

ALBERT RICHENHAGEN Organ

**FRANCK: Choral No.2**

The three chorals for organ were Franck's last works written in 1890, the last year of his life. Like the rest of Franck's major organ music, these works were written for the splendid Cavaillé-Coll organ which still stands in the church of Sainte-Clothilde in Paris, where he was organist from 1858 until his death. They are not based on Lutheran Hymns or plainsong material, but are free variations on original themes of a chorale-like nature.

The second Choral is in B minor and is a kind of free Passacaglia based on the austere theme heard at the beginning, on the pedals. The work is dedicated to Franck's publisher, Auguste Durand.

**BUXTEHUDE: Passacaglia in D minor**

Buxtehude's Passacaglia in D minor is built on a four-bar phrase which is repeated seven times in each of its four sections – D minor, F major, A minor and D minor. Buxtehude was one of the most important composers of organ music before Bach, and this Passacaglia demonstrates his skill as a great contrapuntist.

**REGER: Phantaisie und Fuge über den namen BACH**

Reger's enormous output of organ music around the turn of the century makes him the most important German composer after Bach. Most of his organ music is what Helmut Wirth describes as "sacred programme music", as the great fantasias on Protestant Chorales are essentially symphonic poems in the Lisztian manner. This is also true of works such as the BACH Fantasy and Fugue.

Together with Scriabin and Schoenberg, Reger was one of the composers who grew up under the influence of Wagner's music, but he developed in a totally different way from either of these contemporaries. In 1897 he wrote that as "a fervent admirer of Bach, Beethoven and Brahms" he was striving "to develop their style." What he means by this can be clearly seen in the Fantasy and Fugue on BACH where a fervid romanticism is harnessed to an extraordinary contrapuntal skill.

**Improvisation on a given theme**



*Gabrieli String Quartet*

MARTIN HASELBÖCK Organ

**GABRIELI STRING QUARTET**

Kenneth Sillito Violin  
Brendan O'Reilly Violin  
Ian Jewel Viola  
Keith Harvey Cello

**HAYDN: Organ Concerto in C (Hob.XVIII/8)**

Haydn wrote his organ concerto in C in 1766, although the work was originally thought to be by Leopold Hofmann, an Austrian composer, violinist and organist who was a direct contemporary, but who Haydn described as "a braggart who believes that he alone has achieved Parnassus, and who seeks to undercut me in all matters."

The work is for manuals alone, is in three movements and was originally scored for organ or harpsichord, two trumpets, timpani, two violins and cello. It is played tonight in the version for chamber organ, two violins and cello.

**MOZART: "Epistle" Sonatas K328, K244, K336**

Mozart's 17 church or "Epistle" sonatas were intended as interpolations between the Gloria and Creed of the Mass. They were written between 1772 and 1780 for use at Salzburg Cathedral. Mozart was employed at that time as Konzertmeister to the Court but, as is well known, his relationship with his employer was turbulent and frustrating, and ended in Mozart's stormy dismissal in June 1781.

The Salzburg masses were usually very short, lasting no longer than 45 minutes and these sonatas are correspondingly brief. Each piece is a miniature exercise in sonata form. They are scored for organ solo, two violins and cello. We hear the sonatas K328 in C, K244 in F and K336 in C.

**HAYDN: String Quartet Op.42 in D minor (Hob III/43)**

Haydn's Quartet in D minor Op.42 is an isolated work, and one which has always been something of a mystery. Haydn usually wrote sets of quartets, in either threes or sixes, and the only other example of an individual one is the unfinished Op.103, which in any case was intended as the first of a set which Haydn didn't live to complete. Op.42 is also unusually short and, in terms of its demands on instrumental technique, very simple. It is similar in this way to the late but easy C major Piano Sonata by Mozart K545.

The Quartet was written in 1783 and was written in response to a commission from Spain for some short quartets. In its dimensions, Opus 42 harks back to Haydn's first works in the form but the musical substance is clearly that of the mature Haydn. This is perhaps best exemplified by the serious slow movement in B flat major.

**BEETHOVEN: String Quartet in A minor Op.132**

This Quartet is the second of three quartets Beethoven wrote in response to a commission from Prince Nikolay Galitsin. Work on the quartet occupied Beethoven for most of the first part of 1825, though sketches for the first and last movements date from the end of 1824, even before the E flat quartet, Op.127, was finished. The theme of the finale is still earlier. It is found, in D minor, as the idea Beethoven was working on in June or July 1823 as the last movement to his ninth symphony, before he changed his plan to a choral finale.

Hans Keller has described the work as "one of the most towering achievements of the human mind. The opening sonata-form movement represents one further step in Beethoven's endeavours to turn a slow introduction into its opposite – an integral part of the body of the movement. The ensuing scherzo refuses to be a light contrast, just as its Trio refuses to be a light contrast to the Scherzo. The central movement, the "sacred song of Thanksgiving in the Lydian Mode", continues, both on a higher and on a deeper level, from where the 6th Symphony's "grateful feelings" left off. The ternary march is really a transition from the slow movement to the last, into which it runs by way of a recitative – hence the 5 movements instead of four. And the final sonata-rondo itself is impassioned serenity – something of which only Beethoven was capable, and only late Beethoven at that."