

Schumann's studies in counterpoint during 1845 climaxed in what he described as a 'Fugenpassion'. He rented a pedalboard attachment for his piano to extend his music's textural possibilities and to help familiarise himself with organ technique. The resulting character pieces are amongst the most attractive examples for this instrument, and they translate so successfully to the organ that they have become a significant cornerstone of the repertoire. They are performed here on the historic and recently restored Furtwängler organ in Gronau, Germany – an instrument with a wide palette of colours that is well suited to Schumann's expressive works.

Robert
SCHUMANN
 (1810–1856)

■ 1–4 **Vier Skizzen für den Pedal-Flügel, Op. 58**
 ('Four Sketches for Pedal Piano') (1845) 14:57

■ 5–10 **Studien für den Pedal-Flügel –**
Sechs Stücke in canonischer Form, Op. 56
 ('Studies for Pedal Piano –
 Six Pieces in Canonic Form') (1845) 19:06

■ 11–16 **Sechs Fugen über den Namen BACH, Op. 60**
 ('Six Fugues on the Name BACH') (1845) 29:17

Tom Winpenny
 on the organ of St Matthäi, Gronau (Leine)

A detailed track list can be found inside the booklet.

Recorded: 12–13 July 2022 at St Matthäi, Gronau (Leine), Germany

Producer, engineer and editor: Toms Spogis (Ambiente Audio)

Booklet notes: Tom Winpenny • Publisher: G. Henle Verlag (ed. Gerhard Weinberger)

With special thanks to Matthias Klimanek and Simon Thiele (console assistants)

and to Pastor Wolfgang Richter and Dr Stefan Mahr for their generous help with this recording.
 Many thanks also to Dr Stephen and Mrs Margaret Leese for their generous support of this project.

Cover photograph: The organ of St Matthäi by Holger Brandt

Playing Time
 63:28



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 Booklet notes in English
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8.574432

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