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BRILLIANT
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THE BACH CIRCLE

C.P.E. BACH · J.S. BACH · KITTEL · KREBS · VOGLER · WALTHER

EMANUELE CARDI *ORGAN*

The Bach Circle

Johann Christian Kittel (1732 – 1809)

1. Fantasia con organo pleno 2'16

from Der angehende praktische

Organist:

2. So gehst du nun, mein Jesu, hin 1'32

from 16 Grosse Praeludien für die Orgel

3. Praeludium in E minor 2'29

from Der angehende praktische

Organist:

4. Preludio pro organo pleno 3'57

Johann Ludwig Krebs (1713 – 1780)

5. Fantasia sopra: Freu dich sehr,
o meine Seele Krebs-WV519 4'59

**Toccatà and Fugue in A minor,
Krebs-WV411**

6. Toccatà 4'51

7. Fugue 6'28

Johann Caspar Vogler (1696 – 1763)

Mach's mit mir Gott nach deiner Gut

8. Choral 1'46

9. À 2 Clav. Et Pedal 5'32

Johann Gottfried Walther (1684 – 1748)

**Concerto del Sigr. Meck, appropriato
all'organo**

10. I. Allegro 2'57

11. II. Adagio 2'46

12. III. Allegro 2'58

Carl Philipp Emanuel Bach

(1714 – 1788)

Fantasia and Fugue in C minor

Wq119/7

13. Fantasia 1'15

14. Fuga 4'13

Organ Sonata in A minor Wq70/4, H.85

15. Allegro assai 5'13

16. Adagio 3'54

17. Allegro 6'41

Johann Sebastian Bach (1685 – 1750)

Toccatà and Fugue in D minor

BWV565

18. Toccatà 2'30

19. Fugue 6'34

Emanuele Cardi *organ*

At the Giorgio Carli's Opus 101 organ,
St. Martino's Church, Cimego (Trento), Italy

The Bach Circle

Johann Sebastian Bach was not only a composer, organist and Kappelmeister, but also a renowned teacher. Johann Christian Kittel was one of Bach's last pupils. He was considered a fervent admirer of his teacher, though this is only slightly revealed by his works. As a highly influential teacher he passed a certain Bach tradition on to the 19th century. "Rooted in Bach's Principles" and determined to "awaken, preserve and raise feelings of devotion in the hearts of its listeners through music" he devoted particular attention to teaching, writing also a three-volume method: *Der angehende praktische Organist, oder Anweisung zum zweckmässigen Gebrauch der Orgel bei Gottesverehrungen in Beispielen*. From this work we have taken the Preludio pro organo pleno and the choral *So gehst du nun, mein Jesu, hin*. The Fantasia No.5 originates from a copy by Rinck, his most famous pupil.

Both Johann Ludwig Krebs and his father Johann Tobias studied organ with Johann Sebastian Bach. Mentioned by Bach himself as one of his best students, many works by Ludwig recall to the mind works by the Lipzig's Kantor, and one of them is surely the Toccata and Fugue in A minor. This work (Krebs-WV411) recalls immediately the Toccata and Fugue in F major BWV540 by Bach. The constructive style of the two compositions is almost identical, starting from the long initial pedal on which a long flowing of sextuplets of semiquavers runs seamlessly ending with a cadence to the dominant.

Johann Caspar Vogler studied with Bach in Arnstadt (Vogler's birth-place Hausen was nearby) and later in Weimar, between 1710 and 1715. In 1737 Vogler published at his own expense, the first volume (others never appeared) of his *Vermischte musicalische Choral-Gedancken*. This volume comprises many compositions on choral themes. Mrs. Victoria Horn has demonstrated that Mus. Ms. 2329 of the *Staatsbibliothek Preussischer Kulturbesitz* in Berlin, which includes a copy of Boyvin's (1st) *Livre d'orgue Livre d'orgue*, was compiled by Vogler at the time of his studies with Bach in Weimar. It was at this time, in the same period that Bach copied De

Grigny's *Livre d'orgue*. Vogler's rich ornamentation seems to be a witness of the influence of French examples, learned at the time he was a copyist.

Certainly Weimar was Bach's first greatest composition time. In Weimar he wrote the greatest part of his organ works, including Concerts and keyboard transcriptions of Italian orchestral concertos. At that time Bach had already done the synthesis of French ornamented melody, the Buxtehude's style improvisation, the simple polyphony as used by Pachelbel and by his cousin Johann Gottfried Walther. From summer 1712 to spring 1714 Bach and Walther worked together with the Stadtkirche's organ in Weimar, writing many organ transcriptions from the original concertos written by the most famous Italian composers, such as Corelli, Torelli, Legrenzi and mainly Vivaldi. From this "exercise" we inherited twenty-one transcriptions by Bach and fourteen by Walther. The possibility to translate on the organ and on the harpsichord an orchestral concerto, which fascinated the young Johann Ernst of Sassonia Duke so much, enchanted also the two relatives musicians that written refined and virtuosistic works. "Organ and harpsichord, with their terraced dynamics, with a clear contrast to sund plans, seems to offer a Beautiful stylization of the principle that is at the base of the baroque concerto". (*L.F. Tagliavini, Job. Gottfried Walther, trascrittore in Analecta musicologica, VI 1969 pag. 112*).

Carl Philipp Emanuel Bach was a crucial figure in the passage between the Baroque and the Classical period. The organ sonatas were written for Anna Amalia, Princess of Prussia, the music-loving younger sister of Friedrich II. The fact that these Sonatas were written for Amalia's chamber organ is witnessed by an annotation in the hand of Johann Nikolaus Forkel, friend and correspondent of C.P.E. Bach and first biographer of J.S. Bach, comments on the four sonatas Wq 70/6, 70/5, 70/3, and 70/4: "NB. These four organ solos were composed for a princess who could not play the pedals, nor anything difficult, although she had a beautiful organ with two manuals and pedals made for her, and liked to play on it.

This journey among some of Bach's pupils ends with the famous Toccata and

Fugue in d minor BWV565. It's the most known organ composition in the world but uncertain is the composer. Peter Williams highlighted some stylistic problems such as to cast doubt on the attribution to J.S. Bach, while another researcher, David Humphreys, attributes it to Johannes Peter Kellner, a Thuringian organist who met J.S. Bach, even though he never studied with him. The simple structure of the piece and the use of the *imitatio violinistica*, often used between the north european composer from the XVI and XVII century, let us think that this was composed by a young J.S. Bach or by a contemporary one still linked to the baroque style.

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ORGAN SPECIFICATION

Giorgio Carli's Opus 101 built for St. Martino's Church – Cimego (Trento)

Technical details

Two manuals and pedal organ, tracker action, located in the loft above the main entrance, in a polychrome case, built in 1844 by Cadei.

The prospect consists of 43 all sounding pipes (12+19+12) from Principal 8' (C1 to D3) and Octava 4' (from C1 to Eflat2).

Console at "window" with two keyboards with 54 keys (C1 – F5). Flat durmast pedalboard, 30 keys (C1 – F3). Mechanical stops action. Handwritten labels.

HAUPT WERK (G.O.)	POSITIV (POS.)	PEDAL (PED.)
Principal 8'	Gedackt 8'	Subbass 16'
Octava 4'	Rohrflöte 4'	Octavbass 8'
Octava 2'	Nassat 3'	Posaunenbass 16'
Mixtur IV 1 ¹ / ₃	Octava 2'	
Rohrflöte 8'	Tertia 1 ³ / ₅	
Quintadena 8'	Quinta 1 ¹ / ₂	
Cornett III (2 ² / ₃)	Sifflet 1'	
Spitzflöte 4'	Cimbeln II 1'	
Trompete 8'		

Accessoires: coupler Positiv/Hauptwerk; Hauptwerk/Pedal; Positiv/Pedal; Tremulant; Vogelgesang

n. 1260 pipes (Metal and wooden pipes).

Pipes: their mesures are taken from *HISTORISCHE ORGELN IN SACHSEN* – Ulrich Dähnert – VEB Deutscher Verlag für Musik Leipzig – 1983 and checked with the informations reported in *Die Klanggestalt del Orgeln* Gottfried Silbermann – Frank-Harald Gress – VEB Deutscher Verlag für Musik Leipzig – 1989. Manual and Pedal pipes' mesures are taken from the organ in Grosshartmannsdorf (1741 op. 38) excluding the Posaune 16' that is taken from the organ in Helbigsdorf (1728 op. 22). All the mesures has been recalculated from the original 465 hz. pitch to 440 hz.



Windchests: Tracker windchests; Hauptwerk's windchest is located behind the front pipes, divided in two parts; The Positive's windchest is located as Hinterwerk in the middle of the case in an upper position; The Pedal windchest has double channels; one for Posaunebass 16' and another one for Octavbass 8' and Subbass 16'.



Sieves made of lime all built following Silbermann's technique.
 Wind pressure: 65 mm.
 Pitch: 440 hz at 18C° and 45% U.R.
 Temperament: NEIDHARDT II (1732)



www.carliorgani.it



Emanuele Cardi is organist and choirmaster at the Ghilardi organ (1996) and Carli organ (2004) of St. Maria della Speranza's church and Sanctuary in Battipaglia, two of the best known instruments in the international contemporary organ-building schools.

Dr. Cardi received his diploma with full marks and honours in Organ Performance and Organ Composition with Wijnand van de Pol at the "F. Morlacchi" Conservatory in Perugia, he then studied Baroque and Renaissance organ repertoire as a post graduate student. He also obtained the "Academic Degree in Organ Performance" again with full marks and honours. He also has diplomas in Harpsichord, Piano and Choir conducting.

Interested in the restoration of ancient organs, he has been specifically studying 16th- and 17th-century Neapolitan organ-building and organ music for many years. He has written several articles for music & industry magazines, participated in conferences and served as a consultant in the restoration of historical organs and the building of new ones. He teaches summer courses and master classes on Renaissance and Baroque organ music, and is often a jury member in international organ competitions.

As an organist, he has concertized in Austria, Belgium, Denmark, Finland, France, Germany, England, Ireland, Norway, Holland, Poland, Czech rep., Sweden, Swiss,

Spain, Hungary, Russia, United States, Brazil and Uruguay, playing some of the most famous organs among which St. Thomas in New York, cathedrals of Passau, Friburg, Losanne, London, Bruxelles, Turku, Lund, St. Francisco and others. Guest professor at the Moscow Conservatory and St. Petersburg, has performed in major concert halls in Russia, including the philharmonic orchestras of St. Petersburg, Ufa, Kazan, Yekaterinburg, Perm, Krasnoyarsk, Tomsk, Kemerovo, till to Irkutsk. He also performed several inaugural concerts, among which the one for the restoration of the great Organ at the Redemptorists' Church in Belfast and the Aeolian-Skinner organ of the First Unitarian Church in Worcester (MA) United States.

He has recorded CDs for "La Bottega Discantica" (Italy), "Priory Records" (England) and Brilliant Classics (Holland). He teaches Organ and Organ Composition at the Statal Music Conservatory in Cosenza. Since 2012 Dr. Cardi is member of *Centro di Musica Antica Pietà de'Turchini's* artistic board.

www.emanuelecardi.it

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