

ANTON A. ROVNER*Moscow State P. I. Tchaikovsky Conservatory
Moscow, Russia**ORCID: 0000-0002-5954-3996, antonrovner@mail.ru***Alexander Nemtin's Concerto for Organ**

Moscow-based composer Alexander Nemtin (1936–1999) is best known for his completed version of Alexander Scriabin's "Prefatory Action," a mystical musical composition conceived by the famous composer during the last years of his life, which was not destined to see the light of day. In 1970 Nemtin took on himself the task of recreating the "Prefatory Action," which he completed in 1996. It is an immense musical score in three parts for orchestra, chorus, solo singers, piano and organ. Nemtin's own musical compositions are much less known to musicians or music lovers. They are written mostly in a traditional style, with predominantly diatonic harmonies, their textures follow the vein of Romantic instrumental music with a very moderate implementation of neoclassical and more modernist elements of 20th century music. Among them is a large-scale work, titled the Concerto for Organ, which was composed in 1963. This composition is for solo organ, although in the large scale of its instrumental texture and the six varied movements comprising its overall formal design, it validates its somewhat extraordinary title. The Concerto for Organ is characterized by extended diatonic harmonies complemented with a large number of dissonant sonorities. It contains a dialogue with the Baroque style and elements of stylization in the vein of Bach and other Baroque composers. Stylization in the Concerto for Organ is expressed most visibly by its adherence to the genres of the Baroque period – preludes, canons, chorales, arias, ricercars and fugues. Nemtin's Concerto follows an extended tradition of lengthy and massive works for solo organ and organ with orchestra. Its academic formal qualities, broad use of contrapuntal techniques and adherence to well-known Baroque genres makes it aesthetically closer to the German organ tradition. In his instrumental composition of a large-scale genre Alexander Nemtin demonstrated himself as a master of large-scale form capable of thinking in categories of massive dramaturgy and philosophic thought. He has established his place in music history not only by creating the completed version of Scriabin's "Prefatory Action," but also with his own musical compositions which continue the tradition of orchestral, vocal and chamber instrumental music by 20th century Russian composers.

Keywords: Alexander Nemtin, Concerto for Organ, organ music, large-scale form, prelude, canon, aria, fugue, stylization, stylistic dialogue with the Baroque period.

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Александр Немтин: Концерт для органа

Московский композитор Александр Немтин (1936–1999) в большей мере известен своей завершённой версией «Предварительного Действа» Александра Скрябина, мистического произведения, которое композитор планировал сочинить в последние годы своей жизни. Но ему не было суждено это осуществить. В 1970 году Немтин взялся за проект его восстановления и завершил его в 1996 году. Получилось громадное полотно из трёх частей для оркестра, хора, солистов, фортепиано и органа. Менее известными остаются оригинальные сочинения Немтина. Они написаны преимущественно в традиционном стиле. В гармонии преобладает расширенная диатоника, фактура – в духе романтической инструментальной музыки с умеренным внедрением неоклассических и более модернистских элементов XX века. Среди произведений композитора есть крупное сочинение для органа соло – Концерт для органа, написанный в 1963 году. Концерт по масштабности инструментальной фактуры, многочастной формы, составляющей шесть неравных частей, и продолжительности звучания около 40 минут, вполне оправдывает своё жанровое решение. Композитор опирается на расширенную диатоническую тональность, дополненную множеством диссонантных созвучий, представляет диалог с языком барокко, элементы стилизации Баха и других барочных композиторов. Стилизация в Концерте для органа выражена особенно наглядно через обращение к жанрам эпохи барокко – прелюдии, канону, хоралу, арии, ричеркару и фуге. Концерт Немтина следует обширной традиции продолжительных по времени крупномасштабных музыкальных произведений для соло органа и органа с оркестром. Его академические, композиционные качества, широкое использование разновидностей полифонической техники и следование известным жанрам эпохи барокко показывает эстетическую близость немецкой органной традиции.

В своём инструментальном сочинении крупного жанра Александр Немтин проявил себя как мастер крупной формы, способный мыслить в категориях масштабной драматургии, продолжающей традиции симфонической музыки российских композиторов XX века. Он остался в истории музыки не только как музыкант, воссоздавший скрябинское «Предварительное Действо», но и как автор собственной оригинальной музыки.

Ключевые слова: Александр Немтин, Концерт для органа, органная музыка, крупномасштабная форма, прелюдия, канон, ария, фуга, стилизация, стилевой диалог с эпохой барокко.

Moscow-based composer Alexander Nemtin (1936–1999) is best known for his completed version of Alexander Scriabin's "Prefatory Action," a mystical musical composition conceived by the famous composer during the last years of his life, which was not destined to see

the light of day. It was supposed to precede the "Mystery," an eschatological work, for the performance of which, according to the composer's conception, all humanity was supposed to gather in its totality in India in a specially built temple to be immolated in spiritual rapture and pass onto a different

state of being. During the final years of his life Scriabin wrote the literary text to this composition, and then the music, which he played from memory, but did not have time to notate onto music paper, except for a few sketches. Composer Leonid Sabaneyev testified in his book “Memoirs of Scriabin” that the composer played large fragments of the music from memory, which made a most vivid impression. Unfortunately, Scriabin did not have the opportunity of writing the music down: unexpectedly he fell ill with blood poisoning and died. As Sabaneyev wrote with a strong sense of bitterness, all the music “was irretrievably lost.” All that remained, besides the literary text, were 53 pages of musical sketches. In 1970 Nemtin took on himself the task of recreating the “Prefatory Action,” which he completed 26 years later, in 1996. What turned out was an immense musical score in three parts for orchestra, chorus, solo singers, piano and organ, lasting for two and a half hours. The music literally followed the events of Scriabin’s literary text, although the text itself was completely absent from the vocal parts. The entire composition, as well as its separate parts, was performed numerous times in Russia and in other countries, including Germany, Finland, the USA, Japan and Australia. The latest performance of the entire work took place on May 21, 2015 at the Music House in Moscow by the Evgeny Svetlanov State Orchestra and the Sveshnikov Chorus under the direction of Vladimir Yurovsky with Alexander Gindin as the solo pianist. Nemtin’s rendition of Scriabin’s mystical conception in its realization emphasizes the dramatic and epic elements of the great composer’s style, greatly enhancing the tragic element, while not expressing in full his ecstatic moods.

Alexander Nemtin was born in Perm in 1936. He studied composition with Mikhail Chulaki at the Moscow Conservatory

from 1955 to 1960. From 1959 to 1975 he participated in the Moscow Electronic Studio at the Scriabin Museum, along with Alfred Schnittke, Edison Denisov, Sofia Gubaidulina, Eduard Artemiev and Stanislav Kreichi. The final decades of his life were almost entirely devoted by him to the grandiose task of completing the music of Scriabin’s “Prefatory Action.”

Nemtin’s own musical compositions are much less known. There are several reasons for this: the composer himself had not engaged in popularizing his own works during his lifetime, and after his death his contemporaries have not devoted much attention to his legacy. At the same, it must be brought to the public’s attention that Nemtin composed two sonatas for piano, one sonata for violin and piano, ten Poems for piano (three of which were published by “Gunmar Publications” in the USA in 1992), two symphonies for large orchestra, a Concerto for Organ, songs for voice and piano, two song cycles – “The Stars are Falling from the Heavens to the Earth” for baritone and piano on poems by Hungarian poet Sandor Petöfi and “Japanese Songs” for tenor, oboe, horn, violin and harp on verses by Japanese poets – as well as several electronic compositions for the famous ANS synthesizer constructed by engineer Evgeny Alexandrovich Murzin. The latter were composed at the Moscow Electronic Studio in the Scriabin Museum in the 1960s and early 1970s. The peculiarity of this unusual electronic instrument lies in the fact that the composer who creates music on it essentially draws on a glass covered with mastic, then passes this glass through a laser ray of light, as a result of which all the portions of the glass where the mastic is scraped off sound out, thereby creating music. On this instrument it is possible to create abstract electronic sounds, create precise pitches, including microtonal ones

in different temperaments up to 72 notes per octave, and also by means of the overtones formed of the existent pitches to recreate the sounds of real orchestral instruments.

Nemtin's musical compositions are written mostly in a traditional style. Their harmonies have a predominance of extended diatonicism, which transfers into chromaticism and atonality in only a few separate instances. Their textures follow the vein of Romantic instrumental music with a very moderate implementation of neoclassical and more modernist elements of 20th century music. They are expressive in their emotional content and are characterized, among other things, by inherent paradoxical features and occasionally even a peculiar sense of humor. Nemtin's orchestral works follow the line of the 20th century Russian symphonic tradition stemming from the works of Nikolai Myaskovsky. Even the composer's electronic compositions demonstrate visible elements of traditional musical language with memorable harmonic and melodic progressions. Nonetheless, a few of the latter works also incorporate microtonality, albeit, in a way compatible with diatonicism. It must be observed, however, that despite the fact that Nemtin obtained his fame by completing Scriabin's great conception, most of his compositions do not show any direct influence of Scriabin (with the exception of his First Sonata for Piano and his Three Poems in memory of Scriabin, published by "Gunmar" Publications).

Nemtin's compositions include a large-scale work, titled the Concerto for Organ, which was composed in 1963. This composition is for solo organ, although in the large scale of its instrumental texture, the numerous movements comprising its overall formal design, and its duration of over 40 minutes, it validates its somewhat extraordinary title. The work consists of

six varied movements: 1. *Praeludium*, 2. *Canon Perpetuus*, 3. *Chorale*, 4. *Aria*, 5. *Ricercato* and 6. *Fuga*. They are very different from each other in their respective durations, instrumental textures and overall characters. The titles of the movements and their particular order suggest an affinity to Buxtehude's organ works consisting of many movements, with the exception of the *Aria*, which follows to a greater degree the tradition of J.S. Bach. The first movement, the *Praeludium* consists of two sections, and the *Fugue* finale consists of four sections, as the result of which the entire composition contains additional subdivisions (altogether, the composition may be subdivided into ten sections).

The Concerto for Organ is characterized by extended diatonic harmonies complemented with a large number of dissonant sonorities. It contains a dialogue with the Baroque style and elements of stylization in the vein of Bach and other baroque composers. The incorporation of the genre of a large-scale Baroque cycle and the dialogue with the Baroque style were also approbated by the composer in his "Suite in Old Style" for piano, while stylization was used in the Second Piano Sonata, which consciously alludes to the manner of Beethoven's music. Stylization in the Concerto for Organ is expressed most visibly by its adherence to the genres of the Baroque period – preludes, canons, chorales, arias, ricercars and fugues. Traits of these genres are especially visible in the contrapuntal textures of the second and sixth movements, the homophonic texture of the chorale and the melodicism of the aria.

Nemtin's Concerto follows a lengthy tradition of lengthy and massive works for solo organ and organ with orchestra, consisting of numerous movements, including Handel's organ sonatas and concertos, Felix Mendelssohn's sonatas for

organ, Edward Elgar's Sonata for organ, Josef Rheinberger's organ sonatas and concertos, Francis Poulenc's Concerto for Organ, Timpani and Orchestra, Charles-Marie Widor's Symphonies for organ and Olivier Messiaen's "Messe de la Pentecôte" and "Livre d'Orgue." Its academic formal qualities, broad use of contrapuntal techniques and adherence to well-known Baroque genres makes it aesthetically closer to the German organ tradition, rather than the French, as does its lack of indication of specific registers and shadings of color, leaving the decision of using specific organ timbres to the performer. This aesthetic closeness to the German tradition holds true to many Russian composers of organ music, including Vladimir Odoyevsky, Boris Sabaneyev, Oleg Yanchenko and Alexander Vustin (in his "White Music" for organ). Among the organ works by Russian composers, Nemtin's Concerto for Organ bears the most similarities to Yuri Butsko's organ cycles, "Polyphonic Variations on an Early Russian Theme," "Large Organ Book" and "Second Large Organ Book" in its grandiose conception of a large-scale solo work of symphonic scale consisting of many movements. In its stylistic direction Nemtin's organ composition adheres strictly to the main features of the composer's manner of composing during that period of his music.

Nemtin subsequently included significant organ parts in his orchestral compositions, especially in the Second Symphony, to enhance the tutti orchestral sections, emphasizing the fullness of the orchestral timbres and the religious character of the sections of the work which denote the dramaturgical apotheosis. In Nemtin's completed version of Scriabin's "Prefatory Action" the organ is incorporated chiefly in the Third Part of the work, where the music depicts the spiritual revelation experienced

by a warrior-turned-prophet upon his encounter with the chief female deity denoting death. In this music, the instrument expresses the prevalent religious and mystical feeling, and is used in conjunction with a sparse orchestral texture, to which is added the solo soprano and chorus, performing soft and delicate lyrical music.

The first movement of Nemtin's Concerto for Organ, titled "Praeludium" ("Prelude"), consists of two sections: a slow one (*Andante Maestoso*) and a faster one, the latter gradually changes into speedy tempo (*Andante piuttosto Allegro*). The first, slow section (Example 1) virtually presents a chorale consisting of three parallel periods (each containing two sentences), altogether comprising a ternary form. The diatonic harmony in the key of F major, the simple, memorable melodic phrases on a *forte* dynamic mark and the homophonic chorale-like texture are embellished with an abundance of sharp dissonances in the harmony, similarly to many works by Stravinsky from the neoclassical period, and a thick six-voice texture, including two voices in the pedal part. The second section (Example 2) is characterized by virtuosic passages in the parts of both hands and the pedal. It begins with fragmented 16th-note passages with intervals of thirds in the pedal for three beats of the measure, answered by a figure played by both hands for one beat. Then the compound phrases gradually become lengthened, and the passage in the pedal lasting for three measures is echoed by several three- and four-measure phrases in the manual part. Then the texture expands and becomes more elaborate. Over the virtuosic passages in the right hand of the manual it is possible to hear the melodic sounds of the chorale comprising two sentence phrases. After the discernible cadence in G-flat major the initial homophonic chorale texture returns,

this time more thinned out, with fewer voices present. The first sentence of the final period, nine measures long, consists of three, and then four voices at a *piano* dynamic mark. The second sentence, six measures long, reminds to a greater extent of the beginning of the chorale with its six voices (expanding to nine voices in the culmination) and the indication of the *forte* dynamic mark, which changes to *piano* only on the final F major chord.

The second movement “Canon perpetuus” (“Perpetual Canon”) bears the tempo indication of *Allegro moderato*. The texture of this movement, correspondingly to its title, is built on the techniques of contrapuntal imitation and canon. The theme in quarter notes in the right hand reminds of J. S. Bach’s theme from “The Musical Offering,” albeit in the major key of B-flat major. Starting from the second measure it is followed by the answer in inversion in the left hand gravitating to the key of D minor. Already in the second measure of the theme (following the initial Bach theme, but twice as fast) there are 16th-note durations introduced, which pass onto the left hand in the third measure (Example 3). Following that, the theme is developed to the degree of intensification of the chromatic harmonies. The initial subject is repeated in m. 6 in the right hand in the key of A major, and in the following m. 7 it is followed by the answer in the right hand in the key of C major. In m. 8 the main theme appears in the pedals in augmented durations of half notes, while both hands of the manual continue the unfolding of the second motive of the theme in 16th-note durations. After that the themes are not stated for a lengthy period of time, which makes this section resemble a fugue episode. Here the second motive from the 16th-note theme unfolds itself in both hands playing the manual, while the part of the pedal contains a succession of quarter and

eighth-note valued notes unfolding the first motive of the theme. In m.9 in the right hand there is a 32nd-note passage added to the 16th-note passages four a quarter of the measure – it is imitated in the following measure 10 in the left hand. After this, the repeating motives consisting of 16th notes are at times complemented by more virtuosic passages of 32nd notes.

Starting from m. 19, the 32nd-note passages gain equal status with the 16th-note passages, while in m. 25, which presents the culmination of this movement, the former passages appear in both hands of the manual. From m. 26 the initial motive of the main theme, expressed in quarter-notes, appears one beat late in the right hand in inversion in the key of C minor, then in m. 27 it is presented in the left hand in its prime form in the same tonality. This is followed by a lengthy episode where the 16th-note motive, complemented by eighth notes and 32nd notes, is unfolded. The primary motive of quarter notes reminding of Bach’s theme appears in the main tonality of B-flat major, first in m. 38 in the right hand, then in m. 39 in the left hand in the form of inversion, after which the second movement of the cycle ends abruptly. There is a repeat mark at its end, indicating that the entire movement starting with m. 3 must be performed a second time – this brings the meaning to the context of the title, which suggests that the canon may be repeated *perpetually* or indefinitely. However, in reality, the repeat sign indicates only *one* repetition of the entire movement. Most likely, following the end of the movement, the organist must make a decision – either to emphasize dramatically the abrupt end of the movement with a dramatic pause, or to pass swiftly to the following movement of the cycle without pause.

The third movement of the Concerto for Organ, title as “Chorale,” is the shortest

one, as it consists of only 19 measures. It is in the key of B-flat major, which connects it with the preceding second movement. By marking the movement's tempo and emotional character with the tempo indication of *Tranquillamente* (tranquilly) and with the dynamic mark of *pianissimo* the composer wished to emphasize the peaceful character of this short movement, which contrasts greatly with the more dynamic chorale in the first movement and the dramatic contrapuntal flow of the second movement. The chorale begins with a four-voice texture (two in the right hand, one in the left hand and one in the pedal), then starting from m. 11 the number of voices increases to five, and in the last two measures, on the cadence – to six voices. Just as the first movement, it also begins on an upbeat. The development of the chorale is in binary form, in which the first section comprises a 10-measure parallel period of two 5-measure sentences. The second section features the movement's remaining 9 measures. The inner fragmentation is less perceptible here, and only after the appearance of the fifth voice there is a sense that all the voices stop for the cadence. The conclusive passage creates a unified motion, which lasts until the final cadence. The most intriguing element of this chorale is the melody, the development of which is allocated between the upper voice in the right hand and the pedal part (Example 4). The upper voice, which according to all the rules is designed to present the main theme of the chorale, states a theme which remotely reminds of a Lutheran chorale, while in the pedal part in the tenor octave we hear a theme which is a variation the main melody of Bach's "Musical Offering." In m.1 this theme is presented in the pedal part in inversion in D minor, in m.6 it sounds in inversion in the key of C minor, and in m. 11 – in its prime form in B-flat

major. The harmonic language, despite the distinctive tonal centeredness on the key of B-flat major, contains a greater number of dissonant harmonies than the first two movements do; there is a lot of crossings in the chorale's voices, as in the parts of the two hands, which, among other things, creates a humorous effect.

The fourth movement, titled "Aria," is written in the key of F-minor and contains the meter of 6/4 and a slow *Adagio* tempo. In all its attributes it plays the role of a "lyrical" slow movement of a sonata or suite cycle of many movements, while the third movement, the "Chorale" may be viewed as an introduction to it. The "Aria" is in ternary form with elements of through development and a homophonic texture with a highly prominent melodic voice. The first 48 measures contain the rhythm of a passacaglia with a regularly repeated chord progression in 12-measure phrases. During its first presentation the chord progression takes place without a melodic voice (Example 5). The strong reliance on diatonicism is combined with digressions towards remote keys and harshly dissonant chords. On the next-to-last quarter beat of m. 12 a melodic voice enters in the right hand, perceived as an apparent stylization of music from the baroque period. The constant ties of several long notes (e.g., a half note tied to a dotted whole note in the following m. 13, etc.) are followed by a group of five quarter notes filling up m. 14 (Example 6). Such a combination of rhythmic values is characteristic of the melody all through its entire statement for 25 measures. During the course of this time the chord progression of the passacaglia is stated twice (mm. 13–24 and 25–36). After this the passacaglia's chord theme sounds one more time without the melody, just like in the beginning (mm. 37–48). On the upbeat to m. 49 the melodic line appears

once again, first presenting a variation of the initial statement of the melody, and then developing freely, without any literal repetition. At the same time changes also occur in the harmonic progression. This is how the middle, developmental section of this movement begins. In the following 12 measures (mm. 49–60) the initial twelve-measure duration of the repeated chord progressions is retained, and in m. 61 the beginning of its subsequent statement may be perceived. However, after this a disruption occurs in the succession of twelve-measure phrases. The following chord progression consists of 24 measures (mm. 61–84); we perceive here thickened instrumental texture and heightened tension, the culmination of which occurs on m. 78, where two separate voices are sounded in the pedal part. In m. 81, closer to the end of this section, the pedal part becomes silent, and the entire texture is rarefied to a solo melodic line in the right hand. The F minor chord sounding in the pedal and the left and with a half-note duration, comprising the last two beats of m. 84, presenting an upbeat to m. 85, indicates the obvious beginning of the recapitulation. At the same time, the passacaglia theme returns only after nine measures, on the upbeat to m. 94, and is stated only once (mm. 94–105). The melodic line here presents a variant of the first statement of the initial melody in the beginning of the movement (starting from the upbeat to m. 13). On m. 105 there is an indication of a *ritenuto*, while m. 106 marks the beginning of the coda. The latter features a modulation to the key of C major, the key signature disappears, the tempo changes to *Lento*, which is slower than the initial *Adagio*. The harmony in the coda, which

lasts 12 measures, is transfigured to a purely diatonic kind, which is devoid of harmonic deviations and dissonances (Example 7).

It is especially noteworthy that subsequently Nemtin used the entire musical material of the “Aria” from his Concerto for Organ in his electronic composition “Voice,” the melody of which is performed by a live soprano singer and recorded, while the accompaniment is realized on the ANS synthesizer, which, as it is known, is capable of fixating precise pitches. On the recording of the vocal line the composer cut out all the pauses indispensable in a vocal performance and thereby changed the recording incorporated in the electronic composition in order to create the effect of the singer sounding out lengthy vocal passages on one breath. It must be highlighted that the electronic composition “Voice” in no way creates the effect of an “arrangement” of music initially composed for organ. It sounds entirely as an original composition conceived of in terms of electronic sounds, and even possesses a texturally derived mystical emotional element, differing from the more semantically definite music of the “Aria” within the Concerto for Organ. Only direct familiarization with both works makes it possible to fathom the connection between them.

The fifth movement of the cycle, “Ricercato”¹ presents yet another short slow interlude between two large-scale movements (Example 8). Bearing the tempo indication of Grave, the theme consists of 17 measures. Thereby, this movement is even shorter than the “Chorale” in terms of the number of measures, albeit, longer in terms of actual duration, due to its slower tempo. In its texture the music in

¹ The term “ricercato” presents a variant of “ricercar,” the term of the instrumental genre from the Renaissance, although the literal translation of “ricercato” from the Italian means “popular,” “wanted,” “sought-after,” “cherished.”

it reminds of vocal compositions from the Renaissance era. Bearing the time signature *alla breve*, it begins with the large durations of breves (double whole notes), whole and half notes, and only after a few measures do quarter notes appear. The pedal part and the parts of two hands contain two notes each, which in their combined sound create a polyphonic texture. The main thematic motive of this movement is the interval of a perfect fifth, which in m.1 sounds in the pedal part (F-C), then appears in the part of the left hand (D-A), and then in m.2 in the part of the right hand (G-D). Such unhurried contrapuntal unfolding is what comprises the main constructive element of this short movement. During the course of the entire movement there is a perceivable division into four-measure phrases, since in measures 5, 9 and 13 the main perfect fifth motive comes in (either in prime form or in inversion). Although the quarter-note durations first appear in m. 4, starting from m. 10 and until the end of the movement many more of them appear, sounding on equal footage with the other durations. In the last two phrases there is an increase in the amount of formed harmonic and intervallic dissonances, many of them, similarly to such intervals in the “Chorale” movement, consciously create a humoristic effect.

The final sixth movement of the Concerto for Organ, “Fuga” (“Fugue”) is the lengthiest, most emotionally grandiose and technically virtuosic movement of the cycle. The movement is unified by continuous, albeit varied contrapuntal development, but in several of its fragments the composer deviates from it in favor of a homophonic texture, as well as occasional fragments with virtuosic, linear textures. Thereby, the “Fugue” bears resemblance to such compositions by Beethoven as the “Grosse Fuge” for string quartet opus 133 and the finale of Sonata for piano No. 29 opus 106.

The fugue subject is comprised of several motives which are developed separately from each other in various sections of the fugue. The first five measures present the introduction, in which several melodic motives and types of accompaniment figurations are demonstrated, the chief of the latter is the octave figuration (Example 9). In mm. 6–10 the right hand presents the main subject of the fugue, which consists of three motives: (1) a major seventh-chord arpeggio followed by a major second down in the key of A major (A-C#-E-G#-F#) stated in quarter notes, followed by (2) a melodic figuration of eighth notes, and concluded with (3) a four-note figure consisting of the pitch D-flat in different octaves (previously this presented an element of the accompaniment) (Example 10). The fugue answer appears in m. 9 in the left hand in the key of C# major. Following this, the fugue subject is sounded alternately in the right and left hands in various keys, and only once, in m. 19 – in the pedal part. The aforementioned octave motive appears occasionally. At times the accompaniment brings in this “octave motive,” which also forms the third motive of the main fugue subject.

The first episode appears in m. 27 after the first cadential passage in the previous measure. The second fragment of the fugue subject (the eighth-note figuration) sounds in m. 36 in the right hand. At the same time, a new theme forming the second subject, consisting of quarter notes, appears in the pedal part. It resembles Bach’s “theme of the cross” or BACH theme, albeit presented with pitches separated by broader intervals: Eb-D-G-F-Eb (Example 11). In m. 38 this theme also appears in various voices of the contrapuntal texture as the stretto in the following section, which forms an episode within the fugue (mm. 38–51). The even motion of all the voices in quarter-note durations

remotely resembles here the chorales in the first and third movements (Example 12). The following section of the movement once again presents multiple appearances of the fugue's first subject, both in its entirety and in fragment (the second element). The fugue subject sounds here in inversion, while its intervals are expanded to pure and augmented fourths. Upon the statement of the second fragment of the subject the eighth notes give way to groups of six (mm. 58–60 and 64–65). The following section (mm. 70–78) is another episode, which leads to a cadence on a virtuosic passage. This section in the upper voice played by the right hand brings in the first motive of the fugue subject modified into descending perfect and augmented fourths: G-D-A-E-B-F#-C# on a pedal point of D and with an accompaniment derived from the 16th-note passage in the left hand part (Example 13).

The following section of the Concerto's final sixth movement, beginning on m. 79, bears the new tempo mark of *Andante*. Here we observe a contrapuntal development of the new theme, resembling the BACH theme which here is presented as B-A#-D-C#-B (Example 14). The accompaniment to the theme contains figurations of eighth notes, and subsequently (m. 92) as a figuration of 16th notes. In m. 100 the tempo indication changes to *Allegro*, while m. 102 brings in a stretto comprised of statements of the fugue subject, but in its initial form and in inversion (Example 15). In the subsequent development of the movement the contrapuntal texture is replaced by virtuosic passages.

The final section of the movement begins on m. 144 with the tempo indication of *Allegro Moderato*. Here the contrapuntal writing is entirely replaced by a homophonic texture with the predominance of harmonic figuration. In m. 155 in the bitonal section featuring the keys of F and Db major there is a recurrence of the theme from

the first movement ("Praeludium"). This brings in features of cyclical form, close to compositions by Franz Liszt and Cesar Franck's Sonata for Violin and Piano and Prelude, Chorale and Fugue. The appearance of the theme in this section makes more perceptible its relatedness to the second theme of the "Fugue" resembling the BACH theme (Example 16). Measures 156–171 present an almost entirely literal repetition of mm. 1–16, with the exception of measures 169, 173 and 181, in which the cadences are embellished with virtuosic figurations. Measures 182–185 present a varied recurrence of measures 17–20 of the "Praeludium." After this, the varied recurrence of the music from the first movement continues (compare mm. 186–188 with mm. 21–23 from the "Praeludium"). In mm. 190–191 the fragment of the fugue's second subject A-C#-E-G#-F# presented as a harmonic chord is brought in. In mm. 192–193 the entire composition is finished with a grandiose F major chord.

In his instrumental composition of a large-scale genre, the Concerto for Organ, Alexander Nemtin demonstrated himself as a master of monumental form capable of thinking in categories of massive dramaturgy and philosophic thought. He has established his place in music history not only by creating the completed version of Scriabin's "Prefatory Action," but also with his own musical compositions which continue the tradition of orchestral, vocal and chamber instrumental music by 20th century Russian composers. It was particularly Nemtin's own compositional work which was conducive to his recreation of Scriabin's mystical musical torso, the "Prefatory Action." Nemtin's music is still waiting for the time when musicians and music lovers will discover it and evaluate it according to its merit. The time will come when it will be performed in the large concert halls across the whole world.

MUSICAL EXAMPLES

Example 1

Alexander Nemtin.
Concerto for Organ.
Praeludium, first section

Andante maestoso

Example 2

Praeludium, second section

Andante puittosto allegro

Example 3

Canon Perpetuus

Allegro Moderato

Example 4

Chorale

Andante maestoso

Example 5

Aria

Adagio



Example 6

Aria, m. 14

Example 7

Aria, coda

Example 8

Ricercato

Example 9

Fugue

Example 10

Fugue, mm. 6–10

Example 11

Fugue, m. 36



Example 12

Fugue, mm. 38–47

Example 15

Fugue, m. 92

Example 13

Fugue, mm. 70–78

Example 16

Fugue, m. 155

Example 14

Fugue, m. 79

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