# COMPLETE ORGAN MUSIC Adriano Falcion

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# **Johannes Brahms** (1833 - 1897) **Complete Organ Music**

1.	Prelude and Fugue in A Minor	5'53	Eleven Chorale Preludes Op.122	
			5. Mein Jesu, der du mich	4'21
2.	Prelude and Fugue in G Minor	7'08	6. Herzliebster Jesu, was hast	
			du verbrochen	3'18
3.	Fugue in A Flat Minor	7'04	7. O Welt, ich muß dich lassen	2'10
			8. Herzlich tut mich erfreuen	2'02
4.	Chorale Prelude and Fugue on		9. Schmücke dich, o liebe Seele	2'44
	'O Traurigkeit, O Herzeleid'	6'57	10. O wie selig seid ihr doch,	
			ihr Frommen	1'43
			11. O Gott, du frommer Gott	4'23
			12 Es ist ein Ros' entenrungen	2:45

7.	O Welt, ich muß dich lassen	2'10
8.	Herzlich tut mich erfreuen	2'02
9.	Schmücke dich, o liebe Seele	2'44
10.	O wie selig seid ihr doch,	
	ihr Frommen	1'43
11.	O Gott, du frommer Gott	4'23
12. Es ist ein Ros' entsprungen		2'45
13. Herzlich tut mich verlangen		1'57
14. Herzlich tut mich verlangen		3'24

3'51

15. O Welt, ich muß dich lassen

Adriano Falcioni organ Gebrüder Rieger organ, 1904, Amelia Cathedral, restored and enlarged by Piero Corna, 2014, Umbria, Italy

Recording: 13-14 March 2017, Amelia Cathedral, Umbria, Italy Artistic direction, recording and editing: Maurizio Paciariello Organ pictures: Pietro Corna Cover: Detail of the Gebrüder Rieger organ, 1904, at the Amelia Cathedral, by Adriano Falcioni 

Brahms died in 1897, and five years later the publisher Simrock released a collection of the Preludes for organ Op.122, based on chorales with texts relating to the Passion and death of Our Lord. They proved to be the composer's last works, and his most significant for the organ. Written in May-June 1896, they were a homage to the memory of his dear friend Clara Schumann, who had died on 20th May of that year, just as Brahms reached the island of Ischia for a vacation. Unable to return in time for the funeral, he fell into a state of depression and died the following spring.

The compositional style of the 11 Chorale Preludes for Organ derives from that of Johann Sebastian Bach, with the meaning of the words reflected in the music itself.

Composed in the style of a fugue, the first Chorale is the longest of the series. The second relates to the liturgy for the Passion, where the symbolism of man's sense of guilt towards Jesus is voiced through a dramatic use of chromatism, passus duriusculus, anabasis (ascent) and catabasis (descent).

The third Chorale describing the earthly passage is also richly symbolic, with descending figures that conjure up grief and death.

While the fourth Chorale summons up happy days, the fifth is the most spiritual of the whole series. In the sixth Chorale, the ascending and descending thirds and sixths stand for beatitude. The seventh comprises two levels of sound, representing the sense of perseverance in prayer of man towards God.

The eighth Chorale is the only one that does not relate to the death or Passion of Christ. The melody derives from a Christmas carol written by Praetorius and much loved by Clara Schumann. Brahms actually wrote the piece when he was still young, but decided to include it in the collection on account of Clara's fondness for the melody.

Based on a love song originally written by Hans Leo Hassler, the melody used in both the ninth and the tenth Chorale was one of the best known of the Lutheran liturgy. Both contain a tempi change -6/8 in the first and 6/4 in the second - that coincides with the words expressing the desire to leave life on earth.

The last Chorale makes use of three different sonorities, with echo effects that stand

for failing strength as death approaches. The atmosphere is one of peaceful acceptance.

The other compositions were written forty years earlier, in 1856-57, and are entirely different in character. The two Preludes and Fugues reveal Brahms's debt to the improvisational style of the pre-Bach composers of northern Germany. The key, chromatism and slow pace of the Fugue in A flat minor anticipate the spirit of the later Op.122 preludes. Likewise the Prelude and fugue on "*O Traurigkeit*, *o Herzeleid*" that culminates in the "descent into the sepulcher" between bars 11 and 13. © Adriano Falcioni 1. Chorale Text (Johann Christian Lange)

Mein Jesu, der du mich zum Lustspiel ewiglich dir hast erwählet, sieh wie dein Eigentum des großen Bräut'gams Ruhm so gern erzählet.

2. *Herzliebster Jesu* Adagio. Chorale Text (Johann Heermann)

Herzliebster Jesu, was hast du verbrochen, daß man ein solch scharf Urteil hat gesprochen? Was ist die Schlud? In was für Missetaten bist du geraten?

3. O Welt, ich muß dich lassen. Chorale Text (Johannes Hesse)

O Welt, ich muß dich lassen, ich fahr dahin mein Straßen ins ew'ge Vaterland. Mein' Geist will ich aufgeben, dazu mein' Leib und Leben befehl'n in Gottes gnäd'ge Hand. English Translation (Michel-Dmitri Calvocoressi)

My Jesus calls to me, Holds out eternal bliss. He deigns to choose me. Hear, Lord, Thy servant meek Sings loud the Bridegroom's praise, In Thee rejoices.

English Translation (Dr. John Troutbeck)

O blessed Jesu, how hast Thou offended, That now on Thee such judgment has descended? Of what misdeed hast Thou to make confession? Of what transgression?

English Translation (Michel-Dmitri Calvocoressi)

O world, I now must leave thee, And go my lonely journey To my eternal home. I faithfully and humbly Commit my soul and body unto the Lord's all-loving hands. 4. *Herzlich tut mich erfreuen*. Chorale Text (Johannes Walter)

Herzlich tut mich erfreuen die liebe Sommerzeit, wann Gott wird schön verneuen alles zur Ewigkeit. Den Himmel und die Erden wird Gott neu schaffen gar, all Kreatur soll werden ganz herrlich hübsch und klar.

5. *Schmücke dich, o liebe Seele.* Chorale Text (Johann Franck)

Schmücke dich, o liebe Seele, laß die dunkle Sündenhöhle, komm ans helle Licht gegangen, fange herrlich an zu prangen! Denn der Herr voll Heil und Gnaden will dich jetzt zu Gaste laden; der den Himmel kann verwalten, will jetzt Hergberg in dir halten.

6. O *wie selig seid ihr doch, ihr Frommen.* Chorale Text (Simon Dach)

O wie selig seid ihr doch, ihr Frommen,

English Translation (Michel-Dmitri Calvocoressi)

My faithful heart rejoices; The summer comes at last, When God, all things reviving, Shall bring Eternity. The Heav'n and Earth in splendor Will He afresh create, And all of us, His creatures, Shall pure and flawless be.

English Translation (Catherine Winkworth)

Deck thyself, my soul, with gladness, Leave the gloomy haunts of sadness, Come into the daylight's splendor, There with joy thy praises render Unto Him Whose grace unbounded Hath this wondrous banquet founded, High o'er all the heavn's He reigneth, Yet to dwell with thee He deigneth.

English Translation (Michel-Dmitri Calvocoressi)

Blessed are ye, faithful souls departed;

die ihr durch den Tod zu Gott gekommen! Ihr seid entgangen aller Not, die uns noch hält gefangen.

7. O Gott, du frommer Gott. Chorale Text (Johann Heermann)

O Gott, du frommer Gott, du Brunnquell aller Gaben, ohn' den nichts ist was ist, von dem wir alles haben, gesunden Leib gib mir und daß in solchem leib ein unverletzte Seel und rein Gewissen bleib.

8. *Es ist ein Ros' entsprungen*. Chorale Text (Anonymous)

Es ist ein Ros' entsprungen aus einer Wurzel zart, wie uns die Alten sungen von Jesse war die Art, und hat ein Blümlein bracht mitten im kalten Winter wohl zu der halben Nacht Death awakened you to life immortal. You are delivered of all cares that hold the world in bondage.

English Translation (Edith M. Fowler)

O God, Thou faithful God, Thou Fountain ever flowing, Without whom nothing is, All perfect gifts bestowing, A pure and healthy frame O give me, and within A conscience free from blame, A soul unhurt by sin.

English Translation (Michel-Dmitri Calvocoressi)

Behold, a rose is blooming From out a tender root, Thus in the house of Jesse, As tell our ancient hymns, A young and tender shoot Amid the gloom of winter Burst forth in wond'rous bloom. 9. 10. *Herzlich tut mich verlangen*. Chorale Text (Christoph Knoll)

Herzlich tut mich verlangen nach einem sel'gen End, weil ich hier bin umfangen mit Trübsal und Elend. Ich hab Lust abzuscheiden von dieser argen Welt, sehn' mich nach ew'gen Freuden, o Jesu, komm nur bald!

11. O Welt, ich muß dich lassen. Chorale Text (Johannes Hesse)

O Welt, ich muß dich lassen, ich fahr dahin mein Straßen ins ew'ge Vaterland. Mein' Geist will ich aufgeben, dazu mein' Leib und Leben befehl'n in Gottes gnäd'ge Hand. English Translation (Catherine Winkworth)

My heart is filled with longing To pass away in peace; For woes are round me thronging, And trials will not cease. Oh fain would I be hasting From thee, dark world of gloom, To gladness everlasting; O Jesus, quickly come!

English Translation (Michel-Dmitri Calvocoressi)

O world, I now must leave thee, And go my lonely journey To my eternal home. I faithfully and humbly Commit my soul and body unto the Lord's all-loving hands. ORGAN SPECIFICATIONS Organ built by "Gebrüder Rieger 1904", in Amelia Cathedral Restored and enlarged by "Pietro Corna 2014"

### Foreword

An organ was first installed in S. Firmina Cathedral in Amelia back in 1473, and since then the town's principal place of worship has always boasted a sovereign example of what Mozart came to describe as the "king of instruments".

Indeed, the Cathedral Chapter considered the instrument to be of the utmost importance, as we learn from Fabrizio Conocchia's study of 1996, *Gli organi della cattedrale amerina*. The fruit of extensive historical research and analysis, the publication describes the various

vicissitudes pertaining to the construction, repair, destruction and further construction of the organs that have resounded within the building in over five hundred years of history.

The most recent is the instrument that today occupies the choir in the *Cornu Epistolae* of the cathedral. Built in 1904, it is the work of the Rieger brothers, organ builders by appointment to His Majesty the Austrian Emperor. The organ is enclosed in a monumental wooden case in the baroque style built in 1698/99 by Giovanni Falorgna of Amelia, originally to house the no longer extent organ by Giovan Battista Silvestri of Orvieto.

The consultant behind the Rieger organ of 1904 was Filippo Capocci, one of the most authoritative musicians and composers of the period. The instrument thus



reflects the dictates of the Cecilian liturgical reform of the late 1800s and early 1900s, which involved a return to a stricter, more muted style considered more appropriate for religious services.

With the exception of the wooden case, the new construction preserved no aspect of the earlier organs. Instead, the Rieger workshop built an instrument that reflected the orchestral style of German organs.

Although this organ was equipped with two 56-note manuals and a 30-note pedalboard, the lack of space in the existing case meant that the sound range was somewhat limited. It was fitted with a tubular-pneumatic action system, and the console was located in the cantoria below.

In 1973 the instrument was restored by the Buccolini organ builders of Rome, who had been asked by the Chapter to electrify the action and the movement of the stops. They did this by applying electromagnets to the base of the windchest channels and the stop movements. The console could thus be moved to the ground floor of the chancel. Because the organ was not otherwise modified in any significant fashion, its overall sound system remained the same.

The Carbonetti firm of Foligno undertook further cleaning, tuning and other slight improvements towards the end of the 1990s.

### Restoration/enlargement

Experts **Wijnand van de Pol** and **Gabriele Catalucci** have recently completed additional restoration and enlargement, including the addition of new ranks to enhance the existing sound system. The original 1904 setup built by the Rieger workshop is otherwise unchanged.

# Activation

More rational rearrangement of the core elements and the new space provided by the cantoria made it possible to build and install six new windchests with direct magnetic

valves. This has allowed for the addition of **12 new ranks** (**516 new pipes**) to enrich the existing sound system consisting of 18 stops and 1060 pipes.

With this new setup the organ in no way loses its distinctive sound, typical of the German romantic tradition, but instead gains from the addition of the new ranks, which are perfectly balanced and attuned to the existing style. This means that the instrument now has a much richer sound range, becoming more versatile and comfortable to play.

The instrument has also been equipped with highly efficient new electronic action, whereby special software allows for immediate command transmission between the console and the organ. Thanks to this innovation, it is now also possible to make use of a convenient memory and recall system regarding sequences and their combinations, along with other advantages.

The current setup now also includes new bellows, a new electric fan blower to ensure constancy, a new 30-Amp current stabilizer, an efficient new movement system for the expression stops, and various other improvements.

All the parts of the original organ, including windchests, bellows, pneumatic systems, wooden and metal pipes, have been thoroughly cleaned and serviced.

# Technical features to date

The console comprises two 56-note manuals (C1 - G5) and a horizontal pedalboard consisting of 27 parallel pedals. The 29 ranks and all the connecting and coupling mechanisms are operated by Rid stop tabs. The names of the ranks are engraved in white on a black background.

Above the pedalboard there are two wooden levers for expression and crescendo, and to the right and left of them there are two new up-down piston pedals for the combination of the sequential system. Thanks to a small display located centrally above the keyboards it is possible to program the memory bank and visualize the one in use. The system memory and recall can accommodate 999 combinations.

New ranks indicated with \*\*

# Pedal

1 Violone 16'

Sound setup

- 2 Subbasso 16' (in comune con reg. 9 originale)
- 3 Cello 8' (in comune con reg. 13 originale)
  4 Basso ottava 8' (in comune con reg. 9 originale)
  5 \*\* Basso ottava 4' (in comune dal reg. 15)
- 6 \*\* Trombone 16' (in prolungamento dal reg. 20) 7 \*\* Tromba 8'
  - (in comune con reg. 20)
- 8 \*\* Musette 4' (in prolungamento dal reg. 29)

# First Manual GO

- 1 Bourdon 16'
- 2 Principale 8'
- 3 Coperto 8' (in prolungamento dal reg. 9 originale)
- 4 Flauto 8'
- 5 Viola di gamba 8'
- 6 Flauto aperto 4'

# 7 \*\* Ottava 4' 8 \*\* Superottava 2' 9 \*\* Quinta 2 2/3' 10 \*\* Terza 1 3/5' 11 Mistura IV - 2 2/3' 12 \*\* Tromba 8'

# Recitativo (Espressivo.)

- 13 Principale di viola 8' 14 Flauto a camino 8'
- 15 Salizionale 8'
- 16 Voce celeste 8'
- 17 Ottava 4'
- > Ollava 4
- 18 Dolce 4'
- 19 \*\* Superottava 2'
- 20 \*\* Mistura II 1 1/3'
- 21 \*\* Basson Oboe 8'

# Stop tab couplers and accesories

- 22 Copula al pedale I
- 23 Copula al pedale II
- 24 Copula ottava sup. I
- 25 Copula al manuale II-I
- 26 Superottava II
- 27 Copula ottava inf. II-I
- 28 Superottava II-I

(button fixer and annuller)

Espressione (staffa) Crescendo (staffa) Pedaletto (pistone) sequencer < Pedaletto (pistone) sequencer >

N. 1.398 metal pipes N. 178 wooden piles

Corista 435 at 18 C° Total number of organ pipes 1.576

Restoration/Enlargement 2014: Ditta Pietro Corna Costruzione e Restauro organi a canne Collaborators: Nicola Ruggeri, Domenico Bonetti, Matteo Besana, Patrizia Bonardi

Electronic transmission by ELTEC automazioni





Adriano Falcioni is an internationally renowned Italian concert organist, appreciated worldwide for his technical mastery and musicality.

Born in Terni, Italy, after graduating from the Conservatoire in Perugia with W. Van de Pol, he furthered his organ studies at the Freiburg Musikhochschule (Germany) with Klemens Schnorr, in London with Nicolas Kynaston and Paris with Marie Claire Alain. He also took part in master classes at the Haarlem (Holland) and Goteborg (Sweden) organ academies with great artists such as B. Winsemius, F. Chapelet, G. Leonhardt, L. F. Tagliavini, L. Lohmann, J. van Oortmerssen and J. Guillou.

Falcioni has won many awards at international organ competitions in Europe and USA. He regularly holds concerts in major festivals and cathedrals throughout Europe, Russia, Israel, the USA and South Africa.

He has recorded numerous CDs and played for various radio broadcasts worldwide. He teaches organ at the Sassari Conservatoire and holds master classes in Europe and South Africa (Unisa University of Pretoria).

His wide repertoire ranges from the baroque to the contemporary, with a special focus on the virtuoso music of the late nineteenth and twentieth centuries: in particular the works of Liszt, Reubke, Widor, Vierne, Dupré, Duruflé, Messiaen and especially of Reger.

He is principal organist at the Metropolitan St. Lorenz Cathedral in Perugia.

Special thanks to Amelia Dom priest, Choirmaster Gabriele Catalucci and Organist Marina Amadessi Pietro Corna for organ assistance

This CD is dedicated to the loving memory of my teacher and friend Wijnand Van de Pol