

ARSIS

Johann Seb. Bach

Orgel-Büchlein



Dana
Robinson

at Christ Episcopal Church
Tacoma, WA
Brombaugh Organ
opus 22



Photo: James R. Stettner, courtesy of the Organ Historical Society

Brombaugh opus 22, console

Johann Sebastian Bach (1685–1750)

Orgel-Büchlein

Dana Robinson, organist

1	–	4	The Advent Chorales	5:07
5	–	14	The Christmas Chorales	15:39
15	–	17	The New Year Chorales	6:29
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20	–	26	The Lent and Passion Chorales	16:16
27	–	32	The Easter Chorales	10:29
		33	The Pentecost Chorale	1:00
34	–	45	The Chorales <i>in omni tempore</i>	18:54

Total CD Time: 77:47

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Little Organ Book

*Wherein an introduction is given to the beginning organist
on how to work out a chorale in every way,
at the same time to accustom [the organist] to the study of the pedals,
in that the pedal is treated completely obligato in the chorales found herein.*

*To the Honor of God alone on high,
To [my] neighbor, [that he may] instruct himself from this.*

Seldom do we have such a clear statement of intent from a Baroque composer as we do in the case of the title page of Johann Sebastian Bach's *Orgel-Büchlein*. Bach's carefully worded manuscript title page informs us that these pieces were to provide models by which a developing organist could learn to expand a four-part chorale harmonization into an expressive chorale setting for solo organ with obligato pedal, thereby improving his pedal technique as well. Implicit in Bach's stated purpose is something taken for granted by Baroque organists, but largely lost in today's musical culture: To play was to improvise, and to improvise was to produce music worthy of being written down, in effect combining the arts of performance and composition into a single, creative act. Far from being examples of mere technical know-how, these chorales bear witness to a composer and teacher who commanded a degree of stylistic awareness and compositional acumen at the tip of his fingers, feet, and pen.

Bach began writing the *Orgel-Büchlein* in Weimar around 1708, and his intention seems to have been to provide a personal selection of 164 hymn-tune settings for use throughout the church year. The title page would make one think that Bach was preparing this collection for eventual publication, and indeed Bach gave careful, if sometimes optimistic, attention to the layout of the manuscript. Bach wrote the title of the hymns in the manuscript before the settings were composed, neces-

sitating his predicting just how long each setting would be. Though his predictions were accurate in many cases, the composer was often forced to cram the conclusion of one chorale onto the page of another, or to complete a composition in North German organ tablature, a staffless musical notation that required less room on the page. Bach clearly did his best, however, to honor the original intended layout of the manuscript, and this reveals one of the most fascinating aspects of this remarkable collection: While work continued on the collection until about 1717, Bach was to abandon the project until quite late in his life, when he returned to the manuscript to enter four more chorales (*Helpf mir, Gottes Güte preisen; Christus, der uns selig macht; Komm Gott, Schöpfer*, and the fragment *O Traurigkeit*). Clearly, the aging Bach still had these youthful pieces and the *Orgel-Büchlein* project very much on his mind, and his continued devotion to the original concept and layout of the project is striking, even if the futility of its completion must have been apparent.

In the end, the collection was never published during Bach's lifetime; the first to publish any of these chorales was the Berlin music theorist Friedrich Wilhelm Marpurg, who included quotations of four of the chorales in his treatise on counterpoint *Abhandlung von der Fuge* in 1753. Marpurg states in the preface to his book that many of his ideas were based on his personal consultations with Bach in Leipzig, meetings that must have taken place at about the time Bach was returning to the *Orgel-Büchlein* project. These four chorales (*Liebster Jesus, wir sind hier; Herr Christ, der einige Gottes Sohn; Jesus, Christus, unser Heiland; and Wir danken dir*) may well have been recommended to Marpurg by the composers as representative examples of chorale-based counterpoint, and are thus telling witnesses of Bach's continued pride in the *Orgel-Büchlein*.

The bulk of the *Orgel-Büchlein* was written at a time when Bach was absorbing the many foreign musical ideas streaming into Germany. Even the collection's title can be seen as a German translation of such French titles as Nicolas de Grigny's

Livre d'orgue (*Organ Book*) of 1699, which Bach copied by hand in 1713. Indeed, there is a distinctly French stamp on many of the chorales, from the style brisé (lute style) of *Nun komm, der Heiden Heiland* and *Gelobet seist du, Jesu Christ*, to the decidedly French ornamentation and notation of *Wenn wir in höchsten Nöthen sein*. The influence of Italians such as Antonio Vivaldi, many of whose concertos Bach arranged for keyboard ca. 1713, can be seen in one of the *Orgel-Büchlein*'s most important innovations: the spinning-out of a single musical motive into an extended musical statement. Even in its incomplete form, the *Orgel-Büchlein* represents an extensive pedagogical compendium, fully equipped to sharpen the budding organist's coordination (obligato pedal writing, scales in both hands, use of canonic technique, crossing of hands), theoretical knowledge (complex and simple counterpoint, figural elaboration of inventive harmonies, use of a variety of keys and meters), and stylistic awareness.

The Advent Chorales

Nun komm, der Heiden Heiland, is one of Bach's most expressive, if concise, pieces. The opening broken chord—a derivative of the French lute and harpsichord style—generates a simple two-note motive that lends this piece its restless character. *Gott, durch deine Güte/Gottes Sohn ist kommen* is made up of three elements: the chorale tune, which appears in canon at the octave in the soprano and pedal; a walking bass, played by the left hand; and an alto voice that gives the impression of being a faster version (augmentation) of the bass. The resulting layered effect gives the piece a deceptive complexity that is clarified by the rare registration indication from the composer: Principal 8' in the manuals, and Trumpet 8' in the pedal. *Herr Christ, der ein'ge Gottes Sohn/Herr Gott, nun sei gepreiset* represents a quintessential *Orgel-Büchlein* chorale style, and an example of the sort of improvisation Bach expected from his students. A four-part harmonization of the chorale tune (which is stated unadorned in the soprano) has been elaborated by a characteristic motive (a

rising sixteenth-note figure followed by a falling octave—heard clearly four times in succession in the pedal at the opening) is stated incessantly throughout the setting. While it is tempting to assign an affect and text-correlation to this simple motive, the fact that Bach gives alternate texts for this tune makes any such attempt little more than mere guesswork. For Bach, the technique of enlivening a simple harmonization by breaking chords and adding extra notes—all while maintaining the integrity of the original harmonization—was an important skill for any improvising organist. This motivic elaboration of a chorale harmonization is again taken up in the setting of *Lob sei dem allmächtigen Gott*, in which a sprightly sixteenth-note/two thirty-second-note figure is paired with a rocking figure that alternates between two neighboring notes.

The Christmas Chorales

Puer natus in Bethlehem also contains a rocking figure of alternating notes, here paired with a rising syncopated motive followed by descending steps in the pedal. It is easy to read into these two figures a reference to the rocking of the Christ child's cradle and Christ's descent to earth, as has so often been done, but Bach's intention may well have been much more pedagogical: The frequent crossing of the pedal and the left hand, as well as the quite large skips in the pedal, are excellent tools for learning to negotiate the pedalboard and gain independence of the left hand and feet. *Gelobet seist du, Jesu Christ* is one of the most jewel-like settings in the collection. It is the first setting specifically written to be played on two keyboards, allowing the organist to make a clear distinction between the subtly elaborated chorale tune and the gently rippling accompaniment. The recurring motive, ascending and descending octaves and sevenths in the pedal, requires a fine sense of physical balance and comfort on the pedalboard, and marks this piece as one of Bach's most effective and beautiful pedal studies. The motivic intentions of *Der Tag, der ist so freudenreich* is hard to miss—the insistent, incessant bustle of the accompaniment

exudes the joyful message of the hymn text. *Vom Himmel hoch, da komm' ich her* combines sweeping ascending and descending flurries of sixteenth-notes, all above a stomping bass line. *Vom Himmel kam der Engel Schaar* is one of the *Orgel-Büchlein's* most evocative chorale settings, with its cascades of scales in manuals and pedals depicting the descent of flocks of angels. The chorale tune of *In dulci jubilo* is presented in canon at the octave in the soprano and the pedal (possibly referring to the text's "trahé me post te," or "carry me after you"), separated by a succession of descending triplets in the alto and tenor. Despite the complexity of the canonic conceit, the regularity of the rhythm and the relatively simple counterpoint (parallel thirds and sixths) make for one of Bach's most immediately accessible pieces. The most striking feature of *Lobt Gott, ihr Christen, allzugleich* is probably its striding bass line, which, during the course of this short piece, encompasses nearly the entire range of the Central German pedalboards of the time. Again, the pedagogical nature of Bach's collection as a pedal method comes to the fore, but this short prelude is perhaps most notable as a lesson in counterpoint in contrary motion, achieving an inner tension among the voices that lends to this short prelude a dynamic quality that only gets released at the final cadence, with its acquiescent parallel sixths. *Jesu meine Freude* is not a tune normally associated with Christmas. Bach may have had in mind a Christmas version of the text that was published in 1736 in Georg Christian Schemelli's *Musicalisches Gesangbuch*, with contributions from Bach. This text ("*Jesu meine Freude, wird geboren heute*") is essentially a cradle song, and certainly matches the gently swaying motion of the *Orgel-Büchlein* chorale. *Christum wir sollen loben schon* marks a departure from the previous chorales in many ways. Firstly, the chorale tune, which has hitherto always appeared in the soprano, is in the alto, where it is well obscured by the torrent of descending scales around it. The text raises praise "as far as the dear sun shines and to the ends of the earth," an image perhaps well portrayed in measure six, in which the highest and lowest

note of the eighteenth-century organ keyboards are reached simultaneously. Once again, Bach does not neglect to include an important lesson in pedal playing: The final bars require the organist to play two melodic lines simultaneously in the pedal. The text of *Wir Christen Leut'* refers to the joy of Christ's birth (the jaunty, relentless motive in the manuals) that comes to all of firm faith (the sturdy eighth-note motive in the pedals, played with alternate feet, and thus forcing the organist to take a firm metaphorical stance).

The New Year Chorales

Helft mir Gottes Güte preisen is one of the chorales entered by Bach in Leipzig several decades after the *Orgel-Büchlein* was begun. Nevertheless, Bach's intention to teach pedal technique was undaunted—this chorale is one of only two pieces by Bach that requires the organist to play rapid scales in the pedal. *Das alte Jahr vergangen ist* is the first chorale with an elaborately ornamented melody, presented on a separate manual in the soprano. While many have lain great stock in assumed number symbolism (twelve measures and a six-note motive presented against its own inversion as references to the twelve months of the years, for example), it's the intensely expressive chromatic language and affecting ornamentation of the chorale tune that lends this piece a pathos that makes further speculation unnecessary. The final New Years chorale, *In dir ist Freude*, is the largest piece in the *Orgel-Büchlein*, a broad chorale fantasia with a striking pedal ostinato that adequately expresses the joyous character of this tune and text. Once again, Bach is careful to make ever new demands on the beginning organist's pedal technique, not only in the short pedal solos played at the top of the pedalboard, but even more so in the challenging pedal trills.

Epiphany and Purification Chorales

Mit Fried' und Freud' ich fahr dahin is one of the *Orgel-Büchlein's* most relentlessly motivic settings; the juxtaposition of the joyous motive in the manuals (*Freude*=Joy) with the quietly rocking motive in the pedals (*Friede*=Peace) plays tribute to the text. Even the drawn-out last note reflects the text's reference to the sleep of death, a musical allusion already used by Bach in conjunction with this text in his cantata *Gottes Zeit ist die allerbeste Zeit* (BWV 106), composed ca. 1708. If *Mit Fried' und Freud'* achieves its serene effect by simplicity of means, *Herr Gott, nun schleuß den Himmel auf* is one of the collection's most layered and complex settings. Based on the Song of Simeon, the hymn text speaks of the completion of life's journey. The falling motive and rising scales of the left hand provide a striking contrast to the pedal's lethargic, syncopated octaves, and Bach's unusual notation gives a clue as to the character of each of these lines. The chorale tune appears with a harmonizing alto in the right hand in common time. The left hand is notated in 24/16 meter, while the pedal is notated in 12/8 meter. Bach's student Johann Philipp Kirnberger (1721–83) noted that 24/16 and 12/8 were essentially the same meter, although the former was to be performed much more lightly (“with the tip of the bow”) than the latter. Here the implication of a weary servant's steady progression to the joys of his eternal reward is elegantly portrayed by Bach.

The Lenten and Passion Chorales

Bach set the first seven of his intended twelve settings of Lenten chorales (not counting the short fragment of *O Traurigkeit*). Together they present a cohesive unit that forms an intensely expressive exploration of Christ's suffering, sacrifice, and salvation. *O Lamm Gottes, unschuldig* is taken over by a falling, slurred interval of a second, known as a sigh figure, which frames the chorale tune, which appears in canon at the fifth in the alto and tenor. *Christe, du Lamm Gottes* is even more intensely canonic; the tune is presented in canon at the twelfth in the tenor and

soprano), buried in a thick texture of descending scales that are themselves canonic. It has often been remarked that the descending scales suggest the burden of the weight of the world's sins, and, this may well have been Bach's intention, but the implication of this pervasive canonic writing may well have been a representation of the fulfillment of God's plan (canon, after all, does mean law). *Christus, der unselig macht* completes a trilogy of canonic Lenten chorales—here the canon is presented at the octave between the soprano and the bass. The text deals with Christ's suffering, a fact that is easily seen in the setting's intense chromaticism and jarring dissonances. *Da Jesus and dem Kreuze stund'* is a reflection on the Seven Last Words of Jesus. *O Mensch, beweine dein' Sünde groß* is unique in its scale and expressivity. The chorale tune appears in the right hand, here elaborately adorned beyond recognition with florid arabesques and trills. The chorale text largely recounts Christ's life as a vehicle for eventual redemption. Particularly striking is Bach's modification of the tempo indication (*Adagio assai*) at the very end with *Adagissimo*, corresponding to a reference to the length of time Christ spent on the cross. By contrast, *Wir danken dir, Herr Jesu Christ* presents the chorale tune unadorned in the soprano, undergirded by a gentle, joyful rhythm. *Hilf Gott, daß mir es gelinge* again treats the chorale tune in canon (here presented at the interval of a fifth in the right hand), even though the tune does not easily lend itself to canonic treatment—indeed, the result sounds awkward. The chorale text entreats God to help us to “force” our words of praise into a rhyme, an idea that is masterfully reflected in Bach's intentionally poor canonic writing. If we sense a touch of wry humor in this, we should perhaps not be so surprised. This chorale, with its disjunct pedal line and roaming left hand scales that force the organist into quite uncomfortable contortions, is one of the most challenging in the collection. Many an organist has gladly repeated the title of the chorale (“Help me, God, that I Might Succeed”) before launching into its performance.

The Easter Chorales

The setting of *Christ lag in Todesbanden* is particularly strong; a descending motive prevalent throughout seems an expansion of the chorale ending phrase on the word “Alleluia.” *Jesus Christus, unser Heiland* exploits a syncopated motive first heard in the pedal, and strikes a decidedly more penitent tone than its predecessor; here each verse ends with the plea “Kyrie eleison” (Lord, have mercy). *Christ ist erstanden* is unique in the collection in that Bach provides a separate setting for each of the hymn’s three verses, prompting an attempt to look for a clear match between text and music. Certainly the sprightly rhythm that permeates Verse 1 (“*des solln wir alle froh sein*”—“of this we should all be happy”) reminds one of the similar rhythmic figure used in *Der Tag, der ist so freudenreich*. This rhythm is also heard in the setting for Verse 2, here combined with a descending sixteenth-note pattern reminiscent of *Christ lag in Todesbanden* (indeed, to the organist, the two settings make similar demands on the player, and even feel quite similar). Verse 3 begins with a slightly different melody, allowing for a thrice-sung *Alleluia* (and perhaps the real reason for Bach’s need to set at least two separate verses). It is not hard to find a resurrection reference in *Erstanden ist der heilige Christ*, with its ascending scale fragments punctuated by a rising fifths in the pedal. An interesting turn takes place halfway through the chorale, however: The rising fifth suddenly becomes a discordant descending diminished fifth, and the scale figures turn, in the last measure, to a striking descent to low D. Perhaps the reference is to the text of Verse 2, which states that, had Christ not been resurrected, the world would have been lost. *Erschienen ist der heilige Tag* is the only Easter chorale to use canonic technique (a canon between the soprano and the pedal), a reference, perhaps, to the text’s “*all sein Feind er gefangen führt*” (“he leads all his enemies captive”). Indeed, this tune is not really suited to canonic treatment, a fact that Bach glosses over by making small changes in the tune as it appears in the pedal, thus changing the follower into the transgres-

sor. The resurrection imagery of the upwardly sweeping accompaniment is hard to miss, especially since the conclusion of this chorale so effectively counterbalances the *cantabasis* descent of the chorale that preceded it. *Heut’ triumphieret Gottes Sohn* conveys strength with its broad pedal motive, requiring the organist to be wary of each step. The carefully calculated pedagogical nature of this chorale should not be overlooked: A repeated rhythmic motive with a slightly different intervallic profile in the pedal is one of the most challenging tasks an organist can have. Furthermore, wherever the organist must play a string of eighth notes in the pedal, the manual texture thins out to allow for more concentration on the feet, most notably in the final pedal flourish at the word “Alleluia.”

The Pentecost Chorale

There is only one setting of a Pentecost chorale in the *Orgel-Büchlein*, *Komm Gott, Schöpfer, heiliger Geist*, which is striking for its short pedal notes on the third division of the beat. This feature has often provoked commentators to seek deeper symbolism: the third offbeat representing the Holy Ghost, the seven such pedal notes in each phrase representing the seven gifts of the Holy Spirit (as referred to in Verse 4), and so on. (One wonders which note refers to the finger on God’s right hand, mentioned in Verse 4.) One should not let such speculation be a distraction from what is arguably most significant here: Bach’s ability to create such interest and yet clarity in an exceptionally short and dense piece. This is achieved in part by having clearly defined and contrasted motives (as many as four), and by writing skillfully elided cadences to lend forward propulsion to the setting.

The Chorales in omni tempore

The *Orgel-Büchlein* concludes with twelve chorales which, though they may be particularly appropriate on specific days of the church year, may in fact be used at any time in the church year.

Herr Jesu Christ, dich zu uns wend' is a brilliant essay on motivic writing. While the manuals obsess over an arpeggiated figure derived from the first three notes of the melody (which is heard in the soprano voice), the pedal moves in even eighth notes, using a motive derived from each chorale phrase in turn. The effect is very nearly canonic between soprano and pedal. *Liebster Jesu, wir sind hier* is, curiously, presented in two nearly identical versions. The chorale tune is presented in canon at the fifth in the right hand, harmonized by the left and walking bass in the pedal. The second version, marked *Distinctus* in the manuscript, differs only in slightly more active inner parts, and dynamic indications for the right hand (*forte*) and left hand (*piano*)—implying, perhaps, that the first setting is to be played on two manuals registered at a similar volume. The agenda of *Dies sind die heiligen zehn Gebot'* is fairly clear: A repeated-note motive appears in the manuals and pedals ten times before piece's midpoint (bar 10), where the motive is inverted and repeated another ten times. The number symbolism is rather obvious, but the canonic effect (canon = law, commandment) of the accompaniment would not have been lost on any eighteenth-century organist who played this piece. The text of *Vater unser im Himmelreich* is a paraphrase of The Lord's Prayer. As in earlier *Orgel-Büchlein* chorales (*Herr Christ, der ein'ge Gottes Sohn*, for example), the motive, which is heard in all accompanying voices, is harmonically derived, and demonstrates an improvisation technique of turning a four-part harmonization with the chorale tune in the soprano into a fully worked-out setting. The symbolism of *Durch Adams Fall ist ganz verderbt* is also quite straightforward; few will be oblivious to the significance of the chromatic, serpentine inner parts and the falling diminished sevenths (in themselves, as unprepared dissonances, representing a musical sin). The pedal part has its pedagogical value to be sure, but its real value is its lack of functionality—the unsettled feeling lent to this piece by this jagged, directionless bass line accounts for much of the setting's mysterious affect.

Es ist das Heil uns kommen her exhibits a chorale type well represented in the *Orgel-Büchlein*, with its walking bass encompassing intervals of different sizes, and motivically decorated four-part harmony. Here the downward-sweeping sixteenth-note scales surely represent the descent of salvation to earth. *Ich ruf' zu dir, Herr Jesu Christ* represents a unique composition in the *Orgel-Büchlein*. The only chorale in the collection strictly in trio texture, it is decidedly instrumentally conceived, and one can imagine a solo oboe accompanied by violas da gamba. The chorale melody's first two phrases only are decorated, a fact that prompted Bach's son, Carl Philipp Emanuel Bach, to supply a more thoroughly ornamented version. A line from the chorale ("mein'n Nechsten Nütz zu seyn," or "to be of use to my neighbor") may well have inspired the dedication on Bach's title page ("Dem Nechsten, draus sich zu belehren," or "To [my] neighbor, [that he may] instruct himself from this"). *In dich hab ich gehoffet, Herr* again typifies the motivically expanded chorale harmonization, here employing a motive made up of a group of two falling sixteenth notes, followed by two eighth notes. This chorale features a final cadence that directly quotes typical cadential figures of French harpsichord suites of the time, such as those by François Couperin, bearing witness not only to Bach's burgeoning cosmopolitanism, but to his interest in expanding the idiom of the organ as well.

In contrast to *Ich ruf' zu dir*, the melody of *Wenn wir in höchsten Nöthen sein* is so elaborately ornamented as to be virtually unrecognizable. Steeped, as it is, in such an expressive language, this chorale has excited many ecstatic comments, but few have remarked on its overtly French garb that evokes the récits of composers, such as de Grigny and F. Couperin, with whom Bach was undoubtedly familiar. Despite the nearly rhapsodic treatment of the chorale tune, the accompaniment is composed of a motive directly drawn from the opening notes of the chorale tune, producing a work whose outward freedom and inward organization make for one of the most moving compositions in the *Orgel-Büchlein*.

Both *Wer nur den lieben Gott läßt walten* and *Alle Menschen müssen sterben* belong to the intensely motivic chorales, with the melody presented unadorned in the soprano, each chorale concentrating on a single motive for its impact. By contrast, the final chorale in the collection, *Ach wie wichtig, ach wie flüchtig*, is a *tour de force* of layered motivic writing. Its sweeping scales surely depict the text, which compares the transitoriness of life to a swiftly flowing river. Once again, the pedagogical nature of Bach's work comes to the fore in the incessant pedal octaves that call upon the organist to master physical balance, accuracy, and coordination.

In 1753, Friedrich Wilhelm Marpurg, the first ever to publish any of the *Orgel-Büchlein* chorales, wrote, "When the late Capellmeister Bach assigns work to the pedals, this work accords with the characteristics of the pedals. Passages may be as fast they wish, yet they are always comfortable and playable." Indeed, the pedagogical intent of Bach's collection is never far from the player's mind, for each chorale poses distinct technical challenges that bear fruit for those who grapple with them. For player and listener alike, however, the practical purpose of the *Orgel-Büchlein* is easily overshadowed by each setting's ability to go to the heart of the corresponding chorale's message. What ultimately moves us is the encountering of the composer of the St. Matthew Passion and the Art of Fugue in these deeply expressive settings, whose economy of means effectively distills the composer's voice into gem-like miniatures that ultimately lack nothing of the impact of even his greatest works.

—Gregory Crowell

Gregory Crowell is University Organist and Affiliate Professor of Music at Grand Valley State University, where he teaches music history, music theory, harpsichord and organ. He has performed as organist, harpsichordist and clavichordist in North America, Europe and Japan, and has published widely on the performance of eighteenth-century music.

Track List and Registrations

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|----|--|------|
| 1 | Nun komm' der Heiden Heiland (<i>Come now, Savior of the heathen</i>)
Gt P8 Ped S16, O8 | 1:05 |
| 2 | Gott, durch deine Güte / Gottes Sohn ist kommen
(<i>God, by your goodness / God's Son has come</i>)
In canone all' Ottava (<i>Canon at the octave</i>)
Gt P8 Pos P4 Ped T8 Gt/Pos | 1:23 |
| 3 | Herr Christ, der ein'ge Gottes Sohn / Herr Gott, nun sei gepreiset
(<i>Lord Christ, the only Son of God / Lord God, now be praised</i>)
Gt P8 O4 O2 Mixture Ped S16 T8 O4 | 1:41 |
| 4 | Lob sei den Allmächtigen Gott (<i>Praise be to the Almighty God</i>)
Gt T8 O4 Q3 O2 Ped P16 O8 O4 | 0:57 |
| 5 | Puer natus in Bethlehem (<i>A boy is born in Bethlehem</i>) 1:07
Pos G8 R4 Gt Q16 Ped O8 Gt./Ped. | 1:07 |
| 6 | Gelobet seist du, Jesu Christ (<i>You are praised, Jesus Christ</i>)
rh Gt P8 O4 Sesquialtera lh Pos G8 P4 Ped S16 O8 O4 | 1:27 |
| 7 | Der Tag, der ist so freudenreich (<i>This day, that is so rich in joy</i>)
rh Gt T8 lh Pos G8 R4 C2 Ped O8 | 1:53 |
| 8 | Vom Himmel hoch da komm' ich her (<i>From heaven on high I come</i>)
Gt Q16 T8 O4 O2 Mixture Ped P16 T8 O4 | 1:00 |
| 9 | Von Himmel kamm der Engel Schar (<i>From heaven came the angel host</i>)
Pos G8 R4 C2 Gt Q16 O8 S4 Gt/Ped | 1:12 |
| 10 | In dulci júbilo (<i>In quiet joy</i>)
In canone all' Ottava (<i>Canon at the octave</i>)
Pos E8 Gt S4 Gt/Ped | 1:30 |
| 11 | Lobt Gott, ihr Christen, allzugleich (<i>Praise God, Christians, all together</i>)
Gt Q16 T8 O4 O2 Sesquialtera Mixture Pos G8 P4 Scharff
Ped P16 T8 O4 Pos/Gt, Pos/Ped | 0:59 |

12	Jesu, meine freude (<i>Jesus, my joy</i>) Largo Gt P8 Pos G8 E8 O4 Ped S16 O8 O4 Pos/Gt	2:22
13	Christum, wir sollen loben schon (<i>We should indeed praise Christ</i>) Canto fermo in Alto (<i>Chorale melody in alto voice</i>) Gt P8 Ped O8	2:23
14	Wir Christen Leut' (<i>We Christian Folk</i>) Gt P8 O4 Q3 O2 Mixture Ped S16 T8 O4	1:47
15	Helft mir Gottes Güte preisen (<i>Help me to praise God's goodness</i>) Pos G8 P4 Gt Q16 Ped O8 O4 Gt/Ped	1:15
16	Das alte Jahr vergangen ist (<i>The old year has passed</i>) rh Pos G8 R4 Nasard lh Gt HP8 S4 Ped.: S16 O8.	2:16
17	In dir ist Freude (<i>In You is joy</i>) Gt P8 O4 O2 Q3 Mixture Pos G8 P4 Scharff Ped P16 T8 O4 Gt/Pos, Pos/Ped	2:57
18	Mit Fried' und Freud' ich fahr' dahin (<i>In peace and joy I now depart</i>) Gt P8 S4 Pos G8 E8 Ped S16 O8 Pos/Ped	1:26
19	Herr Gott, nun schleuß den Himmel auf (<i>Lord God, open wide the heavens</i>) rh Pos P4 (one octave lower) lh Gt HP8 S4 Ped S16 O8	2:26
20	O Lamm Gottes, unschuldig (<i>O Lamb of God, without guilt</i>) Adagio. Canone alla Quinta (<i>Canon at the fifth</i>) Gt P8 Pos G8 K8 Pos/Ped Tremulant	4:28
21	Christe, du Lamm Gottes (<i>Christ, You Lamb of God</i>) In canone alla Duodecima (<i>Canon at the twelfth</i>) rh Pos P4 (one octave lower) lh Gt O4 (one octave lower) Ped O8	1:08
22	Christus, der uns selig macht (<i>Christ, who makes us blessed</i>) In Canone all' Ottava (<i>Canon at the octave</i>) Gt Q16 P8 O4 Q3 O2 Mixture Ped P16 T8 O4	2:17
23	Da Jesus an dem Kreuze stund (<i>When Jesus hung on the Cross</i>) Gt Q16 (one octave higher) Pos G8 E8 Gt/Ped, Pos/Ped	1:27

24	O Mensch, bewein dein' Sünde groß (<i>O man, bewail your great sin</i>) Adagio assai rh Gt P8 lh Pos G8 E8 Ped S16 Pos/Ped Tremulant	4:27
25	Wir danken dir, Herr Jesu Christ (<i>We thank you, Lord Jesus Christ</i>) Gt Q16 P8 O4 O2 Mixture Ped P16 O8 O4	1:09
26	Hilf, Gott, daß mir's gelinge (<i>Help me, God, to succeed</i>) In Canone alla Quinta (<i>Canon at the fifth</i>) rh Pos G8 P4 Nasard lh Gt Hr8 S4 Ped S16 O8	1:20
27	Christ lag in Todesbanden (<i>Christ lay in the bonds of death</i>) Gt Q16 T8 O4 Q3 O2 Mixture Pos G8 P4 Scharff Ped P16 T8 O4 Pos/Gt, Pos/Ped	1:24
28	Jesus Christ, unser Heiland (<i>Jesus Christ, our Savior</i>) Gt Q16 P8 O4 O2 Mixture Ped P16 O8 O4	1:09
29	Christ ist erstanden (<i>Christ is risen</i>) Verse I: Gt T8 O4 Q3 O2 Ped S16 T8 O4 Verse II: Gt P8 O4 Q3 O2 Mixture Ped S16 T8 O4 Verse III: Gt T8 O4 Q3 O2 Mixture Ped P16 T8 O4	4:20
30	Erstanden ist der Heil'ge Christ (<i>Arisen is the Holy Christ</i>) Pos G8 P4 Scharff Ped S16 O8 O4	0:58
31	Erschienen ist der Herrliche Tag (<i>The glorious day has appeared</i>) In Canone all' Ottava (<i>Canon at the octave</i>) rh Gt T8 O4 lh Pos G8 P4 Nasard K8 Ped S16 T8 O4	1:00
32	Heut' triumphieret Gottes Sohn (<i>Today the Son of God triumphs</i>) Gt Q16 T8 O4 Q3 O2 Mixture Ped P16 T8 O4	1:38
33	Komm, Gott, Schöpfer, Heiliger Geist (<i>Come, God, Creator, Holy Spirit</i>) Gt Q16 P8 O4 Sesquialtera Mixture Pos G8 P4 Scharff Ped P16 T8 O4 Pos/Gt	1:00
34	Herr Jesu Christ, dich zu uns wend'! (<i>Lord Jesus Christ, turn to us</i>) Pos G8 C2 Gt Q16 P8 Gt/Ped	1:16

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| 35 | Liebster Jesu, wir sind hier (<i>Beloved Jesus, we are here</i>)
In Canone alla Quinta (<i>Canon at the fifth</i>)
Version 1: rh Gt Hr 8 Hp8 lh Pos R4 C2 (one octave lower)
Ped S16 O8 Tremulant
Version 2: rh Pos K8 G8 lh Gt Hp8 S4 Ped S16 O8 Tremulant. | 3:13 |
| 36 | Dies sind die heiligen zehn Gebot' (<i>These are the holy ten commandments</i>)
Gt Q16 P8 O4 Sesquialter Mixture Pos G8 P4
Ped P16 T8 O4 Pos/Ped | 1:17 |
| 37 | Vater unser im Himmelreich (<i>Our Father [who art] in heaven</i>)
Gt P8 O4 Ped S16 O8 O4 | 1:21 |
| 38 | Durch Adam's Fall ist ganz verderbt
(<i>Through Adam's fall [human nature and essence] are fully corrupt</i>)
Gt Hr 8 S4 Pos G8 K8 P4 Ped S16 Pos/Ped Tremulant | 1:41 |
| 39 | Es ist das Heil uns kommen her (<i>Salvation has come to us</i>)
Gt P8 O4 O2 Ped S16 O8 O4 | 1:11 |
| 40 | Ich ruf' zu dir, Herr Jesu Christ (<i>I call to you, Lord Jesus Christ</i>)
rh Gt Q16 HP8 (one octave higher) lh Pos G8 E8
Gt/Ped Tremulant. | 2:06 |
| 41 | In dich, hab' ich gehoffet (<i>In you, Lord, have I had hoped</i>)
Gt Hp8 S4 Ped S16 O8 | 1:00 |
| 42 | Wenn wir in höchsten Nöten sein (<i>If we, in the hour of utmost need</i>)
rh Pos P4 (one octave lower) lh Gt HP8 Ped S16 Gt/Ped | 1:57 |
| 43 | Wer nur den lieben Gott läßt walten (<i>Who but lets the dear God guide him</i>)
Gt P8 O4 Q3 O2 Ped S16 T8 O4 | 1:23 |
| 44 | Alle Menschen müssen sterben (<i>All mankind must die</i>)
Gt Hp8 O4 Ped S16 O8 O4 | 1:39 |
| 45 | Ach, wie nichtig, ach wie flüchtig (<i>O, how futile, O, how fleeting</i>)
Gt P8 Ped S16 P8 | 0:50 |

Total CD time: 1:17:49



DANA ROBINSON

teaches organ at the University of Illinois. He performs regularly both in the USA and abroad, both as a soloist and in organ duets with Paul Tegels. In addition to organ pedagogy, his chief interests are keyboard music from all periods, as well as antique organs and pianos by both American and European makers. He lives in Champaign, Illinois, where he is organist at Grace Lutheran Church.

Specification of 1979 John Brombaugh & Associates Pipe Organ, Opus 22
Christ Episcopal Church, Tacoma, WA

Great: 58 notes

- 16' Quintadena
- 8' Praestant (lower facade)
- 8' Holpijp
- 4' Octave
- 4' Spitzflöte
- 3' Quint
- II Sesquialter (Quint 3' + Tierce 1-3/5' on double draw)
- 2' Octave
- III-V Mixture 1'
- 8' Harfenregal
- 8' Trumpet
- Cymbelstern (4 tempered steel rod "bells" struck by hammers, wind operated)

Pedal: 30 notes (C - f) Flat pedal board

- 16' Subbass
- 8' Octave
- 4' Octave
- 16' Posaune
- 8' Trumpet (from Great)

Positive: 58 notes

- 8' Gedackt
- 8' Erzähler 8' (tapered string)
- 8' Erzähler Celeste (ten. f - d³) (on double draw) (*added in 1989)
- 4' Praestant (upper facade)
- 4' Rohrflöte
- 3' Nasard (full compass)
- II Cornet (Nasard 3' + Tierce 1-3/5'), from c¹ (on double draw) (adds Tierce 1-3/5' on double draw and turns off the Nasard 3' below middle c¹)
- 2' Cigarflute
- III Scharf 1/2'
- 8' Krummhorn (musette shape)

Couplers: Gt/Ped; Pos/Gt; Pos/Ped
Key Action: Mechanical action, suspended
Stop Action: Mechanical
Tremulant: Variable speed and depth, affecting entire organ

Temperament: Unequal = Kellner, with five fifth-comma 5ths

Bellows: Single wedge bellows, with flexible winding, wind pressure=83 mm.

Casework: Fumed white oak, hand-carved pipe shades of basswood, in the Italian manner

Photo: Michael A. Way, courtesy of the Organ Historical Society



Brombaugh opus 22, key desk



Brombaugh opus 22, case

Photo: Michael A. Way, courtesy of the Organ Historical Society