



## *Acknowledgements*

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Producer - Donald MacKenzie  
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***Musiqua is delighted to further issues in its series *Historic Organ Recordings****

*Future issues for digital releases of restored recordings featuring*

Fernando Germani at Westminster Cathedral

Harry Goss-Custard at Liverpool Cathedral

Marcel Dupré at the Queen's Hall, London

Richard Ellsasser at Hammond Castle Museum

plus cinema organ recordings of

Joseph Seal at the Regal Cinema Kingston-upon-Thames

Gerald Shaw at the Regal Cinema Marble Arch

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The Alexandra Palace has dominated the skyline of Muswell Hill and Wood Green since its construction in 1873. Throughout its history, the Great Hall organ has been an important attribute to the Palace being the hub of cultural activity. The first Alexandra Palace burnt to the ground only 16 days after its opening. A fine concert organ built by the London firm of Henry Willis was installed for the opening but this was also destroyed in the fire. The Palace was quickly rebuilt and was reopened on the 1 May 1875. Willis was awarded the contract to build another organ for the Great Central Hall and there were slight differences between the two instruments. The Hall was constructed minus the original central dome.

The first Palace Organist was Frederic Archer (1838-1901) who was born in Oxford and emigrated to the USA in 1880.

One of the intriguing aspects of the design was that the organ blower was powered by two steam engines and 24 hours' notice had to be given when it was required, so the engines could be prepared. The Royal Albert Hall organ had a similar blowing plant and this is still viewable at the Science Museum in Kensington, London.

In 1900 the Palace was taken over by a Trust comprising of various public bodies. It was at this time that George Dorrington Cunningham, aged 22 and still a student at the Royal Academy of Music, was appointed the Palace Organist and he instituted a series of Sunday afternoon concerts. His brother Charles described the Palace as 'a bleak edifice on a wind-swept hill, which however house a magnificent Willis organ'. Cunningham's technique was flawless and unwavering and one can hear why he was so popular. He was probably one of the finest organists that ever lived.

A recent find was two scrapbooks from 1901-5 which has all of Cunningham's programmes from the Palace concerts. On further investigation these are from his own collection and a wonderful historical find. The programmes include works by Bach but not every programme - there are many transcriptions and featured selections from Gilbert & Sullivan operas. Some may say *crowd pleasers* but when the programmes attracted thousands of listeners - then so be it.

During the years before the First World War the organ was used extensively as an accompanimental instrument for large choral works e.g. *The Apostles* (Elgar) and reinforcement for the Bands of the Massed Guards who required extra sonics for Tchaikovsky's *1812 Overture*. And once or twice for the accompaniment of the great contralto Dame Clara Butt - where once the organ misbehaved and whatever he managed to do "Cunningham saved the day".

The organ was beginning to suffer from signs of age and the leather was failing - Henry Willis III described the organ as just 'carrying on'. Only essential maintenance was being carried out and it required further attention. By the time 1914 came around the organ was very popular, Cunningham's series was attracting many thousands each year and there were plans to develop and improve the Palace and surrounding area. At the August Bank Holiday there was no real feeling of the nightmare which was just around the corner. The public thronged to the Palace and Park and these blissfully unaware people were the last to hear the Ally Pally organ for 15 years.

During the War the Palace and Park were the home to thousands of Belgian refugees and later, it became the home to German internees. Many of these people were musicians and Cunningham is reported to have returned in private to the Palace to play the organ to them. These visits ceased when the Great Hall was used as a vast dormitory for the internees and oil stoves were used to keep the place warm. The fluff from the bedding together with oily deposits is reported to have caused great damage to the instrument and this rendered it unplayable.

In 1919, Cunningham and Henry Willis III attended the Palace and inspected the organ for the Trustees and this proved a fairly successful visit. The organ was intact and the sooty deposits which now adorned the inside of the instrument were removable. The Palace was being used by the Government for the liquidation of munitions and it was during this period that persons broke into the instrument and vandalised it. Pipes from the organ were found on the railway line all the way to Kings Cross. So, the question of compensation began with the authorities. It only came in in dribs and drabs and what came in was spent on the fabric of the building making it watertight and bringing it to a better state of repair. It too had been neglected during the war years.

Move forward to the Autumn of 1925 when a 'happy band' of enthusiasts formed the Alexandra Palace Restoration Fund. They began fundraising to have the organ restored. Willis III quoted £8,000 (about £500,00 in 2022) for this work which was to include a new electric blowing plant. After some large profile events held at the Palace including an Old Englysshe Fayre in May 1928, around half of the money was raised and Willis decided to proceed with the restoration leaving the balance in the 'lap of the gods'.

Cunningham was now Civic Organist of Birmingham (1924) but continued to work with Willis on the scheme for the Alexandra Palace. Willis goes into great detail in the March 1930 issue of the firm's house journal *The Rotunda* on the scheme which they drew up. In broad

terms this work was a complete overhaul, rebuilding and electrification of the mechanics and a tonal revision of the pipework. A new console was also included with lots of up-to-date gadgets including a General Crescendo pedal which was specified by the newly appointed Palace Organist - Reginald Goss-Custard, who was also the Chairman of the Appeal. The lowering of the instrument's original pitch from about C-540 to C-523 (aka A-440) was not undertaken until 1939 and this is why for some listeners the organ will sound 'sharp' on these recordings.

All-in-all this was a triumphant restoration and the first event was a Demonstration Recital given by Reginald Goss-Custard on 23 November 1929 and this was followed by the Opening Ceremony on 7 December at 8pm. The organ quickly received kudos from both player and listener. The Great Hall had a marvellous acoustic which was due to the central barrel-vaulted glass roof and the side aisles with individual vaulting. It is possible, on some of the records, to hear the sound literally thrumping its way down the hall in quick surges. The flooring was wooden parquet and this too added to the acoustic. This was all destroyed by the second fire in 1980 and the Great Hall now has a pitched glass roof, no side aisles and a concrete floor. The acoustic today is somewhat different, with the hall being more of an exhibition space.

Early in 1930, HMV were quick to take their mobile recording van to the Palace to record the newly restored instrument. On the 20 January, Reginald Goss-Custard, an already established recording artist for HMV, cut B3336 (Sea Pieces AD1620 & A Forest Melody) and this session was probably designed to 'test' the organ for future recording sessions. The tonal resource captured on these shellac records is staggering and he makes excellent use of the gradual build-up, displaying the ability to arrive at 'full-organ' and then effectively die away to nothing.

Marcel Dupré, the world-famous organist from Paris was next to record on 17 March 1930 and his offering that day was the *Variations from Symphonie V* (Widor), *Allegro from Symphonie VI* (Widor), *'Dorian' Toccata* and *'In dir ist freude'* (Bach). Dupré was already a world-renowned organist and had previously made recordings on the Norman & Beard organ of the Queen's Hall, Langham Place, London. The Ally Pally organ gave him the opportunity of using a larger instrument and one which was housed in a generous acoustic. He is reported to have said that it was "the finest concert organ in Europe". It certainly was an ideal instrument for the young Dupré to display his prodigious, artistic ability. His output from the Ally Pally is such that the records take up one CD to themselves. It is interesting to note the high proportion of Bach recorded.

Whilst preparing the recordings, I thought I would have a listen to one of Dupré's recordings at the Queen's Hall. I chose the Franck *Prelude, Fugue & Variation*. However, I had quite a surprise when I dropped the stylus onto the record. The sounds from the speakers were not those of The Queen's Hall but those of the Alexandra Palace organ. The record was labelled *Queens Hall* and the only clue is the matrix number which is printed on the record. On investigation I found that this was rerecorded at the Palace on 6 December 1930.

On further investigation, I found out that Dupré was allegedly not happy with the original take recorded in June 1929 as the engineers managed to cut off the opening notes. The Queen's Hall pressing was cancelled in January 1931. The AP pressing is therefore rare.

In July 1980, I recall seeing on the news pictures of the famous Alexandra Palace ablaze. Reports were that the fire had started in the organ but it transpired later this was not so. Much of the instrument was then in store in the workshops of Peter Conacher of Huddersfield who were a subsidiary company of Henry Willis. The organ had been the source of controversy over a number of years including an attempt by the GLC to sell it. However the impressive 32' front case was sadly destroyed and the acoustics of the Great Hall gone too. Ironical that the final HMV record made on the organ, which was not issued, was of the song *For All Eternity*.

A number of concerned and significant musicians including Yehudi Menuhin formed The Alexandra Palace Arts Society and Henry Willis IV (the son of the Henry Willis III) took an active part in renewing interest in the organ. BBC Radio 4 made a programme all about the organ which was first broadcast in July 1970. This included an interview with Felix Aprahamian - a prominent writer on all things musical. He was also a local resident and a great supporter of the Willis organ. This programme will be available in the Summer of 2022 on YouTube for people to hear once again.

Since the disastrous fire of 1980, the Alexandra Palace Organ Appeal (a registered charity) was formed to promote interest and actively fundraise to reinstall this historic and significant Willis organ. Today, 49 speaking stops out of the original 98 are installed, which is played from the 4 manual console.

The Appeal presents a number of events each year featuring some of the country's finest performers. Sponsors and donors are always welcome and if you feel you would like to help in anyway - do make contact.

*Donald MacKenzie*

## The Organists

### *Walter Galpin Alcock (1861 - 1947)*

He was knighted in 1933 and served from 1916 as organist of Salisbury Cathedral. In his younger days he had connections with Westminster Abbey, which led him being invited to play the organ at three Coronation Services (Edward VII, George V & George VI). He was a meticulous and precise player and this can be heard on this recording.

### *George Dorrington Cunningham (1878-1948)*

GDC was one of the most important British exponents of the organ in the first half of the 20th century. He studied organ at the Royal Academy of Music and at the age of 18 gained his FRCO diploma. In 1901 he was appointed the organist of the Alexandra Palace and performed to thousands of people on a daily basis. In 1924 he was appointed City Organist to Birmingham and performed many recitals on the organ in the Town Hall. He also taught at the Royal Academy of Music in London, and his pupils included E. Power-Biggs, George Thalben-Ball (who succeeded him as Birmingham's City Organist), Fela Sowande, Arnold Richardson and Geraint Jones.

### *Marcel Dupré (1886-1971)*

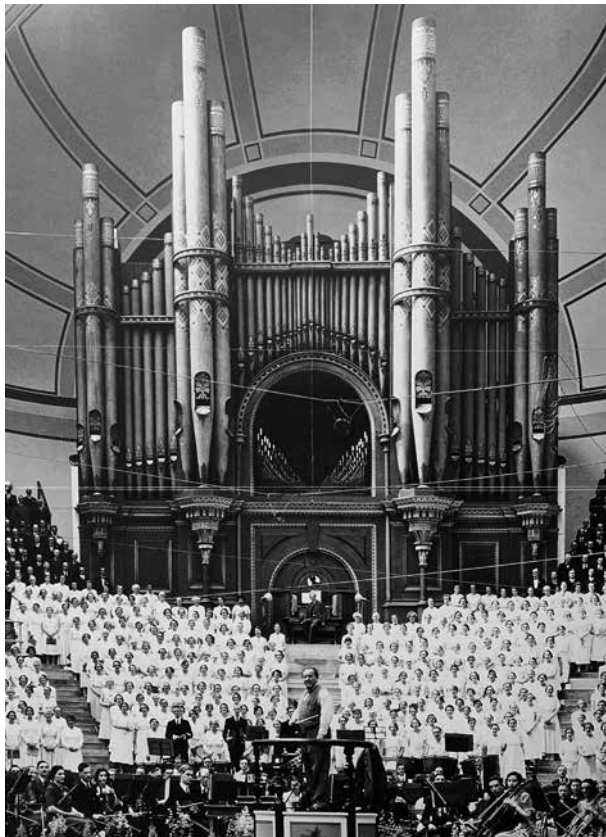
He was a pupil of Guilmant, Widor and Vierne in Paris and succeeded Widor as the organist of St Sulpice in 1934. In 1920 he made significant recitals of the works of JS Bach at the famous Trocadero Concert Hall, Paris. He toured the US in the 1920s and his composition known as the Symphonie Passion began life as an improvisation which he gave on the Wannamaker Store Organ in New York on 8 December 1921. He made his first record for HMV in 1926 at London's Queen's Hall. He made his first recordings at St Sulpice in 1934 for the Lumen label. In 1937 he played for the wedding of Edward VIII and Wallis Simpson. He was a prolific recording artist and composer. An excellent biography by Michael Murray, which has recently been updated, is available (in English) from *L'Association des Amis de L'Art de Marcel Dupré*.

### *Herbert Ellingford (1878-1966)*

Ellingford studied at the Royal College of Music under Sir Walter Parrat and Sir Frederic Bridge. In 1913 he was appointed Civic Organist of Liverpool and presided over the large Willis organ of St George's Hall until 1943. He was also organist of Holy Trinity Southport and only made one recording. The two pieces he recorded are presented here complete with the gap between the chorales on side 2 of the record. You can hear the organ's piston action being deployed.







**7.30 HANDEL FESTIVAL  
CONCERT**

**Chorus of One Thousand Voices  
Orchestra of Two Hundred**

Assisted by:

Isobel Baillie (soprano)

Frank Titterton (tenor)

Conducted by Sir Henry J. Wood

from Alexandra Palace

*Israel in Egypt*

**CHORUS**

Double Chorus, He spake the word  
Double Chorus, He gave them hail-  
stones

Double Chorus, He sent a thick dark-  
ness

The Lord is a man of War (Duet for  
baritone and basses)

**7.48 FRANK TITTERTON**

Aria, The enemy said

**7.53 ISOBEL BAILLIE AND DOUBLE  
CHORUS**

Aria and Double Chorus,

Sing ye to the Lord

The Lord shall reign for ever and  
ever

The fine organ at Alexandra Palace long suffered from the disadvantage of being tuned to the old high pitch that generally predominated in Britain until about forty years ago and was maintained by the hands of the British Army until 1929. The pitch of the organ has now at last been altered—an expensive proceeding—and this evening's Handel concert, at which the organ will be heard for the first time since the change, is an attempt to defray the cost. All the artists have given their services. The orchestra consists of students of the Royal Academy of Music and the Royal College of Music, and the chorus is mainly composed of amateur singers.

# The 1929 Specification

## CHOIR ORGAN

Contra Viola	16
Viola da Gamba	8
Viola Celestes (TC)	8
Claribel Flute	8
Lieblich Flute	8
Dulciana	8
Gemshorn	4
Viola	4
Nason Flute	4
Nazard	2 <sup>2</sup> / <sub>3</sub>
Piccolo	2
Tierce	1 <sup>3</sup> / <sub>5</sub>
Mixture	17.19.22
Corno di Bassetto	8
Cor Anglais	8
Trumpet	8
Clarion	4
Tremolo	

*Wind Pressure (WP) - 6" throughout*

## GREAT ORGAN

Double Open Diapason	16
Bourdon	16
Open Diapason No. 1	8
Open Diapason No. 2	8
Open Diapason No. 3	8
Clarabella	8
Quint	5 <sup>1</sup> / <sub>3</sub>
Octave No. 1	4
Octave No. 2	4
Flute Couverte	4
Octave Quint	2 <sup>2</sup> / <sub>3</sub>
Super Octave	2
Seventeenth	1 <sup>3</sup> / <sub>5</sub>
Furniture	12.15
Sesquialtera	17.19.22
Mixture	24.26.29
Double Trumpet	16
Harmonic Trumpet	8
Trumpet	8
Posaune	8
Clarion	4
<i>WP - 5" to 15"</i>	

## SWELL ORGAN

Double Open Diapason	16
Lieblich Bourdon	16
Open Diapason No. 1	8
Open Diapason No. 2	8
Flute Couverte	8
Rohr Flute	8
Salicional	8
Vox Angelica (TC)	8
Principal	4
Flauto Traverso	4
Twelfth	2 <sup>2</sup> / <sub>3</sub>
Fifteenth	2
Furniture	12.15
Sesquialtera	17.19.22
Mixture	24.26.29
Waldhorn	16
Cornopean	8
Hautboy	8
Vox Humana	8
Clarion	4
Contra Posaune	16
Trumpet	8
Tremolo	
WP - 5" to 20"	

## SOLO ORGAN

Violoncello	8
Tibia	8
Viole d'Orchestre	8
Violes Celestes	8
Flute Harmonique	8
Octave Cello	4
Concert Flute	4
Solo Nazard	2 <sup>2</sup> / <sub>3</sub>
Piccolo Harmonique	2
Bassoon	8
Orchestral Oboe	8
Orchestral Clarinet	8
Tubular Bells (20 notes)	
Tremolo	
Contra Tromba	16
Tromba Harmonic	8
Tuba - Harmonic	8
Clarion - Harmonic	4
WP - 10" to 25"	

## PEDAL ORGAN

Double Open Bass	32
Double Open Diapason	32
Sub Bass	32
Open Bass No. 1	16
Open Bass No. 2	16
Contra Basso	16
Bourdon	16
Bass Viola	16
Octave	8
Principal (1)	8
Viola	8
Flute	8
Super Octave (1)	4
Octave Viola	4
Octave Flute	4
Sesquialtera (2)	17.19.22
Mixture (2)	17.19.22
Bombarde (1)	32
Trombone (1)	16
Ophicleide (2)	16
Clarion (2)	4
Octaves on Pedal Chorus (1)	
Octaves on Pedal Chorus (2)	
<i>WP - 15" to 30"</i>	

## COUPLERS

Swell to Great	16 - 8 - 4
Choir to Great	16 - 8 - 4
Solo to Great	16 - 8 - 4
Swell to Swell	16 - 4
Swell Unison Off	
Choir to Choir	16 - 4
Choir Unison Off	
Swell to Choir	16 - 8 - 4
Solo to Solo	16 - 4
Solo Unison Off	
Swell to Pedal	8 - 4
Choir to Pedal	8 - 4
Solo to Pedal	8 - 4
Solo Tenor Solo to Pedal	
Great to Pedal	
Balanced Pedals to Solo, Choir & Solo	
Crescendo Pedal	
Doubles off - Swell key slip	
Pedal stops off - Great key slip	
8 settable pistons per manual	
Cancel piston for each department	
Numerous reversers and other console controls.	

THE COMPLETE HMV DISCOGRAPHY FOR THE ALEXANDRA PALACE

<i>Date</i>	<i>Organist</i>	<i>Piece</i>	<i>Matrix</i>	<i>Takes</i>	<i>Cat</i>
20/01/1930	RGC	Sea Pieces - AD1620 (MacDowell)	BB18602	5/3	B3336
		A Forest Melody (Philips)	BB18603	5/5	B3336
		To A Wild Rose (MacDowell)	BB18604	2	NI
17/03/1930	MD	Symphonie V - Variations (Widor) i	CR2749	3/3	D1898
		Symphonie V - Variations (Widor) ii	CR2750	2/2	D1898
		Symphonie VI - Allegro (Widor) i	CR2751	3/2	D1942
		Symphonie VI - Allegro (Widor) ii	CR2752	2/2	D1942
		Toccata 'Dorian' (Bach)	CR2753	2/2	D1873
07/04/1930	RGC	In dir ist freude (Bach)	CR2754	2/2	D1873
		An Old Church Legend (Trinoe)	BR2765	3/3	B3439
		Minster Bells (Wheeldon)	BR2766	3/3	B3439
		The Swan (Saint-Säens)	BR2767	2/2	B3437
10/06/1930	WGA	To A Wild Rose (MacDowell)	BR2728	2/2	B3437
		Fantasia & Fugue (Bach) i	CR2798	2/2	C2005
		Fantasia & Fugue (Bach) ii	CR2799	2/2	C2005
26/06/1930	HD/EA	Villanella (Ireland)	BR2800	3	NI
		Meditation	BR2801	2	NI
		The Better Land (Cowan)	CR2810	2	NI
30/06/1930	GTB	Nearer my God to Thee (Carey)	CR2811	2	NI
		There is a green hill (Gounnod)	CR2812	2	NI
		Bridal March (Wagner)	BR2813	3	NI
		Grand March (Wagner)	BR2814	4	NI
		Finlandia (Sibelius) i	CR2815	3/2	C2038
02/07/1930	HE	Finlandia (Sibelius) ii	CR2816	2/1	C2038
		Chorales (Karg-Elert) i	CR2817	2/2	C2059
		Chorales (Karg-Elert) ii	CR2818	3/3	C2059
		Pensées du Soir (Ellingford)	BR2819	2	NI
		Intermezzo (Macbeth)	BR2820	2	NI
03/07/1930	GTB	Bridal March (Wagner)	BR2813	3/3	B3855

<i>Date</i>	<i>Organist</i>	<i>Piece</i>	<i>Matrix</i>	<i>Takes</i>	<i>Cat</i>
08/09/1930	GDC	Symphonie VIII Finale (Widor) i	BR2862	2/1	B3659
		Symphonie VIII Finale (Widor) ii	BR2863	3/2	B3659
		Sonata in G (Elgar) i	CR2864	2/2	C2085
		Sonata in G (Elgar) ii	CR2865	2/1	C2085
		Toccatà in C (Bach) BWV564	CR2866	1/1	C2148
		Fugue in C (Bach) BWV564	CR2867	1/1	C2148
10/09/1930	MD	Sinfonia from Canata No 29 (Bach)	CR2868	3/1	DB4002
		Prelude in C minor (Bach) BWV564	CR2869	2/2	D2003
		Fugue in C minor (Bach) BWV564	CR2870	2/2	D2003
		Prelude in E minor (Bach) BWV548 i	CR2871	2/1	DB4000
		Prelude in E minor (Bach) BWV548 ii	CR2872	3/3	DB4000
		Fugue in E minor (Bach) BWV548 i	CR2783	2/1	DB4001
11/09/1930	MD	Fugue in E minor (Bach) BWV548 ii	CR2784	3/1	DB4001
		Valet will ich dir geben (Bach) BWV736 i	BR2875	2/2	DA4000
		Valet will ich dir geben (Bach) BWV736 ii	BR2875	2/1	DA4000
06/12/1930	MD	Prelude, Fugue & Variation (Franck) i	CR2901	2/2	D1843
		Prelude, Fugue & Variation (Franck) ii	CR2902	4/3	D1843
19/03/1931	GTB	AD 1620 (MacDowell)	OBR10	2	NI
		Holsworth Church Bells (Wesley)	OBR11	2/2	B3855
		Ride of the Valkyries (Wagner)	2BR7	3/2	C2209
16/07/1931	HD/EA	Grand March (Wagner)	2BR8	3/3	C2209
		The flight of ages (Bevan)	2BR45	2	NI
		Tired Hands (Sanderson)	oBR46	2	NI
		The children's home (Cowan)	2BR47	2	NI
		For all eternity (Mascheroni)	2BR48	2	NI

*RGC - Reginald Goss-Custard*

*WGA - Walter G Alcock*

*GTB - George Thalben-Ball*

*HD/EA - Herbert Dawson (Organ) & Essie Ackland (Alto) NI - Not Issued*

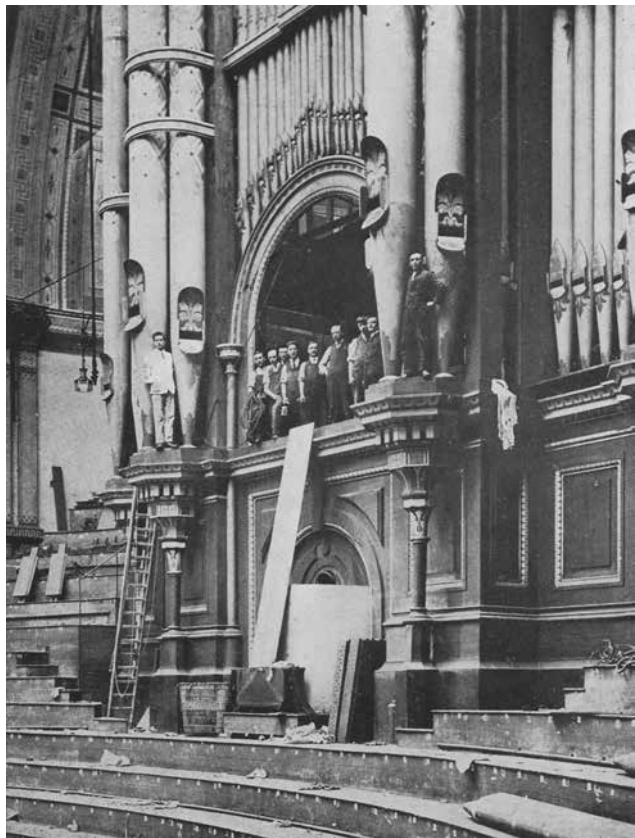
*MD - Marcel Dupré*

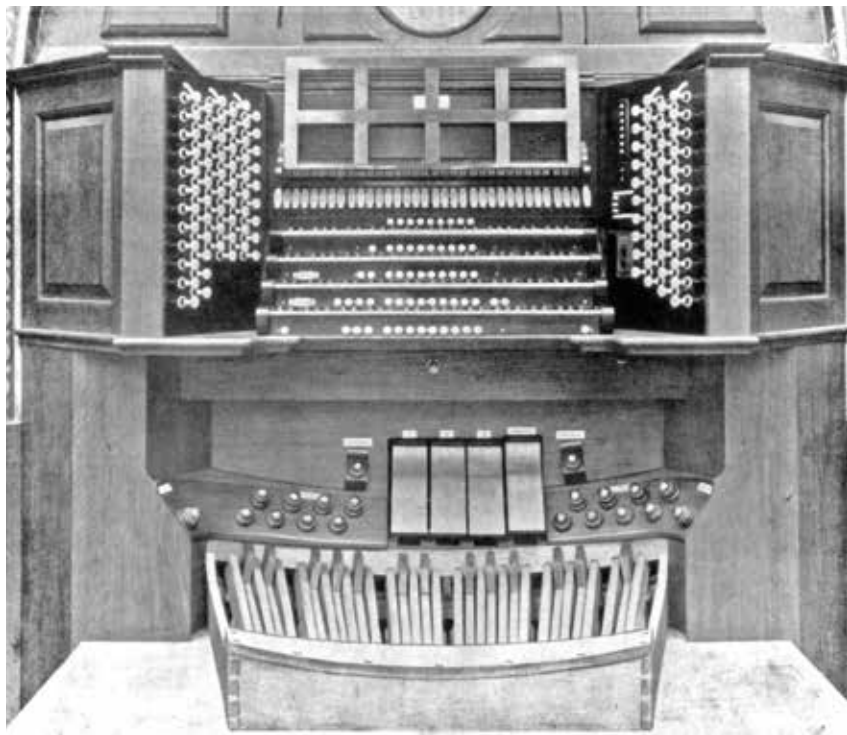
*HE - Herbert Ellingford*

*GDC - George D. Cunningham*

*Cat - Catalogue No*

*Takes - The number of complete takes made is given first and the second number is the one issued.*





*Photographs:*

*The Willis Team working on the rebuild in 1929*

*The new console in place in 1929*





*A long shot of the hall from the clock at the rear.  
This shows the roof and the side aisles off superbly. There appears to be various statues  
down the sides of the aisles, making the hall feel somewhat ecclesiastical.*



*The Organists*

*Top row from left: Reginald Goss-Custard, George Thalben-Ball, Herbert Ellingford  
Lower row from left: Walter G. Alcock, Marcel Durré, George D. Cunningham*





*Top left - Looking out through the  
Great Organ arch into the hall*



*Top right - Henry Willis III aka 'Electric Henry'  
The 'mastermind' behind the 1929 rebuild*



*Lower right - The powerful Solo Tubas*

**DISC I - Walter G. Alcock, George D. Cunningham, Herbert Ellingford,  
Reginald Goss-Custard & George Thalben-Ball**

1 - Sea Pieces AD1620 (MacDowell)	RGC	3:13
2 - A Forest Melody (Phillips)	RGC	3:12
3 - An Old Church Legend (Trinoe)	RGC	3:15
4 - Minster Bells (Wheeldon)	RGC	3:26
5 - The Swan (Saint-Saëns)	RGC	2:45
6 - To a Wild Rose (MacDowell)	RGC	2:10
7 - Fantasia in C minor (Bach) BWV537	WGA	3:42
8 - Fugue in C minor (Bach) BWV537	WGA	4:02
9 - Finlandia (Sibelius)	GTB	6:49
10 - In Dulci Jubilo (Karg-Elert)	HE	6:08
11 - Wie Schön Leuchtet der Morgenstern (Karg-Elert)	HE	2:13
12 - Bridal March <i>from Lohengrin</i> (Wagner)	GTB	3:25
13 - Sonata in G - Allegro Maestoso (Elgar)	GDC	7:18
14 - Toccata in C (Bach) BWV564	GDC	4:30
15 - Fugue in C (Bach) BWV564	GDC	4:19
16 - Symphonie VIII - Finale (Widor)	GDC	5:04
17 - Holsworthy Church Bells (Wesley)	GTB	3:09
18 - Ride of the Valkyries (Wagner)	GTB	4:34
19 - Grand March <i>from Tannhäuser</i> (Wagner)	GTB	4:17

**DISC 2 - Marcel Dupré**

1 - Symphonie V - Variations (Widor)		7:49
2 - Symphonie VI - Allegro (Widor)		7:26
3 - Toccata in D minor 'Dorian' (Bach) BWV538		4:17
4 - In dir ist freude (Bach) BWV615		3:23
5 - Sinfonia from Canata No. 29 (Bach)		4:04
6 - Prelude in C minor (Bach) BWV546		4:02
7 - Fugue in C minor (Bach) BWV546		4:11
8 - Prelude in E minor (Bach) BWV548		6:55
9 - Fugue in E minor (Bach) BWV548		7:40
10 - Valet will ich dir geben (Bach) BWV 736		5:59
11 - Prelude, Fugue & Variation (Franck)		8:11