



Concertos for organ

Concertos for
harpsichord

an annotated catalogue

Editors: Eva Maria Barwart, Jonathan Irons, Eric Marinitsch
© 2012 Universal Edition, Bösendorferstraße 12, 1010 Vienna, Austria
www.universaledition.com

Concertos for organ

Walter Braunfels

Concerto for organ, boys' choir and orchestra

Alfredo Casella

Concerto romano

Gottfried von Einem

Concerto for organ and orchestra

Cristóbal Halffter

Pinturas negras

Sinfonia ricercata

Ernst Krenek

Concerto for organ and string orchestra

Jean Francois Langlais

Concerto No 2

Concerto No 3 "Réaction"

Franz Liszt

Ad nos, ad salutarem undam – by Marcel Dupré

Rodion Schtschedrin

Musikalisches Opfer

Ian Wilson

Rich Harbour

Concertos for harpsichord

Paul Angerer

Concerto for harpsichord, viola and 5 wind instruments

Edison Denisow

Crescendo e diminuendo

Ferenc Farkas

Concertino for harpsichord and strings

Cristóbal Halffter

Tiempo para espacios

Roman Haubenstock-Ramati

Recitativo ed Aria

Zygmunt Krauze

Suite de danses et de chansons

Ernst Krenek

Little Concerto

Frank Martin

Petite symphonie concertante

Concerto for harpsichord and small orchestra

Bohuslav Martinu

Concerto for harpsichord and small orchestra

Gottlieb Muffat

Concerto in B flat major

Mauricio Sotelo

Tamquam centrum circuli

Johannes Maria Staud

One Movement and Five Miniatures

Concertos for Organ

Walter Braunfels (1882-1954)

Concerto

for organ, boys' choir and orchestra

world première: Leipzig, 1928; dir. Wilhelm Furtwängler, soloist: Günter Ramin
22'

In this romantic concerto, the solo organ is principally accompanied by the orchestral strings; the brass and percussion only appear in two chorales, as with Händel. Braunfels' use of a boys' choir, he said, "came about above all to add the finest crowning touch to the second movement, the central part of the piece. It is constructed as a large-scale chorale prelude, with the boys intoning the chorale at the end ... I could not resist letting the boys add their voices again, singing another chorale at the close of the finale, a fantastical, towering double fugue."

Alfredo Casella (1883-1947)

Concerto romano (1926)

for organ and orchestra

30'

The *Concerto romano* was written in the summer of 1926 and uses, in addition to the organ, a full string-orchestra, a six-strong brass-section and timpani. The first movement (*sinfonia*) is reminiscent of a church-sonata: after the slow introduction (*lento, grave*) comes the first movement proper (*allegro vivace, ma pero un poco maestoso*) with an exact recapitulation and extensive coda. A *ritornello* in the low strings with interruptions in the muted brass, and imitating a famous Bach-example, opens the second movement. After a thematic climax in the full orchestra the string-*ritornello* closes this section.

The Finale appears to be cut in two: after three runs by the orchestra with cadential interjections by the organ (*allegro agitato et impetuoso*), material from the forgoing movements is quoted and worked. The cadenza ends like the *largo*. Pianistic configurations in the organ form the style of the *toccata* (*allegro un poco moderato nel cominciare, e poi man mano movendo*). The long, solemn conclusion is in the "stretta" – tradition, an artistic technique often used also in Italian opera.

Gottfried von Einem (1918-1996)

Concerto

for organ and orchestra

world première: Linz, 1983; dir. Theodor Guschlbauer, soloist: Elisabeth Ullmann
30'

The concerto was suggested by Elisabeth Ullmann and commissioned by LIVA. Thoroughly tonal, its three movements formally cling to listening habits honed by Romantic music, even when surging is called for; pastoral moments of Beethoven, Mahler and Bruckner are its unmistakable forbears.

The concerto begins with a rhythmically striking “moderato” which, however, is not very moderate; instead, it seems to press strongly forward. The middle section – “alla Marcia” – commences sedately, building to an outburst similar to a funeral march before trailing away, pacified.

The concluding “Allegretto” is dominated by dialogues between the organ and the orchestra. They chat – not often sensibly, but frequently charmingly and with a sense of humour fuelled by the work’s musical influences. That requires precision and attentiveness [...]

Salzburger Nachrichten on the world première

Cristóbal Halffter (*1930)

Pinturas negras

concerto for organ and orchestra

world première: Madrid, 1973

17’

Halffter’s organ concerto *Pinturas negras* traces Goya’s *black paintings* in a rather impressionistic way, in an attempt to musically recreate their expressive power. Apart from the solo instrument, the composer uses the orchestra in a way which never plays as a conjoined force; he notates the instrumental groups like soloists throughout, to pile up the decaying sonic layers as densely and fully nuanced as possible.

Beginning with gentle organ sounds, Halffter proceeds to develop broadly shaped, intensely coloured strata; despite their structural static, the sonic edifices do not eschew an emotional, programmatic background allowing occasional individual images to come forth through the wide arc of its development. Precisely determined sections alternate with aleatoric richness, to which the organ contributes its specific coloration, always encircling the more traditional-sounding segments – yet not neglecting the solo-virtuosic element and thus ensuring easily comprehensible brilliancy.

Sinfonia ricercata

concerto for organ and orchestra

world première: Vienna, 1983; dir. Cristóbal Halffter, soloist: Martin Haselböck

23’

The extensive catalogue of Halffter’s compositions comprises pieces using the entire scoring spectrum, from solo instruments to large orchestra, not omitting vocal works. He has used a wide variety of composing techniques; he has been deeply involved with opportunities offered by electronics and has essayed options of combining electronic music and live interpretation.

His *Sinfonia ricercata* (commissioned by the Austrian Broadcasting Corp.) is based on his *Ricerca para organo*, written in 1981 for Martin Haselböck. Dedicated to the important Spanish philosopher Zubiri, Halffter interprets the word *ricercare* to mean “search for the sound”, an idea he took up again, along with its material, for the organ concerto in 1982.

Here again, he proceeds from individual voices in his search in the orchestra for the sound basically prefabricated in the organ; he dispenses with violins and percussion, allowing the group to appear in ever-new combinations and shadings. The orchestral winds, used as if in blocks, have the effect of sounding like a second organ.

Ernst Krenek (1900-1991)

Concerto

for organ and string orchestra, op. 230

world première: Ossiach, 1979; dir. Etti Karl, soloist: Martin Haselböck

The concerto was commissioned by the Carinthian Summer festival for performance in the Abbey Church at Ossiach/Austria. This meant that the restrictions imposed by a relatively small hall and a quasi chamber-music instrument had to be taken into account. The registrations which appear in the score were worked out by the composer and Martin Haselböck together. They were devised especially for the two-manual instrument in the Ossiach Abbey Church, but can easily be adapted for similar or larger organs.

Martin Haselböck

Jean François Langlais (1907-1991)

Concerto No 2

for organ and string orchestra

edited by Martin Haselböck and Thomas Daniel Schlee

25'

The *Concerto No 2*, scored for organ and strings, was a 1951 commission from the Museum of Arts Festival in Cleveland. In its first movement, Langlais reaches back to his Theme, Variation and Fugue of 1937/38. The chromatic theme, resembling a passacaglia, is developed more and more polyphonically, building effectively until the fugue (plus coda) begins. Conforming to the model of Händel's organ concertos, a cadenza-like solo follows for the organ, a quiet interlude in trio-form which develops altered material from the first movement.

In the Finale, Langlais combines virtuosic elements with a central, extremely expressive Adagio (itself a modified quotation of the famous *Plainte* from his 1947 *Suite brève* for organ), before an extended, bravura cadenza for the soloist precipitates the organ's full sound. With its beautiful melodic inspirations and striking harmonic scheme, the piece is also a fine synthesis of the organ's wind registers and the string sounds; it ends in radiant C major.

Thomas Daniel Schlee

Concerto No 3 "Réaction"

for organ, string orchestra and timpani

edited by Martin Haselböck and Thomas Daniel Schlee

world première: Pittsburgh, 1976

18'

Born 15 February 1907 in La Fontenelle in Brittany, Langlais initially studied with André Marchal at the Institut des jeunes aveugles in Paris, before continuing at Paris Conservatoire with Marcel Dupré (organ) and Paul Dukas (composition). In 1945 he became organist at Ste. Clotilde Basilica, a post formerly held by César Franck and Charles Tournemire.

Langlais was one of the most important improvisers, interpreters and composers for organ of our time. His splendidly rich, various works contributed to the development of French organ music into a determinant stylistic force in the advancement of music for “the king of instruments” in the 20th century.

Langlais began his third organ concerto (scored for organ, string orchestra and timpani) on 28 December 1970 and completed it on Good Friday, 9 April 1971, in La Richardais, Brittany.

He subtitled it “La Réaction,” explicable from the work’s formal design and its interpretation. Except for one section, all the concerto’s parts are distinctive in the relative looseness of their organisation; that freedom provides the requisite contrast to the strict form of the central fugue.

In sum, the piece can only be understood as a “reaction” to the multifarious forms of contemporary music in all their difficult complexity. Yet with this, his third organ concerto, Langlais proved that resorting to traditional formal layouts need not result in reactionary music.

Thomas Daniel Schlee

Franz Liszt (1811-1886)

Ad nos, ad salutarem undam (1850)

fantasia and fugue on *Choral der Wiedertäufer* of Giacomo Meyerbeer’s opera *Le Prophète* – by Marcel Dupré

for organ and orchestra

30’

Franz Liszt was commissioned to compose a fantasia on the motif B-A-C-H (= B-flat, A, C, B-natural) for the dedication of the new organ in Merseburg Cathedral. However, he was unable to finish it in time; he replaced it with his *Fantasia and Fugue* on the chorale *Ad nos, ad salutarem undam* (from Meyerbeer’s opera *Le Prophète*) on the programme.

This *Prophet Fugue*, as Liszt called it, is one of the most impressive works of secular character in the entire organ literature. Marcel Dupré, one of the 20th century’s greatest organists, arranged it for organ and orchestra, but there was only one documented performance of his version; he played it on a concert tour of the U.S.A., after which it disappeared.

The piece remained in obscurity until organists Olivier Latry and Denny Wilke discovered the performance material in the basement of Villa Maubert in Paris, where Dupré had lived.

This version of the *Prophet Fugue* for organ and orchestra was played for the first time in Europe on 23 September 2007 in Merseburg, the same venue where the solo work was first given in 1855; the performers were Olivier Latry and the Anhaltische Philharmonie Dessau, Michael Schönheit conducting.

Rodion Schtschedrin (*1932)

Musikalisches Opfer (1983)

for organ and 9 wind instruments

world première: Moscow, 1983

135'

Musikalisches Opfer ("Musical Offering") was composed in 1983, commissioned by Universal Edition in Vienna for the 300th birthday of Johann Sebastian Bach. Scored for organ, three flutes, three bassoons and three trombones, its relation to Bach is of course not of substance (apart from the title); the piece restricts itself to the artifices of quotations and anagrams.

After an improvisational introduction and a toccata-like section, the pedal sounds the familiar B-A-C-H (B flat-A-C-B natural) motif, immediately answered in the manuals by the pitches contained in the name Shcherdrin: s = Es (E flat), h (B natural), C, h (B natural), E, D. In one of the following sections – after a dialogue of two voices on the manuals and a powerful chordal passage – a third motif joins in the guise of an anagram of the name Alban Berg, another of the composers of the year, with the pitches b (B flat), E, D (instead of "r"), G.

[...]

The entries continue to consolidate – the improvisational character of the totality notwithstanding – until all 10 instruments come together at the climaxes: the winds oppose the organo pieno passages with stark chords, or they ruminate unisono on an imagined chorale melody. Consolidation wanes after a final climax; fragments of earlier ideas return while the organ sound disappears to the music of a lonely flute.

Ian Wilson (*1964)

Rich Harbour (1994, 1995)

concerto for organ and orchestra

world première: Dublin, 1996; dir. Niklas Willén, soloists: Peter Sweeney

31'

The opportunities for writing substantial works for large forces are few, so when I received the commission to write an organ concerto, I decided that this would, for me, be a major work. The subject of the piece, a meditation on death and what lies beyond, was inspired by a little lakeside cemetery in Co. Fermanagh called Caldragh.

There are three main musical types present which are interlinked and developed as the piece progresses: One is an aggressive, showy and striving music, one is darker and more despairing, and the third is more positive and optimistic. As a whole, the concerto is a working-through of my own thoughts on the subject; but it must also be acceptable purely on a musical basis, and so I have endeavoured to make it very colourful with a strong sense of argument and direction. There are also a number of calmer interludes in *Rich Harbour* which draw back from the central theme in order to give a sense of space – rather like looking at the lake, instead of the gravestones at Caldragh. Cast in a single movement, the work lasts around half an hour, and the title is "borrowed" from a Paul Klee painting.

Ian Wilson

Concertos for harpsichord

Paul Angerer (*1927)

Concerto (1946)

for harpsichord, viola and 5 wind instruments

23'

Edison Denisow (1929-1996)

Crescendo e diminuendo (1963)

for harpsichord and 12 strings

world première

6'

This experimental, partly aleatoric piece was marked by many surprising instrumental effects, but it remained music nevertheless and it kept one's interest throughout.

Everett Helm

Ferenc Farkas (1905-2000)

Concertino (1949)

for harpsichord and strings

16'

As pupil of Ottorino Respighi in Rome, Ferenc Farkas was a major figure in post-war Hungarian music. A highly influential professor of composition at the Budapest Academy, his pupils included György Ligeti, György Kurtág, Zolt Durkó, Attila Bozay and many others.

Cristóbal Halffter (*1930)

Tiempo para espacios (1974)

for harpsichord and strings

world première: Royan Festival, 1975. soloist: Elisabeth Chojnacka, dir. Claudio Scimone

18'

Each of the four movements pays homage to a major Spanish painter: Eduardo Chillida, Eusebio Sempere, Lucio Munos and Manuel Rivera. The harpsichord is amplified and its sound modified through the loudspeaker. *Tiempo para espacios* is a commissioned work by the city of Royan for the cembalist Elisabeth Chojnacka.

Roman Haubenstock-Ramati (1919-1994)

Recitativo ed aria (1954)

concerto for harpsichord and orchestra

world première: Baden-Baden, 1955

10'

Recitativo ed aria was written for the Südwestfunk, Baden-Baden, which commissioned the work in 1954 as a concert-piece for harpsichord and orchestra; the first performance was given there with Frank Pelleg as the soloist and Ernest Bour as the conductor.

The composer saw his main problem in the creation of a tonal balance between the solo instrument and the orchestra: the harpsichord has a great variety of purely tonal possibilities but is limited in its dynamics. He first intended to compose a "Concerto à la concrète", with a "normally" written harpsichord part, to be amplified in performance through microphone and loudspeaker, and an electronic or concrete opposing body. But as the composer could not realize this idea technically at the time, he decided to write an "Aria percussiva" using the traditional instruments of the orchestra but employing them in the spirit of a musique concrète or electronic score. The term "Aria" here points to the concerted element; as the solo instrument has a percussive character, the inner meaning of Aria and Recitative has to be diametrically opposed to their original place in pre-classical music: the introductory Recitative is lyrical and expressive, while the Aria is percussive and more "prosaic" in character.

Zygmunt Krauze (*1938)

Suite de danses et de chansons

for harpsichord and orchestra

world premiere: Bonn, 1977. Soloist: Elisabeth Chojnacka

18'

Ernst Krenek (1900-1991)

Little Concerto (1939–1940)

for piano (harpsichord) and organ with chamber orchestra

world première: Poughkeepsie/NY, 1940

10'

Frank Martin (1890-1974)

Petite symphonie concertante (1945)

for harp, harpsichord, piano (soloists) and 2 string orchestras

world première: Zurich, 1946, dir. Paul Sacher

22'

Paul Sacher commissioned the *Petite symphonie concertante*. His stipulations were vague; it was to be a modern work with a string ensemble and plucked instruments previously used in continuo and now to have solo parts. Frank Martin extended that proviso to include harpsichord, piano and harp.

Martin's work on the commission was interrupted by another one, from Radio-Genève: his oratorio *In Terra Pax*, for broadcast on the day World War II ended.

Concerto

for harpsichord and small orchestra (1951–1952)

world première: Venice/Italy, 1952

20'

It is a weighty artistic document of contemporary music, fundamentally serious in character and sombre in its great expressive power. Its interpretation of today's awareness of life, people's isolation and abandonment, desperation and inner turmoil is shattering; the demonic aspect is only increased by ghostly, grotesque interludes. In two movements, the work's characteristics include the virtuosic, rhythmic technically demanding ranges of differentiations required of both the soloist and the orchestra and the wealth of surprising, completely new sonic effects.

As befits the harpsichord, Baroque elements are prominent, including the soloist's episodes and cadenzas, rife with figuration and ornamentation, the frequent use of strict counterpoint and the adoption of an old variation form in the second movement.

Isabelle Nef commissioned Martin's Concerto for Harpsichord and Small Orchestra.

Programme booklet of the concert in Wiesbaden 1955

Bohuslav Martinu (1890-1959)

Concerto

for harpsichord and small orchestra (1935)

world première: Paris, 1936; soloist: Marcelle de Lacour

18'

Gottlieb Muffat (1690-1770)

Concerto in B flat major

for harpsichord, violin and bass

13'

Mauricio Sotelo (*1961)

Tanquam centrum circuli

for flute, harpsichord and orchestra

world première: Saarbrücken, 2006

18'

tanQuam centrum circuli is the title of one of the last poems of José Ángel Volente. He wrote the verses for the libretto of the opera we were working on in 1996, *Bruno oder das Theater der Erinnerung*. The poem includes a line which the poet dedicated to my music: One hears only infinite hearing.

At the gravitational centre of the composition you will hear today is a cadenza for bass flute and harpsichord, the two solo instruments. It takes up the echoes of a musical memory reaching back to the old songs of flamenco – specifically, a form called *granaina*, which is simply the name of a Granada fandango, from which all rhythm has been removed and which is

characteristic for the filigrees of its melismas. The cadenza was inspired by a short visit I paid to the Alhambra in Grenada with Finnish composer Kaija Saariaho.

The two formal wings vibrating around this centre are similar to the aura of one of the oldest and most dramatic songs of the Andalusian *canto hondo*, the *seguriya*. Its spiral motion gradually plunges into a kind of vortical three-beat metre, suggestive of a scherzo, a joke or witticism with a distinct rhythmical character: that of the burleria. The cadenza's notes are braided against that vibrant background for each of the two solo instruments.

Is it spectral flamenco, as a German friend of mine once called it, or is it inflammatory song of an outcry? – at all events, this music contains the vibrant beating of memory that is “only manifest in this dazzling, dark / explosion of light in light” (J. A. Valente, 6 January 1996).

Mauricio Sotelo

Johannes Maria Staud (*1974)

One Movement and Five Miniatures

For harpsichord, live-electronics and ensemble; soloist: Florian Müller

world première: Graz, 2009

16'

This work took as its point of departure the challenge of using the ‘early music’ instrument, the harpsichord, alongside the ‘new music’ instrument, the computer. In the course of composition it became clear that this was not a question of a reciprocal demarcation of boundaries between these two spheres, but rather of their symbiotic blending into a new, completely self-sufficient sound world. The ensemble of twelve players, arranged in three groups in a semi-circle around the amplified harpsichord, and framed by four loud-speakers, has an essential role to play in this and can, according to the musical situation, function as background foil, stimulus, or partner in the dialogue.

The specific qualities and characteristics of the harpsichord – ‘two skeletons copulating on a tin roof’ – determine the interactions between instruments and electronics throughout, as in their turn the possibilities of live electronics and the spatially distributed ensemble influence the way in which the harpsichord is treated. The electronic sounds are derived from, and activated by the live harpsichord performance alone, and do not make any use at all of pre-recorded material.

The six major sections, whose boundaries always remain recognizable through ‘incisions’ in the aural landscapes, follow one another attacca. Despite the variety of musical situations, every effort was made to create lines of development cutting through the different parts in order to achieve an overall dramaturgical shape.

Johannes Maria Staud



Das neue Orgelalbum I

Herausgeber: Martin Haselböck und Thomas Daniel Schlee

- Langlais, Jean François: *Chant des bergers* (1929)
Prière des mages (1971/81)
Schlee, Thomas Daniel: *Prélude op. 6/IV* (1980/81)
Leguay, Jean-Pierre: *Trois Préludes* (1979/80)
Bischof, Rainer: *Orgel-Variationen op. 14* (1981)
Lampersberg, Gerhard: *Fragt nicht, was die Nacht durchschneidet* (1979)
Segerstam, Leif: *Thoughts 1977* (1976)
Bornefeld, Helmut: *Kleine Trias* (1980)
Füssl, Karl Heinz: *Concertino für Orgel* (1980)
David, Thomas Christian: *Preludium und Fuge* (1980)

Universal Orgel Edition UE 17174

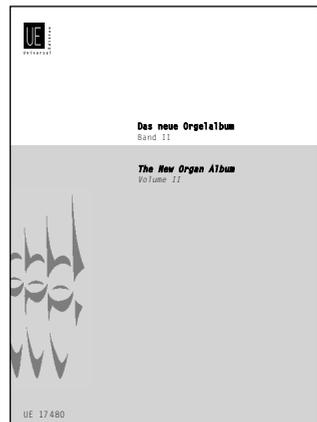


Das neue Orgelalbum II

Herausgeber: Martin Haselböck und Thomas Daniel Schlee

- Pärt, Arvo: *Pari Intervallo*
Kropfreiter, Augustinus: *Zwei kleine Stücke für Orgel*
Blarr, Oskar Gottlieb: *Handkuß für St. Margaretha*
Cogen, Pierre: *Deux Hosannas pour orgue*
Hueber, Kurt Anton: *Drei kleine Orgelstücke*
Kolman, Peter: *Interludium*
Sauseng, Wolfgang: *Zwei kleine Orgelstücke*
Tailleferre, Germaine: *Nocturne*
Brandmüller, Theo: *Deux Noël's*
Haselböck, Martin: *Flötenstück für Orgel*
Schnittke, Alfred: *Zwei kleine Stücke für Orgel*
Albright, William H.: *In memoriam*

Universal Orgel Edition UE 17480



www.universaledition.com

