

KODÁLY

Organ Works

DOHNÁNYI • NOVÁK • SOKOLA • WIEDERMANN

Iain Quinn, Organ



Zoltán Kodály (1882–1967)

Organ Works

Ernő Dohnányi (1877–1960): Fantasie in C minor

Vítězslav Novák (1870–1949): Preludium na valašskou píseň

Bedřich Antonín Wiedermann (1883–1951): Pastorale dorico

Miloš Sokola (1913–1976): Passacaglia quasi toccata na téma B–A–C–H

Zoltán Kodály was born on 16 December 1882 at Kecskemét (some 50 miles south-east of Budapest), where his father was a railway clerk. The next year his family moved to Szob, then in 1885 to Galánta, a large town close to Bratislava, the capital of modern Slovakia. This was followed by eight years in the largely Slovak town of Nagyszombat (since renamed Trnava), to where his father had been transferred. In 1900 he entered Pázmány University in Budapest, studying German and Hungarian while taking composition lessons at the Academy of Music with Hans Koessler, the cousin of Max Reger, who was notably unsympathetic to traditional music. Kodály's doctoral thesis in 1906 was a study of Hungarian folk song, in the collection and investigation of which he was already preoccupied along with his contemporary Béla Bartók.

After an intensive period of study in Berlin, Kodály returned to Hungary to join the Academy, where in 1908 he took over its first-year composition class. Over the following years he duly continued his activities both as a composer and a collector of folk song. He latterly became deputy director of the Academy, which had been granted university status in the short-lived Hungarian Republic established in 1919, but he was temporarily barred from teaching after the collapse of the Republic four months later and the coming to power of Admiral Horthy.

Kodály's music received growing international attention, with several publications as well as increasing performances abroad. Having resumed his duties as teacher, Kodály continued to exercise a strong influence upon younger composers and had even greater effect over music education in Hungary. His main task was to establish a national Hungarian musical tradition, and for this to be absorbed into a recognisably Hungarian form of art music. At the outbreak of the Second World War, Kodály remained in Hungary whereas Bartók (another opponent of the

Horthy regime) found refuge in the United States. Kodály was accorded various honours at home, and this continued after the advent of communist rule, along with the international recognition of his work as a composer and educator. He died in Budapest on 6 March 1967.

The present release features all the extant works for solo organ by Kodály, heard alongside Trajtler's transcription of the *Epigrams* and music of several contemporaries.

It begins with the only such piece by Ernő Dohnányi (1877–1960), who wrote his *Fantasie in C minor* in 1892 (three years before his designated 'Op. 1') when only 15. Most probably performed at the grammar school in Pozsony (later Bratislava), where he was then studying, this was prepared for publication by the musicologist Deborah Kiszely. Opening portentously, it evinces real eloquence in a hymnic element which soon comes to the fore even in those more intricate sections. Around the four-minute mark, a passage of quiet if arresting contrasts of registers precedes the determined fugal build-up toward an apotheosis with which this succinct yet varied and idiomatic piece comes to its forceful and unequivocal close.

While the instrument was to prove central to such seminal works as his wartime *De profundis* [Naxos 8.574369], Vítězslav Novák (1870–1949) also left just the one work for organ, his *Preludium na valašskou píseň* ('Prelude to a Wallachian Folk Song') (from the region bordering Moravia and Slovakia), written near the end of his life in 1949 and published four years later. Possibly intended for a larger work, it makes an attractive entity as it stands. As with other of this composer's slower pieces (not least the *At Church* movement that opens his *Moravian-Slovak Suite* [8.574369] and has become his best-known piece), this is a study in subdued tonal contrasts that would be highly effective in smaller church acoustics – provided they are

equipped with an organ suitable for the purpose.

Although remembered mainly as an organist (performing throughout Europe and the United States) and teacher, Bedřich Antonín Wiedermann (1883–1951) left a substantial output comprising over 350 works including many for solo organ. Composed during the dark days of German occupation in 1942, *Pastorale dorico* might be felt to be typical of his mature music in its elegance and directness, though there is nothing facile about its aura of religious sentiment. As its title indicates, this is a piece centred on the Dorian mode (the most famous example of which is the *Tocatta and Fugue, BWV 538* by J.S. Bach). After an understated opening, it quickly becomes more incisive in its dialogue between hands and pedals, henceforth returning to its initial calm for what might be felt a perfect demonstration of the ‘pastoral’ in musical terms.

Kodály’s set of *Epigrams* comes from his last years, written in 1954 and originally conceived for voice and piano, which explains the lyrical quality of its part-writing. Of the eight pieces, *No. 1* opens with an impassive rumination as restrained as it is appealing, while *No. 2* unfolds with a slightly greater animation. *No. 3* brings a plaintiveness, even sadness, which *No. 4* continues in its heartfelt warmth. *No. 5* (the shortest of the set) is contrastingly playful and incisive, whereas *No. 6* returns to the more contemplative mood. *No. 7* is arguably the most distinctive in its luminous harmonies over a gently insistent ostinato rhythm, while *No. 8* (the longest of the set) unfolds as a relatively substantial study of overlapping chorale-like textures. *No. 9* duly rounds off this sequence with its return to the mood of the first piece and a conclusion of enfolding serenity.

Written in 1931 and originally intended as a setting of the sacred text *Pange Lingua*, Kodály’s *Praeludium in D flat major* is typical of the choral music from his maturity in its technical finesse and absence of extraneous emotion – in line with this composer’s convictions as a teacher and pedagogue. Starting out deep in the instrument’s lower register, the piece quickly evolves into a searching study in expressive contrasts – becoming more plangent through deft changes of register and dynamic – though its underlying calm has been restored well before the close.

The most significant contribution of Kodály to the solo organ literature is the substantial *Organoedia ad missam lectam*. This has its origins in an organ Mass which the composer completed in 1942 then revised in 1966, just a year before his death. As is customary in such pieces, each of the six middle movements here corresponds to a section in the traditional Latin Mass, with introductory and closing sections making it suitable for performance outside a liturgical context. Along with the *Symphony in C major* [8.574556] it is the most important of the composer’s non-choral works from the post-war era.

The *Introitus* provides a suitably imposing start in its trenchant chordal writing and dextrous passagework, then the *Kyrie* embodies the anxious questioning of the ‘text’ in its speculative harmony. The *Gloria* is accordingly more varied with its passages of greater energy framing one of a rapt demeanour, while the *Credo* reflects this longest and most involved portion of the Mass in a searching understatement which latterly builds to a climax of no mean fervency. The *Sanctus* accrues greater harmonic and textural intricacy over its course, the gentle close preparing for the *Benedictus* and its sustained aura of plaintive acceptance. The *Agnus Dei* brings a measure of ambivalence, its mood of supplication only latterly turning to fulfilment, then the *Ite missa est* makes for a rousing conclusion in its powerful and virtuosic writing.

The last piece in this collection is *Passacaglia quasi toccata na téma B–A–C–H* by Miloš Sokola (1913–1976), who was for much of his career prominent as a violinist and teacher before devoting his final years to composition. Along with an opera based on the parable of the Prodigal Son, his output includes five string quartets and a series of late works for orchestra, together with a number of organ pieces. Beginning with lively and even relentless figuration, the piece takes on an increasing textural and harmonic complexity as it unfolds. The underlying motion at its start remains consistent even in quieter passages, however, then builds gradually and implacably towards an energetic conclusion in which the dual elements of the title are pointedly conveyed and to potent effect.

Richard Whitehouse



Iain Quinn

Iain Quinn was born in Cardiff and grew up as a chorister at Llandaff Cathedral, also studying the organ, piano and trumpet. In 1994, he moved to the US where he studied at The Juilliard School, the University of Hartford and the Yale Institute of Sacred Music, returning to the UK in 2009 as a Doctoral Fellow at the University of Durham (Ph.D. historical musicology). He has held church appointments in Durham (UK), Connecticut, Georgia, and New York, and from 2005 to 2010 served as director of cathedral music and organist at the Cathedral of St. John (Episcopal), Albuquerque, New Mexico. As an organist and conductor, he has released 15 CDs on the Chandos, Hyperion, Paulus and Raven labels. He has edited editions of the previously unpublished organ works and early Christmas cantata of Samuel Barber, the organ works of Carl Czerny, two volumes of the Elgar Complete Edition, the anthems of John Goss and a series, *English Organ Sonatas*. He is the author of four books, including *Music and Religion in the Writings of Ian McEwan*. Iain Quinn is Professor of Organ at Florida State University.

Photo © Billy Nguyen

THE GREAT ORGAN Peachtree Road Methodist Church, Atlanta, Georgia • 106 Stops, 135 Racks
Mander Organs, London

CHANCEL EAST END DIVISIONS (2002)

GREAT ORGAN (North case, mid-level, unenclosed)

Double Open Diapason	16	61 pipes	F
Open Diapason I	8	61 pipes	F
Open Diapason II	8	61 pipes	F
Stopped Diapason	8	61 pipes	
Harmonic Flute	8	61 pipes	
Cone Gamba	8	61 pipes	
Principal	4	61 pipes	
Octave	4	61 pipes	
Open Flute	4	61 pipes	
Twelfth	2 ² / ₃	61 pipes	
Fifteenth	2	61 pipes	
Seventeenth	1 ³ / ₅	61 pipes	
Mounted Cornet III	2 ² / ₃	111 pipes	
Furniture V	2	305 pipes	
Cymbal IV	2 ² / ₃	244 pipes	
Trombone	16	61 pipes	
Trumpet	8	61 pipes	
Clarion	4	78 pipes	
<i>Tremulant</i>			

CHOIR ORGAN (North case, upper-level, enclosed)

Open Diapason	8	61 pipes	
Chimney Flute	8	61 pipes	
Viola Pomposa	8	61 pipes	
Viola Celeste	8	61 pipes	
Principal	4	61 pipes	
Koppel Flute	4	61 pipes	
Nazard	2 ² / ₃	61 pipes	
Fifteenth	2	61 pipes	
Recorder	2	61 pipes	
Tierce	1 ³ / ₅	61 pipes	
Larigot	1 ¹ / ₃	61 pipes	
Sharp Mixture IV	1	244 pipes	
Cor Anglais	16	61 pipes	
Cremona	8	61 pipes	
<i>Tremulant</i>			

SWELL ORGAN (North case, lower-level, enclosed)

Bourdon	16	61 pipes	
Open Diapason	8	61 pipes	
Gedackt	8	61 pipes	
Salicional	8	61 pipes	
Voix Celeste	8	61 pipes	
Flauto Dolce	8	61 pipes	
Unda Maris	8	61 pipes	
Principal	4	61 pipes	
Wald Flute	4	61 pipes	
Fifteenth	2	61 pipes	
Flageolet	2	61 pipes	
Sesquialtera III	2 ² / ₃	183 pipes	
Plein Jeu V	1 ¹ / ₃	305 pipes	
Contra Fagotto	16	61 pipes	
Harmonic Trumpet	8	66 pipes	
Hautbois	8	61 pipes	
Vox Humana	8	61 pipes	
Harmonic Clarion	4	78 pipes	
<i>Tremulant</i>			

PEDAL ORGAN (South case)

Double Open Diapason	32	12 pipes	
Subbass	32	12 pipes	
Open Diapason	16	32 pipes	F
Open Wood	16	32 pipes	
Bourdon	16	32 pipes	
Lieblich Bourdon	16	32 pipes	
Principal	8	32 pipes	F
Bass Flute	8	32 pipes	
Fifteenth	4	32 pipes	
Open Flute	4	32 pipes	
Mixture V	3 ¹ / ₅	160 pipes	
Contra Bombarde	32	12 pipes	
Bombarde	16	12 pipes	
Bassoon	16	12 pipes	
Trumpet	8	32 pipes	
Clarion	4	32 pipes	
Schalmei	4	32 pipes	

SOLO ORGAN (South case, upper-level, unenclosed)

Bombarde	16	61 pipes
Bombarde	8	66 pipes
Clarion	4	78 pipes
Tuba	8	66 pipes
Chimes		21 tubes
Trompette Royale (West End Gallery)	8	61 pipes

GALLERY WEST END DIVISIONS (2008)

GRAND ORGUE

Bourdon	16	61 pipes	
Montre	8	61 pipes	F
Flûte à Cheminée	8	61 pipes	
Gamba	8	61 pipes	
Prestant	4	61 pipes	
Cor de Nuit	4	61 pipes	
Octavin	2	61 pipes	
Cornet III	8	111 pipes	
Fourniture V	1 $\frac{1}{3}$	61 pipes	
Trompette	8	61 pipes	
Cromorne	8	61 pipes	
Clarion	4	61 pipes	
<i>Tremulant</i>			

PÉDALE

Montre	16	32 pipes	F
Bourdon	16	32 pipes	
Quint	10 $\frac{2}{3}$	32 pipes	
Principal	8	32 pipes	
Flûte	8	32 pipes	
Octave	4	32 pipes	
Bombarde	16	32 pipes	
Trompette	8	32 pipes	
Chalmeau	4	32 pipes	

F – Pipes in case façade

COUPLERS

Swell to Great, Choir to Great, Solo to Great
 Swell to Choir, Solo to Choir
 Great to Pedal, Swell to Pedal, Choir to Pedal,
 Solo to Pedal
 Recit Shutters on Choir Pedal
 Great and Pedal Combinations Coupled

The organ is playable in its entirety from both consoles

RÉCIT EXPRESSIF

Salicional	8	61 pipes
Céleste	8	49 pipes
Bourdon	8	61 pipes
Principal	4	61 pipes
Flûte à Fuseau	4	61 pipes
Nazard	2 $\frac{2}{3}$	61 pipes
Doublette	2	61 pipes
Quarte de Nazard	2	61 pipes
Tierce	1 $\frac{3}{5}$	61 pipes
Mixture IV	1 $\frac{1}{3}$	244 pipes
Basson	16	61 pipes
Trompette	8	61 pipes
Hautbois	8	61 pipes
<i>Tremulant</i>		

Trompette Royale	8	61 pipes
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COUPLERS

Récit to Grand Orgue
 Grand Orgue to Pédale
 Récit to Pédale

CHANCEL ORGAN CONTROL

Chancel General Pistons On

This album brings together Kodály's complete organ music with the world premiere recording of Ernő Dohnányi's only piece for organ, the eloquent *Fantasie*. Sokola's intense and compelling *Passacaglia* holds a special place in the organ repertoire, Wiedermann's *Pastorale dorico* was composed during the dark days of the Second World War, and Novák's attractive *Prelude* is a study in subdued tonal contrasts. Zoltán Kodály's organ works have a distinct musical language unlike any other composer, with the imposing *Organoedia ad missam lectam* being amongst his most important non-choral works from the post-war era, and *Epigrams*, originally for voice and piano, heard here in a transcription by Gábor Trajtler.

Ernő DOHNÁNYI (1877–1960)		13 Praeludium in D flat major	
1 Fantasie in C minor (1892)*	8:38	(1931)	4:20
Vítězslav NOVÁK (1870–1949)		Csendes mise ('Low Mass')	
2 Preludium na valašskou píseň		'Organoedia ad missam lectam'	
(1949 or before)	3:11	(1940–42, rev. 1966)	25:51
Bedřich Antonín WIEDERMANN		14 Introitus	2:31
(1883–1951)		15 Kyrie	2:07
3 Pastorale dorico (1942)	6:12	16 Gloria	3:02
Zoltán KODÁLY (1882–1967)		17 Credo	4:35
Epigrammák ('Epigrams') (1954)		18 Sanctus	2:29
(arr. Gábor Trajtler [1929–2022],		19 Benedictus	3:57
1969)	16:31	20 Agnus Dei	4:32
4 No. 1	1:26	21 Ite missa est	2:24
5 No. 2	1:24	Miloš SOKOLA (1913–1976)	
6 No. 3	1:13	22 Passacaglia quasi toccata na téma	
7 No. 4	1:37	B–A–C–H (1963)	5:54
8 No. 5	0:51	* WORLD PREMIERE RECORDING	
9 No. 6	1:39	Iain Quinn on the Chancel	
10 No. 7	2:28	Organ, Peachtree Road United	
11 No. 8	3:49	Methodist Church, Atlanta	
12 No. 9	1:56		

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