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UMI
THE LATE TWENTIETH-CENTURY
AMERICAN ORGAN CHORALE:
A STUDY OF SIX COMPOSERS

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By
Lisa Ann Browne, M.M.

*****

The Ohio State University
2001

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Approved by
Music Graduate Program
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ABSTRACT

The organ chorale (an organ composition based on a traditional German Protestant hymn) has enjoyed a continuous, 400-year history. Originating in Reformation Germany, it has long since become a universal genre, crossing denominational as well as geographic boundaries. The twentieth century in particular has been witness to a marked flourishing of the genre. But while the organ chorale itself has migrated beyond German- and Dutch-speaking regions, it seems that the bulk of modern research has not. Continued interest in German compositions seems a natural development of the long history of the genre, but this focus has tended to overshadow or neglect organ chorales from other parts of the world. Thus, this dissertation examines chorale-based organ works of six American composers of the late twentieth century: Timothy Albrecht, Michael Burkhardt, Paul Manz, Gerald Near, Charles W. Ore, and Donald Rotermund.

In recognition of other scholars' work and in an attempt to ensure exposure of recent compositions, emphasis is placed on works published between 1989 and 2000. The late twentieth-century organ chorales included in this study rely heavily on music and musical traditions of the past; hence, they can logically be discussed within the parameters of the traditional Baroque types: melody, ornamental, and cantus-firmus chorales, and chorale canons, ricercares, fugues, and partitas. The dissertation begins with a historical survey of terminology and concepts associated with organ-chorale typology.
and a chronological survey of composers of organ chorales since the baroque era. The author has conducted interviews with the six composers treated here. Biographical information on each is presented, together with their thoughts on liturgical context and compositional process.

The existence of organ chorales in the late twentieth century prompts the question of their possible relation to their baroque counterparts. Upon examination, it becomes readily apparent that there are some basic features that present-day settings hold in common with their predecessors. This familiarity with baroque compositional practice extends to the types of organ chorales as well. Despite these commonalities, certain compositional tendencies can be observed in the body of literature examined in this study that signify a break with baroque practice.
DEDICATION

Dedicated to Fr. John Palmer, C.S.V. and Br. Augustine Mallak, O.S.B.
ACKNOWLEDGMENTS

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The music of Michael Burkhardt and Paul Manz appears courtesy of MorningStar Music. The music of Gerald Near appears with the composer’s permission. The music of Charles W. Ore and Donald Rotermund appears with the permission of Concordia Publishing House, and Timothy Albrecht’s music appears courtesy of Augsburg Fortress. I would like to thank the publishers for their kind permission and help obtaining information about the composers.
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CHAPTER 1
INTRODUCTION

The organ chorale is a genre that has existed for almost 400 years.¹ Originating in Lutheran services in the Renaissance, the genre gained popularity through the compositions of North German composers in the late Baroque, Dietrich Buxtehude and J.S. Bach among them. Interest in the organ chorale has also been generated in more recent periods by the revival of Bach’s works in the nineteenth century and the German Organ Reform Movement in the twentieth century.²

During the past century, composers from all over the globe have written organ chorales. Composers from Canada, France, Great Britain, and the United States, as well


as Germany have made significant contributions. The genre has crossed denominational lines and is no longer exclusively used in Lutheran services.

While the organ chorale itself has migrated beyond German- and Dutch-speaking borders, it seems that the bulk of modern research has not. While the continued interest in German compositions seems a natural development of the long history of the genre, this focus has tended to overshadow or neglect organ chorales from other parts of the world.

Dissertations on contemporary American organ music in particular have long maintained need for exposure of this music, but their calls seem to have fallen, for most part, on deaf ears. In reference books with space devoted to twentieth-century organ music, for example, most bibliographic entries have merely to do with a piece's premiere. Moreover, musicologists who specialize in twentieth-century music tend to avoid American organ music, perhaps because of its frequently utilitarian nature and its

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3 Even a short list of composers of organ chorales would encompass such names as William Albright, Jan Bender, Johann Nepomuk David, Marcel Dupré, Félix-Alexandre Guilmant, Jean Langlais, Flor Peeters, Hermann Schroeder, Alan Stout, Randall Thompson, Helmut Walcha, and Healey Willan.


lack of reputation as a place for experimentation. Likewise, the repertory is neglected because it bears little or no association with the more renowned avant-garde composers. The experimentalists who have cultivated a relationship with the organ – Philip Glass and Steve Reich, for example – have “connected” to the instrument only as a kind of extension of electronic keyboards, not as a church instrument.

Indeed, when we widen our scope beyond the avant-garde, it is seen that the organ chorale has had an important place in twentieth-century American music, perhaps because of its utility both as concert music and as a part of religious services. Organists in a variety of church positions can use the organ chorale within services or as prelude or postlude material. Performers at recitals and hymn festivals have also found them valuable components of their repertoire.

It is the goal of this dissertation to examine chorale-based organ works of American composers of the late twentieth century. It is not possible here to discuss in detail the works of every contemporary organ-chorale composer active in the past decade, so the author offers a discussion of the works of six composers who are among the most prolific composers of autonomous organ chorales produced in the last decade of the twentieth century: Timothy Albrecht, Michael Burkhardt, Paul Manz, Gerald Near,

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7 While many composers have written a number of preludes on hymn tunes and chants, these six are among the most prolific composers using chorales as the basis for their compositions.
Charles W. Ore, and Donald Rotermund. Quite a bit has been written on Paul Manz and other composers who have had long careers. Therefore, in recognition of other scholars’ work and to ensure exposure of most recent compositions, emphasis is placed on compositions published between 1989 and 2000.

Scholars use a variety of terms to refer to chorale-based organ works, and study of these works must perforce begin with a clarification of analytical terms that will be used. Three such terms that require clarification are chorale, chorale prelude, and organ chorale. In the sixteenth century, the German term chorale underwent a change in meaning. While it had previously been used to refer to chant melodies, in the Reformation Era it came to designate the new vernacular hymns of the Lutheran Church. In modern German the term Choral usually refers to these hymn tunes or a simple setting of one, while the term Kirchenlied refers to both the text and tune of the hymn. In modern English the word “Chorale” generally refers to the hymn tune and

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8 Other prolific composers of organ preludes from the past decade include: Robert Hobby, Charles Callahan, Wilbur Held, Gordon Young, and Gerre Hancock. Some of their output, however, is not chorales-based (using instead some other kind of sacred tune as its basis). In addition, many of the pieces do not qualify as an autonomous organ chorale, but rather are simple reharmonizations of chorale tunes.


10 The term Choral appeared in the title of a collection of liturgical songs as early as 1586 with the publication of Das erste evangelische Choralbuch.

text or to the hymn melody alone.\textsuperscript{12} Following a Baroque convention, the term is also used to refer to a four-part setting of the tune.\textsuperscript{13}

The term \textit{chorale prelude (Choralvorspiel)} has two usual meanings: (1) a genre for organ, developed during the Baroque period, which sets one verse of a chorale; (2) a generic term used to describe any chorale setting for organ.\textsuperscript{14} The term \textit{chorale prelude} has been understood most often within the parameters of the second definition. For the sake of clarity in this study, however, the use of the term \textit{chorale prelude} will be limited to discussion of works that set one verse (usually the first) of a chorale tune.\textsuperscript{15}

Scholar Ernest May prefers the term \textit{organ chorale (Orgelchoral)}\textsuperscript{16} to refer to any organ composition based on a traditional German Protestant hymn, reserving the term \textit{chorale prelude} for compositions that fulfill the requirements of the first definition.\textsuperscript{17}

Writing in the revised edition of \textit{Die Musik in Geschichte und Gegenwart}, Arno Forchert

\textsuperscript{12} Ibid.

\textsuperscript{13} Ibid.


\textsuperscript{15} There are a few chorales, such as “Christ ist erstanden,” that have different music for different verses of text.

\textsuperscript{16} In the article “Chorale Settings” in the \textit{NG} Robert Louis Marshall uses the term organ chorales as a subheading for chorale settings for the organ, and uses this term throughout the article. Likewise, Arno Forchert and Rudolf Innig’s article “Choralbearbeitung” in \textit{Die Musik in Geschichte und Gegenwart} uses \textit{Orgelchoral} as a subheading for section of the article about organ chorale settings and use the term consistently throughout.

and Rudolf Innig define the term *Orgelchoral* in three ways: as the polyphonic organ setting of any Gregorian or chorale melody; (more commonly) as a type of setting of a Protestant hymn tune that reached its high point in Bach; and thirdly as a polyphonic organ setting of one stanza of a chorale in which the melody maintains its original shape. In agreement with Ernest May, the present study will employ the term *organ chorale* to refer to any organ work based on a chorale.

The late twentieth-century organ chorales included in this study rely heavily on music and musical traditions of the past; hence, they can logically be discussed within the parameters of the traditional Baroque types. This dissertation is thus organized according to a typology of organ chorales. Chapter two contains a historical survey of terminology and concepts associated with organ-chorale typology. Since the organ chorale types discussed in this study came into being during the Baroque era, chapter three is a chronological survey of Baroque composers of organ chorales and their types. Chapter four is a companion survey of organ-chorale composers active since the time of Bach. Biographical details about the six composers whose music forms the basis of this study are found in chapter five. Chapter six contains a survey of contemporary thought on the liturgical context of organ chorales and interviews with the composers about their compositional process. Chapter seven contains analyses of a substantial number of the

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18 Arno Forchert and Rudolf Innig, “Choralbearbeitung” in *Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik* (Kassel: Bärenreiter, 1994), 841, hereafter referred to as *MGG*.
organ chorales from the repertory of the six composers arranged by type. Conclusions drawn from the previous seven chapters are presented in Chapter eight. While acknowledging the role of contemporary compositional practice and the composers' practical and aesthetic concerns, this study will mainly focus on the structural elements that bind the repertory under consideration to the organ chorales of the past. In so doing, it will show this repertory to be firmly rooted in a venerable tradition.

The large subdivisions of this chapter correspond to the eight major types of organ chorales, with further subdivisions for pieces within each type that share common characteristics: 6.1 Melody Chorales (Simple Melody Chorales, Melody Chorales with an introduction and/or coda, Melody Chorales that set the tune more than once); 6.2 Ornamental Chorales (Ornamental Chorales without interludes, Ornamental Chorales with interludes); 6.3 Cantus Firmus Chorales (Simple Cantus Firmus Chorales, Bicinia, Cantus firmus chorales with interludes based on the chorale, Cantus Firmus Chorales with free interludes, Cantus Firmus chorales with independent two-part inventions, Cantus firmus chorales with independent ritornellos); 6.4 Chorale Canons; 6.5 Chorale Ricercares; 6.6 Chorale Fugues; 6.7 Chorale Fantasias; 6.8 Chorale Partitas; and 6.9 Hybrid Chorales.
CHAPTER 2
ORGAN CHORALE TYPOLOGY

In the analysis of the organ chorales of Bach and other composers for the organ, scholars have developed categories or types in an effort to classify pieces. Confusion arises, however, in trying to reconcile one author’s typological vocabulary with that of another. Quite often, authors mix terms associated with the manipulation of a chorale tune (i.e. strict or free use, diminution, augmentation, fugue, canon, fragmentation, and variation) with terms relating to form that do not involve the chorale directly (i.e. use of a ritornello or ostinato, sonata form).

The uncertainty surrounding the terminology pertaining to organ chorales necessitates that this study begin with a survey of contributions to the subject. This survey will look at three groups of writers: a) those who have studied the organ works of J. S. Bach and/or have contributed to musical dictionaries; b) writers who have studied organ works of contemporary composers; and c) one composer who discusses the forms that hymn improvisations may take. Authors under consideration who fall under the first category consist of Philip Spitta, Albert Schweitzer, Willi Apel, Manfred


Bukofzer, Hugo Riemann, Robert Tusler, Robert Louis Marshall, and Ernest May. The second group of authors consists of Martin Stellhom, James Hicks, and Becky Parker Lombard. The last author surveyed here is Michael Burkhardt, one of the composers whose music is the focus of this study.

While avoiding a formal typology of organ chorales for most of his Bach biography, Philipp Spitta includes descriptions of some organ chorale types. Spitta

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32 Due to the nature of Spitta’s descriptions, the author of this study has chosen to present Spitta’s descriptions in his own words.
differentiates between chorale accompaniments and "real" organ chorales: "In the organ chorale the melody, as it is played, is the focus from which everything radiates; in the accompaniment it is only one member of the harmonic structure which must throw a halo around the congregational song, and to which, consequently, the composer must direct his chief interest."\textsuperscript{33} Spitta also makes some attempt to describe certain Baroque compositional practices found in organ chorales. He describes canonic treatment of a chorale tune that is based on the first line of the tune.\textsuperscript{34} Spitta also describes the free treatment of a chorale: "Once we even came upon a free handling of the chorale in the manner of Böhm and the northern composers."\textsuperscript{35} Spitta cites "In dir ist Freude" (BWV 615), a chorale fantasia from the \textit{Orgelbüchlein}, as an example. He describes the chorale ricercare "Durch Adams Fall ist ganz verderbt" (BWV 705) as a piece in which every line of the chorale is carefully preceded by a fugal interlude.\textsuperscript{36} Spitta also describes "Allein Gott in der Hoh sei Ehr," BWV 717, a cantus firmus chorale that goes on steadily in half-bar notes.\textsuperscript{37} Spitta's observations are accurate, but he does not follow through with a type or category for pieces that fit his descriptions.

\textsuperscript{33} Spitta, \textit{J. S. Bach}, 597.
\textsuperscript{34} Ibid, 600.
\textsuperscript{35} Ibid, 603.
\textsuperscript{36} Ibid, 605.
\textsuperscript{37} Ibid, 608.
Albert Schweitzer, in his biography of J. S. Bach, devotes a chapter to organ chorales. Unfortunately, he uses the terms form, type, and method somewhat interchangeably.

Such are the forms of the chorale prelude created by the masters of the end of the seventeenth century. From the formal standpoint they performed their tasks to the full, since they worked out rigorously all the possible types of the species. There are three of these.\(^{38}\)

The three types that Schweitzer identifies apply to the manipulation of the chorale tune. By “motivistic,” Schweitzer is referring to organ chorales, specifically chorale fugues, in the style of Pachelbel,\(^{39}\) which he describes as using motives derived from a chorale melody that runs through the piece as a cantus firmus.\(^{40}\) However, he cites the two settings of “Aus tiefer Not,” BWV 686-687, by J.S. Bach as examples of this type.\(^{41}\) These two settings are classified as chorale motets (ricercares) according to Robert Tusler.\(^{42}\) In this instance, Schweitzer’s category is broad and somewhat vague, while Tusler’s is more specific.

Schweitzer refers to a second type of organ chorale, coloristic chorales that break up the melody and ornament it\(^{43}\) and cites works of Böhm\(^{44}\) as examples of this type.

\(^{38}\) Schweitzer, J. S. Bach, 47.

\(^{39}\) See “In allgemeiner Landesnot” in Ausgewählte Orgelwerke, Johann Pachelbel, Kassel: Bärenreiter, 1969.

\(^{40}\) Schweitzer, J. S. Bach, 47.

\(^{41}\) Ibid, 42.

\(^{42}\) Tusler, J. S. Bach’s Chorale Preludes, 69.

\(^{43}\) Schweitzer, J. S. Bach, 47.
Schweitzer mentions the organ chorale on “Nun komm, der Heiden Heiland,” BWV 660 as an example of a coloristic chorale. Robert Tusler categorizes this work as an ornamental chorale. While these two authors use different labels for this one piece, here the meaning is consistent. The third type refers to works of Buxtehude that use the chorale melody as the core of a free fantasia. Schweitzer regards the organ chorale on “Ein feste Burg” (BWV 720) as an example of this type. This work is typically classified as a chorale fantasia.

As is seen in the preceding examples, the biographies of J. S. Bach by Albert Schweitzer and Philipp Spitta, while valuable research tools, are not consistent in their application of terms describing types of organ chorales and are thus of limited use in arriving at an organ chorale typology. Their importance lies in the chronicle they provide of the perception of baroque organ chorales.

In direct contrast to Albert Schweitzer and Philipp Spitta, Willi Apel, writing in the *Harvard Dictionary of Music*, is quite concerned with the proper categorization of

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45 Schweitzer, *J. S. Bach*, 45.


47 Schweitzer, *J. S. Bach*, 47.

48 Ibid.

49 Tusler, *J. S. Bach’s Chorale Preludes*, 69.
organ chorales. For the dictionary, Apel wrote one general article on the organ chorale and several smaller articles about specific organ chorale types.

**Cantus-Firmus Chorale** – An organ chorale in which the tune is set in long notes, usually in the bass.⁵⁰

**Chorale Motet** – A composition in which a chorale melody is treated in motet style, i.e., as a succession of fugal sections, each based on one of the successive lines of the chorale.⁵¹

**Chorale Fugue** – A fugue that is based on the first line or the initial phrase of a chorale.⁵²

**Melody or Figural Chorale** – An organ chorale in which the chorale appears as a continuous melody in the soprano, accompanied by contrapuntal parts which usually proceed in definite figures.⁵³

**Ornamental Chorale** – The chorale is set in the soprano with elaborate and expressive ornamentations.⁵⁴

**Chorale Canon** – Apel does not provide a definition for this type, but cites numbers fifteen and thirty-five from the *Orgelbüchlein* as examples.⁵⁵

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⁵¹ Apel, “Chorale Motet” in *HDM*, 142.
⁵³ Ibid.
⁵⁴ Ibid.
⁵⁵ Ibid.
Chorale Fantasia – An organ chorale in “free, North German treatment”,56 in the manner of a fantasia or even an improvisation.57

Chorale Variations (partitas) – a) Variations for organ on a chorale tune; b) the number of variations is usually that of the number of stanzas of the chorale.58

In *Music in the Baroque Era*, Manfred Bukofzer identified four categories for chorale-based organ compositions:

Chorale Partita – A composition that uses the secular variation technique of the German suite, in which the chorale melody appears in successive dances.59

Chorale Fantasy – From the time of Samuel Scheidt, a large rhapsodic composition of virtuoso character.60

Chorale Fugue – A fugue in which the initial phrase of a chorale serves as the subject of a fugue, after which the entire melody is either introduced in cantus firmus fashion or presented phrase by phrase in a chain of fughettas.61

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56 Ibid.
57 Apel, “Chorale Fantasia” in *HDM*, 141.
58 Apel, “Chorale Partita” in *HDM*, 142.
60 Ibid, 267.
61 Ibid.
Chorale Prelude — Bukofzer refers to this type as the “chorale prelude proper” because it best accomplishes the liturgical function of introducing the chorale; the melody is set in the soprano voice, either in plain or ornamented form, surrounded by contrapuntal voices.\textsuperscript{62}

Bukofzer’s limited number of types makes comparison with Apel’s categories somewhat difficult. He uses the term \textit{chorale prelude} to account for both melody and ornamental chorales, and from his description,\textsuperscript{63} includes the chorale ricercare (motet) under the heading of chorale fugue. In addition, Bukofzer does not account for the cantus firmus chorale or chorale canon.

In his dictionary article on organ chorales, Hugo Riemann describes four separate types.

\textbf{Melody Chorale} — Consists of a single, complete presentation of the chorale tune in which the original shape of the tune is maintained.\textsuperscript{64}

\textbf{Chorale Ricercare} — The section by section presentation of each line of the chorale passed from voice to voice.\textsuperscript{65}

\textbf{Chorale Fantasia} — A section be section presentation of the chorale tune in which the phrases are subject to multiple and various techniques.\textsuperscript{66}

\textsuperscript{62}Ibid.

\textsuperscript{63}Bukofzer’s second possibility for the chorale fugue, the phrase by phrase chain of fughettas, implies what Apel and others refer to as the chorale ricercare (motet).

\textsuperscript{64}Hugo Riemann, \textit{Lexikon}, 87.

\textsuperscript{65}Ibid.
**Chorale Fugue** – The fugal presentation of the first line of the chorale.67

When Riemann’s limited number of types coincides with those of Bukofzer and Apel, they are in agreement.

Robert Tusler created a typology of organ chorales for his study of the organ chorales of J. S. Bach. This typology was intended as an improvement over the categories of Albert Schweitzer and Philip Spitta68 and is heavily indebted to the work of Willi Apel.69 His typology consists of two main categories of chorale-based works: those that are bound to the chorale tune (that use the chorale in its entirety) and those that are free in their use of the tune and only use a portion of the tune (extending the material by means of fugues and other processes).70 Within these two broad categories, Tusler identifies seven organizational procedures71 for organ chorales, found individually or in combinations, in organ works from the fifteenth through the twentieth centuries.72

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66 Ibid.
67 Ibid.
68 Tusler, *J. S. Bach’s Chorale Preludes*, 25.
69 See “Organ Chorale” and related articles in *HDM*.
70 Tusler, *J. S. Bach’s Chorale Preludes*, 25.
71 Tusler originally created and applied these categories to the works of Bach. After the completion of his study in 1952, he went on to apply them to the study of later chorale preludes.
72 Tusler, *J. S. Bach’s Chorale Preludes*, vii.
Those in the bound category include the melody chorale, cantus firmus chorale, chorale ricercare, chorale canon, and the ornamental chorale. The two types that make up the free category are the chorale fantasia and the chorale fugue. These categories may exist in forms with or without interludes between the chorale phrases.

**Melody Chorale** – The chorale tune is presented as a continuous melody (without interruption) in virtually its original rhythmic shape, and in the soprano voice.

**Cantus Firmus Chorale** – In this type the tune most often appears in long note-values, with the phrases separated by interludes. Tusler acknowledges that the accompanying musical material may take the form of a canon, motet, fantasia, two-part invention, fugue, duet (bicinia), or trio.

**Chorale Ricercare (Motet)** – The principal characteristic of this type is the fugal use of all phrases of the chorale tune (usually in diminution) in their original order resulting in a series of fugal expositions connected by interludes.

**Chorale Canon** – These pieces set the chorale tune canonically.

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73 Ibid, 28.
74 Ibid, 25.
75 Ibid, 26.
76 Ibid, 28.
77 Ibid.
78 Ibid, 30.
79 Ibid, 34.
Ornamental Chorale — a) an organ chorale that places a chorale melody in the soprano that is elaborately and expressively ornamented, even to the point of being unrecognizable; b) generally the tune is set as a continuous melody.

Chorale Fugue — These pieces use the first phrase of the chorale tune serves as the basis for the fugue subject.

Chorale Fantasia — a) The primary characteristic of this type is freedom in the treatment of the chorale tune; b) not all of the phrases of the tune may be used, and not necessarily in the original order.

The only real distinction between Willi Apel’s categories and those of Robert Tusler involve Tusler’s omission of the chorale partita as a separate type. Instead, Tusler considers the specific type of each individual variation.

In “Chorale Settings” and related articles in the New Grove Dictionary of Music, Robert Marshall identifies the following types: chorale fantasia, chorale fugue (chorale fughetta), chorale motet (chorale ricercare), chorale partita, cantus firmus chorale, chorale canon, melody chorale, ornamental canon (bound or free).

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80 Ibid, 36.
81 Ibid, 37.
82 Ibid, 39.
83 Ibid, 28.
84 See the following articles by Robert Louis Marshall in the NG, Vol. 4: “chorale fantasia,” “chorale fugue,” “chorale motet,” “chorale partita,” “chorale prelude,” “chorale ricercare,” “chorale settings,” and “chorale variations.”
**Chorale Prelude** – a) designation for a short setting for organ of a single verse of a chorale intended to introduce congregational singing of that hymn; b) a synonym for organ chorale.\(^8^5\)

**Melody Chorale** - an organ chorale in which the chorale is normally presented as a continuous melody essentially in its original rhythmic and melodic shape.\(^8^6\)

**Ornamental Chorale** - an organ chorale in which the cantus firmus is highly embellished.\(^8^7\)

**Cantus Firmus Chorale** - an organ chorale in which the complete chorale tune is presented as a long-note cantus firmus whose individual lines are separated by rests while the remaining parts present interludes, a framing introduction and coda to the composition, and accompany the cantus firmus.\(^8^8\)

**Chorale Fantasia** - a) any large organ composition based on a chorale melody; b) a piece in which a German chorale melody is freely developed, each phrase normally treated several times in different ways; c) in the nineteenth century, the chorale fantasia became a rhapsodic organ composition of monumental dimensions based on a chorale melody.\(^8^9\)

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\(^8^7\) Ibid.


\(^8^9\) Marshall, “Chorale Fantasia” in *NG, Vol. 4*, 322.
Chorale Fugue (Fughetta) – a) a short organ composition in which the first line
(occasionally the first two lines) of a chorale tune becomes the subject of a fugue;\textsuperscript{90} b)
a synonym for chorale ricercare.

Chorale Partita\textsuperscript{91} – a set of variations based on a chorale tune.

Chorale Ricercare - A genre that imitates the vocal chorale motet in which each line of a
German chorale is presented in fugal imitation, whereupon it may be further
embellished with idiomatic keyboard figuration.\textsuperscript{92}

Robert Marshall’s types of organ chorales agree with those of Willi Apel and
Robert Tusler. Indeed, Marshall’s article for the \textit{New Grove Dictionary of Music and
Musicians} mirrors that of Apel’s article from the \textit{Harvard Dictionary}.

The scholar Ernest May lists the following types of organ chorales in his article
on that subject in the third edition of \textit{The New Harvard Dictionary of Music}: chorale
motet (ricercare), chorale variation, melody chorale, cantus firmus chorale, ornamental
chorale, chorale canon, chorale fantasia, chorale fughetta, and chorale fugue.\textsuperscript{93} These
classifications were made according to the treatment of the chorale tune.\textsuperscript{94}

\textsuperscript{90} Marshall states here that the function of these pieces was to introduce the
congregational singing of the chorale.

\textsuperscript{91} Marshall, “Chorale Partita” in \textit{NG, Vol. 4}, 322.


\textsuperscript{93} May, “Organ Chorale” in \textit{NHDM}, 589-590.

\textsuperscript{94} Ibid, 589.
**Chorale Motet** - A composition in which each line of the chorale serves as the subject as point of imitation.  

**Chorale Variations** - A composition in which the chorale tune is elaborated several times in contrasting styles.

**Chorale Prelude** – Four Types: a) melody chorale— a short form in which the chorale tune appears as a continuous melody in the soprano accompanied by contrapuntal parts; b) ornamental chorale – the chorale is presented with elaborate ornamentation; c) cantus firmus chorale – a long form in which the chorale tune is presented in long notes (often in the pedal) and its successive phrases are separated by interludes; d) chorale canon – the chorale tune appears in canon supported by accompanying voices.

**Chorale Fantasia** - A piece in which the chorale tune is freely treated.

**Chorale Fugue** – Two Types: a) a short fughetta on the first phrase of the chorale; b) the larger free fugues.

May’s inclusion of four distinct types under the heading of chorale prelude acknowledges the fact that most examples of these types are short settings of one verse of the chorale tune. In every other respect, his conclusions have much in common with those of Willi Apel and Robert Marshall.

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95 Ibid.

96 Ibid.

97 Ibid.

98 Ibid.
In an article on the organ works of Bach, Ernest May describes three varieties of the chorale prelude type that fall under the category, "long chorale preludes with independent structure in the chorale-free voices". May explains: "Bach made a significant innovation in the form and underlying idea of the organ chorale by strengthening and contrasting "accompanying" voices to the point where they developed an independent motivic and formal structure." These three categories are Invention with Added Chorale Tune, Trio with Added Chorale Tune, Ritornello with Added Chorale Tune. These three categories have an independent ritornello, trio, or invention that is presented simultaneously with the chorale tune itself. Along with this information, May also identifies the type of the organ chorale under discussion.

Even with the inclusion of these categories, May’s typology agrees with those of Willi Apel and Robert Tusler. Among all the authors, May and Tusler give the most complete typology of Bach’s organ works. Their conclusions are parallel, but there are a few instances where the two authors disagree over a few select pieces. May categorizes a

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100 May, “The Types, Uses, and Historical Position,” 97.

101 Ibid.

102 Ibid, 99.

103 For example, he indicates that the Schübler chorale, “Wachet auf” is a ritornello with added chorale tune, but is also of the cantus firmus type.

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small number of pieces as cantus firmus chorales in the style of Böhm or Pachelbel with *Vorimitation*, that Tusler labels as chorale ricercares.\textsuperscript{104} These instances are few in number however.

Scholars of twentieth-century organ chorales have developed further applications of these terms. The compositions in Martin Stellhorn’s study of mid-twentieth century German organ chorales\textsuperscript{105} are categorized in the following ways.\textsuperscript{106}

**Composite Forms** – These include pieces that contain multiple movements that have been purposely linked by the composer and include such pieces as the chorale concerto, sonata, and partita, hymn accompaniments, and hybrid forms.\textsuperscript{107}

**Free Elaborations** – This category denotes all compositions that lack a consistent and persistent thematic device or pattern. These include pieces, like the fugue, that do not readily fall into categories, but demonstrate a consistency of melodic figuration, structure, or form. These pieces also cannot be categorized as a free form, such as a fantasia, mainly because of brevity, lack of special design, or lack of specific formal traits.\textsuperscript{108}


\textsuperscript{105} Martin Stellhorn, “The Mid-Twentieth Century Chorale Prelude” (Ph.D. diss., University of Michigan, 1964).

\textsuperscript{106} Some of these categories are based on manipulation of the chorale tune and some are based on other aspects of form.

\textsuperscript{107} Stellhorn, “The Mid-Twentieth Century,” 26-28.

\textsuperscript{108} Ibid, 75.
**Free Forms** - These include the chorale fantasia, bicinia, toccatas, arias, pastorales, scherzos, and improvisatory pieces.\(^{109}\)

**Polarized Forms** – This category includes all compositions that have been given an extrinsically fixed element (such as ostinato, pedal point, or a repeating pattern) around which the music runs its course.\(^{110}\)

**Motivic or Figurai Pieces** - These include trios and pieces organized on one, two, or three motives, fanfare patterns, a ritornello, or a motto.\(^{111}\)

**Imitative Forms** – These include free imitations,\(^{112}\) canons\(^{113}\), and quodlibets.\(^{114}\)

**Organ Chorale Motet (Ricercare)** - This category includes both strict and free examples of the chorale ricercare. Free examples are pieces that may add or subtract voices randomly throughout the piece or include the voice with the cantus firmus in the points of imitation.\(^{115}\)

**Chorale Fugue** – An organ chorale in which the first phrase of the chorale tune is the subject of a fugue. Stellhorn also discusses the fughetta and double fugues.

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\(^{109}\) Ibid, 93-120.

\(^{110}\) Ibid, 121.

\(^{111}\) Ibid, 136-156.

\(^{112}\) Pieces that are regarded as imitative, but do not contain complete canons, ricercares, or fugues.

\(^{113}\) Stellhorn takes into account simple canons, canons with augmentation, diminution, polymeter, retrograde canons, and free canons.

\(^{114}\) Stellhorn, “The Mid-Twentieth Century,” 157-185.

\(^{115}\) Ibid, 184-187.
Chorale Ricercare – Stellhorn’s definition is similar to the one he provides for the chorale motet. However, this chorale ricercare category is regarded more generally as a sectional fugal work in which the chorale phrases may be presented out of order.\textsuperscript{116}

Chorale Canzone – Imitative pieces that are more loosely constructed than the chorale motet, fugue or ricercare.\textsuperscript{117}

Stellhorn’s categories are a mixture of specific and general labels. He includes types that are specific and include what would otherwise include only one previously discussed type, such as the chorale fugue. Other categories are hopelessly large\textsuperscript{118} and could include any number or combination of types.

In a study of the organ chorales of Helmut Walcha, James Hicks classifies Walcha’s compositions in the categories that are a mixture of traditional types and those proposed by Martin Stellhorn.

Chorale Motet (Ricercare) – A setting in which each phrase of the cantus firmus is introduced with short, fugal imitations in the accompanying voices. Hicks points out that Walcha’s degree of adherence to this type varies from piece to piece.\textsuperscript{119}

Canonic Preludes – Hicks recognizes three types of canonic works in Helmut Walcha’s output: a) free canons\textsuperscript{120} which do not include the cantus firmus as a part of the

\textsuperscript{116} Ibid, 188-221.

\textsuperscript{117} Ibid, 221.

\textsuperscript{118} Such as Free Elaborations, Imitative Forms, Polarized Forms

\textsuperscript{119} Hicks, “Helmut Walcha,” 55-56.
canon; b) pieces in which the chorale tune is part of the canonic process; c) those pieces that involve an irregular use of the canonic technique.\textsuperscript{121}

Ostinato and Organ Point Preludes — Compositions that are built around a fixed element, such as an organ point or ostinati of varying durations.\textsuperscript{122}

Bicinia and Trios — Organ chorales that utilize two- and three-part textures.\textsuperscript{123}

Figural Preludes — An organ chorale that accompanies a chorale melody with a consistently applied melodic figuration.\textsuperscript{124}

Works with Ornamented Cantus Firmi — Works that use an ornamented version of the chorale melody.\textsuperscript{125}

Repetitive Preludes — An organ chorale that typically involves the single-voice statement of a cantus firmus phrase followed by a harmonized repetition of the same phrase, usually in a different register.\textsuperscript{126}

Free Elaborations\textsuperscript{127} — Organ chorales that cannot be identified on the basis of continuous melodic formulas, or any strict adherence to some contrapuntal device.\textsuperscript{128}

\textsuperscript{120} Hicks borrowed this category from Martin Stellhorn's dissertation "The Mid-Twentieth-Century Chorale Prelude."

\textsuperscript{121} Hicks, "Helmut Walcha," 56-57.

\textsuperscript{122} Ibid, 57.

\textsuperscript{123} Ibid, 58.

\textsuperscript{124} Ibid.

\textsuperscript{125} Ibid, 59.

\textsuperscript{126} Ibid.
In her dissertation on Paul Manz’s organ works, Becky Lombard Parker begins her chapter on analyzing these organ works by summarizing the four styles of organ chorales that Manfred Bukofzer identifies in his book *Music in the Baroque Era*.

**Chorale Partita** – a set of variations on a given chorale.\(^{129}\)

**Chorale Fantasy** – an extended, often virtuosic composition in which fragments of the chorale appear throughout.\(^{130}\)

**Chorale Fugue** – an organ chorale in which the opening phrase of the chorale serves as the fugal theme.\(^{131}\)

**Chorale Prelude** – a composition serves as an instrumental introduction for congregational singing. It is actually a single chorale variation; the melody clearly presented one time (in the majority of preludes) in a figurative or contrapuntal setting.\(^{132}\)

Parker categorizes most of Paul Manz’ keyboard compositions as chorale preludes according to Bukofzer’s definition.\(^{133}\) She uses the following labels to identify formal

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\(^{127}\) Hicks borrowed this category from Martin Stellhorn’s dissertation “The Mid-Twentieth-Century Chorale Prelude”.

\(^{128}\) Hicks, “Helmut Walcha,” 59.


\(^{130}\) Ibid.

\(^{131}\) Ibid.

\(^{132}\) Ibid.

\(^{133}\) Ibid, 68.
aspects that lie outside the chorale tune in Manz’s organ chorales: ritornello,\textsuperscript{134} canon, fugue, stanza forms, and toccata.\textsuperscript{135} Parker limits herself to one general term (chorale prelude) and her categorization of Manz’s works is sometimes based on manipulation of the chorale tune and sometimes on other formal considerations. The discrepancies between Parker’s typology and others are reconcilable. For instance, what she might classify as a chorale prelude with a ritornello relates easily to May’s distinction for organ chorales with independent ritornellos.

The last scholar to be surveyed is Michael Burkhardt, who, in an article on hymn improvisation for beginning organists, discusses forms that organ chorales may take. 

\textbf{Simple} – in these pieces, the hymn melody is played continuously, without interruption.\textsuperscript{136}

\textbf{Extended} – An organ chorale in which the phrases of the tune are separated by free chorale-related interludes.\textsuperscript{137}

\textbf{ABA Form} – a) A piece in which an introduction/coda (A) frames the presentation of the tune (B); b) or a piece in which the hymn is presented three times; the first and third presentations (A) are alike in style, while the second (B) is contrasting.\textsuperscript{138}

\textsuperscript{134} These pieces have thematic or nonthematic ritornellos, or use a ritornello as countermelody.

\textsuperscript{135} Lombard, “Paul Manz,” 68.


\textsuperscript{137} Ibid.

\textsuperscript{138} Ibid, 29.
Ritornello Form – The phrases of the hymn appear in alternation with a ritornello that changes key during the course of the composition.\textsuperscript{139}

Fantasia – A piece in which fragments of the hymn melody are woven into a free form.\textsuperscript{140}

Fughetta – A piece in which the opening phrase or motive of a hymn becomes the subject of a fugue.\textsuperscript{141}

Toccata – A piece in which the hymn appears in the pedal division accompanied by manual figurations similar to those of the French Romantic tradition.\textsuperscript{142}

The article from which the above information was gleaned was intended as a guide in hymn improvisation for beginning organists. In this capacity, the article is quite successful. For the purpose of this study however, Burkhardt’s categories mix and match traditional organ-chorale typology with forms and what might be considered subtypes (such as simple or extended chorales). These subtypes are valuable, but could be applied to a variety of types of chorales. For instance, melody, ornamental, and cantus firmus chorales could all be composed in simple or extended fashion. The last designation, “Toccata,” is especially problematic because it describes what is most likely a cantus firmus chorale with a particular style of accompaniment. While Burkhardt’s article does not work as a typological model (and does not claim to be one), the present study will nonetheless incorporate Burkhardt’s ideas.

\textsuperscript{139} Ibid.

\textsuperscript{140} Ibid.

\textsuperscript{141} Ibid.

\textsuperscript{142} Ibid.
Scholars analyzing twentieth-century organ chorales have been more concerned with formal attributes of a composition as a whole, while writers who study Baroque organ chorales are interested in a typology based on the manipulation of the chorale. This has led to confusion and inconsistent application of typological terms to the repertory.

To maintain consistency, in the current study I have created a typology based on manipulation of the chorale tune, derived from the writings of Willi Apel, Robert Tusler, Robert Louis Marshal, and Ernest May. The form and structure of each piece, however, will be discussed independently of its classification by type, with this information relying most often on the work of Robert Tusler, Ernest May, and Michael Burkhardt. An organ chorale will be classified according to the type that best represents its overriding compositional principle.

**Melody Chorale** - This type of chorale setting sets the tune as a continuous melody in its original shape (or in a shape close to the original). The chorale tune is most often placed in the soprano, supported by two or three contrapuntal voices. These accompanying voices often use only one or two melodic figures as the basis for development. Distinctions will be made between simple melody chorales, those that set the tune twice, and those that frame the tune with an introduction and coda.

**Cantus Firmus Chorale** - According to Tusler, the cantus firmus chorale is the type most commonly found in chorale-based organ works from the fifteenth through the

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Each phrase of the chorale tune in a cantus firmus chorale is characteristically in long note values and is unornamented. The phrases may be separated by interludes of an indeterminate length. A cantus firmus setting is a relatively long one, the chorale being extended far beyond its original length. Böhm, Buxtehude, Pachelbel, and J. S. Bach all wrote pieces in this style. It should be noted however, that works of Baroque composers provide examples of cantus firmus chorale that sometimes place the tune in the soprano and sometimes present the tune in values that have not been augmented. These kinds of works are generally labeled cantus firmus chorale because they do not fulfill the requirements of a melody chorale in that interludes interrupt the presentation of the chorale tune. Because of the large number of cantus firmus chorales discovered in the course of this study, I shall use Ernest May’s subcategories of cantus firmus chorales with an independent two-part invention or ritornello. I have further categorized these cantus firmus chorales into bicinium, simple cantus firmus chorales, extended pieces with interludes not based on the chorales, and extended pieces with interludes based on the chorale tune.

147 Ibid.
Ornamental Chorale - This type of chorale setting is so-named because the tune is highly ornamented. The tune is invariably in the soprano voice and may be so ornamented as to be unrecognizable. These types of chorales may have interludes between phrases of the chorale and pieces will be divided into simple and extended examples and those that have an introduction/coda.

Chorale Ricercare - An organ composition in the style of the vocal chorale motet, in which the phrases of the chorale are introduced in a series of points of imitation. In agreement with scholar Ernest May, I shall use the term chorale ricercare for organ works in this style so as not to confuse this genre with the vocal chorale motet.

Chorale Canon - A chorale canon sets the entire chorale tune canonically without interlude. Prior to the seventeenth century, chorale canons were written at the octave, while in the Baroque, the canons would have been written at the fourth or the fifth.

Chorale Fugue - A brief setting for organ of the first line (and possibly the second) of a chorale is treated as the subject of a fugue. Brief examples of this type, which consist of only an exposition, are known as chorale fughettas.

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150 The chorale motet in the early sixteenth century was a vocal work that treated the chorale tune as cantus firmus set apart from the accompanying polyphonic voices. By the turn of the century the genre was characterized by setting each line of the chorale as a point of imitation. The organ chorale ricercare is generally assumed to be in the style of the later seventeenth-century chorale motet.


152 May, “Styles and Types.”

Chorale Fantasia - An organ composition based on a chorale, of indeterminate length, and in sectional form.\textsuperscript{154} The tune is frequently presented in the pedal division.\textsuperscript{155} The chorale tune in fantasia treatment can be shortened, broken down into motives, paraphrased, ornamented, or imitated. Beyond this manipulation of the tune, this type features echo effects, meter changes, manual changes, and bravura passagework.\textsuperscript{156} This type of elaborate composition is usually not used within services, but at the end of services or in a concert setting.

Chorale Variations (Partita) - A series of compositions in which the chorale tune is presented several times, each time in a different arrangement. Since the eighteenth century, the terms chorale variation and chorale partita have been interchangeable.\textsuperscript{157} Ricercare-like points of imitation and fugues are techniques usually found outside the partita. Verse partitas set each stanza of the chorale specifically as a through-composed variation.\textsuperscript{158}

Hybrid Chorales – Acknowledging that this is not a standard type, the author has found a quantity of organ chorales in which more than one type is present and will designate

\textsuperscript{154} In addition, this term is used to describe first movements of late Baroque German cantatas that are polyphonic choral settings of a chorale tune.


\textsuperscript{156} Stinson, \textit{The Orgelbüchlein}, 75.

\textsuperscript{157} Marshall, “Chorale Partita,” 322.

\textsuperscript{158} Stellhorn, “The Mid-Twentieth Century,” 30.
these as hybrids. To qualify, the use of multiple types must be present for significant portions of the composition and/or be systematic in its deployment.

This typology, based on the manipulation of the chorale, will allow one to categorize organ chorales using the narrowest possible terms. It is the author’s hope that use of this typology will prove of use to other scholars and can be further applied to works of other composers.
CHAPTER 3

THE BAROQUE ORGAN CHORALE

The history of the organ chorale in the Baroque Era is intertwined with the history of the organ. From the time of its origin in the sixteenth century, the chorale has been associated with the organ. At the time of the Reformation, a grand tradition of organ building and music was already a part of peoples' worship experience. While the organ was utilized in the new Protestant services of sixteenth-century Germany, its purpose was not to accompany chorales. Chorales at this point were exclusive of any accompaniment, but the organ could introduce the chorale and play alternate verses, following the Catholic alternatim practice. It is at this time, the beginning of the Baroque Era, that autonomous organ chorale settings appeared. Some of the organ


162 Ibid.
chorales used as prelude to congregational singing were large-scale compositions and included fantasias, fugues, and toccatas possibly performed outside of a liturgical context.\textsuperscript{163}

Extant baroque organ chorales are all that remain of the improvisation practice that produced them.\textsuperscript{164} While it is presumed that organists were improvising on chorale cantus firmi during the Reformation period, there are few examples of extant chorale-based organ works from southern Germany, and none from northern or central Germany.\textsuperscript{165} By 1650, an organist’s duties would have included introducing and accompanying chorales sung by the congregation.\textsuperscript{166} As the organist took on the duty of accompanying the congregation, his independent role became less important and organ chorales decreased in number from earlier in the century.\textsuperscript{167}

It was during the late Renaissance and early Baroque eras that national “schools” of organ composition also arose in Western Europe.\textsuperscript{168} (These designations usually refer to groups of composers who were active in a specific geographic area and shared some basic compositional traits.) Composers of organ music in Baroque Germany are commonly divided up into three main schools: North, Central, and South German. All

\begin{footnotes}
\item[167] Higgenbottom, 144.
\item[168] Arnold, \textit{OL, Volume One}, 15.
\end{footnotes}
three schools include composers active in Germany, the Netherlands, Sweden, Denmark, and Austria between the years 1600 and 1775. These schools are of great interest to any discussion of organ chorale because chorale-based organ works were found earliest and most frequently amidst their output. The traits cultivated by each school are clearly distinct in style; therefore chorale-based works from the Baroque era may be viewed as both geographically and chronologically specific. Of the three, it is the South German School that produced the fewest chorale-based pieces. Southern Germany had a greater number of Catholic composers and few positions in Protestant churches.

The North German School, whose leading figure was the Dutch composer Jan Pieterszoon Sweelinck (1562-1621), consisted of composers from Denmark, the Netherlands, and Northern Germany active between 1600 and 1725. Samuel Scheidt (1587-1654), Heinrich Scheidemann (c.1596-1663), Franz Tunder (1614-1667), Matthias Weckmann (1621-1674), Johann Adam Reincken (1623-1722), Johann Rudolf Ahle (1625-1673) Dietrich Buxtehude (1637-1707), Georg Böhm (1661-1733), and Georg Telemann (1681-1767) were all considered to be members of this school in at least one

169 For more information about these schools see the following books in which each German school is given its own chapter: Arnold, OL, Volume One; John R. Shannon, Organ Literature of the Seventeenth Century (Raleigh: Sunbury Press, 1978) in which each German school is given its own chapter; and Robert Marshall’s article “Chorale Settings” in NG, Vol. 4, is a good survey of the same topic.

170 Most of these works were written for two or three manuals and pedal. The pedal division was common to organs in Germany and the Netherlands after 1360, long before other countries. However Dutch organs originally had more limited pedal divisions than their German counterparts.

171 Arnold, OL, Vol. 1, 60.
point in their careers. Chorale variations (partita), chorale ricercare, chorale fantasia, and the chorale prelude were genres developed by the North German School. The North German organ chorale repertory of the mid-seventeenth century is transmitted through the five manuscripts of the Lüneburg Tablatures (c.1640-1660).

Dutch composer and teacher Sweelinck is usually credited with the development of the chorale variation, and it occupies a large place in his output. Indeed, Sweelinck was the first to compose variation cycles on liturgical melodies. He composed variations on Gregorian Chant, chorales, and items from the Dutch Psalter that were probably intended for concert use. Unlike secular variations of this time, Sweelinck’s did not begin with a statement of the theme, which was expected to already be familiar to the audience. Most of these chorale variations consist of four variations usually connected by transitional material. The variations use the chorale tune as the source of countersubjects, preimitation, and figuration employed in each variation. Sweelinck was the first to compose variation cycles on liturgical melodies. Sweelinck’s variations were written both for manuals alone and for manuals and pedal, with each

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172 Arnold, OL, Vo.1 1, 72.

173 Sweelinck’s organ works are collected in Das erbe deutscher Musik: Die Lüneburger Orgeltablatur, KN 208.2 (Frankfurt: Henry Litolf’s Verlag, 1968).


175 Ibid.

176 Ibid.

177 Ibid, 105.

178 Ibid, 104.
variation in a contrasting character and texture. While most of the variations are cantus firmus settings that set the tune in long notes in any voice, some are ornamental chorales, reflecting the influence of English secular keyboard variations.

Sweelinck’s pupils Samuel Scheidt and Heinrich Scheidemann also contributed to the growing body of chorale-based works in the Baroque and brought their teacher’s works to Central and Northern Germany, respectively. Heinrich Scheidemann is considered to be, next to Sweelinck, the most important member of the first generation of North-German composers. Sweelinck’s influence on the composer is most evident in his chorale settings. He is recognized as having extended Sweelinck’s keyboard style and further adapting it to the organ. Scheidemann explored the sonorous possibilities of the North German Baroque organ by contrast of texture, register, and tone color. He may have been the first composer to use the pedal division toward this end.

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179 A notable example is “Allein Gott in der Höh sei Ehr,” attributed to the Sweelinck school, consists of four variations by Sweelinck, five by Andreas Düben, two by Petrus Hasse, and six by Gottfried Scheidt, is considered to be a virtual compendium of variation technique. In Werken van Jan Pieterszoon Sweelinck, Deel I: Werken voor Orgel en Clavecimbel (Amsterdam: G. Alsbach & Co., 1943), 125.

180 See variation six of “Erbarm dich mein, o Herre Gott” in Werken van Jan Pieterszoon Sweelinck, 156.


182 Ibid.

183 Scheidemann wrote more cantus firmus chorale variations than any other type of piece.


Scheidemann is credited with the invention of the chorale fantasia and the ornamental type of organ chorale. He introduced elements from the toccata into the older vocal genre of the chorale ricercare, to create the chorale fantasia. Scheidemann’s chorale fantasia “Jesus Christus, unser Heiland” foreshadowed the style of examples of this genre of the later seventeenth and eighteenth centuries. His thirty-five chorale settings also include ornamental chorales in which the decorated chorale in the soprano on the Rückpositiv is supported by a homophonic accompaniment on another manual. Scheidemann created this new style of chorale setting by adorning the chorale with vocal ornaments borrowed from monody. Buxtehude and J. S. Bach would develop this style later.

Lübeck organist Franz Tunder extensively developed the chorale fantasia. These pieces were showpieces probably performed at the famous “Abendmusik” concerts in Lübeck. The governing compositional principle is fragmentation: motives derived from the chorale tune (probably the first and last lines) are fragmented, treated

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186 Ibid, 333.
187 Ernest May, “The Types, Uses, and Historical Position,” 81
190 See variation/verse three of “Mensch willst du leben seliglich” in Musikalische Denkmäler Band III: 46 Choräle für Orgel von J. P. Sweelinck und seinen deutschen Schülern (Mainz: B. Schott’s Söhne, 1957) 203.
192 Ibid, 333.
imitatively, in echo style, or are passed from voice to voice. The chorale fantasia, as developed by Tunder and passed to later generations of composers, followed this basic structural plan. Each line of the chorale is presented twice, one ornamented in the soprano on the rückpositiv, and once in long note values in the pedal.

Johann Adam Reincken, as a student of Heinrich Scheidemann, inherited the tradition of the Sweelinck school. Two of his better-known compositions are the large-scale fantasia “An den Wasserflüssen Babylon” and the partita on “Schweiget mir”. In these pieces, Reincken altered the rhythmic placement of the notes of the chorale tune and uses octave displacement freely. These pieces provide good examples of compositional techniques of the North German Organ School.

The chorale-based pieces of Dietrich Buxtehude (1637-1707) include chorale variations, ricercares, fantasias, and preludes. Buxtehude’s chorale preludes make up the majority of his organ chorales, and are generally considered to be the most important organ works in his output. Buxtehude created a variety of settings. His chorale

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193 Ibid.
196 G. B. Sharpp, ”Reincken, Johann Adam” in NG, Vol. 15, 717.
197 Most of Buxtehude’s preludes are one-verse settings for two manuals and pedal.
preludes consist of cantus firmus, melody, and ornamental settings. Most common
are ornamental settings in which the chorale tune is presented only once in normal
rhythms. These pieces generally require two manuals and have an active pedal part.
Buxtehude used some head imitation to introduce the chorale in his preludes. These
short chorale preludes, seen as single chorale variations, are viewed as a descendent of
Sweelinck’s chorale variations. Buxtehude’s chorale fantasias are compositions for
two manuals and pedal. These pieces specify manual changes and have an active pedal
part. The fantasias are lengthy pieces with dramatic changes in meter, tempo, texture,
and placement of the chorale tune.

Georg Böhm (1661-1733) wrote one chorale fantasia, chorale partitas, and
chorale preludes for organ. The chorale partita, as developed by Böhm and others, was


\[201 \text{ See “Ach Herr, mich armen Sünder,” BuxWV 178 in Buxtehude, \textit{Werke für Orgel}, 162-163.}

\[202 \text{ Marshall, “Chorale Settings.”333.}

\[203 \text{ May “The Types, Uses, and Historical Position,” 82.}

\[204 \text{ See “Nun freut euch lieben Christen g’mein,” BuxWV 210 and “Wie schön leuchtet der Morgenstern,” BuxWV 223 in Buxtehude, \textit{Werke für Orgel}, pages 247-258 and 298-302 respectively.}

\[205 \text{ In \textit{Georg Böhm Sämtliche Klavier und Orgelwerke, Band II} (Wiesbaden: Breitkopf & Härtel, 1986) 98.}
based on chorale variations written by Scheidt and Froberger. He expanded the genre of
the chorale variation to include particular characteristics: the chorale in its original form
in the soprano, homophony, little use of the pedal division, and melodic figuration.\textsuperscript{207}
These pieces were probably intended for concert or home performance, and not for
liturgical use.\textsuperscript{208}

Böhm had a strong influence on J. S. Bach's chorale settings.\textsuperscript{209} Bach's father
was familiar with the works of Böhm and instructed Johann in the study of Böhm's
works. In addition, Bach copied some of Böhm's compositions. In his partitas, Böhm
applied techniques to the chorale normally reserved for secular tunes, such as retaining a
chorale's original pitches and note values (melody type).\textsuperscript{210} In his variations on "Vater
unser im Himmelreich" the chorale is presented over a recurring bass.\textsuperscript{211} J. S. Bach
adopted this procedure for several of his partitas (BWV 766-768).\textsuperscript{212} In addition, Bach
duplicated Böhm's choice of chorales ("Christ lag in Todesbanden"), as well as style, for
a fantasia.

\textsuperscript{206} See "Freu dich sehr o meine Seele", Ibid, 106.

\textsuperscript{207} Sally L. Hanson, "The Organ Chorale Prelude—Contemporary American Directions
Based on 350 Years of Development and Tradition" (M.M. Thesis, Mankato State
University, 1980), 16.


\textsuperscript{209} Ibid.

\textsuperscript{210} John Butt, "Germany and the Netherlands" in Keyboard Music Before 1700 (New

\textsuperscript{211} Böhm, Klavier und Orgelwerke, Band II, 132.

\textsuperscript{212} McLean, "Böhm," NG, Vol. 2, 852.
Georg Philipp Telemann's (1681-1767) main contribution to chorale settings is the *48 fugirende und veränderte Chörale*, a collection of chorale preludes. Each chorale is set twice; first in three parts, then in two. The chorale tune is always presented in long note values and uses pre-imitation.\(^{213}\)

George Webber sums up the importance of the North German School in the following manner: "The principal achievement of the Sweelinck-influenced organists and their contemporaries was to expand the north German style through the use of a wider range of textures from the two-part bicinium upwards, the development of more varied figurative passagework, and the use of echo effects involving up to three manuals. Along with this development of particular textures and styles came the crystallization of particular stop combinations, some universal and others peculiar to individual players and instruments."\(^{214}\) Another technique specific to the north Germans was the giving extra weight to the chorale line by playing it simultaneously on a manual and in the upper voice of a two-part pedal part.\(^{215}\)

The Southern German school of organ composition included composers such as Wilhelm Hieronymus Pachelbel, Johann Jacob Froberger,\(^{216}\) and Georg Muffat who were

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\(^{214}\) Webber, "The North German School," 224.

\(^{215}\) Ibid.

\(^{216}\) However, Froberger was an extremely well-traveled composer. Born in Stuttgart, he later traveled to Italy, France, the Spanish Netherlands, and England.
active in southern Germany and Austria between 1600 and 1775. There are few extant chorale-based compositions from the southern Germany, which was largely Catholic.

The Central German School consisted of composers such as Michael Praetorius, Samuel Scheidt, Johann Pachelbel, Johann Gottfried Walther, and Johann Sebastian Bach were the leading members of the Central German School. This school favored comparatively shorter simpler genre, and the chorale partita (variations) and the chorale fugue/fughetta are considered to be the greatest contributions to the organ chorale by the Central German School.²¹⁷

Michael Praetorius (c.1570-1621) was one of the composers who developed the chorale ricercare.²¹⁸ The chorale ricercare was the organ’s equivalent to the chorale motet, which set each line of the chorale as a point of imitation. The setting of “Christ, unser Herr, zum Jordan kam” is a large example of this genre. Praetorius also composed four-voice chorale fantasias in which only one verse was set, beginning with a fugal exposition of the theme.²¹⁹

Samuel Scheidt (1587-1654) brought Sweelinck’s compositional style to northern Germany. His organ music is collected in the Tablatura Nova of 1624 and Tablatur-Buch 100 Geistlicher Lieder und Psalmen of 1650. Scheidt’s chorale works are found primarily in the Tablatura Nova. The first two volumes of this collection contain mostly variation settings of sacred and secular tunes. The sacred pieces are all cantus firmus

²¹⁹ See the Praetorius’ fantasia on Ein feste Burg.
settings of sixteenth-century Lutheran chorales. Most of Scheidt’s pieces were chorale variations in the style of Sweelinck.\textsuperscript{220} His innovations with the genre include placing the chorale tune in any voice part, including the pedal, and utilizing double pedal lines.\textsuperscript{221} His pieces utilized head imitation (\textit{Vorimitation}) in which the chorale is anticipated by an imitative passage based on motives from the tune. Scheidt also wrote simple bincinia and chorale preludes in cantus firmus style.

Johann Pachelbel’s (1653-1706) extant pieces include chorale fugues, chorale ricercares, and chorale preludes. In the chorale preludes,\textsuperscript{222} the chorale is set unadorned in long note values in the soprano or the bass, with each phrase prepared by pre-imitation.\textsuperscript{223} The chorale is accompanied by two or three non-motivic contrapuntal voices. This type of chorale setting has come to be known as the “Pachelbel type” and has been a great influence on many composers. Pachelbel also wrote chorale fughettas\textsuperscript{224} which treat the first line of the chorale fugally throughout, while the chorale tune never appears in its original form. Pachelbel also created a hybrid form that consisted of a short

\textsuperscript{220} Scheidt’s most important collection is the Tablatura Nova of 1624. Other chorale-based works include the \textit{Geistliche Variationen} (Scared Variations).

\textsuperscript{221} Arnold, \textit{Organ Literature}, 96.

\textsuperscript{222} For example, “Vater unser im Himmelreich”, “Christ, unser Herr, zum Jordan kam”, “Jesus Christus, unser Heiland, der von uns”, in \textit{Ausgewählte Orgelwerke, Zweiter Teil der Choralvorspiele} (Kassel: Bärenreiter, 1969) pages 8-9, 10-12, 24-26 respectively.

\textsuperscript{223} Examples of this type: “Wie schön leuchtet der Morgenstern,” in Pachelbel, \textit{Ausgewählte Orgelwerke, Zweiter Teil der Choralvorspiele}, 78-81.

\textsuperscript{224} For example: “Wo Gott zum Haus nicht gibt sein Gunst” and “In dich hab ich gehoffet, Herr” in Pachelbel, \textit{Orgelwerke, Band III}, pages 35 and 43 respectively.
chorale fughetta followed by a setting of the chorale that may\(^\text{225}\) or may not\(^\text{226}\) contain a statement of the tune. In addition, he contributed to the development of the chorale partita in the eighteenth century. These eighteenth-century partitas\(^\text{227}\) differ from earlier examples in the preservation of the chorale’s original note values and contour.\(^\text{228}\)

The majority of Johann Gottfried Walther’s (1684-1748) extant organ works are chorale preludes. A significant number of these are chorale variations and canons. Walther’s pieces tend to be in a style that is quite similar to J.S. Bach’s.\(^\text{229}\) J. G. Walther was the only composer prior to J. S. Bach who composed chorale canons.\(^\text{230}\)

Johann Sebastian Bach (1685-1750), a composer situated in northern Germany, nonetheless seems to have been familiar with all the aforementioned styles\(^\text{231}\) of the Central German school and has left a large body of chorale-based works.\(^\text{232}\) Bach worked

\(^{225}\) For example: “Wir danken dir, Herr Jesu Christ” and “Wenn meine Sünd mich kränken” in Pachelbel, *Orgelwerke, Band I*, pages 21 and 22 respectively.

\(^{226}\) For example: “Herr Christ, der einig Gotts Sohn” and “Komm, Heiliger Geist, Herre Gott” from *Orgelwerke, Band I*, pages 11 and 31 respectively.


\(^{228}\) Marshall, “Chorale partita,” in *NG, Vol. 4*, 322.


\(^{230}\) Stinson, *The Orgelbüchlein*, 73.

\(^{231}\) Arnold, *OL, Vol. 1*, 96.

\(^{232}\) About half of Bach’s organ works are based on chorales.
exclusively within the forms and types of his predecessors. Influences have been traced from Buxtehude, Froberger, Scheidt, Pachelbel, Reinken, and Böhm to Bach. J.S. Bach was able to achieve a synthesis of both northern and central German practices. Bach’s chorale-based works include: the *Orgelbüchlein*, the *Clavierübung, Teil III*, the *Schübler Choräle*, and *Siebzehn Choräle*. Most of Bach’s organ chorales were composed while he occupied positions in Lüneberg, Arnstadt, Weimar, and Leipzig. Bach’s court position at Cöthen is the only period in his life without a large output of organ chorales.

Bach composed the *Orgelbüchlein* (BWV 599-644), a collection of miniature organ chorales, while working in Weimar. Bach planned for the collection to contain 164 organ chorales, but only forty-six were set. The *Orgelbüchlein* was intended be in two large sections: one organized according to the church year and the second on chorales that dealt with everyday matters of faith. Bach gives three aims for this collection: 1) to instruct the beginner; 2) to instruct him how to write in various styles and techniques; 3) To provide practice music for pedal playing. Most of the chorales in the collection are

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233 Sally L. Hanson, “The Organ Chorale Prelude,” 18.


235 Details concerning Bach’s use of organ chorale types will be discussed in chapter five.

236 Bach describes his plans for the collection in the preface to the *Orgelbüchlein*.

237 Part One was to contain sixty chorale settings, of which only thirty-six were finished and Part Two was to have one hundred and four, of which only ten were completed.
melody chorales for two manuals and pedal. Russell Stinson has identified an "Orgelbüchlein-type:" a melody chorale in which the chorale tune is stated once in the soprano; four-voice texture; the alto and tenor are assigned the same motive; the pedal is assigned the same motive as the inner voices or one of its own.

With this collection, Bach created the first melody chorales with motivic accompaniment in four truly contrapuntal voices. The chorale tune is not used as a unifying element in any of Bach’s organ chorales, which use instead one or two melodic figures as the basis for contrapuntal development. The meaning of the implied chorale text is usually conveyed in the motivic work. Sometimes the dense motivic work temporarily breaks the chorale tune. This happens especially when the soprano is sustaining a long cadential note in a low register. The Orgelbüchlein chorales have an obbligato pedal part – almost as figural as the hands. Constant motivic statements result in a rapid, continuous motion in the rhythm one quarter the value of the main pulse. Bach went to great lengths to ensure this motion. This complements the slow-moving chorale tune. This is a late Baroque trait (music of Bach and Vivaldi). The motives may be stated in one or two voices simultaneously, in parallel thirds or sixths, or may serve as a point of imitation.

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238 However, there are ornamental chorales and chorale fugues, one chorale fantasia, and a few pieces that defy categorization.

239 Russell Stinson, The Orgelbüchlein, 18-19.

240 Ibid, 69.

241 Ibid, 67.
Bach's larger organ chorale settings are found in Clavierübung, Teil III and Siebzehn Choräle. These works are generally composed according to one of two principles: one stemming from the (North German) tradition of chorale variations and another from the tradition of chorale fugues and ricercares.\(^{242}\) The first involves organizing a composition around the presentation of several settings (variations) of the chorale in succession. The second expands the primary material of the chorale by means of polyphonic imitation or by surrounding the chorale with introductions, interludes, or concluding material.

Bach tended to prefer the bass voice for cantus firmus chorales and often placed a fugue above or below the chorale.\(^{243}\) Some of the chorales bear the influence of Buxtehude in their ornamental treatment of the tune.

The third part of the Clavierübung (BWV 669-689), published in 1739, contains twenty-one organ chorales. The collection opens with the Prelude in Eb Major and ends with the complementary Fugue. Some of these are set for two manuals and pedal and some for manuals alone. The smaller pieces are built on only the beginning of the chorale tune. The larger pieces are for up to six voices. The Schübler Choräle were published in the last years of Bach's life. These six pieces are three-voice arrangements of cantata movements. All were intended for two manuals and pedal. Bach probably began working on the Siebzehn Choräle in Weimar, and then rewrote them near the end of his life.


\(^{243}\) Tusler, Bach's Chorale Preludes, 28.
of his life in Leipzig. These chorales have no obvious liturgical or musical connection to one another. *Einige kanonische Veränderungen über das Weihnachtslied* "Vom Himmel hoch" (Several Canonic Variations on the Christmas Song "Vom Himmel hoch") was composed in 1747. The final variation of this organ chorale presents all four lines of the chorale tune simultaneously.

244 Arnold, *OL, Vol. 1*, 112.

245 This piece is generally regarded as one the most significant contribution to chorale variation composition in the late baroque era.
CHAPTER 4
THE ORGAN CHORALE AFTER BACH

Since the close of the Baroque era, the organ chorale has undergone a great deal of change. This change however, has occurred alongside organists’ deliberate study of Baroque organ music.

Eighteenth-century chorale prelude production continued through the efforts of the pupils of the Baroque masters mentioned earlier. Following the death of J. S. Bach, several of his students continued to write chorale settings. Among these pupils, Johann Ludwig Krebs (1713-1780) stands out as a gifted composer who continued composing organ and keyboard works founded on the style of his teacher. He composed a collection of chorale arrangements under the title Clavier Übung, bestehend in verschiedenen Vorspielen und Veränderungen einiger Kirchen Gesänge for keyboard, Thirty Extended Chorale Settings for organ, and the Eight Chorales for oboe and trumpet.

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246 Included among these are: Johann Ludwig Krebs, J. P Kirnberger, J. F. Agricola, and G. A. Homilus

247 Krebs was a student of Bach’s for nine years at the Thomasschule in Leipzig.
and organ. His pieces reflect both Baroque and "galant" stylistic tendencies. The theorist Johann Philipp Kirnberger (1721-1783) also wrote some organ chorales, as did Johann Friedrich Agricola (1720-1774).

Despite works of these few Bach "disciples," production of organ chorales generally waned over the course of late eighteenth and early nineteenth centuries. In the works that were created however, there was a gradual shift of emphasis from organ chorales structured around the treatment of a chorale to those that functioned primarily to create a particular mood or atmosphere. Robert Marshall describes this style as follows in his article on chorale settings in the *New Grove Dictionary of Music*:

"A deliberately neutral and totally utilitarian church style was cultivated, characterized by chordal texture, moderate tempos and stereotyped cadences, modulations, and rhythms. Chorale preludes, too, whether based on the cantus firmus or not, were generally composed in this style throughout much of the century."

During the first half of the nineteenth century, the music of J. S. Bach was rediscovered. The completion of Bach biographies, performances of Bach's music, and collection and study of his works renewed interest in the organ and in traditional organ genres. This nineteenth-century effort to restore Bach to his rightful place is music

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250 For more information on their life and works see Hans Heinrich Eggebert, "Johann Philipp Kirnberger," and Eugene Helm, "Johann Friedrich Agricola," in *NG*.

history is now known as the Bach Revival.\textsuperscript{252} This movement began in Germany, where most of Bach’s surviving pupils were to be found, and in England, where musical historicism was advanced by the end of the eighteenth century.\textsuperscript{253} The Bach Revival of the nineteenth century not only led to a revival of the music of J. S. Bach, but also to a revival of the music of Palestrina, Handel, Domenico and Alessandro Scarlatti, Pergolesi, and others.\textsuperscript{254} In the late eighteenth and early nineteenth centuries, Baron von Swieten of Vienna introduced Renaissance and Baroque music to a number of other composers. Among others, Mozart, Beethoven, Schubert, and Chopin were visitors to the Baron’s house concerts. A taste for “ancient” music became fashionable by mid-century.\textsuperscript{255}

In 1802, Johann Nikolaus Forkel wrote the first biography of Bach and helped elevate in the eyes of the musical public.\textsuperscript{256} In 1829, Felix Mendelssohn conducted a performance of the \textit{St. Matthew Passion} that met with great success.\textsuperscript{257} Mendelssohn’s efforts to collect and rescue the works of Bach, along with his performance of the \textit{St. Matthew Passion}, were significant in the revival of Bach’s music. Later, Johannes Brahms would also participate in the movement as a performer and conductor of Bach’s works.


\textsuperscript{253} Temperley, “Bach Revival, 883.

\textsuperscript{254} For more information see Harry Haskell, \textit{The Early Music Revival: A History} (London: Thames and Hudson, 1988).

\textsuperscript{255} Ibid, 15.

\textsuperscript{256} Ibid, 13.

\textsuperscript{257} Later, Johannes Brahms would also participate in the movement as a performer and conductor of Bach’s works.
Matthew Passion in 1829 have permanently associated him with the Bach revival, a movement to award to Bach his rightful place in music history. Mendelssohn’s performance was a turning point in the perception of Bach as a composer. The revival was no longer solely the property of a few musicians and scholars, but now belonged to the general public as well.258

One of the first large undertakings by German musicologists was the collected works of J. S. Bach. The volumes of this first scholarly collected edition, the Bach Gesellschaft Edition, appeared during 1850-1900. The series editors, Moritz Hauptmann and others, set high standards for scholarship with this project.259 The editorial standards of this edition established a new standard for precision.260 Bach societies sprang up all over Europe during this same period. A new philosophy of music history developed alongside this evidence of the Bach Revival: Music was accepted on its own terms instead of being discussed in terms of contemporary thought.261

Beginning in the 1820s and continuing through the rest of the century, the Bach revival exerted increasing influence on the organ chorale.262 Carl Dahlhaus sums up Bach’s influence on nineteenth century composers in the following way: “Bach’s influence emerged from an idea that was central to nineteenth-century musical thought:

259 Haskell, The Early Music Revival, 22.
261 Haskell, The Early Music Revival, 19.
the idea that expressivity and counterpoint need not be mutually exclusive, but may complement each other, or even bring each other into being.\textsuperscript{263} Well-known composers such as Felix Mendelssohn (1809-1847), Johannes Brahms (1833-1897), and Max Reger (1873-1916) were involved in the revival of organ music in the Romantic era, and together their works span the entire nineteenth century.

Mendelssohn composed a variety of organ works. Besides a collection of character pieces, he composed a fantasia, three pairs of preludes and fugues, three settings of the chorale \textit{Wie gross ist des Allmächt'gen Güte}, and six sonatas for the organ.\textsuperscript{264} The thematic construction of his works relied on Baroque techniques (i.e. cantus firmus, fugue, etc.). Three of the sonatas are based on chorale melodies. The first movement of the sixth sonata is a cantus firmus setting of chorale variations on “Vater unser im Himmelreich.” The second movement is a chorale fugue on the same tune.

Johannes Brahms composed a collection of eleven chorale preludes, Opus 122, at the end of his life (c.1896).\textsuperscript{265} The preludes are a mixture of cantus firmus, melody, and ricercare chorale settings, all forms and styles that would have been known to J. S. Bach.\textsuperscript{266}


\textsuperscript{264} All of Mendelssohn’s organ works are located in \textit{Mendelssohn Works, Volume Nine} (Westmead: Gregg Press, 1967).

\textsuperscript{265} In \textit{Johannes Brahms Sämtlichewerke Band 16: Orgelwerke} (Leipzig: Breitkopf & Härtel, 1949).

\textsuperscript{266} For example: cantus firmus technique, head imitation, echo effect, points of imitation.
Max Reger (1873-1916) was a prolific composer of organ music who tended to write in traditional forms such as toccata, fugue, fantasias, suites, and sonatas. His style includes the use of counterpoint in the form of imitation, sequence, and canon and his works are filled with extreme chromaticism.\textsuperscript{267} Reger’s chorale-based pieces come in large and small sizes. The smaller pieces\textsuperscript{268} consist of melody, cantus firmus chorales and chorale fugues and canons, while the larger works are chorale fantasias\textsuperscript{269} intended for concert use.

4.1. The Organ Chorale in the Twentieth Century

The composition of organ chorales in the twentieth century makes extensive use of structures and techniques from the past. German Baroque traditions bear influence on composers of chorale-based works, regardless of their country of origin. While some composers choose to remain within the tonal and formal framework of the past, others choose to expand or abandon it with the use of serialism, atonality, and other experimental procedures. There are of course composers who combine modern compositional techniques with characteristics of music of earlier generations. This last category might be said to encompass the composers who are the focus of this study.

\textsuperscript{267} Arnold, \textit{Organ Literature, Volume One}, 183.


Belgium

Flor Peeters (1903-1986) was a student of Marcel Dupré and Charles Tournemire. He held teaching positions at the Lemmens Institute, Mechelen, the Royal Conservatory of Ghent, the Conservatory in Tilburg, the Netherlands, and the Royal Flemish Conservatory. His pieces display a synthesis of French and Flemish characteristics. He composed over three hundred organ chorales. The largest collection is *Hymn Preludes for the Liturgical Year*, Op. 100, which consists of twenty-four volumes. This collection includes chorale partitas, toccatas, melody and ornamental chorales, and chorale canons.

France

Marcel Dupré (1886-1977) studied with Félix-Alexandre Guilmant, Louis Vierne, and Charles Widor at the Paris Conservatory. He was the organist at St. Sulpice, Paris from 1934 to 1971; he became professor at the Paris Conservatory in 1954. His

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270 For more information, see John Hofmann, *Flor Peeters, his life and his organ works*, (Fredonia, New York: Birchwood Press, 1978).

271 Peeters chose fifteenth- and sixteenth-century Flemish songs as the basis for settings in *Zehn Orgelchoräle*. One style that Peeters employs is the perpetual motion or “French” toccata that features broken or arpeggiated chordal figures. One example of this is “Grosser Gott” from *Ten Chorale Preludes*, Op. 70.


274 For more information see Michael Murray, *Marcel Dupré, the work of a master organist* (Boston: Northeastern University Press, 1985).
collection, *Seventy-Nine Chorales, Op. 28*, is a pedagogical work, intended to be studied prior to the *Orgelbüchlein* of J. S. Bach. These are brief settings of one verse of the chorale. Included in the collection are chorale canons, melody chorales, and chorale fugues.

Germany and Austria

In *Organ Literature: A Comprehensive Survey*, Richard Corliss Arnold identifies two main compositional techniques evident in twentieth-century German music: traditional polyphonic forms clothed in contemporary counterpoint and harmony, and serial technique. There are composers, such as Siegfried Reda, who combine the two to create serial organ chorales.

A renewed interest in organ building practices of the Baroque period, as well as genres associated with this era, such as the organ chorale led to the organ reform movement (*Orgelbewegung*) of the early twentieth. This was initially a movement

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278 See no. 71, “Vor deinen Thron tret’ ich,” in *79 Chorales*, 84-85.

279 Prelude, fugue, canon, toccata, chorale-based works such as chorale prelude, fantasia, and partita, variation, passacaglia, chaconne, sonata, suite concerto, and organ Mass.

280 Arnold, OL, Volume One, 214.

281 For more information see Lawrence I. Phelps, *A Short History of the Organ Revival* (St. Louis: Concordia, 1967).
begun in Germany by Albert Schweitzer. Schweitzer, who spent much of his free time studying both old and new organs, wrote a pamphlet in 1906 entitled *The Art of Organ Building and Organ Playing in Germany and France.* This became the first document of the organ reform movement. In this pamphlet, Schweitzer addressed issues of organ placement, voicing, case construction, and wind pressure. His criticisms and ideas for reform were probably motivated by his love of J. S. Bach’s music, which could not be satisfactorily performed on post-Romantic instruments.

The organ reform movement took wing in 1926 when a new organ, based on a 1618 design by Michael Praetorius, was unveiled at the Freiburg Organ Conference. Enthusiasm for this historical instrument and for the keynote speaker, Christian Mahrenholz, inspired interest in organ construction and the revival of liturgical music.

The organ reform movement quickly split into two groups: those wanting a total return to Baroque construction practices, and those willing to take a more moderate approach that would render instruments capable of playing all styles of music. Two main tenets of the organ-reform platform that probably influenced the production of organ chorales in the twentieth century are: first, the recognition of the organ as primarily a polyphonic

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285 Ibid.
instrument, and second, the idea that the tonal design of the organ should be developed according to the requirements of the literature to be played.

Three neoclassical composers were integral to the success of the *Orgelbewegung*: Hugo Distler (1908-1942), Helmut Walcha (1907-1991), and Ernst Pepping (1901-1981).286 These three composers all produced a significant number of chorale-based works in accessible styles. Hugo Distler studied with Hermann Grabner and Gunther Ramin, two key figures of the *Orgelbewegung*.287 Distler's organ works are cast in a neo-Baroque style. Gunther Ramin was a well-known performer of Baroque music and Hermann Grabner considered the study of early German music essential to developing a new style.288 Distler also made the effort to study the works of Paul Hindemith and other contemporaries.289 While he never borrowed or quoted material from any modern composers, Distler does seem to have been influenced by Hindemith and Stravinsky.290

Although primarily tonal, Distler's works often feature unusual rhythms and harmonies. The basis for Distler's organ works was the reworking of old forms and genres.291 Distler's chorale-based works include *Partita super Nun komm. der Heiden*

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286 Hanson, “The Organ Chorale Prelude,” 28.

287 For more information see Larry Palmer, *Hugo Distler and his church music* (St. Louis: Concordia, 1967).


289 Ibid, 51.

290 Ibid.

Heiland, Partita super Wachet auf, ruft uns die Stimme, and Kleine Choralbearbeitungen. Free placement of the chorale, cross rhythms, complex subdivisions of beats, syncopation, use of melodic seconds and fourths, sequential use of motives, and avoidance of major and minor thirds characterize his works.

Helmut Walcha, also a pupil of Ramin, composed three collections of organ chorales. These preludes are published versions of chorale improvisations Walcha played before services. The pieces are brief polyphonic settings of one verse of the chorale. While tonal, the preludes are characterized by modern harmonies and counterpoint, with harmonies and form guided by the original shape of the chorale.

Ernst Pepping composed a number of chorale preludes and chorale partitas in a neo-Baroque style. One collection, his Grosses Orgelbuch contains organ chorale

 Movements one and four are toccatas with the chorale as a cantus firmus in the pedals. Movement two submits the chorale to variations that include cantus firmus treatment, fugue, canon, and a bicinium. Movement three is a chaconne on the first line of the chorale.

The three movements of this partita are as follows: 1. Toccata, 2. Bicinium, 3. Fugue.


Arnold, OL, Vol. 1, 223.

For more information see James Hicks, “The Chorale Preludes of Helmut Walcha.” DMA, University of Cincinnati, 1989.

Ibid, 21.

Ibid, 36.
settings arranged according to the church year.\textsuperscript{299} His \textit{Kleines Orgelbuch} contains smaller, easier pieces that set the chorale melody clearly in only one voice at a time.\textsuperscript{300} Pepping’s compositions do not employ a key signature, and have plenty of accidentals.

Johann Nepomuk David (1895-1977), Siegfried Reda (1916-1968), and Anton Heier (1923-1979) are thought of as composers who successfully integrated chorales into pieces that employ more advanced harmonies and counterpoint.\textsuperscript{301} Johann Nepomuk David was associated with the \textit{Orgelbewegung} of the early twentieth century.\textsuperscript{302} David is the first composer to leave a quantity of chorale-based organ compositions that exceeds the extant works of J. S. Bach. His \textit{Choralbuch}, begun in 1932 and completed in 1974, consists of twenty-one volumes of chorale preludes.\textsuperscript{303} Due to the fact that this collection spans a large piece of the twentieth century, it serves as a compendium of modern organ style. The earlier volumes, using Bach as a model, are concerned with relatively small settings entitled Little Partitas,\textsuperscript{304} Little Toccata,\textsuperscript{305} Little Fantasia,\textsuperscript{306} Chorale Prelude,\textsuperscript{307}

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\textsuperscript{299} Ernst Pepping, \textit{Grosses Orgelbuch: Choralvorspiele und Orgelchoräle} (Mainz: B. Schott's Söhne, 1941).

\textsuperscript{300} Ernst Pepping, \textit{Kleines Orgelbuch: leichtere Choralvorspiele und Orgelchoräle} (Mainz: B. Schott's Söhne, 1968).

\textsuperscript{301} Hanson, “The Organ Chorale Prelude,” 28.

\textsuperscript{302} Austrian composer Johann Nepomuk David was a choirboy at St. Florian’s Monastery, and a student of Joseph Marx at the Vienna Academy. In addition to various and organ and choirmaster posts, David went on to teach at the Musikhochschule, Stuttgart and Director of the Leipzig Conservatory and the Mozarteum, Salzburg.

\textsuperscript{303} Johann Nepomuk David, \textit{Choralwerk: Choralvorspiele, Partiten, Toccaten-Fantasien, Passacaglien u.a., für Orgel} (Wiesbaden: Breitkopf & Härtel, 1932-1974).

\textsuperscript{304} See “Es ist das Heil” and “Erhalt uns, Herr, bei deinem Wort” from volume one of the \textit{Choralwerk} and “Vater unser im Himmelreich” from volume two of the \textit{Choralwerk}.

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Introduction and Fugue, and Little Passacaglia. Volume thirteen contains pieces that combine multiple chorales. Later volumes however, focus on large-scale partitas and cycles and are highly chromatic and use techniques related to serial procedures.

Siegfried Reda was a pupil of Ernst Pepping and Hugo Distler. The style of Reda’s organ works is similar to that of Distler’s: complex subdivisions of beats, unbarred sections, pedal solos, absence of key signatures, and frequent meter changes. Reda composed four chorale concertos, one chorale fantasy, and the Choral-Spiel-Buch. In her dissertation on modern organ chorales Sally Hanson describes Reda’s innovations as follows:

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305 See “Lobe den Herren, den allmächtigen König” from volume two on the Choralwerk.

306 See “Christ ist erstanden” from the first volume of the Choralwerk.

307 These include ornamental chorales such as “Allein Gott in der Höh sei Her” from volume one of the Choralwerk, melody chorales such as “Komm, heilger Geist, Herre Gott” from volume two of the Choralwerk, and chorale canons like “O Lamm Gottes unschuldig” from volume two of the Choralwerk.

308 See Introduction and Fugue on “Jerusalem, du hochgebaute Stadt” from volume one of the Choralwerk.

309 See “Wer nur den lieben Gott läßt walten” from volume two of the Choralwerk.

310 See the partitas on “Unüberwindlich starker Held, Sankt Michael,” “Es ist ein Schnitter, heisst der Tod,” and “Lobt Hott, ihre frommen Christen.”

311 Hanson, “The Organ Chorale Prelude,” 28.


313 Arnold, Organ Literature, Volume One, 222.

314 Siegfried Reda, Choral-Spiel-Buch für Tasten-Instrumente (Kassel: Bärenreiter-Verlag, 1947).
He [Reda] introduced several important compositional techniques into Protestant church music and the chorale prelude: a freer, more dynamic rhythm; the 'melodic substance' method, in which the melodic shape and direction are retained, the specific pitch classes of the note may be altered, but the note should retain its name or enharmonic equivalent; and more freedom in the order of the chorale phrases.\textsuperscript{315}

In his organ chorales, Anton Heiler, like Siegfried Reda, went through several compositional styles, eventually progressing through increasing chromaticism to the use of a thematic twelve-tone technique.\textsuperscript{316} Heiler composed several chorale partitas and set of organ chorales. After studying at the Vienna Academy, Heiler worked as a recitalist, known for his performances of Bach. Paul Hindemith dedicated his three organ sonatas to Anton Heiler.

Of the same generation as Reda, Pepping, and Walcha, Hermann Schroeder (1904-1984) studied in Cologne and became a teacher at the music academy there, and later taught in Trier.\textsuperscript{317} Schroeder was also cathedral organist in Trier from 1938 until

\textsuperscript{315} Hanson, "The Organ Chorale Prelude," 30.

\textsuperscript{316} Ibid.

1984. His chorale-based compositions are tonal and in traditional forms. These include *Orgelchoräle in Kirchenjahr* and *Sechs Orgelchoräle über altdeutsch geistliche Volkslieder*, Op. 11.

Wolfgang Stockmeier (1931–) is one of the most prolific composers of the mid-twentieth century. His early music is influenced by Hindemith, and his later works by twelve-tone music. Stockmeier has composed several sets of organ chorales.

The United States

Richard Corliss Arnold has identified six types of organ music written by American composers in the twentieth century: program music; an eclectic style that combines two or more traditional stylistic elements; French; English; and German-oriented (neo-Baroque) works; and a style based on twentieth-century techniques (serial, aleatoric, atonal, electronic, and jazz techniques). American chorale preludes are most often cast in traditional German genres and forms, often in combination with modern compositional techniques.

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318 Arnold, *Organ Literature, Volume One*, 221.

319 Hermann Schroeder, *Orgelchoräle im Kirchenjahr* (Mainz: B. Schott's Söhne, 1964) and *Sechs Orgelchoräle über altdeutsche geistliche Volkslieder, op. 11* (Mainz: B. Schott's Söhne, 1934).


The American Guild of Organists was founded in 1896 with the goal of improving the quality of organists and organ music. The Guilmant Organ School was founded in 1899, devoted to the training or organists and music directors for Protestant churches. Many European musicians immigrated to the United States during the 1930s and 1940s. The influence of the European composers and organists on American composition coincides with the assertion of influence of the Orgelbewegung in the United States.

Prolific organ composer Leo Sowerby (1895-1968) wrote many pieces based on hymn tunes, but none are based on chorales. Roger Sessions (1896-1985) composed three pieces labeled chorale preludes and one entitled Chorale No. 1, but none are based on a pre-existing melody. Virgil Thomson (1896-1989), a student of Wallace Goodrich and Nadia Boulanger, composed twelve organ collections or solos. Two are chorale-based: Five Chorale Preludes and Pastorale on Christmas Plainsong.

Jan Bender immigrated to the United States in 1960 to accept a position at Concordia College in Nebraska. He composed over eight hundred works, most of

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324 Hanson, “The Organ Chorale Prelude,” 39.

325 Ibid, 39.

326 Ibid, 45.

327 For information on these and other American organ composers see Sharon L. Hettinger, American Organ Music of the Twentieth Century (Warren: Harmonie Park Press, 1997) and Sally L. Hanson, “The Organ Chorale Prelude: Contemporary American Directions Based upon 350 Years of Development and Tradition,” (M.M. Thesis, Mankato State University, 1980).

328 Ibid, 54.
which are polyphonic pieces in traditional German Baroque forms. These works show traits of Hugo Distler. Bender, like Distler, utilized melisma and sequence in the same characteristic fashion: sequential melismatic figures placed over a cantus firmus bass melody.

David N. Johnson (1922-1987) studied organ with Arthur Poister, Alexander McCurdy, and Donald Willing and composition with Ernest Bacon and Rosario Scalero. His output consists primarily of organ music, most of which is chorale-based.

Gerhard Krapf (b. 1924-) came to the United States in 1951 and held several academic positions before becoming the head of the organ department at the University of Iowa in 1961. Most of his organ works are based on pre-existent melodies such as chorales, hymns, and folk songs. The style of Krapf's works is characterized by the following: they are primarily tonal with a liberal sprinkling of dissonance created by the frequent use of non-harmonic tones; employ rhythmic variation; and alternate voice placement for the pre-existent melody.

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329 See Festival Preludes on Six Chorales.

330 These include Chorale Prelude on “Ein feste Burg”, the collection Deck Thyself, My Soul, with Gladness, Vols. One and Two, Settings of Festival Hymns and Chorales, and Twelve Hymn Settings, Vols. One and Two.

331 Hanson, “The Organ Chorale Preludes,” 55.

332 Ibid.

333 Ibid.

Alan Stout (1932-), a professor of music at Northwestern University has composed two collections of organ chorales. All of the pieces are melody chorales with atonal accompaniment.

William Albright’s (1944-1998) last post was as professor of music at the University of Michigan, where he taught composition and directed the electronic music studio. He was also director of music at the First Unitarian Church in Ann Arbor, Michigan. Albright studied with Marilyn Mason (organ) and Ross Lee Finney, George Rochberg, Olivier Messiaen, and Max Deutsch (composition). Albright was considered to be one of finest performers of contemporary music in the United States. His output for organ is represented mainly by the three volumes of Organbooks, six larger works for organ, and two chorale-based works: Chorale Partita in an Old Style on “Wer nur den lieben Gott lässt walten,” and the organ chorale on “Nun komm, der Heiden Heiland.”

In addition to his work as a composer of vocal, chamber, choral, and organ music, Rudy Shackelford (b. 1944-) has written several articles in the journal Diapason analyzing his teacher Persichetti’s organ music, and edited and translated Luigi Dallapiccola’s book Dallapiccola on Opera: Selected Writings. Two of Shackelford’s works are based on chorales, the Canonic Variations on “Vom Himmel hoch, da komm ich her” and Sweelinck Variations. Shackelford’s setting of Vom Himmel hoch is based

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335 Eight Organ Chorales (1969) and Three Organ Chorales (1971).
336 One setting uses “tactus notation” in which each vertical stroke marks one second.
on Johann Pachelbel's 12/8 setting of the tune and J. S. Bach's *Canonic Variations*, and he recommends that these pieces precede the performance of his composition.\(^{338}\)

Dennis Lovinfosse (1947-) studied organ at the University of New Mexico and theory and composition with Alan Stout at Northwestern University.\(^{339}\) Lovinfosse has composed two collections of short organ chorales that use a number of avant-garde techniques.

Gerre Hancock (1934-) has studied with Jean Langlais, Nadia Boulanger, and Marie-Claire Alain at the Sorbonne. After holding teaching positions in organ and improvisation at the Cincinnati Conservatory of Music and the Juilliard School of Music, he became a member of the faculty of Yale University in 1974.\(^{340}\)

Pamela Decker (1955-) studied organ with Herbert Nanney, John Walker, Hans Gibhard, Uwe Roeke and composition with Leland Smith, Jens Rohwer, Roland Ploeger, and Julio Estrada. In addition to undergraduate and graduate work at Stanford, Decker studied at the Musikhochschule in Lübeck. In 1977, she accepted a position in organ and theory at the University of Arizona, Tucson. Decker has won national and international acclaim as an organ composer and performer.\(^{341}\)

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\(^{339}\) Hanson, "The Organ Chorale Prelude," 38

\(^{340}\) Hanson, "The Organ Chorale Prelude," 38.

\(^{341}\) *The New Liturgical Year*. 52.
5.1. Timothy Albrecht

Timothy Albrecht (1950-) studied at Oberlin College, Eastman School of Music, and in Hamburg. The son of an organist, Albrecht began taking formal organ lessons at age fifteen. He is currently organist at Emory University and is in demand as a guest artist for master classes and hymn improvisation workshops, and as recitalist in the United States and Europe.

He has composed seven collections of organ chorales, *Grace Notes I-VII* in the past ten years. The title *Grace Notes* is a triple pun: 1) most obviously the nonharmonic tone of the same name; 2) the idea of grace as thanksgiving, a sentiment found in several of the pieces; and 3) the name of the church where Albrecht was music director when he began the collection, Grace Lutheran Church in Lancaster, Pennsylvania.

5.2. Michael Burkhardt

Michael A. Burkhardt (1957-) has studied with several organists, most notably organ with Paul Manz, Robert Anderson, and Margaret Kemper, and choral conducting with John Rutter.\(^{342}\) He received a bachelor’s degree from Carthage College in 1979 and

\(^{342}\) Arnold, *Organ Literature, Volume Two*, hereafter referred to as *OL, Vol. 2*, 159.
a Master of Music degree from Southern Methodist University in 1981. Burkhardt studied organ with Dr. Robert Anderson and chorale conducting under Dr. Lloyd Pfautsch. He received a DMA in organ performance in 2000 from Arizona State University, where he is currently studying with Dr. Robert Clark. Burkhardt became part of the music faculty at Christ College, Irvine, in 1984, as college organist and lecturer in church music and music education. He left this post in 1992 to become organist and director of music at Westwood Lutheran Church in St. Louis Park, Minnesota. Burkhardt has dozens of small collections of organ chorales and several chorale partitas published by MorningStar Music.

5.3. Paul Manz

Paul Manz was born in Cleveland, Ohio, on May 10, 1919. He has studied with Edwin Arthur Kraft, Edward Eigenshenk, Albert Riemenschneider, and Arthur B. Jennings and received a Master of Music degree from Northwestern University in 1955. He was awarded a Fulbright grant to study organ, improvisation, and composition with

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343 Ibid.

344 Information provided by Burkhardt’s publisher, MorningStar Music.

345 Ibid.


347 Most of the collections contain five pieces intended for use during a specific portion of the church year.
Flor Peeters at the Royal Flemish Conservatory in Belgium.\textsuperscript{348} An extension of this grant allowed Manz to continue studies with Helmut Walcha in Germany.\textsuperscript{349} From 1957 until 1976, Manz was a professor of music at Concordia College, St. Paul, and Cantor at Mount Olive Lutheran Church in Minneapolis. Manz recently retired as Professor of church music at the Lutheran School of Theology in Chicago and Cantor at the Evangelical Lutheran Church of St. Luke in Chicago, positions that he had held since 1983.\textsuperscript{350} He is currently living in St. Paul, Minnesota.\textsuperscript{351}

Given Manz's history of working for the Lutheran Church in a variety of capacities,\textsuperscript{352} it comes as no surprise that he is one of the most prolific composers of organ chorale settings. He has an international reputation as an organist and composer.\textsuperscript{353} In this Manz is following the examples of two of his more famous teachers, Flor Peeters and Helmut Walcha, who also composed extensive collections of organ chorale settings.\textsuperscript{354} Writing on Paul Manz, Becky Parker Lombard has concluded that his study


\textsuperscript{349} Stulken, \textit{Hymnal Companion}, 152.

\textsuperscript{350} Arnold, \textit{OL}, Vol. 2, 533.

\textsuperscript{351} Information provided by MorningStar Music Publishers.

\textsuperscript{352} Organist, cantor, college professor, and president, Lutheran Society for Worship, Music and the Arts.

\textsuperscript{353} Information provided by MorningStar Music Publishers.

\textsuperscript{354} Most of these pieces are of a practical length for use within the Lutheran service and were composed with specific parts of the liturgical year in mind.

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of the organ works of Bach and Buxtehude has influenced him as well.\textsuperscript{355} In addition, Manz has stated that his greatest influence is the text of the chorale he is setting.\textsuperscript{356}

The majority of Manz’s works are for organ, and all are chorale-based pieces for use within the Lutheran service.\textsuperscript{357} The best-known works are Manz’s many volumes of chorale improvisations.\textsuperscript{358} These pieces use a variety of techniques, (such as canon, fugue, ostinati, and ritornelli) many of which would have been known to baroque composers. Most often, these works take the form of organ chorales that set one verse of the chorale, accompanied by or alternating with contrasting contrapuntal or figurative material.\textsuperscript{359}

5.4. Gerald Near

Gerald Near (1942-) began studying organ and conducting with Gerald Bales and Dr. Rupert Sircom while in high school.\textsuperscript{360} During the 1960s he attended the American Conservatory of Music, studying with composer Leo Sowerby. When Sowerby left Chicago, Near returned to his home state of Minnesota and further study with Gerald

\textsuperscript{355} Lombard, \textit{Paul Manz}, 54.

\textsuperscript{356} Ibid.

\textsuperscript{357} Hanson, “The Organ Chorale Prelude,” 49.

\textsuperscript{358} MorningStar Music Publishers has recently reissued Manz’s earlier works under new titles. These include \textit{Improvisations on Classic Chorales} (St. Louis: MorningStar Music Publishers, 1992) and \textit{Improvisations on General Hymns} (St. Louis: MorningStar Music Publishers, 1992).

\textsuperscript{359} Ibid, 68.

Bales. In 1965 Near entered the University of Michigan where he studied composition with Leslie Bassett and organ with Robert Glasgow. Near left the University of Michigan in 1967, returning for graduate study in 1976, finishing a Master's degree in orchestral conducting under the direction of Gustav Meier. In 1980 he once again returned to Minnesota to study with composer Dominick Argento. In 1982 Near received a McKnight Foundation Fellowship in composition and moved that year to Dallas Texas to become Canon Precentor of St. Matthew's Cathedral.\(^1\) He is presently living in Santa Fe, New Mexico, working as a free-lance composer and publisher.\(^2\) Acknowledged as one of Leo Sowerby's best pupils, Near has written in nearly every organ genre including the organ chorale.\(^3\) More recently, Near published three volumes of organ chorales and three volumes of Gregorian Chant settings.\(^4\)

5.5. Charles W. Ore

Charles W. Ore (1936-) studied with Theodore Beck, Myron Roberts, Richard Enright, Barrett Spach, and Thomas Matthews.\(^5\) He received a bachelor's degree from Concordia College, Seward, Nebraska in 1958, a Master of Music degree from Northwestern University in 1960, and a Doctor of Musical Arts degree from the


\(^{363}\) Arnold, *OL, Vol. Two*, 301.


\(^{365}\) Arnold, *Organ Literature, Volume Two*, 604.
University of Nebraska at Lincoln in 1986. He has held positions as professor of music at Concordia Teachers College (1961-1966), Chicago, and Concordia Teachers College, Seward, Nebraska, where he is also chair of the organ department (1966-present). Ore has been cantor of the Pacific Hills Lutheran Church in Omaha, Nebraska from 1975 to the present. Included within Ore’s output are six volumes of organ chorales entitled *Eleven Compositions Sets One, Two, Three, Four, Five, and Six* and *A Festive Prelude on Komm, Heiliger Geist, Herre Gott.*

5.6. Donald Rotermund

Donald Rotermund (1932-) was educated at Concordia College, River Forest, receiving a B. S. in education in 1955, and at North Texas State University, Denton, receiving a M. M. in musicology in 1958. He later studied composition with David Ahlstrom at Southern Methodist University. Rotermund was organist at Zion Lutheran Church in Dallas from 1955 to 1999. He has recently retired and is living in Dallas. Rotermund has composed five collections of organ chorales, entitled *Hymn Preludes Sets one through five,* over the past ten years.

\[\text{Ibid.}\]

\[\text{Ibid.}\]

\[\text{Information provided by Concordia Publishing House.}\]
Several questions arise as one studies present-day American organ chorales: Why are we still singing chorales? What accounts for the longevity of these hymns? In the late twentieth century, often referred to as the post-tonal era, why is the organ chorale still --as we shall discover-- predominantly tonal and connected so strongly to the past? The answers are only to be found if one leaves behind the purely musical realm of tunes and typology. The liturgical function and importance, past and present, of both the chorale and the organ chorale must first be understood. This chapter addresses the issue in two ways: a) through a survey of secondary literature (dating from the same years as the composition dates of the pieces in this study) on the historical role of the chorale or organ chorale in Reformation Germany and in late twentieth-century America; and b) through interviews with Timothy Albrecht, Michael Burkhardt, Gerald Near, Charles Ore, and Donald Rotermund, their compositional process and the liturgical context of their pieces.\footnote{Unfortunately composer Paul Manz was ill at the time the interviews were conducted. The author has relied on recent secondary literature to gather quotes and information on his compositional process and thoughts on the organ chorale.}
6.1. Importance of the Chorale

While congregational song had existed for centuries prior to the Reformation, in Luther’s day the hymn had no real role in the Roman Catholic Mass.\textsuperscript{370} Luther’s efforts toward the creation of a German hymnody stem from his desire to reform the liturgy itself.\textsuperscript{371} The hymns themselves were to be a vehicle for participation in the liturgy,\textsuperscript{372} and were soon established as the principal means of expression for the people at worship.\textsuperscript{373} In some instances, this involved the singing of the Ordinary or Proper texts of the service as hymns. The importance of the chorale therefore lies in its being composed of biblical word itself, and not a substitute.\textsuperscript{374} “It was an essential part of the liturgy, not an appendage.”\textsuperscript{375}

Within twenty years of the Reformation, approximately one hundred hymnals were compiled in Germany, a figure that testifies to the importance and popularity of the

\textsuperscript{370} Vincent Lenti, “Lutheran Hymnody,” \textit{The American Organist} 28, no. 6 (June 1994): 77.


\textsuperscript{372} Schalk, 213-214.

\textsuperscript{373} Lenti, “Lutheran Hymnody,” 77.

\textsuperscript{374} Schalk, 216.

\textsuperscript{375} Schalk, 216.
chorale.\textsuperscript{376} This popularity is further demonstrated by the chorale’s test of time. It has survived for hundreds of years while other styles of church music have fallen by the wayside.

In the article “An Apology for the Hymn” Professor Joseph P. Swain addresses these very issues. He asks why certain traditional hymns, such as the chorale “Nun danket all Gott,” are still around in the face of the explosion of hymns published in the twentieth century.\textsuperscript{377} He lists several reasons: a) they are easy to sing; b) the quick harmonic rhythm of the traditional settings creates a quick, directed harmonic progression; c) the three accompanying voices create three additional interesting lines that work in counterpoint with the melody.\textsuperscript{378} Alfred V. Fedak, fellow of the American Guild of Organists, is in agreement with Professor Swain. He discusses the qualities of a good hymn in the article “The Hymn Tune and the Composer:” “First, a hymn tune must been seen primarily as “people’s music” – that is, it must be the sort of music a person with little or no musical training can respond to, learn and participate in after only a few hearings.”\textsuperscript{379} This statement carries with it implications for the composition of a successful hymn tune, and Mr. Fedak continues his article by enumerating the qualities of the best hymn tunes: a) they show a sense of purpose and clear direction, usually opening

\begin{footnotes}
\item[376] Lenti, “Lutheran Hymnody,” 78.
\item[378] Ibid.
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with a simple, yet striking melodic gesture; b) they exhibit phrase structures which make
the most of previous material without sacrificing variety, with phrases ending on a variety
of notes within the hymn; c) they have interesting rhythmic patterns, whose repetition
helps organize and unify the tune, avoiding very short and very long notes; d) they have
almost exclusively traditional harmonic language, easily related to by the people who
sing them.\textsuperscript{380} The above criteria can clearly be found in the chorale and supports its
status as one of the most successful forms of corporate worship.

Alfred Fedak at the end of his article perhaps best answers the question of the
chorale's relevance in the twentieth century:

The very compact nature of the hymn, conveying in two-three minutes a
direct spiritual message reinforced by the emotional content of a well-
matched tune, is perfectly suited to the attention span and cultural
expectations of the church in today's fast-paced world. The timeless form
is once again timely.\textsuperscript{381}

This timeliness is reflected both the popularity of the chorale and the production of high-
quality organ chorales in the late twentieth century.

When interviewed, the composers in this study have responded in similar fashion
to this question of the chorale's longevity. Michael Burkhardt sees chorales as part of a
long and important tradition of corporate song and not something exclusively
Lutheran.\textsuperscript{382} These hymns he learned as a child, as so many people did, in his words

\textsuperscript{380} Ibid.

\textsuperscript{381} Ibid.

\textsuperscript{382} Michael Burkhardt, interview by author, June 15, 2000.
"unite Christians of today with thinkers of the past." In an interview Charles W. Ore discussed the qualities of chorales that have led to their long life span. He stated that it is indicative of "the strength of the [chorale] tune that it can be subjected to a diverse handling; you can put all sorts of clothing on them and they still look good." Donald Rotermund agrees with the sentiment, and sees chorales as having a "strong structural skeleton that can withstand twisting, bending, and many forms of manipulation." He also acknowledges that chorales belong to a long tradition of Lutheran theology.

6.2. Liturgical Use of the Chorale and Organ Chorale

Liturgical use of the strophic hymn in present-day Lutheran services is not uniform. There are a variety of attitudes present within the modern Lutheran church: the view that hymns are extraneous to the liturgy; the view that the hymn is a general Christian song loosely attached to worship; and the view that hymns are an integral part

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383 Ibid.


386 Ibid.

of the Lutheran liturgy. These somewhat conflicting attitudes have led to problems for musicians who wish to maintain a balance between the integrity of the hymn and the integrity of the liturgy.

Carl Schalk suggests four guidelines for organists who desire to maintain the integrity of the liturgy:

a) Hymns should be used in the liturgy only where they are called for by the dynamics of the liturgy itself; b) Hymns should be used to underscore, complement, or enhance the particular liturgical action with which they are associated; c) The use of hymns for a variety of extraneous purposes more often than not violates the integrity of both the liturgical form and the liturgical action; b) Hymns should always fill a specific function within the liturgy.

These combined suggestions ensure that a hymn is used in the service only when it serves a purpose. Schalk writes, “Entrance hymns should accompany an actual entrance. A text sung as the Offertory hymn should accompany the Offertory.” If a hymn is used for a specific reason, the hymn will be perceived as part of the service and not an interruption to the service. By judicious choice and use of hymns on the part of an organist or

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388 Ibid.
389 Ibid, 218.
392 Ibid.
music director, a congregation will more quickly recognize the connection between the hymn and portions of the liturgy. For instance, the hymn of the day should be obvious by its placement that it is intended to create a connection between the appointed readings and the sermon.\(^393\) These ideas have further implications for the use of the organ chorale. In interviews with composers, the author has found them all keenly aware of the context and function of their organ chorales.

Writing on the subject of maintaining the integrity of the hymn, Schalk has three further suggestions:

a) Sing all the stanzas of the hymn; b) Let the special import of the Hymn of the Day be clearly evident by giving it special musical attention; c) Avoid the unnecessary practice of adding an "Amen" to every hymn.\(^394\)

These suggestions caution a musician to treat a hymn as an entity. Singing all the stanzas of a hymn, not adding extraneous musical gestures to it, or presenting it in alternatim style will bring attention to the function of the hymn as part of the liturgy.\(^395\)

6.3. Role of Organ and Organist

What is the role of the organist in the contemporary musical world? While attendance at organ recitals is not always great, more people hear live organ music every

\(^{393}\) Ibid.

\(^{394}\) Ibid. 220.

\(^{395}\) Ibid.
week than almost any other solo instrument. With the number of organists dwindling, questions arise as to the future of the profession and its continued role in church music.

Two publications, *A Handbook of Church Music* and its companion *Key Words in Church Music*, were intended as tools for use by organists, choir directors, pastors, church music committees, and members of the congregation with a particular interest in church music. In a chapter on the use of instruments in worship in *A Handbook of Church Music* Herbert Gotsch and Edward W. Klammer rank six uses of the organ in worship in order of their importance:

1) to lead the singing of the congregation in hymns and the ordinary of the liturgy; 2) to provide intonations or introductions for the singing of the congregation or choir; 3) to serve as an ensemble participant providing accompaniment for vocal, choral, or solo music, or doubling voice parts in “a cappella” music when a choir needs such support; 4) to provide music incidental to certain major actions in the service - the gathering and exiting of the congregation, the processing and recessing of officiants or special participants in the service, the gathering and presentation of the offerings, and the communing of the people; 5) to provide music that serves as a transition from one

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398 Organ chorales are included here.
musical part of the service to another; 6) to enrich the experience of singing hymns through the use of varied harmonizations or accompaniments and solo organ verses. The organ chorale is included in several of these categories (two, four, five, and six). In the second one, the authors remark on the tradition of using organ chorales to introduce a hymn. They recommend, however, utilizing only pieces that clearly set forth the melody and are rhythmically connected to the first stanza.

In the article “The Church Organist and Hymn Playing” writer John Ferguson states, “the organ remains the single, best instrument for the leadership of congregational song.” Indeed, this is the most common reason that churches hire organists. Alice Parker, a well-known church musician and composer, cautions organists that their aim in hymn playing should be to encourage the congregation to sing well, and not necessarily to show off how well one can play and demonstrate the organ’s power with one’s own

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401 Ibid, 195.


403 Ibid.
skill during solo pieces. She encourages organists to be focused on a hymn’s melody and to select registration, tempo, and key very carefully.

None of this is to imply a singular role for the organ. Composer Donald Rotermund feels that “the organ has greater potential in a liturgical setting than to be background music and its purpose is not to produce musical wallpaper. Reducing it to just filling silence does not do justice to the instrument.” He is there to “serve the church and the people in the pew” and sees great importance in his role as music minister: “While the people pray/ grieve/rejoice in the service, you [the organist] do it through music at the keyboard.”

Paul Manz also sees great import in his role as organist:

I don’t regard myself as somebody who comes to church and accompanies the hymns. It’s a ministry of music that I am carrying out, a ministry where the word and music are melanged together in the hymns and the liturgy.

In his article written for Manz’s 75th birthday, Steven Hyslop writes: “For Manz, the presentation of a hymn is more than a musical task to be undertaken, but rather an opportunity to make profound matters of theology accessible to the congregation.”

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405 Ibid.
407 Ibid.
The organist is pivotal in the reception history of both the chorale and organ chorale. The six American composers in this study have all been church musicians at some point in their careers.

6.4. Liturgical Function of the Organ Chorale

The pieces under consideration in this study share a common context. All of the composers whose works are under discussion here have been church organists at some point in their careers, and all have worked for the Lutheran church. Therefore the liturgical context of their organ chorales, as it relates to both the compositional process and performance of these works, is of paramount importance.

The six composers view the liturgical position of the organ chorale in similar ways. Timothy Albrecht: "The liturgical function is paramount — almost all my Grace Notes are hymn introductions meant to be the final stimulus before congregational singing." Michael Burkhardt sums up the different uses of his organ chorales in the following way: a) to hint at the tune as a hymn introduction, a prelude or postlude to the service, or voluntary to accompany liturgical movement; b) to unify people in corporate worship; c) to demonstrate how the tune will be sung; and d) to motivate people to sing. Paul Manz insists that his music falls within the realm of Gebrauchsmusik, practical music for everyday situations in the life of the church. Manz’s output reflects

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410 Timothy Albrecht, email with author, August 4, 2000.


412 Lombard, Becky Parker, “Paul Otto Manz,” 52.
compositions written for either specific services in which Manz has led worship or upon commission. Speaking of his collections of organ chorales, Charles W. Ore states: "Many of the pieces were conceived as hymn introductions, preludes, voluntaries, postludes, and as pieces to be played for various verses of the hymn (alternatim style). I have needed to think of length and context."^414

Gerald Near and Donald Rotermund set forth the purpose of a collection in the preface to the score. All the pieces in the first two volumes of Gerald Near's *Choraleworks" are intended for use as preludes, offertories or postludes in the church service, although this intention would not preclude their use as recital works as well. Several of them ("Mit Freuden zart," "Nun danket alle Gott," and "Moscow") were written to be performed as introductions to the singing of the hymns upon which they are based, but, again, they are useful as preludes or offertories too.\footnote{Gerald Near, *Choraleworks, Set III*, Preface.} "Unlike the other volumes however, none of the preludes in *Set III* were written to be performed as introductions to the singing of the hymns upon which they are based; thus they are rather more extended in scope."^416

In the preface to all five of Donald Rotermund's collections, the composer states that all five share the same objective of introducing the hymn to a congregation. Toward this end the chorale tunes are stated in their entirety and are set with little or no

\footnote{Ibid.}

\footnote{Charles W. Ore, email with author, July 17, 2000}

\footnote{Gerald Near, *Choraleworks, Sets I and II*, Preface.}

\footnote{Gerald Near, *Choraleworks, Set III*, Preface.}
ornamentation. The pieces in set one “were prepared to serve in close proximity to the singing of the respective hymn: specifically, to announce the hymn tune and assist in establishing the overall character of the text just prior to its being sung by the congregation.”\textsuperscript{417} This purpose is reiterated in the foreword to each of the collections. The composer also accounts for works’ more conventional use as service preludes and postludes, or as voluntaries during Communion or Offertory.\textsuperscript{418} Rotermund also states that several of the preludes can be performed as alternatim settings.\textsuperscript{419}

Writing almost exclusively for worship settings, as these composers have done, is not without its demands. In interview, Timothy Albrecht revealed that he often feels the pinch of liturgical restraints: “I am under tight restraints in the parish in Atlanta for all except the Sermon Hymn! Contrary to what one might think, this straitjacket has helped, not hindered, the discipline!”\textsuperscript{420} When asked if liturgical function affected his compositional style, Michael Burkhardt responded that it definitely affects form and length, but that liturgical function sets up unique parameters for composition or improvisation that encourage him to be creative.\textsuperscript{421}

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\textsuperscript{417} Rotermund, Donald, \textit{Seven Hymn Preludes, Set One: Festival Half of the Church Year: Advent through Pentecost I} (St. Louis: Concordia Publishing House, 1992), Foreword.

\textsuperscript{418} Ibid.

\textsuperscript{419} Ibid.

\textsuperscript{420} Timothy Albrecht, email with author, August 4, 2000.

\textsuperscript{421} Michael A. Burkhardt, interview by author, June 15, 2000.
\end{flushright}
6.5. Compositional Process

All six organists improvise at the organ and this has some bearing on their published compositions. Speaking of his *Grace Notes* collections, Timothy Albrecht stated that the collections include both written-out improvisations and pieces written down first. "Many were improvisations after having found a model I wanted to emulate, now I often write out the ideas at the organ." In interview when asked about the relationship between improvisation and composition, Michael Burkhardt replied: "All of my written work evolves from a reconstructed improvisation, most of which originated as concert pieces." Paul Manz’s compositions for organ were initially improvised for the worship setting." Charles W. Ore states that some of his works originate as improvisations and others are compositions written down without the benefit of improvisation. However, Ore did clarify: "Usually ideas come in improvisation and are later refined through the act of composition."

Speaking of his collections, Michael Burkhardt states their purpose: most often to introduce a chorale, but also as postludes, and voluntaries to accompany liturgical

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422 Timothy Albrecht, email with author, August 4, 2000.
movement. Some performed in alternatim style with the congregation or choir.  

Speaking of his collections of organ chorales, Charles W. Ore stated, “Many of the pieces were conceived as hymn introductions, preludes, voluntaries, postludes and as pieces to be played for various verses of the hymn (alternation style).”

For anyone interested in late-twentieth century organ chorales, the question of why they display the traits they do is of keen interest. Thus, the author would like to include here information on the compositional processes of the composers obtained through research and communications with the composers. Composers were asked who they felt their primary influences were, how they composed, and what the purposes of their collections were. Since chapter six classifies all the organ chorales by type, the author also asked the composers how they determined which type to use in a given situation.

Timothy Albrecht stated that Paul Manz was an inspiration to him: “Certainly Paul Manz was primary to me as a young man! The fact that he was friends with my parents and our family and I played for him when I was a boy had something to do with this. He also represented for me a type of anti-sterile way of proceeding that attempted to restore unto me the joy of salvation.” When asked what factors have influenced the

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429 Due to illness in the case of Paul Manz, the author has had to rely on other research for this material.
430 Timothy Albrecht, email with author, August 4, 2000.
composition of his *Grace Notes* collections, Albrecht replied: "The text, the church year, melody, congregation, placement within the service all play an important role." He also states that [even] if he were not in a setting with a splendid acoustic and a wonderful instrument, he would have continued the practice of these pieces.

For Albrecht, the congregation is absolutely the intended audience: "Many of the pieces come out of the Lutheran orientation and practice, although for 18 years I have been improvising, writing, and playing the same as hymn introductions both at Emory University's Cannon Chapel and for weekly Sunday morning services at Glenn Memorial United Methodist Church on the Emory University campus in Atlanta."

Albrecht has also kept in mind the likely performer of his compositions: "I have tried to definitely think of what would be the easiest for organists to play on Sunday morning, even without much rehearsing at all! Although I practice and rehearse all the time, I find that very few others do as much — I believe that several of my *Grace Notes* have the ability to make many church organists sound their best, even with little preparation!"

When asked how he decides which type to employ, Albrecht replied "type [is] determined by the text, liturgical time of year, placement in the service, age of parishioners who will be there, etc. All are ingredients. I also try consciously to not have

\[431\] Ibid.

\[432\] Ibid.

\[433\] Ibid.

\[434\] Ibid.
the *Grace Note* be any longer than possible — less is more." In addition, when asked why he thought composers utilize strict imitative types (such as the ricercare or fugue), he replied: "I improvise fugues from time to time, but find that in written form they are much too similar, one to another."

Michael Burkhardt also lists Paul Manz as a primary influence: "I became an organist because I heard the music of Paul Manz." Burkhardt heard Manz in college and was his assistant at a recital. He also credits some of his musical success to growing up in a church where everybody sang and where great attention was paid to the children and their musical development. Burkhardt cites Bach as a primary influence as well: "I have a love of Bach’s usage of the ritornello in his organ chorales and cantatas."

As to compositional process and how an organ chorale’s type is determined, Burkhardt states "style and length of piece may have to do with a congregation’s familiarity with a tune. A tune they don’t know might be heard three times, presented in an ABA format. Brief melody settings used with familiar tunes and depending on the point in the liturgy that it will be used." However, for Burkhardt “the ultimate

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435 Ibid.
436 Ibid.
438 Ibid.
439 Ibid.
440 Ibid.
deciding factor is the answer to the following question: Is it a musical entity complete on its own? One must balance the musical aesthetic with the functional aesthetic."

Michel Burkhardt states that the intended audience for his compositions is definitely a congregation and/or people who attend hymn festivals at which he plays. He too is aware of what role these pieces may play for organists. Many of the melody settings can be considered easy hymn settings for beginning organists. He recognizes a lack of beginner’s hymn repertoire and is his intent that students would expand on these pieces. For example, each piece in the collection *General Hymn Improvisations, Set One* introduces some technical aspect of organ playing.

While unavailable for interview, Paul Manz has previously commented on his compositional process, most recently in interviews with scholar Becky Parker Lombard. Most of the following information comes from this source.

Composers who have influenced Manz’s compositional style include Dietrich Buxtehude, J. S. Bach, Flor Peeters, and Helmut Walcha. However, “the greatest influence on the distinctive style of Manz is the text that he is working on at the time.”

In an interview with Becky Parker Lombard, Paul Manz states: “I think that is where

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441 Ibid.
442 Ibid.
443 Ibid.
444 Lombard, Becky Parker, “Paul Otto Manz, 53.
445 Ibid, 55.
most of the inspiration comes. The text has to say something to me. For if it says something to me I can possibly reinterpret to the people."446

Begun in 1959, Manz's organ chorales began as an outgrowth of *Gebrauchsmusik* he had improvised for all services in his parish over the years.447 As Manz comments, "That's where they were born, in the church service."448 His first collection, *Ten Chorale Improvisations, Set I*, was transcribed, note-for note, from actual taped performances but Manz found this procedure tedious and never did this again.449 He continued to notate *Improvisations* that he had already used within church services; issuing a new volume each time enough material was gathered to complete the standard ten-piece format.450

During more recent times, Manz has used a Macintosh computer and the Finale program. He sketches compositions away from a keyboard and then, to refine the product, goes to the instrument connected through the computer system to make sure that what he imagined is what he notated.451

446 Ibid.
448 Ibid.
449 Ibid.
450 Ibid.
451 Lombard, Becky Parker, "Paul Otto Manz," 60.
Manz has through the years kept notebooks filled with themes that have occurred to him.\footnote{452} Although in earlier years he went through these themes regularly looking for inspiration for new material, he does not use this material much today and the notebooks have been kept for possible future reference.\footnote{453}

Gerald Near cites Paul Manz the improviser as a very early influence on him.\footnote{454} Near was even confirmed at Mount Olive Church in Minnesota where Paul Manz was organist.\footnote{455} When asked what influenced him to compose his three Choraleworks collections, Near replied: “Affinity for tune, flesh out church calendar, come from improvisations when playing in churches, need to add color to service.”\footnote{456} Most of Near’s pieces were “composed over a long period of time.”\footnote{457} While Choraleworks III and some pieces in Choraleworks I and II were composed to fill the collections for publication, some were composed while working at a Lutheran church.\footnote{458} Near’s philosophy is that “anything you do for the glory of God is worship.”\footnote{459}

\footnote{452} Ibid, 61.
\footnote{453} Ibid.
\footnote{454} Gerald Near, interview by author, August 17, 2000.
\footnote{455} Ibid.
\footnote{456} Ibid.
\footnote{457} Ibid.
\footnote{458} Ibid.
\footnote{459} Ibid.
Near “never rewrites pieces”. He “cannot go back and redo pieces.” He acknowledges, “Certain chorales work better as certain types.” While his “pieces come out of Lutheran tradition, they were not composed for any particular denomination.”

Near also has the consumer of his publications in mind. In the preface to his Choraleworks volumes Gerald Near writes: “It is also the composer’s thought to provide teaching pieces of moderate to advanced difficulty, and to this end he hopes teachers will welcome this modest collection. Tempo and dynamic indications are suggestions only and ought to be treated as such; solo passages are always marked out with brackets. Except for those pieces wherein specific colors are called for. The selection of stops is left to the discretion of the performer.”

Charles W. Ore lists Pepping, Distler, Vierne, Reda, and Messiaen as influences, especially admiring manipulation of the tonal color of the organ. Ore however cannot discount the influence of earlier composers: “I have played Baroque composers. I have lived and taught these composers.”

Raised in Kansas, the grandson of a fiddler, Ore

460 Ibid.
461 Ibid.
462 Ibid.
463 Gerald Near, Choraleworks, Set I, Preface.
464 Gerald Near, Choraleworks, Set II, Preface.
466 Ibid.
was interested in jazz, bluegrass, and country during his high school years and also cites Leonard Bernstein and Aaron Copland as influences on his work.\textsuperscript{467} In interview, he stated: “I am American composer! My pieces are reflective of association with American culture.”\textsuperscript{468} One feature of Ore’s pieces is frequent metric shifts. He credits this influence again to American music. He states that “people relate to rhythm, thus it is natural to work with rhythm and I am influenced by jazz and bluegrass.”\textsuperscript{469} However a liturgical context guides his compositions as well: “I am highly influenced by the spirit of the text and function. The liturgical arts (in an historic perspective) guide my work.”\textsuperscript{470}

In his compositions Ore is “looking for new paths, new ways of expressing chorale melodies.”\textsuperscript{471} Ore hopes that his pieces “show how the organ can be used. Different pieces exploit the different resources/aspects of the organ (especially timbre and texture).”\textsuperscript{472} Before starting to compose, he already has an idea where it’s going to go and the ideas become formalized on paper.\textsuperscript{473} He improvises a lot, both at home and at work.”\textsuperscript{474} As to the type of organ chorale he is composing, Ore states “type is related

\textsuperscript{467} Ibid.
\textsuperscript{468} Ibid.
\textsuperscript{469} Ibid.

\textsuperscript{470} Charles W. Ore, email with author, July 17, 2000.
\textsuperscript{471} Charles W. Ore, interview by author July 18, 2000.
\textsuperscript{472} Ibid.
\textsuperscript{473} Ibid.
\textsuperscript{474} Ibid.
to liturgical function and length. While bigger pieces might be used for postludes, I 
[generally] have a miniature style. I do not have an unlimited amount of time. This is 
music for use.”\textsuperscript{475}

When asked why some types are used more than others, Ore replied: “I live and 
work in an age and place when my audience is assumed to be an active participant in the 
entire worship experience. Cantus firmus compositions allow the tune to shine forth. At 
other times in history free compositional activity (fantasias, ricercares, etc.) may have 
been more welcomed or perhaps composers were not accountable to worship boards and 
committees.”\textsuperscript{476} An ironic comment, when one thinks of the trials Bach endured at 
various church positions.

While Ore’s work has been primarily for the Lutheran Church, he keeps in mind 
the organist and student organist as well: “My published pieces have all appeared in 
worship settings: some in concert, and many have been used in teaching where I stress 
creativity through improvisation.”\textsuperscript{477} “None of the pieces addressed in this study were 
specifically designed for concert use.”\textsuperscript{478} “The real danger of the organ is getting bogged 
down in the past. I always insist that students play music of the past and present and play 
their own music as well.”\textsuperscript{479} Ore, cognizant of the American concert hall’s function as

\textsuperscript{475} Ibid.

\textsuperscript{476} Charles W. Ore, email with author, July 17, 2000.

\textsuperscript{477} Ibid.

\textsuperscript{478} Ibid.

\textsuperscript{479} Charles W. Ore, interview by author, July 18, 2000.
museum in recent times, is eager to have his students play organ literature of all periods, especially that of the twentieth century, one that is often overlooked by many organists.

Donald Rotermund states that he is most influenced by the spirit of the text he is working with, and the music of J. S. Bach and Paul Manz. Rotermund works out his ideas at the keyboard and is conscious of the type he is working with. He feels he is there to “serve the church and the people in the pew.” With this in mind, Rotermund keeps certain guidelines in mind when composing: 1) He minimally embellishes the melody so people can recognize it; 2) he keeps the length of a piece suitable to the service; and 3) he relates his compositions to the hymnal in his church (The Lutheran Book of Worship). He wants his compositions to “help connect with people through tune and have the words of tune then speak to them.” Because of this alternation the performance cannot be too long.

The impetus for publication of Rotermund’s compositions “came from his congregation. People were always asking what I played.” In addition, he could not find pieces that fit with his ability as a performer and his idea of what an organ chorale

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480 Donald Rotermund, interview by author, July 18 2000.
481 Ibid.
482 Ibid.
483 Ibid.
484 Ibid.
485 Ibid.
486 Ibid.
Despite this origin, Rotermund feels that his pieces may be used in a variety of worship situations, and not exclusively within the Missouri synod of the Lutheran Church.

Another issue that arose in the course of this study was the discovery that nearly all the analyzed pieces are tonal. The author asked each of the available composers why they thought this to be. Here are some of the replies.

Timothy Albrecht: “Probably because the hymns to which they are linked are tonal or modal; however I have an atonal style which I use for improvisations from time to time that would not lend itself to being written in notation, as it is too cumbersome. Also, aleatoric pieces are not smiled upon by publishers and editors. Also the age of the parishioners has a lot to do with this: when the assembled gathering is younger and more adventuresome, the Grace Notes reflect this as well!”

Michael Burkhardt: “Love for the melody keeps me tonal both in composition and improvisation. Love for the original melody keeps me from disguising melody with dissonance.”

Charles W. Ore: “I want the cantus firmus to be heard. Congregation members are tolerant of great diversity if they can hear the tune! My audience is influential in determining the final result. I am very aware of the context in which I write. The hymns

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487 Ibid.
488 Ibid.
489 Timothy Albrecht, email with author, August 4, 2000.
and liturgy are tonal. An architect needs to be aware of the buildings and environment that surround the space where the new building will sit. Creativity can find an outlet that is original and unique. I have felt comfortable exploring rhythm and texture and the organ as tonal resources. In the meantime I have pushed harmony and the other musical elements as far as my audience would accept.491

The organ chorale has an undisputed place of honor in the history of church music, and the six composers whose works are the focus of this study are keenly aware of that history. This awareness further extends to the types of organ chorales they compose.492 Love of the chorale tunes and the organ works of Bach fuel their creativity; anxiety of influence does not characterize this group of composers.493 Like centuries of organists before them they are also skilled in the art of improvisation and their improvisations have a strong connection to their published works.

Timothy Albrecht, Michael Burkhardt, Paul Manz, Gerald Near, Charles W. Ore, and Donald Rotermund are the most recent addition to the long history of the organ

491 Charles W. Ore, email with author, July 17, 2000.

492 The different types of organ chorales are examined in close detail in the following chapter.

chorale. Their work as church musicians has helped shape their contributions to this genre. Their lives as well as their music resonate with this rich history of the organ chorale.
CHAPTER 7
CHORALEs BY TYPE

In order to enable the reader to attain a better understanding of the types of organ chorales written in late twentieth-century America, this large chapter contains a discussion of many of the pieces analyzed for this study. While not very chorale setting can be examined in detail, the pieces included here are either representative examples of an organ chorale type, or are unique in some way. At least one composition by each of the six composers is analyzed for each type. Each section of this chapter begins with an overview of the type under consideration, followed by a table of all the pieces that correspond to that type. Information on each of the chorales set by the six composers is included in Appendix C.

Certain parameters are maintained for the analysis of each piece for the sake of clarity and consistency. Since this study is organized by chorale type, of primary importance is how each organ chorale fulfills the aims of a given type. Since this is usually most apparent through the manipulation of the tune, information about the tune and how the composer has utilized it is given first, especially if the tune has been altered

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494 In each table, titles in bold type are discussed in detail in the chapter.

495 This includes the melodic form of the tune, its composer, and earliest publication.
in any way.\textsuperscript{496} The text of a chorale is given if there seems to be any connection between
the composition and the text.\textsuperscript{497} Registration is always listed early in each analysis, since
the control of sound combinations is one of the particular assets of the organ and
certainly affects the compositional process as well as a listener’s perception of a piece.\textsuperscript{498}

The accompanying voices are considered next to ascertain if they are independent
of the chorale or based on it.\textsuperscript{499} How the tune and the surrounding voices are contrasted
is also of great importance, again because this can be an indication of type.\textsuperscript{500} The
number of voices present in a chorale setting often has an organizing effect, so texture is
also one of the primary considerations. Often a sharp contrast in texture is a structural
marker within an organ chorale, distinguishing the tune from its accompanying material.
In addition, texture can also be an indication of type.

The key or mode of each piece is stated at the outset of each analysis. All the
organ chorales examined in this study are tonal. Often imitation, ostinati, or motivic
accompaniments, such as parallel intervals determine the harmony. The majority of

\textsuperscript{496} Alterations may include ornamentation, a change of a tune’s mode, meter, or phrase
order, and whether or not it is stated in its entirety.

\textsuperscript{497} The author hesitates however to attribute any word painting to a composition unless it
is quite clear from either the composer or the score itself that this is the case.

\textsuperscript{498} Registration indications are copied precisely as they appear in the score, even if the
spelling used by a composer is unorthodox.

\textsuperscript{499} Special consideration is given to quoted material.

\textsuperscript{500} This is usually achieved through a contrast of registration, key, motive, or division of
the organ.
pieces have straightforward harmony, with few accidentals or modulations, perhaps
owing to the brevity of many of the compositions.\textsuperscript{501} Therefore, any significant use of
dissonance or a change of key will be mentioned.

Meter and tempo can also be organizing factors in an organ chorale setting, often
with one meter or tempo for the sections that present the tune, and another for
surrounding passages. Another possibility is the use of meter shifts and/or tempo
changes to anticipate a new section of the composition.

The overall form of a piece will be examined in conjunction with the melodic
form of the tune. Indeed, the melodic form may dictate the form of the composition.
Another formal possibility lies in the use of independent structures, such as ritornello,
ostinato, trio, and two-part inventions that are presented alongside the tune.

7.1. Melody Chorales

A melody chorale is a setting of a chorale tune for organ in which the melody is
presented uninterrupted in its original form. Composers from the second half of the
seventeenth century, such as Johann Pachelbel, Johann Christoph Bach, and Johann
Michael Bach, wrote homophonic melody chorales based on the style of early
seventeenth-century vocal cantionale settings.\textsuperscript{502}

\textsuperscript{501} A characteristic of Baroque examples as well.

\textsuperscript{502} Stinson, \textit{The Orgelbüchlein}, 63.
The most famous collection of melody chorales is probably Bach’s *Orgelbüchlein*, a work that has defined the melody chorale for many scholars. These pieces were the first melody chorales with motivic accompaniment and in four truly contrapuntal voices. Most of the pieces in the *Orgelbüchlein* are four-part chorale settings for one or two manuals and pedal. In addition to the chorale-bearing voice (soprano), these pieces usually have two motivic inner parts that often move in parallel thirds and/or sixths and an obbligato pedal part. The inner voices are often paired against the bass, often a walking bass figure. The three accompanimental voices typically share the same motives, not usually based on the chorale tune. A rhythmic motive that runs through the *Orgelbüchlein* and is common in Baroque keyboard music is the *suspirans*: three off-the-beat sixteenth notes followed by a fourth note of equal or

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503 See Chapter One.

504 Stinson, *The Orgelbüchlein*, 69.

505 See “Alle Menschen müssen sterben,” BWV 643 and “Jesus Christus, unser Heiland, der den Tod,” BWV 626.

506 See “Jesu meine Freude,” BWV 610.

507 See “Lobt Gott, ihr Christen allzgleich,” BWV 609.

508 See “Helft mir Gottes Güte preisen,” BWV 613.

greater value. 510 Melody chorales from other collections by J. S. Bach have some different characteristics, while a few are for manuals only; 511 there are larger examples with interludes. 512

The melody chorales in this study can be divided into several formal categories: simple settings, those that set the tune twice, and those that frame the chorale with an introduction and a coda.

510 Stinson, Orgelbüchlein, 67.

511 See “Vater unser im Himmelreich,” BWV 737.

512 See “Allein Gott in der Höh sei Ehr,” BWV 711.
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<th>Chorale</th>
<th>Composer</th>
<th>Formal Category</th>
<th>Collection</th>
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</thead>
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<tr>
<td>“Bereden väg för Herran”</td>
<td>Michael Burkhardt</td>
<td>Simple – melody set twice</td>
<td>5 Advent Hymn Improvisations, Set 2</td>
</tr>
<tr>
<td>“Den signede Dag”</td>
<td>Michael Burkhardt</td>
<td>Simple – melody set twice</td>
<td>5 Pentecost Hymn Improvisations</td>
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<tr>
<td>“Erhalt uns Herr”</td>
<td>Gerald Near</td>
<td>Introduction/Coda</td>
<td>Choraleworks Set I</td>
</tr>
<tr>
<td>“Es ist das Heil”</td>
<td>Michael Burkhardt</td>
<td>Introduction/Coda</td>
<td>Six General Hymn Improvisations, Set I</td>
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<tr>
<td>“Gottes Sohn ist kommen”</td>
<td>Michael Burkhardt</td>
<td>Introduction/Coda</td>
<td>5 Advent Hymn Improvisations</td>
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<td>“Gottes Sohn ist kommen”</td>
<td>Charles W. Ore</td>
<td>Simple</td>
<td>11 Compositions for Organ, Set IV</td>
</tr>
<tr>
<td>“In Babilone”</td>
<td>Michael Burkhardt</td>
<td>Simple – melody set twice</td>
<td>5 Pentecost Hymn Improvisations</td>
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<td>“Jesu Kreuz, Leiden und Pein”</td>
<td>Charles W. Ore</td>
<td>Simple</td>
<td>11 Compositions for Organ, Set V</td>
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<tr>
<td>“Kremser”</td>
<td>Michael Burkhardt</td>
<td>Introduction/Coda</td>
<td>Praise and Thanksgiving Hymn Improvisations, Set 1</td>
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<tr>
<td>“Mit Freuden zart”</td>
<td>Gerald Near</td>
<td>Simple</td>
<td>Choraleworks Set I</td>
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<tr>
<td>“Naar mit öie”</td>
<td>Michael Burkhardt</td>
<td>Simple – melody set twice</td>
<td>5 Lenten Hymn Improvisations</td>
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<td>“Nun danket alle Gott”</td>
<td>Michael Burkhardt</td>
<td>Simple</td>
<td>Praise and Thanksgiving Hymn Improvisations, Set 1</td>
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<tr>
<td>“Nun Komm, der Heiden Heiland” I</td>
<td>Charles W. Ore</td>
<td>Simple</td>
<td>11 Compositions for Organ, Set IV</td>
</tr>
<tr>
<td>“O dass ich tauend” (Dretzel)</td>
<td>Donald Rotermund</td>
<td>Simple</td>
<td>Seven Hymn Preludes, Set 2</td>
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Table 1 Melody Chorales
### Table 1 continued

<table>
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<th>Composer</th>
<th>Formal Category</th>
<th>Collection</th>
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<tr>
<td>“O dass ich tausend” (Konig)</td>
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<td>Introduction/Coda</td>
<td>Praise and Thanksgiving Hymn Improvisations, Set 1</td>
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<td>“O Jesulein süß”</td>
<td>Gerald Near</td>
<td>Simple</td>
<td>Choraleworks Set III</td>
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<tr>
<td>“O Welt, ich muss dich lassen”</td>
<td>Gerald Near</td>
<td>Simple</td>
<td>Choraleworks Set I</td>
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<td>“Ratisbon”</td>
<td>Donald Rotermund</td>
<td>Melody set twice</td>
<td>Seven Hymn Preludes, Set 2</td>
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<td>“Vater unser im Himmelreich”</td>
<td>Donald Rotermund</td>
<td>Introduction/Coda</td>
<td>Seven Hymn Preludes, Set 4</td>
</tr>
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<td>“Veni, Emmanuel”</td>
<td>Michael Burkhardt</td>
<td>Melody set twice</td>
<td>5 Advent Hymn Improvisations, Set 2</td>
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<td>“Wie schön leuchtet”</td>
<td>Timothy Albrecht</td>
<td>Simple</td>
<td>Grace Notes VII</td>
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</table>

The following pieces are simple melody chorales: “Wie schön leuchtet” by Timothy Albrecht; “Nun danket alle Gott” by Michael Burkhardt; “Mit Freuden Zart” and “O Welt, ich muss dich lassen” by Gerald Near; “Gottes Sohn ist kommen” and “Jesu Kreuz, Leiden und Pein” by Charles W. Ore; and “O dass ich tausend Zunge hätte” by Donald Rotermund. Each presents the tune continuously and is only as long as is required for the presentation of the chorale tune. In general, the form of each setting reflects the form of the tune.

Timothy Albrecht’s setting of “Wie schön leuchtet” is a melody chorale for one manual and pedal in D major. Both the manual and the pedal are registered with a Principal chorus and reeds (eight-foot reed for the manual and a sixteen-foot for the pedal). It is a typical melody chorale in its use of one manual and pedal and the
placement of the chorale tune in the soprano. Also typical is the unification of the setting by one motive that is shared among the three accompanimental voices. The two lower voices present this motive as a *suspirans*, while the alto voice plays without rest (see Figure 1 below).

\[ J = 32-40 \]

![Figure 1 Albrecht, “Wie schön leuchtet,” measures 1-2 (phrase A)](image_url)

While the tune consists of three phrases in bar form (AAB), Albrecht sets phrase A only once, and sets the second half of phrase B twice. This portion of phrase B has been slightly modified: the second note (a C#) replaces the original pitch of A (see Figure 2).

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513 This piece is modeled on “Herr Christ, der einge Gotts Sohn” (BWV 601) from the *Orgelbüchlein* of J. S. Bach. It borrows the suspirans motive than runs through the lower three voices in Bach’s setting, placing it in the same position here.
"Wie schön leuchtet" is one of the best-known chorales and would be familiar to almost any congregation. By presenting an incomplete, altered version of the tune Albrecht thwarts the listener's expectations, creating something new that resonates with music of the past.

Michael Burkhardt's "Nun danket alle Gott" is a brief setting in F major. Despite the unusual placement of the chorale tune in the tenor, this piece can still be considered a melody chorale because the tune (AABC) is presented continuously. The tune is played legato and sounds on an eight-foot Solo Trumpet. It is accompanied by a primary accompanimental motive on a separate manual registered with eight- and four-foot stops.
and Mixture. This motive, consisting of detached parallel thirds, always begins off the beat. It is the tune’s constant companion, and unifies the composition (see Figure 3 below).

![Motive Diagram]

Figure 3 Burkhardt, “Nun danket alle Gott,” measures 1-2 (Phrase A)

This motive varies only in the accompaniment of phrases B and C, where it is transposed to accommodate the melody. The pedal line moves in tandem with the tune playing chord tones. When the tune has a note value longer than the one in the pedal line, the pedals play usually play melodic octaves.\footnote{The only exception occurs in measures four and nine beneath the penultimate note of the tune in phrase A.}

Two characteristics of melody chorales, clear declaration of the tune and economy of means, are found in Burkhardt’s setting. In “Nun danket alle Gott” the listener’s ear is drawn to the tune in several ways. The tune is easily distinguished both by its timbre, ensured by the choice of a solo reed stop, and the legato articulation of the tune, which sits in quiet repose in contrast to the detached accompanimental material. Burkhardt gets

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the most out of this material. It brings life to the piece as well as being the primary means of unification. By limiting himself to this one charming accompanimental motive, he gives the piece a sense of order and cohesion.

Gerald Near’s melody chorale settings differ from the previous examples their more prominent use of the pedal and use of traditional parallel intervals to create an accompaniment for the tune that is more chordal than motivic. “Mit Freuden zart” is a sophisticated four-voice setting in Db major with the chorale tune in the soprano voice. The presentations of the three phrases (AAB) vary in dynamic level and treatment. The first statement of A begins on one manual at a soft dynamic level and the second statement one octave lower and at a louder dynamic level on another manual (see Figure 4 below).

![Figure 4 Near, “Mit Freuden zart,” measures 1-6 (Phrase A)](image)

The last phrase (B) is presented first in false starts in the pedal and on manual I before returning to the soprano and regular treatment in measure fourteen (see Figure 5).
The movement of the inner voices in parallel thirds and sixths is a holdover from traditional melody chorales, such as those found in the *Orgelbüchlein*. However, baroque examples would probably have been unified by one or two non-related motives. Here the parallel intervals reinforce the tune, with each phrase of the accompaniment being based on the phrase of the tune it accompanies. It is traditional for the pedal line to either share the motivic material of the inner voices or have its own motive. The composer obliges with an obbligato pedal line that is most often scalar, with the occasional leap by third or octave. Here however, the pedal often has slight nods toward the tune, even prefiguring the phrase to come (see figure 5 above, measures 10 and 14). The composer has created an interesting mixture of tradition and innovation

“O Welt, ich muss dich lassen” by Gerald Near is a typical melody chorale in several ways: it is in four parts, the tune (ABCABC) is presented continuously in the soprano, and the inner voices consist of parallel thirds and sixths. The pedal part is
unique in this repertory, consisting of only two motives. Each motive has a specific interval content that is retained through sequential treatment. The first pedal motive accompanies the first half of the tune (see Figure 6).

The second motive, a quasi-inversion of the first, accompanies the remainder (phrases ABC repeated) of the tune (see Figure 7).

The inner voices are easily distinguished from the tune because they generally move at a harmonic rhythm twice that of the tune. These parallel voices do not have an obvious melodic relationship to the tune and create a through-composed accompaniment that is more chordal than motivic. The motivic interest lies in the pedal division. The use of two
different pedal motives for the two parallel halves of the tune creates a structural marker for the analyst as well as the listener. These two motives provide symmetry and cohesion at the same time.

Both settings by Charles W. Ore are for manuals only, with the melody in the soprano voice. Ore’s “Jesu Kreuz, Leiden und Pein” is a trio setting for one manual registered with Soft Flutes and Strings in Eb major. This composition is unique among the melody chorales under consideration here. The timbre, articulation, and registration of all three voices are the same and the harmony is consistently in the tonic key. The two lower accompanimental voices are motivic, but are definitely subordinate to the tune. In effect, this piece is all about rhythm. First of all, the normally common-meter tune has been syncopated and forced into triple meter. This catches the ear of the listener who is familiar with the tune and is hearing it here in the “wrong” meter. The tune is distinguished from the accompanying voices by its placement in the highest voice, but also by its slower harmonic rhythm. The tune uses an incessantly regular rhythmic pattern that resembles medieval rhythmic mode one for all notes of the tune except for long notes held at the end and halfway points of phrases (see Figure 8).

![Figure 8 Ore, “Jesu Kreuz, Leiden und Pein,” measures 1-4 (Phrase A)](image-url)
This setting is successful through its fascinating economy of means. By limiting himself to only one manual, one registration, one texture, and one key, Ore creates a miniature composition that focuses the listener's attention on the tune and the rhythmic devices that both highlight the tune and give shape to the piece.

Rotermund's setting of "O dass ich tausend Zunge hätte" is a setting for two manuals and pedal in F major. The upper four voices consist of a hymn-like chordal presentation of the chorale with the tune in the soprano voice. The upper two voices move constantly in parallel fourths and fifths. Ascending and descending pedal scales accompany this four-part arrangement of the hymn. The style introduced in the beginning of the piece remains constant throughout (See Figure 9):

![Figure 9 Rotermund, "O dass ich Tausend Zunge hätte," measures 1-4 (phrase A)](image)

The four phrases of the tune alternate between the two manuals. Manual one is registered with an eight-foot Spillflöte and a four-foot Hohlflöte, manual two with an eight-foot Gedackt and four-foot Rohrflöte. The pedal division is registered with a sixteen-foot Subbass and an eight-foot Metallgedackt.
Despite the structure of the tune, the setting is through-composed, with Phrase A being re-harmonized upon its repetition. This same phrase is placed in brackets in the score, with the direction to omit this section if necessary to abbreviate the setting.

This composition, unified in style from beginning to end, is one that would be accessible to many organists. It is a brief, useful setting that could be used to introduce the hymn and could perform a variety of functions within a liturgical service.

The following are melody chorales with an introduction and/or a coda: "Es ist das Heil," "Gottes Sohn ist kommen," "Kremser," and "O dass ich tausend" by Michael Burkhardt; "Erhalt uns, Herr" by Gerald Near; and "Vater unser im Himmelreich" by Donald Rotemund.

Burkhardt's "Es ist das Heil" is a setting for two manuals and pedal in D major. Manual one is registered with an eight-foot Trumpet, manual two with an eight-foot Flute, a four-foot Principal, and Mixture, and the pedal division with unspecified sixteen-, eight-, and four-foot stops. It is a melody chorale that borrows some of the characteristics of fantasia treatment: meter changes, echo effects, and elaborate passagework.

The piece begins with an eight-measure fanfare for manuals that operates both as introduction and coda. The Andante tempo, detached articulation, meter shifts, and rhythmic vitality reinforce the fanfare quality of this passage. It also changes manuals frequently, creating an echo effect. The changes occur once per measure at the beginning of the fanfare and on every other eight note by the penultimate measure (see Figure 10).
The chorale tune (AAB) enters in measure eight, presented in parallel fourths in the inner voices on manual two. Fast-moving scalar passagework is above the tune on manual one, and a pedal line below, the rhythm of which foreshadows the rhythm of the tune in the following measure. The chorale tune and the accompanimental lines in the manual and pedal are all played non-legato (see Figure 11).

Burkhardt’s “Gottes Sohn ist kommen” is in ternary form (introduction, chorale (ABC), coda) in Eb major. This piece is unique in that the introduction/coda is slightly
longer than the presentation of the chorale tune itself. When one reads the score the presentation of the chorale is actually the second ending for the introduction while the coda is simply the repeat of the beginning of the piece.

<table>
<thead>
<tr>
<th><strong>Introduction</strong></th>
<th><strong>ABC</strong></th>
<th><strong>Coda</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure #:</td>
<td>1-16</td>
<td>17-30 (ending one)</td>
</tr>
</tbody>
</table>

The introduction begins with a melody played on manual one (eight-foot Flute), consisting of a four-measure phrase not based on the chorale that is repeated (with variation) three times. This melody sounds above sustained chords on manual two (Erzähler 8’, Erzähler Celeste 8’)) and a descending motive in the pedal (Soft 16’ and 8’). This descending motive may reflect the idea of a descent from heaven implied in the text of verse one, beginning “Once he came in blessing, all our ills redressing (see Figure 12).”

![Figure 12 Burkhardt, “Gottes Sohn ist kommen,” measures 1-4 (Introduction)](image)

Text by the Bohemian Brethren.

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515 Text by the Bohemian Brethren.
This melodic phrase is presented two more times (with slight variation) over the same chord progression. The fourth phrase can be seen as a bridge to the chorale that follows (see Figure 13).

![Figure 13 Burkhardt, “Gottes Sohn ist kommen,” measures 13-16 (Introduction)](image)

The style of the introduction/coda contrasts nicely with the presentation of the chorale in a traditional four-part hymn setting on manual two (see Figure 14).

![Figure 14 Burkhardt, “Gottes Sohn ist kommen,” measures 14-18 (Phrase A)](image)

“Gottes Sohn ist kommen” is unique among the melody chorales in that its parameters are seemingly reversed, with more time spent on the non-chorale based material than on the chorale itself. It is this characteristic, however, that lends itself to
possible alternatim use with a choir or congregation, with the introduction/coda material played as an organ solo and the chorale setting used to accompany singers.

Rotermund’s “Vater unser im Himmelreich” is a setting for two manuals and pedal in C minor. The piece begins and ends with the first half of phrase A in imitation. Heard continuously on the Great on eight- and four-foot Flutes and Tremulant, it is the chorale tune’s constant companion. This motive, established at the outset of the piece, is heard continuously in sequence, moving in parallel thirds. The melody (ABC) is presented in the tenor voice on the Swell, registered with an eight-foot Oboe. Ascending and descending C minor scales in the pedal registered with a sixteen-foot Subbass and with the Great coupled further accompany the chorale tune (see Figure 15).

![Figure 15 Rotermund, “Vater unser im Himmelreich,” measures 1-7 (Introduction-Phrase A)](image)

This piece is another example of skillful economy of means. If the purpose of a melody chorale is to present the tune clearly, that purpose is well fulfilled here; the tune is easily distinguished from accompanimental material by registration. The listener’s interest is grabbed at the outset by the sequential motive on the Great. Neither this
motive nor the pedal scales consistently line up with the beginnings of chorale phrases, resulting in a cascade of sound that gives the impression of perpetual motion, keeping the listener’s attention to the end of the piece.

The remaining two pieces, Michael Burkhardt’s “Kremser” and Gerald Near’s “Erhalt uns Herr” differ from the previous examples in use of the first phrase of the chorale as material for an introduction and coda. Burkhardt’s setting of “Kremser” is for two manuals and pedal in D major. The introduction and the coda frame the four phrases of the tune (ABCD). The introduction/coda is a stylized treatment of the first phrase of the chorale. After the entry of the chorale, measure eight, the texture thins from five voices to four, and the tune is accompanied by parallel sixths in the inner voices (see Figure 16).
While the above pieces all use an introduction and coda of the same or similar content to extend otherwise brief melody settings, they do so in a variety of creative ways. The nature of the material that frames the chorale is different from piece to piece, varying in length and in content. While a few borrow motivic material from the tune, most introductory and closing material is independent of the chorale and in some cases could stand on its own.
The following pieces are melody chorales that set the tune more than once. Multiple presentations of the tune permit the composer to compose a longer setting still in the style of a melody chorale. They are: “Bereden väg för Herran” and “Naar mit öie” by Michael Burkhardt and “Ratisbon” by Donald Rotermund.

Burkhardt’s “Bereden väg för Herran” is a double setting of the seventeenth-century Swedish folk tune for two manuals and pedal. The first presentation of the tune (AABC) is heard in the soprano on manual two, registered with an eight-foot Trompette. Each phrase is accompanied by a different four-measure phrase consisting of chords that move on the beat. These chords sound on manual one (registered with an eight-foot Flute and four- and two-foot Principals) and the pedal division (registered with sixteen-, eight-, and four-foot stops), accompanying each phrase of the tune (see Figure 17).

![Figure 17 Burkhardt, “Bereden väg för Herran, measures 1-5 (Phrase A)](image)

During the second presentation of the tune, the registration is increased. Solo reeds are added to the pedal division and Mixture to manual one. In this version, the chorale is moved to the pedal division and chordal material similar to that which
accompanied it earlier is now played on manual one. The texture is slightly thicker in the second statement through an increase in registration, providing a big finish to this small piece (see Figure 18).

The two statements of the chorale are unified stylistically. The direction to play “marcato” and the chordal nature of the accompanimental material give both a march-like quality. By setting the tune twice, Burkhardt gives himself ample time and space for experimentation with new timbres and reworking of harmony and texture.

Burkhardt's setting of "Naar mit öie" is an extended one for two manuals and pedal. This piece has an introduction and coda based on the first phrase that frame two complete and one partial statements of the tune. The two presentations of the tune are each in a different key. However, the homophonic texture and the registration remain the same for the duration of the piece. The tune, always the focus of this piece, is heard on a solo eight-foot Flute, regardless of its placement. It is accompanied by softly-registered chords in manual two and the pedal (see Figure 19, Figure 20, and Figure 21).
<table>
<thead>
<tr>
<th>Form</th>
<th>Introduction (A')</th>
<th>A A B</th>
<th>A A B</th>
<th>B Coda (A')</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Key</strong></td>
<td>G major</td>
<td>Bb Major</td>
<td>G major</td>
<td>G major</td>
</tr>
<tr>
<td><strong>Tune Location - Voice</strong></td>
<td>II (Strings 8')</td>
<td>I</td>
<td>I</td>
<td>I</td>
</tr>
<tr>
<td><strong>Manual</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 19 Burkhardt, “Naar mit öie,” measures 1-4 (Introduction)

Figure 20 Burkhardt, “Naar mit öie,” measures 9-12 (Phrase A)
The piece ends as it began with an eight-measure coda, based on the introductory material.

Rotermund’s setting of “Ratisbon” for two manuals and pedal in D major. Manual one is registered with an eight-foot Spillflöte, a four-foot Octave and a two-foot Principal, manual two with an eight-foot Gedackt, a four-foot Rohrflöte, and one and one-third-foot Klein Nasat, and the pedal division with sixteen- and eight-foot Principals. The tune is most consistently played on manual one, although not exclusively. After a brief introduction based on the first phrase, the tune begins in the soprano voice (see Figure 22).
During this first presentation of the tune, the texture expands from two voices to three, with the tune traveling from the soprano to the tenor voice. The bass voice in the pedal division does not enter until the second presentation of the tune.

Played on one manual instead of two, the second statement of the tune is quite different from the first. The texture expands to four voices and the tempo slows. Here accompanimental motives introduced earlier in the piece are now replaced by a single motive shared by the three supporting voices (see Figure 23).

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516 In the first presentation the quarter note = 69 and slows to 50 in the second.
It is indeed this second presentation of the tune that is the more typical melody setting. It is for one manual and is unified by a single motive.

All of the examples of melody chorales share general characteristics found originally in Baroque works of this type: a) the tune is presented continuously, usually in an upper voice; b) each piece uses a limited number of accompanimental motives that are sometimes expanded and extended by sequence and imitation; c) motives are either assigned to specific voices or are shared among the accompanimental voices; d) the inner voices often consist of parallel harmonic intervals, often sixths and thirds, but sometimes in parallel fourths or other intervals; e) the pieces are almost exclusively tonal, often
remaining in one key for the entire piece. Features specific to these modern examples include the use of multiple manuals, instead of one and the use of parallel fourths and fifths to accompany the chorale tune.

7.2. Ornamental Chorales

The deciding factor in classifying ornamental chorales has always been presence of elaborate ornamentation in the chorale-bearing voice. Traditionally, heavily ornamented chorales with or without interludes have been placed into this category.

German baroque composers, such as Bach and Buxtehude, composed ornamental chorales most often for two manuals and pedal, allocating one manual for the chorale tune alone. In northern Germany this compositional feature allowed composers to showcase spatially separated divisions of an organ. The distribution of the hands on two manuals results in limited motivic figuration and a slow harmonic rhythm for the

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517 See chapter one for more details.

518 This is usually the soprano voice.

519 The following organ chorales from the *Orgelbüchlein* are examples of short ornamental chorales without interludes: Das alte Jahr vergangen ist,” BWV 614, “O Mensch, bewein dein Sünde gross,” BWV 622, and “Wenn wir in höchsten Nöten sein, BWV 641.” “Nun komm, der Heiden Heiland,” BWV 659 is an example of a large ornamental chorale with interludes.

520 Stinson, *Orgelbüchlein*, 72.

521 Ibid.
The distinction in timbre that results from the use of two manuals aids a listener in identifying a chorale tune that may be heavily disguised by a great deal of ornamentation.

In his study of J. S. Bach's organ chorales, Robert Tusler found this category to be a relatively small one. This is true for the present study as well, in which only nine of the pieces under consideration are ornamental chorales. These chorales break down into the same categories found among melody chorales and cantus firmus chorales. The first three pieces, by Albrecht, Near, and Rotermund are ornamental chorales that present the chorale as a series of continuous phrases. The next two pieces, by Albrecht and Near, have interludes that interrupt the progress of the tune. The last four pieces, one by Albrecht and three by Michael Burkhardt contain independent ritornellos. These pieces all share the defining characteristic of a decorated chorale tune on a separate manual.

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522 Ibid, 72-73.

523 Tusler, *J. S. Bach's Chorale Preludes*, 69.
<table>
<thead>
<tr>
<th>Tune</th>
<th>Composer</th>
<th>Category</th>
<th>Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Es ist ein Ros”</td>
<td>Michael Burkhardt</td>
<td>Ritornello</td>
<td>5 Christmas Hymn Improvisations, Set 3</td>
</tr>
<tr>
<td>“Freuen wir uns all in ein”</td>
<td>Gerald Near</td>
<td>Interludes</td>
<td>Choraleworks Set III</td>
</tr>
<tr>
<td>“Komm, o komm, du Geist des Lebens”</td>
<td>Timothy Albrecht</td>
<td>Ritornello</td>
<td>Grace Notes VII</td>
</tr>
<tr>
<td>“Liebster Jesu, wir sind hier”</td>
<td>Gerald Near</td>
<td>Simple</td>
<td>Choraleworks Set II</td>
</tr>
<tr>
<td>“Song 13”</td>
<td>Timothy Albrecht</td>
<td>Simple</td>
<td>Grace Notes VI</td>
</tr>
<tr>
<td>“Veni Emmanuel”</td>
<td>Timothy Albrecht</td>
<td>Interludes of quoted material</td>
<td>Grace Notes VII</td>
</tr>
<tr>
<td>“Vom Himmel hoch”</td>
<td>Michael Burkhardt</td>
<td>Ritornello</td>
<td>5 Christmas Hymn Improvisations, Set 3</td>
</tr>
<tr>
<td>“Vom Himmel hoch”</td>
<td>Donald Rotermund</td>
<td>Simple - Tune set twice</td>
<td>Seven Hymn Preludes, Set 1</td>
</tr>
<tr>
<td>“Vruechten”</td>
<td>Michael Burkhardt</td>
<td>Ritornello</td>
<td>5 Easter Hymn Improvisations</td>
</tr>
</tbody>
</table>

Table 2 Ornamental Chorales

Albrecht’s organ chorale on “Song 13” is a simple continuous ornamental chorale for two manuals and pedal in G major. Manual I is registered with eight-, four-, and two and two-thirds stops, manual II with an eight-foot stop, and the pedal division with sixteen- and eight-foot stops. As is typical of this type of organ chorale, the tune is played on a separate manual (I), heavily ornamented in the soprano voice. Furthermore the original rhythms of the tune are almost completely lost (see Figure 24)
The chorale is the focus of the listener's attention. It brings attention to itself by virtue of the ornamentation piled on it: trills, mordents, and written-out passing, neighbor, and escape tones. In addition, the tune's rhythmic disguise both hampers recognition on the part of the listener, but also draws the ear toward it. The harmony of the piece is fairly simple (each phrase beginning or ending on a tonic or dominant chord), detracting no attention from the tune.

The two ornamental chorales by Gerald Near are the most ornate in this category, containing elaborate passagework not encountered in the other examples. Both settings are for two manuals and pedal. Near does not provide registration, but indicates a dynamic level of mezzo-forte for the chorale-bearing line and mezzo-piano for all other voices. Near's "Liebster Jesu, wir sind hier" is a four-voice setting based on the tune of the same name by Johann Rudolf Ahle. This piece is in G major and each of the three phrases (AAB) cadences on a G major chord. The tune moves between the soprano and the tenor, but regardless of placement, it is always played on a separate manual.

524 An interesting fact that reflects Near's current situation as freelance composer. No longer a church musician, he seems not to be as concerned about accessibility as are the other five composers represented here.
designated mezzo forte. The notes of the tune are buried under elaborate continuous
ornamentation, almost to the point of disappearing.

Figure 25 Near, “Liebster Jesu, wir sind hier,” measures 6-10 (second
presentation of Phrase A)

The ornamentation becomes progressively more complex at the end of each phrase. This
composition is unique in that it is unified by a single style in which all four voices have
complicated rhythms and elaborate figuration.

The degree of ornamentation is much lower in Donald Rotermund’s setting of
“Vom Himmel hoch.” This piece sets the four phrases (ABCD) of Valentin Schumann’s
tune twice. The first statement of the tune is a bicinium and the second a trio. Both
statements are fourteen measures long, and the trio is simply the bicinium repeated note
for note over a C pedal point. In both settings, the melody in the soprano sounds above a three-measure basso ostinato, a walking bass built on a descending two-octave C major scale. In the first presentation both voices are sounded with four-foot flutes. The registration is altered for the trio. The soprano is sounded with eight- and two-foot flutes and a one and three fifths-foot Terz, while an eight-foot Krummhorn is added to the ostinato's registration. A low C pedal point sounds on an eight-foot Metallgedackt.

During the trio, Rotermund's use of timbre splits the listener's attention between the chorale tune and the ostinato (see Figure 26).
This is the only ornamental chorale built over an ostinato and the only example to set the
tune twice. The ornamentation is not elaborate in Rotermund’s setting, mostly consisting
of passing notes and escape tones, becoming more elaborate toward the ends of phrases.

The next two pieces, by Albrecht and Near, have interludes that interrupt the
progress of the tune. Albrecht’s “Veni, Emmanuel” is a partial setting (the first half of
phrase A and phrase C of ABC pattern) of the fifteenth-century French processional with
interludes of the tune for two manuals and pedal. The formal divisions of the piece are
punctuated by the following brief tonicizations.

<table>
<thead>
<tr>
<th>Interlude 1</th>
<th>A</th>
<th>Interlude 2</th>
<th>C</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>E minor</td>
<td>E minor</td>
<td>C minor</td>
<td>E minor</td>
<td>E major</td>
</tr>
<tr>
<td>Measure #:</td>
<td>1-2</td>
<td>2-4</td>
<td>4-5</td>
<td>5-8</td>
</tr>
</tbody>
</table>

The two interludes consist of quotations from the first chorus of Bach’s *St. Matthew
Passion* and are always sounded on manual three and the pedal division (III: eight-foot
Strings, Pedal: sixteen- and eight-foot stops, manual III coupled). The tune is always
played on manual I, registered with eight- and four-foot Principals (See Figure 27).
The 12/8 meter, borrowed from the Bach *Passion*, disguises the tune only slightly and softens the ornamentation, which consists mostly of passing tones, and a few escape tones that fall off the beat.

“Freuen wir uns all in ein” by Gerald Near has a key signature of one sharp and is chromatic, with raised third, fourth, sixth, and seventh scale degrees being the most common. The chromaticism and the altered third and seventh degrees leave the listener wondering if the setting is in E minor or major. This tonal ambiguity lasts until the very end when the piece ends on an E major chord.

This is a short composition with simple ornamentation that consists of written-out escape tones, passing tones, and turns. The four phrases (ABCD) of the chorale tune are
presented in the soprano on a separate manual, but phrase C is unornamented. Often the
original notes occur off the beat and are difficult to detect under continuous
ornamentation. The first three chorale phrases melt into interludes of running scalar
thirty-second notes. In the instance of the first phrase (shown below), this concluding
passagework is nearly as long as the presentation of the phrase itself (see Figure 28).

![Musical notation]

Figure 28 Near, “Freuen wir uns all in ein,” measures 1-4 (Phrase A)

The end of the fourth and final phrase differs from the previous three. It is interrupted by
this scalar interlude, the end of the phrase delayed until the figuration is completed (see
Figure 29).
Regardless of placement, each interlude concludes with a structural slowing of the tempo, each time signifying an important event, the introduction of a new phrase, or in the case of the last phrase, the end of the piece.

Near plays on a listener’s expectations in this brief setting. While the ornamentation of the soprano melody is standard for this type, the thirty-second note passagework contained within each phrase is unexpected. Furthermore, the absence of ornamentation in phrase C, and the interruption of phrase D keep a listener on her toes.

Albrecht’s “Komm, o komm, du Geist des Lebens” is a setting for two manuals and pedal in G major. Manual I is registered with an eight-foot Trompette Real, manual II with Principal Chorus and Mixture, and the Pedal division with Principal Chorus. The piece is in ritornello form: Ritornello-A-Ritornello-A-B-Ritornello. The ritornello material is played on manual II and the chorale tune on manual I. The upper two voices

525 The listener here being anyone acquainted with the chorale tune.
consistently sound either the ritornello or the tune, both played detached, while the lower voices provide harmonic support on manual II and pedal. The harmonic rhythm of each part of the texture is subtly different.

The ritornello sets up a rhythmic ostinato that finds its way into the ornamentation of the tune (see Figure 30).

![Figure 30 Albrecht, “Komm, o komm, du Geist des Lebens,” measures 1-2 (Ritornello)](image)

While the entire piece is rooted in G major, early in the presentations of both phrases A and B, the setting contains several V/V progressions, pulling the listener toward D major. These harmonic tendencies are not followed through, however, and every phrase ends in G major (see Figure 31)
Figure 31 Albrecht, "Komm, o komm, du Geist des Lebens," measures 5-8
(Phrase A)

The nature of the ornamentation, normally not a unifying factor in a setting such as this, is unique. It sounds spontaneous and irregular in that the listener does not know on which beat the notes of the tune will fall; it also perpetuates the rhythmic motive established in the ritornello, however, unifying the composition from beginning to end. This is a melody-oriented type of organ chorale and Albrecht successfully draws the listener’s ear to the chorale tune through the use of two manuals and two slightly different harmonic progressions.

The three settings by Michael Burkhardt all contain ritornellos. In his settings, the ornamentation is not complex, consisting mainly of written-out passing, neighbor, and
escape tones. The rhythm of the tune itself is usually significantly altered, however, making it sound even more obscured to the listener.

Burkhardt’s “Es ist ein Ros” is brief setting for two manuals and pedal in F major. The tune is played on a separate manual (one) registered with an eight-foot Hohlflute. The ritornello, as well as chords that accompany the tune, sounds on manual two, registered with an eight-foot Erzähler and an eight-foot Erzähler-Celeste. This setting employs a ritornello form: ritornello-A-ritornello-A-B-A-ritornello-Coda. The three-measure ritornello has a meter shift from 12/8 to 6/8 to 12/8, but returns exact for each presentation. The tune, on the other hand, remains steadfastly in 6/8, but is carefully ornamented so that every line is sounds different, even though three of the phrases are the same (see Figure 32).

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526 The pedal division is registered with a sixteen-foot Gedeckt and is coupled to manual two.
The tune is ornamented with passing and escape tones, but it is the rhythmic alteration that really disguises the tune. The last phrase contains the only accidentals of
the composition, resulting in dissonance that seems to reflect the last line of text.\(^{527}\) At the same place the tempo slows down and then resumes \textit{a tempo} (see Figure 33).

Figure 33 Burkhardt, "Es ist ein Ros," measures 11-14 (Phrases B-A)

The setting ends with a two-measure coda that is a chordal presentation of the beginning of phrase A (Figure 34).

\(^{527}\) In verse one this would occur during the following text: "[A branch of Jesse's race would bear one perfect flower] here in the cold of winter and darkest midnight hour."
The setting of “Vruechten” by Michael Burkhardt, at a length of thirty-six measures, is the longest selection in this category. It is for three manuals and pedal. The tune, as well as the ritornello, is always in the soprano voice. The soprano voice is played alternately on manuals one\(^{528}\) and two.\(^{529}\) The chordal inner voices alternate between three and five in number and are always played on a separate manual on an eight-foot string stop. The pedal line is played detached, playing quarter notes that reinforce the chords played by the inner voices. The form of the piece is as follows: Ritornello- A-bridge-Ritornello-A-bridge-B-C-Ritornello-bridge-A' (A' = a three-measure coda that resembles phrase A).\(^{530}\) The eight-measure ritornello begins in C major and ends in Eb major. The tune, following quickly after the ritornello, is always presented in Eb major, ornamented with written-out turns and passing tones. Here is a sample of the ritornello and the beginning of phrase A (see Figure 35).

\(^{528}\) Registered with a four-foot flute.

\(^{529}\) Registered with an eight-foot flute.

\(^{530}\) The bridge material is a chordal two-measure that connects the ritornello in Eb to the chorale tune in C major.
The piece ends with a three-measure coda that recalls the first phrase (A).

While all the pieces of this type are unified in their approach to the chorale, the degree of ornamentation is different for each composer. In order, Gerald Near's pieces have the most elaborate ornamentation, followed by Michael Burkhardt and Donald
Rotermund.\textsuperscript{531} Timothy Albrecht contributes two pieces: “Veni, Emmanuel” has only added escape and passing tones; the tune in “Song 13,” on the other hand, is almost completely lost in ornamentation, mostly through rhythmic obscuration. Rotermund and Near increase the degree of ornamentation at the ends of chorale phrases, while Michael Burkhardt maintains some pattern of ornamentation throughout a setting. The ornamental chorales of Burkhardt and Rotermund include a ritornello in their formal organization, Albrecht’s “Vom Himmel hoch” utilizes interludes of quoted material, while the two by Near are continuous.

\textsuperscript{531} It is interesting to note that Gerald Near, a composer who did not stress accountability to a congregation as being a factor in his compositional process, has created pieces in which the tune is not readily found.
7.3. Cantus Firmus Chorales

Cantus firmus chorales are generally large works that are most often longer than melody and ornamental chorales, either due to the presence of interludes that separate the phrases of the chorale, or by the extended presentation of the chorale tune so typical of this type. J. S. Bach transformed the cantus firmus chorale by his output of organ works. Some of Bach’s early works were short cantus firmus chorales in the style of Böhm, Buxtehude, and Pachelbel. In these cantus firms chorales the chorale-bearing voice is accompanied by two to three other voices that sometimes imitate the tune. If interludes are present, they are relatively brief and often based on the chorale tune. Others pieces are larger works that contain an independent structure, such as an invention, trio, or a ritornello that is presented alongside the chorale tune.

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532 Ibid, 95.

533 These include “Jesus Christus, unser Heiland,” BWV 655 and “Komm, Gott Schöpfer,” BWV 667.

534 These include “Wo soll ich fliehen ihn,” BWV 694, “Wir Cristenleut,” BWV 710, and “Allein Gott in der Hoh sei Ehr,” BWV 717.


536 These include “Wachtet auf, ruft uns die Stimme,” BWV 645 and “Nun freut euch, lieben Christen g’mein,” BWV 734.

537 Both Robert Tusler and Ernest May have observed the presence of these independent structures. See chapter one for details.
Among the organ works of Bach, pieces in duet and trio texture tend to be registered with variegated registrations that use soft combinations of principals or flutes.\(^{538}\)

Due to the large quantity of cantus firmus chorales examined in this study, not every piece can be examined in detail here. All the cantus firmus chorales in this study share one or both of the following characteristics: a tune presented in long notes and passages that interrupt the progress of the tune. Pieces without interludes of any kind are rare in this category. Those that have interruptions may be further divided into two large categories: those in which the intervening material is based on the chorale and pieces that are newly composed. Bicinia and pieces that contain an independent two-part invention or a ritornello are, by nature of their construction, more likely to have interludes that are newly composed.

The following table lists all the cantus firmus chorales examined in this study. Titles in bold type are analyzed in the following section.

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<th>Chorale</th>
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<th>Formal Category</th>
<th>Collection</th>
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<tr>
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<td>Michael Burkhardt</td>
<td>Ritornello</td>
<td>5 Easter Hymn Improvisations</td>
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<tr>
<td>“All Ehr und Lob”</td>
<td>Paul Manz</td>
<td>Ritornello</td>
<td>9 Hymn Improvisations</td>
</tr>
<tr>
<td>“Allein Gott in der Höh”</td>
<td>Michael Burkhardt</td>
<td>Ritornello of quoted material</td>
<td>5 Pentecost Hymn Improvisations</td>
</tr>
<tr>
<td>“Alles ist an Gottes segen”</td>
<td>Donald Rotermund</td>
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<tr>
<td>“Aus tiefer Not”</td>
<td>Gerald Near</td>
<td>Interludes</td>
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<tr>
<td>“Bereden väg für Herran”</td>
<td>Paul Manz</td>
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<td>6 Advent Improvisations</td>
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<tr>
<td>“Bereden väg für Herran”</td>
<td>Charles W. Ore</td>
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<td>Donald Rotermund</td>
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<tr>
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<tr>
<td>“Es ist ein Ros”</td>
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<tr>
<td>“Freu dich sehr”</td>
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<td>Ritornello of quoted material</td>
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<td>Michael Burkhardt</td>
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Table 3 Cantus Firmus Chorales
Table 3 continued

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<th>Formal Category</th>
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<tr>
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<tr>
<td>“Herlich tut mich verlangen”</td>
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<tr>
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<tr>
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<td>“Kalmar”</td>
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<td>Ritornello</td>
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<td>5 Advent Hymn Improvisations, Set 2</td>
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<td>“Munich”</td>
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<td>“Nun danket alle Gott”</td>
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<tr>
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<td>Gerald Near</td>
<td>Interludes</td>
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<tr>
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<td>Two-part ritornello</td>
<td>11 Compositions for Organ, Set IV</td>
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<tr>
<td>“O dass ich tausend” (König)</td>
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<td>Two-part Ritornello</td>
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<tr>
<td>“O dass ich tausend” (König)</td>
<td>Donald Rotermund</td>
<td>Interludes based on tune</td>
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<td>“O Traurigkeit”</td>
<td>Gerald Near</td>
<td>Interludes based on tune</td>
<td>Choraleworks Set III</td>
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<td>“Potsdam”</td>
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<td>Interludes</td>
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<td>9 Hymn Improvisations</td>
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<td>&quot;Salzburg&quot;</td>
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<td>Interludes</td>
<td>Choraleworks Set I</td>
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<td>&quot;Schmücke dich&quot; I</td>
<td>Michael Burkhardt</td>
<td>Ritornello</td>
<td>Soul, Adorn Yourself with Gladness</td>
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<tr>
<td>&quot;Schmücke dich&quot; I</td>
<td>Michael Burkhardt</td>
<td>Ritornello of quoted material</td>
<td>Soul, Adorn Yourself with Gladness</td>
</tr>
<tr>
<td>&quot;Schmücke dich&quot; II</td>
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<td>Ritornello of quoted material</td>
<td>Soul, Adorn Yourself with Gladness</td>
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<tr>
<td>&quot;Schmücke dich&quot;</td>
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<td>Interludes based on tune</td>
<td>Choraleworks III</td>
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<tr>
<td>&quot;Valet wir ich dir geben&quot;</td>
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<tr>
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<td>Gerald Near</td>
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<td>&quot;Wareham&quot;</td>
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<td>Seven Hymn Preludes, Set I</td>
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<td>&quot;Was Gott tut&quot;</td>
<td>Michael Burkhardt</td>
<td>Ritornello</td>
<td>Six General Hymn Improvisations, Set I</td>
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<td>Charles W. Ore</td>
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<td>&quot;Wie schön leuchtet&quot;</td>
<td>Paul Manz</td>
<td>Interludes based on tune</td>
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<td>Timothy Albrecht</td>
<td>Ritornello</td>
<td>Grace Notes VIII</td>
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<tr>
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<td>Michael Burkhardt</td>
<td>Ritornello</td>
<td>Praise and Thanksgiving Hymn Improvisations, Set 2</td>
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</tbody>
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7.3.1. Simple Cantus Firmus Chorale

"Herzliebster Jesu" by Gerald Near is an example of a simple cantus firmus chorale, that is, without interludes. It is a brief setting in F minor, with the augmented chorale tune (ABCD) in the pedal division. The upper three voices played on one manual, sound cascading, scalar passagework in parallel and contrary motion (see Figure 36).

![Figure 36 Near, “Herzliebster Jesu,” measures 1-6 (Phrase A)](image)

This is the only example included in this study that contains a clearly augmented chorale tune that is presented continuously.

7.3.2. Cantus Firmus Chorales with Interludes Based on the Chorale

The following table lists all the cantus firmus chorales with interludes based on the tune. Included here is the formal layout of each piece. In the form column, capital letters stand for primary statements of the chorale, and lowercase letters for the interludes based on the chorale phrase.
Near, “Herr Jesu Christ” is a setting for two manuals and pedal in F major. The tune (ABCD) is presented in the soprano. Each phrase is preceded or followed by an interlude that is another version of itself on another manual (a’-A-b’-B-c’-D-d’). The voice leading of the inner voices is determined by the melodic contour of the tune, sometimes mirroring the tune, at other times moving in contrary motion. The pedal plays ascending and descending scalar passages (See Figure 37 below).
While interludes a' and c' are quite similar to the primary statements (phrases A and C), interludes b' and d' are only loosely based on phrases B and D. The alternation of these two different types of interludes

Manz’s “Herzlich lieb” is a setting for one manual and pedal in Bb major. The manual is registered with an eight-foot string stop and a four-foot Koppelflöte and the pedals with eight- and four-foot flutes with the manual coupled. The chorale tune (AABCD) is located in the pedal division and is accompanied by a four-part hymn-like passage of Manz’s invention. The first three phrases (AAB) are prefigured in the upper parts, but phrases B, C, and D are presented continuously and phrase A is used as a coda to end the piece (a’-A- (a’-A repeated)-b’-B-C-D-a’). Below is an excerpt from the beginning of the piece (See Figure 38).

539 This quiet setting is appropriate to the character of the text, suggesting a quiet communication with God.
Manz’s “Herzlich tut mich verlangen” I is a setting for two manuals and Pedal. Manual I is registered with eight- and four-foot Flutes, manual II with a Cornet, and the Pedal with sixteen-and four-foot Flutes. Each phrase of the chorale (AABC) is preceded by a canonic interlude based on that phrase on manual I. The primary statements of the chorale sound on manual II in augmented note values and accompanied by parallel fourths in the inner voices on manual I. Each phrase is further accompanied by an echo of each phrase half in the Pedal division (see Figure 39).
Manz has created a double canon: one that sounds before each phrase and one between the primary statements of the chorale and their echo in the Pedal division. The tune, with its rising and falling contour, in combination with multiple points of imitation creates a cascade of sound.

Rotermund’s “Christ lag in Todesbanden” is an organ chorale for two manuals and pedal in D minor. The primary statements of the tune (AABC) are consistently played legato on the Great, registered with an eight-foot Trompette. The suspirans
accompaniment and interludes sound on the Positive, registered with eight-, and one and one third-foot Flutes. The largely inactive pedal division does not enter until the last two measures, when it sounds D pedal point on a sixteen-foot Subbass and an eight-foot Principal.

The phrases of the tune are preceded by *suspirans* motives that are in actuality truncated, altered versions of the phrases themselves, shown below as a’ b’ c’ d’.

<table>
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<tr>
<th>Great: a’’  A  A  B  C  a’’</th>
<th>Positive: a’  a’  a’  b’  c’</th>
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<tbody>
<tr>
<td>Measure #: 1-2 3-5 6-10 10-12 13-17 18-19 20-24 24-25 25-28 29-33</td>
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<tr>
<td>Tonicizations: A minor ----------------------------D minor ---------------------------------</td>
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</tbody>
</table>

The piece begins and ends with a head motive taken from phrase A (a’’), played on the Great (see Figure 40).

Figure 40 Rotermund, “Christ lag in Todesbanden,” measures 1-9 (Phrases a’’-a’-A)
Rotermund exploits the capabilities of the organ as an instrument with his registration indications and directions for articulation. The light registration of the *suspirans*, which includes a mutation, is a striking contrast with the reed timbre of the chorale. This, combined with the contrast in articulation, holds the listener’s interest. Furthermore, variety is maintained by the migration of both the *suspirans* motive and the chorale through a variety of registers.

Rotermund’s “O dass ich tausend Zunge hätte” is for two manuals and pedal in F major. The phrases of the chorale tune (AAB) are presented as a cantus firmus in the pedal division on sixteen- and four-foot Principals and an eight-foot Trompete. Each half of every phrase is prefigured in two parallel voices on a manual registered with a Principal chorus. The phrases are followed by elaborate passagework on manual II, registered with an eight-foot Trompete Real.

I: [a1′— a2’ pass.— ] b1′— b2’— V9 — [ 
II: [(out) a1′— A2 (canon)— ] pass.— (out) a1′— (out) 

M. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 

The piece begins with phrase a fanfare opening based on phrase A played in octaves on manual I (See Figure 41 below).

---

540 For the last half of phrase B, a sixteen-foot Posaune is added to the pedal division.

541 Despite its basic opening timbre, the registration for manual one is additive: Mixtures are added in measure fifteen, an eight-foot Trompete in measure twenty-four, and a sixteen-foot Quintadena in measure twenty-eight.

542 In the table below, material sounded on the manuals (I and II) and the pedal division (P.) is shown according to measure (M.) number. Pass: stands for passagework; brackets ([]) represent repeated material; capital letters represent complete statements of the chorale; and lowercase letters fragments of the chorale.
This fanfare style is reprised in the passages beginning in measures 8, 17, and 25, punctuating the main divisions of the piece.

7.3.3. Bicinia

The following pieces are bicinia.

<table>
<thead>
<tr>
<th>Chorale</th>
<th>Composer</th>
<th>Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Fang dein Werk&quot;</td>
<td>Donald Rotermund</td>
<td>Seven Hymn Preludes, Set 3</td>
</tr>
<tr>
<td>&quot;Ich singe dir&quot;</td>
<td>Donald Rotermund</td>
<td>Seven Hymn Preludes, Set 3</td>
</tr>
<tr>
<td>&quot;Jesu, meine Freude&quot;</td>
<td>Charles W. Ore</td>
<td>11 Compositions for Organ, Set V</td>
</tr>
<tr>
<td>&quot;Weil ich Jesu Schäflein bin&quot;</td>
<td>Charles W. Ore</td>
<td>11 Compositions for Organ, Set V</td>
</tr>
</tbody>
</table>

Table 5 Bicinia
Ore’s “Jesu, meine Freude” is a two-part cantus firmus chorale for one manual in C minor. The manual is registered with an eight-foot Principal and an eight-foot Trumpet. The augmented chorale tune (AAB) travels between the two voices and is played legato. The phrases of the chorale are interrupted with a countermelody that is performed lightly detached. The countermelody consists of several recurring motives, some of which are derived from the chorale tune itself. The countermelody is altered as the piece progresses (see Figure 42).

![Figure 42 Ore, “Jesu meine Freude,” measures 1-15 (Introduction-Phrase A)](image)

Phrase B is presented in similar fashion, but is interrupted by an interlude consisting of the countermelody in the lower voice and its inversion in the upper voice (see Figure 43).
The composer has created a fine composition that clearly distinguishes the two voices of
the composition through a contrast in harmonic rhythm and articulation.

Ore’s setting of “Weil ich Jesu Schäflein bin” is a bicinium for one manual
registered with and eight- and one-foot Flutes in C major. The piece is dedicated to a
little girl named Erika who died while Ore was organist at her church. The choice of the
hymn “I am Jesus’ Little Lamb” seems particularly appropriate, as does the style of the
piece that is punctuated with playful rhythmic motives.

Adjacent phrases of the chorale (ABC) are separated by a ritornello that consists
of two main motives, motive D (measures 1-4) and motive E (measures 5-8). The
progress of both Phrases A and C is interrupted by the ritornello, while phrase B is heard
continuously: Ritornello (D+E)-A1-Ritornello (E)-A2-Ritornello (D’)-B-Interlude-
Ritornello (D+E)-C1-Ritornello (D’)-Interlude-C2-Coda (partial ritornello-D’)). The
rhythms of the duple-meter tune have been forced into triple and a long-short rhythmic
motive. The piece begins with an interlude associated with phrase A. Frequent meter
shifts and a seesawing tempo are established here at the outset of the setting,
characteristics that follow the progress of the tune (see Figure 44)

![Figure 44 Ore, “Weil ich Jesu Schäflein bin,” measures 1-12
(Introduction-Phrase A).](image)

Phrase B is followed by an interlude that calls for the assistance of a young child to play
“Erika’s note,” a high G. This is the only point in the composition where the texture
expands to three parts (see Figure 45).

![Figure 45 Ore, “Weil ich Jesu Schäflein bin,” measures 41-45 (Interlude)](image)
Phrase C is interrupted by intervening passagework that leads to three-measure coda that recalls the beginning of the piece (see Figure 46).

This bicinium reflects the spirit of the chorale text: Verse one: “I am Jesus’ little lamb, ever glad at heart I am; for my Shepherd gently guides me, knows my need and
well provides me, loves me every day the same, even calls me by my name." The bouncing, shifting rhythms of the ritornello and the singsong triple-meter treatment of the tune all contribute to effective presentation.

Rotermund’s “Fang dein Werk” is a cantus firmus chorale for two manuals in C major. The chorale tune (AABC) is played legato on manual two, registered with a Kornett. Each phrase is preceded by an interlude based on the upcoming phrase, played detached on manual one, registered with sixteen- and eight-foot Flutes and a two-foot Octave.

| Manual I: | a’----------- a’------------ b’------------------------- c’----------- |
| Registration: | + Flute 4’ + Principal 4’ + Principal 8’ |
| Manual II: | A A B C |
| Registration: | + Principal 4’ + Reed 8’ + Mixture |
| Measure #: | 1 5 9 13 17 19 24 26 28 |

This material goes on to accompany each the following phrases. The registration is additive, changing every time a new phrase is announced (see Figure 47).

---

543 The four phrases of the tune are presented with very little ornamentation, consisting of a few trills and turns.
This bicinium keeps the listener’s interest with the gradual increase in registration that also serves as an aural cue for each section of the setting. The registration combined with the two distinct playing styles differentiates the two lines for the listener.

All of the bicinia accompany their respective chorale tunes with countermelodies that are repetitive, reusing a specific set of motives. In addition, all three use articulation as a means of distinguishing the chorale tune from its countermelody.

7.3.4. Cantus Firmus Chorales with Independent Two-part Inventions

Cantus firmus chorales with independent two-part inventions are different from any other kind of cantus firmus chorale. In these pieces, the material that accompanies
the tune is continuous, in most cases, beginning and ending the piece as well as providing intervening material for between phrases. All the pieces in this category are listed in the following table.

<table>
<thead>
<tr>
<th>Chorale</th>
<th>Composer</th>
<th>Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Freu dich sehr”</td>
<td>Michael Burkhardt</td>
<td>5 Advent Hymn Improvisations</td>
</tr>
<tr>
<td>“Gott sei dank”</td>
<td>Donald Rotermund</td>
<td>Seven Hymn Preludes, Set 3</td>
</tr>
<tr>
<td>“Lasst uns erfreuen”</td>
<td>Michael Burkhardt</td>
<td>Five Psalm Hymn Improvisations</td>
</tr>
<tr>
<td>“Meinen Jesum lass ich nicht”</td>
<td>Michael Burkhardt</td>
<td>5 Advent Hymn Improvisations, Set 2</td>
</tr>
</tbody>
</table>

Table 6 Cantus Firmus Chorales with Independent Two-part Inventions

Burkhardt’s “Meinem Jesum, lass ich nicht” is a cantus firmus chorale in G major that presents an independent two-part invention above the chorale tune in the pedal division. The invention is played non-legato on two manuals, one registered with eight- and two-foot Flutes and the other with an eight-foot Quintadena. The pedals present the chorale in legato fashion and are registered with an eight-foot Basson stop. The tune is actually in the middle voice because of the registration.

The tune (AAB), as well as the invention (CCD), is in bar form, but the phrases of the invention and the chorale do not line up. The piece ends with a three-measure reprise of phrase C.
Pedal (chorale):

Measure #:
A--- out A--- out B--- out
1------3------8 9------14-----17-----21-22

Manuals I/II (invention):

Measures #:
C---------C------D------C'
1---------7------13------20-22

The first phrases (A) of the tune is accompanied by its companion phrase (C) of the invention (See Figure 48).

The two lines of the invention contrast in timbre and rhythm, with most of the rhythmic interest lying in the upper voice.

While the invention is continuous, the three phrases (AAB) of the chorale tune are separated by one to three measures. The third and final phrase of the invention and of the chorale both contrast motivically and rhythmically with the first two phrases (see Figure 49).
Figure 49 Burkhardt, “Meinem Jesum lass ich nicht,” measures 13-17
(Phrases D and B)

“Meinem Jesum lass ich nicht” expertly combines a newly composed invention with the chorale tune. The chorale tune is easily distinguished from the invention by the registration and the listener’s interest is maintained through Burkhardt’s handling of timbre and tunes of contrasting phrase lengths.

Donald Rotermund’s setting of “Gott sei dank” is a cantus firmus setting for two manuals and pedal in C major. A two-part invention is presented on two manuals\(^{544}\) and the four phrases of the chorale tune (ABCD) in the pedal division, registered with a four-foot Reed or Choralbass. The lower voice of the invention moves consistently in eighth

\(^{544}\) One manual is registered with sixteen-, eight-, and four-foot Flutes and the other with eight-, four, and one-foot Flutes.
notes, while the upper voice is a repeating *suspirans* motive. Due to the indicated registration, the tune is actually the middle voice of the trio. The invention begins before the chorale tune enters (See Figure 50).

![Figure 50 Rotermund, “Gott sei dank,” measures 1-6 (Introduction-Phrase A)](image)

As a trio, “Gott sei dank” is quite effective. Rotermund manipulates the three distinct lines by means of timbre and rhythm, making full use of the technical capabilities of the organ.
7.3.5. Cantus Firmus chorales with Interludes

The following table lists all the cantus firmus chorales with interludes not based on the tune. These pieces are short, less than forty measures long.

<table>
<thead>
<tr>
<th>Chorale</th>
<th>Composer</th>
<th>Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Aus tiefer Not”</td>
<td>Gerald Near</td>
<td>Choraleworks Set II</td>
</tr>
<tr>
<td>“Es ist ein Ros”</td>
<td>Michael Burkhardt</td>
<td>5 Advent Hymn Improvisations</td>
</tr>
<tr>
<td>“Komm Gott Schöpfer”</td>
<td>Gerald Near</td>
<td>Choraleworks Set III</td>
</tr>
<tr>
<td>“Nun danket alle Gott”</td>
<td>Gerald Near</td>
<td>Choraleworks Set I</td>
</tr>
<tr>
<td>“Nun komm, der Heiden Heiland”</td>
<td>Gerald Near</td>
<td>Choraleworks Set I</td>
</tr>
<tr>
<td>“O Traurigkeit”</td>
<td>Gerald Near</td>
<td>Choraleworks Set III</td>
</tr>
<tr>
<td>“Potsdam”</td>
<td>Donald Rotermund</td>
<td>Seven Hymn Preludes, Set 1</td>
</tr>
<tr>
<td>“Salzburg”</td>
<td>Gerald Near</td>
<td>Choraleworks Set I</td>
</tr>
<tr>
<td>“Vater unser im Himmelreich”</td>
<td>Gerald Near</td>
<td>Choraleworks Set III</td>
</tr>
</tbody>
</table>

Table 7 Cantus Firmus Chorales with Interludes

Burkhardt’s “Es ist ein Ros” is a chorale setting for two manuals and pedal. Manual I is registered with an eight-foot Rohrflute, manual II with eight- and two and two-thirds-foot Gedeckt, and the Pedal with a sixteen-foot stop and manual I coupled. The tune is played legato as a series of parallel chords on manual I. The last chord of every phrase is held as a whole-note chord while an interlude sounds above it on manual II, notated with only noteheads and marked alternately “freely” and “quasi-recitative.” When played as directed the interludes have a chant-like quality. The interludes interrupt
the tune at the halfway point. The somewhat free interludes are in sharp contrast to the regular rhythms of the tune. After each phrase is complete, a pedal point is added to the texture (See Figure 51).

Figure 51 Michael Burkhardt, “Es ist ein Ros, measures 1-2 (Phrase A with interludes)

This piece has no time signature and a key signature of one flat, but the presence of D major, Db major, Bb major, and D minor chords belie any singular tonality. The work is a fascinating combination of different playing styles, harmonies, and rhythms.

Near’s “Nun danket alle Gott” is a partial setting (ABC of AABC) for two manuals and pedal in Eb major. The piece begins with an interlude with the presentation of a head motive based on the first few notes of phrase A. These interludes are played
leggiero and mezzo-forte on one manual and the pedal, while the primary statements of
the chorale are played marcato and forte on a separate manual. The final note of each
phrase (ABC) is augmented while this motive is played above it on a separate manual.

Near uses all the techniques at his disposal to create an effective cantus firmus chorale.
Different playing styles, dynamic levels, and rhythm easily distinguish the chorale from
the interludes. Yet the interlude, unified by a head motive, provides the piece with
coherency.

Rotermund’s “Potsdam” is a setting in D major for two manuals and pedal: a Solo
manual registered with an eight-foot Flute and a two and two-third-foot Nasat, the Swell
with an eight-foot Salicional and a four-foot Koppelfloete, and the Pedal with a sixteen-foot Subbass and an eight-foot Metallgedackt. The chorale tune is heard in the alto voice on the Solo manual while the interludes are played on the Swell and the Pedal divisions. This is another piece in which the interludes take over the composition. The presentation of the chorale tune (ABCD) is a compact one, consisting of only eight measures, all that is devoted to the statement of the tune in this setting of thirty-three measures (See Figure 53).

Lento e molto sustenuto, \( \text{J} = 62-66 \)

Figure 53 Rotermund, “Potsdam,” measures 1-8 (Introduction-Phrase A)
<table>
<thead>
<tr>
<th>Chorale”</th>
<th>Composer</th>
<th>Type of Ritornello</th>
<th>Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Ach Gott und Herr”</td>
<td>Michael Burkhardt</td>
<td>Ritornello</td>
<td>5 Easter Hymn Improvisations</td>
</tr>
<tr>
<td>“All Ehr und Lob”</td>
<td>Paul Manz</td>
<td>Ritornello</td>
<td>9 Hymn Improvisations</td>
</tr>
<tr>
<td>“Allein Gott in der Höh”</td>
<td>Michael Burkhardt</td>
<td>Ritornello of quoted material</td>
<td>5 Pentecost Hymn Improvisations</td>
</tr>
<tr>
<td>“Bereden väg för Herran”</td>
<td>Paul Manz</td>
<td>Ritornello</td>
<td>6 Advent Improvisions</td>
</tr>
<tr>
<td>“Bereden väg för Herran”</td>
<td>Charles W. Ore</td>
<td>Pedal ritornello</td>
<td>11 Compositions for Organ, Set V</td>
</tr>
<tr>
<td>“Dix”</td>
<td>Paul Manz</td>
<td>Three-part Ritornello</td>
<td>Three for Epiphany</td>
</tr>
<tr>
<td>“Ein feste Burg”</td>
<td>Timothy Albrecht</td>
<td>Ritornello of quoted material</td>
<td>Grace Notes VI</td>
</tr>
<tr>
<td>“Ellacombe”</td>
<td>Donald Rotermund</td>
<td>Ritornello</td>
<td>Seven Hymn Preludes, Set I</td>
</tr>
<tr>
<td>“Es ist ein Ros”</td>
<td>Timothy Albrecht</td>
<td>Ritornello</td>
<td>Grace Notes VIII</td>
</tr>
<tr>
<td>“Es ist ein Ros”</td>
<td>Charles W. Ore</td>
<td>Ritornello</td>
<td>11 Compositions for Organ, Set VI</td>
</tr>
<tr>
<td>“Freu dich sehr”</td>
<td>Timothy Albrecht</td>
<td>Ritornello of quoted material</td>
<td>Grace Notes II</td>
</tr>
<tr>
<td>“Freu dich sehr”</td>
<td>Gerald Near</td>
<td>Canonic ritornello</td>
<td>Choraleworks Set II</td>
</tr>
<tr>
<td>“Freuet euch, ihr Christen”</td>
<td>Donald Rotermund</td>
<td>Ritornello</td>
<td>Seven Hymn Preludes, Set 4</td>
</tr>
<tr>
<td>Haf, trones lampa färdig”</td>
<td>Paul Manz</td>
<td>Ritornello</td>
<td>6 Advent Improvisations</td>
</tr>
<tr>
<td>“Herzliebster Jesu”</td>
<td>Charles W. Ore</td>
<td>Ritornello</td>
<td>11 Compositions for Organ, Set IV</td>
</tr>
<tr>
<td>“Herlich tut mich verlangen”</td>
<td>Michael Burkhardt</td>
<td>Ritornello</td>
<td>5 Lenten Hymn Improvisations</td>
</tr>
<tr>
<td>“In Babilone”</td>
<td>Paul Manz</td>
<td>Ritornello – Tune set twice</td>
<td>Prelude on In Babilone</td>
</tr>
<tr>
<td>“Jesus ist kommen, Grund ewiger Freude”</td>
<td>Michael Burkhardt</td>
<td>Ritornello</td>
<td>5 Advent Hymn Improvisations, Set 2</td>
</tr>
<tr>
<td>“Kalmar”</td>
<td>Paul Manz</td>
<td>Ritornello</td>
<td>9 Hymn Improvisations</td>
</tr>
</tbody>
</table>

Table 8 Cantus Firmus Chorales with Ritornellos
<table>
<thead>
<tr>
<th>Chorale”</th>
<th>Composer</th>
<th>Type of Ritornello</th>
<th>Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Lasst uns erfreuen” I</td>
<td>Timothy Albrecht</td>
<td>Ritornello</td>
<td>Grace Notes VII</td>
</tr>
<tr>
<td>“Liebster Jesu, wir sind hier”</td>
<td>Michael Burkhardt</td>
<td>Ritornello</td>
<td>Six General Hymn Improvisations, Set 1</td>
</tr>
<tr>
<td>“Lobe den Herren”</td>
<td>Timothy Albrecht</td>
<td>Ritornello</td>
<td>Grace Notes IV</td>
</tr>
<tr>
<td>“Lobe den Herren”</td>
<td>Donald Rotermund</td>
<td>Pedal ritornello</td>
<td>Seven Hymn Preludes, Set 5</td>
</tr>
<tr>
<td>“Lobe den Herren, o meine Seele”</td>
<td>Donald Rotermund</td>
<td>Ritornello</td>
<td>Seven Hymn Preludes, Set 5</td>
</tr>
<tr>
<td>“Lobt Gott, ihr Christen”</td>
<td>Charles W. Ore</td>
<td>Ritornello</td>
<td>11 Compositions for Organ, Set VI</td>
</tr>
<tr>
<td>“Munich”</td>
<td>Timothy Albrecht</td>
<td>Ritornello</td>
<td>Grace Notes V</td>
</tr>
<tr>
<td>“Munich”</td>
<td>Donald Rotermund</td>
<td>Ritornello</td>
<td>Seven Hymn Preludes, Set 3</td>
</tr>
<tr>
<td>“Nun danket alle Gott”</td>
<td>Michael Burkhardt</td>
<td>Ritornello</td>
<td>Praise and Thanksgiving Hymn Improvisations, Set 4</td>
</tr>
<tr>
<td>“Nun Komm, der Heiden Heiland” II</td>
<td>Charles W. Ore</td>
<td>Two-part ritornello</td>
<td>11 Compositions for Organ, Set IV</td>
</tr>
<tr>
<td>“O dass ich tausend” (König)</td>
<td>Michael Burkhardt</td>
<td>Two-part Ritornello</td>
<td>5 Psalm Hymn Improvisations</td>
</tr>
<tr>
<td>“Salzburg”</td>
<td>Paul Manz</td>
<td>Ritornello</td>
<td>9 Hymn Improvisations</td>
</tr>
<tr>
<td>“Schmücke dich” I</td>
<td>Michael Burkhardt</td>
<td>Ritornello of quoted material</td>
<td>Soul, Adorn Yourself with Gladness</td>
</tr>
<tr>
<td>“Schmücke dich” II</td>
<td>Michael Burkhardt</td>
<td>Ritornello of quoted material</td>
<td>Soul, Adorn Yourself with Gladness</td>
</tr>
<tr>
<td>“Valet wir ich dir geben”</td>
<td>Timothy Albrecht</td>
<td>Ritornello</td>
<td>Grace Notes VIII</td>
</tr>
<tr>
<td>“Was Gott tut”</td>
<td>Michael Burkhardt</td>
<td>Ritornello</td>
<td>Six General Hymn Improvisations, Set 1</td>
</tr>
<tr>
<td>“Was mein Gott will”</td>
<td>Paul Manz</td>
<td>Ritornello</td>
<td>Three Hymn Settings for Organ, Set 1</td>
</tr>
<tr>
<td>“Wie schön leuchtet”</td>
<td>Charles W. Ore</td>
<td>Ritornello</td>
<td>11 Compositions for Organ, Set VI</td>
</tr>
</tbody>
</table>

continued
Table 8 continued

<table>
<thead>
<tr>
<th>Chorale”</th>
<th>Composer</th>
<th>Type of Ritornello</th>
<th>Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Wunderbarer König”</td>
<td>Timothy Albrecht</td>
<td>Ritornello</td>
<td><em>Grace Notes VIII</em></td>
</tr>
<tr>
<td>“Wunderbarer König”</td>
<td>Michael Burkhardt</td>
<td>Ritornello</td>
<td><em>Praise and Thanksgiving Hymn Improvisations, Set 2</em></td>
</tr>
</tbody>
</table>

Timothy Albrecht’s “Ein feste Burg” is a cantus firmus setting for one manual and pedal, all registered with a Principal chorus. The ritornello in this setting borrows a four-measure passage from Bach’s Cantata No. 140 and uses it in sequence, presenting for a total of four times. This material is first heard at the beginning of the piece in C major (see Figure 54).

![Figure 54 Albrecht, “Ein feste Burg,” measures 1-4 (Ritornello)](image)

The tune, usually barred in 4/4, is forced into triple meter here, but is still thoroughly recognizable. The first three notes of the tune (3 C’s) become a sort of head motive through their repetition in the chorale and the ritornello (see Figure 55).
The end of phrase A elides with the beginning of the ritornello (see measure 26). The phrase elision combined with the unified meter and free treatment of original material creates a synthesis of original and borrowed material.

Albrecht’s “Freu dich sehr” is a setting for three manuals and pedal in F major. It contains a ritornello based on a brief quotation of the beginning of the instrumental introduction to “Comfort Ye My People” from Handel’s Messiah. In Albrecht’s setting, the quotation lasts five measures. This ritornello states the Messiah quote twice, the first time in F major (measures one through five), the second in C major (measures nine through thirteen). The two are linked by a sequential passage based on the last measure of the quote (measures six through eight) that modulates the ritornello from F major to C major. The quote ends with a single-measure transition that leads to the chorale statement in F major in measure fifteen. While the ritornello is heard on manual three,
registered with Gamba and Voix Celeste, the chorale tune is soloed on manuals one or
two on a four- or eight-foot Flutes respectively, with the accompaniment still on manual
three (see Figure 56).
Figure 56 Albrecht, “Freu dich sehr,” measures 1-20 (Ritornello-Phrase A-Rit.)
Albrecht's "Munich" is a setting for two manuals and pedal. It has a key signature of two sharps, but tonicization of any key is avoided until the D major chord that ends the piece. However a D center is reinforced by the last notes of each of the chorale phrases (AABC), which are augmented, becoming pedal points on the pitches D, D, A, and D, respectively. The ritornello is heard on manuals one and two, registered with a four-foot and an eight-foot Flute respectively. It is an eleven-note tone row, distinguished from the chorale by its timbre, detached articulation, and the triplet rhythm. The pedal is the chorale-bearing voice, registered with a four-foot Reed or Principal. The chorale is accompanied by chordal passagework on manual two, played legato (see Figure 57).
This piece is the most dissonant analyzed for this study, and the dissonance combined with archaic features like a ritornello and the chorale tune itself creates a postmodern juxtaposition of materials.

Burkhardt's setting of "Schmücke dich" is a cantus firmus setting for three manuals and pedal in D major. Manual I registered is an eight-foot Hohlflöte, manual II with an eight-foot Gedeckt, manual III Hautbois, and Pedal with a sixteen- and an eight-foot Lieblich Gedeckt. The chorale sounds on manual III and the ritornello on manual I, each accompanied and by supporting material on manual II and the Pedal. The ritornello...
is a quotation from the sinfonia of Bach's *Christmas Oratorio*. The 12/8 meter of the quotation is maintained for ritornello and the chorale. The tune, while still recognizable, has been altered to fit in with the quoted material. Indeed the accompanimental material in the lower two parts is consistent throughout the piece (see Figure 58).
Figure 58 Michael Burkhardt, “Schmücke dich” I, measures 1-8
(Ritornello-Phrase A)
The ritornello and the chorale melody attract one’s attention; their disparate timbres distinguish one from the other, creating structural markers. Their unified meter and accompaniment, however, provide constancy for the listener.

Manz’s “Bereden väg för Herran” is for three manuals and pedal in G major. The tune has been forced into triple meter and sounds on manual I on a Solo Trumpet. The ritornello and the accompanying material sound on manual II, registered Pleno, with manual III (also Pleno) coupled. The piece begins with a ritornello that sounds on manual II, while the solo Trumpet is reserved for the chorale. The pedal line provides harmonic support throughout, and reinforces the triple meter with its movement on beats one and three. The Pedal does not play on beat two during the ritornello, but later echoes the rhythm of the chorale. The accompaniment for the chorale is actually a non-melodic version of the ritornello (see Figure 60).
The setting ends with a chordal statement of phrase A (see Figure 60).
"Bereden väg för Herran" is a fine example of the cantus firmus setting with a ritornello that showcases Manz's considerable ability with this type.

Manz's *Prelude on In Babilone* is a setting for three manuals and pedal, and at a length of 123 measures, it is one of the largest works analyzed in this study. It includes one complete statement of the tune (AABC) in G major, a partial setting in B major, and a coda in G major, all separated by statement of a ritornello. Manual I is registered Pleno, manual II with eight-, four-, and one and one-third-foot Sops, manual III with Strings, and the Pedal division with sixteen- and eight-foot stops. During the first section of the setting, the chorale is heard on manual II, while a ritornello sounds on manual III.
During the second section, both the chorale and the ritornello sound on Manual I with incremental increases in the overall dynamic level.

**Manual I:**
- **Manual II:** A [ A ] B C
- **Manual III:** Rit. [Rit.] Rit. Rit. Rit.
- **Key:** G major

Add to I to: mf f ff Add Add

**Manual II:**
- **Manual III:** Rit. A Rit. B Rit. C
- **Measure #:** 55-62 63-69 70-77 78-85 85-92 93-99 100-107 108-114 115-123
- **Key:** B major

The setting is unified by a quarter-note pulse in the chords played by the left hand on manual III throughout the piece and by the dotted quarter-note rhythm of the Pedal line.

The material played with the left hand (regardless of manual) and Pedal is consistent for the entire piece, creating a further sense of unity (see Figure 61).
Figure 61 Manz, *Prelude on In Babilone*, measures 1-13 (Ritornello-Phrase A)
Gerald Near’s “Freu dich sehr” is a setting for two manuals and pedal in F major.

Near provides registration suggestions: manual I is registered with eight- and two-foot stops, manual II with eight- and four-foot stops, and the Pedal with a sixteen-foot stop. He advises that the two manuals be as close to equal volume as possible. The piece begins with a canonic ritornello sounded on manual one above an F pedal point (see Figure 62).

![Figure 62 Near “Freu dich sehr,” measures 1-4 (Ritornello)](image)

The chorale sounds in the tenor voice on manual II, accompanied by two voices on manual II and an active Pedal part. The distance between canonic voices in the ritornello grows; enlarging to a distance of two and a half measures following phrase B, and the accompanying pedal point disappears (see Figure 63).
Figure 63 Near, “Freu dich sehr,” measures 14-26 (Phrase B-Ritornello-C)

In his use of polyphonic texture and shifting timbres, Near exploits the capabilities of the organ quite well.

Ore’s “Bereden väg för Herran” is a setting for full organ and pedal. It has key signature of one #, but the chromaticism of the pedal ritornello and other accompanying material leaves the tonality in doubt until the G major chord at the end of the setting. Parallelisms are prevalent in this piece, beginning with the pedal ritornello of chromatic parallel fifths. The chorale tune (AAB), presented as a series of parallel triads, thirds,
and fifths, and every phrase is framed by the ritornello. Phrase A, presented in a recognizable form, borrows the syncopation of the ritornello at the outset of every phrase (see Figure 64).

Phrase B is disguised as it takes on the characteristics of the ritornello (see Figure 65).
Ore's “Nun komm, der Heiden Heiland II” is a setting for G minor for one manual, registered with eight-, four-, two- and one and one-third-foot stops, and Pedal, registered with a four-foot solo stop. The dance-like ritornello sounds three times on the manual over the chorale melody in the Pedal (see Figure 66).
The ritornello of “Nun komm, der Heiden Heiland” is an independent dance that proceeds regardless of the progress of the tune.
The juxtaposition of the dance rhythms of the ritornello and the regular rhythm of the tune create great interest for the listener.

Donald Rotermund's setting of "Lobe den Herren, o meine Seele" is in G major for three manuals and pedal contains a dance-like ritornello in 3/8 that usually sounds on the Great, registered with a Principal chorus and a balanced pedal division. The chorale tune sounds predominantly on the Swell, registered with eight- and four-foot Reeds, but to the Positive, registered with an eight-foot Trompete. Despite this alternation of manuals, the chorale always returns in 3/8 and in a slower tempo than the ritornello. The tune is thus distinguished from the ritornello by tempo, timbre, as well as melodically (see Figure 67).

<table>
<thead>
<tr>
<th>Manual:</th>
<th>Rit.---------</th>
<th>Partial Rit.-------------</th>
<th>Rit.---------</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pedal:</td>
<td>A-----</td>
<td>B----C-----</td>
<td>D-----</td>
</tr>
<tr>
<td>Measure #:</td>
<td>1  5-7  12  14-16  16-18  18  22-24  31</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
More than any other type, the cantus firmus repertory reflects the greatest variety of compositional techniques employed by these six American composers. The widest variety of textures and forms is played out across the pages of these pieces. The
subcategories (trios, bicinia, pieces with inventions, interludes, or ritornellos) have a long tradition themselves and are used to the greatest possible advantage for the presentation of some of the most inventive characteristics (the use of quotation and dissonance among them) in this body of literature.

7.4. Chorale Canons

Chorale canons are compositions that set the chorale tune itself in strict imitation. While canon as a compositional technique was popular in the Renaissance and early Baroque eras, canon did not become a standard option for organ chorale composition until the eighteenth century. Organ chorales from the seventeenth century had canonic accompaniment, but almost none set the tune itself as a canon. Therefore, some of the earliest extant examples of this type are those found in Bach’s *Orgelbüchlein*. Bach did not abandon this technique, and among his works chorale canons appear in later collections, such as the *Dritter Teil der Klavierübung*, and in individually transmitted organ chorales.

Bach’s chorale canons were composed for one or two manuals and pedal. Generally the tune is recognizable even when slight ornamentation is present. When

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546 Ibid.

547 For an example for manuals only see “Gott durch deine Gott/Gottes Sohn ist kommen,” BWV 600 and for a two-manual example see “Erschienen ist der herrliche Tag,” BWV 629 and “Ach Gott und Herr,” BWV 714.

548 The chorale tune “Liebster, Jesu wir sind hier” is ornamented in Bach’s setting BWV 634.

200
composing canonic settings, Bach sometimes altered the tune rhythmically.⁵⁴⁹ Smaller examples present the tune without interruption,⁵⁵⁰ while large-scale chorale canons present the tune in between interludes.⁵⁵¹ In all pieces the interval of canonic answer is not always strict and may change more than once in the course of a canon.⁵⁵²

Of the works under consideration in this study, only eleven are chorale canons.

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⁵⁴⁹ In “Hilf Gott dass mir’s gelinge,” BWV 624 Bach syncopates the chorale tune. Bach forces a duple-meter tune into triple meter in “Gottes Sohn ist kommen,” BWV 600.

⁵⁵⁰ See “Christus, der uns selig macht,” BWV 620.

⁵⁵¹ “Dies sind die heilgen zehen Gebot,” BWV 678 is a large work with interludes. “O Lamm Gottes unschuldig,” BWV 618 contains introductory passagework.

⁵⁵² See “Hilf Gott, dass mir’s gelinge,” BWV 624 and “Ach Gott und Herr,” BWV 714.
Timothy Albrecht's canon on "Herzlich tut mich verlangen" is a setting for two manuals and pedal in A minor. The registration consists entirely of Flute stops (Manual I: 8', Manual II: 8', 4' and Pedal: 8'). It is a six-voice composition, with the tune sounded in parallel fourths on both manuals in canon at the octave (see Figure 68).
The four phrases of the tune are played on different combinations of manuals:

<table>
<thead>
<tr>
<th>Phrase</th>
<th>A</th>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Right hand manual</td>
<td>I</td>
<td>II</td>
<td>I</td>
<td>I</td>
</tr>
<tr>
<td>Left hand manual</td>
<td>I</td>
<td>II</td>
<td>II</td>
<td>I</td>
</tr>
</tbody>
</table>

This alternation of manuals is an aural cue that a new phrase has begun. This piece has a double pedal part, a common characteristic in Albrecht’s chorale settings. For most of the composition, the left foot plays a C pedal point while the right foot plays phrase A above in long note values, adding another layer to the canon. While the piece is obviously in A minor, this C pedal is a harmonic nod toward the relative major. This harmonic duality is maintained until the end of the end of the setting, with a final cadence on the dominant (see Figure 69).
Different aspects of this organ chorale guarantee a listener's attention: its brevity, registration, canonic imitation, and harmonic interest. It is a miniature work of which Albrecht should be proud. It introduces the tune in an interesting and clear manner that would work well as an introduction to the singing of the hymn.

Albrecht’s “Lasst uns erfruen” is a bicinium for one manual registered with eight-, four-, and two-foot Principals. The tune is an interesting one. Each phrase may be divided up into two or three segments equal in content.

<table>
<thead>
<tr>
<th>Phrase</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>B'</th>
<th>B''</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>aa</td>
<td>bb</td>
<td>cc</td>
<td>bb</td>
<td>bbb</td>
</tr>
</tbody>
</table>

The material designated B is a descending tetrachord presented at different pitch levels. In every version of the text, in the final phrase (B’’), each tetrachord is sung to the word “Alleluia.”

Albrecht employs a variety of imitative techniques in this setting. The piece begins with a short introduction comprising phrases C and A in call and response fashion. In the fourth measure, A is sounded at the fifth (see Figure 70).
This is quickly followed by the presentation of phrase A, the first half in canon at the octave (measures 5-6), while the second half is in a canon at the fifth (measures 7-8). Particularly interesting is the way in which material from the introduction is woven into the figuration of the right hand (see Figure 71).

While most of the tune is heard as a canon at the octave, phrase C is answered by phrase A; the first time in its original form, the second in the version first seen in the introduction in measure 4. Phrase B is a canon in inversion (see Figure 72).
The piece ends with a brief coda that is reminiscent of the introduction, the phrases of the chorale itself working as a unifying agent.

Albrecht’s “Old 113th” is a setting for two manuals and pedal in D major. All three divisions of the organ are registered with a Principal Chorus, with the addition of an eight-foot Trumpet to manual I. All parts are played detached.

The piece begins with a four-measure introduction based on the third phrase of the chorale, played in canon between the two manual parts (Figure 73).
The tune enters in the next system, heard in canon between manual one and the pedal division. The canonic voices, now unified by timbre (Manual I is coupled to the pedal) are clearly heard above the supporting harmony (see Figure 74).

Figure 74 Albrecht, "Old 113th," measures 5-9 (Phrase A)

The parallel fifths from the left hand of the introduction transform into parallel fourths in the right and the incomplete D chord (built on a fourth and fifth) sounded on manual two is present for the remainder of the piece. While D major is suggested by the key signature, a D major cadence is withheld until the very last measure.

Burkhardt’s “Lobe den Herren (AABC) is a continuous canon for two manuals and pedal in F major. Manual I registered with an eight-foot Trumpet, manual II with an eight-foot Flute, a four-foot Principal, and Mixtures, and the Pedal with sixteen-, eight-, and four-foot stops with the Great coupled. The two canonic voices are distinguished by the use of separate manuals. The two presentations of phrase A are presented as canons at the octave (Figure 75).
After Phrase A is completed in the right hand, manual II plays a passage of parallel fourths, foreshadowing later phrases. Phrases C and D are presented in parallel fourths, but here the strict canonic treatment breaks down. The last two phrases are instead accompanied by parallel fourths in contrary and parallel motion. The pedal does not enter until the very end of the piece, reprising Phrase C (see Figure 76).
This canon is a compact prelude that keeps a listener’s interest through its use recurring material and different canonic treatment.

Gerald Near’s “In dulci jubilo” is a four-part setting of the fourteenth-century German carol for one manual and pedal.\textsuperscript{553} No registration directions are given except that the pedal sounds on an eight-foot stop. The piece begins and ends piano and has a key signature of A major. The canon is at the octave and the canonic voices are consistently six beats apart. While the canon is moving through the three upper voices, the pedal division has a pedal point on A played with an eight-foot stop. There are two main accompanimental motives used in this piece. Both of these motives are relatively simple and do not draw the listener’s attention away from the canonic voices. At the beginning of the piece, phrase A is accompanied by a motive made up of six quarter notes that present, in alternation, a series of upper and lower neighbor and passing tones.\textsuperscript{554} The canon is between the first and second voice for the first four phrases (AABC) of the chorale (see Figure 77).

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{Figure77}
\caption{Near, “In dulci jubilo”, measures 1-3 (Phrase A)}
\end{figure}

\textsuperscript{553} The chorale is found for the first time in the \textit{Leipzig University Codex 1305} (c. 1400).

\textsuperscript{554} This material bears some resemblance to the inner voices of Bach’s setting of “In dulci jubilo,” BWV 608.
Another important motive (introduced during the presentation of the second phrase) appears as accompaniment for the last phrase (E). This motive has a rhythmic pattern consisting of a quarter note followed by four eighth notes, repeated. This motive alternately resembles written-out turns and escaped tones. The canon is between the first and third voices for the last four phrases (B C D E) (see Figure 78).

Near's setting of "Herzlich tut mich verlangen" is a four-voice chorale canon for two manuals and pedal in B minor. The soprano voice is played on a manual registered with eight- and four-foot stops and mutation. The lower three voices are shared by another manual and pedal indicated to be registered mezzo-piano. This setting is unique in its use of characteristics of the ornamental chorales, as well as the chorale canon. The soprano and alto are the canonic voices. The upper voice is ornamented and sounded on a separate manual and the alto voice presents the commonly known version of the tune. Phrases A is presented twice as a canon at the octave (see Figure 79).
The second version of phrase A is more heavily ornamented (see Figure 80).

Phrase C enters in the soprano voice, the ornamentation of the previous phrase eliminated. It is answered in the alto voice by a slightly ornamented incomplete canon answer at the fourth (See Figure 81).

The ornamentation returns for the last phrase, which becomes increasingly more elaborate.
Manz’s setting of the fifteenth-century French processional “Veni Emmanuel” is for two manuals and pedal in E minor. The tune consists of four phrases (AABC) that are played on two manuals. Manz dictates a difference in timbre for each of the canonic voices. The soprano voice is played on a manual registered with an eight-foot Schalmey, the middle voice with eight- and four-foot flutes. The canonic voices are accompanied only by an E pedal point on a thirty-two-foot and a sixteen-foot stop. The distance between the two canonic voices is not constant. In phrases A and B, a distance of four beats separates the two canonic voices (see Figure 82).

This is shortened to two measures at the beginning of phrase C. Manz then subtly alters the rhythm of the tune in the canonic answer of phrase C so that the alto voice catches up with soprano and both voices end the tune together (see Figure 83).
While there is no motivic accompaniment to the canon, Manz's clever use of registration and rhythm holds the listener's interest throughout this brief setting.

"Herzlich tut mich verlangen," setting two, by Paul Manz is an organ chorale that sets the tune continuously as a canon (AABC) at a distance of four beats between the soprano and the bass (pedal) voices. The higher canonic voice is played on an eight-foot flute, while the bass voice sounds with a four-foot Choralbass in the pedal. The four inner voices play parallel chords with added sixths on an eight-foot string on another manual. The chords are actually part of a two-measure ostinato that is sounded continuously (see Figure 84).

Because of the registration, the pedal line is not actually the lowest line.
The use of a different timbre for each division of the organ throws the canonic voices into relief against the chordal ostinato. The setting ends with a coda that consists of an altered version of the beginning of phrase A in sequence passed from voice to voice (see Figure 85).
Donald Rotermund's "St. Michael" is a three-part setting for two manuals and pedal in G major and 12/8 meter. The form of the piece is as follows: ritornello-A-ritornello-B-C-ritornello. Timbre, register, and rhythm differentiate the voices. The top voice is independent of the canon throughout the piece, playing a continuous eighth-note pattern throughout the entire piece on manual one registered with an eight-foot Spillflöte and a four-foot Hohlflöte. During the ritornello, the pedal division accompanies the soprano voice with a pattern of alternating quarter and eighth notes (or rests) sounding on an eight-foot Principal (see Figure 86).

![Figure 86 Rotermund, "St. Michael," measures 6-8 (Ritornello)](image)

The canonic voices are played on manual two (registered with an eight-foot Hautbois) and the pedal division (still registered with an eight-foot Principal). The entry of the middle voice is a tone-color cue that the canon has begun. The ritornello material is played continuously throughout the canon on the upper manual (see Figure 87).
The variation for stanza five of “Donne Secours” by Donald Rotermund is a canonic setting for two manuals in D minor. Stanza five:

Hope of this world, O Christ, over death victorious,  
Who by this sign didst conquer grief and pain:  
We would be faithful to thy Gospel glorious;  
Thou art our Lord! Thou dost forever reign!  

The Swell is registered with an eight-foot Flute, a four-foot Octave, and a two and two-third-foot Quinte and the great with an eight-foot Trompette and a two-foot Octave. The form of the movement is as follows: ritornello-A-B-ritornello-C-D-ritornello. In the ritornello all voices are played slightly detached, and during the canon, the tune is played legato on the Great. The ritornello is in five parts and repeats exactly each time, except for the last chord, which changes from a dissonant collection of notes to a consonant one at the end of the piece. The upper two voices move continuously in parallel fourths. During the ritornello, the higher of these two voices sound phrases A and B of the chorale tune in retrograde (see Figure 88).

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Rotermund’s setting of “Donne Secours” is a verse partita, in which each verse is set individually. Therefore, Rotermund indicates which stanza of text belongs to each chorale verse.
The canon is at the third between the top voice of the Swell and a single voice on the Great. During the canon, the upper voice plays the chorale tune in its original shape, accompanied by an inner voice moving in parallel fourths with the top voice.

Despite many differences in compositional style, the above canons have certain characteristics in common. All of the examples use registration and rhythm to offset canonic voices from the accompanying ones. All of the pieces except Rotermund’s “Donne Secours”, have accompanimental voices not based on the chorale tune. These voices consist of realized ornaments or walking bass patterns. In addition, these chorale canons do not alter the original tune in any meaningful way.

All of Albrecht’s settings, Manz’s “Veni Emmanuel” and “Herzlich tut mich verlangen” and Near’s “In dulci jubilo” set the chorale tune as a continuous canon. The two settings by Donald Rotermund, “St. Michael” and “Donne Secours” interrupt the
canon with a ritornello. In these selections, the non-canonic voices use the same material to accompany the canon that also acts as ritornello.

7.5. Chorale Fugue

A chorale fugue is fugue based on the first line of a chorale tune. Small examples that contain only an exposition of the first line are known as fughettas. Among the pieces under consideration in this study, there is only one chorale fughetta, and no chorale fugues. The chorale fughettas of Bach, found in the Clavierübung III and in the individually transmitted organ chorales, are mostly for manuals alone. Bach employs a variety of techniques: “Herr Christ, der einig Gottes Sohn,” BWV 698 is a double fugue; “Vom Himmel hoch,” BWV 701 combines other chorale phrases with the subject (opening phrase); and “Gelobet seist du, Jesu Christ,” BWV 697 is filled with stretto.

Timothy Albrecht’s setting of “Unser Herrscher” from Grace Notes VII is a chorale fughetta in Bb major for two manuals and pedal. Manual I is registered with an eight-foot Trumpet and is coupled to manual II; manual II and the Pedal division are both

557 See “Allein Gott in der Höh sei Ehr,” BWV 677 and “Wir glauben all’ in einen Gott,” BWV 681.
559 Exceptions include “Das Jesulein soll doch mein Trost,” BWV 702.
registered with Principal Chorus and Mixture.\textsuperscript{561} The piece begins and ends with a two-measure reference to the subject. After this brief introduction, a four-voice fugal exposition of phrase A of the chorale follows (see Figure 90).

Figure 90 Albrecht, "Unser Herrscher," measures 1-9 (Introduction-Phrase A)

Once a voice has presented the subject or answer, the surface rhythm of that part slows down, focusing one's attention on the chorale tune. The non-subject-bearing voices share some motivic material.

The exposition continues through all four voices. The last voice to enter is the Pedal, at which point the piece is nearly at a close. The fughetta ends with a recall of the subject on manual I (see Figure 91).

\textsuperscript{561} Thus only manual II is actually played.
Figure 91 Albrecht, “Unser Herrscher,” measures 13-21

7.6. Chorale Fantasias

Chorale fantasias are large-scale complex works written for multiple manuals and pedal. Fantasia treatment of a chorale often fragments the tune, passing it from voice to voice and subjecting it to a variety of compositional techniques. The organ works of
Bach are filled with a variety of fantasia techniques: these pieces tend to be virtuosic, possibly containing bravura passagework and meter and manual changes.

Among the works analyzed for this study, relatively few are chorale fantasias. Due to their small number, most of the fantasias are discussed in detail in this chapter.

<table>
<thead>
<tr>
<th>Chorale Tune</th>
<th>Composer</th>
<th>Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Ein feste Burg&quot; I</td>
<td>Timothy Albrecht</td>
<td><em>Grace Notes V</em></td>
</tr>
<tr>
<td>&quot;Ein feste Burg&quot;</td>
<td>Charles W. Ore</td>
<td><em>A Mighty Fortress</em></td>
</tr>
</tbody>
</table>
| "Gelobet sei Gott"                | Michael Burkhardt| *5 Easter Hymn Improvisations, Set 2*
| "In dir ist Freude"               | Michael Burkhardt| *Six General Hymn Improvisations, Set 1*
| "Jesus ist kommen, Grund ewiger Freude" | Charles W. Ore | *11 Compositions for Organ, Set V*
| "Lauda Anima"                     | Timothy Albrecht| *Grace Notes VII*                 |
| "Sonne der Gerechtigkeit"         | Michael Burkhardt| *5 Easter Hymn Improvisations, Set 2*

Table 10 Chorale Fantasias

Albrecht's "Ein feste Burg" is a partial setting of the chorale for three manuals in C major. While it is not a long composition, it displays characteristics of the chorale fantasia. The first phrase of the chorale is extremely fragmented and, as in the case of many fantasias, is the focus of the composition. It is the only phrase of the tune (AABCD) heard in its entirety; a fragment of it is used as a ritornello that unifies the

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562 "Christ lag in Todesbanden," BWV 718 contains echo passages, BWV615, "In dir ist Freude" fragments the tune, and "Ein feste Burg" contains textural changes.

563 See Bach's settings of "Valet will ich dir geben," BWV 735 and "In dir ist Freude," BWV 615.

564 See J. S. Bach's "Christ lag in Todesbanden", BWV 718.
composition. At a length of twenty-one measures, this setting seems at first glance a little short to be a chorale fantasia, but a complex series of repeated sections increase the overall duration.

**Phrase:** \[ a' \quad A \quad a' \quad A \quad a' \quad d' \quad a' \quad d' \]

**Measure #:** 1-8 9-13 2-8 9-13 2-8 14-17 2-8 18-21

The piece begins with a ritornello, a fragment of phrase A (see Figure 92).

![Figure 92 Albrecht, “Ein feste Burg,” measures 1-5 (Ritornello)](image)

Phrase A is presented as the first ending of the piece (see Figure 93).
The piece ends with a coda based on phrase D of the chorale (see Figure 94).

Timothy Albrecht’s setting of “Lauda Anima” (ABC) is for one manual and pedal, registered with Principal chorus, Mixtures, and Reeds. It is unique its use of fugal interludes based on the first and last phrases (a’-A-B-a’-(a’-A-B)-c’-C). The piece begins
with a brief statement of the first few notes of the opening phrase, followed by a fugal exposition based on this same material (see Figure 95).

Figure 95 Albrecht, “Lauda Anima,” measures 1-16 (Phrase a' - fugal exposition)

The dance-like quality of the piece is reinforced with a quote from Bach’s Fugue in G, BWV 577 (The “Gigue”) that is used as an answer to the fugue subject, beginning in measure twelve.
After this exposition, the tune enters in the top voice of a double pedal part, an Albrecht hallmark. The accompaniment for phrases A and B is certainly derived the fugal exposition, but does not strictly imitate it (see Figure 96).

Figure 96 Albrecht, “Lauda Anima,” measures 20-26 (Phrase A)

The piece ends with a truncated fugal exposition of phrase C, followed by the entry of the cantus firmus statement of phrase C in the pedal division (see Figure 97).
Figure 97 Albrecht, “Lauda Anima,” measures 37-46 (Phrases c’-C)

The piece ends with a brief coda, reminiscent of phrase A. The 6/8 meter, the two large sections of the piece, along with the quotation of Bach’s Gigue Fugue, create a dance-like quality that permeates this cantus firmus composition.

“Gelobet sei Gott” by Michael Burkhardt is a setting in C major for three manuals and pedal. The registration indications for manuals one and two are vague; the only indication for registration is the dynamic level forte for manual one and mezzo-forte for manual two. Manual three is to be registered with an eight-foot Fanfare Trumpet and the pedal division with sixteen-, eight-, and four-foot Foundation stops.

In the following diagram, uppercase letters indicate the primary statements of the chorale phrases (ABCD), played on manual three. These phrases are easily recognized as
the chorale tune proper. The fantasia treatment of the phrases of the chorale tune occurs around these statements. Lowercase letters indicate material based on a phrase of the chorale tune played in sequence or inversion alternately on manuals one and two. The apostrophe after some of the uppercase letters indicates an incomplete or altered version of the chorale phrase.

Phrases a’ a’ a’ d’ d’ d’ A A B B c’ c’ d’ d’ d’ d’ A’ A’ A’
Sequence---------- C transposed / D inverted / Sequence--

Measures # 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22
Phrases: C C D D a’ a’ a’ a’ d’ d’ d’ d’ A A a’ a’ C chord
Sequence---------------- Sequence-----
Measure #: 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40

The piece requires frequent manual changes, especially in the material that begins and ends the piece and occurs between statements of the chorale phrases. This material consists of echo passages based on chorale phrases transposed and/or presented in sequence or inversion (see Figure 98).

Figure 98 Burkhardt, “Gelobet sei Gott,” measures 1-4 (Introduction)

The chorale statements, rooted solidly in C major, sound in the soprano voice. The tune is slightly ornamented with a passing notes and altered rhythms (see Figure 99).
This setting of "Gelobet sei Gott" is a good example of fantasia treatment. The entire structure of the composition revolves around the fragmentation of the chorale.

While the primary statements of the chorale are fairly straightforward, the intervening material is a fantastic display of fantasia technique. Burkhardt exploits the capabilities of the organ to produce special effects and contrasting timbres.

Burkhardt's "In dir ist Freude" is a setting in F major for three manuals and pedal. The form of this piece can be diagrammed in the following way: ritornello-A-ritornello-A-ritornello-B-ritornello-ritornello.\(^{565}\) The composer uses the opening of phrase A (a') as a primary motive in this work, using it repeatedly in sequence as the basis for the ritornello.\(^{566}\) This motive is always sounded on an eight-foot trumpet. Chords with added sixths or sevenths played on an eight-foot Flute and a four-foot Principal accompany this motive (see Figure 100).

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\(^{565}\) Burkhardt does not set the final phrase of the chorale tune. The original tune has four phrases (AABB).

\(^{566}\) J. S. Bach used this technique in chorale fantasia on the same tune in the *Orgelbüchlein*.
The ritornello is expanded by sequence before phrase B and at the end of the piece (see Figure 101).

The primary statements of the chorale phrases are played on another manual registered with an eight-foot Flute, a four-foot Principal, and Mixtures. The initial statements of phrase A and phrase B are presented in imitation. In both instances, the imitative voices make up the outer voices of a three-part texture. The middle voice moves in parallel motion a fourth below the upper canonic voice. While phrase B is presented strictly, phrase A is modified and never presented in its entirety (see Figure 102).
This piece is reminiscent of J. S. Bach's fantasia on the same tune, especially in its focus on the initial phrase.

Michael Burkhardt's "Sonne der Gerechtigkeit" is a setting for three manuals and pedal in D major. Manual one is registered with an eight-foot Flute and a two-foot Octavin, manual two with eight- and four-foot Flutes, manual three with an eight-foot Trumpet, and the pedal division with a sixteen-foot Subbass and an eight-foot Flute. This is a large composition that presents the chorale tune twice in its entirety, accompanied by many fragments of the chorale tune. Following a brief introduction (a' - based on phrase A), the first section of the composition presents the entire chorale tune in a slightly ornamented version (ABC), followed by fragments of the chorale phrases (see Figure 103).
Motives: a [A B C] a' c' a' c' B c' c'
Measure #: 1-2 3-4 5-6 7-9 10-11 12-19 20 21-26 27-31 28-31 32-42
Manual: III I I I III II I II I II I

Figure 103 Burkhardt, “Sonne der Gerechtigkeit,” measures 3-15 (Phrases A-B-C-a'-c')

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The second part of the organ chorale is cantus firmus setting of the chorale. The tune is in the pedal division and is accompanied by a modified version of phrase C played on the manuals. The registration is increased in this section (see Figure 104).

**Motives (all sounded in pedal division):** bridge [A B C] Coda (A-a’)

**Measure #:**

Measures forty-three through forty-four (bridge, beginning of phrase A):

![Figure 104 Burkhardt, “Sonne der Gerechtigkeit,” measures 43-44 (Bridge-Phrase A)](image)

This setting is a model representative of the chorale fantasia type in several ways. The fragmentation of the tune in the first part of the setting is characterized by extreme fragmentation of the tune, while virtuosic techniques are employed throughout.

*A Mighty Fortress* by Charles W. Ore, at a length of ninety-two measures, is one of the largest works under consideration in this study. This piece is virtuosic in nature, changing meter and texture continuously. In addition, the rhythms of the chorale tune are significantly altered as it moves from voice to voice. This setting has long interludes in a variety of styles that separate the phrases of the chorale. The form of this piece is as follows:
The chorale phrases are altered with slight ornamentation and rhythmic alteration, but they follow the melodic contour of the original tune. The interludes that precede each phrase foreshadow the accompaniment for the upcoming phrase. For example, the pedal motive that appears in the interlude before the second statement of phrase A is later used to accompany that phrase. Phrase A is presented with large chords in measure 23 (see Figure 105).
The five-measure interlude that precedes the cantus firmus presentation of phrase B becomes an ostinato that continues in the manuals above the chorale tune in the pedal (see Figure 106).
The lengthy coda is a pastiche of material from previous interludes.

These chorale fantasias, among the longest works analyzed in this study, are unified by elaborate passagework, and meter and manual changes. Motives from chorale phrases are fragmented and used as structural markers throughout each fantasia. The "fantasia characteristics" are also found with the dramatic intervening material comes
between statements of chorale phrases. The chorale fantasia is distinguished from the other types by the variety of treatments a tune may undergo in a single composition.

7.7. Chorale Partitas

In the *New Grove* article “Variations” Kurt von Fischer writes: “Variation techniques are based on two inherent possibilities: variation through change of what is given, and variation through change to what is given.” Composers of chorale partitas (a set of variations based on a chorale) exploit these two possibilities. The constant element in chorale variations is the presence of the chorale tune in any voice, even though it may be slightly ornamented and its voice placement may change. The accompanimental material, often inspired by the chorale tune, tends to vary greatly from variation to variation and may be subjected to a variety of treatments, such as canon, ornamentation, and cantus firmus technique.

In the works of early baroque composers such as Sweelinck and Samuel Scheidt, there seems to have been a conscious effort to organize the variations in partitas according to the number of voices (4-3-2-4 or 4-2-4-3-4). After Scheidt, dance variations, on secular and chorale tunes, began to be written all over Germany. A notable example is Buxtehude’s “Auf meinen lieben Gott,” BuxWV 179 that includes the

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568 Ibid, 543.

569 Ibid.
labels Double, Sarabande, Courante, and Gigue. In variations such as these, the chorale tune is used as a framework for the melodic and rhythmic characteristics of a particular dance.

Variation technique plays an important role in the keyboard music of J. S. Bach. Bach’s chorale partitas, BWV 766-771, date from early in the composer’s career in Lüneburg, Arnstadt, and Muhlhausen. In fact certain pieces may have corresponded to the specific liturgical practice of providing interludes between the verses of a chorale. In J. S. Bach’s chorale partitas there does not seem to be an immediate affective link with the chorale text. Bach varies the treatment of the chorale and number of voices in each variation, but often unifies the partita with the use of a single key. Bach often began these compositions with a simple setting of the chorale, followed by a bicinium followed by variations of diverse types. Few of the variations call for use of the pedal division. The concluding variation of each partita tends to be a complex setting (possibly a fantasia) that is larger in scope and texture than earlier variations,

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571 See Chapter Two for a summary of Bach’s output.

572 By some scholars believe BWV 771 to have been composed by Nicolaus Vetter. Bach’s chorale partitas are collected in J.S. Bach *Orgelwerke, Band I* (Kassel: Barenreiter, 1983).


574 Ibid. In this article, Butt points out that the number of variations in “Christ, der du bist der helle Tag,” BWV 766 and “O Gott, du frommer Gott,” BWV 767 matches the number of verses in their respective chorales.

575 Ibid.
usually involving the use of the pedals. For example, Variation nine of “O Gott, du
frommer Gott,” BWV 767 treats the tune in the manner of a fantasia, and the texture of
variation eleven of “Sei gegrüsset, Jesu gütig,” BWV 768 expands to five voices.⁵⁷⁶

Of the composers whose works this study deals with, Timothy Albrecht, Michael
Burkhardt, and Donald Rotermund are composers of chorale partitas. These include large
partitas published separately and sets of variations (or multiple settings of a chorale)
published in a larger collection of organ works. Due to the large number of individual
variations this entails, musical examples from every partita cannot be included here.
Instead, detailed tables for each chorale partita are included in Appendix D. In the table
below, titles in bold identify pieces discussed in this section.

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⁵⁷⁶ These variations are found in Bach, *Orgelwerke, Band I*, pages 130-131 and 150
respectively.
<table>
<thead>
<tr>
<th>Tune</th>
<th>Composer</th>
<th>Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Auf, auf mein Herz&quot;</td>
<td>Michael Burkhardt</td>
<td>Partita on Awake My Heart with Gladness</td>
</tr>
<tr>
<td>&quot;Den signede Dag&quot;</td>
<td>Donald Rotermund</td>
<td>Seven Hymn Preludes, Set 5</td>
</tr>
<tr>
<td>&quot;Dix&quot;</td>
<td>Michael Burkhardt</td>
<td>Praise and Thanksgiving Hymn Improvisations, Set 4</td>
</tr>
<tr>
<td>&quot;Donne secours&quot;</td>
<td>Donald Rotermund</td>
<td>Seven Hymn Preludes, Set 4</td>
</tr>
<tr>
<td>&quot;Gaudeamus Pariter&quot;</td>
<td>Michael Burkhardt</td>
<td>Variations on Come, You Faithful, Raise the Strain</td>
</tr>
<tr>
<td>&quot;Herr Christ, der einig Gotts Sohn&quot;</td>
<td>Donald Rotermund</td>
<td>Partita on Thy Only Son from Heaven</td>
</tr>
<tr>
<td>&quot;In Babilone&quot;</td>
<td>Michael Burkhardt</td>
<td>Six General Hymn Improvisations, Set 1</td>
</tr>
<tr>
<td>&quot;Nun freut euch&quot;</td>
<td>Michael Burkhardt</td>
<td>Dear Christians, One and All Rejoice</td>
</tr>
<tr>
<td>&quot;Song 13&quot;</td>
<td>Michael Burkhardt</td>
<td>5 Pentecost Hymn Improvisations</td>
</tr>
<tr>
<td>&quot;Straf mich, nicht&quot;</td>
<td>Timothy Albrecht</td>
<td>Grace Notes IV</td>
</tr>
<tr>
<td>&quot;Valet wir ich dir geben&quot;</td>
<td>Michael Burkhardt</td>
<td>Partita on All Glory, Laud, and Honor</td>
</tr>
<tr>
<td>&quot;Wie schön leuchtet&quot;</td>
<td>Michael Burkhardt</td>
<td>Partita on O Morning Star, How Fair and Bright</td>
</tr>
</tbody>
</table>

Table 11 Chorale Partitas

Timothy Albrecht’s *Partita on Rise, My Soul, to Watch and Pray* contains three variations, consisting of two large cantus firmus settings that frame a short melody setting.
<table>
<thead>
<tr>
<th>Variation</th>
<th>Type</th>
<th>Length</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Cantus firmus</td>
<td>71 measures</td>
<td>Eb Major</td>
</tr>
<tr>
<td>II</td>
<td>Melody</td>
<td>25 measures</td>
<td>Eb Major</td>
</tr>
<tr>
<td>III</td>
<td>Cantus firmus</td>
<td>53 measures</td>
<td>F major</td>
</tr>
</tbody>
</table>

Table 12 Albrecht, *Partita on Rise, My Soul, to Watch and Pray*

Variation one begins with a large dance-like ritornello in 6/8 that sounds at the beginning and end of the piece, and between the two repetitions of phrase A (Ritornello-A-Rit.-A-B-Rit.). The ritornello and subsequent accompanimental are presented on the Great, registered with an eight-foot *Gedeckt*, and the Swell, registered with sixteen- and eight-foot Flutes (see Figure 107).

Figure 107 Albrecht, *Partita on Rise, My Soul, to Watch and Pray*, Variation one, measures 1-9 (Ritornello)
The chorale tune enters in measure fifteen, sounding in the Pedal, registered with a four-foot Choralbass. Due to the registration, the tune is actually in the tenor voice. The accompanimental material is actually a more adventurous version of the ritornello (see Figure 108).

Figure 108 Albrecht, *Partita on Rise, My Soul, to Watch and Pray*, Variation measures 15-30 (Phrase A)

Variation two is for one manual registered with an eight-foot Diapason and Pedal registered with sixteen- and eight-foot stops. This movement is a four-part melody
chorale with the tune in the alto voice, which is accompanied by a suspirans motive in the soprano and the tenor, and a walking bass line in the Pedal that most often moves in tandem with the tune (see Figure 109).

![Figure 109 Albrecht, Partita on Rise, My Soul, to Watch and Pray, Variation Two, measures 1-10 (Phrase A)](image)

Variation three is a cantus firmus setting for one manual and Pedal. This movement, like the first, begins with a ritornello sounded on a manual, here registered with eight- and two-foot Flutes (see Figure 110).

![Figure 110 Albrecht, Partita on Rise, My Soul, to Watch and Pray, Variation Three, measures 1-2 (Ritornello)](image)
The tune enters in measure 14 in the Pedal division, registered with a two-foot Principal.

Here as in variation one, an altered version of the ritornello also serves as accompaniment (see Figure 111).

This short partita has three diverse movements each underscored with subtle registration: a dance-like opening variation, a traditional melody chorale setting that reminds one of the Orgelbüchlein, and a closing movement with a toccata-like ritornello. The three variations work well as a whole to reflect the opening line of the text (Rise, my
soul, to watch and pray; from your sleep awaken): the tempo markings gradually increase from first to last, and the third movement set a step higher harmonically.

Published in 1991, Michael Burkhardt’s four chorale miniatures on “For the Beauty of the Earth” represents this composer’s first variation set.

<table>
<thead>
<tr>
<th>Variation</th>
<th>Type</th>
<th>Length</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Melody + Introduction/coda</td>
<td>25 measures</td>
<td>G major</td>
</tr>
<tr>
<td>2</td>
<td>Melody + Introduction/Coda</td>
<td>18 measures</td>
<td>G major</td>
</tr>
<tr>
<td>3</td>
<td>Melody + Introduction/Coda</td>
<td>13 measures</td>
<td>E minor</td>
</tr>
<tr>
<td>4</td>
<td>Cantus Firmus + Interludes</td>
<td>23 measures</td>
<td>G major</td>
</tr>
</tbody>
</table>

Table 13 Burkhardt, *Four Chorale Miniatures on “For the Beauty of the Earth”*

The first variation is a melody chorale that is symmetrical on several levels. An introduction and a coda of nearly equal proportions frame the tune.

**Manual I:**

<table>
<thead>
<tr>
<th>Manual I:</th>
<th>Manual II:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro.</td>
<td>Intro.</td>
</tr>
<tr>
<td>Measures:</td>
<td>Measures:</td>
</tr>
<tr>
<td>1 - 4</td>
<td>5-8</td>
</tr>
<tr>
<td>9-12 (repeat)</td>
<td>13-17</td>
</tr>
<tr>
<td>Coda -----</td>
<td>18-21</td>
</tr>
<tr>
<td>22-25</td>
<td></td>
</tr>
</tbody>
</table>

The introduction and coda each consist of two parallel four-measure phrases played on manual two (registered with an eight-foot Erzähler and an eight-foot Erzähler Celeste) and the pedal division (registered with a sixteen-foot Subbass and an eight-foot Flute) (see Figure 112).

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577 Based on the tune “Dix” by Conrad Kocher, first published in *Stimmen aus dem Reiche Gottes* in 1838.
The tune (AAB) is introduced in measure nine on manual one, registered with an eight-foot Principal and eight- and four-foot Flutes. The accompaniment for the tune consists of material originally found in the introduction (see Figure 113).

The introduction and coda create symmetry that is reflected other aspects of the piece. The pedal line consists of a walking bass, a four-measure ostinato that reflects the overall form of the piece, in which musical events occur every four measures. In addition, each phrase begins with a tonic chord and ends with incomplete chords built on the second and fifth degrees of the scale. Closure is not achieved until the last measure, which ends the piece on a tonic chord.
The second variation is for two manuals and pedal (Manual I: Cornet V, Manual II: Krummhorn 8’, Pedal: Bourdon 8’). The tune is played on manual one and accompanied by a one-measure ostinato played on manual two. The ostinato repeats exactly, except for phrase B when the pedal line is transposed down a third (see Figure 114).\(^{578}\)

![Musical notation]

Figure 114 Burkhardt, *Four Chorale Miniatures on “For the Beauty of the Earth,”* Variation Two, measures 1-6 (Phrase A)

Variation three is a bicinium in e minor. The tune is played on the pedal division on a four-foot soft reed and is accompanied by running thirty-second notes played on an

\(^{578}\) The pedal line returns to its original motive in the coda.
eight-foot Gedeckt on a manual, originally presented in the one-measure introduction. 

This manual passagework always begins on a tonic chord with added sixth (see Figure 115).

![Musical notation image]

Figure 115 Burkhardt, *Four Chorale Miniatures on "For the Beauty of the Earth,"* Variation Three, measures 1-4 (Introduction-Phrase A)

Variation four is quite different from the previous three variations. The tune is set as a cantus firmus chorale in a chordal, hymn-like fashion and is interrupted by free interludes that are played rubato and labeled “quasi-recitativo”. Only half of phrase A is
heard at a time, while phrase B is heard in its entirety (A1-interlude 1-A2-Interlude 2-A1-Interlude 3-A2-Interlude 4-B-Coda). The accompaniments for each portion of phrase A (including repetitions) are unique, as is each interlude (see Figure 116).

Symmetry is achieved in many ways in this small variation set: the movements are unified by key and use of recurring material.

Michael Burkhardt’s *Variations on Come, You Faithful, Raise the Strain* is a partita with seven variations (see Table 14).\(^{579}\)

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\(^{579}\) Based on the tune “Gaudeamus Pariter” by Johann Horn.
<table>
<thead>
<tr>
<th>Variation</th>
<th>Type</th>
<th>Length</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Melody</td>
<td>32 measures</td>
<td>F major</td>
</tr>
<tr>
<td>2</td>
<td>Melody - Bicinium</td>
<td>20 measures</td>
<td>F major</td>
</tr>
<tr>
<td>3</td>
<td>Melody + Introduction/Coda</td>
<td>29 measures</td>
<td>F major/A major</td>
</tr>
<tr>
<td>4</td>
<td>Melody/Ornamental Hybrid</td>
<td>12 measures</td>
<td>Db major</td>
</tr>
<tr>
<td>5</td>
<td>Melody – partial setting</td>
<td>9 measures</td>
<td>F major</td>
</tr>
<tr>
<td>6</td>
<td>Ornamental</td>
<td>21 measures</td>
<td>F minor</td>
</tr>
<tr>
<td>7</td>
<td>Cantus Firmus + Introduction/Coda</td>
<td>52 measures</td>
<td>F major</td>
</tr>
</tbody>
</table>

Table 14 Burkhardt, *Variations on Come, You Faithful, Raise the Strain*

The partita begins with a simple four-part setting of the chorale phrases (AABA), with the tune in the soprano and the lower two voices moving in parallel fifths. All voices are played on one manual registered with an eight-foot Krummhorn.

Variation two is a bicinium for one manual registered with an eight-foot Bourdon and a two-foot Octavin.\(^{580}\) Here the tune travels freely from voice to voice.

---

\(^{580}\) An occasional third or fourth voice is added in select measures.
The third variation is for two manuals and pedal. The piece begins and ends with material based on the first phrase (A) of the tune. This is played on manual one registered with an eight-foot Trompette and the pedal division registered with sixteen-and eight-foot Foundations, with manual two coupled. While the tune is rooted solidly in F major, this opening and closing material alternates between F and A major. The tune is always played on manual two, registered with eight- and four-foot Foundations, Mixture, and sixteen-, eight-, and four-foot Reeds. Frequent meter changes, a characteristic trait of Burkhardt are present throughout the piece (see Figure 119).
Figure 119 Burkhardt, *Variations on Come, You Faithful, Raise the Strain*, Variation Three, measures 1-11 (Introduction-Phrase A)

Variation four is unusual. The tune (AABA) is set as a melody/ornamental hybrid for one manual and pedal. The manual is registered with a four-foot Koppelflöte and the pedal with an eight-foot Gedeckt. All presentations of phrase A (phrases one, two, and four) are melody settings, (see Figure 120) with a slight degree of rhythmic alteration, while Phrase B is ornamented (see Figure 121).
Variation five is for three manuals and Pedal. Manual I is registered with an eight-foot Hohlflöte and a four-foot Principal, manual II with an eight-foot Gedackt and a two-foot Principal, manual III with an eight-foot Trompete, and the Pedal with a sixteen-foot Quintadena with manual II coupled. This variation is unique in this partita. The first
two phrases (AA) of the tune receive fantasia treatment and are barely recognizable, while the last two phrases (BA) are melody settings (see Figure 122).

I: Hohlflöte 8', Principal 4'
II: Gedackt 8', Flute 2'
III: Trompette 8'
Ped: Quintadena 16', II to Ped.

With marked energy and rhythm ($\frac{1}{4} = \frac{1}{8}$ throughout)

![Figure 122 Burkhardt, Variations on Come, You Faithful, Raise the Strain, Variation Five, measures 1-6 (Phrases A-A-B)](image)

Because of its brevity this variation sounds more like transitional material that links variation four to variation six. This further reinforced from a harmonic perspective. It is in F major, preceded by one variation in Db major and followed by another in F minor.

Variation six is an ornamental bicinium, reminiscent of variation two, for one manual registered with a sixteen-foot Bourdon and Cornet V (see Figure 123).
Variation seven, a large-scale cantus firmus setting for full organ, is the longest variation. The material that begins and ends the piece (played on one manual) also accompanies the tune in the pedal (Figure 124).

This same material accompanies the tune in the pedal. The last note of each half of every phrase is augmented while this same accompaniment sounds above it (see Figure 125).
Burkhardt's most recent partita, on the tune "Nun freut euch," dedicated to Donald Rotermund, is a large work that premiered on April 19, 1999. Each variation is prefaced with a quotation a verse of the chorale.

<table>
<thead>
<tr>
<th>Variation</th>
<th>Type</th>
<th>Length</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Allegro Maestoso</td>
<td>Fantasia</td>
<td>38 measures</td>
<td>F Major</td>
</tr>
<tr>
<td>2. Allegro</td>
<td>Cantus Firmus</td>
<td>86 measures</td>
<td>F major</td>
</tr>
<tr>
<td>3. Chorale</td>
<td>Melody</td>
<td>16 Measures</td>
<td>D minor</td>
</tr>
<tr>
<td>4. Elegy</td>
<td>Cantus Firmus</td>
<td>39 measures</td>
<td>D Minor</td>
</tr>
<tr>
<td>5. Pastorale</td>
<td>Cantus Firmus</td>
<td>45 measures</td>
<td>F major</td>
</tr>
<tr>
<td>6. Canon</td>
<td>Canon</td>
<td>18 Measures</td>
<td>F major</td>
</tr>
<tr>
<td>7. Finale</td>
<td>Canon</td>
<td>24 measures</td>
<td>F Major</td>
</tr>
</tbody>
</table>

Table 15 Burkhardt, *Dear Christians, One and All, Rejoice*

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Variation one is a large-scale chorale fantasia in F major for three manuals and pedal (Manual I: Foundations 8', 4', Mixture, II to I; Manual II: Foundations 8', 4', Plein Jeu, Chorus Reeds 8' (4'); Manual III Solo Trumpet 8'; Pedal: Foundations 16' 8' 4', Fagott 16', I to Pedal). The quotation "Proclaim the wonders God has done..." is printed above the score. The tune (AAB) is treated quite freely and combines a variety of compositional techniques. According to Michael Burkhardt, the first phrase in particular reflects this quote: the first chordal motive is supposed to convey a proclamation and the subsequent measures a sense of wonder (see Figure 126).\(^{582}\)

\(^{582}\) Ibid.
Figure 126 Burkhardt, *Dear Christians, One and All, Rejoice*, Variation One, measures 1-12 (Phrase A)

Phrase B begins with the “proclamation motive” from movement one (measures 19-20) followed by a passage that the composer hopes is a passage (measures 22-23) will
convey a feeling of exultation. The remainder of the phrase lapses into canon in measure 25, with the final portion of the phrase is announced on manual III. The beginning of phrase B is recapped as a coda (see Figure 127).

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583 Ibid.

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Variation two is a trio for two manuals and pedal. Manual I is registered with an eight-foot Trompette, manual II with and eight-foot Gedeckt and a one-foot Sifflote, and the Pedal with a sixteen-foot Subbass, an eight-foot Gedeckt, and a two-foot Gemshorn. This variation bears another quote from verse one: “Dear Christians, one and all rejoice, with exultation springing.” The piece begins with a passage that introduces the ritornello material for this cantus firmus setting, a disjunct soprano line in manual III accompanied by melodic fourths and fifths in the pedal. One might perceive the disjunct soprano and bass lines to reflect the verse one quote (see Figure 128).
The tune enters on manual II in measure 24, proceeding in dotted quarter notes, creating hemiola against the accompanimental material on manual III (see Figure 129).

![Figure 129 Burkhardt, *Dear Christians, One and All, Rejoice*, Variation Two, measures 23-30 (Phrase A)]

Variation three is labeled “Chorale” and bears the quote “Fast bound in Satan’s chains I lay…” from verse two. It is a three-part melody setting in D minor for one manual and pedal. The manual is registered with an eight-foot Hautbois and a four-foot Flute and the Pedal division with sixteen- and eight-foot Flutes. A stepwise countermelody and a fairly static pedal line accompany the tune (see Figure 130).
The variation continues in the same manner, ending with two measures that foreshadow the next movement (see Figure 131).

This short movement serves as a bridge between movements three and four. It has much in common with the next variation and works well as its introduction. Variations three and four both share somber quotations from the chorale text and are the only movements in a minor key. As suggested by the text, these two variations seem to represent a soul in a struggle that is overcome by the end of the chorale text and the partita.
Variation four, "Elegy," is a cantus firmus setting in D minor for three manuals and pedal and bears the quote "My own good works availed me naught..." from verse three. Manual I is registered with an eight-foot Principal and an eight-foot Flute, manual II with an eight-foot Bourdon and an eight-foot Gambe, manual III with an eight-foot Hautbois and Tremulant, and the Pedal with sixteen- and eight-foot stops. This variation begins with the D pedal point introduced in the previous movement. A ritornello, introduced in measure 7 after a brief introduction, gives shape to the variation: Introduction-Ritornello-A-Rit.-A-B-Coda. The timbre and the triplets of the ritornello melody serve to distinguish it from the chorale (see Figure 132).
Figure 132 Burkhardt, *Dear Christians, One and All, Rejoice*, Variation Four, measures 1-15 (Introduction-Ritornello-Phrase A)

Variation five is a cantus firmus setting in F major for three manuals and Pedal (Manual I: Flute 4’, Tremulant, Manual II: Strings 8’, Manual III: Bourdon 8’, 2 2/3’, Tremulant, and Pedal: Lieblich Gedeckt 16’, Gedeckt 8’). The variation is prefaced with a quotation from verse four: “God turned to me a father’s heart....” The ritornello sounds
on manuals two and three while the tune sounds on manual I. The tune is presented in duple meter, creating hemiola against the accompaniment (see Figure 133).

Figure 133 Burkhardt, *Dear Christians, One and All, Rejoice*, Variation Five, measures 1-13 (Ritornello-Phrase A)

Variation six is a chorale canon in F major for two manuals and pedal. Manual two is registered with an eight-foot Salicional, a four-foot Flute, and a one and...
three/fifth-foot Terz, manual three with and eight-foot Krummhorn, a four-foot Flute, and
two and two/third-foot Nazard, and the Pedal division with sixteen- and eight-foot Flutes.
This movement has a quote from verse six of the chorale: "The Son obeyed the Father’s
will...", an appropriate quote for a chorale canon. The two canonic voices sound on
manuals two and three over an F pedal point. The two statements of Phrase A are
presented in strict canon (see Figure 134).

![Figure 134 Burkhardt, Dear Christians, One and All, Rejoice, Variation
Six, measures 1-3 (Phrase A)](image)

During phrase B, the two canonic voices motion and invertible counterpoint (see Figure
135).
The Finale of the partita is a large chorale canon for three manuals and Pedal that bears a quote from verse ten of the hymn: "What I on earth have done and taught guide all your life and teaching...." The piece begins with an introduction based on the "Proclamation motive" from variation one. The canon occurs between the soprano and bass voices while the inner voices share sixteenth-note passagework that consists of ascending or descending melodic fourths and stepwise patterns (see Figure 136).

---


585 This material comes back as a coda to end the piece.
Allegro maestoso

I \( \text{J} \) - Reed(s)

Ped. - Fagott 16'

Ped. + Reeds 16', 8', 4'

\((J = \text{previous } J)\)

III to I
Donald Rotermund’s partita on “Den signede Dag” is a verse partita with five variations that correspond to a stanza of chorale text.

<table>
<thead>
<tr>
<th>Variation</th>
<th>Type</th>
<th>Length</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Prelude - Stanza 1</td>
<td>Melody</td>
<td>13 measures</td>
<td>C major</td>
</tr>
<tr>
<td>2. Bicinium – Stanza 2</td>
<td>Ornamental</td>
<td>19 measures</td>
<td>C major</td>
</tr>
<tr>
<td>3. Reflection – Stanza 3</td>
<td>Cantus firmus with ritornello</td>
<td>46 measures</td>
<td>F major &gt; C major</td>
</tr>
<tr>
<td>4. Trio – Stanza 4</td>
<td>Melody</td>
<td>16 measures</td>
<td>C major</td>
</tr>
<tr>
<td>5. Prelude/Postlude Stanza 5</td>
<td>Melody</td>
<td>21 measures</td>
<td>C major</td>
</tr>
</tbody>
</table>

Table 16 Rotermund, “O Day Full of Grace”

Variation one, titled “Prelude”, is a brief melody chorale in C major with manuals coupled to Great and with the Pedal division registered with a thirty-two-foot Subbass and a sixteen-foot stop, with manuals coupled. The piece begins piano, gradually increasing to forte by the end. The following text is printed above the score: “O day full
of grace that now we see appearing on earth's horizon, bring light from our God that we may be replete in his joy this season. God, shine for us now in this dark place; Your name on our hearts emblazon.\textsuperscript{586} The gradual crescendo within the variation seems to reflect the dawning horizon mentioned in this verse (see Figure 137).

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure137.png}
\caption{Figure 137 Rotermund, “O Day Full of Grace,” Variation One, measures 1-6 (Phrase A)}
\end{figure}

Variation two is a bicinium for two manuals in C major. The tune is played legato on the Great, registered with an eight-foot Reed or solo combination, while the countermelody is played detached on the Swell, registered with sixteen-, four-, one and one-third-, and one-foot Flutes. Stanza two of the hymn is printed above this variation: “O day full of grace, o blessed time, our Lord on the earth arriving; Then came to the

\textsuperscript{586} Danish folk hymn, c. 1450; translated by Gerald Thorson, \textit{Lutheran Book of Worship}. 

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world that light sublime, great joy for us all retrieving; for Jesus all mortals did embrace, all darkness and shame removing. The ornamentation is very slight, consisting of written-out trills (see Figure 138).

![Figure 138 Rotermund, "O Day Full of Grace," Variation Two, measures 1-7 (Phrase A)](image)

Variation three is a cantus firmus chorale for three manuals and pedal. The Swell is registered with eight- and four-foot Foundations, the Great with eight- and four-foot Flutes, the Positive with an eight-foot Gedackt, and the Pedal with sixteen- and eight-foot Flutes. The division of labor for this variation is unique. Instead of associating a timbre with an aspect of the piece, such as the ritornello or chorale, Rotermund places each phrase and its preceding ritornello in a different division of the organ.

<table>
<thead>
<tr>
<th>Swell:</th>
<th>Ritornello</th>
<th>A</th>
<th>Rit.</th>
<th>B</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Great:</td>
<td>Rit. A</td>
<td></td>
<td>Rit. B</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Positive:</td>
<td>Rit. B</td>
<td></td>
<td>Rit. C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pedal:</td>
<td>C Pedal</td>
<td>F&gt;C</td>
<td>out</td>
<td>out</td>
<td>out&gt;passagework----- a'</td>
</tr>
<tr>
<td>Measures:</td>
<td>1-5</td>
<td>5-14</td>
<td>14-18</td>
<td>18-26</td>
<td>26-30</td>
</tr>
<tr>
<td>Key:</td>
<td>F major-----------------C mj.--F mj.--C j.------------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

587 Ibid.
The centerpiece of the partita, the third is the largest variation, is the only one that
does not present the tune continuously and is the only one that strays from the key of C
major. It is titled “Reflection” and has stanza three printed above the score: “For Christ
bore our sins, and not his own, when he on the cross was hanging; and then he arose and
moved the stone that we, unto him belonging might join with angelic hosts to raise our
voices in endless singing.”\footnote{Ibid.} Indeed the rise in key and dynamic level and the additive
registration that occurs in this variation could be seen to reflect the idea of raising voices
in song (see Figure 139).
Figure 139 Rotermund, "O Day Full of Grace," Variation Three, measures 1-16 (Ritornello-Phrase A)

Variation four is a melody chorale in F major for one manual and pedal. The Swell is registered with eight- and four-foot Principals, and the Pedal with sixteen- and eight-foot Flutes. This movement has stanza four printed at the top of the score: "God came to us then at Pentecost, His Spirit new life revealing. That we might no more from
him be lost, all darkness for us dispelling. His flame will the mark of sin efface and bring to us all his healing.\textsuperscript{589}

The variation begins with the outer voices announcing phrase A in inversion. The melody enters in measure two and is heard as the middle voice of a trio. The bass voice is an inversion of the hymn tune. The trio is played exclusively on the Swell with the Pedal not entering until the last three measures, a coda which consists of a sustained C major chord surrounding a statement of phrase A. The composer states that this setting may be used to accompany an interior hymn stanza (see Figure 140).\textsuperscript{590}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure140.png}
\caption{Figure 140 Rotermund, “O Day Full of Grace,” Variation Four, measures 1-6 (Introduction-Phrase A)}
\end{figure}

Variation five, titled “Prelude/Postlude” has stanza five printed above the score:

“When we on that final journey go that Christ is for us preparing, we’ll gather in song,

\textsuperscript{589} Ibid.

\textsuperscript{590} Donald Rotermund, \textit{Five Hymn Preludes, Set 5} (St. Louis: Concordia Publishing House, 1997), 21.
our hearts aglow, all joy of the heavens sharing, and walk in the light of God’s own place, with angels his name adoring.\textsuperscript{591} It is a melody chorale for two manuals and pedal (Swell: Foundations 8’, 4’, 2’, Scharf, Reeds 16’, 8’, Great: Foundations 8’, 4’, 2’, Mixture, Trompete 8’, and Pedal: Principals 16’, 8’, 4’, Mixture. The piece begins with an introduction that later returns as a short coda. Phrases A and B sound on the Swell, while phrase C is played on the Great. The tune enters in measure four, always heard as the top note of note of a seventh chord.\textsuperscript{592} The Pedal line is a walking bass that is usually moves in contrary motion to the chorale tune (see Figure 141).

![Figure 141 Rotermund, “O Day Full of Grace,” Variation Five, measures 1-8 (Introduction-Phrase A)](image)

Donald Rotermund’s partita \textit{Thy Only Son Who Came From Heaven} is a large partita on the tune “Herr Christ, der einig Gotts Sohn.

\textsuperscript{591} Danish folk hymn, c. 1450; translated by Gerald Thorson, \textit{Lutheran Book of Worship}.

\textsuperscript{592} The notes of the tune alternately make up the different components of the seventh chords, sometimes the root, sometimes other the third, fifth, or seventh.
Variation | Type | Length | Key
--- | --- | --- | ---
Chorale | Melody | 7 measures | F major
1. Triplum | Melody | 17 measures | D minor
2. Bicinium | Ornamental | 28 measures | F major
3. Trio | Cantus firmus + Interludes | 26 measures | F major
4. Toccata | Cantus firmus + Ritornello | 38 measures | F major > A major > F major

Table 17 Rotermund, *Partita on The Only Son from Heaven*

The partita begins with a straightforward four-part statement of the chorale for the Great, registered with eight- and four-foot Principals and the Pedal, registered with sixteen- and eight-foot Principals (see Figure 142).

![Figure 142 Rotermund, *Partita on The Only Son from Heaven* Chorale, measures 1-2 (Phrase A)](image)

Variation one, titled “Triplum” is a trio for one manual, the Swell, registered with a four-foot Flute and optional Tremulant. While the tune is heard alternately on the upper two voices, it is consistently accompanied by a suspirans figure in the non-chorale-bearing voices. Verse one of the hymn is printed above the variation: “The only Son from heaven, foretold by ancient seers, by God the Father given in human form appears.
No sphere his light confining, not star so brightly shining as he, our morning star." It is a subdued beginning for the partita, played at a quiet dynamic level with a fairly quiet timbre (see Figure 143).

![Music Notation]

Figure 143 Rotermund, *Partita on The Only Son from Heaven*, Triplum, measures 1-5 (Phrase A)

Variation two is bicinium in F major for two manuals. The mildly-ornamented tune is played legato on the Swell, registered with a Cornet or eight-foot Reed, while the countermelody is played detached on the Great, registered with sixteen-, four-, one and one-third- and one-foot Flutes. The seven-measure countermelody begins the piece and is repeated as needed at different pitch levels until the end of the piece. Verse two is

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Text by Elizabeth Cruciger, c. 1500-1535, translated by Arthur T. Russell, c. 1806-1874.
printed above the score: “O time of God appointed, o bright and holy morn! He comes, the king anointed, the Christ, the virgin-born, grim death to vanquish for us, to open heaven before us and bring us life again” (see Figure 144).  

Variation three, titled “Trio,” is a cantus firmus setting for two manuals and pedal (Great: Flutes 16’, 4, (2’), Choir: Flutes 8’, 2’, and Pedal: Reed 4’) in F major. An independent invention, of alternately two and three parts, surrounds the chorale tune in

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594 Ibid.
the Pedal. The interludes between the phrases of the chorale are simply the continuation of the invention when the tune drops out. Verse three is printed above the score: “Awaken, Lord, our spirit to know and love you more, in faith to stand unshaken, in spirit to adore, that we, through this world moving, each glimpse of heaven proving, may reap its fullness there (see Figure 145).”

Variation four, titled “Toccata,” is a cantus firmus setting for two manuals and pedal. The Swell is registered with eight-, four-, and two-foot Foundations, and Mixture, the Great with eight-, and four-foot Principals and Mixtures, and the Pedal with sixteen-

595 Due to the registration, the pedal is not the lowest-sounding voice.
596 Ibid.
eight-, and four-foot Principals. The toccata-like material that begins the piece is
continuously present in this variation. The primary statements of the chorale occur in the
pedal division, but the progress of the tune is interrupted by a large interlude in A major
when the first phrase is restated on the Great.

<table>
<thead>
<tr>
<th>Swell:</th>
<th>Toccata material------------------</th>
</tr>
</thead>
<tbody>
<tr>
<td>Great:</td>
<td>Toccata material --------------- A----------Toc. Material------------------</td>
</tr>
<tr>
<td>Pedal:</td>
<td>A                                  B       A pedal      figuration    C</td>
</tr>
<tr>
<td>Measures:</td>
<td>1-3  3-8  9-10  10-15  16-21  21-26  26-38</td>
</tr>
<tr>
<td>Key:</td>
<td>F major-------------------------------- A major------ F major</td>
</tr>
</tbody>
</table>

The piece begins with the toccata material that unifies the movement (see Figure 146).
The interlude in F major recapitulates phrase A (see Figure 147).
The movements of *Partita on The Only Son from Heaven* get progressively more complex, with Toccata being a fitting conclusion to the work. It is unified by key, but with sufficient variety to make it interesting.

The charm of these partitas lies in the kaleidoscope of types offered up within the space of a single composition. This offers an opportunity for organization and symmetry, both within a partita and within individual movements. The different variations, often unified by key and type, are typically organized in a symmetrical or teleological pattern. The partita, characterized by a string of movements all on the same tune, but possibly utilizing contrasting types, offers a unique view into the creative process of an organ-chorale composer.
7.8. Hybrid Chorales

Hybrid Chorales is not a type used by previous scholars when discussing organ chorales. It has been necessary, however, to utilize this label when discussing the works under consideration. Only pieces in which substantial portions of the composition utilize two or more types are included.

<table>
<thead>
<tr>
<th>Tune</th>
<th>Composer</th>
<th>Type</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Komm, o komm, du Geist des Lebens&quot;</td>
<td>Timothy Albrecht</td>
<td>Ornamental &amp; Cantus Firmus</td>
<td><em>Grace Notes VI</em></td>
</tr>
<tr>
<td>&quot;Lauda Anima&quot;</td>
<td>Paul Manz</td>
<td>Cantus Firmus &gt; Melody &gt; Cantus Firmus</td>
<td><em>Two Improvisations on Festival Hymns</em></td>
</tr>
<tr>
<td>&quot;Old Hundredth&quot;</td>
<td>Michael Burkhardt</td>
<td>Fugue &gt; Melody</td>
<td><em>Praise and Thanksgiving Hymn Improvisations, Set 2</em></td>
</tr>
<tr>
<td>&quot;Sonne der Gerechtigkeit&quot;</td>
<td>Paul Manz</td>
<td>Melody &gt; Fantasia</td>
<td><em>Toccata on At the Lamb's High Feast We Sing</em></td>
</tr>
<tr>
<td>&quot;Steht auf, ihr lieben Kinderlein&quot;</td>
<td>Donald Rotermund</td>
<td>Cantus Firmus &gt; Canon</td>
<td><em>Seven Hymn Preludes, Set 5</em></td>
</tr>
<tr>
<td>&quot;Wachet auf&quot;</td>
<td>Michael Burkhardt</td>
<td>Cantus Firmus &gt; Melody</td>
<td><em>5 Advent Hymn Improvisations</em></td>
</tr>
</tbody>
</table>

Table 18 Hybrid Chorales

Albrecht’s "Komm, o komm, du Geist des Lebens" is a double setting for two manuals and pedal. Manual I is registered with eight-four-, and two-foot Principals, manual II sounds with eight-, four-, and two-foot Principals and Mixture, and the Pedal with sixteen- and eight-foot Principals. A complete cantus firmus version of the chorale tune (AAB) is presented on manual I, and a partial ornamental version on manual II.
Beneath this double presentation of the two is a pedal part, consisting of two alternating parallel perfect fifths (see Figure 148).
"Komm, o komm, des Geist du Lebens" is charming in its originality. The two different treatment of the tune, sometimes occurring simultaneously grabs the listener's attention. Despite a fair amount of dissonance arising among the various parts, the tune is still heard loud and clear. The unified timbre of the three divisions of the organ is helpful in that regard, not detracting attention from the tune.

Manz's setting of "Sonne der Gerechtigkeit" is for manuals and Pedal registered with full Plenum without Reeds in D major. The piece has two large sections, a melody setting and a fantasia setting. It begins with the melody setting that presents the melody in Pedal. Even this melody setting has trappings of a fantasia in its attention-grabbing passagework that serves as introduction, accompaniment, and coda (see Figure 149).
This is followed by a fantasia treatment of phrase A (see Figure 150).
The piece ends with a coda reminiscent of the beginning (see Figure 151).
In “Sonne der Gerechtigkeit” Paul Manz expertly blends fantasia and melody treatments of the chorale. This is achieved in part by his adaptation of fantasia characteristics in both sections of the piece.

Donald Rotermund’s “Steht auf, ihr lieben Kinderlein” is a setting for three manuals and pedal. Each manual is registered with a four-foot Flute and the Pedals with a four-foot Choralbass. The piece begins with a cantus firmus setting of the chorale that uses a suspirans motive for the ritornello. This material is also used to accompany the chorale (see Figure 152).
This is followed by four small interludes in F major that contain optional passages that are left to the organist’s discretion (measures 15-18 (18-20), 21-24 (24-26), 26-30 (30-21), 32-36). These interludes sound to the ear like a new composition embedded in this larger work (see Figure 153).

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597 Measure numbers in parentheses are optional.
Following the interludes, the piece returns to D major and to a chorale canon between the soprano and bass voices begins in measure 37. The accompanimental inner voice borrows the ritornello motive from the beginning of the cantus firmus setting (see Figure 154).

Figure 154 Manz, “Steht auf, ihr Kinderlein,” measures 37-40 (Phrase A)

In the score, the composition is followed by an optional hymn accompaniment that may be used to accompany the congregation or choir (see Figure 155).
Manz’s “Steht auf, ihr Kinderlein” is unified by his use of recurring material, but holds surprises for listeners with the alteration of keys and chorale-based and free material.

The hybrid chorales discussed here demonstrate how the combination of chorale treatments can be used to create a successful composition. Melody-oriented types (melody, cantus firmus) are contrasted with types that treat the tune more freely by means of ornamentation, fugue, and canon. The combination of types is used consistently as a structural marker in these pieces, a characteristic unique to the hybrid chorale. These organ chorales, which consist of pieces within pieces, showcase the composers’ creativity.
As established at the outset of this work, the organ chorale has enjoyed a continuous 400-year history. Originating in Reformation Germany, it has indeed become a universal genre, crossing denominational as well as geographic boundaries. The twentieth century in particular has been witness to a marked increase in the number of organ chorales. The production of these works by American composers has increased as well, and the six composers whose work has been the focus of this study are among the most prolific.

The existence of organ chorales in the late twentieth century prompts the question of their possible relation to their baroque counterparts. Upon examination, it becomes readily apparent that there are some basic features that present-day settings hold in common with baroque organ chorales; perhaps not surprising in view of the predilections of the early-twentieth-century "organ reform movement": the renewed interest in Bach is still with us at the start of a new century. These baroque features can be enumerated as follows: 1) the chorale tune serves as a consistent element in a composition; 2) accompanimental material may be subjected to techniques similar to those used on the chorale, such as canon, ornamentation, augmentation, fragmentation, and sequence; 3)
independent structural elements, such as a ritornello, trio, or bicinium, may be present in
the material that accompanies the chorale; and 4) nearly all the pieces are tonal.

Thus, the organ chorales in this study share specific characteristics with their
baroque predecessors. The inner voices of many settings are often composed of parallel
thirds and sixths, while other pieces make use of the *suspirans* motive. Most pieces
have an obbligato pedal part as have many organ chorales since the time of the late
baroque. Following baroque practice, other pieces have accompanimental voices share a
single motive. Independent ritornellos or two-part inventions are also sometimes
present in the accompanimental material.

This familiarity with baroque compositional practice extends to the type of organ
chorale used as well. The types of organ chorales (melody, ornamental, cantus firmus,
canon, fugue, ricercare, fantasia, and partita) developed first in the baroque era, are still
being composed today. In addition, the types most common in the past, cantus firmus
and melody chorales, are also the most common now. The production of imitative types,
however, seems to have dropped off; indeed, in the course of this study the author has
come across relatively few canons, one fugue, and no chorale ricercares.

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598 See the melody chorale “Mit Freuden zart” by Gerald Near.

599 See the melody chorale “Wie schön leuchtet” by Timothy Albrecht.

600 See the ornamental chorale “Freuen wir uns all in ein” by Gerald Near.

601 See the melody chorale “Ratisbon” by Donald Rotermund.

602 See the cantus firmus chorales “Bereden väg dör Herran” (ritornello) by Paul Manz
and “Meinem Jesu, lass ich nicht” by Michael Burkhardt (2-part invention).

603 See Chapter Seven for details about each type.
The terminology associated with this genre, first developed in the study of J. S. Bach’s organ chorales, has had a long history. Historically, clarity has not always been maintained in authors’ use of this terminology, with diverse terms being used to describe a single type of organ chorale. Nonetheless, some of the terminology used to describe traditional organ chorales is applicable to late twentieth-century American organ chorales.

While late twentieth-century American organ chorales are connected to their 400-year history, certain compositional tendencies can be observed in the body of literature examined in this study that signify a break with baroque practice. The most obvious break with baroque practice is the use of unresolved dissonance in the organ chorale, a feature common to many settings. Another distinctly modern harmonic practice is the use of suspended tonalities, in which the composer leaves the listener wondering as to the key of a composition until the very end. A common feature of baroque organ chorales is the presence of parallel thirds and sixths. In the current study many pieces utilize other parallel intervals in the inner voices, including the fourth and fifth, as well as parallel

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604 See the chorale canon “Old 113th” and the cantus firmus setting “Munich” by Timothy Albrecht; and variation three of “Donne Secours” by Donald Rotermund.

605 See the cantus firmus chorales “Munich” by Timothy Albrecht and “Bereden väg för Herran” by Charles W. Ore.
chords of different qualities. Many of the pieces use ostinatos to create a structure around the chorale tune; these include pedal ostinatos and repeating countermelodies. Another feature of some of the settings is the quotation of other chorales or other compositions in the material that accompanies the tune. A structural feature common to many late twentieth-century organ chorales is the use of non-standard (non-melodic) interludes, interludes that are considerably longer than the presentation of the chorale, or interludes or ritornellos for pedal solo.

The fact that all six composers have at some point been working church musicians is born out in different facets of their compositions. Some pieces include a hymn

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606 See the chorale canon “Herzlich tut mich verlangen” and the chorale canon Old 113th by Timothy Albrecht; the chorale canon “Herzlich tut mich verlangen” by Paul Manz; variation five of the partita on “Donne Secours by Donald Rotermund; the chorale fantasia “In dir ist Freude” by Michael Burkhardt; the cantus firmus chorale “Bereden våg för Herran” by Charles W. Ore; the melody chorale “Bereden våg for Herran” by Michael Burkhardt; and the hybrid chorale “Old Hundred” by Michael Burkhardt.

607 See Charles W. Ore’s cantus firmus chorale “Bereden våg för Herran” and the melody chorale “O Welt, ich muss dich lassen” by Gerald Near.

608 See the ornamental chorale “Vom Himmel hoch” and the cantus firmus chorale “Fang dein Werk” by Donald Rotermund; and the cantus firmus chorale “Jesu, meine Freude” by Charles W. Ore.

609 See the chorale fantasia “Lauda Anima” by Timothy Albrecht which quotes Bach’s Gigue Fugue; and the cantus firmus chorales “Schmücke dich” I by Michael Burkhardt, which quotes Bach’s Christmas Oratorio, and “Schmücke dich II which quotes “E’en so Lord Jesus by Paul Manz.

610 See the cantus firmus chorale “Es ist ein Ros” by Michael Burkhardt which has recitative-like interludes.

611 See the cantus firmus chorale “Potsdam” by Donald Rotermund.

612 See the cantus firmus chorale “Bereden våg för Herran” by Charles W. Ore.
accompaniment that is meant to be played directly after the organ chorale. Other pieces include interludes that may be abbreviated at the organist's discretion.

In the examination of the organ chorales produced in the last ten years by Timothy Albrecht, Michael Burkhardt, Paul Manz, Gerald Near, Charles W. Ore, and Donald Rotermund, one can say with certainty that their use of traditional types and specific features of style offer a link to the past. Yet this link is tempered by an appreciation for contemporary compositional practice. Indeed, the late twentieth-century American organ chorale has one foot firmly planted in the baroque and one in the twentieth century.

\[613\] See "Den signede Dag" by Michael Burkhardt and "Steht auf, ihr lieben Kinderlein" by Donald Rotermund.

\[614\] See the hybrid chorale "Steht auf, ihr lieben Kinderlein" by Paul Manz.
BIBLIOGRAPHY


SCORES


## APPENDIX A

### WORKS LISTED BY TUNE

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<td>&quot;Salzburg&quot;</td>
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<td>Cantus Firmus</td>
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## APPENDIX B

**WORKS LISTED BY COMPOSER**

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*Table 20 Timothy Albrecht Organ Chorales*
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Table 21 Michael Burkhardt Organ Chorales

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<td>“Vom Himmel hoch”</td>
<td>Michael Burkhardt</td>
<td>Ornamental</td>
<td>5 Christmas Hymn Improvisations, Set 3</td>
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<td>“Vreuchten”</td>
<td>Michael Burkhardt</td>
<td>Ornamental</td>
<td>5 Easter Hymn Improvisations</td>
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<tr>
<td>“Wachet auf”</td>
<td>Michael Burkhardt</td>
<td>Hybrid</td>
<td>5 Advent Hymn Improvisations</td>
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<tr>
<td>“Was Gott tut”</td>
<td>Michael Burkhardt</td>
<td>Cantus Firmus</td>
<td>Six General Hymn Improvisations, Set 1</td>
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<tr>
<td>“Wie schön leuchtet”</td>
<td>Michael Burkhardt</td>
<td>Partita</td>
<td>Partita on O Morning Star, How Fair and Bright</td>
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<td>“Wunderbarer König”</td>
<td>Michael Burkhardt</td>
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<td>Praise and Thanksgiving Hymn Improvisations, Set 2</td>
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<td>“All Ehr und Lob”</td>
<td>Paul Manz</td>
<td>Cantus Firmus</td>
<td>9 Hymn Improvisations</td>
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<tr>
<td>“Bereden väg för Herran”</td>
<td>Paul Manz</td>
<td>Cantus Firmus</td>
<td>6 Advent Improvisations</td>
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<tr>
<td>“Dix”</td>
<td>Paul Manz</td>
<td>Cantus Firmus</td>
<td>Three for Epiphany</td>
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<tr>
<td>Haf, trones lampa färdig”</td>
<td>Paul Manz</td>
<td>Cantus Firmus</td>
<td>6 Advent Improvisations</td>
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<tr>
<td>“Herzlich lieb”</td>
<td>Paul Manz</td>
<td>Cantus Firmus</td>
<td>9 Hymn Improvisations</td>
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<tr>
<td>“Herzlich tut mich verlangen” I</td>
<td>Paul Manz</td>
<td>Cantus Firmus</td>
<td>Improvisations for the Lenten Season I</td>
</tr>
<tr>
<td>“Herzlich tut mich verlangen” II</td>
<td>Paul Manz</td>
<td>Canon</td>
<td>Improvisations for the Lenten Season I</td>
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<tr>
<td>“In Babilone”</td>
<td>Paul Manz</td>
<td>Cantus Firmus</td>
<td>Prelude on In Babilone</td>
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<tr>
<td>“Kalmar”</td>
<td>Paul Manz</td>
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<td>9 Hymn Improvisations</td>
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<td>“Lauda Anima”</td>
<td>Paul Manz</td>
<td>Hybrid</td>
<td>Two Improvisations on Festival Hymns</td>
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<td>“Lobe den Herren”</td>
<td>Paul Manz</td>
<td>Cantus Firmus</td>
<td>9 Hymn Improvisations</td>
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<td>“Salzburg”</td>
<td>Paul Manz</td>
<td>Cantus Firmus</td>
<td>9 Hymn Improvisations</td>
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<td>“Sonne der Gerechtigkeit”</td>
<td>Paul Manz</td>
<td>Hybrid</td>
<td>Toccata on At the Lamb’s High Feast We Sing</td>
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<td>“Veni, Emmanuel”</td>
<td>Paul Manz</td>
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<td>6 Advent Improvisations</td>
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<td>“Was mein Gott will”</td>
<td>Paul Manz</td>
<td>Cantus Firmus</td>
<td>Three Hymn Settings for Organ, Set I</td>
</tr>
<tr>
<td>“Wie schön leuchtet”</td>
<td>Paul Manz</td>
<td>Cantus Firmus</td>
<td>Three for Epiphany</td>
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Table 22 Paul Manz Organ Chorales

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<tr>
<th>Tune</th>
<th>Composer</th>
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<tbody>
<tr>
<td>&quot;Aus tiefer Not&quot;</td>
<td>Gerald Near</td>
<td>Cantus Firmus</td>
<td>Choraleworks Set II</td>
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<tr>
<td>&quot;Christ ist erstanden&quot;</td>
<td>Gerald Near</td>
<td>Hybrid</td>
<td>Choraleworks Set III</td>
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<tr>
<td>&quot;Erhalt uns Herr&quot;</td>
<td>Gerald Near</td>
<td>Melody</td>
<td>Choraleworks Set I</td>
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<tr>
<td>&quot;Freu dich sehr&quot;</td>
<td>Gerald Near</td>
<td>Cantus Firmus</td>
<td>Choraleworks Set II</td>
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<tr>
<td>&quot;Freuen wir uns all in ein&quot;</td>
<td>Gerald Near</td>
<td>Ornamental</td>
<td>Choraleworks Set III</td>
</tr>
<tr>
<td>&quot;Herr Jesu Christ&quot;</td>
<td>Gerald Near</td>
<td>Cantus Firmus</td>
<td>Choraleworks Set II</td>
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<tr>
<td>&quot;Herzlich tut mich verlangen&quot;</td>
<td>Gerald Near</td>
<td>Canon</td>
<td>Choraleworks Set II</td>
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<tr>
<td>&quot;Herzliebster Jesu&quot;</td>
<td>Gerald Near</td>
<td>Cantus Firmus</td>
<td>Choraleworks Set I</td>
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<td>&quot;In dulci jubilo&quot;</td>
<td>Gerald Near</td>
<td>Canon</td>
<td>Choraleworks Set I</td>
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<tr>
<td>&quot;Jesu meine Zuversicht&quot;</td>
<td>Gerald Near</td>
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<td>Choraleworks Set III</td>
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<tr>
<td>&quot;Komm Gott Schöpfer&quot;</td>
<td>Gerald Near</td>
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<td>&quot;Liebster Jesu, wir sind hier&quot;</td>
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<td>Gerald Near</td>
<td>Cantus Firmus</td>
<td>Choraleworks Set I</td>
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<tr>
<td>&quot;Nun komm, der Heiden Heiland&quot;</td>
<td>Gerald Near</td>
<td>Cantus Firmus</td>
<td>Choraleworks Set I</td>
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<tr>
<td>&quot;O Jesulein süss&quot;</td>
<td>Gerald Near</td>
<td>Melody</td>
<td>Choraleworks Set III</td>
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<td>&quot;O Traurigkeit&quot;</td>
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<td>&quot;O Welt, ich muss dich lassen&quot;</td>
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<td>Melody</td>
<td>Choraleworks Set I</td>
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<td>&quot;Puer Nobis&quot;</td>
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<td>Cantus Firmus</td>
<td>Choraleworks Set II</td>
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<td>&quot;Salzburg&quot;</td>
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<td>Choraleworks Set I</td>
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<tr>
<td>&quot;Schmücke dich&quot;</td>
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<td>Choraleworks Set III</td>
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<tr>
<td>&quot;Vater unser im Himmelreich&quot;</td>
<td>Gerald Near</td>
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<td>Choraleworks Set III</td>
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Table 23 Gerald Near Organ Chorales
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<th>Tune</th>
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<tr>
<td>“Bereden vag för Herran”</td>
<td>Charles W. Ore</td>
<td>Cantus Firmus</td>
<td>$11$ Compositions for Organ, Set V</td>
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<tr>
<td>“Ein feste Burg”</td>
<td>Charles W. Ore</td>
<td>Fantasia</td>
<td>A Mighty Fortress</td>
</tr>
<tr>
<td>“Es ist ein Ros”</td>
<td>Charles W. Ore</td>
<td>Cantus Firmus</td>
<td>$11$ Compositions for Organ, Set V</td>
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<tr>
<td>“Gottes Sohn ist kommen”</td>
<td>Charles W. Ore</td>
<td>Melody</td>
<td>$11$ Compositions for Organ, Set IV</td>
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<tr>
<td>“Herzliebster Jesu”</td>
<td>Charles W. Ore</td>
<td>Cantus Firmus</td>
<td>$11$ Compositions for Organ, Set IV</td>
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<tr>
<td>“Jesus ist kommen, Grund ewiger Freude”</td>
<td>Charles W. Ore</td>
<td>Fantasia</td>
<td>$11$ Compositions for Organ, Set V</td>
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<tr>
<td>“Jesu Kreuz, Leiden und Pein”</td>
<td>Charles W. Ore</td>
<td>Melody</td>
<td>$11$ Compositions for Organ, Set V</td>
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<td>“Jesu, meine Freude”</td>
<td>Charles W. Ore</td>
<td>Cantus Firmus</td>
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<tr>
<td>“Lobt Gott, ihr Christen”</td>
<td>Charles W. Ore</td>
<td>Cantus Firmus</td>
<td>$11$ Compositions for Organ, Set VI</td>
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<tr>
<td>“Nun Komm, der Heiden Heiland” I</td>
<td>Charles W. Ore</td>
<td>Melody</td>
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<tr>
<td>“Nun Komm, der Heiden Heiland” II</td>
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<td>“Weil ich Jesu Schäflein bin”</td>
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<td>$11$ Compositions for Organ, Set V</td>
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<td>“Wie schön leuchtet”</td>
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Table 24 Charles W. Ore Organ Chorales
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<th>Tune</th>
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<tr>
<td>“Alles ist an Gottes segen”</td>
<td>Donald Rotermund</td>
<td>Cantus Firmus</td>
<td>Seven Hymn Preludes, Set 5</td>
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<tr>
<td>“Christ lag in Todesbanden”</td>
<td>Donald Rotermund</td>
<td>Cantus Firmus</td>
<td>Seven Hymn Preludes, Set 5</td>
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<tr>
<td>“Den signede Dag”</td>
<td>Donald Rotermund</td>
<td>Partita</td>
<td>Seven Hymn Preludes, Set 5</td>
</tr>
<tr>
<td>“Donne secours”</td>
<td>Donald Rotermund</td>
<td>Partita</td>
<td>Seven Hymn Preludes, Set 5</td>
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<tr>
<td>“Ellacombe”</td>
<td>Donald Rotermund</td>
<td>Cantus Firmus</td>
<td>Seven Hymn Preludes, Set 4</td>
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<tr>
<td>“Erhalt uns Herr”</td>
<td>Donald Rotermund</td>
<td>Cantus Firmus</td>
<td>Seven Hymn Preludes, Set 4</td>
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<td>“Fang dein Werk”</td>
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<td>“Freuet euch, ihr Christen”</td>
<td>Donald Rotermund</td>
<td>Cantus Firmus</td>
<td>Seven Hymn Preludes, Set 4</td>
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<tr>
<td>“Gott sei dank”</td>
<td>Donald Rotermund</td>
<td>Cantus Firmus</td>
<td>Seven Hymn Preludes, Set 3</td>
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<tr>
<td>“Herr Christ, der einig Gotts Sohn”</td>
<td>Donald Rotermund</td>
<td>Partita</td>
<td>Partita on Thy Only Son from Heaven</td>
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<td>“Ich singe dir”</td>
<td>Donald Rotermund</td>
<td>Cantus Firmus</td>
<td>Seven Hymn Preludes, Set 3</td>
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<td>Donald Rotermund</td>
<td>Cantus Firmus</td>
<td>Seven Hymn Preludes, Set 3</td>
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<tr>
<td>“Lobe den Herren, o meine Seele”</td>
<td>Donald Rotermund</td>
<td>Cantus Firmus</td>
<td>Seven Hymn Preludes, Set 5</td>
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<td>“Munich”</td>
<td>Donald Rotermund</td>
<td>Cantus Firmus</td>
<td>Seven Hymn Preludes, Set 3</td>
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<tr>
<td>“O dass ich tausend” (Dretzel)</td>
<td>Donald Rotermund</td>
<td>Melody</td>
<td>Seven Hymn Preludes, Set 2</td>
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<td>“O dass ich tausend” (Konig)</td>
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<td>Seven Hymn Preludes, Set 2</td>
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<td>Donald Rotermund</td>
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<td>Seven Hymn Preludes, Set 1</td>
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<td>“Ratisbon”</td>
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<td>Donald Rotermund</td>
<td>Canon</td>
<td>Seven Hymn Preludes, Set 2</td>
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<tr>
<td>“Steht auf, ihr lieben Kinderlein”</td>
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Table 25 Donald Rotermund Organ Chorales

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<th>Tune</th>
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<td>Melody</td>
<td><em>Seven Hymn Preludes, Set 4</em></td>
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<td>“Vom Himmel hoch”</td>
<td>Donald Rotermund</td>
<td>Ornamental</td>
<td><em>Seven Hymn Preludes, Set 1</em></td>
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<td>“Wareham”</td>
<td>Donald Rotermund</td>
<td>Cantus Firmus</td>
<td><em>Seven Hymn Preludes, Set 1</em></td>
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<tr>
<td>&quot;Ach Gott und Herr&quot;</td>
<td>Christoph Peter</td>
<td>Andachts-Zymbeln</td>
<td>1655, Freyberg</td>
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<tr>
<td>&quot;All Ehr und Lob&quot;</td>
<td>Anonymous</td>
<td>Kirchengesangbuch</td>
<td>1541, Strassburg</td>
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<tr>
<td>&quot;Allein Gott in der Höh&quot;</td>
<td>Nikolaus Decius</td>
<td>Geistliche Lieder</td>
<td>1539</td>
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<tr>
<td>&quot;Alles ist an Gottes segen&quot;</td>
<td>Johann Löhner</td>
<td>Der Geistlichen Erquick-Stunden</td>
<td>Nürnberg, 1691</td>
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<tr>
<td>&quot;Auf, auf mein Herz&quot;</td>
<td>Johann Crüger</td>
<td>Praxis Pietatis Melica</td>
<td>1648</td>
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<tr>
<td>&quot;Aus tiefer Not&quot;</td>
<td>Martin Luther</td>
<td>Geystliche gesangk Buchleyn</td>
<td>1524, Wittenberg</td>
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<tr>
<td>&quot;Bereden väg för Herran&quot;</td>
<td>Anonymous</td>
<td>Then Swenska Psalmboken</td>
<td>1697</td>
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<td>&quot;Christ ist erstanden&quot;</td>
<td>Joseph Klug</td>
<td>Geistliche Lieder</td>
<td>1533, Wittenberg</td>
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<tr>
<td>&quot;Christ lag in Todesbanden&quot;</td>
<td>Johann Walther</td>
<td>Geistliche gesangk Buchleyn</td>
<td>1524, Wittenberg</td>
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<tr>
<td>&quot;Den signede Dag&quot;</td>
<td>Christoph E. F. Wyse</td>
<td>Koralbog</td>
<td>1839</td>
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<td>&quot;Dix&quot;</td>
<td>Conrad Kocher</td>
<td>Stimmen aus dem Reiche Gottes</td>
<td>1838, Stuttgart</td>
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<td>&quot;Donne secours&quot;</td>
<td>Louis Bourgeois</td>
<td>Trente quatre pseaumes de David</td>
<td>1551, Geneva</td>
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<tr>
<td>&quot;Ein feste Burg&quot;</td>
<td>Martin Luther</td>
<td>Kirche gesang, mit vil schönen Psalmen vnn Melody</td>
<td>1531, Nürnberg</td>
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<td>&quot;Ellacombe&quot;</td>
<td>Anonymous</td>
<td>Wirtembergischen katholischen Hofkapelle</td>
<td>1784, Würtemberg</td>
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<tr>
<td>&quot;Erhalt uns, Herr&quot;</td>
<td>Joseph Klug</td>
<td>Geistliche Lieder</td>
<td>1533, Wittenberg</td>
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Table 26 Chorale Tune Information
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<thead>
<tr>
<th>Song Title</th>
<th>Composer</th>
<th>Source</th>
<th>Year, Location</th>
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<tbody>
<tr>
<td>“Es ist das Heil”</td>
<td>Johann Walther</td>
<td>Geistliche gesangk Buchleyn</td>
<td>1524, Wittenberg</td>
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<tr>
<td>“Es ist ein Ros”</td>
<td>Anonymous</td>
<td>Alte Catholische Geistliche Kirchengeseng</td>
<td>1599, Cologne</td>
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<td>“Fang dein Werk”</td>
<td>Kornelius Dretzel</td>
<td>Des Evangelischen Zions Musicalische Harmonie</td>
<td>1731, Nürnberg</td>
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<tr>
<td>“Freu dich sehr”</td>
<td>Louis Bourgeois</td>
<td>Trente quatre pseaumes de David</td>
<td>1551, Geneva</td>
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<tr>
<td>“Freuen wir uns all in ein”</td>
<td>Michael Weisse</td>
<td>Ein New Gesengbuchlen</td>
<td>1531</td>
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<tr>
<td>“Freuet euch, ihr Christen”</td>
<td>Andreas Hammerschmidt</td>
<td>Mnemosyne sacra</td>
<td>1646, Leipzig</td>
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<tr>
<td>“Freut euch, ihr lieben”</td>
<td>Leonhart Schröter</td>
<td>Neuwe Weynachtliedlein</td>
<td>1587</td>
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<tr>
<td>“Gaudeamus pariter”</td>
<td>Johann Horn</td>
<td>Ein Gesangbuch der Brüder im Behemen und Merherrn</td>
<td>1544, Nürnberg</td>
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<td>“Gelobet sei Gott”</td>
<td>Melchior Vulpius</td>
<td>Ein schön geistlich Gesangbuch</td>
<td>1609, Jena</td>
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<td>“Gott sei dank”</td>
<td>Johann Freylinghausen</td>
<td>Geistreiches Gesangbuch</td>
<td>1704</td>
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<tr>
<td>“Gottes Sohn ist kommen”</td>
<td>Michael Weisse</td>
<td>Ein New Gesengbuchlen</td>
<td>1531</td>
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<tr>
<td>“Grosser Gott”</td>
<td>Anonymous</td>
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<td>1774</td>
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<td>Haf, trones lampa färdig”</td>
<td>Swedish Folk Melody</td>
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<td>“Herr Christ, der einig Gotts Sohn”</td>
<td>Anonymous</td>
<td>Lochamer Liederbuch</td>
<td>C. 1455-1460</td>
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<tr>
<td>“Herr Jesu Christ”</td>
<td>Johann Crüger</td>
<td>Newes vollkömliches Gesangbuch Augsburgischer Confession</td>
<td>1640, Berlin</td>
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<tr>
<td>“Herzlich lieb”</td>
<td>Bernhard Schmid</td>
<td>Zwey Bücher einer neuen Künstlichen Tabulatur auf Orgel und Instrument</td>
<td>1577, Strassburg</td>
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<tr>
<td>Song Title</td>
<td>Composer</td>
<td>Work Description</td>
<td>Date, Location</td>
</tr>
<tr>
<td>----------------------------------</td>
<td>---------------------------</td>
<td>------------------------------------------------------------</td>
<td>--------------------</td>
</tr>
<tr>
<td>&quot;Herzlich tut mich verlangen&quot;</td>
<td>Hans Leo Hassler</td>
<td><em>Lustgarten neuer deutscher Gesang, Balletti, Galliarden und Intraden</em></td>
<td>1601, Nürnberg</td>
</tr>
<tr>
<td>&quot;Herzliebster Jesu&quot;</td>
<td>Johann Crüger</td>
<td><em>Newes vollkommliches Gesangbuch Augsburgischer Confession</em></td>
<td>1640, Berlin</td>
</tr>
<tr>
<td>&quot;Ich singe dir&quot;</td>
<td>Johann Balthasar König</td>
<td><em>Harmonischer Liederschatz</em></td>
<td>1738, Frankfurt</td>
</tr>
<tr>
<td>&quot;In Babilone&quot;</td>
<td>Anonymous</td>
<td><em>Oude en Nieuwe Hollantse Boerenlities en Contradansen</em></td>
<td>1710, Amsterdham</td>
</tr>
<tr>
<td>&quot;In dir ist Freude&quot;</td>
<td>Giovanni Giacomo Gastoldi</td>
<td><em>Balletti a cinque voce</em></td>
<td>1591</td>
</tr>
<tr>
<td>&quot;In dulci jubilo&quot;</td>
<td>Joseph Klug</td>
<td><em>Geistliche Lieder</em></td>
<td>1533, Wittenberg</td>
</tr>
<tr>
<td>&quot;Jesus ist kommen, Grund ewiger Freude&quot;</td>
<td>Bohemian Brethren</td>
<td><em>Ein New gesangbuchlen</em></td>
<td>1531</td>
</tr>
<tr>
<td>&quot;Jesu Kreuz, Leiden und Pein&quot;</td>
<td>Melchior Vulpius</td>
<td><em>Ein schön geistlich Gesangbuch</em></td>
<td>1609, Jena</td>
</tr>
<tr>
<td>&quot;Jesu, meine Freude&quot;</td>
<td>Johann Crüger</td>
<td><em>Praxis pietatis melica</em></td>
<td>1653</td>
</tr>
<tr>
<td>&quot;Jesu meine Zuversicht&quot;</td>
<td>Johann Crüger</td>
<td><em>Praxis pietatis melica</em></td>
<td>1653</td>
</tr>
<tr>
<td>&quot;Kalmar&quot;</td>
<td>Swedish Folk Melody</td>
<td></td>
<td>1676</td>
</tr>
<tr>
<td>&quot;Komm Gott Schöpfer&quot;</td>
<td>Joseph Klug</td>
<td><em>Geistliche Lieder</em></td>
<td>1533, Wittenberg</td>
</tr>
<tr>
<td>&quot;Komm, o komm, du Geist des Lebens&quot;</td>
<td>Conrad Kocher</td>
<td><em>Zionsharfe</em></td>
<td>1680</td>
</tr>
<tr>
<td>&quot;Kremser&quot;</td>
<td>Adrian Valerius</td>
<td><em>Nederlandisch Gedencklanck</em></td>
<td>1626, Harlem</td>
</tr>
<tr>
<td>&quot;Lasst uns erfreuen&quot;</td>
<td>Melchior Vulpius</td>
<td><em>Ein schön geistlich Gesangbuch</em></td>
<td>1609, Jena</td>
</tr>
<tr>
<td>&quot;Lauda Anima&quot;</td>
<td>John Goss</td>
<td></td>
<td>c. 1870</td>
</tr>
<tr>
<td>&quot;Liebster Jesu, wir sind hier&quot;</td>
<td>Johann Rudolphe Ahle</td>
<td><em>Neue geistliche auf die Sonntage</em></td>
<td>1664, Mülhausen</td>
</tr>
<tr>
<td>&quot;Lobe den Herren&quot;</td>
<td>Anonymous</td>
<td><em>Ernewerten Gesangbuch</em></td>
<td>1665</td>
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*continued*
<table>
<thead>
<tr>
<th>German Title</th>
<th>Composer</th>
<th>Source</th>
<th>Date, Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Lobe den Herren, o meine Seele&quot;</td>
<td>Anonymous</td>
<td>New-vermehrte Christlich Seelenharpf</td>
<td>1664, Ansbach</td>
</tr>
<tr>
<td>&quot;Lobt Gott, ihr Christen&quot;</td>
<td>Nikolaus Herman</td>
<td>Ein Christlicher Abentreien</td>
<td>1554, Leipzig</td>
</tr>
<tr>
<td>&quot;Meinen Jesum lass ich nicht&quot;</td>
<td>Christian Keimann</td>
<td>New verfertigtes Darmstädtisches Gesangbuch</td>
<td>1699</td>
</tr>
<tr>
<td>&quot;Mit Freuden zart&quot;</td>
<td>Georg Vetter</td>
<td>Kirchengesang darinnen die Heubartickel des Christlichen Glaubens gefasset</td>
<td>1566</td>
</tr>
<tr>
<td>&quot;Munich&quot;</td>
<td>Anonymous</td>
<td>Neu-vermehrtes und zu Übung Christl. Gottseligkeit eingerichtetes Meiningisches Gesangbuch</td>
<td>1693, Meiningen</td>
</tr>
<tr>
<td>&quot;Naar mit öie&quot;</td>
<td>Ludwig Lindemann</td>
<td>Koralbog</td>
<td>1871</td>
</tr>
<tr>
<td>&quot;Nun danket alle Gott&quot;</td>
<td>Johannes Crüger</td>
<td>Praxis pietatis melica</td>
<td>1647, Berlin</td>
</tr>
<tr>
<td>&quot;Nun freut euch&quot;</td>
<td>Anonymous</td>
<td>Etwich christlich lied</td>
<td>1524, Wittenberg</td>
</tr>
<tr>
<td>&quot;Nun komm, der Heiden Heiland&quot;</td>
<td>Anonymous</td>
<td>Geistliches Gesangbüchlein</td>
<td>1524, Wittenberg</td>
</tr>
<tr>
<td>&quot;O dass ich tausend&quot; (Dretzel)</td>
<td>Kornelius Heinrich Dretzel</td>
<td>Des Evangelischen Zions Musicalische Harmonie</td>
<td>1731, Nürnberg</td>
</tr>
<tr>
<td>&quot;O dass ich tausend&quot; (König)</td>
<td>Johann Balthasar König</td>
<td>Harmonischer Liederschatz</td>
<td>1738, Frankfurt</td>
</tr>
<tr>
<td>&quot;O Filii et Filiae&quot;</td>
<td>Anonymous</td>
<td>Airs surs les hymns sacrez, odes et noëls</td>
<td>1623, Paris</td>
</tr>
<tr>
<td>&quot;O Jesulein süss&quot;</td>
<td>Samuel Scheidt</td>
<td></td>
<td>1650</td>
</tr>
<tr>
<td>&quot;O Traurigkeit&quot;</td>
<td>Anonymous</td>
<td>Würzburger Gesangbuch</td>
<td>1628</td>
</tr>
<tr>
<td>&quot;O Welt, ich muss dich lassen&quot;</td>
<td>Heinrich Isaac</td>
<td>Ein Augzug guter alter und neuer Teutschen Liedlein</td>
<td>1539, Nürnberg</td>
</tr>
<tr>
<td>&quot;Old Hundredth&quot;</td>
<td>Louis Bourgeois</td>
<td>Trente Quatre Pseaumes de David</td>
<td>1551, Geneva</td>
</tr>
<tr>
<td>&quot;Old 113th&quot;</td>
<td>Anonymous</td>
<td>Strassburger Kirchennamt</td>
<td>1525</td>
</tr>
<tr>
<td>Hymn</td>
<td>Composer</td>
<td>Source</td>
<td>Date, Location</td>
</tr>
<tr>
<td>------</td>
<td>----------</td>
<td>--------</td>
<td>----------------</td>
</tr>
<tr>
<td>&quot;Potsdam&quot;</td>
<td>William Mercer</td>
<td>The Church Psalter and Hymn Book</td>
<td>1854</td>
</tr>
<tr>
<td>&quot;Puer Nobis&quot;</td>
<td>Michael Praetorius</td>
<td>Musae Sionae, Volume VI</td>
<td>1609</td>
</tr>
<tr>
<td>&quot;Ratisbon&quot;</td>
<td>Johann Gottlob Werner</td>
<td>Choralbuch zu den neuen fächsichen Gesangbüchern vierstimmig für die Orgel</td>
<td>1815, Leipzig</td>
</tr>
<tr>
<td>&quot;St. Michael&quot;</td>
<td>Louis Bourgeois</td>
<td>Trente Quatre Pseaumes de David</td>
<td>1551, Geneva</td>
</tr>
<tr>
<td>&quot;Salzburg&quot;</td>
<td>Johannes Crüger</td>
<td>Praxis Pietatis Melica</td>
<td>1690</td>
</tr>
<tr>
<td>&quot;Schmücke dich&quot;</td>
<td>Johannes Crüger</td>
<td>Geistliche Kirchen-Melodien</td>
<td>1649, Leipzig</td>
</tr>
<tr>
<td>&quot;Song 13&quot;</td>
<td>Orlando Gibbons</td>
<td>Hymns and Songs of the Church</td>
<td>1623</td>
</tr>
<tr>
<td>&quot;Sonne der Gerechtigkeit&quot;</td>
<td>Bohemian Brethren</td>
<td>Kirchengeseng</td>
<td>1566</td>
</tr>
<tr>
<td>&quot;Steht auf, ihr lieben Kinderlein&quot;</td>
<td>Nikolaus Herman</td>
<td>Cantica sacra Evangelia Dominicalia</td>
<td>1558, Joachimsthal</td>
</tr>
<tr>
<td>&quot;Straf mich, nicht&quot;</td>
<td>Anonymous</td>
<td>Hundert Arien</td>
<td>1694, Dresden</td>
</tr>
<tr>
<td>&quot;Unser Herrscher&quot;</td>
<td>Joachim Neander</td>
<td>Alpha und Omega, Glaub- und Liebesübungen</td>
<td>1680, Bremen</td>
</tr>
<tr>
<td>&quot;Valet wir ich dir geben&quot;</td>
<td>Melchior Teschner</td>
<td>Ein andechtiges Gebet</td>
<td>1614, Leipzig</td>
</tr>
<tr>
<td>&quot;Vater unser im Himmelreich&quot;</td>
<td>Martin Luther</td>
<td>Geistliche lieder auffs new gebessert und gemehr</td>
<td>1539, Leipzig</td>
</tr>
<tr>
<td>&quot;Veni Emmanuel&quot;</td>
<td>Anonymous</td>
<td>15th century France</td>
<td></td>
</tr>
<tr>
<td>&quot;Vom Himmel hoch&quot;</td>
<td>Martin Luther</td>
<td>Geistliche lieder auffs new gebessert und gemehr</td>
<td>1539, Leipzig</td>
</tr>
<tr>
<td>&quot;Vreuchten&quot;</td>
<td>Joachim Oudaen</td>
<td>David's Psalmen</td>
<td>1685, Amsterdam</td>
</tr>
<tr>
<td>&quot;Wachet auf&quot;</td>
<td>Philipp Nicolai</td>
<td>Der Freudenspeigel des ewigen Lebens</td>
<td>1599</td>
</tr>
<tr>
<td>&quot;Wareham&quot;</td>
<td>William Knapp</td>
<td>A Sett of New Psalm-Tunes and Anthems in four parts</td>
<td>1738, London</td>
</tr>
</tbody>
</table>

continued
<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Work</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Was Gott tut”</td>
<td>Severus Gastorius</td>
<td>Ausserlesenes Weimarisches Gesangbuch</td>
<td>1681</td>
</tr>
<tr>
<td>“Was mein Gott will”</td>
<td>Claude de Sermisy</td>
<td>Trente et quatre chansons musicales</td>
<td>c. 1529-1534, Paris</td>
</tr>
<tr>
<td>“Weil ich Jesu Schäflein bin”</td>
<td>Anonymous</td>
<td>Brüder Choral-Buch</td>
<td>1784</td>
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<tr>
<td>“Wie schön leuchtet”</td>
<td>Philipp Nicolai</td>
<td>Der Freudenspeigel des ewigen Lebens</td>
<td>1599</td>
</tr>
<tr>
<td>“Wunderbarer König”</td>
<td>Joachim Neander</td>
<td>Alpha und Omega, Glaub- und Liebesübung</td>
<td>1680, Bremen</td>
</tr>
</tbody>
</table>


APPENDIX D

CATALOGUE OF CHORALE PARTITA VARIATIONS

<table>
<thead>
<tr>
<th>Variation</th>
<th>Type</th>
<th>Length</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Cantus firmus</td>
<td>71 measures</td>
<td>Eb Major</td>
</tr>
<tr>
<td>II</td>
<td>Melody</td>
<td>25 measures</td>
<td>Eb Major</td>
</tr>
<tr>
<td>III</td>
<td>Cantus firmus</td>
<td>53 measures</td>
<td>F major</td>
</tr>
</tbody>
</table>

Table 27 Albrecht, Partita on Rise, My Soul, to Watch and Pray

<table>
<thead>
<tr>
<th>Variation</th>
<th>Type</th>
<th>Length</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Melody</td>
<td>32 measures</td>
<td>F major</td>
</tr>
<tr>
<td>2</td>
<td>Melody - Bicinium</td>
<td>20 measures</td>
<td>F major</td>
</tr>
<tr>
<td>3</td>
<td>Melody + Introduction/Coda</td>
<td>29 measures</td>
<td>F major/A major</td>
</tr>
<tr>
<td>4</td>
<td>Melody/Ornamental Hybrid</td>
<td>12 measures</td>
<td>Db major</td>
</tr>
<tr>
<td>5</td>
<td>Melody – partial setting</td>
<td>9 measures</td>
<td>F major</td>
</tr>
<tr>
<td>6</td>
<td>Ornamental</td>
<td>21 measures</td>
<td>F minor</td>
</tr>
<tr>
<td>7</td>
<td>Cantus Firmus + Introduction/Coda</td>
<td>52 measures</td>
<td>F major</td>
</tr>
</tbody>
</table>

Table 28 Burkhardt, Variations on Come, You Faithful, Raise the Strain

<table>
<thead>
<tr>
<th>Variation</th>
<th>Type</th>
<th>Length</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Allegro Maestoso</td>
<td>Fantasia</td>
<td>38 measures</td>
<td>F Major</td>
</tr>
<tr>
<td>2. Allegro</td>
<td>Cantus Firmus</td>
<td>86 measures</td>
<td>F major</td>
</tr>
<tr>
<td>3. Chorale</td>
<td>Melody</td>
<td>16 Measures</td>
<td>D minor</td>
</tr>
<tr>
<td>4. Elegy</td>
<td>Cantus Firmus</td>
<td>39 measures</td>
<td>D Minor</td>
</tr>
<tr>
<td>5. Pastorale</td>
<td>Cantus Firmus</td>
<td>45 measures</td>
<td>F major</td>
</tr>
<tr>
<td>6. Canon</td>
<td>Canon</td>
<td>18 Measures</td>
<td>F major</td>
</tr>
<tr>
<td>7. Finale</td>
<td>Canon</td>
<td>24 measures</td>
<td>F Major</td>
</tr>
</tbody>
</table>

Table 29 Burkhardt, Dear Christians, One and All, Rejoice
<table>
<thead>
<tr>
<th>Variation</th>
<th>Type</th>
<th>Length</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Melody + Introduction/coda</td>
<td>25 measures</td>
<td>G major</td>
</tr>
<tr>
<td>2</td>
<td>Melody + Introduction/Coda</td>
<td>18 measures</td>
<td>G major</td>
</tr>
<tr>
<td>3</td>
<td>Melody + Introduction/Coda</td>
<td>13 measures</td>
<td>E minor</td>
</tr>
<tr>
<td>4</td>
<td>Cantus Firmus + Interludes</td>
<td>23 measures</td>
<td>G major</td>
</tr>
</tbody>
</table>

Table 30 Burkhardt, Four Chorale Miniatures on “For the Beauty of the Earth”

<table>
<thead>
<tr>
<th>Variation</th>
<th>Type</th>
<th>Length</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Setting One</td>
<td>Cantus firmus + Ritornello</td>
<td>21 measures</td>
<td>G major</td>
</tr>
<tr>
<td>Setting Two</td>
<td>Cantus firmus</td>
<td>20 measures</td>
<td>G major</td>
</tr>
<tr>
<td>Setting Three</td>
<td>Cantus firmus + ritornello</td>
<td>24 measures</td>
<td>G major</td>
</tr>
</tbody>
</table>

Table 31 Burkhardt, “In Babilone”

<table>
<thead>
<tr>
<th>Variation</th>
<th>Type</th>
<th>Length</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>Melody</td>
<td>8 measures</td>
<td>D major</td>
</tr>
<tr>
<td>Variation One</td>
<td>Ornamental</td>
<td>8 measures</td>
<td>D major</td>
</tr>
<tr>
<td>Variation Two</td>
<td>Ornamental</td>
<td>8 measures</td>
<td>F major</td>
</tr>
<tr>
<td>Variation Three</td>
<td>Melody + Introduction/coda</td>
<td>28 measures</td>
<td>D major</td>
</tr>
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</table>

Table 32 Burkhardt, “Song 13”

<table>
<thead>
<tr>
<th>Variation</th>
<th>Type</th>
<th>Length</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Maestoso</td>
<td>Melody + Introduction/coda</td>
<td>35 measures</td>
<td>Bb major</td>
</tr>
<tr>
<td>2. Andante</td>
<td>Cantus firmus + ritornello</td>
<td>50 measures</td>
<td>Bb major</td>
</tr>
<tr>
<td>3. Allegro</td>
<td>Cantus firmus + ritornello</td>
<td>39 measures</td>
<td>Bb major</td>
</tr>
<tr>
<td>4. Largo</td>
<td>Cantus firmus + ritornello</td>
<td>33 measures</td>
<td>G minor</td>
</tr>
<tr>
<td>5. Toccata</td>
<td>Cantus firmus + ritornello</td>
<td>53 measures</td>
<td>Bb major</td>
</tr>
</tbody>
</table>

Table 33 Burkhardt, Partita on All Glory, Laud, and Honor
<table>
<thead>
<tr>
<th>Variation # and verse # of text*</th>
<th>Type</th>
<th>Length</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chorale</td>
<td>Cantus firmus + ritornellos</td>
<td>30 measures</td>
<td>D major</td>
</tr>
<tr>
<td>Verse one</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bicinium</td>
<td>Melody/Ornamental Hybrid</td>
<td>18 measures</td>
<td>D major</td>
</tr>
<tr>
<td>Verse two</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rondo</td>
<td>Cantus firmus + ritornellos</td>
<td>51 measures</td>
<td>D major</td>
</tr>
<tr>
<td>Verse three</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capriccio</td>
<td>Cantus firmus + ritornellos</td>
<td>41 measures</td>
<td>D major</td>
</tr>
<tr>
<td>Verse four</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pastorale</td>
<td>Cantus firmus + ritornellos</td>
<td>39 measures</td>
<td>D major</td>
</tr>
<tr>
<td>Verse five</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Toccata</td>
<td>Cantus firmus + ritornellos</td>
<td>53 measures</td>
<td>D major</td>
</tr>
<tr>
<td>Verse six</td>
<td></td>
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<td></td>
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</table>

* This is a verse partita that consists of one variation intended for each verse of text. Therefore, the number of the verse is included.

Table 34 Burkhardt, Partita on O Morning Star, How Fair and Bright

<table>
<thead>
<tr>
<th>Variation</th>
<th>Type</th>
<th>Length</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Variation for Stanza 3</td>
<td>Cantus firmus</td>
<td>27 majors</td>
<td>D minor</td>
</tr>
<tr>
<td>2. Variation for Stanza 4</td>
<td>Cantus firmus + ritornello</td>
<td>22 measures</td>
<td>Dorian mode</td>
</tr>
<tr>
<td>3. Variation for Stanza 5 or Prelude/Postlude</td>
<td>Chorale Canon</td>
<td>40 measures</td>
<td>D minor</td>
</tr>
</tbody>
</table>

Table 35 Rotermund, “Donne Secours”

<table>
<thead>
<tr>
<th>Variation</th>
<th>Type</th>
<th>Length</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Prelude - Stanza 1</td>
<td>Melody</td>
<td>13 measures</td>
<td>C major</td>
</tr>
<tr>
<td>2. Bicinium – Stanza 2</td>
<td>Ornamental</td>
<td>19 measures</td>
<td>C major</td>
</tr>
<tr>
<td>3. Reflection – Stanza 3</td>
<td>Cantus firmus with ritornello</td>
<td>46 measures</td>
<td>F major &gt; C major</td>
</tr>
<tr>
<td>4. Trio – Stanza 4</td>
<td>Melody</td>
<td>16 measures</td>
<td>C major</td>
</tr>
<tr>
<td>5. Prelude/Postlude Stanza 5</td>
<td>Melody</td>
<td>21 measures</td>
<td>C major</td>
</tr>
</tbody>
</table>

Table 36 Rotermund, “O Day Full of Grace”
<table>
<thead>
<tr>
<th>Variation</th>
<th>Type</th>
<th>Length</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chorale</td>
<td>Melody</td>
<td>7 measures</td>
<td>F major</td>
</tr>
<tr>
<td>1. Triplum</td>
<td>Melody</td>
<td>17 measures</td>
<td>D minor</td>
</tr>
<tr>
<td>2. Bicinium</td>
<td>Ornamental</td>
<td>28 measures</td>
<td>F major</td>
</tr>
<tr>
<td>3. Trio</td>
<td>Cantus firmus +</td>
<td>26 measures</td>
<td>F major</td>
</tr>
<tr>
<td></td>
<td>Interludes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Toccata</td>
<td>Cantus firmus +</td>
<td>38 measures</td>
<td>F major &gt; A maj</td>
</tr>
<tr>
<td></td>
<td>Ritornello</td>
<td></td>
<td>or &gt; F major</td>
</tr>
</tbody>
</table>

Table 37 Rotermund, *Partita on The Only Son from Heaven*