

# LISZT

## The Organ Composer

audite

B-A-C-H  
Ad nos  
Totentanz  
Weinen, Klagen

2 CDs

**Anna-Victoria Baltrusch**

**FRANZ LISZT (1811-1886)****Präludium und Fuge über B-A-C-H, S 260**

- I. Präludium 4:36
- II. Fuga (Andante) 3:01
- III. Fuga (Allegro) 3:50
- IV. Fuga (Maestoso) 2:33

**Fantasie und Fuge über den Choral  
„Ad nos ad salutarem undam”, S 259**

- I. Moderato 4:26
- II. Animando poco a poco (a capriccio) 1:58
- III. Vivace 3:56
- IV. Recitativo 0:50
- V. Adagio 6:48
- VI. Un poco più di moto 2:32
- VII. Adagio 1:00
- VIII. Allegro deciso 1:12
- IX. Fuga. Allegretto con moto 2:34
- X. Allegro con brio 1:08
- XI. Vivace molto 2:33
- XII. Più mosso 1:39
- XIII. Choral (Adagio) 2:10

**Totentanz. Paraphrase über „Dies Irae”, S 126**

- I. Andante – Presto 1:02
- II. Allegro 0:32
- III. Allegro moderato 0:30
- IV. Variation 1 1:01
- V. Variation 2 0:45
- VI. Variation 3 0:40
- VII. Variation 4 3:47
- VIII. Variation 5 3:19
- IX. Cadenza 1:34
- X. Sempre allegro, ma non troppo 0:32
- XI. Allegretto scherzando 3:29
- XII. Allegro animato 0:57

**Weinen, Klagen, Sorgen, Zagen.****Präludium nach J. S. Bach, S 179**

- I. Lento 5:03
- II. Poco a poco accelerando e crescendo 2:02
- III. Quasi allegro 2:47
- IV. Recitativo (Lento) 1:34
- V. Quasi andante 4:30
- VI. Choral (Lento) 3:29



Franz Liszt was not an organist. On the organ he never acquired anything like the level of virtuosity that distinguished his pianism; his pedal playing in particular remained limited. Nevertheless, Liszt regularly appeared at the organ, even during his years as a travelling piano virtuoso. His earliest performance probably took place in the Swiss city of Fribourg in 1835. In 1839 he played in the church of San Luigi dei Francesi in Rome, in 1843 in St Peter and Paul in Moscow and in 1845 in Mulhouse in Alsace. From his Weimar period (1848-1860) onwards, the organ became increasingly important for him, partly because in Weimar he had the opportunity to meet and work with a number of Thuringian organ masters such as Johann Gottlob Töpfer, Carl Müller-Hartung and Alexander Wilhelm Gottschalg, and partly because he now returned to and developed his plans, dating back to 1834, to advance a reform of Catholic church music inspired by the Cecilian Movement. Liszt's own religious disposition awakened in him early on the desire to receive ordination to the priesthood, which is why he was known as "Abbé Liszt" in his old age. In addition, it was here, whilst revisiting and increasingly devoting himself to symphonic orchestral works, that he became convinced that the organ, with its richness of colours and polyphonic possibilities, was the link between the piano and the orchestra.

Liszt's own organ works can be divided into three groups. Firstly, we have the main works, which are almost revolutionary in formal, harmonic and virtuoso terms: the *Fantasia and Fugue on the chorale "Ad nos, ad salutarem undam"*, Liszt's first independent organ composition from 1850; the *Prelude and Fugue on the name B-A-C-H*, which Liszt wrote in two versions between 1855 and 1870; and finally his *Variations on the basso continuo of the first movement of the cantata "Weinen, Klagen, Sorgen, Zagen" and the Crucifixus from Johann Sebastian Bach's Mass in B minor of 1862/63*. The second group of his organ works includes arrangements for the organ of his own or other composers' works, such as the *Agnus Dei* from Verdi's *Missa da requiem*, the *Pilgrims' Chorus* from Wagner's *Tannhäuser*, Mozart's late motet *Ave verum corpus*, as well as movements from his own *Symphony to Dante's "Divina Commedia"*. Liszt's late organ oeuvre includes smaller individual works written for the liturgy, in which he ascetically renounces all outward virtuosity and where he, at times, restricts himself to the simplest spirituality.

The *Fantasia and Fugue on the chorale "Ad nos, ad salutarem undam"* was inspired by a theme from Giacomo Meyerbeer's opera *Le prophète*. Liszt witnessed its enormously successful premiere in Paris in 1849. His organ work, however, is not an operatic paraphrase, a genre of which Liszt liked to make use on other occasions. The chorale, in which three Anabaptists call on the peasants of a Dutch province to resist serfdom and socage, forms the basis for an extensive symphonic work with organ of the highest formal originality. In it, elements of sonata form (using a development technique that permanently processes the material), variation cycle, the format of multiple movements rolled into a single movement, and the baroque pairing of fantasia and fugue merge together. Tonally, it ranges from the initial C minor to the rapturous F sharp major in the central adagio, back to the C minor of the fugue and to the C major of the hymnic final apotheosis (where the fugue itself also penetrates once again into sharp keys). This tonal symmetry, derived from the tritone tension of C - F sharp - C, was later taken up, among others, by Bartók in his opera *Bluebeard's Castle* (where he worked with F sharp - C - F sharp). Although the fugue – which is, in fact, a combination of two single, diversely constructed fugues – has an almost textbook first exposition, it quickly develops freely and creates an energetic culmination in the final third of the work. A repeatedly recurring march- and hunting horn-like passage with an inciting character seems to establish a connection to the revolutionary, upbeat quality of Meyerbeer's opera scene. However, the transcendental adagio in F sharp major portrays Liszt's organ work more as a spiritual struggle than an earthly battle.

Creatively, Liszt often experimented with different styles, which is why many works have several versions. To a large extent this also applies to his organ music. The *Fantasia and Fugue on "Ad nos, ad salutarem undam"* was first written for both pedal piano and in a version for piano duet. This is the reason for the differences between the various editions of the work, especially concerning the pedals. The versions for pedal piano and piano duet have a considerably more virtuosic and motivically independent bass part than the pedal part of the organ version. In her recording, Anna-Victoria Baltrusch replaces several organ pedal passages with the more complex bass lines from the piano versions.

With her arrangement of the Totentanz (Danse macabre), Anna-Victoria Baltrusch not only follows the tradition of creative experimentation, in which a work passes through different stages and instrumentations over time, but also produces a creative interpretation of another composer's work by performing her own arrangement. For her adaptation she mainly draws from the version for two pianos. This, in turn, is based on two versions of the work for piano and orchestra – written between 1847 and 1862 during Liszt's Weimar period – as a set of variations on the much-cited Gregorian *Dies Irae* sequence, presumably inspired by paintings by Andrea di Cione (called Orcagna) and Hans Holbein. It is a virtuoso showpiece and, in its diabolically obsessive directness, represents an extremely secular counterpart to Liszt's religiously connoted original works for organ. Performed in The Hague in 1865 with Hans von Bülow as soloist, the composition was initially met with bafflement. Success only came once Liszt's pupil Martha Remmert gave a series of acclaimed performances from 1876. Baltrusch's registration ideas develop diverse orchestral effects and original sound ideas: into her score she has written herself instructions such as "triangle", "cymbally", "bells", "winds", and at one point even "zombies!".

Liszt's Prelude and Fugue on the name B-A-C-H was originally intended to be played by his pupil Alexander Winterberger for the inauguration of the Ladegast organ at Merseburg Cathedral in 1855. Liszt, however, did not finish the piece in time, so Winterberger played *Ad nos, ad salutarem undam* instead, and the first performance of the new work was given shortly afterwards. Liszt's involvement with this new organ, which was the largest in Germany at the time and which Liszt "explored" together with Winterberger, greatly influenced Liszt's approach to the organ as an instrument. His work on the name B-A-C-H indeed represents a homage to the Leipzig *Kantor* at St Thomas and his importance in the development of organ music; however, stylistically the piece is not influenced by Bach, but instead is entirely independently conceived, and highly modern. The sequence of notes provided by Bach's name offers Liszt inexhaustible possibilities for expanding tonality to its limits. It makes use of sounds containing distant third relationships as well as flexible resolutions of leading notes in ambiguous and taut soundscapes. In so doing, Liszt constantly finds new ways of positioning this already chromatically enigmatic sequence of notes within all manner of harmonic and contrapuntal contexts. The fugue theme which Liszt derives from this would almost be dodecaphonic and atonal; however, as the note F sharp (or G flat) is missing, there is no complete dodecaphony (even if Liszt begins the fugue with four additional notes, G flat - F - A flat - G, which lead to the fugue theme without belonging directly to it). The notes B flat and A each occur twice in the theme, perhaps indicating, as keynote and leading note, the actual key of the work – B flat major – which, however, is only experienced in a relatively stable manner at the end of the work. Anna-Victoria Baltrusch plays the second version of the work, completed in 1870.

The chromatically descending, lamenting bass from Bach's cantata *Weinen, Klagen, Sorgen, Zagen* (later incorporated as the *Crucifixus* for the *Credo* of the *B minor Mass*) occupied Liszt as early as 1859 in a prelude for piano before he turned to his more detailed composition for organ. This work is probably one of the most personal, and also the most overtly religious, to come from his pen. In 1859-1862, Liszt suffered several calamities to which he responded by composing this piece. Pope Pius IX rejected Liszt's planned marriage to his partner, the divorced Princess Carolyne zu Sayn-Wittgenstein. In 1859, Liszt's only son, Daniel, died, followed shortly afterwards by the demise of his daughter Blandine (both from his relationship with Marie d'Agout). Finally, Liszt was afflicted by his feud with Eduard Hanslick and Johannes Brahms. In 1860, Liszt moved the centre of his life to Rome. The composition of *Weinen, Klagen, Sorgen, Zagen* took him until 1862. The piece is flooded at all levels with incessant sighing chromaticisms. The lamenting bass, the basis for the passacaglia variations, is heard throughout the piece in the bass, treble and middle parts. Shortly before the final variations, Liszt inserts a recitative. The work ends with the consolatory chorale *Was Gott tut, das ist wohlgetan*, with which Liszt contrasts the chromatic nature of the variations with diatonic simplicity. He wrote the text of the chorale into the music so that performers would be able to reflect upon it whilst they played.



## **ANNA-VICTORIA BALTRUSCH**

Anna-Victoria Baltrusch has forged an international career as a concert organist since winning the International Organ Competition of the Bach Society Wiesbaden in 2009. She cultivates an organ style characterised by great expressiveness and pianistic virtuosity.

Born in Berlin in 1989, she studied Protestant church music (organ with Prof. Martin Schmeding, Prof. Zsigmond Szathmáry and Frédéric Champion), and piano (with Prof. Gilead Mishory) at the Hochschule für Musik Freiburg im Breisgau; in October 2016 she graduated with distinction with a concert diploma in organ.

During her studies, she was supported by a scholarship from the Evangelisches Studienwerk Villigst.

After emerging as a prize-winner whilst still a teenager from the national competition Jugend musiziert, the Steinway Piano Competition Berlin and the Bach Competition for Young Pianists in Köthen, she went on to win numerous prizes at international organ competitions during her studies, such as the International Organ Competition of the Bach Society Wiesbaden, the German Music Competition, the ARD International Music Competition, the August-Gottfried-Ritter Organ Competition Magdeburg, the St Albans International Organ Competition and the International Bach | Liszt Organ Competition Erfurt-Weimar.

Anna-Victoria Baltrusch maintains an active concert schedule throughout Europe. In January 2012 she made her debut with an organ recital at the Berlin Philharmonie and has worked with orchestras such as the Bavarian Radio Symphony Orchestra, the New Philharmonic Orchestra of Westphalia, the Brandenburg State Orchestra Frankfurt and the NDR Choir.

Following a district cantor position at the Evangelische Christuskirche in Bad Krozingen, from 2015 to 2019 Baltrusch held a teaching position for artistic organ playing at the Hochschule für Musik und Theater Leipzig.

From 2016 to 2021 she was also organist of the old Tonhalle organ at the Neumünster church in Zurich and from 2017 to 2021 she directed the chamber choir TonArt Zurich.

Since the winter semester of 2021/22, Anna-Victoria Baltrusch has been a lecturer for artistic and liturgical organ playing at the Evangelische Hochschule für Kirchenmusik Halle (Saale), where in 2022 she was appointed titular organist of the Ulrichskirche concert hall.

## DISPOSITION HOFKIRCHE LUZERN

## Große Orgel (1977)

Rückpositiv C-a<sup>3</sup>

Rohrgedackt 8'  
 Quintatön 8'  
 Principal 4'  
 Kleingedackt 4'  
 Sesquialtera 2 fach 2<sup>2</sup>/<sub>3</sub>'  
 Octave 2'  
 Nachthorn 2'  
 Quinte 1<sup>1</sup>/<sub>3</sub>'  
 Octave 1'  
 Scharf 4 fach 1'  
 Rankett 16'  
 Krummhorn 8'  
 Tremulant  
 Zimbelstern

## Récit

(schwellbar) C-a<sup>3</sup>

Bourdon 16'  
 Principal 8'  
 Bourdon 8'  
 Salicional 8'  
 Voix céleste (ab A) 8'  
 Octave 4'  
 Flûte traversière 4'  
 Nasard 2<sup>2</sup>/<sub>3</sub>'  
 Flageolet 2'  
 Plein jeu 5-6 fach 2'  
 Basson 16'  
 Trompette harm. 8'  
 Hautbois 8'  
 Clairon 4'  
 Tremulant

Manualkoppeln: I-II, III-II, IV-II, III-I, IV-III, V-III  
 Koppeln Echowerk: I, II, III, IV, V, P  
 Pedalkoppeln: I-P, II-P, III-P, IV-P, V-P  
 Koppeln, Fernwerk und Echowerk elektrisch  
 Setzeranlage, MIDI-Recorder

Hauptwerk C-a<sup>3</sup>

Principal 16'  
 Gambe 16'  
 Octave 8'  
 Hohlflöte 8'  
 Gemshorn 8'  
 Quinte 5<sup>1</sup>/<sub>3</sub>'  
 Octave 4'  
 Koppelflöte 4'  
 Viola di Gamba 4'  
 Terz 3 1<sup>1</sup>/<sub>5</sub>'  
 Octave 2'  
 Mixtur major 6 fach 2<sup>2</sup>/<sub>3</sub>'  
 Mixtur minor 4 fach 1<sup>1</sup>/<sub>3</sub>'  
 Cornet 3-5 fach 8'  
 Bombarde 16'  
 Trompete 8'

## Fernwerk

(schwellbar) C-f<sup>3</sup>

Bourdon 16'  
 Principal 8'  
 Bourdon 8'  
 Spitzflöte 8'  
 Octave 4'  
 Spitzflöte 4'  
 Quinte 2<sup>2</sup>/<sub>3</sub>'  
 Octave 2'  
 Trompete 8'  
 Vox humana 8'  
 Tremulant  
 Regenmaschine  
 Fagott 16'  
 Physarmonica 8'  
 Clarinette 8'

Oberwerk C-a<sup>3</sup>

Pommer 16'  
 Principal 8'  
 Gedackt 8'  
 Octave 4'  
 Gemshorn 4'  
 Quinte 2<sup>2</sup>/<sub>3</sub>'  
 Octave 2'  
 Terz 1<sup>3</sup>/<sub>5</sub>'  
 Mixtur 5 fach 1<sup>1</sup>/<sub>3</sub>'  
 Cymbel 3 fach 1<sup>1</sup>/<sub>2</sub>'  
 Zinke 8'  
 Schalmei 4'  
 Tremulant

Pedal C-f<sup>1</sup>

Principal 32'  
 Octave 16'  
 Subbass 16'  
 Gedackt 16'  
 Octave 8'  
 Flöte 8'  
 Violon 8'  
 Quarte 5<sup>1</sup>/<sub>3</sub>' + 4'  
 Octave 4'  
 Spillflöte 4'  
 Grosstert 3<sup>1</sup>/<sub>5</sub>'  
 Mixtur 4 fach 2<sup>2</sup>/<sub>3</sub>'  
 Kontrafagott 32'  
 Tuba 16'  
 Posaune 16'  
 Trompete 8'  
 Clairon 4'

## Echowerk (2015)

I. Abteilung (schwellbar) C-f<sup>3</sup>

Bourdon 16'  
 Violon 16'  
 Gambe 8'  
 Dulciana 8'  
 Harmonica 8'  
 Flûte harmonique 8'  
 Flötenschwebung (ab c) 8'  
 Gedacktquinte 5<sup>1</sup>/<sub>3</sub>"  
 Violine 4'  
 Holzflöte 4'  
 Flautino 2'  
 Harmonia aeth. 5-7 fach 5<sup>1</sup>/<sub>3</sub>'  
 Piccolo 1'  
 Flügeltremulant

II. Abteilung (Hochdruck) C-f<sup>3</sup>

Alphorn ① 16'  
 Alphorn 8'  
 Alphorn ① 4'  
 Streicherkorsett 3-5 fach 8'  
 Sennschellen ②  
 Bättruf

Pedal (schwellbar) C-f<sup>1</sup>

Violonbass ③ 16'  
 Echobass ③ 16'  
 Quinte 10<sup>2</sup>/<sub>3</sub>'  
 Violoncello 8'  
 Flöte 8'  
 Sousaphon ④ 32'  
 Euphonium 16'  
 Sennschellen ⑤

① Verlängerung von Alphorn 8'

② c-h<sup>2</sup> repetierend

③ Transmission aus I. Abteilung

④ Verlängerung von Euphonium 16'

⑤ Transmission aus II. Abteilung



audite

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June 23 - 25, 2021

*recording location:*

Court Church, Lucerne

*recording format:*

pcm, 96 kHz / 24 bit

*recording producer:*

Dipl.-Tonmeister Ludger Böckenhoff

*editing:*

Dipl.-Tonmeister Justus Beyer

*photos:*

Uwe Arens

*art direction and design:*

AB·Design, Detmold

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 **Kuhn**  
Faszination Orgelbau