijom Flute octaviane 4' i Octavin 2' s III. manuala, koja zvuči za oktavu više od zapisanog i tako omogućuje gibljivost i brzinu koju tradicionalno ne vezujemo toliko za orgulje, koliko za čembalo. Nije predaleka usporedba ove fuge sa završnim stavkom Bachova *Talijanskog koncerta* s kojim dijeli određene motivske floskule, a i sama prva tema pokazuje talijanski utjecaj. Skladana trodijelno (t. 1–35, 35–88, 89–130), pri čemu je prvi dio provedba teme A, a drugi i treći dio provedbe obaju tema (A+B), ova fuga do konca zadržava svoj lepršavi i pomalo gimnastički izraz, što je čini jednim od najhitrijih stavaka čitavoga ciklusa.

Contrapunctus 10 alla Decima

Druga dvostruka fuga, počiva na novoj prvoj temi markantnog početka i melodioznijeg nastavka, kojoj se nakon prve provedbe pridružuje osnovna tema ciklusa. Raspored odvijanja fuge gotovo da je školski: A (t. 1–22),

B (t. 23–43), A+B (t. 44–74), A+B (t. 75–120), ali sam zvukovni rezultat daleko je od bilo kakve suhe pedanterije; izražajni momenti pogotovo su upečatljivi u drugoj provedbi A+B gdje Bach udvaja teme u tercama i sektama, naglašavajući ekspresivnost i pjevnost, što je u registraciji praćeno registrom Diapason 8', principalovim registrom koji je smješten na III. manualu kao mekša verzija onog osnovnog — kojega smo imali prilike čuti u *Contrapunctusu 1* — ovdje pomognutim efektom tremola za bolju izražajnost.

Contrapunctus 11

Još jedan od vrhunaca Bachove skladateljske nadmoći, ovaj stavak kombinira teme koje smo slušali u *Contrapunctusu 8*, ali drugim redoslijedom. Prva nastupa polagana tema, zatim kromatska, a na koncu ona pokretljiva. Dosad najdulja fuga ugođajem pokazuje neke sličnosti s poznatom skladateljevom Dorskom fugom za orgulje, te zadržava utisak ozbiljnog, dostojanstvenog i, na koncu, veličanstvenog. Tomu odgovara i registracija *organo pleno*, čiji se intenzitet pogotovo ozvučuje u provedbi kromatske teme gdje kromatski pomaci, pa i čitavi akordi, stvaraju dosad nepoznate elaboracije, gotovo jedinstvene za čitavu povijest glazbe. Evo i pregleda čitave fuge: A (t. 1–27),

B (t. 27–71), A u inverziji (t. 71–89), A+C i B+C (t. 89–129) i A+B+C+A u inverziji (t. 129–184). Ono što posebice zadivljuje jesu dva detalja: prvo, uvođenje teme A u inverziji istovremeno uz pojavu njezina originalnog oblika, pri čemu realno imamo četiri teme istovremeno, te drugo, imitacija treće teme C u osminkama u sva četiri glasa istovremeno, ali u protupomaku, pri čemu zapravo nastaju akordi u osminkom pomaku. Ovakvim virtuoznim kontrapunktnim elaboracijama koje čuva za sam kraj stavka, Bach pokazuje ne samo skladateljsku nadmoć, pružajući ovu fugu, ali i čitavu zbirku kao svojevrsni udžbenik mladim skladateljima, nego i svježinu misli kojom školske modele osvježava individualnim pristupom koji za cilj uvijek ima muzičku ekspresiju, a u slučaju *Contrapunctusa 11* rezultira veličanstvenim završetkom sa čvrstim akordima.

Canon alla Duodecima in Contrapunto alla Quinta

Da li je moguće ovaj kanon promatrati kao sliku elementa Vatre, ostaje pitanje na koje svaki slušatelj mora odgovoriti ponaosob. Ipak, varijacija osnovne teme ovdje ostvarena brzim pokretom sekstola, a dodatno začinjena retoričkim pauzama i napetim skokovima silaznih intervala (*saltus duriusculus*) odražava

određen nemirni, *agitato* izraz, koji je u registraciji ostvaren kroz dijalog dva manuala: lijeve ruke na III. manualu na bateriji jezičnjaka (16', 8', 4') i desne ruke na solističkom registru Grand Cornet V.

Contrapunctus 12 *rectus* i *inversus*

Nova skupina od četiri fuge vrlo je poseban trenutak u čitavom ciklusu, budući da Bach na tragu principa ogledala uvedenog u *Contrapunctusu 5* (gdje je temu imitirao odgovor u ogledalu) sada čitavu fugu obrće u inverziji, stvarajući pritom potpuno novu glazbu istih kontura. Zahtjevnost takvog postupka predmnijeva specifičan odnos intervala i izbor harmonijskih progresija koje nakon primjene tehnike ogledala mogu "izdržati" takav postupak i u konačnici rezultirati jednako izražajnom i logičnom glazbom. Ideju za ovakav postupak Bach je mogao susresti kod Dietericha Buxtehuda čiji je koralni preludij *Mit Fried und Freud ich fahr dahin* skladan kao niz uparenih verseta u tehnici dvostrukog kontrapunkta, s pripadajućim podnaslovima *Contrapunctus* i *Evolutio*, kojima označava originalni verset i onaj izveden iz njega. Kod Bachova *Contrapunctusa 12* radi se o četverglasnoj fugi u dvije provedbe (t. 1–20, 21–56), pri čemu u prvoj provedbi čujemo temu u jednostavnom obliku (izdržanim

notama), a u drugoj provedbi u dekoriranom obliku (osminkom pomaku). Konture su, dakle, iste, pa u *rectusu* čujemo početak teme u basu kojemu će u *inversusu* odgovarati početak u soprano. Na isti način, u kadenci svakoga od njih Bach unosi kratki melizam, floskulu koja daje začim kadenci, ali i slušateljevu pažnju sklanja na promjenu smjera i vizualizaciju "ogledala", u *rectusu* u basu, a u *inversusu* u dionici soprana. Registracija prati princip odraza u ogledalu, pa su *rectus* i *inversus* registrirani istim tipom registra, ali iz međusobno različitih porodica: *rectus* na Principalu 4', a *inversus* na Flauti 4' s II. manuala, uz upotrebu efekta tremola kako bi se potencirala lirski ugodaj i pjevnost karakteristična za *stile antico*.

Contrapunctus 13 *rectus* i *inversus*

Po identičnom principu skladana je i ova fuga u tri glasa. Živ pokret uz karakterističan predtakt kao da prati predložke talijanskog tipa *gige*, dok nizovi brzih nota traže od svirača posvemašnju koncentraciju, budući da (zbog tehnike ogledala) mnogi intervali u inverziji prekoračuju opseg šake i predstavljaju velik napor u praktičnom izvođenju. Ipak, Carl Czerny je bio mišljenja da je sve moguće izvesti i da za izvedbu ovih fuga nije potrebna druga osoba. Registracija opet

prati princip ogledala, pa sad imamo sliku i odraz na bazi iste porodice, ali drugog tipa registra; porodica jezičnjaka predstavljena je u *rectusu* na bazi Voix Humaine 8' (jezičnjak s plitkim rezonatorima), a u *inversusu* na bazi Trompete 8' (jezičnjak s duljim rezonatorima).

Canon per Augmentationem in Contrario Motu

Četvrti kanon razvija ideju kanona kao "melodije koja je sposobna pratiti samu sebe" na zapanjujuće kompleksan i virtuozan način. Kromatski obojena, ornamentirana i gipka melodija u dionici desne ruke kanonski se imitira u lijevoj ruci, ali u ogledalu i u augmentaciji. To znači da su svi intervali smjerom zamijenjeni, a da pritom u lijevoj ruci note traju dvostruko dulje. Gotovo nemoguć zadatak za prosječnoga skladatelja koji kod Bacha rezultira posebnom ljepotom i ugodajem — dok samog tehničkog postupka slušno nismo niti svjesni — primjer je Kvintilijanu atribuirane izreke: "Ars est celare artem.", pri čemu umjetnost izlazi u prvi plan, ali ne i umijeće i način njezina postizanja. Registracijski je ovaj kanon ostvaren kao dijalog velike flaute s I. manuala i violončela s III. manuala.

Contrapunctus 14 (Fuga a 3 Sogetti)

Posljednji stavak ovog opsežnog ciklusa u podnaslovu je kršten kao fuga s tri teme. Sve tri teme potpuno su nove i dosad ih nismo imali prilike čuti: prva u izdržanim tonovima, druga razigrana i treća skladana na tonove skladateljeva prezimena. Slično velikim slikarima, Bach potpisuje svoj uradak tonovima, a u trenutku kada nastupe sve tri teme zajedno, rukopis se prekida... Slijed fuge glasi: A (t. 1–115), B i A+B (t. 114–193), C i A+B+C (t. 193–239), a zanimljivo je primijetiti kako je već 1880. g. njemački muzikolog Gustav Nottebohm primijetio kako je moguće sve tri teme uspješno kombinirati s osnovnom temom djela. Različite teorije, kao i praktična upućivanja u moguće završavanje djela izazivali su mnoge glazbenike, a dovršena izvedba na ovom albumu temelji se na jednoj od najrecentnijih (Zoltán Gőncz, 1992.) o kojoj je značajne pohvale izrekao skladatelj György Ligeti, a koja u osnovi ne koristi ništa drugo doli sve četiri Bachove teme kombinirane na način tzv. permutacijske fuge. Po tom principu, teme se izmjenjuju obrtajno kroz dionice, a Gőncz na koncu ne propušta (po uzoru na *Contrapunctus 11*) teksturu obogatiti i petim glasom, osnovnom temom u inverziji, osiguravajući tako ovom djelu zvukovno zasićen, veličanstveni završetak.

NUN KOMM, DER HEIDEN HEILAND, BWV 659–661

U Leipzigu je Bach revidirao neke od većih koralnih preludija koji datiraju iz razdoblja provedenog u Weimaru; preradio je njih sedamnaest, koncipirao redoslijed čitave zbirke ciklički, te ih dopunio još jednim koralom, *Vor deinen Thron tret ich hiermit*. U takvom slijedu, a u obliku vrlo urednog Bachova autografa sačuvanog sve do danas, poznat nam je taj opus pod imenom *Osamnaest lajpciških koral*, koji se po svojem umjetničkom tretiranju napjeva i skladateljskoj invenciji svrstava među najvažnija i najkompleksnija Bachova djela temeljena na koralnim napjevima. *Nun komm, der Heiden Heiland*, adventski je koralni napjev (čiji incipit neodoljivo podsjeća na obrise glavne teme *Umijeća fuge*) koji u toj zbirci zauzima posebno mjesto s čak tri koralna preludija. O njegovoj popularnosti među njemačkim orguljašima svjedoče brojne varijacije, preludiji, fantazije, pa čak i čitave kantate inspirirane tim napjevom, česte u opusima Bacha, Buxtehudea, Bruhnsa, Walthera, Pachelbela.

Prvi od tri komentara na koral već na prvi pogled otkriva raznolikost skladateljskih postupaka — solistička melodija koloraturnog profila (utjecaj G. Böhma i D. Buxtehudea) nad

imitativno oblikovanom pratnjom po modelu Pachelbelovih koralnih preludija. Iz pratnje se na poseban način izdvaja basova dionica, čiji motivski sadržaj ne sudjeluje u imitativnom slijedu, već joj je dana samostalna uloga pokretljive dionice koja osigurava kontinuitet (utjecaj Corellijeva komornog stila). Sinteza ovakvih stilskih raznorodnih skladateljskih postupaka karakteristična je za Bachov kasni opus — štoviše, on upravo inzistira na takvom citiranju skladateljskih tehnika kako bi se što čvršće oslonio i integrirao u umjetničku tradiciju svojih prethodnika. Slijedi trio u kojem ornamentirani koralni napjev prate dvije kanonski oblikovane basove dionice, kod kojih je, zahvaljujući međusobno srodnoj *tessituri*, teško odrediti koja od njih jest pravi bas. Niz se zaključuje preludijem *pro Organo pleno* koji predstavlja kulminaciju čitavog tropleta, a čija se osnovna misao izvedena diminucijom iz početnih tonova koralna provodi imitativno na način četveroglasne fuge, pri čemu je basova dionica u pedalu rezervirana isključivo za donošenje *cantusa firmusa* u augmentiranim vrijednostima.

**KANONSKE VARIJACIJE NA
BOŽIČNI NAPJEV VOM HIMMEL
HOCH, DA KOMM ICH HER,
BWV 769**

Po pitanju kompozicijsko-tehničkih postupaka možda najkompleksnije djelo među onima koralne provenijencije svakako su Kanonske varijacije na božićni napjev *Von Himmel hoch, da komm ich her*, BWV 769. Sačuvane su u dva izvora: u autografu *Lajpciških koralna*, ali i u tiskanom obliku, budući da je djelo Bach skladao i tiskao kao svojevrsnu ulaznicu u Mizlerovo društvo intelektualaca, matematičara i glazbenika. Naime, Lorenz Mizler, i sâm Bachov učenik, osnovao je 1738. u Leipzigu *Društvo za glazbene znanosti* koje je okupljalo glazbenike s naglašenom teoretsko-spekulativnom pozadinom, a kojem je pristupio i Bach 1747. g. Iz te godine datira i ovo djelo, koje Mizler spominje u Bachovom nekrologu iz 1754. g., gdje napominje kako je u ovim varijacijama koralni napjev "u potpunosti izrađen". U ovom slučaju to zasigurno nije puko laskanje, budući da varijacije u BWV 769 nisu tip varijacija uobičajenih za koralne partite ili varijacijske stavke plesova suite (*double*), već je u svakoj od pet varijacija dosljedno provedena striktna tehnika kanona, svaki put uz drugi specifični interval čime se postavlja dodatni izazov za skladatelja. Tako nametnuta disciplina skladanja ni u kom tre-

nutku ne utječe na njegovu kreativnost, pa smo svjedoci sve složenijih obrada izvornog napjeva koje u kumulativnom slijedu doživljavaju vrhunac u posljednjoj varijaciji. U njoj Bach postepeno povećava broj glasova od četveroglasja do šesteroglasja, no intenzitet raste i mijenjanjem intervala kojim se napjev obrađuje. Zaključni taktovi predstavljaju tako vrhunac kanonske discipline, pa osim uz tehniku diminicije, u posljednja tri takta nastupaju sva četiri stiha originalnog napjeva istovremeno (!) na način *strette*. Njima se u posljednjem taktu pridružuje motiv B—A—C—H

skriven u unutarnjim glasovima, čime skladatelj potpisuje vlastiti uradak slično likovnim umjetnicima. Bachova konstantna fascinacija mogućnošću uglazbljenja svoga prezimena, jednako kao i brojem 14 — zbrojem brojčanih vrijednosti sadržanih u njegovu prezimenu ($B+A+C+H = 2+1+3+8$) — prisutna je tako i u ovom opusu koji mu je poslužio za ulazak u Mizlerovo društvo, što je iz nepoznatih razloga odlagao punih devet godina, a u koje je ujedno stupio kao njegov — četrnaesti član.

PAVAO MAŠIĆ

A Listener's Guide

DIE KUNST DER FUGE / THE ART OF FUGUE, BWV 1080

Contrapunctus 1

The first in this series of simple fugues is based on the original form of the principal subject of the entire cycle, introduced here in a straightforward contrapuntal fashion, with neither a regular countersubject nor any special contrapuntal elaborations. Nevertheless, in the three individual expositions of the subject (bars 1–22, 23–48 and 49–78), there are syn-copated figures in the contrapuntal parts, as well as rhetorical rests and climaxes over the dominant pedal point, all of which are typical in fugue composition. The final bars are reserved for a tonic-pedal coda with a somewhat hidden final statement of the subject in the tenor part and a simultaneous melismatic gesture in the soprano part extending to the

uppermost keyboard range. The composer seems to be demonstrating that the observance and identification of every subject entry is not as important as a subject's influence on the other parts, thereby affording greater importance to the accompanying voices and their gestures through their interaction with the subject and imparting each fugue with a distinctive atmosphere. In the case of this fugue, the chosen registration is simple as well: the principal stop, Montre 8' from the first manual, the Grand Orgue.

Contrapunctus 2

Another simple fugue, also based on the original form of the subject, is accompanied by a dotted-rhythm countersubject. The lively rhythmic profile and overall impression are reflected in the somewhat penetrating but not overly aggressive registration, based on the 8', 4' and 2 2/3' stops from the Grand Orgue. This

sound combination emphasizes the fifth as the third partial tone in the aliquot row, thereby imparting a more defined and slightly nasal timbre. Through the four expositions (bars 1–23, 23–44, 45–60, 61–84), the music develops in particularly refined moments: a cadenza-like soprano part is used to end the first exposition (in which the order of the subject entrances is from the lower to the upper parts), followed by the second exposition, actually a counter-exposition (the order of the entries being reversed, from the upper to the lower parts). The third modulatory exposition consists of three successive entries of the subject in closely related keys, while in the fourth and last exposition the soprano once again ends the piece with a flourish, only this time not by extending through the whole tonal range of the keyboard but ending more warmly with the low tonic position of d' as its final note.

Contrapunctus 3

The third simple fugue is the first in this group to use an inverted form of the main subject, with a regular countersubject in eighth-note motion and interesting chromatic features. The result is a piece in the manner of a very expressive *ricercare cromatico* (not so different from earlier works by Girolamo Frescobaldi

and Johann Jakob Froberger), as reflected in the very delicate and expressive registration: Quintade 8' from the Positif is chosen (situated on the far wall of the church), which from this maximum distance, *quasi lontano*, accentuates a very intense musical narrative in four parts (bars 1–23, 23–42, 43–50, 51–72), the chromaticism of which is further elaborated in the episodes between the subject entries.

Contrapunctus 4

The last in this series of simple fugues is also based on the inverted main subject, with episodes of much larger proportions. In contrast to the previous fugue, a playful and lively atmosphere is achieved with two elements: an ostinato circular figure in the countersubject (bar 5) and a cuckoo motif in episodic parts. It is interesting to note how this fugue (much longer than any of the previous movements) maintains the intensity of the musical discourse through the multiplication of ostinato figures and insistent use of the cuckoo motif. Its formal disposition follows the four-part structure (bars 1–26, 27–60, 61–106, 107–138), among which the liveliest moments are those of an episodic nature that underscore the compositional principle characterizing the fugue's episodes, which are moments of relaxation

and amusement, playfully shaped inventions, more aptly defined by the French term *divertissement*. The playful and swaying motifs of this movement have dictated the approach to the corresponding sound—a transparent and light *petit plein jeu* of the Positif: Bourdon 8', Praestant 4', Doublette 2' and Larigot 1 1/3'.

Canon alla Ottava

If we approach the four canons in *The Art of Fugue* in the manner that some scholars have approached several slightly mysterious movements found in Bach's late collections, usually in groups of four (such as *Four Duets from Clavierübung III*)—with the idea of the music reflecting the four elements—then the first of the canons could easily be interpreted as a reflection of Air. The stop used for that purpose is the Flute 4', evidently the best solution to represent the Wind through the imitation of a *wind* instrument. Furthermore, the use of the 4' pitch (sounding one octave higher) underscores the lively nature of its gigue-like subject, which is actually an ornamented variation of the inverted form of the main subject. The 9/16 meter, as described by Bach's pupil Kirnberger as chosen for the fastest pieces played very lightly with the very tip of the bow, was another guide for determining the suitable

registration. That these canons are far from being esoteric or cerebral, i.e., more for reflection than to be played, is also evident from the many written ornaments, which clearly indicate that these movements were destined for performance.

Contrapunctus 5

A new group of fugues begins, in which the answer to the subject is an inversion thereof, hence the designation *mirror fugue*. The smooth and stepwise motion of the contrapuntal parts in this piece invite *cantabile* playing, with the idea of a warm yet clear tone in terms of registration, this time achieved through the use of the string stop Gambe 8' from the Grand Orgue. Through several distinctive sections (bars 1–16, 17–32, 33–47, 47–65, 65–86, 86–90), we notice the use of *stretti*. If fugue technique works through a simple principle, such as “follow my tune,” in *stretti* the subject is impatiently imitated even before its exposition has been completed. Of course, the use of *stretti* assumes the hand of a masterful composer (as Bach evidently is!), and in this fugue we notice different instances of *stretto* moments: at the very beginning of the fugue in bar 4 (already in the first answer to the subject), as well as three large *stretto*-shaped expositions (bars 33–47, with *stretto* by inversi-

on at the half bar in the upper fifth; bars 47–65, with stretto in the octave at one and a half bars; bars 65–86, stretto in the octave at bar 1). Since stretti usually produce the impression of an increase in the density of the music, it is no surprise that Bach uses a six-voiced coda in the final bars, where, the truth is, we perceive aurally but even more so visually how Bach acoustically thickens the texture by using the subject simultaneously in its original and inverted forms (actually an imitation of the subject at the moment of its appearance).

Contrapunctus 6

In Stylo Francese, in the French style, is a directive that not only underscores the fact that this fugue is composed with the intention of conveying the grandeur of a French *ouverture* but also once again confirms that The Art of Fugue was intended for musical performance. The French style has been achieved here through use of dotted rhythms, upbeat demisemiquaver runs, lavish ornamentation and typically French harmonic progressions. Although the emphasis in the first bars of this fugue is on linear perception through the use of contrapuntal elaborations, such as stretto and diminution technique (which mean that the first appearance of the subject in the bass

is followed by an answer in the soprano in inversion, diminution and stretto!), the majestic sound of this fugue is the direct result of a vertical, homophonic approach, typical of many fugues by French Baroque composers. Actually, this fugue could easily be the most homophonic piece in the entire collection, reminiscent of another fine example in the Fugue in D major from the Well-Tempered Clavichord (First Book), of much more modest dimensions. The three expositions in Contrapunctus 6 (bars 1–20, 20–46, 47–79) lead to the closing section, during which Bach builds tension with a homophonic texture (as was typical of the final bars of a French *ouverture*, in order to provide a monumental ending), yet, at the final moment the composer changes his mind, and after a climax on a chord with a fermata, he enlivens the chordal texture of the last bars with much more independently shaped voices (when three subjects of various sizes and directions are heard simultaneously) and another, fifth part above all of them. The choice of stops uses typically French registration, *sur les Grand Jeux*: Trompette 8', Clairon 4' and Grand Cornet V.

Contrapunctus 7

The third among the mirror-fugues presents an astonishing display of the subject in the

original, diminished and augmented forms, which means that the subject comes in three "sizes," with the unavoidable use of stretto and, yet, this artifice passes almost unnoticed in a serene and fluid manner, ending with a cadenza-like soprano gesture. Tranquil yet florid sixteenth-note passages in uninterrupted motion are clearly *mise en relief* on the background provided by the augmented subject (functioning as the skeleton of the whole movement), and the stops used include an intimate setting provided by the Bourdon 8' and Flute douce 4' from the Positif, with the addition of the Tremulant in order to imitate the vocal quality of the piece. Four expositions in total (bars 1–22, 23–34, 35–49, 50–61) conclude again in a five-voiced texture, this time relinquishing climactic heights in favor of descending into a comforting and serene cadence with a Picardy third.

Contrapunctus 8

A new group of fugues ensues, usually called double or triple fugues because, instead of a single subject, there are two or even three of them. This fugue, the first in the new group, is based on three subjects: the first chromatic (A), the second rather athletic in nature (B), and the third a variation of the original subje-

ct (C), which are presented through different expositions, sometimes in combinations and other times on their own: A (bars 1–39), A+B (bars 39–93), C (bars 94–124) and A+B+C (bars 124–188). Their characteristics clearly influence the nature of the whole movement: A being very decisive through distinctive angular movements and chromaticism that produces a certain harshness, B with even more ambitious movement in eighth-notes and tone repetitions that intensify the musical discourse, for which C (with steady quarter-note movement) ensures a solid foundation for the movement's closure. This scenario is reflected in the registration *organo pleno*. The sound of the full organ is enriched by reed stops with a regal quality (Cor anglais and Voix Humaine), which provide more definition to the organ sound, as well as transparency. Especially virtuosic sixteenth-note runs of a basically ornamental nature raise the temperature of this movement, which ends in a decent, if somewhat emphatic, manner.

Canon alla Decima in Contrapunto alla Terza

The second canon could be described as a musical representation of Water, owing to the consistent use of eighth notes, sometimes also reminiscent of a pastorale, as alluded to by

expressive chromatic movements and parallel thirds and sixths, which imply a slower and more expressive tempo than expected from the first bars of the movement. Bach not only demonstrates how it is possible to respond in counterpoint at higher and lower thirds but, moreover, exchanges the voices in the second half of the piece, while maintaining the impeccable double counterpoint structure. Toward the end, the melodic activity intensifies and in the last few bars the upper part behaves almost like a soloist, breaking free from both the meter's dominant substructure and canonic discipline (such an example is found in Louis-Nicolas Clérambault's *Récit de Nazard*). Bach even counts on the performer to provide the appropriate ending with the improvisation of a *cadenza*—yet another feature typical of music intended to be performed in concert and not only analyzed in a classroom.

Contrapunctus 9

The first double fugue exploits two subjects, one very elastic and lively that determines the character of the movement, and the other clearly the original subject of the entire work. The *presto* character is emphasized here with transparent registration provided by Flute octaviante 4' and Octavin 2' from the *Récit*,

which sound higher than actually written and thus facilitate the liveliness and speed traditionally more associated with the harpsichord than the organ. Therefore, it is not a stretch to compare this fugue to the final movement of Bach's Italian Concerto, with which it shares some motivic gestures, also bearing in mind the somewhat Italian flavor of the first subject. The piece is clearly structured in three parts (bars 1–35, 35–88 and 89–130), with the first part conceived as the exposition of the first subject, and the second and third parts as the expositions of both subjects. Until the very end, this fugue retains a lighthearted and almost athletic aspect, and is one of the most agile pieces in the entire cycle.

Contrapunctus 10

The second double fugue is based on a new first subject with a distinct beginning and melodious extension, to which the original subject is added after the first exposition. The formal layout follows strict rules: A (bars 1–22), B (bars 23–43), A+B (bars 44–74), A+B (bars 75–120), but the resulting sound is far from dry pedantry. Highly expressive moments are especially striking in the second A+B exposition, where Bach doubles both subjects in thirds and sixths, thereby emphasizing their

expressive and cantabile features, as reflected in terms of registration with Diapason 8' from the Récit, actually a much softer version of the Montre 8' from the Grand Orgue heard during Contrapunctus 1, accompanied here with a tremulant effect for greater expressivity.

Contrapunctus 11

Another outstanding example of Bach's compositional mastery, this movement combines the themes from Contrapunctus 8, presented in a different order: first the slow-paced subject (A), then the chromatic one (B), and finally the one in eighth notes (C). The longest fugue thus far, this piece has some similarities to Bach's famous Dorian Fugue for organ solo, while maintaining a serious, dignified and majestic pace. In terms of registration, this is reflected in the *organo pleno*, which helps bring out the intensity of the sound, especially in the elaborations of the chromatic subject, which results in some of very original, remarkable, bold and harsh chord progressions, perhaps unique in the history of tonal music. The structure of the whole movement is as follows: A (bars 1–27), B (bars 27–71), inverted A (bars 71–89), A+C and B+C (bars 89–129) and A+B+C+inverted A (bars 129–184). Two details are especially amazing: first, the simultaneous introduction of the

inverted A with the original A (which actually results in four subjects at the same time), and second, the imitation of C in all four voices simultaneously, both in parallel and contrary motion, which results in eighth-note chords. By reserving these virtuosic contrapuntal elaborations for the final section of the movement, Bach demonstrates not only his compositional preeminence (presenting this fugue, as well as the whole collection, as a textbook for students of composition), but also the freshness of his musical thought, which permeates his models with an innovative and individual approach, with the ultimate goal of musical expressivity, resulting in a magnificent conclusion.

Canon alla Duodecima in Contrapunto alla Quinta

Whether it is possible to see a representation of Fire in this canon is a question each listener has to answer for himself. Nevertheless, variations of the original subject, here achieved by the rapid movement of sextuplets, additionally enlivened by rhetorical rests and downward disjunct leaps (*saltus duriusculus*), reflect a certain agitation, as realized in the registration *en dialogue* between the left hand played on the Recit (using *batterie d'anches* in the form of 16', 8' and 4' reed stops), and the

right hand played on Grand Cornet V, a solo stop from the Grand Orgue.

Contrapunctus 12, *rectus et inversus*

A new group consisting of four fugues presents a very special moment in the whole cycle, based on the mirror principle introduced in Contrapunctus 5 (where the subject in its original form was imitated by an answer in inverted form). Bach now inverts the whole fugue itself, thereby creating completely new music with the same contour lines. Such a demanding procedure requires specific intervals and harmonic progressions for a satisfactory result that is musically logical and, more importantly, musically expressive after the application of the mirroring process. Bach could have taken this idea from Dieterich Buxtehude, whose chorale prelude *Mit Fried und Freud ich fahr dahin* was composed as a sequence of paired versets in double counterpoint, with the corresponding subtitles, *Contrapunctus* and *Evolutio*, with which the composer denotes the original verset and its derivative version. Contrapunctus 12 is basically a four-voiced fugue in two expositions (bars 1–20, 21–56): in the first we hear the subject in a simple form (long held notes), and in the second the subject is embellished with eighth-notes. The contour lines are thus

the same for both pieces, which means that in the *rectus* we hear the beginning of the subject in the bass part, corresponding to the soprano entry at the beginning of the *inversus*. Similarly, in the final bar of each version we can notice a brief flourish that not only enriches the final cadence, but also serves as a reminder to visualize the “mirror” itself: in the *rectus* the flourish is heard in the lowest part, and in the *inversus* in the highest part. The registration also follows the mirror principle: the same kind of stop is used, but from a different “family.” The *rectus* is thus played on Principal 4’, and the *inversus* on Flute 4’ from the Positif, in combination with a tremulant effect to maximize the lyrical atmosphere and idiomatic cantabile texture of the *stile antico*.

Contrapunctus 13, *rectus et inversus*

Following the same procedure, these two three-part fugues exploit emphatic motifs with a characteristic anacrusis, reminiscent of an Italian *giga*. Especially demanding are the fast triplets runs since, because of the mirror principle, the many inverted intervals result in very wide positions that stretch the player’s hands and present certain challenges, although Carl Czerny insisted that all the intervals are possible to play without the assistance of a

third hand. The registration again follows the mirror principle, this time from the same family of stops, but of a different kind: the *rectus* is based on Voix Humaine 8' (a reed stop with short resonators) and the *inversus* on Trompète 8' (a reed stop with long resonators).

Canon per Augmentationem in Contrario Motu

The fourth canon develops the idea of a canon as "a melody that is capable of accompanying itself," in an astonishing and virtuosic manner. The chromatically shaped, ornamented and elastic melody is imitated canonically in the left hand, this time using both the mirror principle and augmentation, which means that all the intervals from the right hand part are inverted in the left hand part and doubled in duration. An almost impossible task for most composers, Bach nevertheless creates a setting of impressive beauty and mood, while the technical procedure passes undetected. This clearly reminds us of a saying traditionally attributed to Quintilianus: "Ars est celare artem" ("It is art to conceal art"), i.e., art is how a work is perceived, not how it is achieved. In terms of registration, the dialogue between the parts is a dialogue between Flute grande from the Grand Orgue and Violoncelle from the Récit.

Contrapunctus 14 (Fuga a 3 Soggetti)

The subtitle of the last movement of this ambitious cycle falsely indicates that it is a triple fugue, with three completely new subjects: the first in long held notes, the second more active and the third with Bach's musical signature (B–A–C–H, according to the practice of great painters). After all three themes were introduced, the manuscript was left unfinished. The structure of this fugue is thus A (t. 1–115), B and A+B (t. 114–193), C and A+B+C (t. 193–239). Interestingly, already in 1880 the German musicologist Gustav Nottebohm commented that it was possible to combine all three subjects with the original subject, which was curiously absent from the fugue, and thereby challenged musicians to try to finish it. For this recording, a relatively recent elaboration has been chosen, composed by the Hungarian musician Zoltán Göncz in 1992. Göncz's solution, which mostly follows Bach's permutation of the fugue, has been highly praised by György Ligeti. All four subjects are inverted in permutation through all the voices. Based on Bach's strategy in Contrapunctus 11, Göncz decided to enrich the texture by adding a fifth voice, thereby bringing out the original subject in inverted form and producing a magnificent and saturated finale to the cycle.

**NUN KOMM, DER
HEIDEN HEILAND,**
BWV 659–661

While living in Leipzig Bach, revised several large-scaled chorale preludes composed during his time in Weimar. He included seventeen preludes, arranged their order, and added another chorale prelude, *Vor deinen Thron tret ich hiermit*, to produce the *Leipzig Autograph*, which includes the Great Eighteen Leipzig Chorales and Canonic Variations. The artistic treatment of the chorales and rich inventiveness define this collection as one of the most important and complex among Bach's chorale-based organ works. *Nun komm, der Heiden Heiland*, a chorale song for the Advent season, is included in three versions, thereby producing a cycle of its own. The many extant adaptations of this chorale song (the *incipit* of which shares similar traits with the main subject of The Art of Fugue) would suggest that it was very popular among German organists. Variations, preludes, fantasias, even whole cantatas composed by Bach, Buxtehude, Bruhns, Walther and Pachelbel were based on it.

The first of the three preludes has various compositional approaches and models: the florid melodic line (following models by G. Böhm and D. Buxtehude) moves freely above

the imitative accompaniment (such as often found in chorale adaptations by Pachelbel). The bass line is clearly independent from the accompanying parts; its walking bass (typical of chamber music by A. Corelli) provides continuity. Such synthesis of various stylistic influences is typical of Bach's late oeuvre. Moreover, he insisted on such quotations of compositional procedures, with the aim of integrating himself more tightly into the artistic tradition of his predecessors. The next version is modeled as a trio, with the ornamented chorale melody accompanied by two basses in canon. Owing to their similar tessitura, it is hard to tell which one is the real bass line. The third movement is actually a four-voiced chorale fugue *pro Organo pleno*, which brings this three-part-structure to a climactic ending. Its basic idea is developed through the diminution of the chorale melody, which appears in augmented form in the pedal part.

**CANONIC VARIATIONS ON THE
CHRISTMAS SONG VOM HIMMEL
HOCH, DA KOMM ICH HER,
BWV 769**

Canonic Variations on the Christmas Song *Vom Himmel hoch, da komm ich her*, BWV 769 are often cited as one of the most complex organ works, in terms of compositional techniques. Preserved in two sources that differ in the order of the movements (the *Leipzig Autograph* and the published version), this piece was composed and published as an "entrance ticket" to the elite Society for Music Sciences in Leipzig, founded in 1738 by one of Bach's former students, Lorenz Mizler, which included musicians who shared a theoretical and speculative background. Bach joined this society in 1747, the same year that he composed this work. It was actually Mizler who observed how scrupulously the chorale melody in these variations was elaborated. This was not flattery, since the variations included in BWV 769 are not of the typical decorative type found in chorale partitas or *double* movements in dance suites, but something completely different: canonically shaped music where the canon discipline poses an additional challenge for the composer, who chooses different intervals for canonic treatment in each of the variations. Such imposed discipline never impinges upon

Bach's creativity. The final result is breathtaking: each variation is increasingly complex, culminating in the climactically shaped last variation where Bach gradually adds from four to six voices and achieves parallel gradation by varying the intervals for canonic treatment in the course of the movement. Everything is possible for Bach, who in the last three bars simultaneously combines all four verses of the original tune, now diminished and in stretto, and moreover includes the musical representation of his own name, B–A–C–H, concealed in the inner parts, thereby "signing" the piece in pretty much the same manner as painters do. Bach's ongoing fascination with both the musical representation of his name and the number 14, as the sum of its numerical values ($B+A+C+H = 2+1+3+8$), is also evident in this work, which he used as his *piece d'audition* for admission to Mizler's society as its fourteenth member (!), having postponed joining for nine years despite Mizler's invitations.

PAVAO MAŠIĆ

(Translated by Margaret Casman-Vuko)



Pavao Mašić

Pavao Mašić (Šibenik, 1980), dobitnik nagrade *Grand Prix Bach* na Bachovom orguljaškom natjecanju u Lausanni (2006.), razvija uspješnu karijeru koncertnog orguljaša i čembalista. Raznovrsni interesi njegovog umjetničkog djelovanja obuhvaćaju repertoar baroka i romantizma — s naglaskom na opusima J. S. Bacha i francuskih skladatelja — koji, u kombinaciji s temeljitim istraživačkim radom, kao i konstantnom potragom za što izražajnijim interpretacijama, rezultiraju upečatljivim, virtuoznim i vrlo cijenjenim nastupima.

Nakon završenih studija glazbe u Zagrebu, nastavio je poslijediplomske studije orgulja u Lausanni kod Kei Koito, te čembala u Freiburgu kod Roberta Hilla. Od 1999. glavni je orguljaš u crkvi sv. Marka u Zagrebu, a od 2008. djeluje na Muzičkoj akademiji u Zagrebu gdje danas u zvanju izvanrednog profesora podučava nove generacije orguljaša i čembalista. Redovito nastupa na važnim koncertnim pozornicama diljem Europe i Rusije (Moskva, Sankt Peters-

burg, Basel, Lausanne, Budimpešta, Bratislava, Beč, Freiburg, Zaragoza, Porto). Više od 20 nacionalnih i međunarodnih nagrada svjedoče o kvaliteti njegovog umjetničkog rada: laureat je međunarodnih orguljaških natjecanja u Švicarskoj, Hrvatskoj i Španjolskoj, te je proglašen najboljim mladim hrvatskim umjetnikom u 2006.

Snima za Hrvatsku radioteleviziju i Croatia Records; raznolika diskografija uključuje tri albuma ovjenčana s ukupno 7 Porina. Više o tome na:

www.pavaomasic.com

Pavao Mašić

Pavao Mašić (Šibenik, 1980), winner of the *Grand Prix Bach* at the 2006 Bach Organ Competition in Lausanne, is an outstanding concert organist and harpsichordist, with a particular affinity for the Baroque and Romantic repertoire, especially the music of J. S. Bach and French composers. His highly acclaimed performances are characterized by profound artistry, virtuosity and erudition. The main organist at St. Mark's Church in Zagreb since 1999, he also performs in recitals and with orchestras at important concert venues throughout Europe, Israel and Russia (Moscow, St. Petersburg, Basel, Lausanne, Budapest, Bratislava, Vienna, Freiburg, Zaragoza, Porto).

After music studies in Zagreb, he studied organ in Lausanne with Kei Koito and harpsichord with Robert Hill in Freiburg. Since 2008, he has taught both organ and harpsichord at the Academy of Music in Zagreb, where he holds the rank of associate professor. The recipient of more than twenty major awards

including those at international organ competitions in Switzerland, Croatia and Spain, he was named The Best Young Croatian Artist in 2006.

Pavao Mašić records for Croatia Records and Croatian Radiotelevision. For more on his projects and discography, visit the website:

www.pavaomasic.com

**DISPOZICIJA ORGULJA U ŽUPNOJ CRKVI SV. MARKA U ZAGREBU /
DISPOSITION OF THE ORGAN AT THE ST. MARK'S CHURCH, ZAGREB**

GRAND ORGUE

I. manual · C-c''''

1. Bourdon 16'
2. Montre 8'
3. Flûte grande 8'
4. Bourdon 8'
5. Gambe 8'
6. Prestant 4'
7. Flûte 4'
8. Quinte 2 2/3'
9. Doublette 2'
10. Cornet V
11. Fourniture V 1 1/3'
12. Trompette 8'

POSITIF EXPRESSIF

II. manual · C-c''''

13. Bourdon 8'
14. Quintade 8'
15. Prestant 4'
16. Flûte douce 4'
17. Nazard 2 2/3'
18. Doublette 2'
19. Tierce 1 3/5'
20. Larigot 1 1/3'
21. Cromorne 8'
22. Voix humaine 8'
Tremblant

RÉCIT EXPRESSIF

III. manual · C-c''''

23. Violon-Celle 16'
24. Diapason 8'
25. Flûte harmonique 8'
26. Cor de nuit 8'
27. Gambe 8'
28. Voix celeste 8'
29. Flûte octaviante 4'
30. Viole 4'
31. Octavin 2'
32. Plein jeu V 2 2/3'
33. Cor anglais 16'
34. Trompette harmonique 8'
35. Hautbois 8'
36. Clairon 4'
Tremblant

PEDAL

C-g'

37. Principal 16'
38. Principal 8'
39. Soubasse 16'
40. Basse ouverte 8'
41. Bombarde 16'
42. Trompette 8'

Spojevi / Couplers

III/II	Super III/II
III/I	Super III/I
II/I	Super III
III/Ped	Sub III/II
II/Ped	Sub III/I
I/Ped	Sub III

Ugodba / Tuning

ravnomjerna / equal

Visina / Pitch

a' = 440 Hz

**Ukupni broj svirala /
Total number of pipes**

3117

**Najdulja svirala /
The longest pipe**

4,90 m / 64 Hz

**Najkraća svirala /
The shortest pipe**

8 mm / 12545 Hz

Wolfgang Eisenbarth,
op. 380, Passau, 2011.

REGISTRACIJE /
REGISTRATIONS

1

**DIE KUNST DER
FUGE, BWV 1080**

Contrapunctus 1
2

Contrapunctus 2
2, 6, 8

Contrapunctus 3
14, Trem

Contrapunctus 4
13, 15, 18, 20

Canon alla Ottava
7, 29
(LH: I, RH: III)

Contrapunctus 5
5

Contrapunctus 6
6, 8, 9, 10, 12, 13, 15, 17,
18, 19, 20, 21, 34, 36, 38,
40, 42, II-I, III-I

Contrapunctus 7
13, 16, Trem

Contrapunctus 8
4, 6, 8, 9, 13, 15, 17, 18, 19,
20, 22, 23, 24, 29, 31, 33,
35, II-I, Super III-I

Canon alla Decima
4, 7, 13, 16, 17, 19,
Trem
(LH: I, RH: II)

Contrapunctus 9
29, 31

Contrapunctus 10
24, Trem

Contrapunctus 11
2, 6, 8, 9, 11, 13, 15, 17,
18, 19, 20, 24, 30, 31, 32,
II-I, III-I

2

Canon alla Duodecima
10, 33, 34, 36
(LH: III, RH: I)

Contrapunctus 12
rectus: 15, Trem
inversus: 16, Trem

Contrapunctus 13
rectus: 4, 5, 7, 13, 16, 17,
22, II-I
inversus:
4, 5, 6, 7, 8, 12, 13, 15, 17,
18, 19, 20, II-I

**Canon per
Augmentationem**
3, 23, 25
(LH: III4', RH: I)

Contrapunctus 14
1, 2, 6, 8, 9, 11, 13, 15, 17,
18, 19, 20, 23, 24, 29, 30,
31, 32, 33, 37, 38, II-I, III-I

**NUN KOMM' DER
HEIDEN HEILAND**
BWV 659-661

à 2 Clav. e Pedale,
BWV 659
4, 13, 14, 17, 19, 25, 39,
40, III-I, Trem
(LH: I, RH: II)

**à due Bassi e Canto
fermo, BWV 660**
4, 5, 7, 13, 15, 16, 17, 18,
19, 22
24, 29, 38, 40
(LH: I, RH: II)

**in Organo pleno,
Canto fermo in Pedale,**
BWV 661
2, 6, 8, 9, 11, 13, 15, 17, 18,
19, 20, 23, 24, 30, 31, 32,
33, 37, 38, 39, 40, 41, 42,
II-I, III-I, III-Ped

—
bar 193: +12

**VOM HIMMEL
HOCH, DA KOMM
ICH HER**
BWV 769

Variatio 1

7, 15, 29, II-Ped,
Trem
(LH: I, RH: III)

Variatio 2

5, 13, 14, 15, 25, 31,
40, I-P
(LH: II, RH: III)

Variatio 3

4, 13, 14, 16, 17, 24,
26, 39,
40, II-I, Trem II
(LH: III, RH: I)

Variatio 4

2, 4, 13, 14, 16, 17, 21, 24,
29, 35, 40, III-P, Trem II
(LH: I, RH: II)

Variatio 5

7, 8, 9, 10, 13, 15, 16, 21,
22, 34, 35, 36, 37, 38, 39,
40, 42, II-P, III-II
(LH: II, RH: I)



bar 27: +2, 6, 11, 12, 24,
32, III-Ped
bar 40: +17, 18, 19, 31
bar 52: +41, I-Ped
bar 54: +1, 33, II-I, III-I

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IMPRESSUM**

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