



The Italian Concerto Grosso was a form where a small group of instrumentalists would play with the orchestra. The small group would alternate with the “tutti” sections played with the full orchestra. In this style motivic and imitative counterpoint was developed.

The **Tocatta and Fugue in D minor** is the most North European of the 4 toccatas. It opens with the very famous “lightning strikes” followed by a long drawn out arpeggiated chord followed by flashy virtuoso scale passages. Bach inserts a fughetto into the piece which later forms the basis of the following fugue. The toccata continues with flashy arpeggiated chords alternating with declamatory running scale passages. The Fugue is an interlude between the opening and closing toccata sections. The fugue is noted for its echo sections and pedal solo near the end. Bach took the “Free Work” form and reduced the sections from 5 or 7 to only 3: Tocatta-Fugue-Tocatta.

The **Tocatta, Adagio and Fugue in C Major** incorporates the Concerto Grosso form. The Tocatta has three sections. The opening section contains improvisatory scale passages which show the Northern European influence, the next section is an extended pedal solo, and the last section is based on a motif that first occurs in the pedal section and what follows is a contrapuntal Concerto Grosso section based on that motif. The Adagio is an Italian aria. It is a melody with accompaniment and the pedal obligato. A bridge of dissonant chords transition into the fugue which contains three opening motifs in sequence separated by rests. The Fugue ends with a toccata like section.

The **Tocatta in D Dorian** is in the Concerto Grosso form throughout. No longer separate toccata and fugal sections like in the North European style but now sectional in the Concerto Grosso way. The principal section “tutti” appears four times in the work played on one manual and interspersed with three solo sections played on another with themes and motifs develop from the “tutti” sections. This work is one of the few in which Bach himself directed manual changes. The pedal part, provides the structure which holds the piece together.

The **Tocatta in F Major** opens with two canons, the right hand begins with the left following all played over a drone pedal. In the second canonic section the left hand begins with the right following. Each canonic section leads to an extended pedal solo. The second half of the toccata begins with eight measure detached chord pattern which recurs during the piece. The second half of the piece is an Italian Concerto Grosso with tutti sections in part made up of the detached chords and three sub-sections which alternate with the tutti sections.

The **Choral in E Major** is among the last works composed by Franck. The piece is based on seven phrases which appear in the exposition of the work as a Lied or song. The choral on which the piece is based enters in the seventh phrase. What follows next is the first variation played on a solo trompette stop accompanied by softer stops. This section ends with a restatement of the choral. Next is a bridge section beginning with the full organ and tapers off into the second trompette solo. The last part of the piece begins with the flue stops of the organ and builds to a grand climax with the choral triumphantly entering at the end on the full organ