

Axel RUOFF

COMPLETE WORKS FOR ORGAN, VOLUME THREE

IN INFERIORIBUS TERRAE FOR SAXOPHONE AND ORGAN
CHORALE PRELUDE, O JESU, DU EDLE GABE

MOVEFE FOR TROMBONE AND ORGAN
REGIONEN FOR CELLO AND ORGAN

TOCCATA FOR PIANO AND ORGAN

SONATA FOR HORN AND ORGAN

THREE CHORALE PRELUDES

Jan Lehtola, organ

Marko Ylönen, cello

Petri Komulainen, horn

Darren Acosta, trombone

Olli-Pekka Tuomisalo, saxophone

Annikka Konttori-Gustafsson, piano

INCLUDES FIRST RECORDINGS

AXEL RUOFF: COMPLETE WORKS FOR ORGAN, VOLUME THREE

by Cornelis Witthoefft

This third volume of the recording of Axel Ruoff's complete organ works features five compositions for organ and one other instrument in alternation with four chorale preludes. Although the opening and closing works are absolute music (as far as their titles allow one to presume, at least), the remaining three duo works follow extra-musical ideas, as is evident from their titles, just as this composer's organ music in general contains, more often than not, a spiritual core and is inspired by biblical or lyrical texts, recounted incidents or images. In his chorale preludes, one of the essential genres of the organ repertoire, Ruoff took a decisive stand in the context of a centuries-old tradition. With his compositions for one instrument and organ he successfully created a mixed genre, for they belong equally to chamber music, in which both partners interact on an equal footing, and to *concertante* music, in that the respective solo instrument is presented in particularly idiomatic writing, and the organ, so rich in colour, can take the place of the orchestra.

Axel Ruoff was born in Stuttgart on 24 March 1957. From 1975 to 1979 he studied composition, music theory and piano at the University of Music and Performing Arts in his native city, his teachers including Milko Kelemen, Rolf Hempel and Erhard Karkoschka; he also spent some time at the Music Academies in Kassel and Helsinki. In 1979 he graduated with honours in music theory and piano, and five years later he obtained his Master's degree in composition, both in Stuttgart; there then followed an engagement as lecturer in music theory at the University of Music in Trossingen, south-west of Stuttgart, from 1983 to 1985. Awarded a scholarship by the Japanese Ministry of Education and Cultural Affairs, he pursued his further musical training at the National University of Fine Arts and Music in Tokyo from 1985 to 1987, studying with the Japanese composer Hiroaki Minami. During these years he was also active as

a visiting professor at various Japanese universities. From 1992 to 2020 he was a professor of music theory and score-reading at the University of Music and Performing Arts in Stuttgart, serving from 2006 to 2010 as a Vice Dean and from 2010 to 2014 as an Academic Dean.

His music has been awarded numerous prizes, with performances at major German and international festivals, among them the Documenta Kassel, Espace Musique, Ottawa, Settembre Musica, Turin, the St Petersburg and Budapest Spring Festivals and the Tokyo Summer Festival. In addition to his vast output of organ music documented in this series of recordings, his *œuvre* consists of a wide range of genres, including large-scale sacred music (the oratorios *Bergpredigt* ('The Sermon on the Mount'; 1998–99) and *Credo* (2001–2), and the cantata *Die Hexe von Endor* ('The Witch of Endor'; 2010–12)); music for chorus; works for symphonic wind and brass orchestra (*Inferno* (1992), a *Sinfonietta* (2006) and a *Rapsodia appassionata* (2018)) and for large orchestra (*Nacht und Träume* ('Night and Dreams'; 1986–87) and another *Sinfonietta* (2013)), as well as concertos for piano (1989 and 1994), guitar (1993), cello (1995) and horn (2008–9); music for various solo instruments; chamber music; songs and other vocal music; and stage works, including the opera *Ein Fremder in der Stadt* ('A Stranger in the City'; 1999), after the Romantic poet Wilhelm Hauff.

Toccatà for piano and organ (2014)

The duo combination of piano and organ became possible only after the middle of the nineteenth century, when piano construction had progressed so far that pianos could be built with a sonority comparatively similar to that of today and capable of matching that of the organ. The history of this genre merges somewhat with that of piano and harmonium, a combination that Gioachino Rossini, probably mainly for reasons of practicality, was the first to use as an orchestral surrogate in his *Petite messe solennelle* of 1863. After French Romantics such as Saint-Saëns, Widor and Guilmant had paid tribute to these two instruments with duo compositions, their partnership was championed again in Germany by Sigfrid Karg-Elert at the beginning of the twentieth century. The grouping of piano and organ was then brought to a culmination by the composer and organist Marcel Dupré, who wrote three original

works, the *Ballade*, Op. 30 (1932), the *Variations on Two Themes*, Op. 35 (1937), and the Symphony, Op. 40 (1946), for his daughter, the pianist Marguerite Tollet-Dupré, and himself; Dupré's students Jean Langlais and Jean Guillou, among others, continued this tradition in France. The pianist Annikka Konttori-Gustafsson and the organist Jan Lehtola have been exploring this special repertoire for some time and have also recorded it for, among others, Toccata Classics.¹ Inspired by their activities, Ruoff decided to write his Toccata for piano and organ for the duo in 2014 [7]. Following its first performance in Stuttgart on 15 February 2015 by Sabine Sauer-Essl, piano, and Jürgen Essl, organ, the dedicatees gave it its Finnish premiere in Lahti on 12 August 2015.

Faced with the question of how the two instruments should relate to each other, Ruoff decided to let both musicians work on joint material, but to place the piano slightly more in the foreground. Since this work owes its liveliness primarily to its rhythmic structures, there are occasional atmospheric and possibly intentional allusions to similarly conceived Romantic tone-poems of demonic expression for piano and orchestra, such as Liszt's *Totentanz*, or the beginning of Saint-Saëns' *Africa*, Op. 89.

The toccata as a genre is abundantly represented in Ruoff's keyboard music; in addition to this work, there are six for solo organ (1990–2018)² and a Toccata for piano (2002). Since the end of the sixteenth century, the toccata has been the instrumental form *par excellence* in which the composer or the interpreter (sometimes the same person, of course) can exhibit an almost primal joy in producing combinations of sound in an unrestricted form that appears to offer improvisatory freedom. The other implication of the term 'toccata' points to the predilection for generating energy from rhythm, often in the form of ostinatos. Both meanings are audible in Ruoff's Toccata for piano and organ.

It is worth remembering here that the Italian adjective 'ostinato' means 'stiff-necked' or 'stubborn'. For about two-thirds of the piece, a $\frac{4}{8}$ metre is rigidly maintained, pulsating in quavers or semiquavers and providing the framework for manifold figurations and motif splinters for both instruments, which juxtapose close-meshed chromatic

¹ *Music for Piano and Organ* by Sigfrid Karg-Elert and Jean Sibelius on Toccata Classics TOCC 0419 and by Richard Stöhr on Toccata Classics TOCC 0280.

² Recorded on Volumes One and Two of this series, Toccata Classics TOCC 0567 and TOCC 0596.

runs and wide leaps. But its rigidity is repeatedly questioned by expanding the metre to a $\frac{5}{8}$ or shortening it to a $\frac{3}{8}$ and subjecting it to further shortenings and expansions to compound metres or alternations of binary and ternary patterns, such as $\frac{5}{16}$ or $\frac{7}{16}$. These manipulations of the inflexibility with which the piece opens are matched by the addition of *precipitando* ('pressing forward') to the tempo indication *Allegro*, which calls for counteracting the headstrong basic pulse. After its single solo passage (at 7:17), the organ gives way to the piano for a short cadenza (at 7:37), before the joint working-out of a never-relieved strain begins anew. The relentlessness of the music is generated, harmonically, by the obsessive use of tritones, employed throughout to build tension, whether the harmonies are set consecutively or simultaneously at the distance of this interval, and also closing the work in a horizontal sequence.

Chorale Prelude No. 1, 'Aus tiefer Not' (1999)

Historically, the chorale prelude emerged from improvisation, which every organist was and is still supposed to master. Originally it served pragmatic purposes, as the name suggests, to indicate the tune before the congregational chant and at the same time to prepare the congregation for the mood of the chorale to be sung. In terms of compositional technique, its development began in the early Renaissance with Conrad Paumann's *Fundamentum organiscandi* ('Fundamentals of Organ Playing') from 1452, which provides instructions for the rich ornamentation of the upper part, played by the right hand, while the left hand displays the *cantus firmus*, the melody with long and even note-values.

In the course of time, the chorale prelude became a genre in its own right, in which a composer could demonstrate his skills in the contrapuntal and harmonic treatment of the chorale tune and, not least, in the expressive interpretation of its textual content, so that, as an independent and often quite extended work of art, it no longer required a subsequent sung chorale. In this respect, it developed into the most important liturgical genre of Protestant organ music, along with the related multi-part chorale partita – a series of different chorale interpretations in variation form – and the formally less restrained chorale fantasia. For a composer with interdisciplinary – that is, hymnological, historical, theological, literary and analytical – interests, it represents

an appealing challenge, so that each stylistic epoch, also influenced by developments in organ-building, sought its own approach to this genre. Besides the Baroque, historical highlights of the chorale prelude include the late-Romantic period with Johannes Brahms and, particularly prominently, Max Reger and composers of the so-called 'Renewal' movement of Protestant church music, born around 1900, such as Hugo Distler, Johann Nepomuk David and Ernst Pepping, since when the general interest in the genre seems to have waned once again.

For Ruoff, too, chorale composition is not at the centre of his organ work. Nevertheless, he has created masterfully crafted compositions that reveal his historical awareness whenever he has ventured into this genre, culminating in his monumental *Introduction, Variations and Fugue on the chorale 'Das Volk, das noch im Finstern wandelt'* (2005), which will appear later in this series. There are also allusions to the genre elsewhere in his *œuvre* – for example, in the penultimate piece of his *Seven Biblical Scenes* and the last movement of his *Second Organ Symphony*.³

In 1999 Ruoff composed a set of Three Chorale Preludes for the organist Elsie Pfitzer, which she, the dedicatee, premiered in Stuttgart the following year. The three preludes follow the path from a lament over human distress and sinfulness to the decision to turn away from the world and an insight into the transience of life. Considering that the hymn of the first prelude is also used as a funeral song in the tradition of the German Protestant church, and that one stanza of the hymn of the second prelude begins with the words 'Come, o death, brother of sleep', the compilation can also be understood in a broader sense as a reflection on death.

The chorale 'Aus tiefer Not', the subject of Ruoff's first chorale prelude [2], has been an ironclad part of the Protestant hymnal since Martin Luther wrote and composed it in 1523–24 as a paraphrase of Psalm 130, 'Out of the depths have I cried unto thee, O Lord'.⁴ In his work, Ruoff pays homage to Luther as the first composer who was concerned 'to produce German psalms for the people, following the example of the prophets and the

³ Recorded on Volume Two of this series, Toccata Classics TOCC 0596.

⁴ King James Version.

ancient fathers of the church, that is, spiritual songs, so that the Word of God may also remain among the people through song.⁵ The first stanza of the hymn reads:

Aus tiefer Not schrei' ich zu dir,
Herr Gott, erhö'r' mein Rufen,
Dein gnädig' Ohren kehr zu mir,
Und meiner Bitt' sie öffnen!
Denn so du willst das sehen an,
Was Sünd' und Unrecht ist getan,
Wer kann, Herr, vor dir bleiben?

*From deep distress I cry to thee,
Lord, hear my cry,
Thy gracious ears turn to me,
And open them to my supplications!
For if thou wilt look upon this,
What sin and wrong is done,
Who can, Lord, stay before thee?⁶*

Among the admirable and memorable features of Luther's melody are its Phrygian mode (with the typical narrow second step) and its opening intervals, the descending and ascending fifth that emphasises the word 'tiefer' ('low') on the low note, and the expressive plaintive ascending and descending semitone step on the word 'Not' ('distress').

Aus tie - fer Not schrei'__ ich zu dir, Herr Gott, er - hör'__ mein Ru - fen,
dein gnä - dig' Oh - ren__ kehr zu mir, und mei - ner Bitt'__ sie öf - fen!

Denn so du willst das se - hen an, was Sünd' und Un - recht ist ge - tan,

wer kann, Herr, vor dir blei - ben?

⁵ Martin Luther, letter to Georg Spalatin, dated near the end of 1523, originally in Latin, quoted in German translation in Christian Möller, 'Das 16. Jahrhundert', in *Kirchenlied und Gesangbuch: Quellen zu ihrer Geschichte*, ed. Christian Möller, Francke, Tübingen, 2000, p. 72.

⁶ All translations from German are by the author.

From these text-interpreting gestures Ruoff derives an incessantly pleading pedal part, on which the *cantus firmus* rises in the manual of the right hand (starting at 1:08). From its first repetition onwards, seemingly unconnected *staccato* triads of the left hand are mixed in the sighing rests of the bass line. Although the original Phrygian melody is built on the keynote E, in the prelude, marked *Grave*, the composer placed it in the context of A minor, thus creating a slight distancing and producing a gentle dissonance in the coincidence of the first note of the melody, B, with the bass note A. This very tension is remembered at the end of the retreating final section, enriched by a harmonic construction typical of Ruoff's style, which again obscures the tonality.

***Regionen* for violoncello and organ (1994)**

The title of Ruoff's *Regionen* ('Regions') for violoncello and organ [3] can be understood literally to refer to the different regions within the huge range demanded of the violoncello, from the lowest string, C₂, to the highest note in the violin register, A₄. Over a quiet and muffled, dense six-part chord in the low register of the organ above the fundamental D, which is subject to slight changes in pitch as it progresses and which is enlivened by short, diffuse rhythmic particles in the sixteen-foot register of the pedal, the violoncello wends its way in several attempts to that top note exclaimed in *fff* (at 4:09), before the main motif is taken up again in both instruments in the short coda and dies away resignedly in *p/pp*, an octave lower than at the beginning and above the pedal point, which has now sunk a half-step down. In the course of the continuous build-up, which can broadly be described as an accompanied cadenza for the cello, scale fragments and double-stop passages of the violoncello interact with similar figures on the organ, which drive the action forward through fiercely rhythmic cluster chords.

Ruoff's *Regionen*, written for the brothers Stefan Gräsle, violoncello, and Andreas Gräsle, organ, who premiered it in Schwäbisch Gmünd, near Stuttgart, in 1994, can

serve as an example of his affective musical language, which aims first and foremost to touch the listener emotionally and to open up access to a mental state that could not be achieved without music. The listener is therefore invited to form a subjective, associative impression of the ideas they arouse. 'Music is sound, is image, is language. Music must be capable of speaking, of saying something, of communicating something', Ruoff once stated. 'It begins where the spoken word ends and gives space to the unutterable, the inexpressible. Music that needs to be translated into another language in order to be understood has missed the mark.'⁷

Chorale Prelude No. 2, 'Du, o schönes Weltgebäude' (1999)

The contents of a text can basically be interpreted in two different ways in a musical composition. The music may aim to symbolise the actual objects and events perceptible in the text, or to express the posture with which the text is spoken. For example, if a composer wants to express the physical process of the sentence, 'I look steadfastly into your eyes', he will use music that is as calm, focused and contemplative as possible; here a certain degree of word-painting is often involved. But if the composer decides instead to depict the emotions inside the speaker of this text, he will keep his music moving and excited or inwardly detached, depending on whether there is sympathy or love, or antipathy or contempt in the beholder; here attention is drawn away from the details of the text in favour of an overall message.

Johann Crüger, one of the most important German hymn-composers of the seventeenth century, quite naturally chose the second option when setting Johann Franck's chorale text 'Du, o schönes Weltgebäude' ('Thou, o beautiful building of the world'), the subject of Ruoff's second chorale prelude [4], by expressing the distancing from the world articulated in the text through the noble dignity of his melody.

⁷ Quoted in Gertie Steiner, 'Axel Ruoff, Sinfonie II für Orgel' (programme note), in *Internationaler Orgelsommer*, Stunde der Kirchenmusik, Stiftskirche, Stuttgart, Jan Lehtola recital, 28 July 2017, pp. 6–7, here p. 6.

Du, o schönes Weltgebäude,
 Magst gefallen, wem du willst;
 Ist doch deine eitle Freude
 Stets mit lauter Angst umhüllt.
 Denen, die den Himmel hassen,
 Will ich ihre Weltlust lassen;
 Mich verlangt nach dir allein,
 Lieber Herr und Heiland mein!⁸

*Thou, o beautiful building of the world,
 May please whom thou wilt;
 Yet thy vain joy
 Is always shrouded in utter fear.
 To those who hate heaven
 I gladly let them have their worldly pleasure;
 I long for thee alone,
 Dear Lord and Saviour mine!*

Du, o schö-nes Welt-ge-bäu - de, magst ge - fal-len, wem du willst;
 ist doch dei-ne eit-le Freu - de stets mit lau-ter Angst um - hüllt.

De-nen, die den Him-mel has - sen, will ich ih - re Welt-lust las - sen;

mich ver-langt nach dir al-lein, lie - ber Herr und Hei-land mein!

However, in his chorale prelude Ruoff seems to have opted for the first possibility of portraying particular objects of the text, or, more specifically, he derived his perspective from the key words ‘vain joy’ and ‘worldly pleasure’, thereby creating a three-part movement with the tempo indication *Vivace*, which seems to ridicule the vanity of mundane things. The piece thus functions as a scherzo movement within the cycle of the three preludes. The two voices of the manual, marked *sempre leggiero*, form a two-part invention, motivically based on the subject of the chorale and using contrapuntal devices

⁸ An earlier version of this line reads ‘Allerschönstes Jesulein!’ (‘Dearest little Jesus!’).

such as imitation and inversion. Even the chorale tune itself, entrusted to the pedal (starting at 0:22), loses its traditional sublimity of a *cantus firmus* by being subjected to the same shape of a dotted rhythm as the accompanying voices. It thus becomes slightly distorted; it does not appear in its entirety, and if it does, it is discernible in only every second note played by the pedal. A final mocking laugh seems to ring out in the final cadenza of this piece.

***In inferioribus terrae* for saxophone and organ (2010)**

With his manuscript of *In inferioribus terrae* ('In the depths of the earth') for saxophone and organ [5], submitted anonymously, Ruoff took part in the Sixth Saarlouis Organ Composition Contest in 2011, which since 1996 has been preserved exclusively for the organ and one other instrument; he prevailed against some 90 other competitors and was awarded first prize. The saxophonist Ekkehard Rössle and organist Jörg Abbing premiered the composition in Saarlouis in the same year. A reviewer of the premiere called the work 'insightful from a depth psychological point of view. Here, a composer attempts to approach the elementary questions of human existence with strident expression',⁹ and the jury chairman, Theo Brandmüller, correctly observed a certain distancing from the traditional location of church music by calling the piece 'semi-sacred'.¹⁰

Like Ruoff's organ works *Erhebt euch, Pforten der Weltzeit – Toccata IV* from 2007¹¹ and *Tiefstille* from 2015,¹² this composition is a musical representation of words from a psalm, or a musical fantasy, which, although it strives for an overall interpretation of the psalm passage, also takes into account the representation of individual words and images. Unlike the latter, it does not refer to Martin Buber's German Psalm translation,

⁹ Anon., 'Aufwühlende Bekenntnisse zum Finale der Saarlouiser Orgeltage', in *Saarbrücker Zeitung*, 26 September 2011, online edition, https://www.saarbruecker-zeitung.de/aufwuehlende-bekenntnisse-zum-finale-der-saarlouiser-orgeltage_aid-1128392, accessed 5 February 2022.

¹⁰ Quoted in Johannes Werres, 'Das Beste aus fünf Kilo Noten', in *Saarbrücker Zeitung*, 11 May 2011, online edition, https://www.saarbruecker-zeitung.de/saarland/das-beste-aus-fuenf-kilo-noten_aid-945608, accessed 5 February 2022.

¹¹ Recorded on Volume One of this series, *Toccata Classics rocc 0567*.

¹² Recorded on Volume Two of this series, *Toccata Classics rocc 0596*.

but to the Latin version of the *Biblia Vulgata*. Whereas Psalms 24 and 39 serve as the basis there, the present work is inspired by a passage from Psalm 139 (138 in the Vulgate count), one of the best-known of the collection because of its memorable imagery and the unique depiction of man's relationship with God. In the line from which the title was taken, the person praying, convinced of God's omnipresence, omnipotence and omniscience about himself, testifies of him:

Non est occultatum os meum a te quod fecisti in occulto et substantia mea in inferioribus terrae.¹³ *My frame was¹⁴ not hidden from you, when I was being made in secret, intricately woven in the depths of the earth.¹⁵*

The wording 'in the depths of the earth' may well allude to the place to which we all return after our lives have ended. However, if one takes into account that the psalmist states two lines earlier, 'you knitted me together in my mother's womb',¹⁶ we are probably faced here with a poetic liberty, that is, a comparison in which the womb is metaphorically circumscribed with the depths of the earth.

This Psalm has also gained attention by provoking controversial interpretations. Does the person praying feel only secure in God, who has sought him out and knows him so intimately, or does he feel, on a subliminal level, also persecuted by him? And how is the seemingly sudden turnaround from verse 19 onwards to be understood, where God is asked expressively to destroy those who hate him or rise up against him ('Oh that you would slay the wicked, O God!'¹⁷)?

With his immediately gripping rhapsodic piece, Ruoff does not reconcile the contradictions of this text; on the contrary, he tears them open and accepts or even aims at leaving a perplexed listener at the end. The two interpretations of the title that I have mentioned and the striking turn of the text seem to have determined the

¹³ Psalm 138:15 (Vulgate count).

¹⁴ Literally, 'My bone was'.

¹⁵ Psalm 139:15 (English Standard Version).

¹⁶ Psalm 139:13 (English Standard Version).

¹⁷ Psalm 139:19 (English Standard Version).

three-part disposition, which is effective on both the formal and the programmatic levels and is immediately noticeable through the different instrumentation. As soloist in the first and third parts Ruoff prescribes the baritone saxophone, an instrument which, with its earthy sound, is rarely used for solo roles outside jazz, but he calls for the more familiar, higher-pitched alto saxophone for the middle section. In the programmatic interpretation I propose, the first, slow section, marked *lugubre* ('gloomy'), presents a birthing process carried out in tedious labour pains; in the jagged second part, with the initial instructions *bizzarro* ('scurrilous') and *grottesco* ('grotesque') (starting at 2:44), the panic of having to live in a world ruled by the goddess seems to dominate; the final section (starting at 6:10) seems to refer to 'the depths of the earth' as the place of the grave, as indicated by the performance instructions *funebre*, *sconsolato* ('concerning death, desolate').

Although *In inferioribus terrae* gives the listener the impression of a free improvisation of the two instruments in dialogue with each other, and in this respect is sometimes reminiscent of forms of expression found in 'free jazz', it is determined down to the smallest detail in terms of pitches, rhythm and dynamics, whereby a thoroughly organised order, derived from the linguistic elements of the text and from numerical considerations, structures the work. The exception to this rule is an ecstatic cadenza from the alto saxophone with the performance instruction *infuriato* ('infuriated') (starting at 5:27), the shaping of which is largely left to the soloist. The demanding saxophone part exploits all the expressive aspects of both instruments used and requires the player to go beyond normal intonation by using a number of sound-altering or sound-manipulating techniques and effects, such as exaggerated wide and slow *vibrato*, *glissando*, flutter-tonguing (resulting in a growling sound), slap-tonguing (resulting in a popping sound) and 'false fingering' (here the same pitch is produced in succession in different ways).

Chorale Prelude No. 3, 'Alle Menschen müssen sterben' (1999)

The last piece of Ruoff's Three Chorale Preludes, 'Alle Menschen müssen sterben' ('All men must die') [6], refers to a chorale text the first stanza of which reads:

Alle Menschen müssen sterben,
Alles Fleisch vergeht wie Heu;
Was da lebet, muss verderben,
Soll es anders werden neu.
Dieser Leib, der muss verwesen,
Wenn er anders soll genesen
Zu der großen Herrlichkeit,
Die den Frommen ist bereit.

*All men must die,
All flesh perishes like hay;
All that lives must decay,
If it is to become new in a different way.
This body, it must rot,
If it be otherwise recovered
To the great glory,
Which is prepared for the pious.*

This poem, assumed to have been written by the composer Johannes Rosenmüller (1619–84) on the occasion of the funeral of a Leipzig merchant in 1652, begins by paraphrasing a passage from the First Letter of Peter: ‘For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away.’¹⁸ These lines in turn quote quasi-verbatim a statement from the Book of Isaiah: ‘All flesh is grass, and all the goodness thereof is as the flower of the field: The grass withereth, the flower fadeth.’¹⁹ Several melodies of this chorale have survived, two of which are in the major key: one by Rosenmüller himself, which Reger used in his *Chorale Fantasy*, Op. 52, No. 1, and another, originally a secular song by Christoph Anton, on which Bach based the arrangement in his *Orgelbüchlein* (BWV 643). A third melody in a minor key, the one used by Ruoff, seems to have originated with Bach, or is at least attributed to him, since it appears in the closing chorale of his cantata BWV 162²⁰ with a later stanza of ‘Alle Menschen’ and could not be traced to elsewhere. A further hint to Bach’s authorship is the fact that this tune was used only once in a contemporary composition, in a chorale prelude conspicuously written by Johann Gottfried Walther, Bach’s cousin.

¹⁸ 1 Peter 1:24 (King James Version).

¹⁹ Isaiah 40:6–7 (King James Version).

²⁰ In the following musical example, all original ornaments have been omitted.

Al - le Men - schen müs - sen ster - ben al - les Fleisch ver - geht wie Heu;
was da le - bet, muss ver - der - ben, soll es an - ders wer - den neu.

Die - ser Leib, der muss ver - we - sen, wenn er an - ders soll ge - ne - sen

zu der gro - ßen Herr - lich - keit, die den From - men ist be - reit.

In his composition, marked *Lento assai* and kept *pp* throughout, Ruoff, even more than his Baroque predecessor Walther, refrains from expressing musically the certainty of the resurrection declared in the text from the fourth line onwards, which in turn provides a counterpart to the continuation of the first biblical quotation.²¹ Instead, he resorts to two figures associated with the idea of ‘decay’ and handed down from Baroque musical rhetoric, and uses them as the only opposing voices to the chorale tune (starting at 0:31): the *passus duriusculus*, a series of descending semitones, and the cross motif (here appearing as an inversion of the well-known motif B–A–C–H). Ruoff artfully intertwines these figures contrapuntally and presents them in a contemporary harmonic language, thus forming a moving dirge. Occasional triplet quavers interspersed in the context of straight quavers temporarily help to relieve the tension, but actually they heighten it, since they participate in the same representation of plaintive sighs. With particular skill, Ruoff succeeds in reshaping Bach’s *arioso* upper voice melody into a heavy-laden bass line in the pedal. After the *cantus firmus* has finished, the two consistently displayed

²¹ ‘But the word of the Lord endureth for ever. And this is the word which by the gospel is preached unto you.’ (1 Peter 1:25, King James Version).

figures slacken; the concluding *staccato* rhythm short–short–(rest–) long-long seems to be a ghostly declamation of the two initial words, ‘Alle Menschen’.

***Movere* for trombone and organ (2017)**

With *Movere* for trombone and organ [7], Ruoff not only enriched the rather limited repertoire for this duo but also broke new ground in his *œuvre* for organ with a work that was inspired by a non-biblical text. In the meaning that he had in mind here, the Latin verb ‘movere’ translates as ‘to move someone to do something’, as opposed to ‘convincing someone by rational argumentation’. He refers specifically to a passage in one of the fundamental texts of ancient Roman rhetoric, Cicero’s dialogue *De oratore* (‘On the Orator’). In the second book (2, 178), Antonius points out to Catulus how crucial it is that the speaker should understand how to arouse emotions in his audience, which will eventually enable him to unleash enormous manipulative power.

Now nothing in oratory, Catulus, is more important than to win for the orator the favour of his hearer, and to have the latter so affected as to be swayed by something resembling a mental impulse or emotion, rather than by judgement or deliberation. For men decide far more problems by hate, or love, or lust, or rage, or sorrow, or joy, or hope, or fear, or illusion, or some other inward emotion, than by reality, or authority, or any legal standard, or judicial precedent, or statute.²²

The sound of the trombone, which is powerful in all registers and can effortlessly fill a large hall indoors or a wide meeting-space outdoors, but also disposes of subtle gradations, is tailor-made for the musical portrayal of an ancient orator. As in *In inferioribus terrae*, the dramaturgy of the speech, which is reflected in an exigent solo part, is carefully staged in a three-part form. After his sudden ‘entrance’ on the stage, the orator seems to ingratiate himself with his audience in the first part, entitled *Lento assai*, with long-drawn swells and tentative attempts at building a phrase, until (at the trombone’s first *glissando* at 2:38) he dares to drop his pretence. After a second,

²² Marcus Tullius Cicero, *De oratore I*, with an English translation by E. W. Sutton, completed, with an introduction, by H. Rackham, Heinemann, London 1967, p. 325 (*Cicero in twenty-eight volumes*, Vol. 3).

suppressed approach, a self-confident *ff* passage in unison with the organ pedal gives way to the second part of the piece, marked *Allegro molto marcato* (at 3:57), which maintains, however, the same metric pulse and is initiated by the organ. Here, as in the entire piece, a complex rhythmic notation ensures that a faithful image is drawn of an unbound, accentuated speech guided by affects. After a turbulent passage in the organ alone, the music rises to unbridled expression, as if the orator is talking himself into a frenzy; this section concisely summarises all the characteristics of Ruoff's toccata style. After the return to the first tempo (at 7:10), the trombone alone features two arpeggiated dominant-seventh chords (in A flat major and F sharp major) played in delicate *glissando*-like echoes of two similar chords previously played in *ff*, which now appear mask-like and ghostly against the background established so far. The coda, kept in the lowest dynamic range (*ppp/pppp*) and calling accordingly for muted trombone sounds, continues this haunting, if not diabolical, atmosphere, in the light of which the orator seems to be exposed for what he is, a demagogue.

Movere is dedicated to the trombonist Henning Wiegräbe, who premiered it in Stuttgart in 2019 with the organist Kay Johannsen.

Chorale Prelude, O Jesu, du edle Gabe (2014)

This composition has a special and unique genesis in Ruoff's output, since it is a commissioned work consciously linked to the history of the chorale prelude genre in general and Bach's famous *Orgelbüchlein* collection in particular. The latter is still one of the indispensable foundations of every organist's training. The didactic intentions with which Bach associated it become clear in the concluding dedication on the handwritten title page: 'To honour the Highest God alone, / To instruct my fellow man with it'.²³ As can be seen from the explanation of the title on the same page, Bach intended this work to be partly a textbook of organ-playing (but only in so far as it concerns pedal-playing); in the main, however, he was interested in providing the beginner with compositional models for chorale arrangements on a smaller scale, hence the diminutive in the title:

²³ Johann Sebastian Bach, *Orgelbüchlein BWV 599–644, Faksimile der autographen Partitur*, ed. Heinz-Harald Löhlein, Bärenreiter, Kassel, 1981, p. 33.

'Little Organ Book / in which an aspiring organist / receives instruction / to treat a chorale in various ways / and also to practise the pedal, / since in the chorales found here the pedal is employed quite independently'.²⁴ The idea of a combination of playing and compositional instruction does not originate with Bach, but is part of a much older tradition among organists, going back to the above-mentioned Conrad Paumann and his circle of students. From the surviving manuscript ('P 283', preserved in the Berlin Staatsbibliothek), one learns that Bach planned to arrange a total of 164 hymns (already written down by their titles before the compositions were entered); but the project remained a torso, since he completed only 46 pieces (BWV 599–644), one of them being a two-bar fragment. In 2013, the London organist William Whitehead initiated a project to continue Bach's work in today's musical language by asking composers from all over Europe to fill the blank pages of Bach's *Orgelbüchlein*, that is, to compose the 118 missing chorale arrangements.²⁵ With their new compositions, the contemporary composers should 'approximate to the scale of Bach's',²⁶ but not necessarily follow his compositional models; above all, they should not feel stylistically patronised. Whitehead explains the resulting, intentional plurality as follows:

The new pieces each in their own fashion, recast the *Affekts* and techniques seen in Bach's *Orgelbüchlein* preludes for a new age. The eventual range of styles in the *Gesamtorgelbüchlein* will encompass the whole gamut available to today's composers; such eclecticism is perhaps the only possible way for the Twenty-First Century to respond to Bach.²⁷

Following separate premieres by Whitehead, the entirety of the new compositions was first heard in Amsterdam in 2019; among the commissioned composers were Kalevi Aho, Guy Bovet, Jonathan Dove, Jon Laukvik, David Matthews, Thea Musgrave, Jacques van Oortmerssen, Lionel Rogg, Thomas Daniel Schlee, Zsigmond Szathmáry – and Axel Ruoff. His prelude, sponsored by the German Embassy Cultural Fund, was premiered by Whitehead in a recital entitled "In the Steps of Bach": A European *Orgelbüchlein* Project Showcase, presented at St Mary's Church, Putney, London, in November 2014.

²⁴ *Ibid.*

²⁵ www.orgelbuechlein.co.uk (accessed 5 February 2022).

²⁶ www.orgelbuechlein.co.uk/rules (accessed 5 February 2022).

²⁷ www.orgelbuechlein.co.uk/background (accessed 5 February 2022).

The communion chorale, ‘O Jesu, du edle Gabe’ (‘O Jesu, thou noble gift’) [8], which was assigned to Ruoff, is mentioned twice by Bach in the *Orgelbüchlein* as an alternative text to the chorale ‘Sei gegrüßet, Jesu gütig’ (No. 163), which Bach used as the basis for his Partita, BWV 768, and in a separate version based on an independent melody (No. 82). The latter chorale first appeared in the *Neu-verfertigtes Darmstädtisches Gesang-Buch* in 1699 and subsequently, as identified by Whitehead, in the hymnal *Psalmodia sacra*, published in Gotha in 1715 and probably known to Bach. Its first stanza reads:

O Jesu du edle Gabe,
 Mich mit deinem Blute labe,
 Daran hab ich meine Freude
 Und stets meiner Seelen Weide.
 Dein Blut mich von Sünden wäscht
 Und der Höllen Glut auslöscht.

*O Jesu, thou noble gift,
 Refresh me with thy blood,
 In this I have my joy
 And always my soul's pasture.
 Thy blood washes away my sins
 And extinguishes hell's embers.*

The tune, set to a text by the Magdeburg pastor Johann Böttcher, was passed down anonymously and is no longer familiar today. In contrast to the masterfully composed chorales discussed so far, it unfortunately has no outstanding melodic and structural qualities; above all, the aimless oscillation of its melody, which proves to be all too dependent on the overall harmonic structure, prevents a convincing design.

O Je - su du ed - le Ga - be, mich mit dei - nem Blu - te la - be,
 da - ran hab ich mei - ne Freu - de und stets mei - ner See - len Wei - de.
 Dein _ Blut mich _ von Sün - den wä - schet und _ der Höl - len Glut aus - lö - schet.

The fact that this chorale was first published in a forerunner of the most famous and influential German pietistic hymnal, the one edited by Johann Anastasius Freylinghausen (1704/1714), and the sudden change of metre from a four-beat to a three-beat for the last two lines, point to this chorale as a typical example, albeit not a particularly successful one, of a ‘lilting’, dance-like pietistic hymn. As early as 1716, experts in the theological faculty of the University of Wittenberg took offence at this prominent feature of pietistic hymns – their ‘unspiritual and almost lush melodies’, which ‘do not correspond at all to the gravity of the high mysteries, which they are supposed to contain’.²⁸ Accordingly, an organ chorale book from 1811, in which this melody still appeared, gives ‘heiter und froh’ (‘cheerful and joyous’)²⁹ as a tempo indication, true to its spirit.

Ruoff decided not to follow this ‘unspiritual’ dance character (the overly simple melodic progression would also have necessitated an equally conventional, template-like harmonisation comparable to the one set out in the original *basso continuo*), but to counteract it explicitly by quoting the tune in the pedal in extreme slow motion (*Lento assai*), as it were, like a relic of bygone times and to let the accompanying voices in the manual drag along in chromatic gears in a veiled manner. As in his prelude on the chorale ‘Du, o schönes Weltgebäude’, he opted for expressing the textual content, here the mystery of the communion, rather than the effect it evokes in the speaker. Georg Oberauer, who was the first to record this composition, appropriately recognised it as an ‘endless, almost unbearable contemplation of human earthly life with its erring and tangling [...], whose resolution brings redemption only at the end’.³⁰ To add another historically alienating dimension, Ruoff subtitled the composition ‘After Reger’, thus paying homage to one of Bach’s most important successors in the genre of the chorale prelude, who grew famous for his ultra-chromatic style.

²⁸ Quoted in Martin Rössler, ‘Das 18. Jahrhundert’, in *Kirchenlied und Gesangbuch: Quellen zu ihrer Geschichte*, ed. Christian Möller, Francke, Tübingen, 2000, p. 180.

²⁹ Rudolph Zacharias Becker (ed.), *Allgemeines Choral-Buch für die protestantische Kirche, vierstimmig ausgesetzt von Karl Gottlieb Umbreit*, Gotha, 1811, p. 10.

³⁰ Georg Oberauer plays at the Klais organ of Königsminster Abbey, Meschede, Diamo CD-L 30561 (2017), CD booklet, p. 13.

Sonata for Horn and Organ (2015)

Compared to the duo compositions presented so far, which are characterised by unrelenting intensity and seriousness, Ruoff's 2015 Sonata for Horn and Organ concludes the present compilation in a rather relaxed mood and presents his more cheerful and playful side. The work is dedicated to Petri Komulainen and Jan Lehtola, who premiered it in Helsinki on 8 November 2015.

In this Sonata, Ruoff follows the established three-movement scheme (fast–slow–fast), but does not feel bound by traditional forms of composition; he refers rather to the older, more general meaning of a 'sonata' as a piece played, as opposed to a piece sung, a 'cantata'. He seems to have focused on using the manifold means of imaginative sound and motif design at his disposal, primarily to awaken in the performers the joy of making music together.

The three movements – or the three parts, if one views the Sonata as a single-movement work – follow each other immediately; they are linked motivically, among other things, by the interval of the tritone, which appears at the beginning and end of all three movements and also quite frequently in the course of the individual movements. In contrast to the Toccata for piano and organ, in which this interval is also prominently used but appears menacing there, it is employed here in a rather grotesque manner.

The first movement, *Allegro, molto marcato* [9], is characterised by the juxtaposition of 'calling' motifs, often marked by dotted rhythms, and *cantabile* ones, but without establishing a polarity of memorable, opposing themes that might be expected in a sonata. Rather, the thematic material is in constant permutation; its development is thus more associative, with the interplay of the two partners expressing their empathetic interaction, which is kept alive through active mutual listening. In this respect, Ruoff conforms to the approaches of so-called 'athematic' composition, such as those developed by the Czech composer Alois Hába (1893–1973).

The second movement, *Tranquillo* [10], however, shows that the recapitulation of distinct musical material nevertheless continues to play a role for Ruoff, since this movement seems to reflect on events in the first, as if from memory, right down to

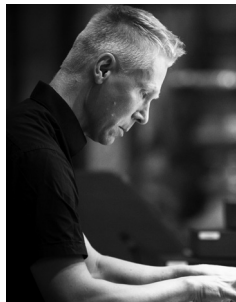
clearly perceptible quotations of the opening motif of the Sonata or its rhythm (at 1:23, 2:08, 3:49, 4:05 and 4:13).

The third movement, *Presto agitato* [11], evokes a *tarantella*, a fast dance of Italian origin in $\frac{6}{8}$ or (as here) $\frac{6}{16}$ time; the metre, as in the Toccata for piano and organ, is repeatedly extended or shortened and is thus kept rhythmically alive. Here, too, motifs from the first movement, such as an oscillating two-note motif played by the horn at the beginning of the sonata at intervals of a semitone, are playfully resumed and permuted. Again, the organ takes up its opening motif from the first movement (at 1:47), leading to a brief cadenza on this instrument and another shared 'round' of this vital dance.

Cornelis Witthoeft, born in Hamburg, is a pianist, conductor and organist. Since 2004 he has been a professor of Lied at the Stuttgart University of Music and Performing Arts and writes regularly on various musical and literary subjects.

The international organ virtuoso Dr **Jan Lehtola** is one of the most successful and progressive Finnish organists of his generation. He has appeared with the BBC Philharmonic Orchestra, Finnish Radio Symphony Orchestra, Tapiola Sinfonietta, Lahti Symphony, Tampere Philharmonic and Ostrobothnian Chamber Orchestras and the St Michel Strings. He has performed at many international festivals and has worked with conductors including Juha Kangas, Ludovic Morlot, Kent Nagano, Sakari Oramo, Leif Segerstam, Muhai Tang and Osmo Vänskä. He has also given recitals in leading European concert-halls, among them the Gewandhaus in Leipzig and the Mariinsky Theatre in St Petersburg, and in cathedrals and churches around the world, including Sainte-Trinité in Paris, the Berlin, Riga and Tallinn Doms, St Thomas Church in Leipzig, and St Paul's Cathedral and Westminster Abbey in London.

Jan Lehtola collaborates regularly with composers and has given more than 160 world and regional premieres. He was the Artistic Director of the Organo Novo Festival in Helsinki from 2007 to 2016 and Chairman of the Finnish Organum Society from 2009 to 2014. He has



Photograph: G. Proietti

recorded for the Finnish Broadcasting Company (YLE) and can be heard on more than 50 commercial recordings, ten of them for Toccata Classics.

Jan Lehtola studied the organ in Helsinki with Olli Porthan and Kari Jussila, in Amsterdam with Jacques van Oortmerssen and Jean Boyer, in Stuttgart with Ludger Lohmann, in Lyon with Louis Robilliard and in Paris with Naji Hakim. He graduated from the Church Music Department of the Sibelius Academy, gaining his diploma with distinction in 1998. In 2000 he gave his Sibelius Academy debut recital in the Kallio Church, Helsinki, and in 2005 received a Doctorate for his dissertation on Oskar Merikanto as a transmitter of European influences to Finland. He is a university lecturer at the University of the Arts, Sibelius Academy, and is also active as a lecturer and a teacher of master-classes.

www.janlehtola.com

Annikka Konttori-Gustafsson studied with Izumi Tateno at the Sibelius Academy and with Klaus Schilde at the Hochschule für Musik Detmold and Hochschule der Künste Berlin. She obtained an artistic doctorate on the music of Olivier Messiaen at the Sibelius Academy in 2001.

Outside of her native Finland, she has appeared as a soloist, chamber musician and Lied pianist in Denmark, Estonia, Germany, Iceland, Italy, Russia, Sweden, Switzerland and the United States, performing a wealth of Finnish music and of twentieth-century French repertoire. Annikka Konttori-Gustafsson has recorded for radio in Finland and Switzerland and her discography includes music by Kazuo Fukushima (works for solo piano and duets with the flautist Liisa Ruoho), Olivier Messiaen's song-cycle *Harawi* (with Tuula-Marja Tuomela), organ-piano duos (with Jan Lehtola), vocal and piano music by Ernest Pingoud (with Helena Tenhunen and Jaakko Kortekangas) and piano music by Juhani Pohjannmies.

Her previous appearances on Toccata Classics were in music by Sigfrid Karg-Elert (including two Sibelius arrangements) with Jan Lehtola, on TOCC 0419, and in music by Richard Stöhr, again with Jan Lehtola, on TOCC 0280.

For some years now she has held a position as university lecturer in piano at the Sibelius Academy (University of the Arts, Helsinki) and she has also taught at the doctoral school of



Photograph: Christine Ståls

the Academy, where her role included the supervision of, and providing seminars for, doctoral students. She has also taught Lied courses and piano master-classes in Finland and Germany.

The Finnish cellist **Marko Ylönen** has performed in as many different roles as almost any other cellist from his generation: soloist, orchestral player and principal, string-quartet member, freelance player in duos and trios, and teacher. He has also been a prizewinner in major competitions and a prolific recording artist. Not surprisingly, his repertoire is broad, taking in a range of works by C. P. E. Bach, Boccherini, Vivaldi, Haydn, Chopin, Rachmaninov, Sibelius, Piazzolla and, especially, contemporary Finnish composers such as Ralf Gothóni, Jouni Kaipainen, Joonas Kokkonen, Olli Mustonen, Pehr Henrik Nordgren and Einojuhani Rautavaara. He has concertised throughout Europe, the USA, Japan, China, Australia and New Zealand. He has recorded for several labels, including Ondine, Finlandia, Alba Records and BIS. His recording of the Bach Suites for solo cello was released in spring 2019 by Alba.

In 1990 he was awarded second prize at the Turku Scandinavian Cello Competition and later that year he became a finalist and a prizewinner in the Tchaikovsky Competition in Moscow. In 1996 he won the first prize at the Concert Artist Guild Competition in New York.

He plays regularly as a soloist with the major Finnish orchestras. He has also played with such leading orchestras as Camerata Salzburg, the English Chamber Orchestra, the Prague Chamber Orchestra, the Melbourne Symphony Orchestra, the Stavanger Symphony Orchestra and the Netherlands Chamber Orchestra. Among the conductors with whom he has worked are Moshe Atzmon, Okko Kamu, Juha Kangas, Hannu Lintu, Klaus Mäkelä, Susanna Mälkki, Olli Mustonen, Sakari Oramo, Jukka-Pekka Saraste, Heinrich Schiff, Leif Segerstam, John Storgårds, Alexander Vedernikov and Benjamin Wallfisch. He has given recitals in many major halls, including the Weill Recital Hall at Carnegie Hall in New York and the Concertgebouw Kleine Zaal in Amsterdam.

As a chamber musician, he has played in various ensembles with many of the world's leading musicians. He was the Artistic Director of the Korsholm Music Festival in 2003, 2008



Photograph: G. Proietti

and 2010–12 and the Luosto Classic Festival in Finnish Lapland in 2014–17. Since autumn 2009 he has been Professor of Chamber Music at the Sibelius Academy in Helsinki.

Marko Ylönen studied with Csaba Szilvay, Erkki Rautio, Heikki Rautasalo and Heinrich Schiff. He plays a 1720s Bartolomeo Cristofori cello.

The saxophonist **Olli-Pekka Tuomisalo** (born in 1970) has performed more than 120 times as a soloist with different symphony orchestras, playing mostly Finnish works but also international classics. He has encouraged a growing number of composers to create a whole new repertoire for him. He has performed these new works in Belgium, Denmark, England, France, Germany, Iceland, Russia, Spain, Sweden, China and numerous times in the USA. In 2009 he received his doctor of music degree from the Sibelius Academy – the first saxophonist ever to do so. He has released sixteen solo albums to date.



Michael Genevay instilled the joy of music-making into a young **Darren J. Acosta**, who grew up in New Orleans. His other teachers included Richard Erb (a disciple of Arnold Jacobs), Norman Bolter, Douglas Yeo, Scott Hartman, John Swallow and Joseph Alessi. He also studied with Sir Per Brevig, David Finlayson and Mark Lawrence. In 1990 he was appointed associate principal trombone of the American Soviet Youth Orchestra.

In August 1994 he substituted for two weeks in the New York Philharmonic. Upon graduation from Juilliard, he played simultaneously in the Empire Brass and the Hartford Symphony. He then performed for two full seasons with the Boston Symphony as a sabbatical replacement, and for thirteen further seasons continued with that ensemble and the Boston

Pops as a frequent substitute. While in Boston he taught at the Longy School of Music, NEC Prep School, Walnut Hill for the Arts and the University of Rhode Island. He served for ten seasons as principal trombone of the Rhode Island Philharmonic under Larry Rachleff, and as acting second trombone of the Boston Symphony for the full summer season at Tanglewood in 2008.

Following his move to Finland in 2009, he was the associate principal trombone of the Finnish National Opera, and he continues in his current chair as the first trombone of the Finnish Radio Symphony Orchestra. The ensembles with which he has performed as a soloist in Finland include the Tapiola Sinfonietta (2012), the Finnish Radio Symphony Orchestra (May 2017 and January 2019) and the Turku Philharmonic (September 2019).

Petri Komulainen has been associate principal horn in the Lahti Symphony Orchestra since 2001. He studied with Timo Ronkainen at the Sibelius Academy, with Bruno Schneider at the University of Music Freiburg and the natural horn with Thomas Müller at the Schola Cantorum in Basel. He holds a Master's degree in conducting and performance and has recorded as both a horn-player and a conductor on the IFO, Alba, Fuga, Pilfink and BIS labels. In autumn 2016 he was appointed as a lecturer in wind-orchestra conducting at the Sibelius Academy. He has performed in concert with Jan Lehtola since 1995 and the duo had a recital at one of the most important concert venues, the Mariinsky Concert Hall in St Petersburg, in March 2017. Many composers, including Harri Ahmas, Kalevi Aho, Thierry Escaich, Naji Hakim, Paavo Heininen, Jouko Linjama and Axel Ruoff, have written pieces for the two of them.



Photograph: G. Proietti

Jan Lehtola plays Axel Ruoff on Toccata Classics



‘Ruoff does a good job in representing sheer terror in music, just as organist Jan Lehtola does in his bringing this and the other works featured in this recital to life. His polished playing, appropriate registrations, and clean articulation served this music exceedingly well, and between his renditions of these works and the magnificent instrument on which he plays, this is an organ CD guaranteed to knock your socks off.’

—Fanfare



‘Axel Ruoff is one of the leading composers of our era for new organ music, and organist Jan Lehtola one of the world's current leading organists. Both composer and organist have an incredible ear for color and pacing of works.’

—Fanfare

The Organ in Sovituksenkirkko ('Church of Reconciliation') in Hollola, Finland (2013)

Veikko Virtanen Oy

I C–g³

Borduna 16'

Principal 8'

Flûte harmonique 8'

Gamba 8'

Gedacht 8'

Octava 4'

Flûte octaviante 4'

Qvinta 3'

Octava 2'

Mixtur 3–4f

Trumpet 8'

II C–g³

Salicional 8'

Röhrflöjt 8'

Flöjt amabile 8'

Voix céleste 8'

Gamba 4'

Flute d'écho 2'

Flageolet 2'

Fagot-Oboe 8'

Tremulant

Pedal C–f

Violon 16'

Subbass 16'

Violoncello 8'

Bourdon 8'

Octava 4'

Basson 16'

Trumpet 8'

I/P, II/P, II/I, I 4', II 16'



The Organ of St Michael's Church, Turku

Grönlunds Orgelbyggeri Ab (2002)

I Huvudverk C–c4

1. Principal	16'
2. Octava	8'
3. Flöjt harmonique	8'
4. Rörflöjt	8'
5. Viola di gamba	8'
6. Octava	4'
7. Flöjt	4'
8. Kvint	2⅔'
9. Octava	2'
10. Cornett V	
11. Mixtur V	2'
12. Trumpet	16'
13. Trumpet	

Pedal C–g1

42. Borduna	32'
(komb. nr. 44 c–g1)	
43. Principal	16'
44. Subbas	16'
45. Octava	8'
46. Gedackt	8'
47. Octava	4'
48. Mixtur IV	
49. Kontrabombarde	32'
(komb. nr. 49 c–g1)	
50. Basun	16'
51. Trumpet	8'

II Positiv C–c4<

14. Kvintadena	16'
15. Principal	8'
16. Dubbelflöjt	8'
17. Fugara	8'
18. Octava	4'
19. Flauto dolce	4'
20. Kvint	2⅔'
21. Waldflöjt	2'
22. Ters	1⅓'
23. Mixtur III	1⅓'
24. Cromorne	8'
25. Solo trumpet	8'
(not in box)	
Tremulant	
Glockenspiel (c0–d3)	
Chimes	

Couplers

I 4', I 16'	
II 4', II 16',	
III 4', III 16'	
III/II, III/II 4', III/II 16'	
III/I, III/I 4', III/I 16'	
II/I, II/I 4', II/I 16'	
I/P, I/P 4'	
II/P, II/P 4'	
III/P, III/P 4'	

III Svällverk C–c4<

26. Borduna	16'
27. Principal	8'
28. Borduna	8'
29. Salicional	8'
30. Voix céleste (c–)	8'
31. Octava	4'
32. Traversflöjt	4'
33. Nasat	2⅔'
34. Piccolo	2'
35. Ters	1⅓'
36. Mixtur IV	2⅔'
37. Bombard	16'
38. Trumpet harm.	8'
39. Oboe	8'
40. Vox humana	8'
41. Clairon	4'
Tremulant	

Nightingale
General crescendo (Walze)
Tracker action with Barker
levers on III
Electric stop action
Computer



The Main Organ of St Paul's Church in Helsinki, Finland

Kangasalan Urkutehdas, 1931; Veikko Virtanen Oy, 2005

* = from the 1931 organ

I C-a³

Principal 16'

Octava 8'

Flauto Major 8'

Quintatön 8'

Rohrflöte* 8'

Gamba 8'

Octava* 4'

Flöte* 4'

Quinta* 2 2/3'

Octava 2'

Kornett* 3-4 f

Mixtur* 4-6 f 2 2/3'

Fagott 16'

Trompete 8'

II C-a³

Quintadena* 16'

Geigen Principal* 8'

Flöte* 8'

Nacdhorn* 8'

Gemshorn* 8'

Octava 4'

Querflöte* 4'

Piccolo* 2'

Sesquialtera* 2 f 2 2/3'

Krummhorn* 8'

Singend regal* 4'

tremolo

III C-a³

Lieblich Gedact* 16'

Principal 8'

Fugara 8'

Spitzflöte* 8'

Gedact* 8'

Voix celeste* 2 f 8'

Flauto dolce* 4'

Viola d'amore 4'

Querpfefe* 2 2/3'

Flageolet* 2'

Terz* 1 3/5'

Harmonia aetheria 4 f 2 2/3'

Basson* 16'

Trompet harmonique 8'

Oboe 8'

Vox humana* 8'

Klarine 4'

tremolo

Pedal C-f

Grand Bordun 32' (octave transmission)

Violonbass 16'

Subbass* 16'

Echobass 16' (transmission)

Violoncello 8'

Flötenbass 8' (transmission)

Octava* 4'

Bombarde 16'

Trompete 8' (transmission)

Klarine 4' (transmission)

Couplers

II-I 8'

III-I 8'

III-II 8'

I, II, III-P 8'

III-I 16'

III 16'

II-I 4'

III-I 4'

III-II 4'

I, II, III-P 4'

General coupler 8'

General crescendo

Setzer





Recorded in the Sovituksenkirkko, Hollola, on 11 May 2020 (Toccata), St Michael's Church, Turku, on 5 March 2020 (Three Chorale Preludes and *O Jesu, du edle Gabe*) and 14 August 2021 (Sonata for Horn and Organ), and St Paul's Church, Helsinki, on 24, 25 and 31 May and 1 June 1 2021 (*Regionen*, *In inferioribus terrae* and *Movere*)

Recording and editing: Antti Pohjola, Mika Koivusalo (Sonata for Horn and Organ)

Producer: Jan Lehtola

Artistic producer: Petri Komulainen

Editions

Toccata for piano and organ: Strube Verlag, Munich, Edition 3424

Three Chorale Preludes: Strube Verlag, Munich, Edition 3256

Regionen: manuscript

In inferioribus terrae: Strube Verlag, Munich, Edition 7130

Movere: Edition Svitzer, Copenhagen, 2018

O Jesu, du edle Gabe: Bach's *Orgelbüchlein*, Vol. 3, published by The Orgelbüchlein Project, 2022

Sonata for Horn and Organ: Strube Verlag, Munich, Edition 3462

This recording was supported by Suomen Kulttuurirahasto.

Special thanks to Strube Verlag München (Germany), www.strube.de.

Booklet text: Cornelis Witthoefft

Cover design: David Baker (david@notneverknow.com)

Typesetting and layout: Kerrypress, St Albans

Executive Producer: Martin Anderson

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AXEL RUOFF Complete Works for Organ, Volume Three

1	Toccata for piano and organ (2014)	9:06
	Three Chorale Preludes (1999)	14:34
2	No. 1 Aus tiefer Not	5:26
3	<i>Regionen</i> for violoncello and organ (1994)	5:15
	Three Chorale Preludes (1999)	
4	No. 2 Du, o schönes Weltgebäude	2:21
5	<i>In inferioribus terrae</i> for saxophone and organ (2010)	8:36
	Three Chorale Preludes (1999)	
6	No. 3 Alle Menschen müssen sterben	6:47
7	<i>Movere</i> for trombone and organ (2017)	9:26
8	Chorale Prelude, <i>O Jesu, du edle Gabe</i> (2014)*	5:10
	Sonata for Horn and Organ (2015)	13:03
9	I <i>Allegro, molto marcato</i> –	3:43
10	II <i>Tranquillo</i>	4:42
11	III <i>Presto agitato</i>	4:38

Annikka Konttori-Gustafsson, piano **1**

Marko Ylönen, cello **3**

Olli-Pekka Tuomisalo, saxophone **5**

Darren Acosta, trombone **7**

Petri Komulainen, horn **9–11**

Jan Lehtola

organ of Sovituksenkirkko, Hollola, Finland **1**

organ of St Michael's Church, Turku **2 4 6 8–11**

organ of St Paul's Church, Helsinki **3 5 7**

TT 65:11

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