

The background of the entire image is a close-up photograph of an organ. It features several vertical, silver-colored metal pipes with oval-shaped openings. Interspersed among these pipes are ornate, golden-colored scrollwork and decorative elements, likely part of the organ's facade or wind chest. The lighting is soft, highlighting the textures of the metal and the intricate details of the goldwork.

signum
CLASSICS

MOZART ORGAN WORKS

David Goode *organ*

Trinity College Chapel, Cambridge

MOZART ORGAN WORKS

1	Suite in C Major, K. 399 (385i): I. Overture	[4.38]
2	Fuge in C Major, KV 394 (383a)	[5.21]
3	Fantasia in F minor, KV 594: Adagio - Allegro - Adagio	[11.55]
4	Fugue in C minor KV 546	[5.13]
5	Eine Walze in einer kleinen Orgel in F, KV 616: Andante	[7.45]
Londoner Skizzenbuch		
6	KV Anh 109b No.1 (15a)	[1.25]
7	KV Anh 109b No.2 (15b)	[1.23]
8	KV Anh 109b No.14 (15o)	[2.14]
9	KV Anh 109b No.16 (15q)	[3.15]
10	Fuga, KV 401	[4.27]
Londoner Skizzenbuch		
11	KV Anh 109b No.34 (15ii)	[3.20]
12	KV Anh 109b No.33 (15hh)	[1.24]
13	KV Anh 109b No.25 (15z)	[3.00]
14	Zwei kleine Fugen (Versetten) KV 154a No.1	[0.33]
15	Zwei kleine Fugen (Versetten) KV 154a No.2	[0.28]
16	'Ach Gott, vom Himmel', KV 620b	[1.49]
17	Eine Kleine Gigue KV 574	[1.58]
18	Adagio in C Major, K.356	[3.15]
19	Fantasia in F minor for a mechanical organ, K.608	[10.45]
Total timings:		[1.14.10]

DAVID GOODE ORGAN

www.signumrecords.com

CLOCKS AND COUNTERPOINT: THE 'ORGAN' MUSIC OF W. A. MOZART

By David Goode

It is well known that Mozart highly esteemed the organ as an instrument (for example, his famous 'King of Instruments' remark) and enjoyed improvising at length. Indeed, from his childhood onwards he often took the opportunity to play instruments when visiting a new town. However, this sadly did not translate into writing for the instrument. So it turns out that the first question for any performer seeking to record a reasonably complete collection of Mozart's organ works is, rather unusually: 'What are they?'

To take Bach as a comparison: while there are a number of pieces of doubtful attribution, the instrument expected for performance can mostly be determined with little controversy, and moreover, there are a range of indications from the period concerning performance conventions, should one wish to follow them. With Mozart, by contrast, we do at least know what he wrote. The problems are instead whether this or that piece might have been conceived, even vaguely, for the organ; and even in the case of the three late masterpieces clearly written for 'organ' (that is, a

mechanical instrument with the sound produced by pipes) there are numerous issues concerning how best (meaning, not only how conveniently but also how appropriately) to render them with two hands and feet, not to mention how to register them suitably.

I discuss below some of the issues bearing on the inclusion of pieces in this collection; however, a word about some not included. Some performers have included the wonderful *Adagio in B minor* K.540 as an organ piece, but few scholars mention it in this regard. My feeling is that it relies too heavily for its (undoubted) expressive effect on the dynamic nuances (particularly *fp*) available on the fortepiano. Some organists, equally, include one or more of the 19 *Epistle Sonatas* with strings in their collections; delightful as they often are, however, they are beyond the scope of an essentially solo collection.

Mozart and counterpoint

One reason for including some of the music here is its contrapuntal style and what that represented for Mozart. For his gradual rediscovery of Baroque music, and in particular counterpoint, around 1782 was somewhat tied in with his enjoyment of the instrument (in a kind of 'organ-counterpoint-Baroque' nexus). Mozart's debt to Baron von

Swieten, in terms of exposure to Baroque music (and specifically contrapuntal music by Bach and Handel) is well-known, but it is clear from letters from the 1770s, documented by Robin Langley in his article ‘Mozart and the Organ’ in the RCO Journal (vol.3, 1995), that Mozart was already very mindful of the suitability of contrapuntal music (and specifically fugues), rather than the lighter or freer textures that his listeners might have expected, when he was improvising on the organ. In addition, the influence of Constanze, with her liking for fugues and counterpoint, should not be underestimated; this affords an intriguing parallel with Robert and Clara Schumann’s shared love of counterpoint in the 1840s, which resulted in several works by Robert including the BACH fugues.

The importance of Mozart’s efforts in counterpoint as a catalyst for the greatness of his later style in general must also be borne in mind. Thus, although fugues such as K.394 and K.399 may be accomplished rather than inspired (and various writers have suggested this, fairly or unfairly) their ultimate value is perhaps found in the contrapuntal richness of works such as the *C minor Mass*, *Requiem* and ‘*Jupiter*’ *Symphony*.

Mozart and clocks

In 1790 Mozart received an unusual commission. Count Josef Deym, a former soldier now under the name Müller, had assembled a museum of waxworks and assorted curiosities in Vienna. It included a number of musical automata (of the kind that were highly popular around that time) such as clocks which ‘played’ music at set intervals. One room of the museum housed a mausoleum in memory of Emperor Joseph and Field-Marshal Laudon, who had both recently died. It was for this that K.594 seems to have been written, while the later pieces, 608 and 616, might not have been, although 608 at least was subsequently ‘played’ in it. Indeed, which piece might have been written for which instrument (with the attendant questions of modern performance practice) seem complex to say the least. In this connection I am indebted to Otto Deutsch’s 1948 article in *Music and Letters*, ‘Count Deym and his Mechanical Organs’, as well as that of Annette Richards in the same journal in 1999, ‘Automatic Genius: Mozart and the mechanical sublime’ which explores a wider range of historical and philosophical issues, in particular around K.608.

Mozart, it seems clear, found the commission from Deym onerous and boring: ‘if it were for a

large instrument and the work would sound like an organ piece, then I might get some fun out of it. But as it is, the works consist solely of little pipes, which sound too high pitched and too childish for my taste.’ However, for the modern performer seeking to reproduce the essence of the pieces and perhaps Mozart’s intentions, this cuts both ways! As Mozart frustratedly expected it, or as Mozart might imaginatively have wished it?

Overture from Suite in C K.399

The Suite in C K.399, dating not surprisingly from 1782, is clearly an exercise in Baroque style, in particular that of Handel; after the traditional Allemande and Courante, it breaks off after five bars of the Sarabande. The opening Overture (an appropriate beginning to this programme) is cast in the classic ‘French overture’ style, with an imposing *grave* section, replete with dotted rhythms and flourishes, followed by a lively fugue. It is the movement from the Suite most suited texturally to the organ, requiring only occasional use of the pedals; indeed, on a GG compass organ such as was common at least in England in the 18th century it would fit the tessitura exactly. Being designed to *segue* into the Allemande, it ends on the dominant, and is therefore followed here by the Fugue in C K.383a/394.

Fugue in C K.383a/394

According to a letter of Mozart’s, this fugue clearly owes its existence to Constanze and her enthusiasm for fugues by Bach and Handel. Mozart wrote it for her in 1782, adding a Prelude (also known as Fantasia) later. He was slightly disparaging of it, and it has subsequently been criticised for its ‘worthiness’ – Einstein in his classic *Mozart* compares it with the naturalness of Bach – although it does have a kind of serene grandeur, with expressive diatonic dissonances, and Hutchings in the *Mozart Companion* speaks of ‘distinct nobility of an austere order’. It certainly suits the *sostenuto* character of the organ well, and (as Langley notes) has some obvious places for the use of the pedals

Adagio and Allegro in F minor, KV 594

KV 594 was described in the ‘Wiener Zeitung’ in August 1791 as follows: ‘by the unforgettable composer Mozart. ...in precision and purity [it] surpasses anything that was ever attempted to be suitably applied to this kind of artistic work’ (quoted by Deutsch); and although Einstein for one sees some evidence of Mozart’s frustration in it, it has generally been highly regarded since. Hutchings, for example, describes it as ‘monumentally dignified...powerful, sonorous, original’. It is a triptych like K.608, but with

the sections reversed: a tightly-argued fugal movement in sonata-form (with both parts repeated) enclosed by expressively chromatic *adagio* sections in the tonic minor. The central section, with its martial opening, perhaps reflects Laudon the Field-Marshal, although it has also been described as resembling a Handel organ concerto.

In terms of performance, the central section presents, like K.608, technical challenges of realisation for which each performer has to consider their own solutions; those of the outer sections, with their more Romantic character, are more to do with registration and rubato. The performer is tempted, for example, towards the use of orchestral sonorities which would almost certainly not have been available on the organ in question but might well have been in Mozart's mind.

Fugue in C minor K.426/546

This fugue, written in 1783, is in some ways an interloper on this disc, being not for organ but originally for 2 pianos (and then later arranged for strings, with the addition of the Adagio in 1788, the pair subsequently catalogued as K.546). On the other hand, it firmly inhabits the same territory as the other fugal movements gathered here, and particularly towards its close it bears some intriguing similarities to passages in K.608. It also

lies well for the instrument in terms of register and to some extent style, albeit presenting significant technical challenges in whosever arrangement one chooses (this one is by the noted Victorian organist W. T. Best). Hutchings describes it as 'a noble work, but a strained one' and certainly Mozart is at pains to wring out every contrapuntal possibility from his material. The second part of the subject, widely developed, gives the whole piece a considerable - even remarkable - degree of chromaticism.

Andante in F K.616

It has been suggested that it may in fact have been with K.616 in mind that Mozart wrote his remark about the 'high and childish pipes', since of the three pieces in the late group this contains the narrowest range of register – although one could argue that 'high and childish pipes' would matter less in a light *Andante* rather than a larger piece. In any case, in K.616 Mozart explores and exploits his modest territory with masterly resource, putting one in mind of Jane Austen's 'little bit of ivory, two inches wide'. The form is that of a sonata-rondo, and the manner is *galant* in its apparent simplicity and *rococo* in its filigree decoration; yet as soon as bar 5 the mature Mozart is on show in the expressive inflection towards first G minor and then D minor. Towards

the end Mozart constructs three-part counterpoint of particular beauty which inescapably calls to mind *Die Zauberflöte*.

Pieces from the *Londoner Skizzenbuch* KV.15a-ss

From 1764-5 the young Mozart visited London as part of his extensive tour of Europe between 1763-6, and at various times jotted down a large number of short keyboard pieces. Some seem to be reductions of possible orchestral excerpts, but one assumes that most were imagined for harpsichord or fortepiano. Yet we also know Mozart played the organ at Buckingham Palace (then The Queen's House) and elsewhere, and was already generally highly regarded as a performer on the instrument. This selection has been based on two things: first on quality, since some of the pieces seem quite rudimentary or indeed surprisingly ungrammatical (which Ulrich Leisinger in the Wiener Urtext edition suggests may be down to the nomadic circumstances of their composition, lack of a keyboard, and so on); and second on suitability for the organ. Thus I have avoided pieces relying too heavily on pianistic figurations (such as LH arpeggios), whereas the running RH demisemiquavers of the D major KV.15o, as Langley and others have remarked, seem related to the Cornet voluntaries

of Stanley and others which Mozart may well have heard during his trip (even if the high chords it contains are less suitable for that registration), while the *galant* figurations of 15*q* or 15*ii* recall, for example, the organ solo in the *Benedictus* of Haydn's '*Little Organ Mass*'. A movement in vigorous fugal style such as the C minor gigue of 15*z* seemed appropriate to include on an organ disc full of fugal movements, even while one might discern in it some faint pre-echoes of a development section of a symphony; and the rondo of 15*hh* shows pleasing maturity in its episodes, exploring related minor keys.

Fugue in G minor K.401

The G minor *Fugue*, dating from 1771-3, is surprisingly little-known, being a strong and inventive example of reasonably mature Mozart in Baroque 'organ' mode. Listed in the NMA as an organ piece, it is nevertheless unclear as to whether it is for piano or organ, or for either: while it lies very well for organ with pedals, and its style and texture reinforce this, it is pretty much impossible for the piano in places due to its wide stretches. On the other hand, at least one account exists of Mozart playing it successfully on the piano, much to the listeners' surprise. It may well have been designed for pedal-piano (again, like some of Schumann's works); there is indeed

a variety of evidence about Mozart's use of the pedal-piano, albeit from later in his career.

Although unfinished, K.401 is fortunately complete as far as what seem unarguably like its penultimate stages, including along the way some vertiginous modulations to keys as remote as E minor, which a 'completer' would hesitate before daring to include. The completion by Stadler, included in the complete edition, has been widely adopted over the years; however, as an alternative I have employed the marginally fuller one by Christoph Albrecht for the Bärenreiter edition of the organ works.

Zwei kleine Fugen (Versetten) K.154

The two early little Verset fugues K.154 are organ pieces and not without character, and although extremely brief certainly deserve inclusion in that regard.

'Ach Gott, vom Himmel' K.620b

The contrapuntal study *Ach Gott, Vom Himmel* is another fragment (very far from complete) which nonetheless merits inclusion here for various reasons: partly since it seems to be an authentic passage for organ, partly for the expressive quality of its counterpoint, and partly of course for its inevitably rather evocative connection to the noble

material eventually forming the 'armed men' duet in *Die Zauberflöte*.

Gigue in G K.574

To some extent another contrapuntal exercise, but one with engaging and quirky high spirits in its chromatic twists and syncopated phrasing, is the short *Gigue* K.574 written in 1789. It is generally thought of as a piano piece, although written for Saxon Court Organist Engel, and frequently played on the organ (and discussed by Langley in that connection). It has plausible thematic connections to both Bach and Handel, but as Hutchings puts it also 'succeeds brilliantly in being utterly Mozartean in [its] humorous, parodistic manner'.

Adagio in C for Glass harmonica K.356

This exquisite miniature also dates from the last year of Mozart's life when he made the acquaintance of the instrument, invented in 1761 by Benjamin Franklin and popularised in part by Marianne Kirchgessner, for whom this and the *Rondo* K.617 were written. Although not an organ piece, it earns its place here partly since performances on the glass harmonica itself are (not surprisingly) rare, and partly since the sustained quality of the organ perhaps best approximates to the other instrument. However, it also bears a close affinity to the pieces for

mechanical organ of the same last period, not to mention parts of other late works such as *Ave verum corpus* or *Die Zauberflöte*. Indeed H. Robbins Landon speaks of its 'unearthly beauty' exactly in this context.

Allegro and Andante in F minor K.608

Mozart's greatest and most famous 'organ' piece is surely K.608. One measure of his achievement here is to consider the impossibility of any other composer of the time producing it - even Haydn or Beethoven, let alone a minor contemporary. (It is instructive that Beethoven made a copy, and it is tempting to speculate as to its influence on him, for example in the *Eroica* slow movement). Here Mozart builds with assurance on his assimilation of Baroque idioms, with outer movements which use the traditional 'French-overture' model of dotted-rhythm march as well as expert and powerful fugal writing. No trace of 'worthiness' here! These sections enclose a central aria with variations that could have come straight out of one of his operas or piano concerti. Mozart's harmonic daring in the outer sections is considerable, using bold enharmonic shifts; in the central section it is the textural inventiveness that delights, with increasingly proliferating counterpoint.

The technical challenges involved in realising the piece are once more considerable: the score was again produced on 4 staves, and performers and editors over the years have devised various versions. (A more-or-less exact rendition involves a fair amount of double or triple-peddalling and a number of pedal trills). The obvious stature and *gravitas* of the piece also raises particular questions about registration, such as 16' registers and reeds, and the extent to which to 'orchestrate' the central section: the specification of the instrument for which Mozart was writing is not known, but not long afterwards at least one large example with these types of stops is recorded. Accordingly, here I have tried to steer something of a middle course, between the possible 'authenticity' of 'shrill and tiny childish pipes' and the heavy grandeur of a large 20th-century Romantic organ, in an effort to do justice to this masterpiece.

DAVID GOODE

David Goode is one of the UK's leading organists. He was organ scholar at King's College, Cambridge and Sub-Organist at Christ Church, Oxford, and was for 17 years Organist at Eton College. He is now a busy freelance recitalist, accompanist, continuo player and teacher.

He has performed frequently as a soloist at the Proms (including a solo recital in 2006 and being a featured artist in 2011), the Royal Festival Hall (including the re-opening concert in 2014) and Symphony Hall Birmingham, and has toured extensively abroad with concerts throughout Europe, North America, Australia and the Far East. Notable partnerships over the years include the BBCNOW, the BBC Singers and the trumpeter Alison Balsom. His most recent live solo recital for BBC Radio 3 was in 2019.

Amongst many recordings across 30 years, he recently released a much-admired set of the complete organ works of Bach for Signum Records ("This series is notable for the flair, clarity and spontaneity that Goode brings to this timeless music" *Gramophone*; ★★★★★ *BBC Music Magazine*). His various Reger recordings have also been warmly received, and more recent



© Trinity College, Cambridge

projects have included music by John Pickard for BIS ('magnificently assured and enviably concentrated', *Gramophone*) and works by Locklair with the choir of Royal Holloway for Convivium Records.

A distinguished teacher over many years, he was on the jury for the 2017 St Alban's International Competition. He has composed extensively, with recordings including those by the choir of King's College, Cambridge; his *Blitz Requiem* was premiered at St. Paul's Cathedral in 2013.

Trinity College's magnificent mechanical-action Metzler organ is regarded as one of the finest instruments of its kind in the United Kingdom. The original instrument was built by the famous 'Father' Smith in 1694 and 1706; the present organ was completed by the Swiss firm Metzler und Söhne in 1976 based on the Smith's surviving pipework and within its original cases. The 42-rank Metzler is remarkable for its meticulous craftsmanship and durability, rich but gentle resonance, and exquisite balance.

Further details about the organ can be found at
www.trinitycollegechoir.com/trinity-college-organ

Recorded 18 - 19 April 2023 at Trinity College, Trinity Street, Cambridge, CB2 1TQ by kind permission of the Master and Fellows of Trinity College and with the generous assistance of the Music Department.

Producer - Tim Oldham
Recording Engineer - Mike Hatch

Cover Image – "An Old pipe organ" Doctor_bass / iStock
Design and Artwork – Woven Design www.wovendesign.co.uk

© 2025 The copyright in this sound recording is owned by Signum Records Ltd
© 2025 The copyright in this CD booklet, notes and design is owned by Signum Records Ltd

Any unauthorised broadcasting, public performance, copying or re-recording of Signum Compact Discs constitutes an infringement of copyright and will render the infringer liable to an action by law. Licences for public performances or broadcasting may be obtained from Phonographic Performance Ltd. All rights reserved. No part of this booklet may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior permission from Signum Records Ltd.

SignumClassics, Signum Records Ltd., Suite 14, 21 Wadsworth Road, Perivale, Middlesex, UB6 7LQ, UK.
+44 (0) 20 8997 4000 E-mail: info@signumrecords.com
www.signumrecords.com

ALSO AVAILABLE ON SIGNUMCLASSICS



★★★★★ BBC Music Magazine

"This series is notable for the flair, clarity and spontaneity that Goode brings to this timeless music" Gramophone Magazine

"The Signum engineers have done a sterling job with the sound quality. The cycle certainly stands shoulder to shoulder with some of my favorite traversals, including those by Christopher Herrick, Peter Hurford, Lionel Rogg and André Isoir."

Musicweb International Recordings of the Year 2021