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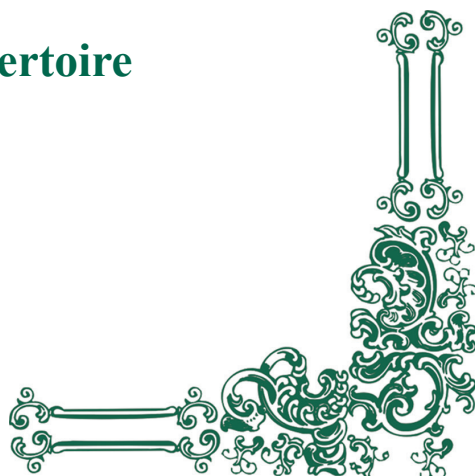
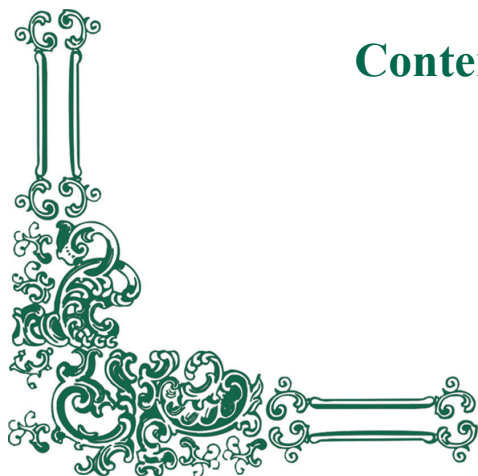


# Bálint Karosi

## Organ Book No. 1

Volume 6

Contemporary Organ Repertoire



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### Volume 6

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### Contemporary Organ Repertoire



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**Dr. Bálint Karosi** is an internationally acclaimed composer, organist and conductor. He is the recipient of the Charles Ives Scholarship for composition awarded by the American Academy of Arts and Letters, and won first prizes at the 16th International Bach Competition in Leipzig, Germany, 2001 International Organ Competition in Dublin, Ireland, and 2014 Improvisation Competition organized by the University of Michigan.

Karosi's compositions have been performed by the Budapest Philharmonic Orchestra, Boston Modern Orchestra Project, Philharmonia Baroque Orchestra, Spectrum Symphony of New York, New Hungarian Music Society (UMZE), Musiciens Libres, Miskolc Symphony Orchestra, Anima Musica Chamber Orchestra, Antico Moderno, Norfolk Festival Chorus, Yale Philharmonia Orchestra, Canto Armonico and Boston Choral Ensemble. Bálint has composed concerti for organ, harpsichord, clarinet, baroque violins, organ and percussion; and for harp, cimbalom and guitar. Besides six volumes of solo organ music, published by Wayne Leupold, he has written cantatas, works for choir a cappella, symphony orchestra and various chamber groups.

As an organist, Bálint Karosi has performed at Saint Sulpice in Paris, Saint Thomas Church and Gewandhaus in Leipzig, St. Petri Dom in Bremen, Izumi Hall in Osaka and Minato Mirai Hall in

Yokohama, National Concert Hall in Budapest and Victoria Hall in Geneva, Switzerland. He is noted for his organ improvisations and has given masterclasses in improvisation and performance practice in South Korea, Italy, Hungary and across the United States. Bálint has five CDs, including his own orchestral compositions—J.S. Bach's Art of Fugue and Clavier-übung III—released by Hungaroton.

Bálint currently serves as Cantor at Saint Peter's Lutheran Church in midtown Manhattan, where he directs the classical music program with frequent performances of cantatas on period instruments, including a yearly performance of one of J. S. Bach's passions on Good Friday. Previously, Bálint served as Minister of Music at the First Lutheran Church of Boston, where he established a Bach Cantata Vespers series and co-founded the annual Boston Bach Birthday.

Bálint studied at the Liszt Academy in Budapest, Conservatoire de Genève, Oberlin Conservatory, and earned his Doctor of Musical Arts in Composition at Yale University. His composition teachers were Martin Bresnick, Christopher Theofanidis and Aaron Jay Kernis.

<https://www.youtube.com/user/vizipok01>  
[www.karosi.org](http://www.karosi.org)

Organ Book No. 1 is a tribute to Johann Sebastian Bach, following the blueprints of his most typical genres for the organ: the Italian concerto, Chorale Prelude, Prelude and Fugue, Passacaglia and Trio Sonata. I conceived these works for historic organs; however, they can be equally well performed on any organ with a quick, responsive action and lively voicing.

The choices of registrations are up to the performer and is expected to vary depending on the instrument. My indications are not to be taken more than suggestions. I personally prefer combination of stops that are fewer in number but rich in color and have a singing quality. These pieces should be played with a lively, speech-like articulation and appropriate tempi to fit the instrument and room.

Audiences appreciate these works better if they are performed side-by-side with the following works:

- Concerto after Vivaldi in A Minor, BWV 593 or in d Minor, BWV 594
- Prelude and Fugue in G Major BWV 550
- Any Chorale Prelude by J. S. Bach
- Passacaglia in d Minor BWV 161 by Dieterich Buxtehude
- J. S. Bach: Trio Sonata in E♭ Major BWV 525

### Baroque Organ Stops Used in This Volume Grouped According to the Four Families of Organ Tone

<b><u>PRINCIPALS</u></b>	<b><u>FLUTES</u></b>	<b><u>STRINGS</u></b>	<b><u>REEDS</u></b>
Octave Quinte Sequialtera	Bourdon Gedackt Hohlflöte Nasard Rohrflöte Spitzflöte Subbass Waldflöte	Gamba Salicional	Dulcian Posaune Shalmei Trompete Vox Humana
<b><u>MIXTURE</u></b> Scharff			

# Concerto after Vivaldi

## I. Allegro

Rp.: Rohrflöte 8', Octave 4'  
 Gt.: Hohlflöte 8', Octave 4'  
 Ped.: Subbass 16', Octave 8'

Bálint Karosi  
 (b. 1979)

**Allegro**

Manual

Gt.

Rp.

Pedal

6

11

16

Rp.: Gedackt 8'  
Gt.: Principal 8'

## II. Lento

150 **Lento**

150 **Lento**

Rp.

Gt.

155

160

165

170

174

# Chorale Prelude on “Amazing Grace”

Rp.: Gedackt 8' and Rohrflöte 4', Sesquialtera

Gt.: Gedackt 8', Flute 4'

Ped.: Subbass 16', Octave 8'

Bálint Karosi

(b. 1979)

**Andante** ♩ = 80

Manual

Gt.

Pedal

6

10

Rp.

# Prelude and Fugue in G

Rp.: Octave 4', Sesquialtera 2 2/3', and Scharff  
 Gt.: Principals 8', 4', 2 2/3', 2', and Mixture  
 Ped.: Reeds 16', 8', Principals 8', 4', and Mixture  
 Couplers: Rp. to Gt. and Rp. to Ped.

Bálint Karosi  
 (b. 1979)

**Vivace** ♩ = 180

Manual

Gt.

5

10

15

Manual

19

Pedal



# Partita on “Es ist genug”

Bálint Karosi  
(b. 1979)

Gt.: Principal 8'

Manual

Chorale

Gt.

6

12

17

# Passacaglia

Rp.: Salicional 8', Flute 4'  
 Gt.: Gamba 8', Flute 4'  
 Ped.: Subbass 16', Octave 8'

Bálint Karosi  
 (b. 1979)

Manual

Sw.

Pedal

9

Gt.

Rp.

16

Gt.

Rp.

22

Gt.

# Trio Sonata

Gt.: Principal 8', Flute 4'  
 Rp.: Octave 4', Waldflöte 2'  
 (an octave lower)  
 Ped.: Subbass 16', Octave 8'

## I. Allegro

Bálint Karosi  
 (b. 1979)

**Allegro** ♩ = 88

Manual

Gt.

Pedal

4

Rp.

9

15