



## Johann Sebastian Bach 1685–1750

### Compact Disc 1

54'59

#### Die Kunst der Fuge BWV1080

1 Contrapunctus 1 <sup>1</sup>	4'03
2 Contrapunctus 2 <sup>1</sup>	2'50
3 Contrapunctus 3 <sup>1</sup>	4'19
4 Contrapunctus 4 <sup>1</sup>	5'02
5 Contrapunctus 5 <sup>1</sup>	4'52
6 Contrapunctus 6 a 4 in Stylo Francese <sup>2</sup>	5'10
7 Contrapunctus 7 a 4 per Augment[ationem] et Diminut[ionem] <sup>1</sup>	4'50
8 Contrapunctus 8 a 3 <sup>1</sup>	6'31
9 Contrapunctus 9 a 4 alla Duodecima	3'24
10 Contrapunctus 10 a 4 alla Decima <sup>1</sup>	5'50
11 Contrapunctus 11 a 4 <sup>1</sup>	7'53

### Compact Disc 2

44'56

1 Contrapunctus inversus 12 á 4 [rectus] <sup>2</sup>	3'55
2 Contrapunctus inversus 12 á 4 [inversus] <sup>3</sup>	3'42
3 Contrapunctus inversus a 3 [rectus] <sup>1</sup>	2'33
4 Contrapunctus [inversus] a 3 [inversus] <sup>1</sup>	2'38
5 Cnon alla Ottava <sup>1</sup>	2'44
6 Canon alla Decima Contrapunto alla Terza <sup>2</sup>	7'25
7 Canon alla Duodecima in Contrapunto alla Quinta <sup>2</sup>	2'21
8 Canon per Augmentationem in Contrario Motu <sup>1</sup>	4'51

## Einige canonische Veränderungen über das Weynacht-Lied

Canonic Variations on the Christmas Song

*Vom Himmel hoch da komm'ich her*

vor die Orgel mit 2 Clavieren und dem Pedal BWV769/769a<sup>4</sup>

9 Variatio 1 in Canone all'Ottava	2'01
10 Variatio 2 Alio Modo in Canone alla Quinta	1'52
11 Variatio 3 Canone alla Settima	3'35
12 Variatio 4 per augmentationem in Canone all'ottava	3'27
13 Variatio 5. L'altra Sorte del' Canone all' rovercio: alla Sesta – alla Terza – alla Seconda – alla Nona	3'46

Compact Disc 3

64'21

## Musikalisches Opfer BWV1079

1 Ricercar [à 3] <sup>1</sup>	6'30
2 Canon perpetuus super Thema Regium <sup>1</sup>	1'33
3 Ricercar à 6 <sup>1</sup>	8'41
4 Canon à 2 <i>Quaerendo inveniatis</i> <sup>1</sup>	2'09
5 Canon à 4 <sup>2/3</sup>	3'17

Sonata sopr'il Soggetto Reale à Traversa, Violino e Continuo<sup>1</sup>

6 I. Largo	6'19
7 II. Allegro	5'56
8 III. Andante	3'05
9 IV. Allegro	3'11
10 Canon perpetuus	1'45

Canones diversi super Thema Regium

*Regis Iussu Cantio Et Reliqua Canonica Arte Resoluta*

11 Canon 1 a 2 <sup>3</sup>	1'22
12 Canon 2 a 2 Violin: in Unisono 2 vl./cello/harpsichord <sup>1</sup>	0'57
13 Canon 3 a 2 per Motum contrarium <sup>1</sup>	1'05
14 Canon 4 a 2 per Augmentationem, contrariu Motu <sup>2</sup> <i>Notulis crescentibus crescat Fortuna Regis</i>	1'31
15 Canon 5 a 2 [per Tonos] – <i>Ascendenteque Modulatione</i> <sup>1</sup> <i>ascendat Gloria Regis</i>	4'26
16 Fuga canonica in Epidiapente vl./ <sup>1</sup>	2'18
17 Fuga a 3 soggetti (fragment) BWV1080/19 <sup>1</sup>	9'28

## Matteo Messeri *harpsichords, organ, chapel master*

<sup>1</sup>Barthélémy Formentelli harpsichord, after Taskin

<sup>2</sup>Jürgen Ammer 16' harpsichord, after the so called 'Bach-Cembalo'  
(attributed to the workshop of Harraß in Breitenbach, Thuringia)

<sup>3</sup>Jürgen Ammer harpsichord, after the Harraß harpsichord preserved in Sondershausen

<sup>4</sup>Heinrich Gottfried Trost orn, 1724-30 in the Town Church of Waltershausen

## Cappella Augustana

Luigi Mario Lupo *transverse flute*

Martin Wenner after Carla Palanca, Torino, first half of the 18th century

Luca Giardini *violin*

Francesco Brosa, Milano, first half of the 18th century

Marco Testori *cello*

Pechino, 2007, after Matteo Gofriller

The second harpsichord and second violin (*Canon à 4* and *Canon a 2. Violin: in Unisono*) are played by Tommaso Teresi and Rudi Cagliani (Giovanni Giorgio Taningard, Roma, 1739)

**Matteo Messori** was born in Bologna where he studied organ and counterpoint, graduating *cum laude*. He studied the harpsichord with the harpsichordist, organist, conductor and singer Sergio Vartolo at the Conservatories of Mantua and Venice, graduating again *cum laude*. In addition, he studied musicology at the university of his native city, Bologna.

He is active as both a harpsichord and organ soloist and conductor in Europe and the USA, and also works with various chamber ensembles.

As a means of exploring the musical and cultural relationship between the Italian peninsula and the northern musical world in the 16th to 18th centuries, Messori founded the ensemble Cappella Augustana, which he conducts in the first complete recording of Heinrich Schütz's works for Brilliant Classics (Vols. 1–4, 19 CDs). He has recorded the third part of the *Clavier-Übung* by Johann Sebastian Bach on three historic central-German organs, again for Brilliant Classics.

He also directed, this time for the Swedish label Mvsica Rediviva, the first tribute in sound wholly dedicated to the sacred music of Vincenzo Albrici (1631–1690/96), the *Kapellmeister* in Dresden and organist at the Thomaskirche in Leipzig.

He regularly conducts orchestras and ensembles in Europe and has published in the *Bach-Jahrbuch* 2010 a study of the 16' harpsichord with pedal harpsichord built by Zacharias Hildebrandt for the *Collegium Musicum* in Leipzig.

He teaches at the Conservatory of Bergamo.

Recorded in Bologna (Sala Vasari, Istituti Ortopedici Rizzoli, già Convento di S. Michele in Bosco) and Waltershausen (Stadtkirche); May 2005 (organ), May/June 2008 (harpsichord) and July 2009 (chamber music)  
Sound and mixing: Michael Seberich  
Editing: Corrado Ruzza, Francesca Tosolini  
Recording assistants: Anna Katarzyna Zaręba (2005/2008), Daniele Rocchi (2008), Antonio Scavuzzo (2009)  
Technical assistant: Mirko Invernizzi  
Translations: Hugh Ward-Perkins  
Photo: Anna Katarzyna Zaręba

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Cover and booklet image: Christian Friedrich Reinhold Liszewsky, Bach portrait in oils (after Haussmann), 1772 (lost)

