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Harbach Music publishes music of underrepresented composers: Mexican, African-American, and particularly women.

Contact:

Dr. Barbara Harbach

Curators' Distinguished Professor Emerita of Music

University of Missouri-St. Louis

314-960-4960

1140 Cave springs Trail

Las Cruces, NM 88011

Email: bharbach@umsl.edu

Website: <http://www.barbaraharbach.com>

CATEGORIES:

WORKS FOR ORGAN

WORKS FOR ORGAN AND BRASS

HISTORICAL PIANO OR HARPSICHORD

CONTEMPORARY PIANO

CONTEMPORARY HARPSICHORD

WORKS FOR FOUR-HANDS

CHAMBER & ORCHESTRAL MUSIC

YOUTH MUSICALS AND LARGE CHORAL WORKS

COMPACT DISCS

BARBARA HARBACH COMPOSITIONS: ORCHESTRAL, CHAMBER & SOLO

Orchestral V: Expressions for Orchestra, Vol. 13

Orchestral IV: Symphonic Storytelling, Vol. 12

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Chamber Music V: Music for Soprano, Violin, Piano & Chamber Orchestra, Vol. 10

Orchestral II: Symphonies and Soundings & Celebrations, Vol. 9

Chamber Music IV: Music for Strings, Winds, Brass, Piano & Soprano, Vol. 8

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BARBARA HARBACH COMPOSITIONS ON CD

RECORDINGS OF HISTORICAL COMPOSERS

RECORDINGS OF CONTEMPORARY COMPOSERS

BARBARA HARBACH RECORDINGS OF HISTORICAL COMPOSERS

Johann Sebastian Bach Organ Music, MSR 1444

Prelude and "St. Anne's Fugue in E-flat Major, BWV 552; Toccata and Fugue in F Major, BWV 540; *An Wasserflüssen Babylon*, BWV 653; Prelude and Fugue in C Minor, BWV 546; Choral Prelude "O Mensch Bewein Dein Sünde Groß, BWV 622; Fantasy and Fugue in G Minor, BWV 542; Prelude and Fugue in E Minor, BWV 548 "Wedge."

120 Harpsichord Sonatas by Antonio Soler (1729-1783), 14-CD set, MSR 1300

Bach: Art of the fugue and Pachelbel: Canon, Chaconnes & Chorale Preludes 2-CD set, MSR 1442

Thomas Haigh (1769-1808), Six Concertos for Harpsichord, Op. 1, MSR 1441

Concertos in D Major, B-flat Major, A Minor, G Major, C Major, E-flat Major

Anna Bon de Venezia (1740-1767) Six Sonatas for Harpsichord, Op. 1, MSR 1241

Sonatas in G minor, B-flat major, F major, C major, B minor, C major.

Goldberg Variations for Harpsichord, Gasparo Records (Gallante), GG 1018

(out of print)

Pachelbel Canons, Organist, Gasparo Records, GSS-2001 (out of print)

Bach & Handel: Music for Two Trumpets and Organ, Barbara Harbach, Organist, Gasparo Records, GSS-2002

Bach: *Nun seid ihr wohl gerochen* (Christmas Oratorio), *So geh' ich mit beherzten Schritten* (Cantata 111), *Wir danken, wir preisen* (Cantata 134), *Mein Freund ist mein* (Cantata 140), *Gott, der du die Liebe heist* (Cantata 33)

Handel: Two Italian Duets, *Quel flor ch' alba ride* and *No di voi non vo fidarmi*.

[Summershimmer: Women Organ Composers](#), Hester Park, CD 7704

[Classical Prodigies: Elizabeth Weichsell Billington / Wolfgang Amadeus Mozart](#), Hester Park, CD 7703

[Eighteenth-Century Women Composers: Music for Solo Harpsichord, Volume I](#), Gasparo Records, GSCD-272

[Sonatas by Elizabeth: Elisabetta de Gambarini / Elizabeth Hardin](#), Hester Park, CD 7702

[Women Composers for the Organ Spanning Five Centuries](#), Gasparo Records, GSCD-294

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BARBARA HARBACH RECORDINGS OF CONTEMPORARY COMPOSERS

Karl Höller, Music for Violin, Cello and Organ, MSR Classics 1445, 2016

Fantasie for Violin & Organ; Triptychon for Organ (Improvisation "AMEN", Ricercar "Die nobis, Maria", Posludium "Amen. Alleluja"; Improvisationen, for Cello & Organ (Ruhig beginnend, frei delamierend, Sehr lebhaft, schattenhaft, Gesangvoll fließend, Lebhaft und markiert, In ruhiger, ausdrucksvoller Bewegung)

William Preucil, violin and Roy Christensen, cello.

Rosner/Pinkham, 20th Century Harpsichord Music, MSR Classics 1443, 2013

Rosner: *Musique de Clavecin*, *Sonatine d'Amour*

Pinkham: *Partita for Harpsichord*, 3 Inventions, Canons, Interlude and Rondo, *Fantasia*, *Scherzo* and *Trio*, *Envoi*

[Contemporary Harpsichord, Volume IV](#), Gasparo Records, GSCD-290

[Contemporary Harpsichord, Volume III](#), Gasparo Records, GSCD-280

[Contemporary Harpsichord, Volume II, Gasparo Records, GSCD-266](#)
[Twentieth-Century Harpsichord Music, Vol. I, Gasparo, GSCD-251](#)

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CONTEMPORARY HARPSICHORD

Fantasy-Toccat for Solo Harpsichord

By Gardner Read

The dramatic fantasy opens with an unmeasured prelude section followed by a toccata area of mixed meter utilizing the full range of the harpsichord. These two sections combine and intertwine before introducing the jaunty fugue subject. A slower section interrupts the fugue and contrasts the sounds of the lute and regular string sound before returning to the *bravura* fantasy and toccata themes.

H200, 12 pages, \$8.95

Contemporary Composers for Harpsichord, Vol. 1

Arnold Rosner *Sonatine d'Amour* • Barbara Harbach *Spaindango* • Michael Rose *B'rachah (Benediction)*

This volume collects some of the most popular and widely-heard harpsichord music of the twentieth-century. Arnold Rosner has been called "an inventive and original voice" (*The Buffalo News*) and the composer of "one of the most eerily fascinating compositions for harpsichord" (*Fanfare*). *CD Review* has called Harbach's *Spaindango* a "fetching piece, full of antique flourishes mixed with 20th-century rage and madness, a cauldron of churning notes." These pieces are coupled with Michael Rose's melodic *B'rachah* (Benediction).

H201, 32 pages, \$16.95

Contemporary Composers for Harpsichord, Vol. 2

Emma Lou Diemer *Toccat* • Barbara Harbach *Tres Danzas para Clavecin*

This second volume of Vivace's contemporary harpsichord series pairs two rhythmically vibrant works. Emma Lou Diemer is a well-known composer, especially admired for her keyboard works. *Toccat* is a perpetual motion of energy with splashes of glissandi and climactic tremolos. Barbara Harbach's recordings of twentieth century repertoire have generated considerable enthusiasm and critical acclaim. *Tres Danzas para Clavecin* has a Spanish flavor and frenzied outer movements that feature flamenco clusters, glissandi, and fast arpeggios

H202, 32 pages, \$16.95

The Seven Faces of Fernando for Solo Harpsichord

By Robert Starer

This set of short pieces was written for Fernando Valenti who premiered them in 1969. Robert Starer, considering these pieces to be exclusively Valenti's, decided only recently to allow their publication. Each title reflects a different mood of Valenti's: I. *Ponderously*, II. *Innocently*, III. *Casually*, *Perhaps Immorally*, IV. *Persistently*, V. *Verily Gushingly*, VI. *Erratically*, *With Ill-Disguised Decadence*, and VII. *Impetuously*.

H203, 24 pages, \$13.95

Fantasy and Fugue Frantique for Solo Harpsichord

By Barbara Harbach

The dramatic fantasy opens with an unmeasured prelude section followed by a toccata area of mixed meter utilizing the full range of the harpsichord. These two sections combine and intertwine before introducing the jaunty fugue subject. A slower section interrupts the fugue and contrasts the sounds of the lute and regular string sound before returning to the *bravura* fantasy and toccata themes.

H204, 16 pages, \$9.95 [Fantasy and Fugue Frantique for Solo Harpsichord](#)

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WORKS FOR ORGAN

Ordinary Pieces: an Organ Mass

By Don Freund

Don Freund's tour-de-force was premiered at the 1992 Redlands Organ Festival. The fourteen sections can be played individually or put into new groupings and are appropriate for church or concert.

H300, 56 pages, \$14.95

Mexican Composers for the Organ, Vol. I

By Ramón Noble • Edited by James Welch

Toccatina • La Bamba • Divertimento en Tema Antiguo • El Flautista Alegre

Well-known performer James Welch has edited this volume of some of Mexico's finest organ music. Volume 1 includes works by Ramón Noble. *Toccatina* is flashy, yet moderately easy. *La Bamba* from "Triptico Mexicano" is a fun piece that features the well-known folk (and rock) tune. Also featured are *Divertimento en Tema Antiguo* and *El Flautista Alegre* which *The American Organist* has called "absolutely charming."

H301, 24 pages, \$15.95

Quantum Quirks of a Quick Quaint Quark, No. 2

By Marga Richter

Marga Richter is best known for her orchestral works which have been performed by more than 45 orchestras around the world. This is a composition of boundless good-humored energy, premiered at the 1992 AGO Convention in Atlanta.

Available on compact disc Gasparo (CD294).

H302, 12 pages, \$8.95

Organ Music by Women Composers before 1800

Edited by Calvert Johnson

Gracia Baptista *Conditor Alme* • Caterina Assandra *Ave verum corpus* • *Ego flos campi* • Miss Steemson *A Dirge for Funerals*

Women have been composing organ music for at least five centuries. This volume contains some of the earliest known organ music by women composers, including *Conditor Alme*, written by a Spanish nun c. 1557. Caterina Assandra was an Italian nun active in the music scene near Milan in the early seventeenth century. Miss Steemson was a church organist in Lancaster, England; this processional was written around 1780. For a recording of the Steemson and Gracia Baptista see Gasparo CD 294. H303, 20 pages, \$14.95

Prelude for Solo Organ

By Fanny Mendelssohn Hensel • Arranged by Barbara Harbach

This is the newly-recovered wedding recessional that Fanny Mendelssohn Hensel (1805-1847) wrote for her own wedding in 1829. A stately march, it alternates between sections of full chords and imitative sections. Fanny is quickly becoming one of the best known woman composers. This edition also contains an unfinished organ work by her. Recorded on CD by Hester Park CD 7704.

H304, 8 pages, \$9.95

Prelude and Fugue for Solo Organ, Op. 16, No. 3

By Clara Schumann (1819-1896) • Arranged by Barbara Harbach

Clara Schumann was well-known as a pianist and interpreter of Romantic piano literature, including the music of her husband Robert Schumann and longtime friend, Johannes Brahms. This work, from a set of three keyboard works, is a well-crafted prelude and fugue from the Romantic period, obviously inspired by her love and study of Bach's music. *CD Review* (U.K.) asserts that this piece "shows something of the sobriety and strength which apparently characterised her piano playing." CD recorded by Gasparo (CD294).

H305, 12 pages, \$8.95

Fanfare and Toccata on "Lasst Uns Erfreuen"

By Barbara Harbach .

This bright-sounding toccata is built on the easily-recognized "All Creatures of Our God and King." Appropriate for concert or for church, it opens and closes with full organ fanfare and features a central part of perpetual motion and interesting modulations. Also available on compact disc recording.

H306, 8 pages, \$8.95

Gratitude and Praise: Organ Works by Jewish-American Composers

Robert Starer *Fantasy on a Sephardic Melody* • Michael Isaacson *Gratitude and Praise* • Robert Strassburg *Mosaic Horizons* • Mary Jeanne van Appledorn *Shabat Shalom*

The title piece, by Michael Isaacson, is an exuberant work of rhythmic vitality. It has a syncopated pedal part and a hauntingly beautiful lyric line. Robert Starer, recently admitted into the American Academy of Arts and Letters, is one of the musical lights of our generation. This collection is appropriate for church or synagogue, and it is a particularly appropriate way to introduce a spirit of ecumenism into a special church service.

H307, 28 pages, \$16.95

Asian Praise: Organ Preludes on Asian Hymns

By Philip Jones

Prelude on "Tokyo" (Japan) • Prelude on "Bai" (Korea) • Prelude on "Hsuan P'ing" (China) • Trio on "Toa-Sia" (Taiwan) • Prelude on "Vietnam" • Prelude on "Le P'ing" (China)

Each of these organ preludes is based on an Asian hymn found either in The United Methodist Hymnal (1989) or The Presbyterian Hymnal (1990). They are a great way to introduce the congregation to a new hymn or thematically integrate the prelude and the rest of the service. This new collection of preludes by English composer and organist Philip Jones is useful, interesting, and always accessible.

H308, 28 pages, \$14.95

Summershimmer for Solo Organ

By Barbara Harbach

This immediately appealing work was premiered to great acclaim in the summer of 1993 in Fairbanks, Alaska. Later broadcast throughout the Inland Northwest on PBS, the work features lyric playfulness, a challenging pedal part, and acrobatic ornaments.

H309, 12 pages, \$9.95

Works for Organ

By Padre Antonio Soler • Arranged by Barbara Harbach

Padre Antonio Soler (1729-1783) wrote over 120 keyboard sonatas as well as six organ concertos. These are a few of his most popular sonatas, arranged for organ. *Intento* is a magnificent fugue that builds to a thrilling climax after 250 measures of glorious counterpoint. *Allegro Spiritoso* is a witty character piece with lots of Spanish flavor. *Sonata in D-flat Major, Allegro* is a favorite piece with audiences because of its fanfare-like figures, arpeggiated flourishes, and a flurry of repeated notes.

H310, 40 pages, \$17.95

Chorale Preludes for Organ

By Ethel Smyth • Edited by Colette Ripley | Ethel Smyth (1858-1944) was one of the most significant English composers of her era. Written on well-known tunes from the German tradition (set also by Bach and Brahms), these chorale preludes are a welcome addition to the chorale prelude literature. This edition offers useful notes and registrations before each selection. Recorded on Hester Park CD7704.

H311, 32 pages, \$14.95

Kandinsky: Six Images for Organ

By Stephen Gryc

The brightly colored paintings of Vasily Kandinsky inspired these musical pieces, premiered in 1992 for the San Joaquin Valley chapter of the AGO. The evocative titles include *Capricious Line*, *Small Dream in Red*, and *Bright Unity*. On the music faculty of the Hartt School of Music, Gryc has captured Kandinsky's spirit of boldness as well as his underlying sense of order.

H312, 24 pages, \$14.95

Fantasy and Fugue on "My Lord, What a Mourning"

By Ralph Simpson

Written for the 75th Anniversary of the National Association of Negro Musicians, this work was premiered by Dr. Herman Taylor at that celebration. The fantasy opens with a bold call-response passage before leading into the melody of the famous spiritual. The fugue is a joyous expression of contrapuntal gymnastics ending with a triumphant flourish.

H313, 12 pages, \$9.95

Concerto for Organ in G Major

By Pietro Pompeo Sales (1729-1797) • Edited by Jane Schatkin Hettrick

Originally attributed to Haydn, this concerto for organ or fortepiano is a worthy addition to the 18th-century concerto repertoire. Pietro Sales was an Italian composer prominent in German musical circles. He composed numerous oratorios, church pieces, and instrumental compositions. String parts include Violin I & II, Viola, and Violoncello (with optional horns).

H314, 48 pages, \$24.95

H314B, string parts, \$50.00

Fanfare and Toccata on "Joy to the World"

By Dennis Janzer

This piece is a joyous affirmation of one of the most important holy days of the church year. Beginning with a short improvisatory fanfare on the well-known tune, it blossoms into a energetic toccata with the melody in the pedal.

H315, 8 pages, \$8.95

A Suite of Holiday Trios

By Barbara Harbach

Trio on O Come, All Ye Faithful • Trio on Silent Night • Holiday Trio

Effective either as a single suite or as individual preludes or offertories, these charming compositions will be popular with congregations year after year.

H316, 12 pages, \$9.95

Mexican Composers for the Organ, Vol. 2

By José Jesús Estrada • Edited by James Welch

This is second volume of our highly acclaimed series on Mexican composers. It includes a lively processional in E-minor and a chaconne which builds to a thrilling climax rhythmically and registrationally. Providing a nice contrast to these is *Aspiración*, a work more meditative in character which will highlight the vox humana or celeste stops. The final work is a charming tribute to the 18th-century French style of Noël writing.

H317, 32 pages, \$16.95

Six Concertos for Solo Organ

By Matthew Camidge • Arranged by Barbara Harbach

These four-movement concertos, by the English composer Camidge (1758-1844), are deliberately written in the musical style of Corelli and Handel. Each begins with an introduction, and is followed by a voluntary-like fugue. A melodic slow movement precedes a final dance or march. Written with little pedal, these pieces are excellent choices for organists who need to round out a program or service without excessive demands on their time.

H318, 56 pages, \$20.95

Lute Concerto for Solo Organ

By Antonio Vivaldi (1678-1741) • Edited by Marcia Hauff

A great audience pleaser, this arrangement continues the long-standing tradition of arranging *concerto grosso* for solo organ. This lute concerto has long been one of Vivaldi's most popular works.

H319, 12 pages, \$9.95

Three Concertos for Solo Organ

By Giuseppe Tartini (1692-1770) • Edited by Marcia Hauff

These three movement concertos are immediately appealing recital openers. The music of Tartini abounds with delightful melodies. The contrast between full organ and softer solo sections presents the opportunity to highlight your organ's unique registrational possibilities. Extract a movement to use in worship services or program the entire work.

H320, 60 pages, \$21.95

Rhapsody on Peace "Prelude on Oseh Shalom"

By Robert Stern

This evocative composition, essentially in theme and variation form, combines a bold opening, with a simple presentation of the melody, and culminates in a *brío* toccata-like fugue. This work is based on a well-known melody in the Jewish liturgy by Israeli composer Nurit Hirsch.

H321, 12 pages, \$8.95

Prelude and Fugue for Solo Organ, Op. 16, No. 2

By Clara Schumann (1819-1896) • Arranged by Barbara Harbach

This work continues Harbach's critically acclaimed series of arrangements of Schumann's *Preludes and Fugues*. This prelude in B-Flat Major has a beautiful melody, with added depth in the pedal line. The fugue is robust and rhythmic. CD recording available on Hester Park CD 7704.

H322, 8 pages, \$8.95

Six Fugues for Organ on English Psalm Tunes

By Elizabeth Stirling (1819-1895) • Edited by Barbara Harbach

Delightful fugues in the style of J.S. Bach's chorale fantasies, filled with interesting contrapuntal technique, all clothed with Romantic harmonies. Based on *O Worship the King*, *St. Mary's*, *Tallis' Canon*, *Nun freuet euch*, and *Old Hundreth*; the last piece is *Prelude and Fugue in B-flat*. Recorded on compact disc CD Gasparo 294 and Hester Park CD 7704.

H323, 44 pages, \$19.95

Romantic Pieces for Organ

By Elizabeth Stirling (1819-1895) • Edited by Barbara Harbach

Singing melodies and lush Romantic harmonies characterize these eight pieces. The *Maestoso* is a dramatic work with an impressive pedal part. These pieces work well to fill in gaps in recitals, and for last minute decisions for church repertoire as well as for teaching legato touch to your students. Recorded on Hester park CD7704.

H324, 40 pages, \$18.95

Festive Proclamation

By Samuel Adler

This energetic work--commissioned by the National Symphony Orchestra--adds to Adler's large body of dynamic works for organ. A short evocative introduction precedes the exciting toccata, and returns at the end as a short conclusion.

H326, 12 pages, \$8.95

Concerto I for Solo Organ

By Maddalena Lombardini Sirmen • Arranged by Barbara Harbach

This delightful three-movement concerto fills the gap in early Classical repertoire for organists. Sirmen (1745-1818) was a multifaceted composer who studied in Venice with Giuseppe Tartini before touring Europe, first as a violinist, and then as an opera star. The tuneful final movement has the serene symmetry, delicate ornamentation, and delightful melodies that are as indigenous to Sirmen as they are to the Classical style.

H327, 24 pages, \$14.95

Figurierte Chorale for Solo Organ

By Anna Amalia • Edited by Calvert Johnson

Anna Amalia, Princess of Prussia (1723-1787) is an historically-important royal patron of the arts and composer. Sister of Frederick the Great, she composed chamber music, *Lieder*, an oratorio, and these five chorale settings for organ. The thinly-textured counterpoint shows her interest in Baroque music and performance practice.

H328, 12 pages, \$8.95

Organ Works in G Major

By Fanny Mendelssohn Hensel • Edited by Calvert Johnson

This is the newly-recovered wedding recessional that Fanny Mendelssohn Hensel (1805-1847) wrote for her own wedding in 1829. A stately march, it alternates between sections of full chords and imitative sections. Fanny is quickly becoming one of the best known woman composers. This edition also contains an unfinished organ work by her. Recorded on CD by Hester Park CD 7704.

H329, 12 pages, \$9.95

Easter Toccata for Solo Organ

By Barbara Harbach

This blazing toccata is built on the well-known seasonal hymn, "Jesus Christ is Risen Today" (Easter Hymn). It is a dynamic piece that features the melody in the pedals and bravura sixteenth-note motion in the manuals. A more introspective middle section offsets the two toccata sections.

H330, 16 pages, \$9.95

Mexican Composers for the Organ, Vol. 3

By Alfonso de Elías and Manuel de Elías • Edited by James Welch

Sonata • Interludio • Canción de Cuna • Preludio Elegiaco Cancion de Cuna • Preludio Elegiaco

This volume showcases a unique father and son combination of talents. Alfonso de Elías (1902-1984) was perhaps the last composer of the Mexican Romantic tradition. His *Sonata* and *Interludio* are examples of his characteristic chromaticism and rich harmonies. Manuel de Elías (b. 1939) is a member of the Mexican Academy of Arts. His *Canción de Cuna* is an evocative lullaby, while *Preludio Elegiaco* moves from introspection to a forceful climax before ending in repose.

H331, 48 pages, \$21.95

French Classical Noels and Magnificats for Solo Organ

By Mr. Benaut (fl. 1770s) • Edited by Barbara Harbach

These *Noels* and *Magnificats* are an excellent addition to the popular genre of noels for organ. Written in the eighteenth-century Classical tradition by an unknown French composer, these short, charming pieces offer a variety of moods and many opportunities for colorful registrations. Excellent pieces for the Advent season or throughout the year, these pieces are mainly for manuals.

H333, 40 pages, \$18.95

Toccatas and Fugues on American Hymns for Solo Organ

By Barbara Harbach

Phoebe Palmer Knapp (1839-1908) *Blessed Assurance, Jesus is Mine* • Lizzie Tourjée (1858-1913) *There's a Wideness in God's Mercy* • Lelia Naylor Morris (1862-1929) *Nearer, Still Nearer*

This edition offers engaging interpretations of several beloved American hymns. Each is arranged with an opening toccata, a fugal section, and a closing flourish. Appropriate throughout the year, these appealing arrangements will quickly become favorites of the congregation or audience. Excellent historical notes included.

H334, 28 pages, \$15.95

Variations on "Kum Ba Yah" for Solo Organ

By Philip Jones

Finally, an arrangement of one of the world's most popular spirituals. These variations evoke the mood of the verse--from the poignancy of someone crying to the uplifting energy of someone singing. Philip Jones is one of England's most gifted arrangers for organ.

H335, 12 pages, \$8.95

Variations on "Jerusalem the Golden"

By Mary Jeanne van Appledorn

These variations are lush and romantic, ranging from the softest sounds to sections that build to immense climaxes before the toccata with the melody in the pedal. Another appealing organ work from prolific Texas composer van Appledorn.

Appropriate for concert, Palm Sunday celebrations and other services.

H336, 12 pages, \$8.95

Fantasy and Fugue on "Swing Low, Sweet Chariot"

By Barbara Harbach

The dramatic fantasy section also includes a lyrical rendition of the melody; this is followed by a lively fugue based on this beloved tune.

H338, 8 pages, \$8.95

Three Gregorian Preludes

By Robert Starer *De Angelis, Orbis Factor, and Tantum Ergo*

Robert Starer captures the serenity and spirituality of these three Gregorian chants: *De Angelis, Orbis Factor, and Tantum Ergo*. Written for manuals only, these pieces are appealing and appropriate for use as preludes and meditative moments. Starer was enchanted by the beauty of the plainsong, while wanting to use it "in a new way while maintaining the character of the original form."

H339, 12 pages, \$8.95

Poema for Solo Organ

By Zhanna Kolodub

An intriguing, lyrical organ work from one of Ukraine's leading composers, *Poema* has the flavor of a Ukrainian folk song.

Modal harmonies, tuneful melodies and ostinatos characterize this set of variations.

H340, 8 pages, \$8.95

Prelude and Fugue for Solo Organ

By H. Leslie Adams

Well-known African-American composer Leslie Adams enjoys a long and distinguished career with performances by major orchestras and performers. The lyrical prelude and rhythmic fugue are separated by a short Allegretto filled with staccatos and triads. The fugue is followed by a Largo section reminiscent of the prelude and the fugue.

H342, 20 pages, \$12.95

Farewell from Rome for Solo Organ

By Fanny Mendelssohn Hensel • Arranged by Barbara Harbach

The separation of Fanny from her family produced this poignant and wistful three-part *song without words*. The organ, in this arrangement of a favorite piano work, combines a rhythmic pulse with a soaring melody. Fanny's over 400 works are being slowly recovered and performed throughout the world.

H343, 8 pages, \$8.95

French Suite on "Adeste Fideles" (O Come All Ye Faithful)

By Barbara Harbach

These four variations are based on Baroque dance forms. The opening *French Overture* is regal and rhythmic. The quiet *Allemande* recalls Bach's chorale preludes for manuals alone. The sprightly *Trio* has the melody in the pedal, with scales and joyous leaps in the manuals. The final *Toccata* exhibits a propulsive and breathless charm.

H344, 12 pages, \$8.95

Pickles and Peppers Rag for Solo Organ

By Adaline Shepherd • Arranged by Barbara Harbach

An entertaining piece of ragtime for solo organ that utilizes the wonderful registrational capabilities of the organ, and adapts the "raggedty" style of *Pickles and Peppers* into an immediately appealing audience pleaser.

H345, 8 pages, \$8.95

Toccata on "All Hail the Power" (Diadem)

By Barbara Harbach

This appealing and exciting setting of the hymn tune *Diadem* features trumpet flourishes, a majestic setting of the melody in the pedal with toccata figurations in the manuals, and a lively fugue that combines the fanfare motives, the fugal subject, and the toccata elements, all leading toward a breathless ending.

H346, 12 pages, \$8.95

O Filii et Filiae (Variations on "O Sons and Daughters of the King")

By Mr. Benaut (fl. 1770s) • Edited by Barbara Harbach

O Filii et Filiae (Variations on "O Sons and Daughters of the King") is an excellent addition to the Lenten literature. Written in the eighteenth-century Classical tradition by an unknown French composer, these short, charming variations offer a variety of moods and many opportunities for colorful registrations. An excellent piece for the Lenten season or throughout the year, these pieces are mainly for manuals.

H347, 16 pages, \$9.95

Six Versets on Hildegard Chants for Solo Organ

By Philip Jones

Hildegard von Bingen was one of Medieval music's greatest composers. These short pieces are built on themes from one of her best known chants. These are evocative and atmospheric works arranged for solo organ by Philip Jones. Included are "O praise a branch of great greenness," "For in you was growing a fair flower," "Therefore the skies dropped gentle dew on rolling meadows," as well as three other settings.

H348, 24 pages, \$14.95

Mexican Composers for the Organ, Vol. 4

By Ramón Noble • Edited by Rossina Gómez

Toccata a Pedal • Danza Española • Scherzino Mexicano • Fantasia-Toccata

We continue our acclaimed Mexican Composers series with another edition of the appealing works of Ramón Noble. This edition also welcomes Rossina Gómez as editor of the series. Included are the three-part bravura *Toccata a Pedal* built on

Mexican folk tunes; and *Danza Espagnola*, a folk-like dance of appealing melodies contrasted with rich harmonies. *Scherzino Mexicano* offers fascinating rhythms and lyrical melodies, while *Fantasia-Toccata* opens with a short pedal solo and offers colorful contrasts of tempo and mood.

H349, 40 pages, \$21.95

Christmas Pastorale

By Gustav Merkel (1827-1885) • Edited by Robert C. Mann

In this beautiful composition, Merkel evokes Christmas Eve in nineteenth-century Germany. The composer contrasts pastoral moods with musical elements that combine *Volk* and high art.

H350, 8 pages, \$8.95

Fantasy for Solo Organ

By Wang An-Ming

This colorful and dynamic work opens with a flourish and whirl of sound. This infectious energy continues throughout the melodic middle section and the return to the vibrancy of the opening.

H352, 24 pages, \$14.95

Festival Overture for Solo Organ

By Ruth Norman

This rhythmically majestic piece for organ features interesting harmonies alternating with melodic sections. It has been featured in many concerts including the opening musical concert of the National Museum of Women in the Arts in Washington, D.C.

H353, 12 pages, \$9.95

Toccatas and Fugues on Hymns by European Women Composers for Solo Organ

By Barbara Harbach

Give of Your Best, known as *Barnard*, was written by Charlotte Alington Barnard (1830-1869), an English composer and poet. *Give of Your Best* opens with toccata figures with a full statement of the hymn melody in the pedal. A four-voice fugue follows with toccata interspersions, and finishes with a short toccata section with the melody in the left hand. *Suite on Jubilee* is based on Frances Chattock's (1818-1901) hymn, *Ye Boundless Realms of Joy*, known as *Jubilee*. The Suite opens with a proclamation using gestures of the opening measures of the hymn tune. A two-part pedal section introduces the entire hymn tune, and then ends with the opening proclamation. The next movement uses canon at the octave as the unifying factor. The final movement is a rhythmic toccata with the hymn melody in the pedal.

Who is on the Lord's Side?, known as *Armageddon*, was composed by C. Luise Reichardt (1779-1826), a German composer. It opens with an improvisatory-fantasia style, followed by a toccata with the hymn tune in the pedal. A four-voice fugue evolves interspersed with the improvisatory-fantasia material, and toccata elements.

H354, 28 pages, \$16.95

Toccatas and Fugues on Hymns from the Sacred Harp

By Barbara Harbach

William Billings *Chester* • David Walker *Hebrew Children* • B.F. White *The Morning Trumpet*

Toccatas and Fugues on Hymns from the Sacred Harp is a collection based on hymns from early American composers William Billings, David Walker and B.F. White. The various works feature lively toccatas, modal tonalities and the compelling melodies of three of America's most memorable hymns.

H355, 20 pages, \$14.95

Four Works for Organ and String Quartet

Arranged by Albert Zabel

Georg Böhm *Vater unser im Himmelreich* • Felix Mendelssohn *Prelude in C Minor* • Thomas Arne *Siciliano* • César Franck *Sortie*

These simple arrangements for organ and string quartet (or small string orchestra) have immediate audience appeal. The effective transcriptions and arrangements by Albert Zabel will delight both audience and performers.

H356, 28 pages, \$26.95 including string parts

Ten Voluntaries for Solo Organ

By George Berg • Edited by Barbara Harbach

George Berg (c. 1730s-1770s) was an English composer and organist of German origin. These voluntaries are written in the

English Baroque style with trumpet tunes, compelling *adagios*, French overtures, echoes and interesting three-voice fugues. The melodies vary from step wise, to arpeggiated melodies, to trumpet tunes and derive from the harmonies. Sequences elongate the melodies, and other ornaments are trills, slides, turns and appoggiaturas.

H357, *Ten Voluntaries for Solo Organ, Vol. 1*, 44 pages, \$19.95 (contains Voluntaries 1-5)

H358, *Ten Voluntaries for Solo Organ, Vol. 2*, 36 pages, \$19.95 (contains Voluntaries 6-10)

Introduction and Fugue for Solo Organ

By Ann Sheppard Mounsey Bartholomew • Edited by Barbara Harbach

Ann Sheppard Mounsey Bartholomew (1811-1891) was an English composer, teacher and organist. The *Introduction* is majestic with dotted notes and trills and unexpected harmonic twists. Mounsey Bartholomew evidently enjoyed the Baroque style of fugal writing, for her Fugue is a rousing composition with creative countermelodies, skillfully woven together with descending sequences and arresting chromatic passages.

H359, 8 pages, \$8.95

Fantasy and Fugue on a Hungarian Melody

By Barbara Harbach

Fantasy and Fugue on a Hungarian Melody is based on the Hungarian folk melody *Erre Gyre* and features toccata figurations, canon, inversion, retrograde and fugue.

H360, 8 pages, \$8.95

Nights in Timisoara for Solo Organ

By Barbara Harbach

Nights in Timisoara for Solo Organ evokes the essence of the Romanian people in eastern city of Timisoara. Over the years many cultures have influenced and left their mark in the neighborhoods throughout the city even to the present time. *Nights in Timisoara* strives to portray in music the exotic architecture and vibrant culture life of this "Little Vienna" which is also called "the City of Flowers." *Nights in Timisoara* opens with a wide-range toccata flourish, evolving into a loose rondo form with a haunting melody over a moving accompaniment. This is followed by a tango section that elaborates on the melody before ending with a blazing French-style toccata with the melody in the pedal.

H361, 8 pages, \$8.95

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HISTORICAL PIANO OR HARPSICHORD

18th Century Women Composers for the Harpsichord or Piano, Vol. I

Edited by Barbara Harbach

Elisabetta de Gambarini • Maria Hester Park • A Lady

This volume contains Elisabetta de Gambarini's (1731-1765) *Aria, Gavotte and Variations, and Gigue* written on "Lover, Go and Calm thy Sighs." It also includes *Sonata in F Major* by Maria Hester Park (1760-1813) and *Lesson VI in D Major* by A Lady. Until publication in this series, this music was available only to those with access to one of a few libraries in the world. "The covers are attractive, the paper good, the commentary professional, the editing clean, and the music well laid out on the page. Best of all, the music sounds as good as it looks" *Piano & Keyboard*. Recorded on compact disc recordings Gasparo CD 281 and CD 272.

H1801, 32 pages, \$18.95

18th Century Women Composers for the Harpsichord or Piano, Vol. II

Edited by Barbara Harbach

Marianne Martinez • Maria Hester Park

Volume II of this two-volume series contains *Sonata No. 3 in A Major* by Viennese composer Marianne Martinez (1744-1812). "Numerous rhythmic subtleties make the Martinez sonata especially attractive" *American Music Teacher*. The English composer Maria Hester Park (1760-1813) is represented by *Sonata in C Major, Op. 7*. "This exciting two-volume publication . . . offers more than only musicological interest and is well worth performing" *Clavier*. "One can simply be grateful for all that these volumes provide" *Piano & Keyboard*. Recorded on compact disc recordings Gasparo CD 281 and CD 272.

H1802, 32 pages, \$18.95

Historical Women Composers for Piano: Marie Bigot

By Marie Bigot • Edited by Calvert Johnson

Discover the music of the woman who taught Fanny and Felix Mendelssohn and Franz Schubert. Marie Kiéné Bigot de Morogues (1786-1820) was a leading performer of her day who championed the works of her friends Joseph Haydn and Ludwig van Beethoven. The fifty-six page volume contains her four-movement *Sonate* and the *Suite d'études*. Bigot's compositions show a sensitive, gifted composer writing in an early Romantic style while maintaining Classic conventions of form. *American Music Teacher* says, "Commendations to Harbach Music for beginning this series on French women composers." *Piano and Keyboard* maintains that these sonatas "have both poetry and brilliance and are well suited to smaller hands."

H1803, 56 pages, \$18.95

Six Lessons for Harpsichord or Piano

By Elizabeth Turner • Edited by Barbara Harbach

Elizabeth Turner was active in the London musical scene in the 1750s. These appealing multiple-movement lessons or sonatas generally feature short dance movements such as the Courante, Savoyard, or Gigue. Medium Difficulty. Recorded on Gasparo CD 281.

H1804, 68 pages, \$23.95

Four Sonatas for Piano or Harpsichord

By Madame de Villeblanche • Edited by Calvert Johnson

Little is known about the French 18th century composer Madame de Villeblanche. These fresh-sounding sonatas were originally published (c. 1789) by her husband after her death at age 24. These four sonatas, in the late *galant* or early Classic style, may be played on the piano or harpsichord. Medium difficulty.

H1805, 60 pages, \$21.95

Concerto in E-flat Major for Piano or Harpsichord

By Maria Hester Park • Edited by Barbara Harbach

Orchestral Score by Robert J. Haskins

Maria Hester Park (1760-1813) was an English composer, pianist, and singer. This concerto is written so that the performer can play both the solo passages, and the orchestral reduction. The opening Allegro has a strong, pulsing theme, while the middle movement is a charming Andante. The final movement is a lighthearted, rollicking Rondo that showcases Park's virtuosic writing and wit. Recorded on Gasparo CD 281.

H1806, 32 pages, \$18.95 (solo edition)

H1806B, String Parts, \$50.00

H1839, 52 pages, \$23.95 (conductor's score)

Six Sonatas for Harpsichord or Piano

By Elisabetta de Gambarini • Edited by Barbara Harbach

Working at the court of Frederick the Great, Anna Bon (1739-?) wrote these six sonatas when she was a teenager. The sonatas reflect the transition from late Baroque to the early Classical style. These three-movement sonatas feature charming melodies, elegant ornamentation, and unexpected melodic twists. Of medium difficulty, these pieces are a wonderful addition to early Mozart and Haydn sonatas. Elisabetta de Gambarini (1731-1765) was an English composer, soprano, and orchestra conductor who published three volumes of harpsichord works. These six sonatas are imaginative compositions – mostly with three movements. They often feature a final movement based on one of the exuberant dance rhythms typical of the Baroque period. The middle movements are often chromatic, and filled with pathos and ornamented melodies. The subscription list from the original 1747 publication, attests to the popularity of Gambarini's music – it names over 200 subscribers, including G. F. Handel. For a compact disc recording see *Sonatas by Elizabeth*, Hester Park CD 7702.

H1807, 36 pages, \$18.95

Sonatas for Piano, Vol. I

By Hélène Montgeroult (1764-1835) • Edited by Calvert Johnson

The first modern edition of one of the leading performers and piano pedagogues from the late Classic and early Romantic periods. Written sometime around 1810, *Pièce pour le Fortepiano*, Opus 3, is the last French work entitled *pièce*, a term seldom found after 1770 when *sonate*, *concerto*, and *divertissement* were the most popular genres. Also included in this volume is Opus 1, no. 1. These sonatas provide melodies with constant decorations of anticipations, appoggiaturas, passing tones, and similar non-harmonic tones. These are often introduced in unexpected and delightful ways.

H1808, 60 pages, \$21.95

Sonatas for Piano, Vol. II

By H el ene Montgeroult (1764-1835) • Edited by Calvert Johnson

The life of Montgeroult is as remarkable as her music. Her talent for expressive playing spared her life during the French Revolution. Condemned to the guillotine, she was saved only at the intercession of the founder of the Paris Conservatoire who wanted her as a keyboard teacher for his newly-founded school. This edition contains the Opus 1, nos. 2 and 3 (completing the opus begun in Volume I).

H1809, 52 pages, \$20.95

Six Sonatas for Harpsichord or Piano

By Jane Freer • Edited by Barbara Harbach

Jane Freer was a blind composer raised and educated from infancy by the Foundling Hospital of London. These sonatas are characteristic of the early Classic period (perhaps the 1770s), mostly in three movements. An excellent alternative to Mozart and Haydn sonatas. Medium Difficulty.

H1810, 68 pages, \$23.95

Six Lessons for Harpsichord or Piano

By Elizabeth Hardin • Edited by Barbara Harbach

Elizabeth Hardin was the organist of St. Peter-le-Poor, on Broad Street in London. This volume was originally published in 1770. These charming lessons – generally two movements – have a music box quality. They feature hand crossovers in the Scarlatti fashion. Medium Difficulty. Recorded on CD, *Sonatas by Elizabeth*, Hester Park CD 7702.

H1811, 52 pages, \$20.95

Preludes and Fugues for Piano, Op. 16

By Clara Schumann (1819-1896) • Edited by Barbara Harbach

Early in 1845, Clara Schumann, along with her husband Robert, embarked on a study of fugue and counterpoint. These three sets of preludes and fugues show to what great advantage she put her study of Bach and others. Haunting melodies, robust three and four voice fugues, sweeping arpeggios, and perpetual sixteenth-note motion are just a few of the characteristics you'll find in this collection.

H1812, 20 pages, \$13.95

Three Sonatas for Piano

By Cecilia Barth el emon • Edited by Barbara Harbach

Op. 1, no. 1 in C major • Op. 1, no. 3 in E major • Op. 3 in G Major

These multi-movement sonatas of the late Classical period exhibit a mature sense of form, melodic phrasing, and harmonic richness. These sonatas prove why Barth el emon was considered one of London's leading musicians. Included are Op. 1, no. 1 in C-Major, Op. 1, no. 3 in E-Major, and Op. 3 in G-Major (dedicated to Haydn). Each sonata, originally published sometime around the early 1790s, ends with rhythmic rondo built on a folk-like theme.

H1813, 56 pages, \$18.95

Three Sonatas for Harpsichord or Piano, Op. 1

By Elizabeth Weichsell Billington (c.1768-1818) • Edited by Barbara Harbach

Charming melodies, rhythmic energy, and Classical style characterize Elizabeth Weichsell Billington's *Three Sonatas, Op.1*. Written when she was eight years old, these pieces will inspire your younger students as well as challenge those students ready to perform an early Classical sonata. Recorded on Hester Park CD 7703.

H1814, 28 pages, \$14.95

Six Sonatas for Harpsichord or Piano, Op. 2

By Elizabeth Weichsell Billington (c.1768-1818) • Edited by Barbara Harbach

Enjoy the youthful exuberance and energy which shape these pieces, written when she was eleven years old. Sonata-allegro forms, rondos and variations abound in Elizabeth Weichsell Billington's *Six Sonatas, Op. 2*. Audiences, performers, and students will respond enthusiastically to the graceful folk melodies and the exhilarating perpetual motion. Recorded on Hester Park CD 7703.

H1815, 60 pages, \$21.95

Six Sonatas for Harpsichord or Piano

By Anna Bon • Edited by Barbara Harbach

Working at the court of Frederick the Great, Anna Bon (1739-?) wrote these six sonatas when she was a teenager. The sonatas reflect the transition from late Baroque to the early Classical style. These three-movement sonatas feature charming melodies, elegant ornamentation, and unexpected melodic twists. Of medium difficulty, these pieces are a wonderful addition to early Mozart and Haydn sonatas.

H1816, 52 pages, \$21.95

Six Sonatas for Piano or Harpsichord

By Jane Savage • Edited by Barbara Harbach

These six sonatas by the English composer Jane Savage (fl. 1780-1790) are engaging galant works of rhythmic energy. They are characterized by beautiful arias filled with pathos; perky, folk-like melodies; variety of rhythms; and sixteenth-note accompaniment.

H1817, 40 pages, \$19.95

Sonata in E-flat Major for Piano or Harpsichord

By Maria Hester Park • Edited by Barbara Harbach

This second sonata to Park's Opus 4 (c. 1790) is three-movements in the galant style of the end of the eighteenth century. Variety of rhythms and bravura thirty-second note sections give the piece energy and vitality. Park (1760-1813) is an English composer well-known for the craft of her keyboard works.

H1818, 16 pages, \$9.95

Two Pieces for Solo Piano or Harpsichord

By Teresa Agnesi • Edited by Barbara Harbach

Sonata in G Major • Allegro ou Presto

These two pieces were written by the Italian composer, harpsichordist, singer, and librettist Teresa Agnesi (1720-1795). Interestingly, she was primarily known in courts throughout Europe as an opera composer. *Sonata in G*

Major and *Allegro ou Presto* have a lilting, Scarlatti-like style, with hand crossovers and fiery arpeggios.

H1819, 12 pages, \$8.95

Sonata in A Major for Solo Piano

By Caroline Orger Reinagle • Edited by Barbara Harbach

Caroline Orger Reinagle (1818-1892), was an English composer, pianist, and writer. This four-movement Sonata sparkles with Romantic lyricism and energy. Its large structure, melodic invention, the exciting pace of each movement, and the varied accompaniments all blend together to produce this unique piano piece. This sonata is a welcome addition to the performing and teaching repertoire of the Romantic period. It is singular among nineteenth-century sonatas, well-constructed, interesting, and rewarding for the performer as well as the listener.

H1820, 56 pages, \$20.95

Tarantella for Piano

By Caroline Orger Reinagle • Edited by Barbara Harbach

Caroline Orger Reinagle (1818-1892), was an English composer, pianist, and writer. Reinagle's *Tarantella in E Minor*, is an exuberant piece leaving the performer and the listener breathless.

H1821, 16 pages, \$9.95

Three Sonatas for Harpsichord or Piano

By Maria Hester Reynolds • Edited by Barbara Harbach

An English composer, Maria Hester Reynolds Park (1760-1813), worked in London. She was a harpsichordist and pianist. As was typical of the times she performed in public before her marriage, but not afterwards. These exciting, two-movement sonatas are a welcome addition to the performing and teaching repertoire of the late Classical period. They are well constructed, interesting, and rewarding for the performer as well as the listener.

H1822, 44 pages, \$18.95

Sonata in A Major for Piano or Harpsichord

By Sophia Dussek • Edited by Barbara Harbach

The Scottish composer Sophia Corri Dussek (1775-1847) was an accomplished singer, pianist, harpist, and composer. This exciting sonata is a welcome addition to the performing and teaching repertoire of the late Classical and early Romantic periods. It is well

constructed, interesting, and rewarding for the performer as well as the listener.
H1823, 12 pages, \$8.95

Two Sonatas for Harpsichord or Harp

By Caroline Campbell • Edited by Barbara Harbach

Nothing is known of the life of Caroline Campbell except that she left us two compositions from the late eighteenth century. These two sonatas are a welcome addition to the performing and teaching repertoire of the Classical period. They are well constructed, interesting, and rewarding for both the performer and the listener.
H1824, 20 pages, \$9.95

Two Works for Piano: Fantasia and Introduction & Variations on *Non Piu Mesta*

By Olivia Dussek • Edited by Barbara Harbach

Olivia Dussek Buckley (mid 1790s-1845) was daughter of composers Jan Ladislav Dussek and Sophia Dussek. She had a successful career as a composer, harpist, organist and pianist. These works contrast the flamboyant and dramatic with lilting rondos, folk-like melodies, melodic inventiveness and cadenzas and arpeggiations.
H1827, 28 pages, \$18.95

Divertimento and Military Rondo for the Piano

By Maria F. Parke • Edited by Barbara Harbach

Maria F. Parke (1772-1882) was born in London and made her debut as both a singer and pianist when she was nine years old. *A Divertimento and Military Rondo for the Piano* is a charming and sometimes virtuosic work of medium difficulty. It features tuneful melodies, martial rhythms and playful scalar runs.
H1828, 28 pages, \$18.95

Six Easy Lessons for the Harpsichord

By John Camidge • Edited by Barbara Harbach

John Camidge (ca. 1734-1803) became a chorister at York Minster at an early age, and studied organ with Maurice Greene in London. His son Matthew became a well-known organist and composer. (See Harbach Music VIV 318 Matthew Camidge's *Six Concertos for organ, Op. 13.*) The style of the lessons glances back toward the Baroque period. They feature tuneful melodies, energetic rhythms and skillful crafting of Baroque dance forms and ornamentation.
H1829, 44 pages, \$20.95

The Capture of the Cape of Good Hope for Solo Piano

By Cecilia Barthélemon • Edited by Barbara Harbach

Cecilia Maria Barthélemon (c. 1770) was active as a soprano, harpist, keyboardist and composer. In this piece she uses dramatic pacing, contrast of moods between themes, and exploits the power of rests in the programmatic re-telling of the capture of the Cape. The story is told in the titles of the movements and concludes with a rousing chorus praising the heroes.
H1830, 16 pages, \$10.95

Three Grand Sonatas for Solo Piano

By Maria F. Parke • Edited by Barbara Harbach

Maria F. Parke (1772-1822) was a pianist, composer and singer, well-known throughout England. These three sonatas are well-developed three-movement sonatas typical of the London sonata style. The sonatas contain a variety of rhythms, scalar passages, broken-chord accompaniment patterns, phrase repetitions, melodic inventiveness and folk-like melodies.
H1831, Grand Sonata in F Major for Solo Piano, 36 pages, \$18.95
H1832, Grand Sonata in E-flat Major for Solo Piano, 32 pages, \$18.95
H1833, Grand Sonata in D Major for Solo Piano, 32 pages, \$18.95

Sonatas for the Piano or Harpsichord with Violin Obligato

By Maria Hester Reynolds • Edited by Barbara Harbach

Although Maria Hester Reynolds Park (1760-1813) was active as an English composer and teacher from c. 1785-1811, there is not much information available about her early life. Her Op. 1 and 2 were published under her maiden name, Maria Hester Reynolds. Op. 1 contains six two-movement sonatas with melodic inventiveness and an interesting obligato violin part. The first movements are well-developed sonata forms that demonstrate great freedom and proficiency of

form.

H1834 *Sonatas for the Piano or Harpsichord with Violin Obligato Vol. 1*, 54 pages, \$22.95

(contains Sonatas 1-3 from Op. 1)

H1835 *Sonatas for the Piano or Harpsichord with Violin Obligato Vol. 2*, 48 pages, \$22.95

(contains Sonatas 4-6 from Op. 1)

Overture to Astarto for the Harpsichord or Piano

By Felice Giardini • Edited by Barbara Harbach

Felice Giardini (1716-1796) was a well-known Italian virtuoso violinist, teacher, and composer. This Overture for the harpsichord or piano is ensured an interesting position in the realm of keyboard pieces written on operatic melodies. It is inventive, charming, and gives a glimpse of the musical keyboard style in the Classical period. Performers, teachers, and students will enjoy this addition to the repertoire.

H1836, 20 pages, \$13.95

Sonata in F Major for the Piano-Forte or Harpsichord

By Veronica Cianchettini • Edited by Barbara Harbach

Veronica Cianchettini composed solo piano sonatas, sets of variations, short pieces based on well-known melodies of the day, and two concertos. *Sonata in F Major, Op. 2*, has two movements. The first movement *Allegro moderato*, is a sonata-allegro form with tuneful melodies and interesting harmonies. The second movement *Andante*, is a set of variations in B-flat Major based on the popular Christmas carol, *Adeste Fidelis (O Come All Ye Faithful)*.

H1837, 24 pages, \$15.95

Divertimento for Solo Piano or Pedal Harp

By Mrs. M. A. Bryan • Edited by Barbara Harbach

Nothing is known about the life of Mrs. M. A. Bryan except what appears on the title page of *A Divertimento for Solo Piano or Pedal Harp*. Even her full name is not known. Written in a late 18th or early 19th century style, the Divertimento in E-flat Major has four movements. Since the Divertimento was composed for the pianoforte or pedal harp, the composer probably tried to capture both instrumental markets for her piece. This Divertimento is a fascinating and intriguing addition in the study of women keyboard composers of the eighteenth century.

H1838, 12 pages, \$8.95

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CONTEMPORARY PIANO

Five Interludes for Solo Piano

Music by African-American Women Series

By Rachel Eubanks

Dr. Eubanks was a student of the well-known French teacher Nadia Boulanger. This work for piano combines intellectual rigor with intense expressivity. The moods range from quiet and introverted to forceful and dramatic. Play them as a set or select your favorite to perform.

H6500, 12 pages, \$8.95

Negro Dance

Music by African-American Women Series

By Nora Holt • Edited by Helen Walker-Hill

6501, 4 pages, \$8.95

Works for Solo Piano: Irene Britton Smith

Music by African-American Women Series

By Irene Britton Smith • Edited by Helen Walker-Hill

Two Preludes for Piano • Variations on a Theme by MacDowell • Passacaglia in C-sharp minor

This edition by Chicago composer Irene Britton Smith (1907-1999) features the finely crafted and melodic *Two Preludes for Piano*, *Variations on a Theme by MacDowell*, and *Passacaglia in C-sharp minor*.

H6502, 32 pages, \$18.95

Four Rhapsodies for Solo Piano

Music by African-American Women Series

By Lettie Beckon Alston

These compelling rhapsodies each address a specific issue of technique. This Michigan-based composer explores exciting rhythms and a profusion of colors and tempos.

H6503, 24 pages, \$13.95

Nocturne

Music by African-American Women Series

By Rachel Eubanks

Dr. Eubanks was a student of the well-known French teacher Nadia Boulanger. This work for piano combines intellectual rigor with intense expressivity. The moods range from quiet and introverted to forceful and dramatic. Play them as a set or select your favorite to perform.

H6504, 8 pages, \$8.95

The Runner & Other Piano Favorites

By Peter A. Petroff

This is an exciting new collection from the San Antonio-based melodist, Peter Petroff. Already well-known in Texas where his compositions have been performed in statewide competitions, Petroff's music combines lyricism with a compelling drive. Included in this volume is his flamboyant interpretation *Let My People Go*, the haunting *Trilogy*, the atmospheric *Winter Dreams*, a rousing *March*, and several other selections of medium difficulty.

H600, 32 pages, \$14.95

Oddly Beautiful Times for Solo Piano

By Michael Isaacson

7:33 A.M. • 5:23 P.M. • 9:43 P.M.

This set explores the intermediate student's rhythmic development. The first movement is an optimistically buoyant morning waltz in 7/8. 5:23 P.M. is a merry Elizabethan pub frolic in 5/8. The final movement, written in 9/8, is reflective and romantic in its possibilities.

H601, 12 pages, \$8.95

Moon Thoughts: Five Pieces for Piano

By Stephen Gryc

The Moon is a Gong • The Moon is a Skull • The Moon is a Candle Light • The Moon is a Scarab • The Moon is a Flower

These pieces were inspired by the American poet Vachel Lindsay who wrote a long series of poems about the moon as viewed by different people and animals. These evocative and atmospheric pieces were commissioned by the Connecticut State Music Teachers Association specifically for the intermediate student.

H602, 12 pages, \$8.95

Electric Church and the Walls of Jerusalem for Solo Piano

By Robert Starer

These two pieces, premiered by Dorothy Lewis at Carnegie Recital Hall, are each inspired by a visual image. *Electric Church* is inspired by a picture of a small rural church in New England surrounded by a mist during an electric storm. The music incorporates the opening notes of a Gregorian *Kyrie*. The second piece takes its title from the walls of the old temple in Jerusalem which are built with very large stones. This work uses the Hebrew chant *Kol Nidre*, one of the best-known ancient Jewish melodies.

H603, 16 pages, \$8.95

Suite Alternatives for Solo Piano

By Barbara Harbach

I. Upturn • II. Nocturne • III. Return

The first piece is bright and imitative; the second composition has interesting contrasts between lyricism and unexpected melodic twists; the finale alternates between playfulness and percussiveness. This set is written for specific technical needs of advancing pianists. Playing in the outer ranges of the keyboard, accuracy with wide-spaced melodic lines, and balance between hands in imitative sections are just a few of the techniques these pieces will develop.

H604, 12 pages, \$8.95

Impromptu and Presentiment for Solo Piano

By Ralph Simpson

Part of the ongoing series of Music by African-Americans, these works are by the chair of the music department at Tennessee State University. The first of these works offers intriguing and challenging rhythms. The second is based on the spiritual "Everybody Talking About Heaven Ain't Going There." It was premiered by pioneer African-American pianist Hazel Harrison (1893-1969).

H605, 16 pages, \$8.95

Suite Impressions for Solo Piano

By Judith Lang Zaimont

I. Folk Song • II. In Pop Style • III. Jazz Waltz

This collection represents the newest keyboard works of one of America's leading composers. *Folk Song* has a flavor of nostalgia and gentleness. This is followed by *In Pop Style*, a lilting and refreshing work. The set closes with *Jazz Waltz*, a vibrant treatment of one of America's favorite genres.

H606, 12 pages, \$9.95

Three Leaves of Grass for Solo Piano

By Robert Strassburg

This programmatic triptych celebrates the energy and enthusiasm of Walt Whitman's *Leaves of Grass*. *The Dalliance of Eagles* begins with a dreamlike reverie followed by a soaring flight of eighth notes. The second tender and expressive movement leads to the culmination of the set in a whirlwind of sound and sense.

H607, 16 pages, \$8.95

Phantasy and Phugue for Solo Piano

By Barbara Harbach

Following a thunderclap opening, the mysterious atmosphere builds until the tolling of low octaves in the bass heralds a hypnotic middle section. One of the techniques employed in this section is a melody superimposed over a repeated rhythmic pattern. This moves into an athletic gigue-like fugue. Four or five minutes in duration, this is a spellbinding contemporary piece to round out a program.

H608, 16 pages, \$8.95

Dances of the People: Piano Works from Ukraine

By Zhanna Kolodub.

Toccatina • Dance • Waltz

In this vibrant new collection, Kolodub captures the strong rhythms and modalities of the Ukrainian people. *Toccatina* has an immediately appealing melody and lots of sixteenth note energy. *Dance* is a rousing march, while *Waltz* is a stirring interpretation of a traditional waltz.

H609, 20 pages, \$8.95

Calendar Collection for Solo Piano

This collection successfully captures the spirit of each month's evocative title. *Fanfare* has called this "uncommonly attractive music" and *American Record Guide* has called them "especially pleasing for its variety of piano textures and evocative moods." Medium difficulty.

By Judith Lang Zaimont

H610, 32 pages, \$16.95

Two Rags for Solo Piano

By Judith Lang Zaimont

Reflective Rag • Judy's Rag

Capturing the sounds and moods of one of America's most popular art forms, *Two Rags* show Zaimont's mastery of music of a bygone era. These two pieces have received considerable attention and recognition from *Time* magazine to *National Public Radio* to *Northwest Airlines* in-flight programming.

H613, 12 pages, \$9.95

"Hesitation" Rag for Solo Piano

By Judith Lang Zaimont

Capturing the sounds and moods of one of America's most popular art forms, *Hesitation Rag* shows Zaimont's mastery of

music of a bygone era.
H614, 8 pages, \$8.95

Three Works for Solo Piano

By Robert Starer

The Carillon of Albany • Prelude for the Right Hand • Fughetta

Robert Starer (1924-2001) was a preeminent American composer and member of the American Academy of Arts and Letters. This charming set includes *The Carillon of Albany*, *Prelude for the Right Hand*, and *Fughetta*.

H615, 12 pages, \$9.95

Toccata-Poem for Solo Piano

By Zhanna Kolodub

This vibrant and programmatic work by Ukrainian composer Zhanna Kolodub brims with energy and strong rhythms. An evocative tour of Eastern European harmonies and flavors.

H616, 16 pages, \$9.95

Jupiter's Moons for Solo Piano

By Judith Lang Zaimont

This latest work by one of America's leading composers for piano features atmospheric writing and makes excellent use of the entire keyboard. Its six movements are inspired by Greek mythology.

H618, 44 pages, \$18.95

Wizards: Three Magic Masters

By Judith Lang Zaimont

Full of vitality and emotion, Judith Lang Zaimont's latest piece explores magic and its relationship to the natural world. This mercurial work shifts between the distinct personas of the three "Magical Masters" evoking glittering arpeggiated cascades, *furioso* hammer strokes and soft, mystical droplets.

H619, 20 pages, \$14.95

In My Lunchbox

Swimming Tuna (Arabesque) • Celery Stalks • The Banana Song - A Wistlin' Tune • Mandarin Orange • Sugar RUSH (Toccata)

These charming and tasty tidbits are sure to delight young pianists.

H619, 20 pages, \$14.95

[RETURN](#)

WORKS FOR FOUR-HANDS

Synergy for Piano Four-Hands

By Robert Starer

This work for piano four-hands was commissioned by the Tri-County Music Teachers Association of New York State. The term *synergy* implies that the combined efforts of two people are stronger than their individual efforts would be. The two piano parts, of equal importance, are ideal for teaching variations of touch and timing.

H6400, 8 pages, \$9.95

"Snazzy Sonata for Piano Four-Hands" An Entertainment for Two

By Judith Lang Zaimont

This delightful work captures American rhythms and idioms, from the *Moderate Two Step* to a *Lazy Beguine*, *Bebop Scherzo* to the final *Grand Valse*. Zaimont wrote this work for two players at one piano. Zaimont's symphonic, chamber and piano music is widely performed to excellent reviews and acclaim, and she has recorded this work on the 4Tay label.

H6401, 68 pages, \$29.95

Favorite Duett and God Save the King for Four-Hands

By Jane Savage • Edited by Barbara Harbach

Jane Savage (fl. 1780-1790) wrote during the transition from the harpsichord to the pianoforte. She had a superb sense of what made appealing and popular *galant* style keyboard music as well as a complete grasp of the harmonic and counterpoint practices of the time period. *A Favorite Duett* contains three charming movements for four hands and *God Save the King* is our familiar *My Country Tis of Thee*.

H6402, 32 pages, \$18.95

Two Sonata Duets with Violin Obligato for Piano or Harpsichord Four-Hands

By Maria Cosway • Edited by Barbara Harbach

Maria Cosway (1759-1838) was a cultured and inter-disciplinary woman who kept a popular salon. She was a composer, painter and keyboard artist and had a long relationship and correspondance with Thomas Jefferson. These two-movement sonatas can be performed by two harps, harpsichords, piano-fortes or organs or any combination of the above. These pieces are truly duets and not merely melody and accompaniment.

H6403, 36 pages, \$20.95

[RETURN](#)

WORKS FOR ORGAN AND BRASS

Arias for Trumpet and Organ

By J. S. Bach • Arranged by Barbara Harbach

Harbach's previous transcriptions for trumpet and organ have been called "brilliantly written and magnificent to hear" *Sacred Music*. These popular transcriptions are the latest from this well-known Bach performer who is "in the front rank of those who practice in the Baroque art in this country, if not the world" *The New Records*.

H400, 24 pages, \$14.95

We Offer Thanks and Praise for Two Trumpets and Organ

By J. S. Bach • Arranged by Barbara Harbach

This is a rollicking arrangement of a duet from Cantata 134, written by J.S. Bach for a special Easter Sunday in Leipzig in 1724. It is sure to add a festive touch to weddings and Festival Days, and it can turn a simple Sunday service into a musical event.

H401, 24 pages, \$15.95, including trumpet parts for both B-flat and C trumpets.

What is the World to Me for Brass Quartet and Organ (Was frag ich nach der Welt from Cantata 129)

By J. S. Bach • Arranged by Barbara Harbach

Organists will love this rhythmic, pulsing arrangement, taken from Cantata 129. A serene statement of the chorale is bracketed by joyous outer sections in which the brass play the chorale straight, and the organist provides the countermelody. As much fun to play as it is to listen to.

H402, 8 pages, \$10.95, including brass parts and trumpet parts for both B-flat and C trumpets.

Reviews for 401 and 402

The Journal of The Association of Anglican Musicians

... "superb arrangements"

... "superb music in superb arrangements"

... "highly recommend both"

Sonata for Two Trumpets and Organ

By Arcangelo Corelli • Arranged by Barbara Harbach

Playful imitations between the two trumpets characterize the prelude of this three-movement sonata. The second and third movements are based on dance movements. The *Allemande* is stately and rhythmic, with dotted figures, while the *Gigue* abounds with energy and delightful sequences. Equally successful on organ, piano, or harpsichord.

H407, 12 pages, \$11.95, including trumpet parts for both B-flat and C trumpets

Sonata for Two Trumpets and Organ

By Giuseppe Tartini • Arranged by Barbara Harbach

This three-movement sonata is a delightful showcase for two trumpets and any keyboard instrument. In the typical

Baroque style, the trumpets imitate each other and interweave throughout all movements. The gracious *Andante* is followed by a perky *Minuetto* and a sparkling and vivacious final movement. This arrangement is based on one of Tartini's famous sonatas for two violins.

H408, 12 pages, \$12.95, including trumpet parts for both B-flat and C trumpets.

Sound the Trumpet for Trumpet and Organ

By Mary Jeanne van Appledorn

This expressive work by prolific composer Mary Jeanne van Appledorn explores a full range of trumpet and organ sounds and a variety of moods.

H409, 20 pages, \$13.95

Emily! for Soprano, Trumpet and Piano

By Barbara Harbach • 10 minutes

I Taste a Liquor Never Brewed • If You Were Coming in the Fall • Wild Nights! Wild Nights

Emily! for Soprano, Eb or Bb Trumpet and Piano is in three movements, based on the poetry of the great American poet, Emily Dickinson (1830-1886). The first movement, *I Taste a Liquor Never Brewed*, portrays a mystical state of experiencing the soul's awareness, an awareness that is so overwhelmingly uplifting that she feels as if she had become intoxicated by drinking alcohol. The second movement, *If You Were Coming in the Fall*, is about love, time and separation, and addressed to someone who is away. The third movement, based on two poems *Wild Nights! Wild Nights!* and *For Each Ecstatic Instant*. *Wild Nights! Wild Nights!* is a poem of unrestrained passion and rapture. *For Each Ecstatic Instant* describes a relationship of joy and pain, and joy is inevitably paid for by suffering – joy is brief but the resulting pain lasts. The soprano, trumpet and piano intermingle and weave the melodies, each an integral part of the whole, forming a true trio.

H944, 19 pages, \$22.95

Two Italian Duets G. F. Handel • Arranged by Barbara Harbach

QUEL FIOR CHE ALL' ALBA RIDE

NO, DI VOI NON VUO FIDARMI

Contains material used later in the Messiah.

These two Italian chamber duets are from those written in London in the years 1741-5. Handel's reason for writing them is not at all clear. The two given in this publication were composed in the early part of July, 1741 and used a year later as the basis for several of the large choruses of The Messiah to which they contributed a certain lightness of texture. The original version was for soprano voices with a basso continuo, probably played on harpsichord with a supporting bass instrument. The version here presented seems to call for organ in order to balance the heavier tone of the trumpets. The ornamentation and articulation of the solo parts are only suggestions of the editor and certainly can be changed to suit the whims of the players.

H996, \$22.95

[RETURN](#)

CHAMBER & ORCHESTRAL MUSIC

Concertino for Oboe and Strings

By Zhanna Kolodub • Edited by Cynthia Green Libby

This hauntingly romantic work for oboe and strings (with added effects from the tambourine and harpsichord) explores the rich harmony of colors and timbral essence of the oboe. Written by one of Ukraine's leading composers, the work received its American premiere in November 1994. The work is about 7 minutes long.

H900, 40 pages, \$30.95 full score

H901, set of parts \$40.00

Concertino for Oboe and Piano

By Zhanna Kolodub • Edited by Cynthia Green Libby

This arrangement by the composer deftly translates the rich colors of the orchestra to the expressive idiom of the piano. This is a welcome addition to the performing and teaching repertoire.

H902, 20 pages, \$14.95

Daystream Dances for Oboe and Piano

By Barbara Harbach

Rolling Brightness • Reeling Dusk

This exuberant set showcases the abilities of both pianist and oboist. Rolling Brightness is a rollicking and upbeat dialogue between oboe and piano. Its soaring lines and frequent key changes give it a playful character. Reeling Dusk is a headlong rush into a whirl of sound and sense. The unusual meter signature of 11/8 creates a slightly off-kilter sway. Rhythmic complexities lead into a dramatic oboe cadenza before returning to the opening theme and meter.

H903, 20 pages, \$12.95

Sonata for Violin and Piano

By Irene Britton Smith • Edited by Helen Walker-Hill

Music by African-American Women Series

This accessible 1947 three-movement sonata is characterized by serenely flowing lyricism alternating with lively, mischievous counterpoint. Neoclassical in style, the two instruments intertwine in a deft duet that is as satisfying to hear as to perform.

H904, 32 pages, \$16.95

Sonatas for Violin and Harpsichord or Piano

By Maria Margarethe Danzi • Edited by Barbara Harbach

This sonata was written by the German composer, pianist, and singer Maria Margarethe Danzi (1768-1800) She lived in the same house as Mozart and received piano and composition lessons from his father Leopold. The memorable melodies, clear phrases, and graceful ornamentation of all three sonatas are characteristic of the late Viennese classical style.

H905, Sonata I in E-flat Major, 28 pages, \$14.95

H906, Sonata II in B-flat Major, 20 pages, \$12.95

H907, Sonata III in E Major, 28 pages, \$14.95

Frontier Fancies for Violin and Piano

By Barbara Harbach

Fiddleflirt • Twilight Dream • Dancedevil

This exuberant set showcases the interaction between the violin and the piano. In *Fiddleflirt*, the two instruments are protagonists in a duel of speed and energy. *Twilight Dream* is an evocative aria and lush respite before the wild tarantella of *Dancedevil*.

H908, 24 pages, \$14.95

Rhapsodie Jardine for Oboe and Strings

By Barbara Harbach • 9:23 minutes

This work vividly evokes a landscape full of lush harmonies and exotic melodic perfumes, a musical vista of resonant colors and aromatic counterpoint. The opening fantasie-like section juxtaposes a minimalistic ostinato pattern in the lower strings with the evocative and expansive melodic line of the oboe. A somewhat askew waltz follows, an off-beat dance with a wry oboe serenading a slightly awry orchestra. A return to the fantasie material follows a brief contrapuntal transition. The fugue, alternating between 6/8 and 9/8, is passed among the strings and soloist. This leads to a plaintive duet between the oboe and cello and a unison statement of the fugal subject bring the piece to the end with a flourish.

H909, 24 pages, \$26.95

H909B, parts \$70.00

Arcadian Reverie for String Orchestra

By Barbara Harbach • 8 minutes

In Memoriam • Phoenix Rising

Arcadian Reverie begins with a simple setting of the pastoral theme that recurs in many forms from theme with gentle counterpoint to pulsing rhythms and undercurrents. A faster middle section with punctuating, slightly dissonant chords herald the introduction of melodic and rhythmic ostinatos and the melody in 6/8 time. The original theme makes several attempts at disrupting the frolicking fugue before gathering all the string forces into a lush concluding statement.

H910, 24 pages, \$26.95

H910B, set of parts, \$70.00 (8,8,5,5,5)

Pioneer Women: From Skagway to White Mountain for Soprano, Clarinet, and Piano

By Barbara Harbach • 21 minutes

Catherine Van Curler • Cordelia Nobel • Margaret Murie • Gertrude Fergus Baker

Pioneer Women is a collection of four portraits of American women who helped to settle the wilds of Alaska. Taken from their diaries, letters, monographs, and journals, the texts chronicle their journeys throughout Alaska, from Skagway, the Southeastern entrance into Alaska, to White Mountain, near Nome, on the western coast of the Bering Sea.

H911, 48 pages, \$26.95

Transformations for String Orchestra

By Barbara Harbach • 16:30 minutes

I. Pastorale • II. Towards Liberty • III. Re-strain • IV. Commandment • V. For Life • VI. One Out of Many • VII. Profit • VIII. Return

This eight-movement work for string quartet was inspired by pioneer director Alice Guy Blaché's 1912 silent film *Making an American Citizen*. The moods range from nostalgia to agitation to resolution. This haunting score captures a vein of folk America and utilizes the distinctive voice of each instrument.

H912, 32 pages, \$18.95

H912B, set of parts, \$70.00 (8,8,5,5,5)

Perambulations for Trumpet and Piano

By Barbara Harbach

Perambulations for Trumpet and Piano showcases the lyric possibilities and rhythmic energy of the trumpet. It opens with a blues-tinged melodic theme before moving to a bright *Vivace* toccata in the piano with emphatic chords and considerable interplay between the two instruments. Development of each theme is followed by a playfully relaxed trumpet cadenza before joining with the piano for a *bravura* finish.

H913, 12 pages, \$10.95

American Dialogues for Flute and Piano

By Barbara Harbach

American Dialogues for Flute and Piano evokes the quintessentially American frontier character and spirit. Flute and piano imitate, chase, and call out to the other as they explore the full range and dynamic possibilities of both instruments. Folk-like melodies, harmonies built on fourths, dissonances of rubbing seconds, clashing sevenths, and devilish fourths (*diabolous in musica*) give color to the dialogues. The musical terrain includes calm, quiet conversations, ecstatic dancing, and fiery musical competition before settling on a common vision.

H914, 8 pages, \$8.95

Four Dances for Two for Oboe and Violin

By Barbara Harbach

Rococo Promenade • Afternoon Divertimento • Get Reel • Holiday Glide

Rococo Promenade is based on the Baroque French overture style with a galloping fugal middle section before a return to the jaggedly dotted style of the beginning. *Afternoon Divertimento* alternates a calm, lullaby-like mood with bursts of frenzied energy typical of a weekend afternoon. *Get Reel* portrays a whimsically reeling, roiling, reel (really!) with rapid and smoothly flowing figures. *Holiday Glide* features clockwork precision interpolated with slides and glides and glissandi.

H915, 10 pages, \$8.95

Three Fragments for Solo Oboe

By Zhanna Kolodub • Edited by Cynthia Green Libby

This hauntingly romantic work for oboe explores the rich harmony of colors and timbral essence of the oboe.

H916, 4 pages, \$8.95

The Soul of Ra for String Orchestra

By Barbara Harbach • 10 minutes

In Memoriam • Phoenix Rising

The Soul of Ra has two contrasting movements: *In Memoriam* and *Phoenix Rising*. *In Memoriam* portrays all our lost loves, loved ones and the many war dead. The throbbing pulse of pain alternates with the soaring melody of hope and heart's ease. *Phoenix Rising* personifies the indomitable human spirit that transcends loss and this world's suffering. Amidst our joy there is always a reminder of *In Memoriam* and the gentle ache of remembrances past.

H917, 29 pages, \$26.95

H917B, set of parts, \$70.00 (8,8,5,5,5)

Lilia Polka for Woodwind Quintet

By Kate Chopin, arr. Barbara Harbach • 2 minutes

Kate Chopin (1850-1904) wrote *Lilia Polka* for piano for her daughter which was published by H. H. Rollman in St. Louis. Polkas were quite popular in the German and German-American communities in St. Louis in 1899. *Lilia Polka* is a lively, spirited polka showcasing each instrument in the woodwind quintet.

H918, 6 pages, \$16.95, full score and parts

Rhapsody Ritmico for Brass Quintet

By Barbara Harbach • 4:21 minutes

Rhapsody Ritmico for Brass Quintet opens majestically with fanfare punctuations. The second section is a gently lilting lullaby with imitation in the upper brasses and a melodic and rhythmic ostinato in the lower brasses. The horn introduces a merry fugue subject, and then each instrument joins the frolic. The various themes and sections are richly interwoven before a dramatic final flourish.

H919, 16 pages, \$15.95, full score and parts

Frontier Fancies for Violin and Orchestra

By Barbara Harbach • 11:30 minutes

Fiddlefirt • Twilight Dream • Dancedevil

This exuberant violin concerto features spirited interaction between violin and orchestra. *Fiddlefirt* is a dual of speed and energy. *Twilight Dream* is an evocative aria and lush respite before the wild tarantella of *Dancedevil*.

H920, full score, 82 pages, \$32.95

H920B, set of parts, \$90, string set (8,8,5,5,5)

Emanations of the Sacred Harp for Violoncello and Piano

By Barbara Harbach

The first movement, *Morning Fantasy*, is an eloquent fantasy beginning and ending with a quasi-improvisatory setting for the central hymn tune "The Morning Trumpet." The second movement, *Reeling Chester*, begins with an introductory fragment and then a complete statement of "Chester" in the cello, clothed in a polyphonic texture in the piano and evoking the energy and drive of the early New England style. The counterpoint then becomes the subject of a vintage Harbach fugue that weaves "Chester" into its fabric along with another fugue, reels and more hymns.

H921, 16 pages, \$12.95

Cherish - Caress for Soprano and Cello

By Barbara Harbach • 4:30 minutes

Cherish - Caress is a lyrical duet for soprano and cello. It is based on a warm and playful treatment of the etymology of *charity*. Barbara Harbach transforms these lyrics into a searchingly beautiful lullaby.

H922, 16 pages, \$10.95

My Garden for Soprano and Orchestra

By Elizabeth Haskins • Orchestrated by Robert J. Haskins

My Garden, a set of three songs originally for voice, violin, and piano, is based on texts by Christina Rossetti. *There is a Budding Morrow in Midnight* begins with an "icy" atmosphere with voice and violin in imitative dialogue. *Spring Quiet* combines a fiddle tune in the Celtic style. *Another Spring* features a haunting melody and imitative exchanges between the voice and violin.

H923, full score, 56 pages, \$28.95

H923B, \$80.00 (8,8,5,5,5)

My Garden for Soprano, Violin and Piano

By Elizabeth Haskins

My Garden, a set of three songs originally for voice, violin, and piano, is based on texts by Christina Rossetti. *There is a Budding Morrow in Midnight* begins with an "icy" atmosphere with voice and violin in imitative dialogue. *Spring Quiet* combines a fiddle tune in the Celtic style. *Another Spring* features a haunting melody and imitative exchanges between the voice and violin.

H924, 16 pages, \$12.95

Rustic Scene for Viola and Piano

By Barbara Harbach

Rustic Scene for Viola and Piano evokes the quintessentially American frontier character and spirit. Viola and piano imitate,

chase, and call out to each other as they explore the full range and dynamic possibilities of both instruments. Folk-like melodies, harmonies built on fourths, dissonances of rubbing seconds, clashing sevenths, and devilish fourths (diabolous in musica) give color to the dialogues, vividly evoking a landscape full of lush harmonies and exotic melodic perfumes, a musical vista of resonant colors and aromatic counterpoint.

H925, 8 pages, \$9.95

Sinfonia from *Pallade e Marte*

By Maria Margherita Grimani • Edited by Robert J. Haskins

Little is known about Grimani's education or life. This three-movement Sinfonia is from her oratorio *Pallade e Marte*. This style sinfonia was the model for the early symphony, with engaging melodies and expert string writing making it a vibrant addition to the early orchestral repertoire.

H926, full score, 8 pages, \$11.95

H926B, \$40.00 (8,8,5,5,5)

Forces at Play for Chamber Ensemble

By Barbara Harbach • 11:08 minutes

Flute/Piccolo, Clarinet, Piano, Violin, Viola, Cello and Percussion

Forces at Play was conceived of as a modern ballet or a landscaped musical journey conveyed through dance. The distinctive voice of each instrument weaves and interacts, collides, dances and floats through time and space. *Forces at Play* is written for flute/piccolo, clarinet in B-flat, violin, viola, cello, and percussion.

H927, 28 pages, \$32.95

Pleasure Flow, Tender Mist for Soprano and Piano

By Barbara Harbach • 12.30 minutes

Wind • Tend • Mist • In the Calm in the Cool • Pleasure Flow

This song cycle for soprano creates a gently stirring atmosphere that draws on the simple but pleasing lyrics. Each movement is distinct in its affect and harmonic structure yet together form a flowing organic whole. The moods range from gently nostalgic to playful.

H928, 20 pages, \$14.95

A Morning Trumpet for Oboe and Organ

By Barbara Harbach

A Morning Trumpet, written for oboe and organ, is based on five early American hymns: "The Morning Trumpet," "Swing Low, Sweet Chariot," "Morning Hymn," "How Firm a Foundation," and "Come Away to the Skies." The oboe and organ interact and imitate each other in spirited rhythms, and toccata and fugal figures.

H929, 12 pages, \$11.95

Transformations for String Quartet

By Barbara Harbach

I. Pastorale • II. Towards Liberty • III. Re-strain • IV. Commandment • V. For Life • VI. One Out of Many • VII. Profit • VIII. Return

This eight-movement work for string quartet was inspired by pioneer director Alice Guy Blaché's 1912 silent film *Making an American Citizen*. The moods range from nostalgia to agitation to resolution. This haunting score captures a vein of folk America and utilizes the distinctive voice of each instrument.

H930, 32 pages, \$28.95

American Solstice for Chamber Ensemble

By Barbara Harbach • 11:23 minutes

Flute, Clarinet, Piano, 2 Violins II, 2 violas, 2 Celli and Bass

American Solstice is loosely based on an original fiddle tune that captures something of the flavor and independence of the American frontier spirit. The second theme reflects the influence of the American hymn collection known as *The Sacred Harp*, yet it features unexpected harmonies and yearning melodic lines. This is followed by a sprightly section of playful imitation and canon. The three themes develop and interweave, with an extended fugue built on the fiddle tune that culminates in an exhilarating crowning statement.

H931, 68 pages, \$41.95, full score and parts

Separately Together: Synesthesia for Chamber Ensemble

By Barbara Harbach • 16:30 minutes

Flute/Piccolo, Clarinet, Piano, Violin, viola and Cello

I. Lilting Lines – Careening Melodies II. Spattering Notes III. Dancing Rhythms IV. Lyrical Re-vision V. Crescendo of Colors

Separately Together, a five-movement work for chamber ensemble, was inspired by pioneer director Alice Guy Blaché's 1913 silent film *A House Divided*. The piece explores a variety of emotions and atmospheres that reflect the sensory images of the film. The instruments form an integrated tapestry of sound yet retain their separate colors. *Separately Together* is written for flute, clarinet in B-flat, piano, violin, viola and violoncello.

H932, 48 pages, \$42.95, full score and parts

Carondelet Caprice for Chamber Ensemble

By Barbara Harbach • 5 minutes

Flute, Clarinet, Piano, Violin, Viola and Cello

Carondelet Caprice for Chamber Ensemble was inspired by pioneer American director Lois Weber's 1913 silent film *How Men Propose*. The moods and themes range from vibrant to nostalgic and feature a distinctly American idiom. The whimsical interaction between the instruments reflects the engaging nature of Weber's film. *Carondelet Caprice* is written for flute, clarinet in B-flat, piano, violin, viola and violoncello.

H933, 16 pages, \$28.95, full score and parts

A Love Supreme for SSA and Woodwind Quintet & Piano

By Barbara Harbach • 9 minutes

Cheryl Walker's beautiful poem, *A Love Supreme*, provides the inspiration and text for this composition for women's voices. Walker's evocative words create several diverse sections that weave in and out of each other often returning with more intensity. A plain chant for solo voice sets the tone for "A love supreme sanctified and pure," and reminds us through music of the joy of unconditional love. The chant returns, each time higher and more ecstatic. The woodwinds introduce the soaring lyricism of "Anointed by Holy Ghost's healing." The gently lilting section in combinations of 6/8 and 12/8 meters underlay "She is sanctified and free, on a blues-licked freedom voyage." This is followed by a syncopated and rhythmic section for "Fervently awaiting a laying on hands." A fugal rendition for voices based on the familiar hymn, *Amazing Grace*, portrays "She's there in an amazing grace circle, how sweet the sound." A joyous fugue for the winds follows, also based on *Amazing Grace*. Several themes return briefly before the circle is completed with the beginning words "A love supreme sanctified and pure" and the final refrain, "Her liberation is at hand."

H934, 50 pages, \$34.95, full score and parts

H934B, \$2.70, choral part

Veneration for Orchestra

By Barbara Harbach • 15: 29 minutes

Blessings: Gift of Blood • Charity – Caress • Grace: Pleasure Heart

The first movement features flowing melodies, pulses of rhythm and energy, and alternating currents of intensity and release. *Charity – Caress* is an idyll, a tender evocation that began life as a work for cello and voice. The fugal and imitative elements reflect those intertwined voices in a dialogue both intimate and playful. *Grace: Pleasure Heart* is a rondo for orchestra, beginning with a yearning theme reminiscent of the first movement and a relentlessly driving undercurrent and percussive piano part. The next section features contrapuntal interplay based on an expansive rising melody. After a brief return of the opening material, these elements are combined in a spirited frolic.

H935, full score, 68 pages, \$34.95

H935B, set of parts, \$90 string set A (8,8,5,5,5)

One of Ours – A Cather Symphony for Orchestra

By Barbara Harbach • 14 minutes

On Lovely Creek • Autumn in Beaufort • Honor at Boar's Head

One of Ours is based on Cather's 1922 Pulitzer Prizewinner about World War I hero Claude Wheeler from central Nebraska. "On Lovely Creek" is an American pastorate, evoking Claude's youth on the Great Nebraska Prairie and the innocence of a youngish America just beginning to face the tragedies of the twentieth century. "Autumn in Beaufort" is a charming interlude in the War, the celebration of a town newly liberated from the Germans. The dead have been buried and honored, and those who remain savor the small joys of life. "Honor at Boar's Head" is a remembering of the life and service of the many thousands of war dead whose bravery and self-sacrifice ensures the many freedoms we enjoy.

H936, full score, 88 pages, \$34.95

H936B, set of parts, \$90.00, string set (8,8,5,5,5)

America, the Promised Land for SATB, 3 Trumpets, Snare Drum & Piano

By Barbara Harbach

A rousing and moving patriotic tribute to America featuring the entire SATB choir, with three trumpets, snare drums and piano with verses for men's chorus, women's chorus and an interlude for the instruments.

H937, 14 pages, full score with parts \$24.95

H937B, 14 pages, choral part, \$2.25

Fantasy and Fugue on "Swing Low, Sweet Chariot" for Woodwind Quintet

By Barbara Harbach • 4:30 minutes

A woodwind quintet setting of one of America's most popular spirituals. The dramatic fantasy section includes a lyrical rendition of the melody; this is followed by a lively fugue.

H938, 8 pages, \$12.95

Freeing the Caged Bird for Woodwind Quintet

By Barbara Harbach • 15 minutes

Maya Angelou • Sara Teasdale • Kate Chopin • Emily Hahn

Freeing the Caged Bird is a four-movement tribute inspired by the literary works of four native St. Louis women who struggled to give voice to their creativity. The first movement is based on the book *I Know Why the Caged Bird Sings*, by Maya Angelou, who is regarded as one of the great voices of contemporary literature. Inspired by Sara Teasdale's poem "Sunset St. Louis" the second movement evokes the swirling, twilight imagery of her poem. The third movement represents Kate Chopin's then notorious novel *The Awakening*, first published in 1899. The last movement, based on Emily Hahn's book, *Hong Kong Holiday*, expresses the *joie de vivre* of a woman who refused to accept society's dictums.

H939, 40 pages, \$24.95, full score and parts

God Bless Your Church! For SATB, Trumpet & Organ

By Barbara Harbach

God Bless Your Church with Strength! is a joyous anthem for choir, trumpet and organ, based on the three hymns, St. Thomas, Festal Song and Heath.

H940, 9 pages, full score with parts \$22.95

Abigail! for Soprano and Chamber Ensemble

By Barbara Harbach • 13:30 minutes

Miss Adorable • Lady Adams • Remember the Ladies • My Heart is Light

Abigail Smith Adams inherited New England's strongest traditions, and what she lacked in formal education her keen intelligence and curiosity molded her into a formidable woman: farm manager, financial manager, letter writer, political advisor, diplomatic wife and First Lady. Her letters to John Adams, pungent, colorful and witty detail her life in times of the American Revolution. As an intellectually open-minded woman of her day, Abigail's ideas on women's rights, education, equal rights and the government would eventually play a role in the founding of the United States. Her marriage to John was a marriage of the mind and of the heart, lasting more than half a century, deeply enriched by time.

I. *Miss Adorable* The lyrics for *Abigail* are taken from the letters that Abigail and John wrote to each other in 1762. John Adams called his Abigail, *Miss Adorable*, and the first movement captures the effervescence and the dreams and hopes of young love.

II. *Lady Adams* In 1776, Abigail wrote to John, "But if we mean to have heroes, statesmen and philosophers, we should have learned women." *Lady Adams* tells Abigail's views on education.

III. *Remember the Ladies* In *Remember the Ladies*, Abigail expresses her hope for equal treatment of women. In letters to John in 1776, she writes him, "For, if man is Lord, woman is *Lordess*."

IV. *My Heart is Light* At the end of her life Abigail tells John that she is sorry that she must leave her "dearest friend" and "please remember me with tenderest affection."

H941, full score, 71 pages, \$34.95

Confluency for Bassoon and Piano

By Barbara Harbach

Confluency for Bassoon and Piano begins as a fantasy-rhapsody followed by a playful imitative section where bassoon meets piano, intermingles, and then go its separate way. A calm theme enters, reminiscent of the tunes from the Sacred

Harp, and provides the canvas for a brief allusion to the haunting tune, *Simple Gifts*. Following a short cadenza for bassoon, a bravura toccata brings the piece to a close.

H942, 6 pages, \$9.95

Echoes from Tomorrow for Chamber Ensemble

By Barbara Harbach • 26 minutes

Anticipation • Choices • Transitions • Remembrances

Flute, Clarinet, Bassoon, Piano, Violin, viola, Cello

Echoes from Tomorrow was inspired by Adolf Mérei's 1915 Hungarian-Jewish silent film *Simon Judit* (Judith Simon), based on the nineteenth-century ballad by Jewish poet József Kiss. *Judith Simon* is the sad and poignant story of a young woman who fell in love with a local man of a higher class. The music reflects the joy and exuberance of young love in the first movement, *Anticipations* and the heartbreaking decisions in *Choices*, when life goes a different way than expected.

Transitions acknowledges the beginning acceptance of life's choices, while *Remembrances* brings self-forgiveness and the start of looking back without regret.

H943, 60 pages, \$31.95

Emily! for Soprano, Trumpet and Piano

By Barbara Harbach • 10 minutes

I Taste a Liquor Never Brewed • If You Were Coming in the Fall • Wild Nights! Wild Nights

Emily! for Soprano, Eb or Bb Trumpet and Piano is in three movements, based on the poetry of the great American poet, Emily Dickinson (1830-1886). The first movement, *I Taste a Liquor Never Brewed*, portrays a mystical state of experiencing the soul's awareness, an awareness that is so overwhelmingly uplifting that she feels as if she had become intoxicated by drinking alcohol. The second movement, *If You Were Coming in the Fall*, is about love, time and separation, and addressed to someone who is away. The third movement based on two poems *Wild Nights! Wild Nights!* and *For Each Ecstatic Instant*. *Wild Nights! Wild Nights!* is a poem of unrestrained passion and rapture. *For Each Ecstatic Instant* describes a relationship of joy and pain, and joy is inevitably paid for by suffering – joy is brief but the resulting pain lasts. The soprano, trumpet and piano intermingle and weave the melodies, each an integral part of the whole, forming a true trio.

H944, 19 pages, \$34.95

Demarest suite for String Orchestra

Echoes of Our Youth begins the suite with lush sonorities and bold statements. Its range of emotions such as insecurity, joy, and nostalgia, are all feelings associated with childhood. *Remember the Ladies* is a phrase from a letter from Abigail Adams to her husband John Adams. The letter spoke to the fact that John was involved in the freeing of the country and yet, women could not vote or be educated. The seductive tango comes to a quiet close as Mrs. Adams' plea fell on deaf ears. *Joyous Day* is the development of a theme from Harbach's opera, *O Pioneers!*. In the opera, this theme was used at a joyous wedding and the joy in the theme translates well to strings as the suite comes to a close.

H945 \$32.95 full score, H946B \$90.00 set of parts (strings 8,8,5,5,5)

Lilia Polka for String Orchestra

Kate Chopin (1850-1904) wrote *Lilia Polka* for piano for her daughter which was published by H. H. Rollman in St. Louis. Polkas were quite popular in the German and German-American communities in St. Louis in 1899. *Lilia Polka* is a lively, spirited polka showcasing each instrument in the string orchestra.

H946 \$14.95 full score, VIV 946B \$40.00 set of parts (strings 8,8,5,5,5)

Concerto in E-flat Major for Piano or Harpsichord

By Maria Hester Park • Edited by Barbara Harbach

Orchestral Score by Robert J. Haskins

Maria Hester Park (1760-1813) was an English composer, pianist, and singer. The opening Allegro has a strong, pulsing theme, while the middle movement is a charming Andante. The final movement is a lighthearted, rollicking Rondo that showcases Park's virtuosic writing and wit.

H1839, 52 pages, \$23.95 (conductor's score)

H1806B, String Parts, \$50.00 (8,8,5,5,5)

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YOUTH MUSICALS AND LARGE CHORAL WORKS

Daniel and the Beastly Night

By Barbara Harbach and Jonathan Yordy

Daniel and the Beastly Night is a 30-minute musical for youth. Written for unison or two-part choir, it dramatizes the popular Biblical story of the prophet Daniel who faces death because of his commitment to prayer. Incorporating humor and a variety of musical styles, *Daniel and the Beastly Night* promises to be an educational and entertaining addition to any worship service or special event.

The speaking parts reflect an attempt to get all choir members involved in the dramatic action. Most parts have only two or three lines and can be given to choir members of any age. The action revolves around four characters: Daniel, King Darius, Marduk, and Adad; these roles are the most demanding. This play can easily be performed with fewer actors by condensing several smaller parts into a single role. The various characters have authentic Babylonian names; the story of Daniel and the Lions' Den can be found in Daniel, chapter six.

H701 *Daniel and the Beastly Night* complete score \$9.95

H702 *Daniel and the Beastly Night* singer's edition \$6.95

H703 complete score plus listening cassette \$13.95

H704 singer's edition plus listening cassette \$9.95

H102T *Daniel and the Beastly Night* listening cassette \$6.95

A Page from the Christmas Story

By Barbara Harbach and Jordy

The title character, Zak, is a young servant to the Three Wise Men. This energetic, playful page finds himself on a journey he doesn't understand to a destination that no one exactly knows. **Mystic Star, Magnet Bright** captures some of the wonder of the wise men who follow the star across the world. But a few on the trip are getting tired of Zak's mischief; they proclaim him a pain-in-the-neck and **A Single-Page Disaster**. Zak is not having a much better time. Discouraged by the endless sun and sand and by all the discomforts of travel, he complains to the others in **A Thousand Miles From Nowhere**. But the journey continues, driven by the Kings' determination to find out what the star means. They consider the cosmic perspective on this event in **From Celestial Vaults Sublime**. The difficult journey is made somewhat easier for Zak when he is told that **A Small Step Forward** can make the difference between feeling overwhelmed and feeling in control.

As the caravan draws nearer to Bethlehem, the Kings decide on gifts for the Christ child; **Polished Gold and Bitter Myrrh** examines how each gift expresses a different vision of who Christ will be. They reach the manger and are deeply moved by the stillness and beauty of **This Wondrous Place**. Having seen the Lord, Zak and the Kings begin the trip back home, but now they are filled with Christmas joy and hope. No longer guided by the Star of Bethlehem, they are guided by the light of what they have seen. **The Star Within** expresses how each has been transformed by the wondrous spectacle they have witnessed.

A Page from the Christmas Story is a 35-minute musical for youth, written for unison choir with optional two and three-part choruses. It has opportunities for 14 characters, but many of the speaking parts may be combined or divided as needed.

H705 *A Page from the Christmas Story* complete score \$9.95

H706 complete score plus listening cassette \$13.95

H103T listening cassette \$6.95 Orders of ten or more complete scores \$5.95

Light Out of Darkness

By Barbara Harbach (SSA & Piano)

Light Out of Darkness is an evocative work taken from Helen Keller's own words. This inspiring work portrays some of the poignant realities of Keller's world: "my fingers are wise" is lyrical and suggestive, "my fingers split the sands" evokes the play of the rippling music of the sea and the final sections capture the strong soaring spirit of the poet.

H522, 12 pages, \$2.95

Luther Cantata

(Adult SATB) 7 movements: choruses, chorales, and solos

Arranged by Barbara Harbach; translation by Jonathan Yordy; text and melodies by Martin Luther.

Our God is Like a Fortress Strong (chorus) • *Chorale on Aus Tiefer Not* (chorale) • *From Deepest Depths I Cry to You* (baritone or alto solo) • *Christ the New Contender* (chorus) • *Chorale on Vater Unser* (chorale) • *Our Father, Lord of Sea and Sky* (soprano or alto solo) • *Ein Feste Finale* (chorus).
H709 32 pages, \$6.95

All choral titles SATB and \$1.50 unless otherwise noted.

Christmas Choral Anthems

This Night in Bethlehem Barbara Harbach H502
Sing! Christ is Born Barbara Harbach H503
Our Christmas Gift Barbara Harbach H504
Infant of Light (SA/TB) Barbara Harbach H509
The Christmas Babe Barbara Harbach H510
Tryste Noel (with alto solo) Gardner Read H519
Audible Light Barbara Harbach H520

General Anthems

Praise Him with the Trumpet Barbara Harbach H501
What is the World to Me Barbara Harbach H505
We Proclaim the Wondrous Glories J. J. Mouret H506
There's a City on a Hill Barbara Harbach H507
Sing, Alleluia Barbara Harbach H508
Rolled Away (spiritual) Barbara Harbach H511
He Will Care For Me Barbara Harbach H516
Proclaim God's Greatness Samuel Adler H517
Let the Peoples Praise You, O God Bruce Neswick H518
Love Has Opened Wide the Door Barbara Harbach H521
Light Out of Darkness, (Unison or Solo) H523

Lent & Easter

Bathe My Soul Barbara Harbach H512
To Kindle Every Frozen Heart (unison) Harbach H513
As Sun Disperses the Mourning Clouds Harbach H514
Of Christ's Dark Cup Barbara Harbach H515

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COMPACT DISCS

Classical Prodigies: Elizabeth Weichsell Billington (1765/68-1818) & Wolfgang Amadeus Mozart Barbara Harbach, harpsichord

Billington: Six Sonatas - G major, A major, B-flat major, E-flat major, F major, and G major
Mozart: Eight Variations in G, KV 24, Untitled in F KV 15, and Seven Variations in D, KV 25
 CD 7703, Hester Park Records, 72 minutes 46 seconds

Close Your Eyes: Women Jazz Composers

Thomas George, piano and **Michael Kaupa**, trumpet/flügelhorn
Bernice Petkere • **Billie Holiday** • **Maria Grever** • **Dee Libbey** • **Mable Wayne** • **Sharah Hannah Sheppard** • **Dana Suesse** • **Dorothy Fields** • **Kay Swift** • **Ann Ronell** • **Sadie Vimmerstedt** • **Ruth Lowe**
 CD 7701 Hester Park Records, 64 minutes 50 seconds

Daystream Dances: Women Composers for Oboe

Cynthia Green Libby, oboe and Peter Collins, piano

Madeleine Dring *Three Piece Suite* • **Williametta Spencer** *Adagio and Rondo* • **Barbara Harbach** *Daystream Dances* • **Zhanna Kolodub** *Concertino for Oboe and Piano* • **Rhian Samuel** *Sonata for Oboe* • **Vivian Fine** *Sonatina* • **Roselyne Masset-Lecocq** *L'Oiseau des Galaxies* • **Libby Larsen** *Kathleen, As She Was* • **Dulcie Holland** *The Fallen Leaf* • **Diane Keech** *Scherzo Rondoso*

CD 7707, Hester Park Records, 63 minutes 18 seconds

Pièces Parisiennes: Madame de Villeblanche and Marie Bigot

Susan Chan, piano

CD 7705, Hester Park Records, 67 minutes 55 seconds

Sonatas by Elizabeth: Elisabetta de Gambarini & Elizabeth Hardin

Barbara Harbach, harpsichord

CD 7702, Hester Park Records, 72 minutes 58 seconds

Summershimmer: Women Composers for Organ

Barbara Harbach, organ

Elizabeth Stirling *Maestoso* • **Barbara Harbach** *Summershimmer* • **Fanny Mendelssohn Hensel** *Prelude for Organ in G Major* • **Ellen Taaffe Zwilich** *Praeludium* • **Christina Harmon** *Built on a Rock* • **Maddalena Lombardini Sirmen** *Concerto I for Solo Organ* • **Jeanne Demessieux** *Répons pour le Temps de Pâques* • **Julia Smith** *Prelude in D-flat* • **Ethel Smyth** *O Gott du frommer Gott* • **Elizabeth Stirling** *Tallis' Canon* • **Libby Larsen** *Sonata in One Movement* • **Clara Schumann** *Prelude and Fugue for Organ, Op. 16, no. 2* • **Mary Jeanne van Appledorn** *Shabat Shalom* • **Christina Harmon** *Joyful, Joyful*

CD 7704, Hester Park Records, 73 minutes 40 seconds

Women Composers for Organ: Music Spanning Five Centuries

Barbara Harbach, Organ

Roberta Bitgood • **Amy Beach** • **Elizabeth Stirling** • **Edith Borroff** • **Fanny Mendelssohn** • **Marga Richter** • **Violet Archer** • **Clara Schumann** • **Gwyneth Walker** • **Miss Steemson Gracia Baptista** • **Mary Jeanne van Appledorn** • **Jeanne Demessieux** • **Barbara Harbach** • **Grete von Zieritz**

CD 294 Gasparo Records

18th Century Music by Women Composers, Vol. I

Barbara Harbach, Harpsichord

Cecilia Barthélémon *Sonata in E Major* • **Marianne Martinez** *Sonata in E Major and Sonata in A Major* • **Marianna d'Auenbrugg** *Sonata in E flat: Rondo* • **Elisabetta de Gambarini** *Pieces for the Harpsichord* • **Maria Hester Park** *Sonata in F Major*

CD 272 Gasparo Records

18th Century Music by Women Composers, Vol. II

Barbara Harbach, Harpsichord

A Lady Lesson VI in D Major • **Cecilia Barthélémon** *Sonata in G Major* • **Maria Hester Park** *Concerto in E flat Major and Sonata in C Major* • **Elizabeth Turner** *Lesson I in g minor and Lesson II in G Major*

CD 281 Gasparo Records

Anna Bon de Venezia Six Sonatas for Harpsichord, Opus 2

Barbara Harbach, harpsichord

CD MSR Classics 1241

Goldberg Variations by Bach for Harpsichord

Barbara Harbach, harpsichord

CD Gasparo Records (*Gallante*), GG 1018

Pachelbel Canons

Barbara Harbach, organ

CD Gasparo Records, GSS-2001

Bach & Handel: Music for Two Trumpets and Organ

Barbara Butler & Charles Geyer trumpets, **Barbara Harbach**, organ

Arrangements available from Harbach Music
 CD *Gasparo Records, GSS-2002*

20th Century Harpsichord Music, Volume I

Barbara Harbach, harpsichord

Bohuslav Martinu, Virgil Thomson, Vincent Persichetti, William Albright, Samuel Adler, Rick Sowash, Alec Templeton

CD *Gasparo Records, GSCD-251*

20th Century Harpsichord Music, Volume II

Barbara Harbach, harpsichord

Arnold Rosner, Dan Locklair, Vivian Fine, Barbara Harbach, Randall Thompson, Edith Borroff

CD *Gasparo Records, GSCD-266*

20th Century Harpsichord Music, Volume III

Barbara Harbach, harpsichord

Dan Locklair, Samuel Jones, Arnold Rosner, Daniel Pinkham, Samuel Adler

CD *Gasparo Records, GSCD-280*

20th Century Harpsichord Music, Volume IV

Barbara Harbach, harpsichord

Emma Lou Diemer, Michael Rose, Gardner Read, Edith Boroff, Mary Jean Van Appledorn, Barbara Harbach, Vincent Persichetti, Robert Stern, Ellen Taaffe Zwilich, Robert Starer

CD *Gasparo Records, GSCD-290*

American Hymn Preludes

Barbara Harbach, organ

Samuel Adler (Hymnset for Organ, When Jesus Wept), **Gardner Read** (Preludes on Old Southern Hymns)

CD *Gasparo Records, GSCD-258*

Contemporary Organ: Samuel Adler / Dan Locklair

Barbara Harbach, organ

Dan Locklair (Rubrics, Ayre for the Dance, Pageant for Sally, Inventions), **Samuel Adler** (Toccat, Recitation & Postlude; Two Meditations; Reflection; Wind songs)

CD *Gasparo Records, GSCD-277*

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BARBARA HARBACH COMPACT DISC RECORDINGS OF COMPOSITIONS

Music of Barbara Harbach, Chamber VI, Volume 14, MSR Classics 1706, 2020 (in press)

Civil/Civility * Visions of Hildegard * Cuatro Danzas * The Sound the Stars Make Rushing through the Sky

Music of Barbara Harbach, Orchestral Music V, Expressions for Orchestra, Vol. 13, MSR Classics 1672

London Philharmonic Orchestra, 2019

Suite Luther 2017

I. Motet – A Fortress Strong II. In Peace and Joy I Now Depart III. Chorale Fantasy: *Ein' feste Burg* IV. From Deepest Depths I Cry to You V. Ein' Feste Finale

Arabesque Noir 2017

I. Looking for an Angel II. Evening Love III. In the Still, I Will Wait

Early American Scandals 2017

I. Love – Revenge II. River Styx III. The Vulture Hours IV. Virginia's Real Reel

Recitative and Aria 2017

I. Recitative – Soliloquy II. Aria – Our Love Forever New

Music of Barbara Harbach, *Orchestral Music IV, Symphonic Storytelling*, Vol. 12, MSR Classics 1646,
London Philharmonic Orchestra, 2018
Hypocrisy – Orchestral Suite 2016

I. The Gates of Truth II. Conversations III. Deceptions IV. Elusive Truths V. Gabriel the Ascetic
VI. Curiosity VII. Fated Fête Day VIII. Dancing Children IX Shock and Death X. Robe of
Mourning XI. Vignette of Love XII. Mixed Signals XIII. Sermon of Hypocrisy

Symphony No. 11: *Retourner*

I. Return, Debate II. Our Sweet and Carefree Youth III. The Art of Tarot

Music of Barbara Harbach *Orchestral Music III, Portraits in Sound*, Volume 11, MSR Classics 1614,
London Philharmonic Orchestra, 2016

Symphony No. 10: *Symphony for Ferguson*

I. Heroes II. The Fallen III. Together in Harmony

Symphony No. 9: *Celestial Symphony*

I. The Annunciation II. Celestial Vaults III. Temptations

Symphony No. 8: *Hawthorn Symphony*

I. Hester II. Chillingworth III. Dimmesdale

Symphony No. 7: *O Pioneers! Symphony*

I. Conflict II. Now I See What Cannot Be III. Always on Our Love Depend

Music of Barbara Harbach – *Chamber V, Music for Soprano, Violin, Piano & Chamber Orchestra*,
Volume 10, MSR Classics 1544, 2016

The Birth, Life and Death of Christ

Arrival in Bethlehem / Nativity and Arrival of the Magi / The Sleep of Jesus * The
Samaritan / The Miracle of Jairus's Daughter * Mary Magdalene Washes the Feet of Jesus /
Palm Sunday * Last Supper * The Olive Garden / The Night Watch / Judas's Betrayal *
Jesus before Caiaphas / The Denial of St. Peter * Jesus before Pontius Pilate * The Torment /
Ecce Homo (Behold the Man) / Bearing of the Cross / Jesus Falls for the First Time *
Saint Veronica / Climbing Golgatha * The Crucifixion / The Agony / Descending from the Cross
* Committed to the Tomb /
The Resurrection

Dorothy Parker Love Songs for Soprano, Violin and Piano

A Certain Lady * Nocturne * Love Song

Nocturne noir for Piano

Terezin Children's Songs for Soprano, Violin and Piano

Birdsong * Forgotten * On a Sunny Evening * The Butterfly * Do Not Stand at My Grave and
Weep

Music of Barbara Harbach – *Orchestral Music II, Symphonies and Soundings & Celebrations*, Volume
9, MSR Classics 1519,

London Philharmonic Orchestra, 2014

Symphony No. 3: *A State Divided – A Missouri Symphony*, MSR Classics 1519, 2014

Missouri Compromise – a slave state • Skirmish at Island Mound – African American regiment •
The Battle of Westport – the battle that saved Missouri

Symphony No. 4: *Gateway Festival Symphony*

Confluency • Sunset: St. Louis • After Tomorrow

Symphony No. 5: *Jubilee Symphony*

Bellerive • Mirth Day Fiesta • Tritons Ascending

Symphony No. 6: *Night Soundings for Orchestra*

Cloak of Darkness • Notturmo • Midnight Tango

Music of Barbara Harbach – *Chamber Music IV, Music for Strings, Winds, Brass, Piano & Soprano*,
Volume 8, MSR Classics 1259, 2013

The Sounds of St. Louis for Low Brass

Phantom of the Dreams Origin for Chamber Ensemble

Procession • Lamentation • Semaphores • Desolation • Deprived • Tranquility • Polyhedral Bell •
Spinning Mill of Nocturnal Repose

Harriet's Story for Soprano, Violin and Piano

Frontier Slave • No Reason to Learn • Sister Harriet Tubman

Incantata for Chamber Ensemble

Perplexities • Nocturne • Ireland Remembered • Bitter-sweet • Coda

Music of Barbara Harbach – Music for Strings, Volume 7, MSR Classics 1258, London Philharmonic Orchestra, 2011

Sinfonietta for String Orchestra

Hommage • Jeu Jeu • Pastiche

In Memoriam: Turn Round, O My Soul for String Orchestra

Freedom Suite for String Orchestra

Harriet Scott – A Strong Woman • Eliza and Lizzie – Let My People Go! • Freedom – At Last

Two Songs from the Sacred Harp for String Orchestra

The Morning Trumpet • Chester

Demarest Suite for String Orchestra

Echoes of Our Youth • Remember the Ladies Tango • Joyous Day

Nights in Timisoara for String Orchestra

Lilia Polka for String Orchestra

Music of Barbara Harbach – Chamber Music III – Reeds, Brass, Strings, Harpsichord & Piano, Volume 6, MSR Classics 1257, 2010

Frontier Fancies for Violin & Piano: Fiddlefirt • Twilight Dream • Dancedevil

American Dialogues Flute & Piano

Four Dances for 2 Oboe & Violin

Rococo Promenade • Afternoon Divertimento • Get Reel • Holiday Glide

Tres Danzas para Clavecin

Cante flamenco • Andante para vihuelo de penole • Danza-Deliro

Phantasy and Phugue Solo Piano

Spaindango Caprice for Harpsichord

Rustic Scene for Viola & Piano

Perambulations Trumpet & Piano

Daystream Dances Oboe & Piano

Rolling Brightness • Reeling Dusk

Emanations from The Sacred Harp Cello & Piano

Morning Fantasy • Reeling Chester

Music of Barbara Harbach – Vocal Music, Soprano, Winds, Strings, Harp, Trumpet & Piano, Volume 5, MSR Classics 1256, 2009

Abigail! for Soprano, Flute, Clarinet, Bass Clarinet, Bassoon

Miss Adorable • Lady Adams • Remember the Ladies • My Heart is Light

Pleasure Flow, Tender Mist for Soprano and Piano

Wind • Tend • Mist • In the Calm in the Cool • Pleasure is flow

Emily! for soprano, E-flat Trumpet and Piano

I Taste a Liquor Never Brewed • If You Were Coming in the Fall • Wild Nights! Wild Nights!

Light Out of darkness for Soprano and Piano

Cherish-Caress for Soprano and Cello

Pioneer Women: From Skagway to White Mountain for Soprano, Clarinet and Piano

Catherine Van Curler • Cordelia Nobel • Margaret Murie • Gertrude Fergus Baker

Twenty-First Century Pioneer for soprano and Piano

Music of Barbara Harbach – Chamber Music II, String Orchestra, Ensemble & Woodwind Quintet, Volume 4, MSR Classics 1255, 2009

The Soul Of Ra for String Orchestra, MSR Classics 1254, 2008

In Memoriam • Phoenix Rising
Freeing the Caged Bird for Woodwind Quintet, MSR Classics 1254, 2008
 Maya Angelou • Sara Teasdale • Kate Chopin • Emily Hahn
Transformations for String Orchestra, MSR Classics 1254, 2008
 Pastorale • Towards Liberty • Re-strain • Commandment • For Life • One Out of Many • Profit •
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Echoes from Tomorrow for Chamber Ensemble, MSR Classics 1254, 2008
 Anticipation • Choices • Transitions • Remembrances
Lilia Polka for Woodwind Quintet

Organ Music of Barbara Harbach – Toccatas, Flourishes and Fugues on Familiar Hymn Tunes,
 Vol. 3, MSR Classics 1254, 2008

Chester – Let Tyrants Shake Their Iron Rods* *In Babilone* – There’s a Wideness in God’s Mercy
Azmon – Oh, for a Thousand Tongues to Sing * *O Waly Waly* – Although I Speak with Angel’s Tongue
Chorale Fantasy on Ein Feste Burg – A Mighty Fortress is Our God * *Reverie on Vater unser* – Our
 Father Who Art in Heaven * *Finale on Ein Feste Burg* – A Mighty Fortress is Our God
Kingsfold – I Heard the Voice of Jesus Say, Come Unto Me and Rest * *Sufferer* – They Crucified My
 Lord * *Land of Rest* – How Long, O God * *Swing Low, Sweet Chariot, Comin’ for to Carry Me Home*
Holy Manna – All Who Hunger, Gather Gladly * *Gloria* (B. Harbach), original 21st Century melody
Besançon – People, Look East * *Antioch* – Joy to the World * *Forest Green* – As Saints of Old
Darwall’s 148th – Before You, Lord, We Bow * *Llangloffan* – Bless Now, O God, the Journey
African American Spiritual – Wade in the Water * *Ar Hyd Y Nos* – Go, My Children, with My Blessing
Hermas – On Our Way Rejoicing * *The Morning Trumpet* – Oh, When Shall I See Jesus? * *Christ lag in*
Todesbanden – Christ Jesus Lay in Death’s Strong Bands

Chamber Music of Barbara Harbach – Ensemble, String Quartet & Woodwind Quintet, Vol. 2, MSR
 Classics 1253, 2007

American Solstice for Chamber Ensemble
Transformations for String Quartet
 Pastorale * Towards Liberty * Re-strain * Commandment I For Life * One Out of Many * Profit *
 Return
Forces at Play for Chamber Ensemble
Separately Together – Synthesia for Chamber Ensemble
 Lilting Lines and Careening Melodies * Spattering Notes * Dancing Rhythms * Lyrical Re-vision
 * Crescendo of Colors
Carondolet Caprice for Chamber Ensemble
Swing Low, Sweet Chariot for Woodwind Quintet
Rhapsody Ritmico for Brass Quintet

Orchestral Music of Barbara Harbach – Symphony, Reverie & Rhapsody, Vol. 1, MSR Classics 1252,
 2007

Symphony No. 1: Veneration for Orchestra
 Blessings: Gift of Blood * Charity-Caress * Grace: Pleasure Heart
 Frontier Fancies for Violin and Orchestra
 Fiddleflirt * Twilight Dream * Dancedevil
 Arcadian Reverie for String Orchestra
 Rhapsody Jardine for Oboe and String Orchestra
 Symphony No. 2: *One of Ours – A Cather Symphony*
 On Lovely Creek * Autumn in Beaufort * Honor at Boar’s Head

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BARBARA HARBACH COMPOSITIONS ON COMPACT DISC

Suite Luther 2017

- I. Motet – A Fortress Strong
- II. In Peace and Joy I Now Depart
- III. Chorale Fantasy: *Ein' feste Burg*
- IV. From Deepest Depths I Cry to You
- V. Ein' Feste Finale

Arabesque Noir 2017

- I. Looking for an Angel
- II. Evening Love
- III. In the Still, I Will Wait

Early American Scandals 2017

- I. Love – Revenge
- II. River Styx
- III. The Vulture Hours
- IV. Virginia's Real Reel

Recitative and Aria 2017

- I. Recitative – Soliloquy
- II. Aria – Our Love Forever New

Hypocrisy – Orchestral Suite 2016

- I. The Gates of Truth
- II. Conversations
- III. Deceptions
- IV. Elusive Truths
- V. Gabriel the Ascetic
- VI. Curiosity
- VII. Fated Fête Day
- VIII. Dancing Children
- IX Shock and Death
- X. Robe of Mourning
- XI. Vignette of Love
- XII. Mixed Signals
- XIII. Sermon of Hypocrisy

Symphony No. 11: Returner

- I. Return, Debate
- II. Our Sweet and Carefree Youth
- III. The Art of Tarot

Symphony No. 10: Symphony for Ferguson, Harbach Music, 2016

- I. Heroes
- II. The Fallen
- III. Together in Harmony

Symphony No. 9: Celestial Symphony, Harbach Music, 2016

- I. The Annunciation
- II. Celestial Vaults
- III. Temptations

Symphony No. 8: Hawthorn Symphony, Harbach Music, 2016

- I. Hester
- II. Chillingworth
- III. Dimmesdale

Symphony No. 7: O Pioneers! Symphony, Harbach Music, 2016

I. Conflict

II. Now I See What Cannot Be

III. Always on Our Love Depend

The Birth, Life and Death of Christ, MSR Classics 1544, 2016

Arrival in Bethlehem / Nativity and Arrival of the Magi / The Sleep of Jesus

The Samaritan / The Miracle of Jairus's Daughter

Mary Magdalene Washes the Feet of Jesus / Palm Sunday

Last Supper

The Olive Garden / The Night Watch / Judas's Betrayal

Jesus before Caiaphas / The Denial of St. Peter

Jesus before Pontius Pilate

The Torment / Ecce Homo (Behold the Man) / Bearing of the Cross / Jesus Falls for the First Time

Saint Veronica / Climbing Golgotha

The Crucifixion / The Agony / Descending from the Cross

Committed to the Tomb / The Resurrection

Dorothy Parker Love Songs for Soprano, Violin and Piano, MSR Classics 1544, 2016

A Certain Lady * Nocturne * Love Song

Nocturne noir, MSR Classics 1544, 2016

Terezin Children's Songs for Soprano, Violin and Piano, MSR Classics 1544, 2016

Birdsong * Forgotten * On a Sunny Evening * The Butterfly * Do Not Stand at My Grave and Weep

Symphony No. 3: A State Divided – A Missouri Symphony, MSR Classics 1519, 2014

Missouri Compromise – a slave state • Skirmish at Island Mound – African American regiment • The Battle of Westport – the battle that saved Missouri

Symphony No. 4: Gateway Festival Symphony, MSR Classics 1519, 2014

Confluency • Sunset: St. Louis • After Tomorrow

Symphony No. 5: Jubilee Symphony, MSR Classics 1519, 2014

Bellerive • Mirth Day Fiesta • Tritons Ascending

Symphony No. 6: Night Soundings for Orchestra, MSR Classics 1519, 2014

Cloak of Darkness • Notturmo • Midnight Tango

The Sounds of St. Louis for Low Brass, MSR Classics 1259, 2013

Phantom of the Dreams Origin for Chamber Ensemble, MSR Classics 1259, 2013

Procession • Lamentation • Semaphores • Desolation • Deprived • Tranquility • Polyhedral Bell • Spinning Mill of Nocturnal Repose

Harriet's Story for Soprano, Violin and Piano, MSR Classics 1259, 2013

Frontier Slave • No Reason to Learn • Sister Harriet Tubman

Incantata for Chamber Ensemble, MSR Classics 1259, 2013

Perplexities • Nocturne • Ireland Remembered • Bitter-sweet • Coda

Sinfonietta for String Orchestra, MSR Classics 1258, 2011

Hommage • Jeu Jeu • Pastiche

In Memoriam: Turn Round, O My Soul for String Orchestra, MSR Classics 1258, 2011

Freedom Suite for String Orchestra, MSR Classics 1258, 2012

Harriet Scott – A Strong Woman • Eliza and Lizzie – Let My People Go! • Freedom – At Last

Two Songs from the Sacred Harp for String Orchestra, MSR Classics, 2011: The Morning Trumpet • Chester

Demarest Suite for String Orchestra, MSR Classics, 2011

Echoes of Our • Youth Remember the Ladies Tango • Joyous Day

Nights in Timisoara for String Orchestra, MSR Classics 1258, 2011

Lilia Polka for String Orchestra, MSR Classics 1258, 2011

Frontier Fancies for Violin & Piano: Fiddlefirt • Twilight Dream • Dancedevil, MSR Classics 1257, 2010

American Dialogues Flute & Piano MSR Classics 1257, 2010

Four Dances for 2 Oboe & Violin: Rococo Promenade • Afternoon Divertimento • Get Reel • Holiday Glide MSR Classics 1257, 2010

Tres Danzas para Clavecin: Cante flamenco • Andante para vihuelo de penole • Danza-Deliro, MSR Classics, 1257, 2010

Phantasy And Phugue Solo Piano, MSR Classics 1257, 2010

Spaindango Caprice for Harpsichord, MSR Classics 1257, 2010
Rustic Scene for Viola & Piano, MSR Classics 1257, 2010
Perambulations Trumpet & Piano, MSR Classics 1257, 2010
Daystream Dances Oboe & Piano: Rolling Brightness • Reeling Dusk, MSR Classics 1257, 2010
Emanations from The Sacred Harp Cello & Piano: Morning Fantasy • Reeling Chester, MSR Classics 1257, 2010
Abigail! for Soprano, Flute, Clarinet, Bass Clarinet, Bassoon, MSR Classics 1256, 2010
 Miss Adorable • Lady Adams • Remember the Ladies • My Heart is Light
Pleasure Flow, Tender Mist for Soprano and Piano, MSR Classics 1256, 2010
 Wind • Tend • Mist • In the Calm in the Cool • Pleasure is flow
Emily! for soprano, E-flat Trumpet and Piano, MSR Classics 1256, 2010
 I Taste a Liquor Never Brewed • If You Were Coming in the Fall • Wild Nights! Wild Nights!
Light Out of darkness for Soprano and Piano, MSR Classics 1256, 2010
Cherish-Caress for Soprano and Cello, MSR Classics 1256, 2010
Pioneer Women: From Skagway to White Mountain for Soprano, Clarinet and Piano, MSR Classics 1256, 2010, Catherine Van Curler • Cordelia Nobel • Margaret Murie • Gertrude Fergus Baker
Twenty-First Century Pioneer for soprano and Piano, MSR Classics 1256, 2010
Perambulations for Trumpet and Piano on Facets 3: John Holt, Trumpet, 2009
Emily! for Mezzo Soprano, Trumpet and Piano on Facets 3: John Holt, Trumpet, 2009
The Soul Of Ra for String Orchestra, MSR Classics 1254, 2008
 In Memoriam • Phoenix Rising
Freeing the Caged Bird for Woodwind Quintet, MSR Classics 1254, 2008
 Maya Angelou • Sara Teasdale • Kate Chopin • Emily Hahn
Transformations for String Orchestra, MSR Classics 1254, 2008
 Pastorale • Towards Liberty • Re-strain • Commandment • For Life • One Out of Many • Profit • Return
Echoes from Tomorrow for Chamber Ensemble, MSR Classics 1254, 2008
 Anticipation • Choices • Transitions • Remembrances
Lilia Polka for Woodwind Quintet, MSR Classics 1254, 2008
Chester – Let Tyrants Shake Their Iron Rods, MSR Classics 1254, 2008
In Babilone – There's a Wideness in God's Mercy, MSR Classics 1254, 2008
Azmon – Oh, for a Thousand Tongues to Sing, MSR Classics 1254, 2008
O Waly Waly – Although I Speak with Angel's Tongue, MSR Classics 1254, 2008
Chorale Fantasy on Ein Feste Burg – A Mighty Fortress is Our God, MSR Classics 1254, 2008
Reverie on Vater unser – Our Father Who Art in Heaven, MSR Classics 1254, 2008
Finale on Ein Feste Burg – A Mighty Fortress is Our God, MSR Classics 1254, 2008
Kingsfold – I Heard the Voice of Jesus Say, Come Unto Me and Rest, MSR Classics 1254, 2008
Sufferer – They Crucified My Lord, MSR Classics 1254, 2008
Land of Rest – How Long, O God, MSR Classics 1254, 2008
Swing Low, Sweet Chariot, Comin' for to Carry Me Home, MSR Classics 1254, 2008
Holy Manna – All Who Hunger, Gather Gladly, MSR Classics 1254, 2008
Gloria (B. Harbach), original 21st Century melody, MSR Classics 1254, 2008
Besançon – People, Look East, MSR Classics 1254, 2008
Antioch – Joy to the World, MSR Classics 1254, 2008
Forest Green – As Saints of Old, MSR Classics 1254, 2008
Darwall's 148th – Before You, Lord, We Bow, MSR Classics 1254, 2008
Llangloffan – Bless Now, O God, the Journey, MSR Classics 1254, 2008
African American Spiritual – Wade in the Water, MSR Classics 1254, 2008
Ar Hyd Y Nos – Go, My Children, with My Blessing, MSR Classics 1254, 2008
Hermas – On Our Way Rejoicing, MSR Classics 1254, 2008
The Morning Trumpet – Oh, When Shall I See Jesus? MSR Classics 1254, 2008

Christ lag in Todesbanden – Christ Jesus Lay in Death's Strong Bands, MSR Classics 1254, 2008
Erre Gyere – traditional Hungarian melody, MSR Classics 1254, 2008
Frontier Fancies for Violin and Orchestra, MSR Classics 1252, 2007
Symphony No. 2: One of Ours – A Cather Symphony, MSR Classics 1252, 2007
Arcadian Reverie for String Orchestra, MSR Classics 1252, 2007
Symphony No. 1: Veneration for Orchestra, MSR Classics 1252, 2007
Rhapsody Jardine for Oboe and String Orchestra, MSR Classics 1252, 2007
American Solstice for Chamber Ensemble, MSR Classics 1253, 2007
Transformations for String Quartet, MSR Classics 1253, 2007
Forces at Play for Chamber Ensemble, MSR Classics 1253, 2007
Separately Together – Synesthesia for Chamber Ensemble, MSR Classics 1253, 2007
Carondolet Caprice for Chamber Ensemble, MSR Classics 1253, 2007
Swing Low, Sweet Chariot for Woodwind Quintet, MSR Classics 1253, 2007
Rhapsody Ritmico for Brass Quintet, MSR Classics 1253, 2007
Light out of Darkness, The St. Louis Children's Choirs, Spring Concerts, 2006
Psalms from St. Peter, choir and organ, STPT 1, Stevens Point, WI, 2002
 *Dixi Domino Dominus * Veni Creator Spiritus * Sing a New Psalm (Cantate ei canticum novum)*
 *Sing Jubilation * Into Your Hands * Venite Adoramus * Create in Me a Clean Heart * Lauda, anima mea,*
 *Dominum * Here I Am, O Lord * Before You Lord We Bow for Organ * Oh, for a Thousand Tongues to Sing for*
 Organ
Tres Danzas para Clavecin for Harpsichord on *Contemporary Harpsichord, Volume IV*, Gasparo Records,
 GSCD-290, 2000
Daystream Dances, Hester Park, CD 7707, 1999
Fanfare and Toccata on "*Lasst Uns Erfreuen* for Organ," Arkay Records, CD 6151, 1996
Summershimmer for Organ, Hester Park, CD 7704, 1996
Fanfare and Toccata on "*Lasst Uns Erfreuen* for Organ," Gasparo Records, CD 294, 1993
Spaindango for Harpsichord, Gasparo Records, CD 281, 1990

[RETURN](#)