

Nicolas Kynaston plays the Willis organ of the Royal Albert Hall, London.



Original recording by David Woodford of Cathedral Recordings in 1968 on 15 ips half track tape.

Microphones 2 x AKG C12A valve.

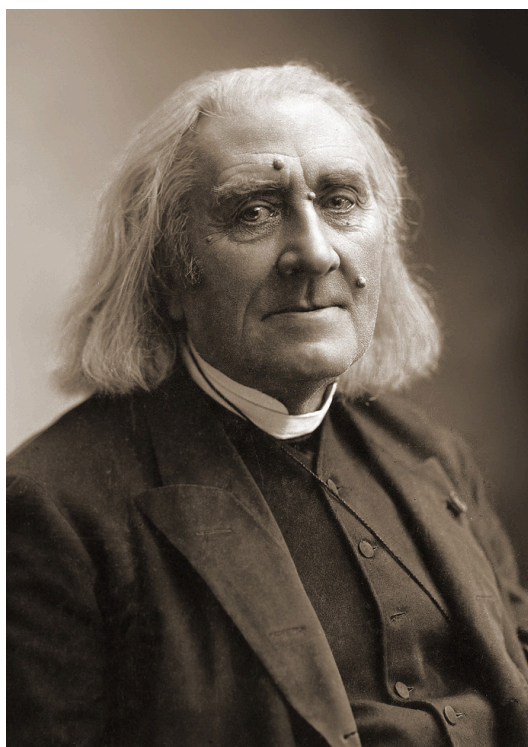
Mastered direct to DSD 5.6 MHz by Jake Purches, Base2 Music, Edited by Tom Caulfield.

Tape transfer on Revox B77 with Tim de Paravacini electronics - 12 hz to 35 kHz specification.

Franz Liszt - 22 October 1811 – 31 July 1886

Track 1 Liszt Fantasia and Fugue on 'Ad nos, ad salutarem undam'

Track 2 Liszt Prelude and Fugue on B.A.C.H



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NICOLAS KYNASTON

Nicolas Kynaston was born in 1941, the son of a painter and a violinist and the youngest of seven musical children. His first piano lessons, at the age of six, were given to him by his mother.

He was a chorister at Westminster Cathedral when George Malcolm was Director of Music and it was at this time he started his organ studies. He progressed well and within a year was playing some of the simpler cathedral services.



At fifteen he was awarded a scholarship to study with Fernando Germani at the Accademia Musicale Chigiana in Siena. He went again to Siena the following year and was then awarded further scholarships to continue his studies with Germani in Rome at the Conservatorio Santa Cecilia, and later with Ralph Downes at The Royal College of Music in London.

At the age of nineteen he was appointed organist at Westminster Cathedral, a post he held for ten years.

During this time his reputation as a recitalist increased and he made his first records for Cathedral Recordings. He travelled extensively as an international recitalist, particularly on the continent and in North America.

Nicolas Kynaston at the console of Norwich Cathedral

Fantasia and Fugue on ‘Ad nos, ad salutarem undam’.

Composed in 1850, this large-spanned work is typical of the structural and harmonic luxury indulged by Liszt at the height of his career. The organ fascinated him all through his life, and his flair for colour and sonic exuberance found unfettered release in the quasi-orchestral panorama opened up by the large organs built in the 19th century.

In this work, Liszt wedded his enthusiasm for organ textures with another of his passions—the opportunistic use of contemporary music as the basis for compositions of a strongly personal character. Operatic fantasias of one kind or another flowed from his pen, and his own performances of them helped appreciably in spreading the fame of composers such as Berlioz, Verdi, Wagner, and Meyerbeer. It was the latter’s opera *Le Prophète* which provided the choral theme of this organ Fantasia.

The vast span of the work and the many passages of an improvisatory character should not blind us to the structural power of Liszt’s design. After a magnificent opening flourish, the full flood of Liszt’s invention takes charge, and the first section of the work moves relentlessly forward, offering the soloist numerous opportunities for solo passage work in contrast of floods of richly harmonized episodes for full organ. A feature of the whole work is the freewriting for pedals. A quiet middle section makes poetic use of the main theme. This is linked with a final episode of considerable expansiveness constructed on fugal lines. This builds up to a towering climax in which mighty chords on the manuals are matched against a powerful pedal part. No finer organ writing can be found in the entire output of 19th-century composers. The work is at once adventurous and disciplined, lyrical and heroic, solemn and exultant.

Prelude and Fugue on B.A.C.H.

This, the second largest of Liszt’s organ works, was intended as a tribute to the Cantor of Leipzig, venerated by Liszt throughout his life. Constant study of Bach’s music found overexpression in many transcriptions, but this thrilling work is the grandest of all the memorials erected by Liszt in honor of one whom he regarded as the fountainhead of German music. It was composed in 1855.

The theme is a four-note paradigm—B flat, A, C, B natural. In the Prelude, it is developed with astonishing flexibility after a seven-fold pedal announcement against huge chords. Particularly striking are the pedal recitatives, amplifying the theme and being answered by tumultuous passage work on the manuals. Every factor of organ technique is exploited, yet the overall effect is one of strong musical purpose and intense dedication to an idea of overmastering grandeur. Before the Fugue is introduced, we hear a passage of high nobility in which quiet slow work succeeds crashing chords whose harmonic substance is profoundly characteristic of the composer.

The Fugue is cunningly devised to present the theme in a totally fresh light. This is achieved by rhythmic variance and startling dynamic contrasts. The dazzling final episode calls for the utmost virtuosity. Notice in particular the original use of trills as organic devices—advancing the argument and not merely decorating it.

In a unique manner, the work reflects Liszt’s reactions to the free play of imagination found in Bach’s Preludes and Toccatas and the disciplined organization blended with harmony and contrapuntal daring of his Fugues. Repeated hearings only serve to reveal fresh facets of the many-layered thinking embedded in this unique piece.

ORGAN SPECIFICATION

The organ was originally built by Henry Willis in 1872 and was rebuilt by Messrs. Harrison and Harrison, the main part in 1924 and the remainder in 1933.

PEDAL ORGAN

Acoustic Bass	64
Double Open Wood	32
Double Open Diapason	32
Contra Violone	32
Double Quint	21 $\frac{1}{3}$
Open Wood, I	16
Open Wood, II	16
Open Diapason, I	16
Open Diapason, II	16
Violone	16
Sub Bass	16
Salicional	16
Viole	16
Quint	10 $\frac{2}{3}$
Octave Wood	8
Principal	8
Violoncello	8
Flute	8
Octave Quint	5 $\frac{1}{3}$
Super Octave	4
Harmonics, 10, 12, 15, 17, 19, 21, 22	—
Mixture, 15, 19, 22, 26, 29	—
Double Ophicleide	32
Double Trombone	32
Ophicleide	16
Bombard	16
Trombone	16
Fagotto	16
Trumpet	16
Clarinet	16
Bassoon	16
Quint Trombone	10 $\frac{2}{3}$
Posaune	8
Clarion	8
Octave Posaune	4
Bass Drum	

CHOIR AND ORCHESTRAL ORGAN

First Division (Choir), unenclosed

Double Salicional	16
Open Diapason	8
Lieblich Gedeckt	8
Viola da Gamba	8
Dulciana	8
Gemshorn	4
Lieblich Flute	4
Flageolet	2
Mixture, 12, 19, 22	—
Trumpet	8
Clarion	4

Second division (Orchestral), enclosed in a swell-box

Contra Viole	16
Violoncello	8
Viole d'Orchestre, I	8
Viole d'Orchestre, II	8
Viole Sourdine	8
Violes Celestes	8
Viole Octavante	4
Cornet de Violes, 12, 15, 17, 19, 22	—
Quintaton	16
Harmonic Flute	8
Concert Flute	4
Harmonic Piccolo	2
Double Clarinet	16
Clarinet	8
Orchestral Hautboy	8
Cor Anglais	8

GREAT ORGAN

Contra Violone	32
Double Open Diapason	16
Contra Gamba	16
Bourdon	16
Double Claribel Flute	16

Open Diapason, I
Open Diapason, II
Open Diapason, III
Open Diapason, IV
Open Diapason, V
Geigen
Viola da Gamba
Hohl Flute
Rohr Flute
Quint
Octave
Principal
Viola
Harmonic Flute
Octave Quint
Super Octave
Fifteenth
Harmonics, 10, 15, 17, 19, 21, 22
Mixture, 8, 12, 15, 19, 22
Cymbale, 19, 22, 26, 29, 31, 33, 36
Contra Tromba
Tromba
Octave Tromba
Posaune
Harmonic Trumpet
Harmonic Clarion

SWELL ORGAN

Double Open Diapason
Bourdon
Open Diapason
Viola da Gamba
Salicional
Vox Angelica
Flûte à Cheminée
Claribel Flute
Principal
Viola
Harmonic Flute
Octave Quint
Super Octave
Harmonic Piccolo
Mixture, 8, 12, 15, 19, 22
Furniture 15, 19, 22, 26, 29
Contra Oboe
Oboe
Baryton
Vox Humana
Double Trumpet
Trumpet
Clarion
Tuba
Tuba Clarion

SOLO AND BOMBARD ORGAN

First division (Solo), in a swell-box

Contra Bass
Flûte à Pavillon
Viole d'Amour
Doppel Flute
Harmonic Claribel Flute
Unda Maris
Wald Flute
Flauto Traverso
Piccolo Traverso
Double Bassoon
Corno di Bassetto
Hautboy
Bassoon
Double Horn
French Horn
Carillons (to Tenor C)
Tubular Bells (to Middle C)
Second division (Bombard)
Bombardon
Tuba
Orchestral Trumpet
Cornocean
Quint Trumpet
Orchestral Clarion
Sesquialtera, 12, 15, 17, 19, 22
Contra Tuba
Tuba Mirabilis
Tuba Clarion

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There has been no processing or modifications to this recording.

There is some tape hiss evident in the quieter passages but it was decided that this excellent tape recording by David Woodford would be much better with no additional post processing as doing so would take the sparkle away from the original sound. This is a true DSD transcription recorded 2023 by Jake Purches, Base2 Music.

Base2 Music - www.base2music.store

Email base2musique@gmail.com for information or subscribe on youtube 'Base2 Music' or on our website.

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This edition for NativeDSD - thanks to Tom Caulfield for the 2 small edits required in the DSD stream.