



DIVINE REDEEMER

Bach • Gounod

Franck • Boulanger

Puccini • Wolf

Reger • Handel

Christine Brewer,
Soprano

Paul Jacobs,
Organ



Divine Redeemer

In December 1721, Bach married his second wife, the young musician Anna Magdalena Wilcke. Bach seems to have taken a special interest in her abilities, and in 1722 presented her with the *Clavier-Büchlein vor Anna Magdalena Bachin* (Notebook for Anna Magdalena Bach), a compendium of keyboard works by Bach. A second notebook followed in 1725, larger than the first, and containing music by Bach and other well-known composers of the time. Long a favorite for wedding ceremonies, the secular aria *Bist du bei mir* is found in this second notebook, and was until recently assumed to be the work of Bach himself. Scholars now believe the piece to have been composed by Gottfried Heinrich Stölzel (1690-1749) for his (now lost) opera *Diomedes*. Anna Magdalena's copy of the aria is all that survives of Stölzel's score, and is preserved in a rather skeletal form, with the voice accompanied only by an unfigured (unharmonized) bass line. The text is an intimate one, describing a lover's willingness to face even death, so long as her beloved is by her side.

The genre of prelude and fugue is more closely associated with J.S. Bach than with any other composer. In addition to the forty-eight such works found in the two volumes of *The Well-Tempered Clavier*, there are numerous preludes and fugues for organ, spanning the entirety of Bach's long career as an organ virtuoso. Because of its high degree of unification, careful structure, and contrapuntal artifice, the *Prelude and Fugue in C major, BWV 547*, is thought to be a later work from the Leipzig period. Colloquially known as "The 9/8" because of its somewhat unusual time signature, the prelude is comprised of three short triadic motives which are ingeniously elaborated, inverted, and recombined over the course of the piece. The five-voice fugue is one of the most stunning examples of Bach's contrapuntal abilities: the short modulatory subject is introduced in both *rectus* (original form) and *inversus* (inverted form) through three discrete expositions. The forms are then combined, and finally joined by the pedal, held out until the final section, which presents the subject in augmentation (longer note values). A series of *stretto*

entrances in the last few measures complete a veritable encyclopedia of fugal technique.

Although he is now best known for his opera *Faust*, Charles Gounod was twice employed as an organist and composed a large amount of sacred vocal music. A winner of the prestigious Prix de Rome, Gounod was also among the first Parisian organists to become acquainted with the works of Bach. *O Divine Redeemer*, originally scored for mezzo-soprano and orchestra, and published posthumously in 1894, shows Gounod to be a sensitive melodist and master of the theatrical style. The text is a tender plea for mercy from a repentant man facing the imminent prospect of death and divine judgement.

Like Gounod, Giacomo Puccini is known to opera lovers around the world as one of the most successful and popular composers of the genre, and the final representative of an unbroken tradition of Italian operatic masters stretching back more than three centuries. *Salve Regina* dates from Puccini's days as a student in Lucca, and, like many of his early non-operatic works, remained unpublished at his death in 1924. The text is an anonymous Italian paraphrase of the traditional Latin hymn, and features the expressive, subtly inflected approach to text setting that later made Puccini a household name.

César Franck is one of the most beloved, and most performed, composers in the organ repertoire. As the long-tenured organist of the Basilica of Sainte Clotilde in Paris, he also produced a sizable quantity of sacred vocal music, including two complete settings of the Mass. The later work, *Messe à 3 voix*, dates from 1860, and includes Franck's setting of *Panis angelicus*, the final verse of a hymn by Saint Thomas Aquinas, interpolated between the *Sanctus* and *Agnus Dei*. While it offers little of the kaleidoscopic chromaticism that would define his masterful later works, the classical phrase structure and nobly expressive melody have made it a staple of the repertoire since its publication.

Nadia Boulanger's centrality in the history of twentieth-century music rests primarily with her role as an

internationally renowned pedagogue and composition teacher. She was also a talented organist, having studied with Vierne and Guilmant and given the première performance of Aaron Copland's *Symphony for Organ and Orchestra*. The three organ works published in 1912 are her most substantial contribution to the instrument's repertoire. The lyrical *Prélude*, modally inflected *Petit Canon*, and somber *Improvisation* demonstrate a sophisticated and chromatic harmonic language redolent of her teacher Vierne.

One of the defining events of Nadia Boulanger's life was the premature death of her sister Lili. The younger Boulanger had been the first woman to win the prestigious Prix de Rome in 1913, and seemed to be on the cusp of a great career when she succumbed to intestinal tuberculosis at age 24 in 1918. Lili's final composition, *Pie Jesu*, was dictated to Nadia on her deathbed. The work is a setting of the final two lines of the *Dies Irae*, the Sequence of the Roman Catholic Requiem Mass. The opening ascending fifth is a clear allusion to Fauré's famous setting of the same text, but Boulanger's music is substantially more modernist. The music is freely, though not abrasively, dissonant, with only the barest outlines of functional harmony – at times it even seems to anticipate later techniques such as tone clusters and polytonality. The loss of her sister, whom she had always considered the superior composer, was a terrible blow to Nadia, and she gave up composing music completely in the early 1920s.

Together with his one-time school-friend Mahler, Hugo Wolf was one of the last masters of the German art-song, or *Lied*. A passionate devotee of Wagner, Wolf reached artistic maturity in the late 1880s, when he successfully distilled the emotional intensity and pathos of his idol's titanic operas into the miniature form of the *Lied*. *Gebet* was published in Wolf's *Mörike-Lieder* of 1888, his first substantial collection. The text is a short prayer for

balance in life, and Wolf's regular chordal accompaniment suggests the character of a hymn. *Nun wandre, Maria* and *Führ mich, Kind, nach Bethlehem!* are from the *Spanisches Liederbuch*, a diverse collection of Spanish texts translated into German. *Nun wandre* takes the form of a monologue delivered by Joseph to his wife Mary, encouraging her on their journey to Bethlehem. The flowing parallel thirds and regular bass pattern of the accompaniment seem to suggest movement, and the unsettled harmonies bespeak Joseph's growing anxiety. *Führ mich, Kind* is in a similar vein, again describing a journey to Bethlehem. Here the traveler is an unnamed believer, and the journey is metaphorical, but Wolf uses similar musical material to evoke the spiritual pilgrimage.

The three Wolf songs are among the several arranged for organ and voice by Max Reger, a younger German contemporary, and one of the most unique musical voices of the period. Reger's music makes incredible technical demands of the performer, and his post-tonal harmonic language was an important forerunner to the modernist impulses of Schoenberg. The *Toccata and Fugue, Op. 59* demonstrates his indebtedness to Baroque styles and forms, in particular to the music of Bach. The rhapsodic toccata is coupled with an "acceleration" fugue, in which Reger notates gradual increases in tempo.

The power of music was a ubiquitous theme for Baroque composers. Handel's setting of John Dryden's *Ode for St Cecilia's Day*, written for the feast of the patron saint of musicians, characterizes music as one of the primary creative forces of the universe. The penultimate aria, *But oh! What art can teach*, praises the organ as an instrument unparalleled in expressive capabilities. Not surprisingly, it features an extensive organ prelude.

David Crean

Christine Brewer

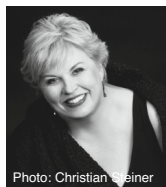


Photo: Christian Weiner

GRAMMY® Award-winning American soprano Christine Brewer's appearances in opera, concert, and recital are marked by her own unique timbre, at once warm and brilliant, combined with a vibrant personality and emotional honesty reminiscent of the great sopranos of the past. Named one of the top twenty sopranos of all time by *BBC Music Magazine*, she is a highly sought-after stage and recording artist. Christine Brewer's engagements have included the gala concerts to re-open the Royal Opera House, Covent Garden (under Bernard Haitink), Britten's *War Requiem* in Rome with Antonio Pappano and she has forged strong links with the BBC Proms, most notably with performances of Wagner's *Die Walküre* and *Götterdämmerung* and Schoenberg's *Gurrelieder* under Donald Runnicles, and Mahler's *Eighth Symphony* under Sir Simon Rattle. She has also performed in concert with Pierre Boulez, James Levine, James Conlon, Michael Tilson Thomas, Mariss Jansons, David Robertson, Alan Gilbert, Richard Hickox, Christoph Eschenbach, Christoph von Dohnanyi, Gustavo Dudamel, Sir Colin Davis, Sir Charles Mackerras, and Yannick Nézet-Séguin. On the opera stage, Brewer is highly regarded for her striking portrayal of the title rôle in Strauss's *Ariadne auf Naxos*, which she has performed with the Metropolitan Opera, Opéra de Lyon, Théâtre du Châtelet, Santa Fe Opera, English National Opera, and Opera Theater of St. Louis. Attracting glowing reviews with each rôle, she has performed Wagner's *Tristan und Isolde* at San Francisco Opera, Gluck's *Alceste* with Santa Fe Opera, the Dyer's Wife in Strauss's *Die Frau ohne Schatten* at Lyric Opera of Chicago and the Paris Opéra, and Lady Billows in Britten's *Albert Herring* at Santa Fe Opera. She is also admired for her work on lesser-known operas, which has seen her take on the title rôles in Gluck's *Iphigénie en Tauride* with the Edinburgh Festival, the Rio de Janeiro Opera, and Madrid Opera and Strauss's *Die ägyptische Helena* with the Santa Fe Opera.

Paul Jacobs



Photo: Fran Kojima

An eloquent champion of his instrument, arguing that the organ has been excluded for too long from the mainstream of classical music, the organist Paul Jacobs is known for his imaginative interpretations and charismatic stage presence; he has also been an important influence in the revival of symphonic music featuring the organ. Hailed by the press as America's leading organ performer, he is the first and only organist ever to have won a GRAMMY® Award (in 2011 for Messiaen's towering *Livre du Saint-Sacrement*). He combines a probing intellect and extraordinary technical skills with a repertoire that spans the gamut of music written for his instrument, both old and new. He has transfixed audiences, colleagues, and critics with landmark performances of the complete works for solo organ by J.S. Bach and Messiaen, as well as a vast array of other composers. A fierce advocate of new music, Paul Jacobs has given the premières of works by Samuel Adler, Mason Bates, Michael Daugherty, Wayne Quin, Stephen Paulus, and Christopher Theofanidis, among others. As a teacher he has also been a vocal proponent of the redeeming nature of traditional and contemporary classical music, which he fears is being diluted in a popular culture. As a recitalist and soloist with major orchestras, he has performed in all fifty United States and all over the world, including with The Philadelphia Orchestra, Cleveland Orchestra, Chicago, Cincinnati, San Francisco, National, and Pacific Symphonies. He joined the faculty of The Juilliard School in 2003, and was named chairman of the organ department in 2004. He received Juilliard's prestigious William Schuman Scholar's Chair in 2007.

The Church of the Gesu, Milwaukee, Wisconsin, USA

Schantz Organ Company, 2010

Great Organ			Choir Organ			Pedal Organ		
16'	Diapason	73 pipes	16'	Dulciana	73 pipes	32'	Contre Violone	12 pipes
16'	Violone	61 pipes	8'	Viole Diapason	61 pipes	32'	Contre Bourdon	56 pipes
8'	Diapason I	61 pipes	8'	Gambe	61 pipes	32'	Resultant	
8'	Diapason II		8'	Gambe Celeste	61 pipes	16'	Contrebasse	32 pipes
8'	Gambe	61 pipes	8'	Flûte Ouverte	61 pipes	16'	Principal	44 pipes
8'	Dulciana	61 pipes	8'	Flûte Céleste (TC)	49 pipes	16'	Diapason	[GREAT]
8'	Flûte Harmonique	61 pipes	8'	Bourdon	61 pipes	16'	Violone	[GREAT]
8'	Bourdon	61 pipes	8'	Dulciana	61 pipes	16'	Bass Viole	[SOLO]
4'	Octave	61 pipes	8'	Unda Maris	61 pipes	16'	Dulciana	[CHOIR]
4'	Principal	61 pipes	4'	Principal	61 pipes	16'	First Bourdon	
4'	Flûte Octaviante	61 pipes	4'	Flûte Traversière	61 pipes	16'	Second Bourdon	[SWELL]
4'	Flûte Cheminée	61 pipes	4'	Flûte à Fuseau	61 pipes	8'	Octave	
2-2/3'	Quinte	61 pipes	2-2/3'	Nasard	61 pipes	8'	Diapason	[GREAT]
2'	Super Octave	61 pipes	2'	Octavin	61 pipes	8'	Cello	[GREAT]
1-3/5'	Tierce	61 pipes	1-3/5'	Tierce	61 pipes	8'	Dulciana	[SOLO]
1-1/3'	Fourniture V	305 pipes	1-1/3'	Quinte	61 pipes	8'	First Bourdon	
1/2'	Cymbale IV	244 pipes	1-1/7'	Septime	61 pipes	8'	Second Bourdon	[SWELL]
8'	Trompette	61 pipes	8'	Fife	61 pipes	8'	Octave	32 pipes
8'	Tromba Real [TROMBA]	8/9'	8'	Neuvième	61 pipes	4'	Cantus Flute	32 pipes
8'	Trompette d'Orchestre [TROMBA]	1-1/3'	8'	Fourniture IV	244 pipes	2-2/3'	Fourniture IV	128 pipes
	Tremulant		2/3'	Cymbale III	183 pipes	32'	Contre Bombarde	44 pipes
	Chimes [SWELL]		4'	Trompette	61 pipes	32'	Grand Cornet	
			4'	Clairon	61 pipes	16'	Bombarde	
			8'	Clairinet	61 pipes	16'	Bombarde	[SOLO]
			8'	Trompette d'Orchestre [TROMBA]	61 pipes	16'	Waldhorn	[SWELL]
				Tremulant		16'	Basson	[SWELL]
						8'	Tromba	44 pipes
						8'	Trompette	[SOLO]
						8'	Cornopean	[SWELL]
						4'	Clairon	
						8'	Trompette Real	[TROMBA]
						8'	Trompette d'Orchestre	[TROMBA]
							Chimes	[SWELL]
Swell Organ			Solo Organ			Echo Organ		
16'	Bourdon	61 pipes	16'	Bass Viole	73 pipes		Diapason	61 pipes
8'	Diapason	61 pipes	8'	Grand Diapason	61 pipes	8'	Viole Sordine	61 pipes
8'	Salicional	61 pipes	8'	Violoncello		8'	Voix Angelique	61 pipes
8'	Voix Celeste	61 pipes	8'	Violoncello Celeste	61 pipes	8'	Cor de Nuit	61 pipes
8'	Muted Viole	61 pipes	8'	Bourdon	61 pipes	8'	Flûte Conique	61 pipes
8'	Bourdon	61 pipes	8'	Octave Major	61 pipes	8'	Flûte Céleste (GG)	54 pipes
8'	Ludwigtone	61 pipes	4'	Octave Minor	61 pipes	4'	Principal	61 pipes
4'	Octave	61 pipes	4'	Flûte Ouverte	61 pipes	4'	Chimney Flute	61 pipes
4'	Flûte Octaviante	61 pipes	2'	Plein Jeu VII	427 pipes	8'	Voix Humaine	61 pipes
2-2/3'	Nasard	61 pipes	16'	Bombarde	85 pipes		Tremulant	
2'	Octavin	61 pipes	8'	Trompette	61 pipes			
1-3/5'	Tierce	61 pipes	8'	English Horn	61 pipes			
2'	Plein Jeu V	305 pipes	8'	French Horn	61 pipes			
16'	Waldhorn	73 pipes	4'	Clairon	61 pipes			
16'	Basson	73 pipes		Tremulant				
8'	Trompette	61 pipes		Chimes [SWELL]				
8'	Cornopean							
8'	Hautbois	61 pipes						
4'	Clairon	61 pipes						
8'	Voix Humaine	61 pipes						
	Tremulant							
	Chime	21 notes						
			8'	Tromba Real	61 pipes	16'	Bourdon	32 pipes
			8'	Trompette d'Orchestre	61 pipes	8'	Cor de Nuit	[ECHO]
						4'	Flûte	[ECHO]

**1 Johann Sebastian Bach (1685-1750):
Bist du bei mir**

Text: Gottfried Stölzel (1690-1749)

Bist du bei mir, geh ich mit Freuden
zum Sterben und zu meiner Ruh.
Ach, wie vergnügt wär so mein Ende,
es drückten deine schönen Hände
mir die getreuen Augen zu!

**4 Charles Gounod (1818-1893):
O Divine Redeemer!**

Text: Charles Gounod

Ah! Turn me not away,
Receive me tho' unworthy;
Hear Thou my cry,
Behold, Lord, my distress!
Answer me from thy throne
Haste Thee, Lord to mine aid,
Thy pity shew in my deep anguish!
Let not the sword of vengeance smite me,
Though righteous thine anger,
O Lord! Shield me in danger, O regard me!
On Thee, Lord, alone will I call.
O Divine Redeemer!
I pray Thee, grant me pardon,
and remember not, remember not my sins!
Forgive me, O Divine Redeemer!
Night gathers round my soul;
Fearful, I cry to Thee;
Come to mine aid, O Lord!
Haste Thee, Lord, haste to help me!
Hear my cry! Save me Lord in Thy mercy;
Come and save me O Lord
Save, in the day of retribution,
From Death shield Thou me, O my God!
O Divine Redeemer, have mercy!
Help me, my Saviour!

5 César Franck (1822-1890): Panis angelicus

Text: St Thomas Aquinas (1225-1274)

Panis angelicus
fit panis hominum;
Dat panis coelicus
figuris terminum:
O res mirabilis!
Manducat Dominum
Pauper, servus et humilis.

**1 Johann Sebastian Bach (1685-1750):
If you are with me**

If you are with me, then I will go gladly
unto my death and to my rest.
Ah, what a pleasant end for me,
if your dear hands be the last I see,
closing shut my faithful eyes to rest!

5 César Franck (1822-1890): Bread of the angels

Bread of the angels
is made bread for mankind;
Gifted bread of Heaven
the end of all imaginings:
Oh, miraculous thing!
This body of God will nourish
the poor, the servile, and the humble.

9 Lili Boulanger (1893-1918): Pie Jesu

Text: Liturgical

Pie Jesu Domine,
Dona eis requiem.
Pie Jesu Domine,
Dona eis requiem sempiternam.

10 Giacomo Puccini (1858-1924): Salve Regina

Text: Antonio Ghislanzoni (1824-1893)

Salve, salve del ciel, regina
Madre degli infelici
Stella del mar divin,
Stella del mar dall'immortal fulgor, salve.
Tu accogli e benedici
d'ogni sventura il pianto
d'uno sguardo
Tuo fai santo
ogni terreno amor.

Hugo Wolf (1860-1903):

11 Nun wandre, Maria

Text: Francisco de Ocaña (fl. 1603), tr. Paul Heyse

Nun wandre, Maria, nun wandre nur fort.
Schon krähen die Hähne, und nah ist der Ort.
Nun wandre, Geliebte, du Kleinod mein,
Und balde wir werden in Bethlehem sein.
Dann ruhest du fein und schlummerst dort.
Schon krähen die Hähne und nah ist der Ort.
Wohl seh ich, Herrin, die Kraft dir schwinden;
Kann deine Schmerzen, ach, kaum verwinden.
Getrost! Wohl finden wir Herberg dort.
Schon krähen die Hähne und nah ist der Ort.

Wär erst bestanden dein Stündlein, Marie,
Die gute Botschaft, gut lohnt ich sie.
Das Eselein hie gäb ich drum fort!
Schon krähen die Hähne und nah ist der Ort.

12 Führ mich, Kind, nach Bethlehem!

Text: Anon., trans. Paul Heyse (1830-1914)

Führ mich, Kind nach Bethlehem!
Dich, mein Gott, dich will ich sehn.
Wem geläng' es, wem,
Ohne dich zu dir zu gehn!

9 Lili Boulanger (1893-1918): Pie Jesu

Pious Lord Jesus,
Give them rest.
Pious Lord Jesus,
Give them everlasting rest.

10 Giacomo Puccini (1858-1924): Salve Regina

Hail, hail Queen of heaven,
Mother of the unfortunate,
Divine star of the sea,
Immortal bright star of the sea, hail!
You accept and bless
The cry of every unfortunate one,
With one glance,
You sanctify
Every earthly love.

Hugo Wolf (1860-1903):

11 Journey on, Mary

Journey on, Mary, journey ever onward;
already the cocks are crowing and the place is near.
Journey on, beloved, you my gem,
and soon we will be in Bethlehem.
Then you can have a good rest, and sleep.
Already the cocks are crowing and the place is near.
Well I see, lady, that your strength is failing;
alas, I can do little to ease your pains.
But take heart: we will surely find a lodging there.
Already the cocks are crowing and the place is near.

If your time were come, Mary,
I would value the good tidings so much
I would give even our donkey in exchange.
Already the cocks are crowing and the place is near.

12 Lead me, child, to Bethlehem!

Lead me, child, to Bethlehem!
You are my God, I long to see you.
Who, who could ever succeed in coming to you
without your aid?

Rüttle mich, daß ich erwache,
Rufe mich, so will ich schreiten;
Gieb die Hand mir, mich zu leiten,
Daß ich auf den Weg mich mache.

Daß ich schaue Bethlehem,
Dorten meinen Gott zu sehn.
Wem gelang' es, wem,
Ohne dich zu dir zu gehn!

Von der Sünde schwerem Kranken
Bin ich träg und dumpf beklommen.
Willst du nicht zu Hülfe kommen,
Muß ich straucheln, muß ich schwanken.

Leite mich nach Bethlehem,
Dich, mein Gott, dich will ich sehn.
Wem gelang' es, wem,
Ohne dich zu dir zu gehn!

13 Gebet

Text: Eduard Mörike (1804-1875)

Herr, schicke was du,
Ein Liebes oder Leides;
Ich bin vergnügt, daß beides
Aus Deinen Händen quillt.

Wollest mit Freuden
Und wollest mit Leiden
Mich nicht überschütten!
Doch in der Mitten,
Liegt holdes Bescheiden.

**16 George Frideric Handel (1685-1759):
But oh! What art can teach
from 'Ode for St Cecilia's Day'**

Text: John Dryden (1631-1700)

But oh! What art can teach,
What human voice can reach
The sacred organ's praise?
Notes inspiring holy love,
Notes that wing their heavenly ways
To join the choirs above.

Shake me so I awake,
call me and I will proceed,
give your hand to guide me,
that I may make my way;

that I may behold Bethlehem,
there to see my God.
Who, who could ever succeed in coming to you
without your aid?

I am languid and full of trepidation
from the heavy sickness of sin.
If you will not come to my aid
I must stumble, I must falter.

Lead me to Bethlehem,
you are my God, I long to see you.
Who, who could ever succeed in coming to you
without your aid?

13 Prayer

Lord, send what You will,
joy or grief;
I am content that both
proceed from Your hands.

Yet I pray that You
not overwhelm me
with either joys or pains.
For in the middle
lies blessed moderation.

Two of America's most celebrated musicians, both GRAMMY® Award-winners, join for a programme that ranges across the sacred vocal and organ repertoire. Some of the most beloved of all pieces, such as Franck's *Panis angelicus* (taken from his *Messe à 3 voix*) are complemented by rarer items. Nadia Boulanger's three organ pieces are heard alongside her sister Lili's beautiful *Pie Jesu* while Max Reger's sensitive organ arrangements of three Hugo Wolf songs are followed by the rousing *Toccata and Fugue, Op. 59*.

DIVINE REDEEMER

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|--|---|
| 1 Johann Sebastian Bach (1685-1750):
Bist du bei mir* 3:54 | 10 Giacomo Puccini (1858-1924):
Salve Regina* 4:16 |
| Prelude and Fugue in C major,
BWV 547 9:10 | Hugo Wolf (1860-1903)
(arr. Max Reger): |
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(from <i>Spanisches Liederbuch</i>)* 2:56 |
| 3 Fugue 4:51 | 12 Führ mich, Kind, nach Bethlehem!
(from <i>Spanisches Liederbuch</i>)* 2:59 |
| 4 Charles Gounod (1818-1893):
O Divine Redeemer!* 5:49 | 13 Gebet (from <i>Mörike-Lieder</i>)* 2:18 |
| 5 César Franck (1822-1890): Panis
angelicus (from <i>Messe à 3 voix</i>)* 3:50 | Max Reger (1873-1916):
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| Nadia Boulanger (1887-1979):
Trois Pièces pour Orgue 8:43 | 14 Toccata 3:55 |
| 6 I. Prélude 4:04 | 15 Fugue 5:16 |
| 7 II. Petit Canon 1:52 | 16 George Frideric Handel (1685-1759):
But oh! What art can teach* 3:55 |
| 8 III. Improvisation 2:47 | (from <i>Ode for St Cecilia's Day</i>) |
| 9 Lili Boulanger (1893-1918):
Pie Jesu* 4:18 | |

Christine Brewer, Soprano* • Paul Jacobs, Organ

The sung texts and English translations can be found inside the booklet,
and may also be accessed at www.naxos.com/libretti/573524.htm

With thanks to John Weissrock

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