

In contrast to the grand scale and public profile of his orchestral and choral works, Johannes Brahms saw the organ as an instrument 'for home use', and one in which he confided his most intimate feelings. The earlier pieces were exercises in counterpoint inspired by Brahms' friendship with Clara Schumann and, despite their academic titles, they are infused with distinctive musical ideas and lyrical expressiveness. The later *Chorale Preludes* with their themes of suffering and death can be seen as autobiographical, the elder Brahms seeking spiritual strength in the 'pure style' of the Protestant tradition.

Johannes
BRAHMS
(1833–1897)

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| 1–2 | Prelude and Fugue in A minor, WoO 9 (1856) | 5:58 |
| 3 | Fugue in A flat minor, WoO 8 (1856) | 6:44 |
| 4–5 | Prelude and Fugue in G minor, WoO 10 (1857) | 7:26 |
| 6–7 | Chorale Prelude and Fugue on
<i>O Traurigkeit, o Herzeleid</i>, WoO 7
(<i>Prelude</i> composed by 1858, <i>Fugue</i> by 1873, pub. 1882) | 7:00 |
| 8–18 | Eleven Chorale Preludes, Op. 122 (1896) | 33:52 |
| 19 | Chorale Prelude No. 5. Schmücke dich, o liebe Seele
(alternative registration) (1896) | 2:25 |
| 20 | Chorale Prelude No. 10. Herzlich tut mich verlangen
(alternative ending) (1896) | 3:48 |

Konstantin Volostnov
**on the Röver organ (1898) of the Moscow Central Church
of Evangelical Christians-Baptists**

A detailed track list and full recording details can be found inside the booklet
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