

## Liszt – Organ Works (2009)



1. *Präludium und Fuge über das Motiv B.A.C.H. (I), S. 260* 2. *Präludium und Fuge über das Motiv B.A.C.H. (I), S. 260* 3. *Variationen über das Motiv von Bach: Weinen, Klagen, for organ, S. 673* 4. *Fantasie & Fuge über den Choral 'Ad nos, ad salutarem undam', S. 259* 5. *Fantasie & Fuge über den Choral 'Ad nos, ad salutarem undam', S. 259*  
Fugue Hans-Jürgen Kaiser – organ

Liszt wrote his two largest organ works between 1850 and 1855 while he was living in Weimar, a city with a long tradition of organ music, most notably that of J.S. Bach. Humphrey Searle calls these works – *Ad nos, ad salutarem undam* and the *Prelude and Fugue on B-A-C-H* – Liszt's "only important original organ works", and Derek Watson, writing in his 1989 *Liszt*, considered them among the most significant organ works of the nineteenth century, heralding the work of such key organist-musicians as Reger, Franck, and Saint-Saens, among others. *Ad nos* is an extended fantasia, Adagio, and fugue, lasting over half an hour, and the *Prelude and Fugue on B-A-C-H* includes chromatic writing which sometimes removes the sense of tonality. Liszt also wrote some smaller organ works, including a set of variations on the chorus from Bach's cantata *Weinen, Klagen, Sorgen, Zagen*, BWV 12 (later reworked as the *Crucifixus* in the *Mass in B minor*), which he composed after the death of his daughter in 1862. He also wrote a *Requiem* for organ solo, intended to be performed liturgically, along with the spoken *Requiem Mass*.

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