



DUX 1116 / 2015

J. S. BACH

Irena WISELKA-CIESLAR – organ recital

The recording was made on the organ built by Andreas Hildebrandt (1717-1719),

at St. Bartholomew's Church in Pasłęk

During the recording the air was supplied to the instrument in a way used in J.S. Bach's times.

Johann Sebastian BACH :

Praeludium et fuga in BWV 546

Praeludium, Fuga

Trio c-moll BWV 585

Adagio, Allegro, Choral „Wer nur den lieben Gott lässt walten“ BWV 647, Fuga in c BWV 575

Fantasia et fuga in c BWV 537

Fantasia, Fuga

Partite diverse sopra „O Gott du frommer Gott“ BWV 767

Partita I, Partita II, Partita III, Partita IV, Partita V, Partita VI, Partita VII, Partita VIII, Partita IX

Passacaglia BWV 582

Irena WISELKA-CIESLAR - organ by Andreas Hildebrandt (1717-1719)

St. Bartholomew's Church, Pasłęk

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The Organ in Pasłek was built in the period of 1717-1719 by Andreas Hildebrandt, an organ builder from Gdańsk. The instrument has 36 stops, two manuals and a pedal, which make it the oldest preserved baroque instrument in the north of Poland. Its most distinctive features include a unique, stereophonic position of both organ cases, the pipes construction, and a transposition device for the positive manual. Between 2010 and 2013 the organ was restored and brought to its original state by the organ workshop of Kristian Wegscheider from Dresden and Szymon Januszkiewicz from Pruszcz Gdański.

Organ tuning: Neidhardt „Grosse Stadt“ (1732)

Disposition of the organ (after restoration in 2013)

1717-1719 Andreas Hildebrandt, Gdańsk / Danzig / Gdansk

mechanical tracker action, pallet and slider chests

Tuning pitch: a1-464 Hz

Transposing device for the Oberwerk: 465 Hz – 415 Hz

Tuning temperament: Neidhardt „Grosse Stadt“ -1732

The key of C minor

Selecting a key depended on a message the composer wanted to share in his piece. The key of C minor was described in the Baroque era as exceptionally pleasant, gentle, and expressing both love and sadness. It even had moments of deep lament. The key of C minor hides in itself a unique scale of diverse emotions. It is perfectly outlined by the system of temperament of 1732, which was used in the organ built by Andreas Hildebrandt in Pasłek.

Praeludium et fuga in c BWV 546 – the majestic prelude includes elements of a concerto, with a typical division into tutti and solo. The fugue, entirely different and of a calmer nature, probably comes from an earlier period of Bach's creative work.

Trio in C minor BWV 585 (nach Satz 1 und 2 einer Triosonate c-moll von Johann Friedrich Fasch) is one of numerous arrangements of orchestra pieces by different composers, created by Bach. The trio is based on Movements 1 and 2 of Sonata in C Minor (for two violins and basso continuo), written earlier by Johann Friedrich Fasch. It has two movements: a lyrical Adagio and Allegro - of a different, light nature. Bach uses here the possibility of playing three independent voices on the organ as melodic lines imitating three instruments.

Chorale "Wer nur den lieben Gott lässt walten BWV 647" comes from the cycle of chorale arrangements Sechs Choräle von verschieden Art (Schübler-Choräle), which Bach composed earlier as parts of cantatas. The presented chorale is based on the cantata BWV 93, with the same title. (The man who leaves to God all power And hopeth in him all his days He will most wondrously protect him Through ev'ry cross and sad distress.

Who doth in God Almighty trust Builds not upon the sand his house. - translation: Bach Cantatas Website)

Fugue in c BWV 575 – the theme of this virtuoso fugue has elements of a canzonetta, which are developed by Bach into a form similar to a rondo. The composer also uses numerous motives typical of harpsichord pieces. This time C minor unveils its uniquely pleasant nature. The fugue ends with an improvising coda.

Fantasia et fuga in C minor BWV 537 – this fantasy form consists of two parts, which have similar construction. Its elegy-like nature resembles Italian harpsichord compositions, which also appears in the middle part of the fugue. The dynamic theme of the fugue stands in strong contrast to the fantasy.

Partite diverse sopra il Corale „O Gott du frommer Gott“ BWV 767 is an arrangement of the mystical imploring the protestant song with the same title (O God, Thou faithful God, Thou Fountain ever flowing, Who good and perfect gifts In mercy art bestowing, Give me a healthy frame, And may I have within A conscience free from blame, A soul unhurt by sin! - translation: www.lutheran-hymnal.com) The song has 8 stanzas and their lyrics are connected with the rhetorical meaning of subsequent parts of the composition (Partitas II-IX). The chorale is also an ending of Cantata BWV 24.

Passacaglia BWV 582 with a triple metre, like in Spanish dance songs, consists of a number of variations, which are diverse in terms of their affectations. The variations are based on a fixed theme, usually used in the pedal part. Some of them are paired, according to the composition tradition of that period. The theme of the Passacaglia almost unnoticeably turns into the Thema Fugatum, whose development leads to the majestic finale of the piece.

Irena WISEŁKA-CIEŚLAR

Irena Wiselka-Cieślar graduated with honours from the State Higher School of Music in Łódź, where she completed the organ class of prof. Jan Kucharski. She participated in numerous master courses of organ interpretation, taught by such artists as J. E. Köhler, G. Bovet, J. Regnery, H. Wulf or B. Oberhammer. In 2006 she obtained a title of professor of musical arts. She has been performing and taking part in renowned music festivals since she was a student. She is known as a soloist and chamber musician in Poland and abroad, e.g. in Austria, France, Germany, Holland, Finland, Sweden and Italy. Her solo repertoire includes pieces of different styles, yet she particularly admires the creative output of J. S. Bach and O. Messiaen. The artist has given numerous first performances and made recordings of pieces by Polish contemporary composers. She has made numerous recordings for the Polish Radio, Polish Television and Dutch Television. She has also recorded an original album on the organ at St. Matthew's Church in Łódź (DUX). Together with Grażyna Fajkowska, in 1996 she founded an organ duo A Piacere, which performs both original organ pieces for four hands and their own arrangements. She also performs with Beata Zawadzka-Kłós (soprano); earlier with Antoni Wierzbiński (flute) and choir Lankwitzer Vokalensemble from Berlin. Irena Wiselka-Cieślar teaches organ class at the Academy of Music in Łódź. In the period of 2005-2012 she held the function of Vice-Rector of the Academy of Music in Łódź. Currently she is Dean of the Department of Piano, Organ, Harpsichord and Period Instruments. She sits on the jury of many organ competitions. She has received numerous honours and awards, including a distinction of Meritorious Culture Activist (2001) and The Golden Cross of Merit (2005). In 2013 she received The Knight's Cross of the Order of Rebirth of Poland. Since 1996 she has been artistic manager of the cycle of concerts, entitled Sunday with Music at St. Matthew.