Liszt – Organ Works (2009)

1. Präludium und Fuge über das Motiv B.A.C.H. (I), S. 260i Prelude 2. Präludium und Fuge über das Motiv B.A.C.H. (I), S. 260i Fugue 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 Fantasia 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 – Liszts'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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