

A SOLO PIANO ALBUM

Liner Notes

AZURE HILLS MUSIC / 2026

A MUSICAL JOURNEY

A season of waiting and hope

Advent has a musical language of its own. Before the celebration of Christmas, its ancient chants and hymns invite reflection, patience and spiritual preparation. In Time of Advent brings eighteen selections from this heritage into the intimate setting of solo piano.

The album opens with the longing of O Come, O Come, Emmanuel and concludes with the proclamation of Lo! He Comes with Clouds Descending. Between them, four Gregorian Proper chants for the First Sunday of Advent — the Introit, Gradual, Offertory and Communion — provide a liturgical thread. Marian antiphons and carols, prophetic hymns and sacred folk melodies illuminate the season from different perspectives.

Drawn from medieval chant, European hymnody and the music of Johann Sebastian Bach, the selections cross centuries and Christian musical traditions. Heard without their sung texts, these familiar and lesser-known melodies offer a space for prayer, contemplation and hope, while pointing toward both the Nativity and Christ's return.

RECORDING & PERFORMANCE

Piano	Kawai RX-6 grand piano
Microphones	Shure KSM141
Performer	Arthur Dobrucki
Arrangements	Arthur Dobrucki (all selections except BWV 704)
Release	November 6, 2026

LISTEN TO THE ALBUM

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SELECTIONS 01–03

01 O Come, O Come, Emmanuel

VENI EMMANUEL — Traditional French chant, Mode I; 15th-century Processionale; adapted by Thomas Helmore (1811–1890).

Arranged for solo piano by Arthur Dobrucki

The familiar Advent hymn draws its textual inspiration from the ancient O Antiphons. Its plaintive melody opens the album with a prayer of longing for the promised Messiah.

02 Ad Te Levavi

Introit for the First Sunday of Advent

Traditional Gregorian Chant (Anonymous), Mode VIII
Text: Psalm 24:1–4 (Vulgate); Psalm 25 in modern numbering

Arranged for solo piano by Arthur Dobrucki

The entrance chant for the First Sunday of Advent begins the liturgical year with a gesture of trust: lifting the soul to God. Its text and melody invite a contemplative beginning to the season.

03 Creator Alme Siderum

Creator of the Stars of Night

Traditional Gregorian Chant (Anonymous), Mode IV
Based on the early medieval Latin hymn Conditor Alme Siderum

Arranged for solo piano by Arthur Dobrucki

This traditional Vespers hymn addresses Christ as Creator and Redeemer. Its ancient melodic shape reflects the prayerful stillness of evening and the Advent imagery of light.

SELECTIONS 04–06

04 The Angel Gabriel from Heaven Above

Gabriel's Message

Traditional Basque Folk Melody

Arranged for solo piano by Arthur Dobrucki

This Basque carol recounts the Annunciation, when Gabriel brings Mary the message of the Incarnation. Its lyrical melody offers a tender expression of mystery and joyful anticipation.

05 Universi, Qui Te Exspectant

Gradual for the First Sunday of Advent

Traditional Gregorian Chant (Anonymous), Mode I
Text: Psalm 24:3–4 (Vulgate); Psalm 25 in modern numbering

Arranged for solo piano by Arthur Dobrucki

The Gradual returns to the same psalm as the Introit, expressing confidence in those who wait upon the Lord. Its more ornamented melody offers a contrasting musical treatment of that shared text.

06 Lob sei dem allmächt'gen Gott

Fughetta, BWV 704

Johann Sebastian Bach (1685–1750)
Based on the traditional German Advent chorale

Performed on solo piano by Arthur Dobrucki

Originally written for organ, Bach's brief chorale fughetta brings Baroque counterpoint to the album. The chorale's melodic heritage is related to the Advent hymn Creator Alme Siderum, heard earlier in the recording.

SELECTIONS 07–09

07 Angelus ad Virginem

The Angel Came to the Virgin

Anonymous, 13th-Century Medieval Latin Carol
Preserved in the English and Irish medieval musical traditions

Arranged for solo piano by Arthur Dobrucki

This medieval Latin carol also recounts the Annunciation. Its tuneful, joyful character provides a contrast to the more contemplative Gregorian selections.

08 Ad Te Domine

Offertory for the First Sunday of Advent

Traditional Gregorian Chant (Anonymous), Mode II
Text: Psalm 24:1–3 (Vulgate); Psalm 25 in modern numbering

Arranged for solo piano by Arthur Dobrucki

The Offertory returns to the words of Psalm 24 (25), with a distinct melody from the Introit and Gradual. Its musical character conveys humility, supplication and trust.

09 O Savior, Rend the Heavens Wide

O Heiland, reiß die Himmel auf

Traditional German Chorale (Anonymous)
Melody: Cologne, 1638; Augsburg, 1666
Original German text by Friedrich Spee (1591–1635), 1622

Arranged for solo piano by Arthur Dobrucki

Drawing on the prophetic imagery of Isaiah, this German Advent hymn expresses the longing for the heavens to open and the Savior to descend. Its melody conveys the urgency of that expectation.

SELECTIONS 10–12

10 Like the Dawning

Our Lady's Expectation

Traditional German Hymn Melody (Anonymous), Cologne, 1741

Arranged for solo piano by Arthur Dobrucki

Also known as Our Lady's Expectation, this hymn uses the imagery of dawning light to evoke Mary's anticipation of the birth of Christ. It offers an intimate Marian perspective on Advent.

11 Behold! The Mountain of the Lord

Traditional Scottish Psalm Tune (Anonymous), GLASGOW
Source: The Psalm-Singer's Pocket Companion, Glasgow, c. 1756

Arranged for solo piano by Arthur Dobrucki

This Scottish psalm tune accompanies a poetic vision of the nations gathering in peace. The hymn's prophetic imagery directs attention toward the fulfillment of God's promise and the coming of His Kingdom.

12 Awake, Awake, Fling Off the Night

Traditional French Hymn Melody (Anonymous), DEUS TUORUM MILITUM
Source: Grenoble Antiphoner, 1753

Arranged for solo piano by Arthur Dobrucki

The hymn calls for spiritual awakening and readiness through the imagery of darkness giving way to light. Its traditional French melody provides an uplifting contrast to the quieter chant selections.

SELECTIONS 13–15

13 Dominus Dabit Benignitatem

Communion Chant for the First Sunday of Advent

Traditional Gregorian Chant (Anonymous), Mode I
Text: Psalm 84:13 (Vulgate); Psalm 85:13 in modern liturgical numbering

Arranged for solo piano by Arthur Dobrucki

The Communion chant expresses confidence in God's goodness and the promise that the earth will yield its fruit. It completes the sequence of four Proper chants interwoven throughout the album.

14 Alma Redemptoris Mater

Solemn Tone

Traditional Gregorian Chant, Mode V
Traditionally ascribed to Hermann Contractus (1013–1054)
Marian Antiphon for Advent and Christmastide

Arranged for solo piano by Arthur Dobrucki

One of the great Marian antiphons, this chant is traditionally associated with Advent and Christmastide. The more elaborate Solemn Tone lends itself to an expressive, contemplative piano interpretation.

15 Rorate Caeli Desuper

Drop Down Dew, O Heavens, from Above

Traditional Gregorian Chant (Anonymous), Mode I
Advent Prose (Prosa Adventus)
Chant based on Isaiah 45:8 and other passages from Isaiah

Arranged for solo piano by Arthur Dobrucki

The Advent Prose draws on the words of Isaiah, expressing longing, repentance and consolation. Its recurring refrain evokes the ancient prayer for the heavens to send forth the Savior.

SELECTIONS 16–18

16 O Come, Divine Messiah!

Venez, Divin Messie

Traditional French Noël Melody (Anonymous), 16th Century
English translation by Sister Mary of St. Philip (1825–1904)

Arranged for solo piano by Arthur Dobrucki

This French Noël melody is joined to an Advent hymn expressing the hope of Christ's coming. Its joyful character offers a brighter expression of the season's anticipation.

17 Rejoice, Rejoice, Believers

Melody attributed to Johann Michael Haydn (1737–1806)

Arranged for solo piano by Arthur Dobrucki

Inspired by the parable of the wise and foolish virgins, this hymn calls believers to joyful watchfulness. Its message looks beyond Christmas toward the promise of Christ's return.

18 Lo! He Comes with Clouds Descending

Traditional English Hymn Tune, HELMSLEY
Attributed to Thomas Olivers (1725–1799), published 1765

Arranged for solo piano by Arthur Dobrucki

The concluding hymn turns toward the Second Coming of Christ. Its expansive melody and triumphant imagery bring the album's journey from longing to hope and proclamation to a close.