



ORGAN GIANTS

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

William Fox

Sunday 2 May 2021, 4.30 pm

Live-stream only

 **ST PAUL'S**
CATHEDRAL

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

Recital IX

Prelude in C

547a

The material for this great prelude is derived from the opening chorus of Bach's Epiphany cantata *Sie werden aus Saba alle kommen* (BWV 65). Founded on a rising scalic motif, the falling pedal figure might signify Christ's descent to earth.

Sonata I in E flat

525

The trio sonata would have been known to Bach as a genre of chamber music. With the composition of his six Trio Sonatas of the early 1730s, Bach established the trio sonata as a genre of organ composition. The Trio Sonatas for organ, comprising one melodic line for each hand and feet respectively, were designed by Bach to be a series of technical exercises for his son, Wilhelm Friedemann. The Trio Sonatas are widely considered to be among the finest of Bach's organ works. The graceful opening movement of *Sonata I* is characterized by its lyrical subject and ensuing energy. The binary form *Adagio* is founded on a falling subject, introverted and deeply expressive. The final *Allegro* bounces with exuberant octave leaps and whirling semiquaver figurations, drawing this intricate sonata to an uplifting conclusion.

Jesus, meine Zuversicht

728

This exquisite miniature sets the Easter hymn by Crüger as an embellished soprano solo, accompanied by two lower voices. Found in a notebook for Wilhelm Friedemann, the piece was most likely intended to be a model on which his son could base his own organ improvisations.

Fantasia super: Christ lag in Todesbanden

695

displays the influence of the North German School on Bach. The cantus firmus, a Lutheran revision of the Easter plainchant *Victimae*

Paschali Laudes, is subjected to a variety of imaginative textures, akin to the improvisations by Bach and his contemporaries.

Fugue in C

547b

is predominantly a work for manuals only, until an affirming pedal entry of the augmented subject is stated confidently, concluding the refined counterpoint with jubilant grandeur.

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. His debut recording, of the organ works of Cecilia McDowall, was released in 2021, gaining a 5* review in *Choir and Organ*. As a piano accompanist, he is the winner of the 2018 Sir Anthony Lewis Memorial Prize Competition.

Next recital | Live-stream only

Sunday 9 May at 4.30 pm

Simon Johnson | B-A-C-H Recital III: Reger

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