



**PANCLASSICS**

## Speculation on J.S. Bach

Reconstructed chamber music & chorals

<b>1-3</b>	<b>Trio Sonata in C major</b> after BWV 1032, reconstructed by Michael Form	12:06
<b>4</b>	<b>»O Mensch, bewein' dein Sünde groß«</b> BWV 622	3:41
<b>5</b>	<b>»Kommst du nun, Jesu, vom Himmel herunter«</b> BWV 650	3:00
<b>6-9</b>	<b>Trio Sonata in D major</b> after BWV 1028, reconstructed by Michael Form	12:31
<b>10</b>	Dirk Börner: <b>Chorale-setting of »Jesu meine Freude«</b> after BWV 794	4:09
<b>11</b>	<b>»Wenn wir in höchsten Nöthen sein«</b> BWV 641	2:09
<b>12-15</b>	<b>Trio Sonata in B flat major</b> (BWV Anh. 111 / BWV 655 / BWV 584 / BWV 676)	9:59
<b>16</b>	<b>»Ich ruf zu dir, Herr Jesu Christ«</b> BWV 639	2:15
<b>17</b>	<b>»An Wasserflüssen Babylon«</b> BWV 653	3:52
<b>18</b>	Dirk Börner: <b>Chorale-setting of »Wer nur den lieben Gott lässt walten«</b> after BWV 797	3:10
<b>19-21</b>	<b>Concerto a4 in G minor</b> (BWV 548 / BWV 885)	13:59

Michael Form *recorder* · Marie Rouquié *violin*  
Étienne Floutier *basse de viole* · Dirk Börner *harpsichord*

PAN CLASSICS PC 10384  
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Total time: 70:55

note 1 music  
note 1 music gmbh  
Made in The Netherlands

Recorded at Temple St. Jean, Mulhouse (France), in June 2017  
Recording producer: Leonie Wagner

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<b>SPECULATION ON J.S. BACH</b> <b>Reconstructed chamber music &amp; chorals</b>	<b>PC 10384</b>	<b>PC: 01Q</b>
	1 CD	
Michael Form – recorder Marie Rouquié – violin Étienne Floutier – basse de viole Dirk Börner – harpsichord	2017	

“Johann Sebastian Bach’s chamber music was in constant transition. His few surviving trio sonatas, for the traditional combination of two melody instruments and continuo, likely date from his years in Weimar and Köthen. Bach revisited some of these works in Leipzig, reworking them for concerts at Zimmerman’s coffee house into sonatas for a melody instrument with harpsichord obbligato. Unfortunately, few of these manuscripts survive, leaving us with only later arrangements as rough clues to their original form and instrumentation. Prominent Bach scholars agree that Bach, just as Handel and Telemann, must have made a major contribution to the main genre of 18th century chamber music. In view of this evaluation, there is a particularly unfortunate gap in the catalogue of the Thomaskantor’s works. Our program was conceived as an approximation of some of these lost trio sonatas.” (Michael Form)