

Stefan Radolf

Introduction and Fugue in G minor

For Organ solo with two keyboards and pedal (2016)

– Organ –

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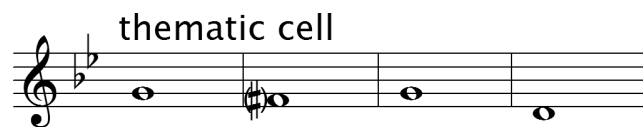
Edition Ramundi 

The Author:

Stefan Radolf (pseudonym: “Arno Fastfeld”), born in Hildesheim (Germany) studied medicine and composition. He worked as Editor in Chief for the EDITION RAMUNDI during the years 2003–2009 and arranged numerous classical works for small ensembles. Radolf received his doctorate from Charité University (Neurosurgery). Today he teaches medicine in Berlin (Germany). His own works include chamber music, mainly for piano, violin and cello, string quartets, organ pieces, but also symphonic works. While his earlier works are influenced by Webern, Stockhausen, Ives and Xenakis, his last productions play with ancient forms, but even with a twinkle in his eye.

The Introduction and Fugue G minor:

Written in Summer 2016. This piece for five/six voices is a reflection on Bachs greatest organ fugues BWV 542 (G minor) and BWV 552 (E-flat major). The constructive material and its harmonic progression is a short “catchy tune” that can be found varied in almost every bar of the whole set (duration approximately: seven minutes).



Despite of its character as a counterpoint showpiece, Fastfeld’s G minor fugue comes straight down the “Gradus Ad Parnassum” from the miraculous heaven of holy harmonies to the modern audience.

Tempo, Registration and Expression:

The tempo can be chosen in a “heart beat” stylish 60 crotchets per minute. In concert situations, with a dry acoustic room, a faster tempo of >72 crotchets may be more appropriate. The composer recommends to play the fugue after bar 3 as tight in tempo as possible. A small ritardando could be made before the end of bar 45, inside the D minor dominant part [and middle axis of the set] and a reach tempo primo at bar 47 again.

The surprising introduction can be played with real “organo pleno”, but then the enclosures of Swell/Great/Pedal should be closed during the fermata at the end of bar two. In the fugue the Swell and Great should be registrated in a perfect balance. Exposition (bar 3–14 and 17–19) can be played both hands on the Great. But left hand during in bars 15+16, and after bar 19 have to be played on Swell. The right hand in bars 46–53 can be played on Swell together with the left hand. The dynamically stronger passages do require a couple (“Swell to Pedal”) or reeds in the pedal (e.g. bar 52–57). If a not too loud 16’ or 32’ reed is available it can be used after bar 88 until the end.

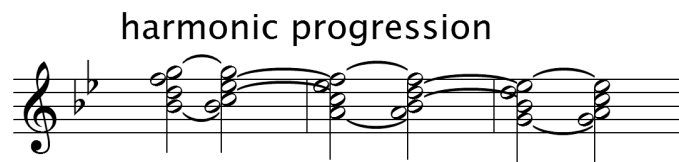
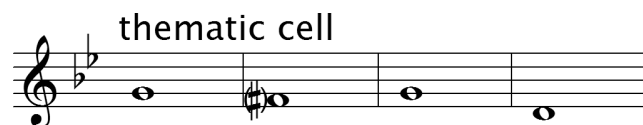
Stefan Radolf, 28th July 2016 | klaviertrio.berlin@gmail.com

Der Autor:

Stefan Radolf (Pseudonym: "Arno Fastfeld"), geboren in Hildesheim studierte Komposition, Medizin und promovierte an der Charité. Als Lektor der EDITION RAMUNDI (2003–2009) betreute er das Verlagsprogramm und arrangierte zahlreiche klassische Werke für kleine Ensembles. Heute unterrichtet er Medizin in Berlin. Radolfs eigene Werke umfassen Kammermusik, hauptsächlich für Klavier, Geige und Cello, Streichquartette, Orgelstücke, aber auch symphonische Werke. Während seine früheren Stücke von Webern, Stockhausen, Ives und Xenakis, beeinflusst sind, spielt der Autor in seinen neueren Werken – augenzwinkernd – mit alten Formen.

Die Introduction und Fugue g-Moll:

Dieses Stück zu 5 bzw. 6 Stimmen entstand im Sommer 2016 als Reflexion auf Bachs Orgelfugen BWV 542 (g) und BWV 552 (Es). Das konstruktive Material und seine harmonische Fortschreitung wird durch einen kurzen "Ohrwurm" gebildet, der sich in fast jedem Takt des ganzen Stückes wiederfindet (Aufführungsdauer: ca. 7 Minuten).



Das vorliegende Stück ein lässt vielfältige Deutungen zu. Als kontrapunktisches Parodestück klettert es heiter den "Gradus Ad Parnassum" aus himmlischen Harmonien herab zum modernen Zuhörer. Trotz hoher technischer Anforderungen ist es keine reine Etüde; und obwohl es auch als Encore-Stück gespielt werden kann, betrachtet der Autor es als geistliches Stück.

Tempo, Registrierung und Ausdruck:

Das Grundtempo kann mit 60 Vierteln/Minute gewählt werden. In Konzertsituationen mit einem trockenen akustischen Raum, erscheint eine höheres Tempo (>72 Viertel/Minute) angemessener. Der Verfasser empfiehlt, die Fuge nach Takt 3 streng im Tempo zu spielen. Ein Ritardando erfolgt zum Ende von Takt 45 [Achsenmittelpunkt des Satzes] und wird *tempo primo* in Takt 47 fortgesetzt.

Die überraschende Introduction soll "Organo Pleno" gespielt werden. Während der Fermate (T. 2) sollten dann jedoch die Schwelltritte geschlossen werden. In der Fuge sollen Schwell- und Hauptwerk in dynamischer Balance registriert werden, da viele Episoden im Trio zu spielen sind. Die Exposition (Takt 3–14, 17–19) spielt man am besten auf einem Manual. Ebenso in den Takten 46–53. Die linke Hand während T. 15+16 und nach Takt 19 spielt der Autor auf dem Schwellwerk. Dynamisch stärkere Pedalpassagen werden mit Pedalkoppel oder Zungenstimmen im Pedal etwas betont. (z.B. Takt 52–57). Wenn 16' oder 32' Zungen vorhanden sind, die nicht zu stark herausfallen, können diese ab T. 88 bis zum Ende hinzugezogen werden.

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$\text{♩} = 90$ [Great and Swell: pleno] $\text{♩} = 60-70$

à 2 *ff* ritardando poco a poco *mp*

[Great: 8' + 4' + 2' + mixture | until bar 15 both hands on Great]

Pedal [Pedal: strong 16' + 8' + 4' + 2' + Swell to Pedal] [Pedal: -16 reed]

5 *mp*

9 *mf*

13 [must be absolutely precise on the musical beat]

[Swell: mezzo forte 8' + 4' + 2' + 8' reed]

17

[Pedal: soft 16' + 8' + Swell to Pedal]

21

[Pedal: -Swell to Pedal off]
[Swell: decrescendo]

25

Musical score for measures 25-28. The system consists of three staves: Treble, Middle, and Bass. The key signature is one flat (B-flat). Measure 25 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 26 continues the melodic development. Measure 27 shows a change in the bass line. Measure 28 concludes the system with a final chord in the treble and a sustained note in the bass.

29

Musical score for measures 29-33. The system consists of three staves: Treble, Middle, and Bass. The key signature is one flat (B-flat). Measure 29 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 30 continues the melodic development. Measure 31 shows a change in the bass line. Measure 32 concludes the system with a final chord in the treble and a sustained note in the bass. Measure 33 concludes the system with a final chord in the treble and a sustained note in the bass.

34

Musical score for measures 34-37. The system consists of three staves: Treble, Middle, and Bass. The key signature is one flat (B-flat). Measure 34 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 35 continues the melodic development. Measure 36 shows a change in the bass line. Measure 37 concludes the system with a final chord in the treble and a sustained note in the bass.

38

Solo

[Pedal: + Swell to Pedal]
[Swell: crescendo]

42

[Solo]

[Solo]

[Pedal: -Swell to Pedal off]
[Swell: decrescendo]

46

[Solo]

51

[Pedal: + Swell to Pedal]

55

[both hands on Great]

[Pedal: -Swell to Pedal off]

59

[Great]

[Swell]

63

Musical score for measures 63-66. The score is written for piano in three staves: Treble, Middle, and Bass. The key signature is B-flat major (two flats). The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. There are several slurs and ties across measures, indicating a continuous melodic or harmonic line. The dynamics are not explicitly marked in this section.

67

Musical score for measures 67-70. The score continues in the same three-staff format. The texture remains dense with rapid sixteenth-note passages. A fermata is present over a note in measure 69. The music concludes with a series of chords in measure 70.

71

Musical score for measures 71-74. The score continues in the same three-staff format. Measures 71-73 feature intricate sixteenth-note patterns. In measure 74, the music transitions to a slower, more spacious texture with sustained chords in the upper staves and a more active bass line. The dynamics are not explicitly marked in this section.

[Swell: crescendo]

75

[Pedal: +Swell to Pedal]

79

[tranquillo]

[Great: perhaps 8'+2' only]

83

[must be absolutely precise on the musical beat]

88

[Great/Swell/Pedal: open all enclosures] Pedal: Swell/Great to Pedal]

f

92

96

allargando sempre poco a poco

[Pedal:
if available,
highest g1
instead of d1]