



ORGAN GIANTS

J.S. BACH • MENDELSSOHN • SCHUMANN • BRAHMS • B-A-C-H

William Fox

Sunday 18th April 2021, 4.30 pm

Live-stream only



Complete Organ Works of J. S. Bach (1685 – 1750)

Recital VIII

Prelude and Fugue in G

550

was conceived during Bach's time as court musician in Weimar. Following a sprightly opening, Bach's adventurous nature at the console is evidenced through an athletic pedal solo encompassing two octaves. The fugue is more expansive than the prelude, developing its rhythmic and lyrical subject with sophisticated flair.

Jesus Christus, unser Heiland

688

Fuga sopra Jesus Christus, unser Heiland

689

are from *Clavier-Übung III*. BWV 688 is an extraordinary trio movement. Its subject is a series of expanding intervals, perhaps symbolising the gaping division between God and humanity, while retaining an outline of the hymn's melody. BWV 689 is one of Bach's most technically accomplished fugues, incorporating a wide variety of compositional techniques.

Kleines harmonisches Labyrinth

591

In this "Little Harmonic Labyrinth", Bach provides an astonishing journey by shifting harmonically through a plethora of keys. Divided into three sections, the home key is established in the *Introitus* before a quick departure, the *Centrum* is a livelier contrapuntal outburst which incorporates the B-A-C-H motif, the *Exitus* follows which calmly signifies a return to normality.

Jesus Christus, unser Heiland

665

This chorale, which has featured twice already in the programme, is the Lutheran reworking of the Latin Easter hymn *Jesus Christus nostra salus*. The text is a summation of the Eucharistic experience; from Christ's suffering on the cross, the invitation for humanity to join at Christ's table, and, finally, redemption through Christ's love. This

setting emanates from the 'Great Eighteen', a series of mature chorale preludes from Bach's Leipzig period which date from the same period as *Clavier-Übung III*.

Prelude and Fugue in A

536

The improvisatory, arpeggiated opening of this free work evokes the style of Dietrich Buxtehude, who used such figurations in his preludiae. The skillfully-constructed fugue, while noble in character, retains joyful impishness due to its dance-like metre and the flowing quaver arpeggio figurations towards its conclusion.

Notes by Samuel Bristow

William Fox

William Fox has been the Sub-Organist of St Paul's Cathedral, London, since July 2018. He works with the world-famous choir of St Paul's, accompanying and directing the music at services, including services of national significance. He also works as part of the ambitious music outreach programme at the Cathedral and gives recitals throughout the UK and abroad. Since September 2019, William has additionally been a junior fellow at the Royal Birmingham Conservatoire. William was a chorister at York Minster, before holding organ scholarships at Wells and Hereford Cathedrals. Prior to his appointment at St Paul's, he was organ scholar and an academic scholar at Magdalen College, Oxford, from where he graduated with a first class degree in Music. William became a Fellow of the Royal College of Organists as a teenager, winning the Turpin and Durrant prize. He has appeared on BBC radio, BBC television, and Classic FM, and worked through much of Europe and in the USA. As a piano accompanist, he is the winner of the 2018 Sir Anthony Lewis Memorial Prize Competition.

Next recital | Live-stream only

Sunday 25th April at 4.30 pm

Samuel Bristow | Complete Organ Works of Mendelssohn Recital IV

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