

BACH

KÅRE NORDSTOGA
THE SCHNITGER ORGAN
OF ST. LUDGERI IN NORDEN

BACH
ORGAN WORKS



TREATS FROM THE YOUNG JOHANN SEBASTIAN

Prelude and Fugue in C major BWV 531:

On 21st March 1702, Johann Sebastian Bach turned 17 years old. After two years of schooling at the Michaelis School in Lüneburg, northern Germany, he travelled south to his home region. His organ teacher, Georg Böhm, had made a strong impression on him, and in his suitcase was a stack of manuscripts, including this work. Böhm has a C major prelude that also begins with an introductory pedal solo. Was this Johann Sebastian's inspiration? Some Bach scholars believe it may have been the other way around - that the student inspired the teacher!

Pastorale in F major BWV 590:

Pastor means shepherd, and F major was largely used to describe natural moods, as in Beethoven's *Pastorale* Symphony. The scent of Bethlehem and Christmas emanates from these four lyrical movements.

The work is titled after the first movement *Pastorella*, later also called *Pastorale*. The rocking 12/8 time signature links this to the dance form *siciliano* (like *Sinfonia* in *Christmas Oratorio*, second cantata). The second movement with the lying bass note is a *musette* (or *allemande*), and the last is like a merry *gigue*.

The design, featuring a pedal part and three manualiter movements, is rather unusual for Bach, and the work may well be a compilation of earlier compositions. But the *gallant* style, especially in the third movement in 3/8 time (like an air), suggests that the work may have been composed in the latter part of Bach's career, around *The Christmas Oratorio* 1734.

Ein feste Burg ist unser Gott BWV 720:

After the 22-year-old Bach had shaken the dust of Mühlhausen from his feet in 1708, he returned for a visit the following year. As the court organist from Weimar, he was to inaugurate the large 38-voice organ that he had initiated the *repair* of. He showed the versatility of the instrument with this Lutheran battle hymn.

Bach states that there are three manuals and a pedal, and that it will open with a duet between *bassoon* and *sesquialtera*, which fits with the new organ. But the style is more that of an old-fashioned North German fantasia, suggesting origins perhaps as early as Lüneburg, 1700-02.

Prelude in G major BWV 568:

Like a toccata by South German Pachelbel, it may have been written by high school student Johann Sebastian in Lüneburg. Some believe in another composer, e.g. a student that Bach had in Weimar.

Liebster Jesu, wir sind hier BWV 730:

Bach returns to this important chorale a number of times. This version is probably from Leipzig, with expressive harmonisation and rich ornamentation in the melody.

Prelude and Fugue in G minor BWV 535:

The prelude is from Arnstadt in 1707, or perhaps earlier. It is like a North German toccata—improvisatory, filled with virtuosic scales and triads. The fugue theme comes as a ritornello interrupted by interludes as in the Italian concerto style. This means that the young Johann Sebastian recognised Italians like Albinoni early on.

Wer nur den lieben Gott lässt walten BWV 690:

Elegant figurations are played out under the soprano chorale. The chorale has a repetition of the first part, but the fact that the second part of the chorale is also repeated here is typical of a dance movement in a suite, that is traditional keyboard music. Finally, there is a simple chorale movement.

Wer nur den lieben Gott lässt walten BWV 691:

When his first son, Wilhelm Friedemann, was nine years old, Bach began making a teaching booklet for him, *Clavier-Büchlein vor Wilhelm Friedemann Bach*, started in Cöthen on 22nd January 1720. It begins with an explanation of keys, *Claves*, and then an *Explication*, an explanation of the ornamentation. The third piece in the following collection of notes is this organ chorale. The lyrical movement is packed with examples of ornamentation from *Explication* in the soprano over a two-part accompaniment. Later, the same movement was included in *Notenbüchlein für Anna Magdalena Bach*.

Trio in G major BWV 586:

Georg Philipp Telemann (1681-1767) was a highly prolific and popular composer, and he agreed to become the godfather when Bach's second son, Carl Philipp Emanuel, was born. Bach not only performed his own compositions but also had a large repertoire of works by other composers of the time. Bach borrowed Telemann's *Aria* for harpsichord from *Kleine Kammer-Music* (1716) and arranged it for organ.

Vater unser im Himmelreich BWV 737:

It was an international sensation when the manuscript with 149 pages of notes was discovered at Yale University in the USA in 1985. In the collection, the young Johann Sebastian Bach was represented with 31 previously unknown organ chorales. The collection is named after Johann Gottfried Neumeister (1757-1840), who was an organist in Hesse, western Germany, and who collected the chorale arrangements in the 1770s.

The Neumeister chorales are simple in style and represent the end of youth rather than the beginning of maturity. They probably date from as early as 1695-1705, which is when Johann Sebastian was a child and adolescent, between ten and twenty years old. He began to create a church music repertoire while staying with his brother in Ohrdruf and at school in Lüneburg. The role models for the very

young Bach were older members of the Bach family, whose music was of a high standard, as well as Pachelbel, Böhm and Buxtehude.

This arrangement features the chorale in soprano over a rich melodic and harmonic activity. It is among some of the chorales in the Neumeister collection that have also been known and published previously.

Prelude (Toccat) and Fugue in C major BWV 566a:

In this spirited work, also called *Toccat and Fugue* and just *Toccat*, the composer attempts an exploratory form in the first part with three toccatas around two fugues, as in Buxtehude's five-part preludes.

Twenty-year-old Johann Sebastian had experienced Buxtehude in Lübeck while on leave from his position in Arnstadt. He had been given three weeks off, but it turned into a sneaky leave of nearly four months! He couldn't tear himself away from the experience of the powerful organ playing and concert activities in the town.

The French organ master Charles-Marie Widor said of the fugue that "it begins as a fugue, becomes a chorale and ends as a concerto".

The work was first composed in E major. However, there was no suitable key for all organs due to the tuning, which is why this version, either by Bach's hand or a student's, was transposed to C major.

— Torkil Baden

Read more in Torkil Baden:
Bach and his organ universe.
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KÅRE NORDSTOGA

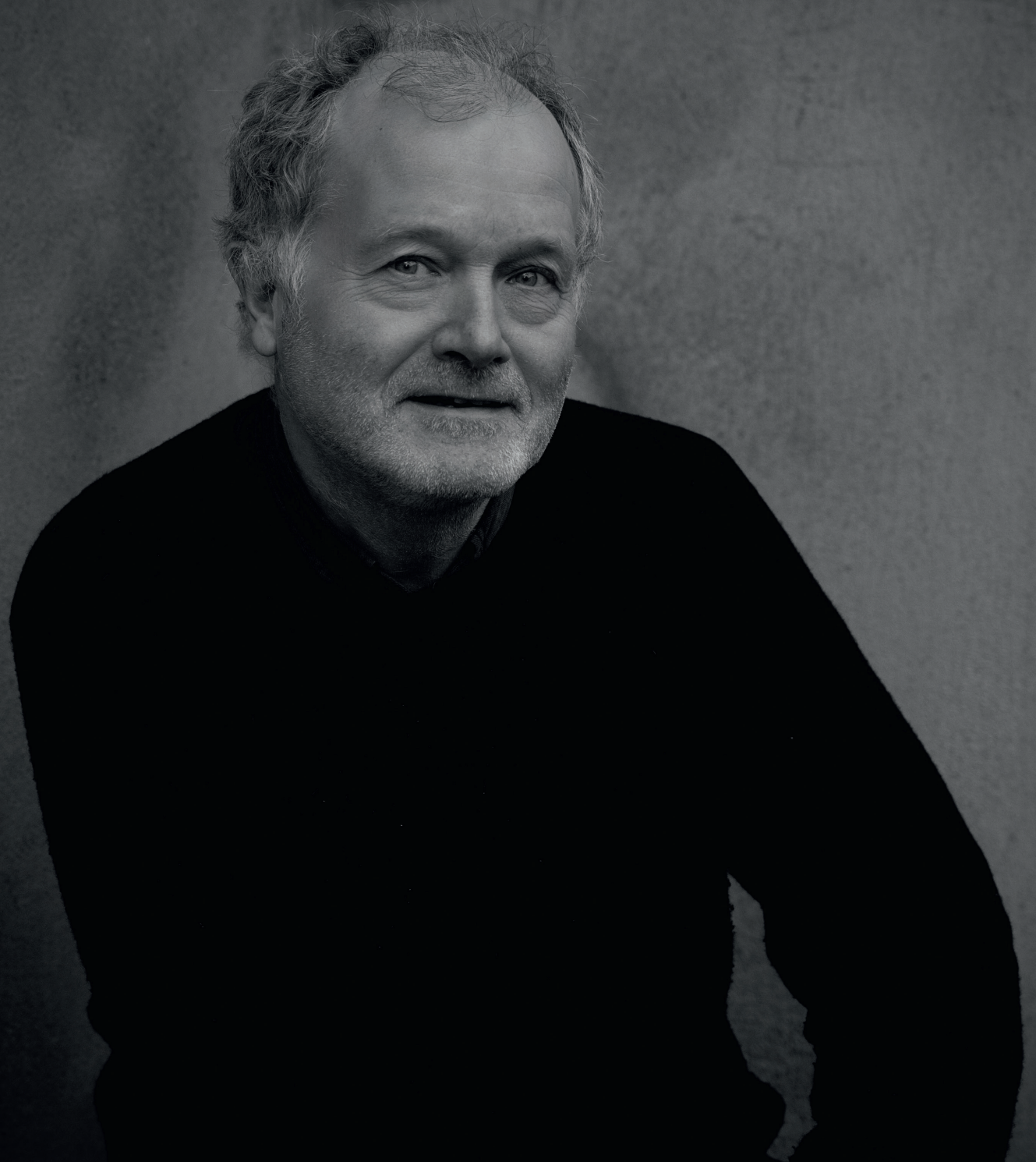
— ORGEL

Kåre Nordstoga (b. 1954) studied at the Norwegian Academy of Music under Søren Gangflot, Bjørn Boysen, and Kaare Ørnung, among others. Following his debut concert in 1978, he continued his studies under David Sanger in London, and he was for a time organist at Ullern Church, before coming to Oslo Cathedral in 1984. He has also been associated with the Norwegian Academy of Music, where he was appointed professor in 1994.

As cathedral organist at Oslo Cathedral, Nordstoga frequently performed a large repertoire, which has included two popular concert series with Bach's complete organ works. His recordings include the organ music of Bach, Brahms, Franck, Widor, and Liszt, all of Bach's violin sonatas recorded on the cathedral's chancel organ in collaboration with violinist Geir Inge Lotsberg, as well as several recordings of Norwegian organ music. He retired as a cathedral organist by the end of 2024.

Nordstoga is an active concert organist. In recent years he has been soloist with the symphony orchestras of Oslo, Bergen, and Trondheim, and he has been invited to organ festivals abroad, including Aarhus, Notre Dame in Paris, and Musashino Cultural Center in Tokyo. He has released several solo recordings and has participated in several other releases. As a highly valued accompanist and soloist, he regularly collaborates with some of Norway's best-known musicians and is invited to give solo performances on the largest and most renowned organs in Europe.

In 2006 he was awarded the Lindeman Prize for his active contribution to musical life inside and outside of the Church. In 2016 Nordstoga was appointed by His Majesty The King of Norway as a Knight (first class) of the Royal Norwegian Order of St Olaf for his contribution to Norwegian church music.



ORGAN DESCRIPTION LUDGERIKIRCHE NORDEN

The famous organ in St. Ludgeri in Norden was built between 1686 and 1692 by Arp Schnitger. It has 46 stops, 5 divisions, three manuals, and pedals, and is the second largest preserved Schnitger organ in Germany. The organ has undergone several restorations throughout its history, the most recent being by Jürgen Ahrend from 1981 to 1985.

I RÜCKPOSITIV

Principal 8'
Gedact 8'
Octav 4'
Rohrfloist 4'
Octav 2'
Waldfloist 2'
Ziffloist 1'
Sexquialt II
Tertian II
Scharf VI
Dulcian 8'

II HAUPTWERK

Principal 8'
Quintadena 16'
Rohrfloist 8'
Octav 4'
Spitzfloist 4'
Quinta 3'
Nasat 3'
Oktav 2'
Gemshorn 2'
Mixtur VI
Cimbel III
Trompet 16'

III BRUSTPOSITIV

Gedakt 8'
Plockfloist 4'
Principal 2'
Quinta 1 1/2'
Scharf IV
Regal 8'

PEDAL

Principal 16'
Octav 8'
Octav 4'
Rauschpfeiff II
Mixtur VIII
Posaun 16'
Trommet 8'
Trommet 4'
Cornet 2'

III OBERPOSITIV

Hollfloist 8'
Octav 4'
Flachfloist 2'
Rauschpfeiff II
Scharff IV-VI
Trommet 8'
Vox Humana 8'
Schalmey 4'

JOHANN SEBASTIAN BACH (1685-1750)

Prelude and Fugue in C major, BWV 531

- 01. Prelude 02:48
- 02. Fugue 04:54

Pastorale in F major, BWV 590

- 03. Alla Siciliana 02:45
- 04. Allemande 03:30
- 05. Aria 03:15
- 06. Alla Gigue 04:58

Ein feste Burg ist unser Gott, BWV 720 04:05

Prelude in G major, BWV 568 03:38

Liebster Jesu, wir sind hier, BWV 730 01:37

Prelude and Fugue in G minor, BWV 535

- 10. Prelude 03:22
- 11. Fugue 05:05

Wer nur den lieben Gott lässt walten, BWV 691 01:57

Wer nur den lieben Gott lässt walten, BWV 690 02:35

Trio in G major, BWV 586 03:25

Vater unser im Himmelreich, BWV 737 02:32

Prelude (Toccata) and Fugue in C major, BWV 566a

- 16. Toccata 1 02:20
- 17. Fugue 1 04:56
- 18. Toccata 2 00:51
- 19. Fugue 2 03:23

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