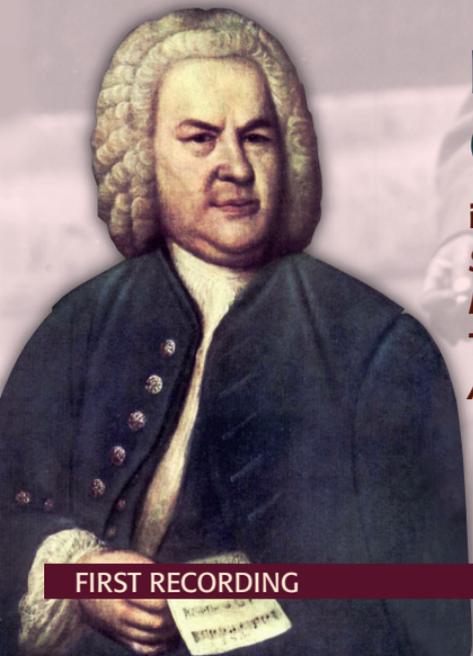


BACH



The Complete Karg-Elert Organ Transcriptions

including

Sinfonia from the *Christmas Oratorio*
Fantasia und Doppelfuge, BWV904

Toccatas, BWV913 and BWV914

Adagio (Air célèbre) from BWV1068

Sverker Jullander, organ
of Vasa Church, Gothenburg

FIRST RECORDING

SIGFRID KARG-ELERT, THE ORGAN AND HIS BACH TRANSCRIPTIONS

by Sverker Jullander

Sigfrid Karg-Elert¹ was born on 21 November 1877, in Oberndorf am Neckar in southern Germany, the son of a journalist. In 1883, his family moved to Leipzig, where he became a boy chorister at the Johanniskirche, to which he was to retain a special relationship: it was at the organ of this church that he was to conceive and try out many of his organ works. Not yet fourteen years old, he was sent to a seminary at the small town of Grimma outside Leipzig, to train as a school-teacher and church organist, but after two years, without graduating, he left the seminary and enrolled in the municipal band (*Stadtppfeiferei*) of the small town of Markranstädt, near Leipzig. Here his main instrument was the oboe, but he also played other wind instruments. In 1897, he was admitted to the conservatory of Leipzig, where he studied composition with Carl Reinecke, music theory with Salomon Jadassohn and piano with the Liszt pupil Alfred Reisenauer. It is unclear whether he also studied the organ; despite his subsequent interest in the instrument as a composer, Karg-Elert never acquired professional skill as an organist. At Leipzig he met Edvard Grieg (once a student there himself), who advised him to change his main subject from piano to composition; Karg-Elert was a devoted admirer of Grieg at the time and later described his early compositions as ‘Griegiana’.

1 Karg-Elert's name was originally Karg; in various editions of *Baker's Biographical Dictionary of Musicians* (Schirmer, New York) Nicolas Slonimsky suggests that the composer added 'Elert' because 'karg' means 'avaricious'. Karg-Elert himself (quoted in Günter Hartmann, *Sigfrid Karg-Elert und seine Musik für Orgel*, Orpheus-Verlag, Bonn, 2002, p. 63, note 1) stated that he added 'Elert', his mother's maiden name (though spelt 'Ehler'), during his time as a conservatory teacher in Magdeburg at the instigation of the director there, who thought that a double name would look better in advertisements. It has also been suggested (by K. J. Nüschen, *Die choralgebundenen Orgelwerke von Sigfrid Karg-Elert*, thesis, University of Cologne, 1967, p. 11, quoted in Hartmann, op. cit., p. 63) that 'Karg' would have been associated with Jewishness, since there was at the time in Magdeburg a well-known Jewish merchant of the name of Karger.

With his studies completed, Karg-Elert taught for a short time at a private conservatory in Magdeburg, after which he returned to Leipzig. Having had some success as a pianist, his main ambition was now to establish himself as a composer and in the first years of the new century he published a number of works, most of them for piano. Soon, though, he developed a preference for the harmonium, both as composer and performer. In 1904 he published his first harmonium pieces, and in the following year he began a long-standing collaboration with the Leipzig publishing house of Carl Simon, which specialised in music for harmonium. Karg-Elert became the foremost champion and virtuoso in Germany of the so-called *Kunsthharmonium* ('art harmonium'), at that time a concert instrument, to be distinguished from the 'normal' harmonium used mainly as a domestic instrument. Karg-Elert was fascinated by the sound qualities and the dynamic possibilities of this type of harmonium, which, in addition, provided him with a 'niche', where he need not fear comparison with Max Reger, who wrote very little music for harmonium. For some years, Karg-Elert's deep respect for Reger prevented him from trying his hand at organ music, as he later confessed:

I had an ardent longing to express myself through the organ, but there was the immense figure of Reger standing in the light. I realised but too clearly in him the solid ability, which in me was a mere wish, and I was much too humble and modest not to feel that I would be standing in the shadow of this powerful giant. But my desire to compose for the organ remained unquenchable.²

Karg-Elert's road to organ composition was rather tortuous. His first organ works were based on harmonium compositions (the organ version of these works is usually distinguished by a 'b' after the opus number). His first original organ work was the *66 Chorale Improvisations* ('improvisation' probably because of the occasionally free treatment of the chorale melody in the pieces), an ambitious project which took him four

2 'Wie ich zum Harmonium kam', in *Der Harmoniumfreund*, Vol. 1, 1927, pp. 4–5, quoted in Hartmann, *op. cit.*, p. 68.

years (1906–10) to complete. This collection is still his best known and most frequently played organ music. It established Karg-Elert as an organ composer, and even Karl Straube, from 1903 organist (and later cantor) of the Leipzig Thomaskirche, Reger's close friend and collaborator, and Germany's leading organist, began to perform his works. Concerts consisting exclusively of Karg-Elert's music were given, and not only German publishers but also leading British publishing houses such as Novello and Augener began to take an interest in his music. In 1914 he was made an Honorary Member of the Royal College of Organists, and even in Australia a small 'Karg-Elert Festival' was arranged in the same year. By that time, the *Chorale Improvisations* had been followed by numerous other organ works, among which were weighty compositions such as the *Chaconne and Fugue Trilogy with Chorale*, Op. 73, *Three Symphonic Canzonas*, Op. 85, and *Three Symphonic Chorales*, Op. 87. The *Three Pastels* of 1912 was his first organ work to be published in the UK. Besides original organ compositions, he also published numerous transcriptions for the organ in the years around 1910. After 1912, though, Karg-Elert's organ output all but ceased; in the following ten years he published only a collection of pedal studies (1916), preferring to dedicate himself to chamber and choral music, songs and a few orchestral pieces.

Karg-Elert had married in 1910 and in 1914 his only surviving child,³ a daughter, was born. Because of his age (he was 37) he was not drafted on the outbreak of the First World War, but in 1915 he enlisted as a volunteer and was made a military musician (oboist), remaining in service until 1917. After Reger's death in 1916, Karg-Elert sought to succeed him at the Leipzig Conservatory, but no decision was taken until after the War. Finally, in 1919, he was appointed professor of composition there, his first salaried position since the brief appointment in Magdeburg in 1902.

In the early 1920s Karg-Elert's contacts with Britain were resumed and intensified, mainly thanks to the indefatigable enthusiasm of a small group of organists, which

3 He had had an illegitimate son, born in 1904, and another son was stillborn in 1912.

stimulated him to resume organ composition. An important result of this activity was the *Seven Pastels from the Lake of Constance*, Op. 96, written in an impressionist style that was new in his music. This line was followed up in 1923 with *Cathedral Windows*, Op. 106, although tempered by the use of Gregorian melodies as themes.⁴ Both works were published in the UK, and were followed by the impressionistically entitled triptych *Sunset, Starlight, Elegiac Poem*, Op. 108, his first work to be published in the USA.

Karg-Elert's reputation in the Anglo-Saxon world continued to grow, while in his native country it suffered from contrast with the neo-Baroque ideals of the emerging 'Organ Reform' movement.⁵ Apart from organ and keyboard works, he also composed for flute and various chamber-ensemble settings. His increasingly modernist style, sometimes even bordering on atonality, can be heard in such important late organ works as the *Organ Symphony* (1930) and *Music for Organ* (1931). In 1930 a Karg-Elert festival with several organ concerts was held at the church of St Lawrence Jewry, London (this is the church outside which Karg-Elert is seen standing on the cover of this booklet); the composer was present but did not perform himself – naturally enough, since he was never a skilled organist. Nevertheless, there was a widely held misunderstanding (for which Karg-Elert was not himself entirely innocent) that he was an organ virtuoso – as was usually the case with organ composers. This misapprehension led to an invitation from the USA for a three-month, nationwide concert tour of more than twenty solo recitals which was widely advertised. Although his lack of proficiency at the organ and his deteriorating health (diabetes and heart trouble) were both strong arguments against the idea, his dire financial circumstances – and certainly a measure of personal vanity – made him accept the offer. Inevitably, the tour proved a disaster in every respect; besides the

4 Ottorino Respighi's *Tre Preludi sopra melodie gregoriane* for solo piano were composed in 1919–21 and orchestrated, with the addition of a fourth movement, as the 'Four Impressions for orchestra' *Vetrate di chiesa* ('Church Windows') in 1925–26. There does not seem to be any evidence that Karg-Elert was familiar with Respighi's parallel interests.

5 Beginning in the early 1920s, this movement reacted strongly against the late-Romantic German organs – the kind of instrument for which Karg-Elert wrote his organ music – and saw the organs of the seventeenth and early eighteenth centuries as ideal models for modern organ-building.

artistic failure, it poisoned the relations between the composer and his American hosts beyond repair, and it left the composer a broken man, physically and mentally. After returning home in early April 1932, having been absent for more than three months, he lived for only another year, no longer able to compose. He died on 9 April 1933, and was buried four days later in the Southern Cemetery of Leipzig. After his death, publishers and audience in his home country rapidly lost interest in his music, and his cause was not helped in Nazi Germany by the allegation that he was a Jew, a misunderstanding that caused his music to be banned from public performance. In the Anglo-Saxon world, by contrast, his music, especially his organ music, continued to be played. In the 1980s a growing interest in Karg-Elert materialised in the creation of Karg-Elert societies for the promotion of and research into his work, both in Germany and in the UK.

Karg-Elert as Transcriber

Making and performing organ transcriptions was a not unusual part of the activity of North German organists in the late nineteenth century. But when Karg-Elert began his career as organ composer, this kind of music-making was beginning to fall out of fashion in Germany. An early sign of this shift in opinion was the attitude towards transcriptions taken by the nation's leading organ virtuoso, Karl Straube, who restricted his concert repertoire to original works. Indeed, Karg-Elert took care not to present his organ transcriptions to Straube, for fear of committing a faux pas. Nevertheless, transcriptions form a substantial part of Karg-Elert's output for organ; he transcribed in all 61 pieces by other composers, to be compared with his 220 or so original organ works. His transcriptions for harmonium – his main instrument as a performer – number more than four hundred, and he also wrote numerous transcriptions for piano.

Karg-Elert's interest in organ transcriptions went together with his relatively late discovery of the organ as a medium for composition. Although after 1915 he seems to have lost interest in organ transcription, he did transcribe a few more pieces around 1930, which may have been used in his 1932 concert tour in the United States and were later published in the USA.

The main intention behind Karg-Elert's organ transcriptions seems to have been to bring out potential expressive qualities in the transcribed pieces by applying the many-plendoured sound resources of the late-Romantic organ of his time. The fact that the majority of his organ transcriptions (if a volume of Wagner transcriptions is disregarded) are from keyboard originals can be seen in this light. In 1913, the British composer and theorist Arthur Eaglefield Hull wrote:

In the field of free arrangements he has claimed a region all his own. A large number of the clavier works of Bach, Handel, Mendelssohn, and Schumann have been adapted to the larger medium of the organ with marvellous insight into the potentialities of organ-playing.⁶

The Bach Transcriptions

Apart from Wagner, J. S. Bach is the composer most frequently represented among Karg-Elert's organ transcriptions – hardly surprisingly, given his special relationship to Bach (also a resident of Leipzig) which expressed itself through the presence of the BACH motif in many of Karg-Elert's original organ works. His Bach transcriptions can be divided into three groups:

- 1) pieces forming part of larger instrumental or vocal works ('Air' from the Suite in D major, BWV1068, extracts from the motet *Singet dem Herrn*, BWV225, and the *Sinfonia* from the *Christmas Oratorio*).
- 2) short extracts/movements from keyboard works (the first section of the G major Toccata, BWV916, and the final movement, *Echo*, from the *Partita*, BWV831).
- 3) larger multisectional keyboard works, transcribed in their entirety (the Fantasia and Fugue, BWV904, and the Toccatas, BWV913 and 914).

These three groups show various approaches to the colouristic aspects of transcription. In the first the main concern is to use the potential of the organ to reproduce the variety of orchestral and vocal colours of the originals; the prime example of this approach is

⁶ 'Sigfrid Karg-Elert', *The Musical Times*, Vol. 54, No. 841, 1 March 1913, p. 162.

the *Sinfonia* from the *Christmas Oratorio*. The pieces of the second group are both based on keyboard originals in quick tempi; here Karg-Elert seems to have in mind the sharp, crisp timbral qualities of the harpsichord (although *Echo* ends with a powerful crescendo to Tutti, typical of the late Romantic style). Like the second group, the originals of the third group consist of keyboard music, in this case complete large-scale compositions. An important difference from the other transcriptions is that the idea of ‘imitating’ the supposed original sound is entirely absent. Rather, the ambition is to do justice to the musical qualities – or clarify the musical ideas – inherent in these relatively poorly known Bach works by using the expressive dynamic and timbral possibilities of the late Romantic ‘orchestral’ organ. It is no coincidence that all the transcriptions in this group carry an identical dedication: ‘To all supporters of “modern” Bach interpretation.’ In the preface to the volume containing these transcriptions, Karg-Elert made his artistic goals clear:

It was not blind ‘transcription fury’ [Übertragungswut] that made me arrange some of Bach’s keyboard pieces for organ but the realisation that the works I chose appeared as if created for the modern organ, expressive and capable of rich nuances. These incomparably valuable treasures should not remain unavailable to organists [...]. It is precisely the strongly expressive musical voice-leading of his clavier works that offer the fortunate master of the modern organ uncommonly rewarding problems.

For each of these transcriptions, Karg-Elert brings a variety of organ colours, indicated with considerable precision, not only in the score but also in written introductions to each of the pieces. For dynamic effects, the Rollschweller⁷ is indispensable. Expressive and varied phrasing, articulation, and accentuation – meticulously notated in the score are also central to Karg-Elert’s Bach interpretation: ‘That Bach playing is not *sempre ben legato* playing should be regarded as a matter of course in the age of the Bach cult.’⁸

⁷ A device, also called the ‘general *crescendo pedal*’, which enables the organist to comfortably produce large-scale *crescendo* or *diminuendo* effects by adding or taking off stops without having to operate the individual stop knobs.

⁸ ‘Vorbemerkung’, in *Aus Werken von Johann Sebastian Bach: Freie Bearbeitungen für Orgel von Sigfrid Karg-Elert*, Vol. 6, ‘Fantasie und Doppelfuge, A moll, nach dem Klavier-Original’, Carl Simon, Berlin, 1911. An identical ‘Vorbemerkung’ is found in Vols. 7 (‘Toccata, E moll’) and 8 (‘Toccata, D moll’).

Karg-Elert's *Capriccio* [1] is the first part of the Toccata in G major, BWV916. It is based on typical keyboard figuration: scale movement and broken triads. The title (not by Bach) bears witness to the character intended by Karg-Elert, expressed in the score through luminous registrations, inventive manual changes and frequent *non legato* articulation.

The *Fantasia and Fugue in A minor*, BWV904, begins [2] with an expressive *durezza e ligature* (dissonances and suspensions) type of texture. Later in the Fantasia (which Bach inscribed *Fantasia pro cembalo*), the movement becomes livelier, until the heavy chords of the introduction return shortly before the end. For the beginning and the end, Karg-Elert prescribes the full organ; in the middle part he underscores the musical development with frequent dynamic indications (none of which appears in the original). In the Fugue [3], the two contrasting subjects – the first rhythmically and melodically varied, with upward leaps; the second, a slow descending chromatic line – are presented in separate expositions and then combined in a powerful crescendo.

The *Sinfonia* [4] is the only purely instrumental movement of Bach's *Christmas Oratorio*, BWV248. The piece, which begins the second (cantata) section of the work, is in the style of a *pastorale*, a genre of Christmas music originating in Italy and popular in the seventeenth and eighteenth centuries, representing the shepherds of Bethlehem. Typical features of the *pastorale* are parallel movement in the upper voices, the dotted triple rhythm of the *siciliano* (originally a dance) and pedal points in the bass, representing the drone of the bagpipe, an instrument which, together with the shawm, was associated with shepherds. Bach's *Sinfonia* has all these typical features, to which comes the orchestration, with oboe d'amore and oboe da caccia representing, together with the bassoon (not specified in the score but normally a part of the continuo section), the Italian 'shepherd instruments'. In his registration indications, Karg-Elert strives to give as faithful a representation as possible of the original scoring, with its alternation of strings, flutes and reed instruments. Not content with this detail he adds a number of crescendi

and diminuendi, producing a finely nuanced and elaborately coloured version, perfectly suited to the resources of a large late-Romantic German organ.

The **Toccatà in E minor**, BWV914, begins [5] with a brief, improvisatory ‘prelude’, followed by a bithematic imitative section, marked *Un poco allegro*. Karg-Elert joins these sections to a first movement headed ‘Introduction and double fughetta’. Even this small ‘fughetta’ he treats as a full-grown fugue, with separate manuals to highlight the fugue subjects, and a final crescendo to Tutti by means of the Rollschweller. The following *Adagio* [6] is marked ‘Praeludium’ in some sources (there is no extant autograph), and has indeed the character of a quasi-improvised prelude, with arpeggios and runs. As usual, Karg-Elert makes the most of the expressive potential of the movement, adding *quasi Recitativo* to Bach’s original heading, and introducing dramatic contrasts; runs are expanded to cover most of the keyboard range and indicated to be played ‘extremely fast’. The final fugue (labelled ‘Toccatà – Fuge’ by Karg-Elert; Bach inscribed it simply *Fuga: Allegro*) [7] is a typical *Spielfuge* with an energetic motor theme, borrowed by Bach from an anonymous Italian composer but substantially modified by Karg-Elert. The rather thin texture, with frequent two-part passages, does not deter Karg-Elert from providing the work with an impressive extended final crescendo, replacing the original concluding arpeggio by a three-octave run, followed by a massive Tutti chord.

The only vocal Bach work that Karg-Elert transcribed for organ is the eight-part motet *Singet dem Herrn ein neues Lied*, BWV225. He selected two sections of the work, a chorale with interludes, and the concluding fugue, thereby creating an organ piece merging, as it were, the two most common forms of organ music by Bach: the prelude (toccatà, fantasia) and fugue, and the chorale arrangement. This combination of forms is reflected in Karg-Elert’s title: **Choral-Improvisation und Fuge** – although the term ‘chorale improvisation’, first used by Karg-Elert in his famous Op. 65, does not refer in this instance to any particularly ‘improvisatory’ character of the work (which is actually a

comparatively faithful transcription of the original); instead, it can be seen as synonymous with ‘chorale arrangement’.

The chorale is sung to the text ‘Wie sich ein Vater erbarmet’ (‘As a Father shows mercy’), the third verse of the hymn ‘Nun lob, mein’ Seel’, den Herren’, a sixteenth-century paraphrase on Psalm 103. In Bach’s motet, the chorale is sung by one of the two four-part choruses, with the other chorus commenting on the chorale in the words of an ‘aria’, ‘Gott, nimm dich ferner unser an’ (‘God, take still further now our part’). In the transcription [8], the chorale (and the singing congregation) is represented by the full organ, whereas the aria is rendered by several softer-sounding stop combinations. The jubilant fugue is sung to the concluding words of Psalm 150, ‘Alles was Odem hat, lobe den Herrn, Halleluja!’ (‘Let everything that has breath praise the Lord, Hallelujah!’). Here Bach’s two choruses unite in a four-part setting. In order to highlight theme entrances and important cadences in the course of the fugue [9], Karg-Elert uses dynamic differentiation between voices, in addition to dynamic contrast effects. Later in the fugue, a crescendo leads to a powerful Tutti conclusion, in the manner of the ‘crescendo fugue’ found in abundance in both Karg-Elert’s own works and in those of Max Reger.

Echo [10] is the eleventh and last movement of Bach’s ‘French Overture’ Partita in B minor, BWV 831, which, together with the Italian Concerto, forms the second part of the *Clavierübung*. It is a vivacious piece, for which Karg-Elert’s tempo indication, *Allegro giocoso*, seems well chosen. Here Karg-Elert rewrote the original score rather extensively, adding extra voices and chords to the sparsely textured original. These modifications have resulted not only in a fuller texture but sometimes in richer harmonies, too. The reworking of the piece is clearly heard already in the beginning, where a rising pedal melody of Karg-Elert’s invention joins the three short introductory chords of the original. Karg-Elert follows Bach’s indicated contrast between *forte* and *piano*, but adds further dynamic levels by assigning some of the piano passages to the third manual and adding a final Tutti.

Like the E minor Toccata, the **Toccata in D minor**, BWV913, is a relatively unknown early composition of Bach. The Introduzione (untitled in the original) [11] contains several contrasting subsections, including a mainly single-voice beginning and, later, a harmonically dense section with dissonances and suspensions, for which Karg-Elert prescribes a registration with ‘very delicate and warm stops’. The remainder of the Toccata Karg-Elert divides into three movements: two fugues [12] [14] separated by an expressive ‘Interludium’ [13], oscillating, as it were, between recitative and *arioso* styles. The fugues, both with short, rhythmically varied themes (Bach labels the first *Thema* but leaves the second unmarked), are unconventional in that the three first entries of the fugue subject are all in the tonic, whereas normally the second entry (the ‘answer’) is in the dominant. To bring out the expressive power in the fugues, Karg-Elert introduces, in addition to dynamic fluctuation, elements such as pedal points, long trills, massive arpeggios and added middle voices, turning this rather modest clavier piece into a full-fledged Romantic organ work on the grand scale. Indeed, the D minor Toccata bears many resemblances to an organ composition – the first bars, for instance, seem to be composed for pedal solo (as realised in Karg-Elert’s arrangement). Nor was Karg-Elert the first to produce an organ version of the work: in 1902, almost a decade earlier, his colleague and neighbour Max Reger published an arrangement of the first two sections of the work, entitled ‘Toccata and Fugue’. Reger’s understanding of the music and how it should be adapted to the organ is broadly similar to Karg-Elert’s, but they differ in a large number of details, and Karg-Elert’s preoccupation with tone colour has no counterpart in Reger (this difference in attitude is apparent also in the two composers’ original organ works).

Karg-Elert’s *Adagio (Air célèbre)* [15] is the second movement of the four-movement Suite (or Overture) in D major, BWV1068. It is by far the most famous piece that he arranged for organ, and has suffered innumerable other arrangements over the years. This version differs in one important respect from the original: the solo melody is played in the tenor.

The transposed key of C major suggests that the arrangement is based on the perhaps most popular of arrangement types, the 'Air on the G string' for violin and piano. The word *Adagio* (no tempo indication is given in Bach's original) suggests a slower tempo than that usually heard today.

Sverker Jullander is Professor of Musical Performance at Piteå School of Music, Luleå University of Technology, Sweden, and Director of Doctoral Education at the Faculty of Fine, Applied and Performing Arts at the University of Gothenburg. He graduated as a church musician from the Royal College of Music, Stockholm, and received his diploma as organ soloist at the School of Music, University of Gothenburg. A scholarship from the Swedish Royal Academy of Music enabled him to study in Cologne with Michael Schneider. He also studied Baroque organ-playing in Amsterdam with Jacques van Oortmerssen. Between 1978 and 2001 he served as organist and choirmaster at churches in Gothenburg and Borås. He taught organ and organ pedagogy at the School of Music from 1985. His PhD dissertation of 1997 deals with issues of performance

practice in the organ works of the Swedish late-Romantic composer Otto Olsson. A founding member of Göteborg Organ Art Center (GOArt), University of Gothenburg, he was its Director of Research and Publications from 2001 to spring 2006. From 1999 to 2002, he was editor-in-chief of the Swedish organ journal *Orgelforum*. He has appeared as an organ recitalist in Sweden, Finland, Germany, Austria, UK, Latvia, Spain, and The Netherlands, in addition to making CD recordings and broadcasts. As a performer and musicologist, he specialises in the organ music of the nineteenth and early twentieth centuries. His scholarly activities have resulted in a number of internationally published articles and book chapters, in addition to editorship of a number of publications.



Kent Pettersson, Vasa Parish

The Organ

The organ of the Vasa Church, Gothenburg, was built in 1909 by Eskil Lundén (1881–1945), a pupil of the famous Wilhelm Sauer of Frankfurt an der Oder, and has much in common with organs by Sauer and other German masters of the early twentieth century, including the general tonal architecture, stops typical of the style, and playing aids designed to facilitate registration changes and enable transitional dynamics – qualities that make the instrument ideally suited to the music of composers like Reger and Karg-Elert. In 1943 the organ was rebuilt by Olof Hammarberg under the influence of the Organ Reform movement, and in the same spirit, a Ruckpositiv was added in 1952 by the same builder. In 2001–2 the organ was again rebuilt by the firm of Grönlund, Luleå, this time with the goal of recreating the sound character of the original instrument, the sole exception being that the Ruckpositiv was retained. All preserved original stops were restored to their original condition, and those original stops that had been lost were reconstructed. In addition, the specification was enriched with a limited number of new stops within the stylistic limits of the original instrument, resulting in a specification of 57 stops, distributed on four manuals and pedal.

Specification

Manual I

Principal 16'
Borduna 16'
Principal 8'
Fugara 8'
Gamba 8'
Flûte harmonique 8'
Dubbelflöjt 8'
Octava 4'
Rörflöjt 4'
Qvinta 3'
Octava 2'
Cornett 4 ch
Mixture 3-4 ch 2'
Trumpet 16'
Trumpet 8'

Manual II

Gedackt 16'
Violinprincipal 8'
Violin 8'
Gemshorn 8'
Rörflöjt 8'
Octava 4'
Flûte octavante 4'
Flageolette 2'
Rauschqvint 2ch
Trumpet 8'
Klarinett 8'

Manual III

Dulciana 16'
Basetthorn 8'

Konsertflöjt 8'
Salicional 8'
Voix céleste 8'
Gedackt 8'
Qvintatön 8'
Violin 4'
Ekoflöjt 4'
Waldflöjt 2'
Harmonia aetherea 3ch
Oboe 8'
Euphon 8'

Manual IV Ruckpositiv (1952; not used on this recording)
Gedackt 8'
Principal 4'
Rörflöjt 4'
Nasard 2 2/3'
Gemshorn 2'
Ters 1 3/5'
Regal 8'

Pedal
Untersatz 32'
Violon 16'
Subbas 16'
Ekobas 16'
Qvinta 12'
Principal 8'
Violoncell 8'
Gedackt 8'
Octava 4'
Basun 16'
Trumpet 8'

Couplers

I/Pedal, II/Pedal, III/Pedal, IV/Pedal
II/I, III/I, IV/I, III/II, IV/II, IV/III
4'-I, 4'-II, 16'-III, 4'-P
Swells for Manual II and Manual III
General crescendo
Free combinations (computerised system)



TOCCATA CLASSICS

Recorded in Vasa Church, Gothenburg, 24–26 January 2006

Producer-Engineer: Erik Sikkema

Assistant to Sverker Jullander: Lars Storm

Recorded using ULSI – Ultra Linear Stereo Image – a new stereo technique, invented and developed by Erik Sikkema, intended to overcome the general problems of most common stereo techniques in recording organs, although the effect is as impressive on a wider spectrum of other instruments and combinations. More information at www.eriksikkema.com.

-ULSI-
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During his lifetime the Leipzig-born Sigfrid Karg-Elert (1877–1933) was a well-known harmonium player and pianist. It was his organ music that made him internationally famous as a composer, especially in Britain and the USA. Today, too, his own organ music is frequently recorded and heard in recitals, but his many organ transcriptions are less familiar. After Wagner, Bach was the composer whose music Karg-Elert transcribed most often, carefully choosing the pieces best suited to the dynamic and colouristic possibilities of the late Romantic organ.

BACH/KARG-ELERT Complete Organ Transcriptions

1	Capriccio (Toccata in G major, BWV916, 1st section)	3:18	Choral-Improvisation und Fuge (from the motet <i>Singet dem Herrn</i> , BWV225)	9:09
			8 [Chorale]	6:16
			9 [Fugue]	2:53
	Fantasia und Doppelfuge in A minor, BWV904	13:53		
2	I. [Fantasia]	7:19		
3	II. [Fugue]	6:34	10 Echo (from Partita in B minor, BWV831)	3:54
4	Symphonie Pastorale (<i>Sinfonia</i> from 2nd cantata of <i>Christmas Oratorio</i> , BWV248)	7:40	Toccata in D minor, BWV913	20:13
			11 I. <i>Introduzione</i>	4:22
			12 II. <i>Fuga</i>	4:56
			13 III. <i>Interludium</i>	4:57
			14 IV. <i>Finale (Doppelfuge)</i>	5:58
	Toccata in E minor, BWV914	13:14		
5	I. <i>Introduction und Doppelfughette</i>	3:18	15 Adagio (Air célèbre) ('Air' from Suite in D major, BWV1068)	7:58
6	II. <i>Adagio, quasi recitativo</i>	4:49		
7	III. <i>Toccata – Fuge</i>	5:07		

TT 79:03

FIRST RECORDING

Sverker Jullander,
organ of Vasa Church, Gothenburg

TOCCATA CLASSICS

16 Dalkeith Court
Vincent Street
London SW1P 4HH, UK

Tel: +44/0 207 821 5020
Fax: +44/0 207 834 5020
E-mail: info@toccataclassics.com

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