



GOLD

Lukas Hasler

TRANSCRIPTIONS FOR ORGAN



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Transcriptions for Organ

Johann Sebastian Bach (1685–1750)		
Cantata No. 29 (Arr. by Marcel Dupré)		
1	I. Sinfonia	4. 45
 Robert Schumann (1810–1856)		
3 Romanzen, Op. 28 (Arr. by Lukas Hasler)		
2	II. Einfach	4. 27
 Georges Bizet (1838–1875)		
Carmen (Arr. by Edwin H. Lemare)		
3	Fantasy	12. 53
 Ludwig van Beethoven (1770–1827)		
Piano Sonata No. 14, Op. 27 No. 2 (Arr. by Lukas Hasler)		
4	I. Adagio sostenuto	7. 59
 Anton Bruckner (1824–1896)		
Symphony in D Minor ‘Annullierte’, WAB 100 (Arr. by Erwin Horn)		
5	Scherzo: Presto — Trio: Langsamer und ruhiger	8. 07

Wolfgang Amadeus Mozart (1756–1791)		
Piano Sonata No. 5 in G Major, K.283/189h		
(Arr. for two pianos by Edvard Grieg, arr. for organ by Lukas Hasler)		
6	I. Allegro	3. 55
7	II. Andante	5. 12
8	III. Presto	4. 25
 Sergei Rachmaninoff (1873–1943)		
Prelude in G Minor, Op. 23/5		
(Arr. by Gottfried H. Federlein)		
9	V. Alla marcia	4. 46
 Louis J.-A. Lefébure-Wély (1817–1869)		
10	Boléro de concert, Op. 166	
	(Arr. by Lukas Hasler)	4. 47
 Johann Strauss (1825-1899) & Marc-André Hamelin (b. 1961)		
11	Vienna Calling	
	(Arr. by Alex Johansson & Lukas Hasler)	2. 28
		Total playing time:
		63. 52
 Lukas Hasler, organ		



About five years ago, I began working on my first arrangement for organ. After hearing Wolfgang Amadeus Mozart's Sonata in G Major in Edvard Grieg's version for two pianos, I was fascinated by how Grieg expanded Mozart's sound world — and I immediately wanted to create an organ transcription of it. I was deeply inspired by the instrument's vast range of colors and its ability not only to recreate familiar works but also to transform them into something entirely new.

That experience marked my first encounter with the world of transcriptions. Since then, I've created numerous arrangements of orchestral and piano works for organ.

When it came time to record some of these, I looked for the right instrument — and I found it in the organ of the Golden Hall of the Musikverein in Vienna. Its expressive possibilities and rich sound palette inspired the selection of these pieces.

Lukas Hasler

Bach's music has fascinated me since childhood, so it felt only natural to begin this recording with one of his radiant masterpieces. The **Sinfonia** from **Cantata No. 29**, "Wir danken dir, Gott," in Marcel Dupré's brilliant arrangement, bursts forth with exuberant joy. Dupré lends Bach's music a distinctly French sheen — bright, virtuosic, and celebratory. It sets the tone for the entire album: a meeting of reverence and vitality, of tradition and renewal.

From Bach's structured grandeur, I turn to the intimate world of Robert Schumann. His **Romance in F-Sharp Major, Op. 28 No. 2** has always struck me as one of his most tender utterances — a private conversation with the soul. Transcribing it for organ allowed me to explore its warmth and lyricism anew. On the instrument's softest stops, it feels like a quiet prayer, fragile yet deeply human.

This recording marks the first time the piece has ever been adapted for organ — a small world premiere within a world of emotion.

Then comes pure theatrical brilliance: Edwin H. Lemare's **Fantasy** on Bizet's "**Carmen**." Lemare, himself one of the great showmen of his age, transformed Bizet's melodies into a dazzling virtuoso display. The piece demands both agility and imagination — fireworks for hands and feet alike. I play it with a wink, embracing its exuberant drama and the joy of performance.

The mood shifts with Beethoven's **Adagio sostenuto** from the **Sonata quasi una Fantasia, Op. 27 No. 2** — the beloved "Moonlight Sonata." On the organ, this familiar piece takes on a surprising new dimension. Its gentle waves of sound seem to hover in space, suspended beyond time.



The organ's vast palette of colors adds orchestral depth, giving this most intimate of works a sense of vast, weightless stillness.

Bruckner's **Scherzo** from his so-called "**Annullierte**" Symphony follows — a work often overlooked, yet filled with the rhythmic vitality and monumental power we associate with his later symphonies. Having lived with Bruckner's music for many years,

I was drawn to this movement's restless energy. On the organ, it becomes almost dance-like, charged with new grandeur and vitality.

Mozart's **Sonata in G Major, K. 283**, heard here through the imaginative lens of Edvard Grieg and my own transcription, bridges centuries of musical thought. I have always loved Grieg's idea of adding a second piano part to Mozart's sonatas —

creating a dialogue between Classical clarity and Romantic warmth. In this version, that dialogue becomes a conversation between two eras: elegant, witty, and alive across three movements.

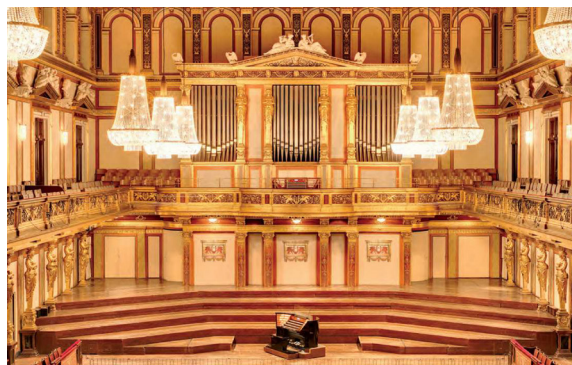
From the world of the piano, we move to Sergei Rachmaninov's **Prelude in G Minor, Op. 23 No. 5**, transcribed by Gottfried H. Federlein. Passionate and stormy, the piece is beloved by pianists and audiences alike. On the organ, its contrasts become even more dramatic — the grandeur of the chords, the lyrical middle section, the rhythmic drive. Federlein's transcription captures the essence of Rachmaninov's voice while letting the organ speak with its own particular power.

The **Boléro de concert, Op. 166** by Louis J.-A. Lefébure-Wély offers a lighter touch. Lefébure-Wély was

the great entertainer of the French Romantic organ — his music sparkles with charm and humor. In my interpretation, I sought to preserve that buoyant spirit while infusing it with a hint of modern flair and rhythmic vitality. It's impossible to play this piece without smiling.

Finally, we arrive at **Vienna Calling**, a piece that brings everything home — literally and musically. Created together with Marc-André Hamelin and Alex Johansson, it's both a love letter to my hometown and a playful exploration of what Viennese music can be today. Familiar Strauss waltzes mingle with jazz inflections, unexpected harmonies, and even a sly reference to the famous Nokia ringtone. It's a celebration of change, humor, and the living, ever-evolving spirit of music itself.

Lukas Hasler



Wien (A) Grosser Saal im Musikverein

2011

Orchesterzw. (opzr.) I.	C – c4	Hauptwerk II.	C – c4	Schwellwerk III.	C – c4	Solo (opzr.) IV.	C – c4
Liebl. Gedackt	16'	Principal	16'	Salicet	16'	Quintatön	16'
Geigenprincipal	8'	Violen	16'	Principalviolen	8'	Diapason	8'
Viola da Gamba	8'	Principal	8'	Gambe	8'	Flauto Amabile	8'
Salicional	8'	Flüte Major	8'	Aeoline	8'	Doppelflöte	8'
Wienerflöte	8'	Gamba	8'	Voix célestes	8'	Prestant	4'
Bloccflöte	8'	Gedackt	8'	Flüte harm.	8'	Traversflöte	4'
Holzgedackt	8'	Gemshorn	8'	Bourdon	8'	Nasard	2 2/3'
Octave	4'	Octave	4'	Flüte oct.	4'	Flöte	2'
Viola	4'	Salicional	4'	Fagott	4'	Tercz	1 3/5'
Gedacktflöte	4'	Spitzflöte	4'	Nasard harm.	2 2/3'	Larigot	1 1/3'
Octave	2'	Quinte	2 2/3'	Octavin	2'	Mixtur	IV 1 1/3'
Mixtur	IV 2'	Superoctave	2'	Tierce harm.	1 3/5'	Englischhorn	8'
Harm. aeth.	II-V 2 2/3'	Großmixtur	IV-VI 2 2/3'	Sifflot	1'	Tromp. Royal	8'
Fagott	16'	Alto	IV-V 1 1/3'	Fourtuitre	V 2'	Tuba	8'
Euphonium	8'	Cornet	V 8'	Basson	16'		
Oboe	8'	Trompete	16'	Trompette harm.	8'		
Klarinette	8'	Trompete	8'	Hautbois	8'	Pedal	C – g1
Tremulant	8'	Trompete	4'	Clairon harm.	4'	Kontrabass	32'
				Voix Humaine	8'	Kontrabass	16'
				Tremulant	8'	Violonbass	16'
						Salicetbass	16'
						Octavbass	8'
						Flöte	8'
						Flöte	4'
						Rauchpfeife	III 2 2/3'
						Kontraposaune	32'
						Posaune	16'
						Fagott	16'
						Trompette	8'
						Clairon	4'

Koppeln m.e.:	Orchesterpedal
Ow/Hw 8', So/Hw 8', So/Hw 8'	32'
Ow/Sw 8', So/Sw 8', So/Sw 8'	16'
Ow/P 8', Hw/P 8', Sw/P 8', So/P 8'	8'
	Violen
	Gedackt
	Basklarinette

Koppeln e.l.:	Orchesterpedal
Ow/Hw 8', Sw/Hw 8', So/Hw 8'	32'
Ow/Sw 8', So/Hw 8', So/Sw 8'	16'
Ow/Ow 16', Sw/Hw 16', So/Hw 16'	16'
Ow/Hw 16', Sw/Hw 4'	
Ow/Ped 4', Sw/Ped 4'	

Extras:
Rieger Stimmsystem
Rieger Aufnahme- und Wiedergabesystem
geteiltes Pedal (e.l.Spt.)
Manualewechsel I - II (e.l.Spt.)
Transpositionsvorrichtung
MIDI

Speziell:
Hauptspieltisch (mech.)
fahrbarer Spieltisch (e.l.)

Speziell:
Hauptspieltisch (mech.)
fahrbarer Spieltisch (e.l.)

Rieger



Acknowledgements

PRODUCTION TEAM

Recording producer **Erich Hofmann**

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Assistant engineer **Daniel Oberzaucher**

ARTWORK

Booklet coordination & design **Silvia Pietrosanti & Ana Milovanović** (PENTATONE)

Cover design **Marjolein Coenrady** (PENTATONE)

Photography **Sandu & Sorin Cucui** (stylearts)

A recording of the Austrian Broadcasting Corporation (Ö1)

The album was recorded on the Rieger organ on July 29, 2025, at the Golden Hall of the Musikverein in Vienna, Austria.

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