



audite

HOLY SPIRIT

Komm, Heiliger Geist

Ann-Helena Schlüter
Troost Organ, Waltershausen

JOHANN SEBASTIAN BACH (1685-1750)

Fantasia super 'Komm, Heiliger Geist',
BWV 651 5:39

'Komm, Heiliger Geist', BWV 652 8:34

JOHANN ADAM REINCKEN (1643-1722)

Fugue in G minor 4:34

JOHANN SEBASTIAN BACH

Sonata No. 3 in D minor, BWV 527

I. Andante 5:07

II. Adagio e dolce 5:41

III. Vivace 4:01

ANN-HELENA SCHLÜTER

Rapture 5:28

JOHANN SEBASTIAN BACH

Toccatà and Fugue in D minor, BWV 565

I. Toccata 2:23

II. Fugue 5:18

HEINRICH SCHEIDEMANN (1595-1663)

'Komm, Heiliger Geist, Herre Gott' 4:09

JOHANN SEBASTIAN BACH

Fantasia in G major ('Pièce d'Orgue'),

BWV 572 8:10

ANN-HELENA SCHLÜTER

Shades 7:11

JOHANN SEBASTIAN BACH

Passacaglia in C minor, BWV 582

I. Passacaglia 7:08

II. Thema fugatum 5:00



Organ works by Reincken, Scheidemann & J.S. Bach played on the Trost organ of the Waltershausen Stadtkirche

It is a truism that the organ, like no other instrument (even the piano), determines the impact of a piece of music which is played upon it. Conversely, however, the fact that not every work is suitable for every organ, is anything but trivial. For this immediately leads to questions around the connection between the instrument's disposition and the compositional style, and what influence the choice of a specific instrument might have on the design of a programme. For example, it is obvious that the organ symphonies of Charles-Marie Widor cannot be played on an organ of the early baroque period, because these instruments lack the technical and constructional prerequisites, exactly in the same way as the early eighteenth-century fortepiano lacks the technical and constructional prerequisites for playing Beethoven's "Hammerklavier" sonata. On the other hand, however, Johann Sebastian Bach's organ works are, as a matter of course, played on the magnificent Cavallé-Coll organ of the Saint-Sulpice church in Paris, where Widor was organist for sixty-four years. We will never know, of course, whether Bach would have relegated the possibilities of this organ – which was based on an eighteenth-century model and, after its completion in 1862, was the largest organ in the world together with the Walcker organ in Ulm cathedral – to the realm of utopia or whether he would have welcomed it as longed-for progress. Bach wrote his organ works for instruments which he not only played himself, but whose construction and peculiarities he penetrated to the last detail. Do we therefore gain an authentic impression of his music when it is played on the largest Thuringian organ in the town church of Waltershausen, built between 1724 and 1730 by Tobias Heinrich Gottfried Trost (c.1680-1759), even if it was not completed until 1755 by other organ builders? We can at least consider ourselves fortunate that a reference instrument for organ music, especially of the German baroque period, has been preserved and restored in an exemplary manner.

In any case, the tonal and technical differences between a baroque organ and a romantic organ are clearly audible. The performances on this album open up a whole new perspective for the listener on works such as the world-famous *Tocatta and Fugue in D minor*, BWV 565, which tend to be monu-



mentalised on romantic organs, as for instance in Leopold Stokowski's orchestration for Walt Disney's animated film *Fantasia* in 1940. The differences apply even to the acoustic conditions, i.e. the underlying tuning or temperament, as well as the determined standard pitch. Whilst the Cavaillé-Coll organ is tuned to equal temperament, and the so-called Pythagorean comma – the difference between seven octaves and twelve fifths in pure tuning – is distributed evenly over all twelve semitones within an octave, the Trost organ is tuned to a modified mean-tone temperament. Here, the Pythagorean comma is divided into five, so that the thirds in particular are pure and mix with no fewer than four different types of fifths – perfect, wide, mean-tone and equal-tone. The individual tonalities therefore have specific characters; the “impurities” that arise, especially in modulations into higher tonal regions, are the price to be paid for this. In addition, the pitch of the organ is higher than the standard pitch of $a' = 440$ Hz which has been established since the nineteenth century; instead, it is $a' = 466.8$ Hz at an internal temperature of $15\text{ }^{\circ}\text{C}$. Finally, the comparison of the dispositions is telling: the Trost organ has 47 stops, three manuals (Hauptwerk, Brustwerk and Oberwerk) with a range of C-c” and one pedal register with a range of C-d’, whilst the Grand Orgue at Saint-Sulpice has 102 stops, five manuals with a range of C-g” and one pedal register with a range of C-f’. In addition, there are very different possibilities of combination and coupling, for example employing the pneumatic Barker levers, first used in this manner by Cavaillé-Coll, considerably reducing the physical exertion whilst playing the manuals.

The massive “progress” which we encounter here does not, of course, tell us which organ is suited better to the music of Bach. Cavaillé-Coll designed organs to counter what he perceived to be a lack of dynamic punch in the “murmuring” German organs, as well as the supposed insufficiency of distinctive reed and flute mixtures (the “grands jeux”). But the disposition of the Trost organ, 70 % of whose pipes are still original, compensates for this “insufficiency” with an extraordinary richness of sound and many possibilities for gradation. These can be produced, for instance, by using ranks of differing scales such as the Geigenprincipal 16, Flauto traverse 8, Vagarr 8, Flauto dupla 8 and 4 or the Nachthorn 8 and 4. From Bach's extensive and decades-long activity as an organ expert in the Saxon-Thuringian region we know which factors were important to him. In addition to the oft-cited “gravitas” – a strong bass foundation required above all for the harmonisations of hymns – these were the “arrangement, char-



acter and balance of the organ stops” (according to the authoritative Bach scholar Christoph Wolff) and a “greater égalité in the intonation, manuals, as well as registration” (according to Bach himself at the acceptance of the Hildebrandt organ of the Naumburg Wenzelskirche in 1746). The organs built by Trost, who left Waltershausen after a dispute with his employers, seemed to Bach to fulfil this balance to a high degree. This can be gleaned from a report – published sixty years later – of Bach’s playing at the inauguration of Trost’s two-manual organ with 36 stops in the Schlosskirche at Altenburg in 1739: “The organist yielding to the singing of the congregation is better than wanting to assert himself. Few organists are able to direct the congregation as well as the old Bach could, who once played the creed in D minor on the large organ in Altenburg, but at the second verse lifted the congregation into E-flat minor and at the third verse even into E minor. But only one Bach and one organ in Altenburg could do that. We are not all like that, and we do not all have one.”

The present programme includes some of Bach’s best-known works. In addition to the *Tocatta and Fugue*, BWV 565, probably written in Arnstadt in 1707 (which only survives in a different hand), with which Bach positioned himself as a mannerist iconoclast in the field of the “stylus phantasticus”, there is another pair of movements written only a little later. Probably composed in 1708 in Mühlhausen, the *Passacaglia and Fugue*, BWV 582, demand even greater virtuoso skills, although the more unified and concentrated writing already points ahead to Bach’s later style. The *Fantasia in G major*, BWV 572, probably composed in Weimar before 1712, seems like a stylistic amalgamation of the two former works. The French addition, “Pièce d’Orgue” appears in a copy made by Bach’s cousin Johann Gottfried Walther, an important organist and music theorist from Central Germany. Here, a densely contrapuntal middle section is framed by two toccata-like outer sections in which the organist can demonstrate his brilliance, and the instrument’s ability to produce a sound characterised by “égalité” and “gravitas” is also heavily scrutinised. The four following works take us to Bach’s Leipzig period. The *Sonata in D minor*, BWV 527, is the fourth in a set of six sonatas “à 2 Clav. e Pedal” which the composer entered into a composite manuscript of organ works from 1727 onwards. Bach’s first biographer, the Göttingen music scholar Johann Nikolaus Forkel, informed us that Bach composed these sonatas as tutorial pieces for his son Wilhelm Friedemann Bach. And, indeed, the pedagogical objective is unmistakable,



since all six sonatas are exclusively in three parts, intended to train independence between hands and feet. It is precisely this restriction which elevates these “Trio Sonatas”, indebted to the Italian concerto form, to the most demanding works still feared by many organists, which mercilessly reveal every slip, rather than providing the cover of chordal textures or more ornately conceived writing. But beyond that, this, in its abstract beauty, is sublime music; it is no coincidence that Mozart arranged the slow movement for string trio in 1782, which he combined with “Contrapunctus 8” from *The Art of Fugue*. The two introductory pieces – chorale arrangements from the collection of the *Great Eighteen Chorale Preludes*, which Bach also compiled in the final years of his life, but here referring back to older compositions, in some cases from his Weimar period – are based on the Pentecostal antiphon “Veni Sancte Spiritus” in Luther’s translation as “Komm, Heiliger Geist, Herre Gott”. Here we encounter one last time, now in the sublimated form of a musical legacy for posterity, the bipolar combination, so loved by Bach, of a flowing fantasia (BWV 651) and strict contrapuntal writing (BWV 652) – an ideal constellation to demonstrate the spectrum of the Trost organ.

The programme is rounded off by two works by Heinrich Scheidemann and Johann Adam Reincken, who, together with Dietrich Buxtehude, were among Bach’s most important role models for the North German and Dutch organ traditions of the seventeenth and early eighteenth centuries. The works selected by Ann-Helena Schlüter – a chorale arrangement and a fugue – not only testify to the mastery of both composers, but also reveal the enormous tonal spectrum of the Trost organ between austere power and playful lightness.

Wolfgang Rathert

Translation: Viola Scheffel



ANN-HELENA SCHLÜTER

Ann-Helena Schlüter is one of the most versatile artists of her generation and enjoys international renown as a concert pianist and organist, and also as a composer, poet and writer of books.

Born into a family of pianists, the German-Swedish musician received her first lessons from her parents, Ann-Margret and Prof. Karl-Heinz Schlüter. She went on to study piano, organ, composition, musicology, music and instrumental education, which took her to Perth, Australia, as well as Arizona State University, Phoenix, USA. She completed her training as a concert pianist with Bernd Glemser and as a concert organist with Pieter van Dijk and Christoph Bossert. International master classes with, amongst others, Hakim, Latry, Roth, Jacobs, Perticaroli, Schmeding, Gulda, Weissenberg, Kämmerling, Gililov, Margulis, Badura-Skoda and Hewitt complemented her training.

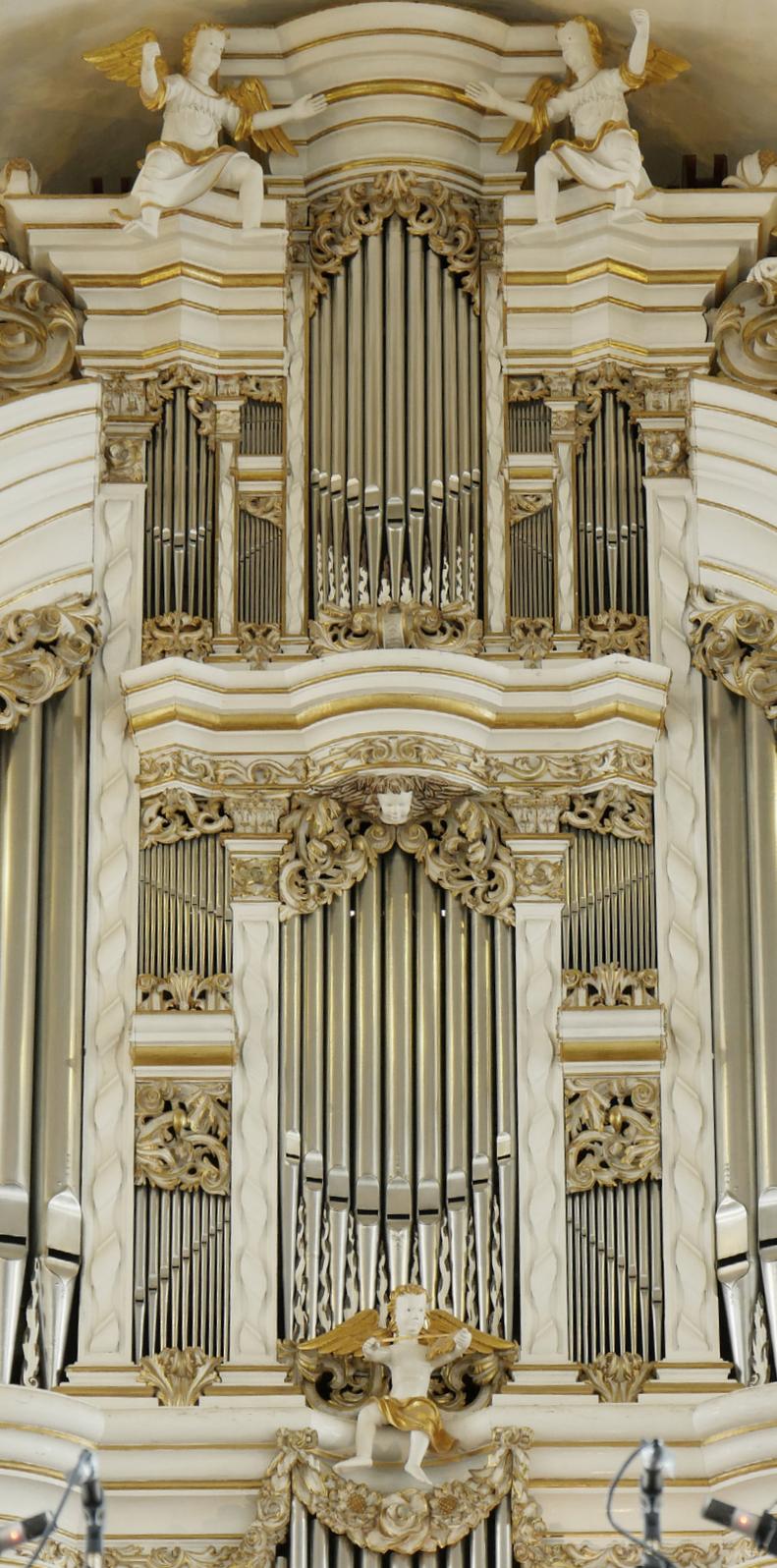
Ann-Helena Schlüter won prizes at the International Piano Competitions in Nuremberg, Munich, London and Ettlingen as well as at the Steinway Piano Competition in Hamburg and in Italy. Prior to that she won several first and special prizes as well as scholarships at the Jugend musiziert competition, and also at international literary competitions.

She is a sought-after soloist worldwide on the piano and organ. In addition to numerous concert engagements in Germany and other European countries, she has appeared in Israel, Russia, Africa and Nepal, in the Philippines, Australia, the USA and Asia, performing alongside renowned orchestras such as the Deutsche Radio Philharmonie, the Jenaer Philharmonie, the Nuremberg State Philharmonic, the MasterWorks Festival Orchestra and various chamber orchestras at distinguished venues, including the Leipzig Gewandhaus, Stuttgart Liederhalle, Salzburg Mozarteum, Berlin Admiralspalast, Nuremberg Meistersingerhalle, Schloss Elmau and the Laeishalle in Hamburg.

Numerous recordings for the Bavarian, North German and Saarland Radio with piano and organ document her work.

Schlüter has received scholarships from the DAAD, Erasmus, the Gisela Bartels Foundation, the Ernst von Siemens Music Foundation, the Oscar and Vera Ritter Foundation, the Neumann Foundation Frankfurt, the Richard Wagner Foundation Bayreuth and the Salzburg Festival, among others.

She has taught her own piano class at the Universität and Hochschule für Musik Würzburg, devoting herself intensively to nurturing young talent as well as teaching the music of Bach.



DISPOSITION

Hauptwerk C-c³

Portun-Untersatz 16'
 Groß Qvintadena 16'
 Principal 8'
 Gemshorn 8'
 Viol d'Gambe 8'
 Portun 8'
 Qvintadena 8'
 Unda maris 8'
 Octava 4'
 Salcional 4'
 Röhr-Flöte 4'
 Celinder-Qvinta 3'
 Super-Octava 2'
 Sesquialtera 2 fach
 Mixtura (6-8 fach) t
 Fagott 16' r
 Trompetta 8'

Brustwerk C-c³

Gedackt 8'
 Nachthorn 8'
 Principal 4'
 Flöte douce 4'
 Nachthorn 4' r
 Gemshorn 4'
 Spitz-Qvinta 3'
 Nassad-Qvinta 3'
 Octava 2'
 Sesquialtera 2 fach
 Mixtura (3-4 fach) t
 Hautbous 8'

Oberwerk C-c³

Flöte Dupla 8' r
 Vagarr 8'
 Flöte travers 8'
 (klingend 4') r
 Liebl. Principal 4'
 Spitzflöte 4'
 Gedackt Qvinta 3' r
 Wald-Flöte 2'
 Hohl-Flöte 8'
 Vox humana 8' r

 Geigen-Principal 4'
 (eigener Ventilkasten)

Pedal C-d¹

Groß Principal 16'
 Sub-Bass 16'
 Violon-Bass 16'
 Octaven-Bass 8'
 Celinder-Qvinta 6'
 Posaunen-Bass 32' r
 Posaunen-Bass 16'
 Trompetten-Bass 8'
 Qvintadenen-Bass 16**
 Viol d'Gamben-Bass 8**
 Portun-Bass 8**
 Super-Octava 4**
 Röhr-Flöten-Bass 4**
 Mixtur-Bass 6 fach*
 Koppel HW-P (d¹ fehlt)
 Koppel BW-P

Nebenzüge:

Koppel OW-HW (Hakenkoppel), Koppel BW-HW (Schiebekoppel)
 Tremulant zu allen Manualen (Kanaltrémulant), Tremulant zum OW (Bocktrémulant)
 2 Cymbelsterne, Calcant (= Motor), Zug für die Sperrventile (ohne Funktion)

Stimmung:

Spezielle gemilderte mitteltönige Stimmung , 1/5 pyth. Komma (a¹ = 466,8 Hz, 15°C)

* Transmissionsregister aus dem Hauptwerk (d¹ fehlt)

r - rekonstruiertes Register

t - teilweise rekonstruiertes Register (original weniger als 50 %)

alle anderen Register sind original oder überwiegend original (über 80 %)

HD-DOWNLOADS

stereo & surround
available at audite.de

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