



Liszt Complete
Organ Music

Adriano Falcioni

Tamburini-Corna organ at the Cattedrale di San Lorenzo, Perugia, Italy

Franz Liszt 1811-1886
Complete Organ Music

Fantasie und Fuge über den Choral “Ad nos, ad salutarem undam” S.259 based on a theme from the opera “Le prophète” by G. Meyerbeer (1850)	Missa pro organo lectarum celebrationi missarum adjumento inserviens S.264 (1897)	28. “Tu es Petrus” aus dem Oratorium “Christus” S.664ii (1867) 5’39	41. Simon of Cyrene helps Jesus bear the cross – <i>Andante</i> 2’21
1. Moderato 10’48	14. Kyrie – <i>Andante moderato</i> 1’33	29. Zur Trauung - “Sposalizio” S.671° (1883?) 8’30	42. Jesus is stripped of his garments – <i>Lento</i> 1’31
2. Adagio 10’44	15. Gloria – <i>Allegro</i> 2’27	30. Ave Maris Stella S.34i (1865-66) 6’59	43. Jesus is taken down from the cross – <i>Andante moderato</i> 3’32
3. Allegro deciso – Fuge 11’21	16. Graduale (<i>ad libitum</i>) – <i>Andante pietoso</i> 1’31	31. Salve regina S.669/1 (1877) 6’05	44. Consolation D-flat 4’04
Präludium und Fuge über B-A-C-H S.260 (1855)	17. Credo – <i>Andante maestoso</i> 2’48	32. Rosario S.670 (1879) 5’43	45. Consolation E 3’19
4. Präludium 3’56	18. Offertorium – <i>Ave Maria</i> (<i>ad libitum</i>) – <i>Andante</i> 1’23	I Mysteria gaudiosa- <i>Andante</i> , un poco mosso	46. Resignazione S187a/I (c.1877) 1’17
5. Fuge 8’54	19. Sanctus – <i>Maestoso</i> 1’56	II Mysteria dolorosa – <i>Andante</i> , un poco lento	Requiem für die Orgel S.266 (1883)
6. “Weinen, Klagen, Sorgen, Zagen” S.179 (1859) - Variationen 20’12	20. Benedictus – <i>Molto lento</i> 2’14	III Mysteria gloriosa – <i>Andante</i> , un poco animato	47. Requiem – <i>Adagio Sostenuto</i> 2’08
7. Évocation à la Chapelle Sixtine S.658 (1862-65?) 15’33	21. Agnus Dei – <i>Lento assai</i> 2’19	22. Preludium Zum Haus des Hernn 4’47	48. Dies Irae – <i>Alla breve</i> , <i>molto mosso</i> 1’43
8. Der Papst-Hymnus S.766 (1865?) 3’36	23. Offertorium aus der “Ungarischen Krönungemesse” S.667 (1868?) 3’57	24. Orpheus S.672a (1869-72) - Symphonic Poem No.4 10’58	49. Recordare Pie Jesu – <i>Lento assai</i> 3’10
9. Weimars Volkslied S.672 (1857-63?) 4’37	Einleitung, Fuge und Magnificat aus der Symphonie zu Dantes Divina commedia S.672b (1860)	33. I. Psallite – <i>Allegro non troppo</i> 2’38	50. Sanctus – <i>Maestoso assai</i> 1’01
10. Einleitung zur Legende der heiligen Elisabeth S.663a (1872) 11’40	25. Einleitung – <i>Adagio, Andante, Un</i> <i>poco meno mosso</i> 5’45	34. II. O heilige Nacht – <i>Lento</i> 7’27	51. Benedictus – <i>Lento</i> 2’41
11. Hosannah S.677 arr. of “Alleluja del Cantico del sol (1862-63) 4’25	26. Fuga – <i>Lamentoso</i> 4’16	35. III. Die Hirten an der Krippe – <i>Allegretto pastorale</i> 4’18	52. Agnus Dei – <i>Lento</i> 3’07
12. Ave maria (gebet) S.667b (1842?) 7’17	27. Magnificat – <i>Più mosso ma non</i> <i>troppo, Un poco lento, Alla breve,</i> <i>Più mosso</i> 6’25	36. IV. Adeste Fideles – <i>Tempo di marcia moderato</i> 4’16	53. Postludium – <i>Lento</i> 1’48
13. “Nun danket alle Gott” S.674b (1884) 5’18		37. Introitus S.268/1 (1884) 3’30	54. Gebet S.667b/ii (Ave Maria I) (1842) 2’14
		38. Les Morts - Oraison S.268/2 (1860) 9’16	55. Am Grabe Richard Wagners S.267 (1883) 3’39
		Kreuzandachten	56. San Francesco S.665 (1880) 5’45
		39. Einleitung – “O Crux ave, spes unica” – <i>Andante maestoso</i> 1’31	57. Ora pro nobis - Litanei S262 (1864) 6’25
		40. Jesus meets his Holy Mother – <i>Lento</i> 2’17	58. Ungarns Gott S674 (1861) 3’56
			59. <i>Andante religioso</i> S.261a (1861) 5’27
			60. Excelsior! - Preludio S.666 (1874-75) 2’39

Transcriptions

61. **Kirchliche Fest-Ouverture** arr. of
“Ein feste Burg ist unser Gott” by
O. Nicolai 9’19
62. **Adagio vom Bach** arr. of Violin
Sonata No.4 BWV1017 4’18
63. **Einleitung und Fuge**
from the Cantata “Ich hatte viel
Bekümmernis” BWV21
by J.S. Bach 5’51
64. **Andante** from “Aus tiefer Not schrei
ich zu dir” BWV38 by J.S. Bach 4’47
65. **Ave Maria (d’Arcadelt)** based on
Pierre-Louis Dietsch’s adaptation of
a madrigal by J. Arcadelt 5’31

Two Preludes by F. Chopin

66. Prélude Op.28 No.4 2’34
67. Prélude Op.28 No.9 3’04
68. **Regina coeli lactare** arr. of the motet
by O. De Lassus 3’28
69. **Ave verum corpus de Mozart** arr.
of “Ave verum corpus” K618
by W.A. Mozart 3’07
70. **Agnus Dei della Messa da Requiem
di Giuseppe Verdi** based on No.5 of
the Requiem by G. Verdi 4’49
71. **Chor der jüngeren Pilger (Der
Gnade Heil)** based on the chorus
“Heil! Heil! Der Gnade Wunder
Heil!” from Act III of “Tannhäuser”
WWV.70 by R. Wagner 7’14

Adriano Falcioni *organ*

Tamburini-Corna organ at the Cattedrale di San Lorenzo, Perugia, Italy

Adriano Falcioni and his Promethean Liszt

«Liszt thinks only of God and the Virgin Mary. This evening he told me that nothing other than God deserved to be loved». These are the words of George Sand, a close friend and admirer of the great Hungarian musician.

Certainly the young Franz had a strong leaning towards the Roman Catholic Church. This comes clearly to the fore in later years when he was often present among the Roman curia, largely at the behest of Cardinal Antonelli, who was doing his best to have the brilliant composer appointed head of music at the Sistine Chapel.

The organ began to play a role in the life of Liszt in 1836, during a colourful journey through Switzerland in the company of Marie d’Agoult, his mistress, and George Sand with her two children.

On entering the Church of S. Nicholas in Fribourg, Liszt famously headed straight for the organ with its four manuals and 64 stops, an instrument built a few years earlier by Aloysius Moser. The outcome was four hours of frenzied improvisation, still referred to as the *Orage de Fribourg* (the Fribourg Storm): George Sand described it in wonderfully vivid terms in her *Lettres d’un voyageur*, and Adolphe Pictet, a Sanskrit scholar who was also part of the group, captured the scene perfectly in *Une course à Chamonix*, where he describes Liszt’s *res gestae* in detail, including the echoes of Mozart’s *Dies irae*.

When he settled in Weimar, bent on achieving an anachronistic form of aristocratic patronage, Liszt immediately set about installing an organ in his residence. In 1850 he transcribed for the piano the six Bach Preludes and Fugues, trying them out on his first organist pupil, Julius Reubke. As Piero Rattalino has surmised, Liszt probably thought of the pipes and pedals as though they were part of a gigantic amplified piano onto which he could graft the potential for sound dilation typical of the piano, thereby expanding the range of acoustic effects and redefining sound in relation to the combination of stops used: a sort of Berlioz orchestra in console form.

Recording: 21-23 May, 10-12 December 2019, Cathedral of San Lorenzo, Perugia, Italy

Artistic direction: Maurizio Paciariello

Organ tuning: Pietro Corna

Cover and Organ photos: Pietro Corna

Adriano Falcioni Photo: Maurizio Rellini

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Those who have followed the progress of Adriano Falcioni over the years, from his Conservatoire days to his growing acclaim as a concert performer, will be familiar with his approach to demanding piano works such as the *Mephisto Waltz*, the *Sonata in B minor*, the *Ballata seconda*, *Polacca* and *Dante Sonata*. During the sixth year of his studies under Wijnand van de Pol, Falcioni began to address the great organ works of Liszt, a composer he discovered to be particularly well-suited to his own approach to playing the instrument. Since then, he has expanded and refined his remarkable interpretative skills, transcending what was initially a purely instrumental understanding of Liszt. Falcioni's strong, athletic build suggests the image of the "Vitruvian man" applied to the organ, which he treats in a distinctly orchestral fashion. This is central to his interpretation, which comes across as a sort of symphonic transcription of the original compositions. Whether he is playing in Perugia Cathedral, where he is principal organist and founder of a successful international summer festival, or one of the organs in Westminster Abbey or Mainz Cathedral, Falcioni strives to reproduce in the acoustic elements of the instrument two concomitant orchestras, two huge bodies of sound that interact in dialogue, as in a Mahler symphony. This approach has indeed led to his own remarkable, Promethean version the Ligeti *Volumina*.

In this recording, Falcioni's excellence as a performer achieves new heights, starting out with the astounding first track, arguably the most significant organ work of the Romantic period: the *Fantasy and Fugue on "Ad nos, ad salutarem undam"*.

Quite why the thoroughly Catholic Liszt decided to celebrate in a thirty-minute acoustical storm the villainous plot of the three Anabaptists from Act I of Meyerbeer's *Le Prophète* is open to debate. The grand historical and religious tapestry woven by Meyerbeer, who was actually of Jewish faith, rekindled the still smouldering antagonism between French Catholics and Protestants. The audience at the Opera House in Paris considered it a great success, shuddering as they relived memories of the religious massacres that were the background for an earlier Meyerbeer opera, *Les Huguenots* of 1836. By setting the plot in 1534, Meyerbeer had reawakened

the spirit of the Anabaptists, a radical offshoot of Swiss Calvinism. In their call for a new baptism and fervour for rebirth, the "Brothers in Christ" had taken over the merchant city of Münster, and thanks to the preaching of John of Leiden had brought about a fanatical regime. The outcome was that Catholics and Protestants created an alliance, for once, and together restored order through widespread massacre. Anyone interested in the subject today should read about the Amish in the United States.

Now it is highly unlikely that the pious Liszt was unaware of the fact that adopting a subject such as this might seem to be a sort of "heroic" re-evocation of the execrable Anabaptists. So it could well be that in his militant Catholicism he was striving to exorcise and re-sanctify, subjecting the theme of the chorale to a rite of purification. This is precisely what takes place during the extended, circuitous musical development that begins with the dark, gloomy sounds of the chorale. Immediately a distinctly pianistic, wavy motif envelops it "*a capriccio*", breaking it down into liquid form, the pedal investing it with stormy intent. There is counterpoint between the manuals and the pedals, underlining the distance between high and low, paradise and hell. This continues through to the *Adagio* in F sharp major, the key Liszt equates with ecstasy, in an expression of mystical yearning. Then in an *Allegro deciso*, blasts from the angelic trumpets relieve the theme of slithery temptation, defending it with the cleaving blows of his famous piano octaves. This is followed by a last recitative, and then the fugue, *Allegretto con moto*, with a twisted rhythm that conjures up the attitude of an evil dwarf who gradually turns into a cavalcade of black horses. In the final *Adagio* in C major Liszt neutralizes the entire heresy, thereby bringing about the desired redemption.

Aware of how difficult the piece was, in 1851 Liszt confessed to his publisher Breitkopf that he had doubts it could actually be performed. Following the 1852 edition, Liszt personally instructed the organist Alexander Wintenberger, who played it on the organ of Merseburg Cathedral, which comprised almost six thousand pipes. As a token of his gratitude, Liszt dedicated to him the Prelude and Fugue on B.A.C.H. that also features in this recording.

The third track, the *Variations on Weinen, Klagen, Sorgen, Zagen*, also clearly denotes the Hungarian composer's tendency to obsess over religion. The piece is an amplification of an expression from the *Acts of the Apostles* (14.22) that Bach had adopted in his cantata of the same name, BWV 12. Liszt borrowed the theme of the first chorus from this latter work, producing an unsettling form of descending chromatism. The piano version of 1859 was arranged for organ in 1862, in concomitance with the death of his daughter Blandine, evoking a sorrowful procession that only enounces the finale chorus of the Bach cantata, *Was, Gott, tut das ist wohl getan*, after the thirtieth variation, at the end of a heartfelt recitative.

The funeral ode *Les morts* relates to the death of another child, his son Daniel. In a sort of "coexistence of the quick and the dead", Liszt's religious mentor in Paris, the priest Félicité Lemennais, recalled in a poem that the departed continue to float among us, and Liszt included the verse within the lines of the music.

Liszt turns to Mozart and to Allegri's famous *Miserere* in his portrayal of a wretched night spent in the Sistine Chapel, whereas in *Elisabeth Legende* he celebrates Saint Princess Elizabeth of Hungary, who was canonized in 13th century Perugia. As for the *Dante Sinfonia*, it is a depiction of the passage from inferno to purgatory and paradise that was much admired by Wagner, who was Liszt's father-in-law.

The portrait of the demi-god *Orpheus* is the only item in this recording that is not of religious inspiration. It is nevertheless somewhat lugubrious, for it is in the underworld that the legendary musician and poet discovers pain.

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Translation by Kate Singleton

Tamburini (1976)-Corna (2015) organ at the Cattedrale di San Lorenzo, Perugia, Italy
 Organo Cav. Giovanni Tamburini 1967 on Fernando Germani's project
 Restyling and tuning Pietro Corna from Bergamo (2014-15)
 Four manual (61 notes) and pedal (32 notes) with 87 Stops and 5178 pipes
 Sequencer with 824 free combinations

I Positivo (Transet)		II Grand'Organo (Choir)	II Grand'organo (Transet)	
Principale	8'	Principale	16'	
Ottava	4'	Open Diapason	8'	Diapason 8'
XV	2'	Principale dolce	8'	Ottava 4'
Ripieno 4 file	2'	Ottava	4'	Ripieno 5 file 2'
Quintadena	8'	XII	2.2/3'	Flauto dolce 8'
Flauto a camino	4'	XV	2'	Tromba dolce 8'
Flauto in XII	2.2/3'	XVII	1.3/5'	
Ottavino	2'	XIX	1.1/3'	
Flauto in XVII	1.3/5'	XXII	1'	
Piccolo	1'	Ripieno grave 5 file	2'	
Cromorno	8'	Ripieno acuto 6 file	1.1/3'	
Tromboncino	8'	Flauto traverso	8'	
<i>Tremolo</i>		Corno camoscio	8'	
		Flauto in VIII	4'	
		Voce Umana	8'	
		Tromba	8'	
		Chiarina dolce	8'	
		Chiarina dolce	4'	



III Eco Espressivo
(Transet)
Principalino 8'
Ottava 4'
Ripieno 5 file 2'
Bordone 16'
Bordone 8'
Viola dolce 8'
Flauto armonico 4'
Flautino 2'
Sesquialtera 2 file 2.2/3'
Viola celeste 2 file 8'
Tromba armonica 8'
Oboe 8'
Voci corali 8'
Tromba chamade 8'
Tremolo

IV Solo (Transet)
Diapason 8'
Ottava 4'
Ripieno 5 file 2'
Flauto dolce 8'
Quintadena 4'
Cornetto 3 file
Fagotto 16'
Tromba dolce 8'
Tromba chamade 16'
Tromba chamade 8'
Tromba chamade 4'
Tremolo

Pedale (Choir)
Principale acustico 32'
Principale 16'
Ottava 8'
XV 4'
Ripieno 6 file 2.2/3'
Contrabbasso 16'
Corno di notte 16'
Basso 8'
Corno di notte 8'
Bombarda 32'
Trombone 16'
Tromba Forte 8'
Cromorno 8'
Clarone 4'
Claroncino 2'
Pedale (Transet)
Subbasso 32'
Principale 16'
Subbasso 16'
Bordone amabile 16'
Bordone 8'
Bordone amabile 8'
Flauto tappato 4'
Fagotto 16'
Fagotto 8'
Fagotto 4'



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

Born in Terni, Italy, after graduating from the Conservatoire in Perugia with W. Van de Pol, he completed his organ studies at the Freiburg Musikhochschule (Germany) with Klemens Schnorr, in London with Nicolas Kynaston and Paris with Marie Claire Alain. Mr. Falcioni also studied with G. Leonhardt, L.F. Tagliavini, L. Lohmann and J. Guillou.

He was finalist and prize winner in many international organ competitions in Europe and USA.

He holds concerts every year in many important festivals and Cathedrals all over Europe (Westminster Cathedral in London, Leeds Cathedral, Arp Schnitger organ in Norden and Hamburg, Fulda, Freiburg, Bremen, Mainz, Regensburg, Nurnberg, Edinburgh, Tohnhalle in Zurich, Moscow Cathedral) Russia, USA and South Africa.

He teaches organ at the Conservatoire in Como and in many masterclasses in Europe and South Africa (Unisa University of Pretoria)

With a wide repertoire, ranging from the baroque to the contemporary, Adriano has recorded several albums and has a particular affection for the virtuoso organ music of the later nineteenth and twentieth centuries, the works of Liszt, Reubke, Widor, Vierne, Dupré, Duruflé, Messiaen and especially of Reger

He is the main organist of San Lorenzo Cathedral in Perugia.



To my wife Mariangela

Many thanks to:

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Sacristans Enzo and Diego,
Dott. Anna Colli
Prof. Stefano Ragni
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