

The Art of the Chorale

AN ORGAN
ANTHOLOGY
VOLUME 1



organist
John Ayer

THE NICHOLS & SIMPSON ORGANS
CHRIST EPISCOPAL CHURCH
LITTLE ROCK, ARKANSAS
GREENE CHAPEL, HENDRIX COLLEGE
CONWAY, ARKANSAS

WITH CHORALES
SUNG BY THE MEMPHIS BOYCHOIR
& MEMPHIS CHAMBER CHOIR

INTRODUCTORY NOTES BY
ALFRED MANN &
JOHN DAVID PETERSON

**Pro
Organo**

**Pro
Organo**

The Art of the Chorale

Location digital audio producer/engineer,
digital editing & mastering: Frederick Hohman
Pro Organo/Zarex studio, South Bend, Indiana

Cover photo of John Ayer: Zarex Video

Cover photos of organs at
Christ Episcopal Church, Little Rock, Arkansas, and at
Greene Chapel, Hendrix College, Conway, Arkansas,
by Brian Phelps, courtesy of Nichols & Simpson Inc.
Used with permission. All rights reserved.

Organ selections recorded on
May 20 & 21, 1999

Chorales and choral settings recorded on
May 23, 1999 in the sanctuary of
St. John's Episcopal Church, Memphis

The Chorale – An Introductory Note

One of the great cornerstones of human art! The chorale is the admirable blending of the most elevated form of human speech – song – with the most elevated human thought – prayer.

It was a typical expression of the Renaissance, the “rebirth” of Western culture, and of its reflection in the Reformation. Luther, the reformer, recognized the importance of the congregation’s active participation in the divine service, and he introduced the congregational hymn -- the chorale. An accomplished musician himself, he initiated a new literature, using some Gregorian melodies and translating their texts.

He enlisted the help of some eminent composers, and while his own creative contributions (such as in the chorales *Ein’ feste Burg*, *Aus tiefer Not*, and *Vom Himmel hoch*) are never to be estimated highly enough, it was this thoroughly professional approach that created the basis for the new Protestant church music.

Foremost among his collaborators was the director of the Torgau chapel music – or *cantor*, as the appropriate title read – Johann Walter. He advised Luther on the formulation of the *German Mass* (1526), and their association led to a lifelong friendship. Walter published in 1524-25 the *Wittenberg Song Book*, the first collection of chorales, and, in his continued work, he became the prototype of the German cantor, as we know it from the towering figures of Heinrich Schütz and Johann Sebastian Bach.

Of Walter's direct and indirect students and followers, the most outstanding was Michael Praetorius, prolific composer and encyclopedist of music, remembered today especially for his lovely setting of *Lo, how a Rose e'er Blooming*. His father was still taught by Walter in school years, and, inheriting a rich tradition, Praetorius became the early seventeenth century's most important organizer of the new church music. His chief work of chorale arrangements, a collection in several volumes containing the impressive number of 1244 works, is *Muses of Zion* (1605-10), representative of a transition from purely choral to accompanied solo song.

Contemporary with Praetorius was Samuel Scheidt, organist at the church where Handel, almost a century later, studied with one of Scheidt's successors. His principal work was the *Tabulatura Nova* (*Tabulatura* meaning score, i.e. keyboard score). He was the first of the great German keyboard masters in his arrangement of chorale tunes, and his rich harmonic interpretations of hymn tunes anticipate the chorale settings that lead in copious keyboard literature eventually to the oeuvre of Bach.

Along with these illustrious names of the chorale history run lesser-known ones, such as those of Mattheus Le Maistre, Lukas Osiander, and Johann Crüger. Le Maistre, a native of Holland, became master of the Dresden court chapel in the 1550s and thus a distant predecessor of Schütz. Osiander and Crüger belong in their work to the next century, the former with the fine collection of his *50 Sacred Songs*, and the latter with chorales originally written for private devotion in the home but later becoming well-known in their adaptation for the church service.

More familiar is the name of Dietrich Buxtehude, the Lübeck master emulated by Bach in his young years. With his works, and such works as those by Georg Philipp Telemann, Bach's friend, and with the inclusion of the chorale in the rising form of the cantata, an Italianate influence comes first to the fore; it was to grow with Bach to the chorale cantata, totally dominated by the hymn melody and text.

In Bach's work the chorale assumes its final role as veritable basis of sacred music. It is characteristic of this role that in a setting from the mass text (Bach's earliest Kyrie), the entire composition is subjected to a cantus firmus from the chorale *O Lamm Gottes unschuldig* (the German Agnus Dei), and even the opening of the St. Matthew Passion is a tremendous elaboration of the same chorale.

In the centuries since Luther's introduction of the chorale to the divine service, it had risen from the simple unison performance of the congregation (in which form it also ever remained) to the four-part hymn and accompanied solo song, from the chorale prelude to the mighty variation works, from the chorale motet to the chorale cantata, from the smallest to the largest forms of sacred repertoire. After Bach, the various guises of the genre were exhausted, and its descent to the sentimental ditty of the nineteenth century is one of the most deplorable events of music history.

Its rise again, first in the Romantic era and fully in the twentieth century – with the works of such composers as Ernst Pepping, the Leipzig cantor Kurt Thomas, and the Berlin cathedral organist Hugo Distler – was truly a miracle. But this late blooming occurred under tragic auspices, never more eloquently expressed than in Distler's demise. Having received the notice of draft into Hitler's army, this noblest representative of his generation ended his life and, virtually, the history of the chorale. But, as the fine contributions from two contemporaries joining here the august names represented in this recording, the chorale will still continue to inspire the musicians of every generation.

- Alfred Mann, Professor of Musicology Emeritus
Eastman School of Music, Rochester, New York

© 1999 Alfred Mann. All rights reserved.

Keyboard Settings of Chorales

Lutheran chorales became the province of keyboard composers and players very early in their history. The tradition of *Hausmusik*, or music to be played at home for enjoyment, produced chorale settings well suited to either harpsichord or organ, and some of them even imitated secular forms such as variations and dance suites.

The flowering of keyboard settings and the growing distinction between harpsichord and organ styles in the seventeenth century are represented by composers such as Samuel Scheidt and Dietrich Buxtehude, whose treatments fired the imagination of the young J. S. Bach. Bach's later settings became quite complex, as the 6-voice setting of *Aus tiefer Not* attests. His contemporaries (Walther, Telemann) continued the tradition of decorating chorale melodies for use in churches.

As the musical center shifted from the church to the concert hall in the late 18th and 19th centuries, chorales followed. They appear in symphonies and organ sonatas of Felix Mendelssohn and piano works of Robert Schumann. Johannes Brahms, that great admirer of older music, turned to the chorale in twelve of his fifteen organ works, among them the very last music that he wrote.

Max Reger, a Roman Catholic, wrote chorale settings that range in scope from the very simple to fantasias lasting twenty minutes, and he scolded Protestant composers of his day for abandoning their musical heritage. Sigfrid Karg-Elert, Reger's successor at the Leipzig Conservatory, wrote many small chorale preludes and a handful of large chorale fantasies for organ.

Probably the most familiar of German Neo-Classic composers in the 20th century is Paul Hindemith, but his great achievements with the chorale are found outside the realm of solo organ music. Composers under the influence of this leaner style, among them Helmut Walcha, did turn to the chorale in organ composition. Even Roman Catholic composers of this century, such as Jean Langlais and Marcel Dupré, wrote chorale settings. They may have been more under the spell of Bach than of the chorale: Dupré's *79 Chorales* were intended to be an introduction to Bach's *Orgelbüchlein*. As more chorales appear in the hymnals of more denominations, church musicians and composers of many allegiances are contributing to the rich tradition of keyboard literature spawned by Luther's congregational songs.

– John David Peterson, Professor of Organ
The University of Memphis

© 1999 John David Peterson. All rights reserved.

The Chorale Texts and English Translations

Komm, heiliger Geist, Herre Gott

Komm, heiliger Geist, Herre Gott, erfüll mit deiner Gnaden
Gut Deiner Gläubigen Herz, Mut und Sinn, Dein brunstig Lieb entzüng in ihn;
O Herr, durch Deines lichtetes Glast zu dem Glauben versammelt hast das Volk aus
aller Welt Zungen; das sei Dir, Herr, zu Lob gesungen. Halleluja.

Come Holy Ghost, Father God.

Fill us with thy grace and goodness, thy faithfulness, sense and will. Thy love's passion burn in him;

*Oh Father, through thy light thou hast brought together the folk of the whole world.
For this thy praises will be sung: Hallelujah.*

Ein' feste burg ist unser Gott

Ein' feste Burg ist unser Gott, ein gute Wehr und Waffen.
Er hilft uns frei aus aller Not, die uns jetzt hat betroffen.
Der alt böse feind, mit Ernst jetzt meint; gross Macht und viel
List sein grausam Rüstung ist, auf Erd ist nicht seins gleichen.

A mighty fortress is our God, a steadfast defender.

He helps us in our times of distress.

*The old evil enemy is determined - his great might and craft
are his cruel defense. On earth is not his equal.*

Aus tiefer Not schrei ich zu Dir

Aus tiefer Not schrei ich zu Dir, Herr Gott erhör mein Rufen.
Dein gnädig Ohren kehr zu mir und meine Bitt sie öffne;
denn so Du willst das sehen an, was Sünd und Unrecht ist getan,
wer kann, Herr, vor Dir bleiben?

Desperately I cry to Thee. Father God, heed my call.

Then thou willst see what sin and unrighteousness is done.

Who is worthy then, Father, to stand before thee?

Ich dank' dir, lieber Herre

Ich dank' dir, lieber Herre, dass du mich hast bewahrt in dieser Nacht Gefähre,
darin ich lag so hart mit Finsterniss umfangen, da zu in grosser Noth,
daraus ich bin entgangen, halfst du mir, Herre Gott.

*I thank Thee, dear Father, that thou hast protected me in this dangerous darkness of night
by which I have been so intensely surrounded.*

From this I have gone out, thanks to thee, Father God.

Wie schön leuchtet der Morgenstern

Wie schön leuchtet der Morgenstern, voll Gnad und Wahrheit von dem Herrn,
die süsse Wurzel Jesse. Du Sohn Davids aus Jakobs Stamm,
mein König und mein Bräutigam, hast mir mein Herz besessen;
lieblich, freundlich, schön und herrlich, gross und ehrlich,
reich an Gaben, hoch und sehr prächtig erhaben.

*How beautifully shines the star of morning, full of grace and truth from the Father,
the sweet root of Jesse. Thou son David of Jacob's lineage –
my King and my bridegroom.*

*Lovingly, with kindness, holiness, generosity, greatness and truth;
thou dwellest in my heart.*

O Welt, ich muss dich lassen

O Welt, ich muss dich lassen,
ich fahr dahin mein Strassen ins ew'ge Vaterland.
Mein Geist will ich aufgeben,
dazu mein Leib und Leben befehl'n in Gottes gnädige Hand.

Oh world, I now must leave you.

I will follow my predetermined path to my eternal home.

My spirit, my body –

my whole life I obediently place in God's gracious hand.

Der Tag der ist so freudenreich

Der Tag der ist so freudenreich aller Kreature;
denn Gottes Sohn vom Himmelreich über die Nature von einer Jungfrau ist geborn.
Maria, du bist auserkorn, dass du Mutter wärest. Was geschah so wunderlich?
Gottes Sohn vom Himmelreich, der ist Mensch geboren.

*The day is full of joy: God's son from the firmament reigns over all nature and creation.
Born of the Virgin – Maria, you are the chosen one.*

That you became a mother – what a miracle!

God's son from the firmament is born of the flesh and dwells among us.

Schmücke dich, o liebe Seele

Schmücke dich, o liebe Seele, lass die dunkle Sündenhöhle,
komm ans helle Licht gegangen, fange herrlich an zu prangen.
Den der Herr voll Heil und Gnaden will dich jetzt zu Gaste laden;
der den Himmel kann verwalten, will jetzt Herberg in dir halten.

Adorn thyself, oh dear soul; leave the darkness of hellish sinfulness.

For the Father, full of holiness and grace, extends to you an invitation.

He who reigns in heaven wishes to dwell within you.

O Traurigkeit, o Herzeleid

O Traurigkeit, o Herzeleid! Ist das nicht zu beklagen?

Gottes Vaters einigs Kind wird zu Grab getragen.

Oh sadness, oh heartfelt pain. Doesn't one have cause to lament?

Father God's own Son - carried to the grave.

Lobe den Herren, den mächtigen König

Lobe den Herren, den mächtigen König der Ehren!

Meine geliebete Seele, das ist mein Begehren.

Kommet zu Hauf, Psalter und Harfe, wacht auf!

Lasset den Lobgesang hören!

Praise to the Lord, the almighty King of creation!

That is the desire of my loving soul.

Come, one and all together. Psalters and harps, awake!

Let your song of praise be heard!

The Organs

The organs heard on this recording, at Christ Episcopal Church in Little Rock, Arkansas and in Greene Chapel at Hendrix College, Conway, Arkansas, were constructed by Nichols & Simpson, Inc., Organbuilders of Little Rock.

The organ at Christ Episcopal Church, Little Rock incorporates some Möller pipework, in an altered form, from the church's former 1953 Ernest White Möller pipe organ. The construction and voicing was completed in April, 1990. Its tonal design was influenced by the great French organs from the Romantic period, notably those of Cavallé-Coll. The console shell is oak with a burlled walnut interior, with natural keys of bone and sharps of rosewood. Its combination action has 99 levels of memory and a 4-level adjustable crescendo system. Windchests are pallet and slider with electric key action and pneumatic stop action. Wind pressure is 100mm, except for the Bombarde, which is on 152mm. The specification follows:



photo by Brian Phelps

GRAND ORGUE

16 Contre Gambe
8 Montre
8 Flûte Harmonique
8 Bourdon
8 Gambe
4 Prestant
4 Flûte Ouverte
2-2/3 Quinte
2 Doublette
1-3 5 Tierce
IV-V Fourniture
8 Trompette
Harmonique
Chimes
Trémolo

POSITIF (expressive)

16 Bourdon Doux
8 Viola
8 Bourdon
8 Cor de Chamois
8 Céleste
4 Prestant
4 Flûte à Fuseau
2 Octave
1-1/3 Larigot
IV-V Cymbale
16 Douçaine
8 Chalumeau
16 Bombarde (PED)
8 Bombarde (PED)
4 Bombarde (PED)
Trémolo

RÉCIT (expressive)

16 Quintaton
8 Diapason
8 Flûte à Cheminée
8 Viole de Gambe
8 Voix Céleste
8 Quintaton
4 Prestant
4 Flûte Octaviant
2-2/3 Nasard
2 Octavin
1-3/5 Tierce
IV-V Plein Jeu
16 Contre Trompette
8 Trompette
8 Hautbois
8 Voix Humaine
4 Clairon
Trémolo

PÉDALE

32 Contre Violone
32 Contre Bourdon
16 Flûte
16 Contrebasse
16 Soubasse
16 Contre Gambe (G.O.)
16 Quintaton (REC)
8 Octavebasse
8 Grosse Bourdon
8 Gambe (G.O.)
4 Basse de Chorale
4 Cor de Nuit
V Mixture
32 Contra Bombarde
16 Bombarde
16 Contre Trompette (REC)
8 Bombarde
8 Trompette Harmonique (G.O.)
4 Bombarde
4 Cromorne
Chimes

The organ at Greene Chapel at Hendrix College replaces an organ manufactured by the W. W. Kimball Co. of Chicago. The new instrument, completed in 1997, incorporates some of the Kimball pipework, revoiced and rescaled into the current tonal scheme. The console and cases are of white oak with applied gold leaf. Case pipes are frosted tin with applied gold leaf. Manual natural keys are bone, and sharps are of rosewood. The combination action has 99 levels of memory, a four-level adjustable crescendo system, and a piston sequencer. The main windchests are pallet-and-slider construction with electric key action. Wind pressure is 100mm for all stops except the Tromba, which is on 183mm. The specification calls for 33 total ranks on 27 stops. At the time of this recording, 30 ranks and 24 stops were installed. The organ specification as it was at the time of this recording is detailed below:

SWELL ORGAN	PEDAL ORGAN	GREAT ORGAN
<i>(expressive)</i>	<i>(expressive with Great)</i>	<i>(expressive)</i>
16 Gedeckt	32 Basse	16 Violone
8 Diapason	16 Subbass	8 Principal
8 Chimney Flute	16 Violone	8 Bourdon
8 Salicional	16 Gedeckt (SW)	8 Violone
8 Voix Celeste	8 Octave	4 Octave
4 Principal	8 Bourdon	4 Nachthorn
4 Harmonic Flute	8 Violone (GR)	2 Super Octave
2-2/3 Nasard	8 Chimney Flute (SW)	IV Founiture
2 Octavin	4 Super Octave	Tremolo
1-3/5 Tierce	4 Bourdon	8 Tromba (PED)
IV Plein Jeu	16 Trombone	8 Trumpet (SW 16)
16 Double Trumpet	16 Double Trumpet (SW)	
8 Trompette	8 Tromba	
8 Hautbois	8 Trumpet (SW)	
4 Clairon	4 Clairon (SW)	
Tremolo		



photo by Brian Phelps

Founded in 1988, the **Memphis Boychoir** is a non-denominational, non-sectarian ensemble, whose purpose is to develop a variety of musical and leadership skills among boys in the greater Memphis area, and to provide a performing outlet for talented young singers. Rehearsals are twice weekly. The Memphis Boychoir, assisted by the Memphis Chamber Choir, sings monthly services of Choral Evensong at St. John's Episcopal Church, where the choirs are based. Their repertoire spans a broad range of sacred styles from the 16th century to the present. They have been heard in numerous television broadcasts and nationally through radio programs distributed by Public Radio International and National Public Radio.

Founded in 1989, the **Memphis Chamber Choir** is comprised of professional musicians and gifted amateurs. Originally formed as a support group for the Memphis Boychoir in order to enable the singing of SATB repertoire, the Chamber Choir has since developed into a performance organization of its own. The ensemble has premiered numerous works in live performance and recording by many contemporary composers.

Since 1991, recordings on the Pro Organo label by the Memphis Chamber Choir and Memphis Boychoir have received international acclaim. Critics have praised the choirs' technique, and the unique warmth of the Chamber Choir's women as they blend with the trebles of the Memphis Boychoir. Other recordings by these ensembles, which may be acquired direct from the manufacturer, as well as through a variety of mail order and storefront recording merchants, are as follows:

CD 7031 - What Sweeter Music: Carols for the Year Round
CD 7034 - In Every Corner Sing
CD 7037 - Shout the Glad Tidings
CD 7039 - An American Festival of Lessons & Carols
CD 7053 - Great Cathedral Music: A Memphis Choral Tour
CD 7073 - Hodie: A 20th Century Yuletide Celebration
CD 7088 - God is gone Up: Choral Evensong for Ascensiontide
CD 7099 Sing Lullaby

Memphis Boychoir

Amal Black
 Nick Brackley

Daniel Grubaugh
 Sam Hatch
 Stephen Nelson

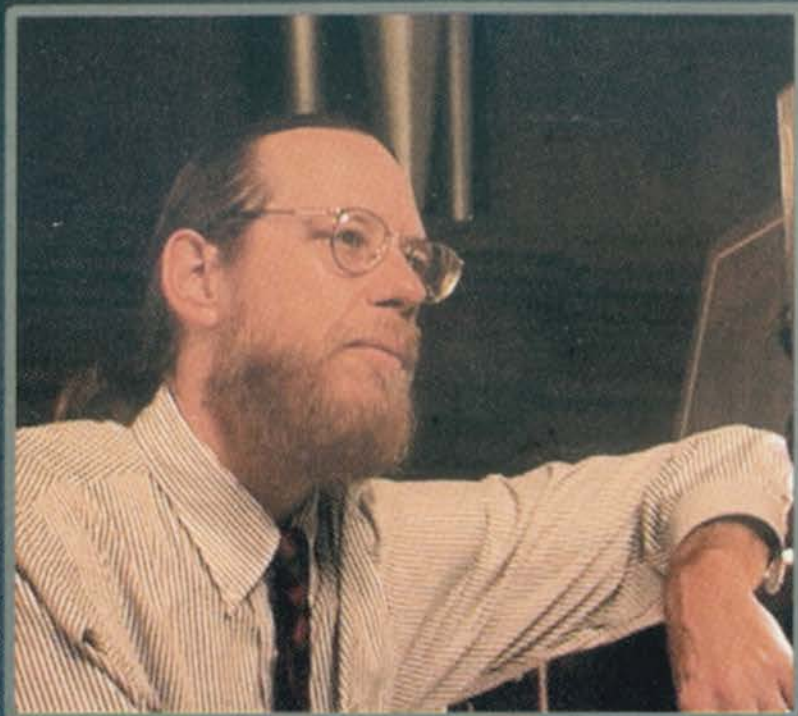
Demarcus Page
 Warner Russell

Memphis Chamber Choir

<i>Soprano</i>	<i>Alto</i>	<i>Tenor</i>	<i>Bass</i>
Patty Duncan	Kristin Lensch	William Compton	Jack Bugbee
* Mona Kreitner	Randall Nelson	James Peebles	William Cooper
Mary Parisoff	Amanda Ruffin	+ Randal Rushing	Darren Raley
	Christina Wellford Scott	Ben Westbrook	
		Paul Zilch	

* soloist in James Peebles' setting of *O Traurigkeit*
 + soloist in Darren Raley's *Ich dank' dir*

John Ayer, Musical Director and Conductor
 Darren Raley, Associate Director
 Randal Rushing, German diction coach & translator
 John Montreville Denton, organ console assistant



JOHN AYER, Organist and Conductor

John Ayer, a native of Boston, graduated from the Hartt College of Music with a double major in organ and choral conducting, received two master's degrees in organ and sacred music from Southern Methodist University, and pursued doctoral studies at the Eastman School of Music. His teachers have included Marlan Allen, Edward Clark, John Holtz, Robert Anderson and David Craighead (organ) and Vincent Allison, Gerald Marck, Lloyd Pfautsch and Donald Neuen (choral conducting). In addition, he has apprenticed with Harvard University Organist Murray Forbes Somerville, and Allan Wicks at Canterbury Cathedral, England. In 1985, he received a grant from the Eastman School to work with Gerre Hancock as a Music Fellow at St. Thomas Church,

New York City. In 1986, he was appointed Organist and Choirmaster at St. John's Episcopal Church, Memphis. John Ayer is Founder and Musical Director of the Memphis Boychoir and Memphis Chamber Choir. He has garnered an international reputation for excellence in blend, musicality, diction and repertoire. This release marks John Ayer's first appearance as a featured organist on the *Pro Organo* label.

John Ayer lovingly dedicates this recording to his principal organ teachers, Marlan Allen, Robert Anderson, Edward Clark and David Craighead.

Acknowledgements from John Ayer

I wish to thank the following for their generosity and kind support of this recording: Joe Nichols and Wayne Simpson; Steve Bullock, Organist and Choirmaster of Christ Episcopal Church, Little Rock and Frank Swindle, Interim Rector of Christ Episcopal Church; Nancy Fleming, Chair, Department of Music and Director of Choral Activities at Hendrix College; John Denton; the rector and vestry of St. John's Episcopal Church, Memphis; Alfred Mann and John David Peterson; Randal Rushing for his coaching in German diction as well as for his vocal participation; all those long-suffering spouses of adult choristers; Fred Hohman for being the genius that he is; and my wife, organist Diane Meredith Belcher, for her constant love, faith and patience.

The Art of the Chorale

AN ORGAN
ANTHOLOGY
VOLUME 1



organist
John Ayer

WITH CHORALES
SUNG BY THE
MEMPHIS BOYCHOIR
& MEMPHIS
CHAMBER CHOIR

**Pro
Organo**

CD 7064

Komm, heiliger Geist, Herre Gott (Come, Holy Ghost)

- 1** Organ Setting • **Jan Janca** (b.1933) from *in Ewigkeit dich loben* - publ. Breitkopf & Härtel (GEMA) - 1:14
- 2** Chorale Ebersberg ca. 1480, Erfurt, 1524 • **Setting** Johann Walter (1496-1570) - 1:24
- 3** Organ Setting • **Johann Sebastian Bach**, S. 651 (1685-1750) - 6:59

Ein' feste burg ist unser Gott (A Mighty Fortress is our God)

- 4** Chorale Martin Luther, 1529 • **Setting** Lukas Osiander (1534-1604) - 0:43
- 5** Organ Setting • **Johann Nicolaus Hanff** (1665-1711) - 2:44
- 6** Organ Setting • **Russell Schulz-Widmar** (b. 1944) - publ. Belwin-Mills / CPP Belwin - 1:43

Aus tiefer Not schrei ich zu Dir (Desperately I cry to Thee)

- 7** Chorale Martin Luther, 1524 • **Setting** Mattheus Le Maistre (d. 1577) - 1:12
- 8** Organ Setting • **Johann Sebastian Bach**, S. 686 (1685-1750) - 6:17
- 9** Organ Setting • **Jean Langlais** (1907-1991) from *Neuf Pièces* - publ. S. Bornemann (SDRM) - 5:35

Ich dank' dir, lieber Herre (I thank Thee, dear Father)

- 10** Chorale 16th cent. anon. • **Setting** Darren Raley (b. 1963) © Darren Raley, manuscript - 1:59
- 11** Organ Setting • **Johann Christoph Bach** (1642-1703) - 0:33
- 12** Organ Setting • **Sigfrid Karg-Elert** (1877-1933) from *Chorale-Improvisations, Opus 65* - 2:59

Wie schön leuchtet der Morgenstern (How beautifully shines the star of morning)

- 13** Chorale Philipp Nicolai, 1599 • **Setting** Hugo Distler - publ. Bärenreiter-Verlag (GEMA) - 1:18
- 14** Organ Setting • **Georg Philipp Telemann** (1681-1767) - 2:36
- 15** Organ Setting • **Paul Manz** (b. 1919) from *A New Liturgical Year* - publ. Augsburg Fortress - 2:42

O Welt, ich muss dich lassen (O world, I now must leave you)

- 16** Chorale 15th century • **Setting** Heinrich Isaac (c.1450-1517) - 1:12
- 17** Organ Setting • **Max Reger** (1873-1916) - 1:42
- 18** Organ Setting • **Emma Lou Diemer** (b. 1927) from *A New Liturgical Year* - publ. Augsburg Fortress - 2:39

Der Tag der ist so Freudenreich (The day is full of joy)

- 19** Chorale Michael Praetorius • **Setting** Michael Praetorius (1571-1621) - 0:47
- 20** Organ Setting • **Dietrich Buxtehude** (1637-1707), BuxWV 182 - 3:36
- 21** Organ Setting • **Marcel Dupré** (1886-1971) from *79 Chorales, Opus 28* - publ. Novello & Co. Ltd. - 0:57

Schmücke dich, o liebe Seele (Adorn thyself, oh dear soul)

- 22** Chorale Johann Crüger, 1649 • **Setting** Darmstädter Gesangbuch, 1698 - 1:32
- 23** Organ Setting • **Johann Gottfried Walther** (1684-1748) - 1:26
- 24** Organ Setting • **Peter Hurford** (b. 1930) - publ. Oxford University Press - 4:07

O Traurigkeit, o Herzeleid (Oh sadness, oh heartfelt pain)

- 25** Chorale Mainz/Würzburg, 1628 • **Setting** James Peebles (b. 1952) © James Peebles, manuscript - 2:18
- 26** Organ Setting • **Johannes Brahms** (1833-1897) - 2:23
- 27** Organ Setting • **Healey Willan** (1880-1968) from *6 Chorale Preludes* - publ. Concordia Publishing House - 2:28

Lobe den Herren, den Mächtigen König (Praise to the Lord, the Almighty)

- 28** Chorale from Erneuernten Gesangbuch, 1665 • **Setting** 17th century anon. - 0:42
 - 29** Organ Setting (*in Homage to the Old Masters*) • **John Ayer** (b. 1952) - © John Ayer, manuscript - 2:42
- Variation I: Trio • Variation II: Fughetta in 4 voices • Variation III: Allegro festivo e brillante

© 1999 / © 1999 Zarex Corporation. All rights reserved. Printed in U.S.A.
WARNING: Unauthorized duplication is a violation of applicable laws.

Musical works which do not bear a copyright or publisher notice are in the public domain in the United States.

total playing time: 1:09:10