

Bach

Johann Sebastian (1685–1750)

Instrument:

Vladimír Šlajch,
Church of the Divine Heart
of our Lord, České Budějovice, 1999

CD I

Kunst der Fuge / The Art of Fugue (1749–50, BWV 1080)

1	I. Contrapunctus 1	3 : 48
2	II. Contrapunctus 2	3 : 17
3	III. Contrapunctus 3	3 : 37
4	IV. Contrapunctus 4	4 : 43
5	V. Contrapunctus 5	4 : 42
6	VI. Contrapunctus 6, a 4, in stile francese	4 : 32
7	VII. Contrapunctus 7, a 4, per augment. et dimin.	3 : 53
8	VIII. Contrapunctus 8, a 3	8 : 05
9	IX. Contrapunctus 9, a 4, alla duodecima	3 : 33
10	X. Contrapunctus 10, a 4, alla decima	5 : 08
11	XI. Contrapunctus 14, a 4	4 : 41
12	XII. Contrapunctus 11, a 4	8 : 03

CD II

1	XIII. Contrapunctus 12, a 4 (rectus; 2 organs)	3 : 33
2	XIV. Contrapunctus 12, a 4 (inversus; 2 organs)	3 : 15
3	XV. Contrapunctus 13, a 3 (rectus)	2 : 38

4	XVI. Contrapunctus 13, a 3 (inversus) _____	5 : 21
5	XVII. Fuga a 2 clav. _____	2 : 43
6	XVIII. Alio modo fuga a 2 clav. _____	2 : 48
7	XIX. Canon per augmentationem in contrario motu _____	4 : 13
8	XX. Canon alla ottava _____	4 : 30
9	XXI. Canon alla decima [in] contrapuncto alla terza _____	6 : 09
10	XXII. Canon alla duodecima in contrapuncto alla quinta _____	4 : 02
11	XXIII. Fuga a 3 soggetti [unvollständig / incomplete] _____	8 : 40

12	Vor deinen Thron tret' ich (1744–47, BWV 668) aus den „Leipziger Chorälen“ / from the ‘Leipzig Chorales’ _____	6 : 13
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Einige canonische Veränderungen über das Weihnachtslied

Canonic Variations on the Christmas hymn

Vom Himmel hoch, da komm' ich her (1746–47, BWV 769)

13	I. Canon all' ottava (Cantus firmus im Pedal) _____	1 : 40
14	II. Canon alla quinta (Cantus firmus im Pedal) _____	1 : 30
15	III. Canon al rovescio _____	3 : 45
16	IV. Canon alla settima (Cantus firmus im Sopran). Cantabile _____	2 : 47
17	V. Canon all' ottava per augmentationem (Cantus firmus im Pedal) _____	3 : 31

Jaroslav Tůma – organ (1–12/I, 3–5, 7–17/II), positive organ (1, 2, 6/II)

Giedrė Lukšaitė-Mrázková – organ (1, 2, 6/II), positive organ (5/II)