HMP Catalogue

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BARBARA HARBACH

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By Don Freund

Mexican Composers for the Organ, Vol. I
By Ramón Noble • Edited by James Welch

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Organ Music by Women Composers before 1800
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Fanfare and Toccata on "Lasst Uns Erfreuen"
By Barbara Harbach

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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).

Summershimmer for Solo Organ
By Barbara Harbach

Works for Organ
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Fanfare and Toccata on "Joy to the World"
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Mexican Composers for the Organ, Vol. 2
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Six Concertos for Solo Organ
By Matthew Camidge • Arranged by Barbara Harbach

Lute Concerto for Solo Organ
By Antonio Vivaldi (1678-1741) • Edited by Marcia Hauff

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Six Fugues for Organ on English Psalm Tunes
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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 ElegíacoCancion de Cuna• Preludio Elegiaco

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By Philip Jones

Variations on "Jerusalem the Golden"
By Mary Jeanne van Appledorn

Fantasy and Fugue on "Swing Low, Sweet Chariot"
By Barbara Harbach

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

Poema for Solo Organ
By Zhanna Kolodub

Prelude and Fugue for Solo Organ
By H. Leslie Adams

Farewell from Rome for Solo Organ
By Fanny Mendelssohn Hensel • Arranged by Barbara Harbach

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By Barbara Harbach

Pickles and Peppers Rag for Solo Organ
By Adaline Shepherd • Arranged by Barbara Harbach

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By Barbara Harbach

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By Philip Jones

Mexican Composers for the Organ, Vol. 4
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By Gustav Merkel (1827-1885) • Edited by Robert C. Mann

Fantasy for Solo Organ
By Wang An-Ming

Festival Overture for Solo Organ
By Ruth Norman

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

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*

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*

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By Ann Sheppard Mounsey Bartholomew • Edited by Barbara Harbach

Fantasy and Fugue on a Hungarian Melody

By Barbara Harbach

Nights in Timisoara for Solo Organ

By Barbara Harbach

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By Barbara Harbach

The Spirit Sends Us Forth to Serve (Chesterfield) • In a Lowly Manger Born (Mabune) • God the Sculptor of the Mountains (Jennings-Houston)

Were You There (When They Crucified My Lord) for Solo Organ

By Barbara Harbach

Suite on Luther Chorales for Solo Organ

by Barbara Harbach

ORGAN COLLECTIONS

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Holy Manna, Organ Settings of Folk Tunes and Spirituals, Vol. 3
By Barbara Harbach

Ride On, In Majesty, Organ Settings for Lent and the Passion, Vol. 4
By Barbara Harbach

Go, My Children, Organ Settings for *On Our Way*, Vol. 5
By Barbara Harbach

WORKS FOR ORGAN AND BRASS

Arias for Trumpet and Organ
By J. S. Bach • Arranged by Barbara Harbach

We Offer Thanks and Praise for Two Trumpets and Organ
By J. S. Bach • Arranged by Barbara Harbach

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

Sonata for Two Trumpets and Organ
By Arcangelo Corelli • Arranged by Barbara Harbach

Sonata for Two Trumpets and Organ
By Giuseppe Tartini • Arranged by Barbara Harbach

Sound the Trumpet for Trumpet and Organ
By Mary Jeanne van Appledorn

God is Love for Two Trumpets and Organ (Cantata) No. 33
J. S. Bach • Arranged by Barbara Harbach

Three Pieces for Organ and Brass (2-3 Trumpets, Timpani & Organ)
by J. S. Bach • Arranged by Barbara Harbach

Emily! for Soprano, Trumpet and Piano
By Barbara Harbach
I Taste a Liquor Never Brewed • If You Were Coming in the Fall • Wild Nights! Wild Nights

Two Italian Duets for Two Trumpets and Organ/Piano
by G. F. Handel, arranged by Barbara Harbach (Contains material used later in the Messiah.)
- *Quel fior che all'alba ride*
- *No, di voi non vuo darmi*

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

18th Century Women Composers for the Harpsichord or Piano, Vol. II
Edited by Barbara Harbach
Marianne Martinez • Maria Hester Park

Historical Women Composers for Piano: Marie Bigot
By Marie Bigot • Edited by Calvert Johnson

Six Lessons for Harpsichord or Piano
By Elizabeth Turner • Edited by Barbara Harbach

Four Sonatas for Piano or Harpsichord
By Madame de Villeblanche • Edited by Calvert Johnson

Concerto in E-flat Major for Piano or Harpsichord
By Maria Hester Park • Edited by Barbara Harbach

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 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

Sonatas for Piano, Vol. II
By Hélène Montgeroult (1764-1835) • Edited by Calvert Johnson

Six Sonatas for Harpsichord or Piano
By Jane Freer • Edited by Barbara Harbach

Six Lessons for Harpsichord or Piano
By Elizabeth Hardin • Edited by Barbara Harbach

Preludes and Fugues for Piano, Op. 16
By Clara Schumann (1819-1896) • Edited by Barbara Harbach

Three Sonatas for Piano
By Cecilia Barthélemon • Edited by Barbara Harbach

Three Sonatas for Harpsichord or Piano, Op. 1
By Elizabeth Weichsell Billington (c.1768-1818) • Edited by Barbara Harbach

Six Sonatas for Harpsichord or Piano, Op. 2
By Elizabeth Weichsell Billington (c.1768-1818) • Edited by Barbara Harbach

Six Sonatas for Harpsichord or Piano
By Anna Bon • Edited by Barbara Harbach

Six Sonatas for Piano or Harpsichord
By Jane Savage • Edited by Barbara Harbach

Sonata in E-flat Major for Piano or Harpsichord
By Maria Hester Park • Edited by Barbara Harbach
H1818, 20 pages, $10.95

Two Pieces for Solo Piano or Harpsichord
By Teresa Agnesi • Edited by Barbara Harbach

Sonata in A Major for Solo Piano
By Caroline Orger Reinagle • Edited by Barbara Harbach

Tarantella for Piano
By Caroline Orger Reinagle • Edited by Barbara Harbach

Three Sonatas for Harpsichord or Piano
By Maria Hester Reynolds • Edited by Barbara Harbach

Sonata in A Major for Piano or Harpsichord
By Sophia Dussek • Edited by Barbara Harbach

Two Sonatas for Harpsichord or Harp
By Caroline Campbell • Edited by Barbara Harbach

Two Works for Piano: Fantasia and Introduction & Variations on *Non Più Mesta*
By Olivia Dussek • Edited by Barbara Harbach

Divertimento and Military Rondo for the Piano
By Maria F. Parke • Edited by Barbara Harbach

Six Easy Lessons for the Harpsichord
By John Camidge • Edited by Barbara Harbach

The Capture of the Cape of Good Hope for Solo Piano
By Cecilia Barthélemon • Edited by Barbara Harbach

Three Grand Sonatas for Solo Piano
By Maria F. Parke • Edited by Barbara Harbach

Sonatas for the Piano or Harpsichord with Violin Obbligato
By Maria Hester Reynolds• Edited by Barbara Harbach

Overture to Astarto for the Harpsichord or Piano
By Felice Giardini • Edited by Barbara Harbach

Sonata in F Major for the Piano-Forte or Harpsichord
By Veronica Cianchettini • Edited by Barbara Harbach

Divertimento for Solo Piano or Pedal Harp
By Mrs. M. A. Bryan • Edited by Barbara Harbach

CONTEMORARY HARPSICHORD

Contemporary Composers for Harpsichord, Vol. 1
Arnold Rosner *Sonatine d'Amour* • Barbara Harbach *Spaindango* • Michael Rose *B'rachah (Benediction)*

Contemporary Composers for Harpsichord, Vol. 2
Emma Lou Diemer *Toccata* • Barbara Harbach *Tres Danzas para Clavecin*

The Seven Faces of Fernando for Solo Harpsichord
By Robert Starer

Fantasy and Fugue Frantique for Solo Harpsichord
By Barbara Harbach

Spaindango – a Tango Caprice for Solo Harpsichord or Piano
By Barbara Harbach

Tres Danzas para Clavecin or Piano
By Barbara Harbach

CONTEMORARY PIANO

Five Interludes for Solo Piano
Music by African American Women Series by Rachel Eubanks

Negro Dance
Music by African American Women Series by Nora Holt • Edited by Helen Walker-Hill

Works for Solo Piano: Irene Britton Smith
Music by African American Women Series
By Irene Britton Smith • Edited by Helen Walker-Hill

Four Rhapsodies for Solo Piano
Music by African American Women Series by Lettie Beckon Alston

Nocturne
Music by African American Women Series by Rachel Eubanks

The Runner & Other Piano Favorites
By Peter A. Petroff

Oddly Beautiful Times for Solo Piano
By Michael Isaacson

Moon Thoughts: Five Pieces for Piano
By Stephen Gryc

Electric Church and the Walls of Jerusalem for Solo Piano
By Robert Starer

Suite Alternatives for Solo Piano
By Barbara Harbach

Impromptu and Presentiment for Solo Piano
By Ralph Simpson

Suite Impressions for Solo Piano
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By Robert Strassburg

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By Barbara Harbach

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By Zhanna Kolodub.

Calendar Collection for Solo Piano
By Judith Lang Zaimont

Two Rags for Solo Piano
By Judith Lang Zaimont

"Hesitation" Rag for Solo Piano
By Judith Lang Zaimont

Three Works for Solo Piano
By Robert Starer

Toccata-Poem for Solo Piano
By Zhanna Kolodub

Jupiter's Moons for Solo Piano
By Judith Lang Zaimont

Wizards: Three Magic Masters
By Judith Lang Zaimont

In My Lunchbox
by Judith Lang Zaimont

PIANO WORKS FOR FOUR-HANDS

Synergy for Piano Four-Hands
By Robert Starer

"Snazzy Sonata for Piano Four-Hands" An Entertainment for Two
By Judith Lang Zaimont

Favorite Duett and God Save the King for Four-Hands
By Jane Savage • Edited by Barbara Harbach

Two Sonata Duets with Violin Obbligato for Piano or Harpsichord Four-Hands
By Maria Cosway • Edited by Barbara Harbach

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, $20.95

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, $15.95

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, $16.95

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, with 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, $24.95

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 *brio* toccata-like fugue. This work is based on a well-known melody in the Jewish liturgy by Israeli composer Nurit Hirsch.
H321, 12 pages, $9.95

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 freut 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, $9.95

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, 16 pages, $9.95

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, 20 pages, $10.95

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 ElegíacoCancion 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 Elegíaco* 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. Her 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, $9.95

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, $10.95

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, $16.95

Mexican Composers for the Organ, Vol. 4

By Ramón Noble • Edited by Rossina Gómez

Toccata a Pedal • Danza Espagnola • 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, $18.95

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, Vol. 1 (H357) and Vol. 2 (H358)

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, $18.95
(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, 12 pages, $9.95

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

Three Hymn Introductions and Variations for Solo Organ

By Barbara Harbach
The Spirit Sends Us Forth to Serve (Chesterfield) ● In a Lowly Manger Born (Mabune) ● God the Sculptor of the Mountains (Jennings-Houston)
H376, 8 pages, $8.95

Were You There (When They Crucified My Lord) for Solo Organ

By Barbara Harbach
H377, 6 pages, $7.95

Suite on Luther Chorales for Solo Organ

By Barbara Harbach
Barbara Harbach's seven-part ***Suite on Luther Chorales for Solo Organ*** follows the centuries-old practice of invigorating traditional melodies with contemporary harmonizations, rhythms, and orchestral colors. The melody which she uses in three of the seven movements (Parts I, IV, VII) is *Ein feste Burg ist unser Gott* (A Mighty Fortress is Our God), one of the best-known hymns by Luther, who wrote the words and music sometime between 1517-1519. *Ein feste Burg* is also known as the "Battle Hymn of the Reformation" since it increased support for the Reformation movement. The second Luther hymn (Part II), *Vater unser im Himmelreich* (Our father in Heaven), is a paraphrase in German of the Nunc dimittis, the canticle of Simeon written in 1524, and often used for funerals. The third Luther hymn (Part V)*, Aus tiefer Not schrei ich zu dir* (From Deepest Depths I Cry to Thee), was written in 1524, a paraphrase of Psalm 130.

I. Motet - A Fortress Strong is an exuberant arrangement of the original rhythmic melody *Ein feste Burg*; it features counterpoint enunciation of each theme and a lively middle section before the echoes of the familiar theme herald the end of the first movement.
II. Chorale on *Vater unser im Himmelreich* is a newly harmonized four-part chorale based on the tune.
III. Reverie on *Vater unser* has an improvisatory approach with melodies that seem to implore Heaven.
IV. Chorale Fantasy on *Ein feste Burg* is a powerful and lively setting of the second verse of *Ein feste Burg* which announces Christ as our triumphant advocate.
V. Chorale on *Aus tiefer Not* is a new harmonization that reflects the strife of *From Deepest Depths I Cry to Thee*.
VI. Rhapsody on *Aus tiefer Not* has the melody in the tenor with a soaring improvisatory right hand that seems to reach upwards.
VII. *Ein feste Finale* marks the return of Luther's exhilarating hymn – this time with the more familiar hymn tune and features a moving accompaniment and contemporary harmonization while it retains the famous melody.
H380, 24 pages, $14.95

ORGAN COLLECTIONS

Gloria! Organ Music for Advent and Christmas

By Barbara Harbach

Gloria! • Good Christian Friends, Rejoice • Joy to the World • Let All Mortal Flesh Keep Silence/Hush! My Dear, Lie Still and Slumber • O Come, O Come/ O Morning Star • People, Look East • *A* Quodlibet of Carols

H364, 32 pages, $18.95

Festive Pieces for Organ

By Barbara Harbach

Festive Toccata • Quiet Joy Trio • Toccata on A Mighty Fortress • *Sine Nomine,* "For All the Saints" • Laudation - Variations and Fugue • Triumphant Procession

H367, 32 pages, $18.95

Blessing and Honor Organ, Settings for Gathering, Vol. 1

By Barbara Harbach

Blessing and Honor • Guide Me Ever, Great Redeemer • God of Our Life, All-glorious Lord • God Himself Is Present • Open Now Thy Gates of Beauty

H371, 28 pages, $17.95

Land of Rest, Organ Settings of Folk Tunes and Spirituals, Vol. 2

By Barbara Harbach

Argentine Santo (Holy, Holy, Holy) • Forest Green (Blessed Be the God of Israel) • In Babilone (As We Gather at Your Table) • Jefferson (Come, Thou Long-Expected Jesus) • Land of Rest (How Long, O God) • Star of County Down (Canticle of the Turning) • Sufferer (They Crucified My Lord) • Tōa-Sīa (God Created Heaven and Earth) • Forest Green (As Saints of Old)

H372, 40 pages, $19.95

Holy Manna, Organ Settings of Folk Tunes and Spirituals, Vol. 3

By Barbara Harbach

Blessed Be the God of Israel/As Saints of Old • God, Who Stretched the Spangled Heavens • I Heard the Voice of Jesus Say • Bless Now, O God the Journey • Although I Speak with Angel's Tongue • Fantasy and Fugue on They Crucified My Lord • Wade in the Water

HMP 373, 32 pages, $18.95

Ride On, In Majesty, Organ Settings for Lent and the Passion, Vol. 4

By Barbara Harbach

All Glory, Laud, and Honor • Christ Jesus Lay in Death's Strong Bands • Ride On, Ride On in Majesty! • Were You There • What Wondrous Love Is This

HMP 374, 24 pages, $16.95

Go, My Children, Organ Settings for *On Our Way*, Vol. 5

By Barbara Harbach

Go, My Children, with My Blessing • Oh, for a Thousand Tongues to Sing • Before You, Lord, We Bow • Rise Up, O Saints of God! • On Our Way Rejoicing

HMP 375, 28 pages, $17.95

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, 36 pages, $18.95, including parts

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, 36 pages, $18.95, 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, 18 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, $12.95, 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, $14.95

God is Love for Two Trumpets and Organ (Cantata) No. 33

by J. S. Bach • Arranged by Barbara Harbach
HMP 411, 20 pages, $14.95

Three Pieces for Organ and Brass (2-3 Trumpets, Timpani & Organ)

by J. S. Bach • Arranged by Barbara Harbach
- Now Vengeance Hath Been Taken (Christmas Oratorio S. 248)
- I Follow God with Happy Footsteps (Cantata S. 111)
- My Friend is Mine! (Cantata S. 140)

HMP 412, 52 pages, $29.95

Emily! for Soprano, Trumpet and Piano

By Barbara Harbach
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, 32 pages, $22.95 including parts

Two Italian Duets for Two Trumpets and Organ/Piano

by G. F. Handel, arranged by Barbara Harbach
- *Quel fior che all'alba ride*
- *No, di voi non vuo darmi*

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 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, 56 pages, $21.95 including parts

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, 34 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, 34 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'etudes*. 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, 60 pages, $22.95

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, 72 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, 64 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, 36 pages, $18.95 (solo edition)
H1839, 94 pages, $39.95 including parts

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, 40 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, Piéce pour le Fortepiano, Opus 3, is the last French work entitled Piéce, 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 Hélène 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, 72 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, 24 pages, $14.95

Three Sonatas for Piano

By Cecilia Barthélemon • Edited by Barbara Harbach
Op. 1, no. 1 in C major • Op. 3, no. 1 in G Major • Op. 3, no. 3 in E 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 Barthélémon was considered one of London's leading musicians. Included are Op. 1, no. 1 in C-Major, Op. 3 no. 1 in G-Major (dedicated to Haydn), and Op. 3, no. 3 in E-Major Each sonata, originally published sometime around the early 1790s,

ends with rhythmic rondo built on a folk-like theme.
H1813, 60 pages, $22.95

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, $15.95

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, 56 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, 44 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, 20 pages, $10.95

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, 16 pages, $9.95

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, 60 pages, $22.95

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, 20 pages, $10.95

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, 48 pages, $20.95

Sonata in A Major for Piano or Harpsichord

By Sophia Dussek • Edited by Barbara Harbach
The Scottish composer Sophia Corri Dussk (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, 14 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, 24 pages, $14.95

Two Works for Piano: Fantasia and Introduction & Variations on *Non Pìu 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, 32 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, 32 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, 48 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, 20 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, 36 pages, $18.95

Sonatas for the Piano or Harpsichord with Violin Obbligato

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 obbligato 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 Obbligato Vol. 1, 72 pages, $23.95(contains Sonatas 1-3 from Op. 1) with violin part

H1835 Sonatas for the Piano or Harpsichord with Violin Obbligato Vol. 2, 64 pages, $22.95 (contain Sonatas 4-6 From Op. 1) with violin part

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, 2 pages, $14.95

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, 28 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, 16 pages, $9.95

CONTEMORARY HARPSICHORD

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, 34 pages, $14.95

Contemporary Composers for Harpsichord, Vol. 2

Emma Lou Diemer *Toccata* • 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. *Toccata* 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, 34 pages, $14.95

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, $14.95

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

Spaindango – a Tango Caprice for Solo Harpsichord or Piano

"Barbara Harbach's own *Spaindango* is a rather ferocious little tour-de-force, with a faintly Spanish flavor. Despite its brevity, it makes a distinctly indelible impression."
Fanfare Magazine

"Harbach plays her own *Spaindango*, once again to the glory of the 16ft stop. This is a fetching piece, full of antique flourishes mixed with 20th-century rage and madness, a cauldron of churning notes." *CD Review*
"*Spaindango* is an elegantly witty tour-de-force." *The Diapason*
H206, 10 pages, $8.95

Tres Danzas para Clavecin or Piano

Tres Danzas para Clavecin or Piano is a three-movement piece with a Spanish flavor and frenzied outer movements. The music anticipated Harbach's move to the Southwest with its Spanish influences.

I. *Danza Flamenco* begins with a whirling waltz with toccata-like sixteenth notes in the high register of the piano, and then rapidly descends to the lower range. Beginning with a trill, the flute joins with the melody while the piano again whirls down the keyboard but only halfway. Odd juxtapositions of intervals, swiftly changing modes, sequences, clashes of seconds, interjections of 4/4 time, phrase repetitions but with different accompaniments. The Tango in 2/4 is introduced with dotted rhythms typical of the tango. The right hand has clusters of chords with seconds and sevenths. Glissandi and trills abound leading to the last section which combines the two styles Flamenco and Tango. The opening material of whirling sixteenth notes returns, and then the piece ends abruptly with a *sfz* staccato notes.

II. *Andante para vihuelo de penole* begins with the left hand of the piano resembling the sound of a plectrum-plucked Spanish Renaissance guitar. The first part has a slow-moving lyrical melody over a walking bass in the left hand. The next section is faster with a swing and a wider range.

III. *Danza-Delirio* is a two-part movement with a coda. Each part has its own ostinato bass part, rapid scales, three octave glissandi, fast arpeggios, and dramatic left-hand clusters. The coda deceptively sounds like a recapitulation, but it is whimsically truncated.
H207, 18 pages, $11.95

CONTEMORARY 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, 14 pages, $8.95

Negro Dance

Music by African American Women Series by Nora Holt • Edited by Helen Walker-Hill
6501, 6 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, 34 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, 25 pages, $14.95

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, 10 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, 16 pages, $9.95

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, 16 pages, $9.95

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, $9.95

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, 16 pages, $9.95

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, 18 pages, $9.95

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, 18 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, $9.95

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, 20 pages, $10.95

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 Ukranian 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, $10.95

Calendar Collection for Solo Piano

By Judith Lang Zaimont

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.

H610, 36 pages, $18.95

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 Ukranian 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.
H620, 23 pages, $17.95

PIANO 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, $39.00

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, 34 pages, $18.95

Two Sonata Duets with Violin Obbligato 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, pianofortes or organs or any combination of the above. These pieces are truly duets and not merely melody and accompaniment.

H6403, 36 pages, $18.95

HMP CHAMBER CATALOG
BARBARA HARBACH

Concertino for Oboe and Piano
by Zhanna Kolodub • Edited by Cynthia Green Libby

Daystream Dances for Oboe and Piano by Barbara Harbach

Sonata for Violin and Piano
By Irene Britton Smith • Edited by Helen Walker-Hill, Music for the African American Women Series

Sonatas for Violin and Harpsichord or Piano
By Maria Margarethe Danzi • Edited by Barbara Harbach
Three Sonatas H905, H906, H907

Frontier Fancies for Violin and Piano by Barbara Harbach

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

Perambulations for Trumpet and Piano by Barbara Harbach

American Dialogues for Flute and Piano by Barbara Harbach

Four Dances for Two for Oboe and Violin by Barbara Harbach

Three Fragments for Solo Oboe
By Zhanna Kolodub • Edited by Cynthia Green Libby

Lilia Polka for Woodwind Quintet by Barbara Harbach

Rhapsody Ritmico for Brass Quintet by Barbara Harbach

Emanations of the Sacred Harp for Violoncello and Piano
by Barbara Harbach

Cherish - Caress for Soprano and Cello by Barbara Harbach

Fantasy and Gigue for Flute, Clarinet, and Piano by Barbara Harbach

My Garden for Soprano, Violin and Piano by Elizabeth Haskins

Rustic Scene for Viola and Piano by Barbara Harbach

Forces at Play for Chamber Ensemble by Barbara Harbach

Pleasure Flow, Tender Mist for Soprano and Piano
by Barbara Harbach

A Morning Trumpet for Oboe and Organ by Barbara Harbach

Transformations for String Quartet by Barbara Harbach

American Solstice for Chamber Ensemble by Barbara Harbach

Separately Together: Synesthesia for Chamber Ensemble
by Barbara Harbach

Carondelet Caprice for Chamber Ensemble by Barbara Harbach

A Love Supreme for SSA and Woodwind Quintet & Piano
by Barbara Harbach

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

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

Freeing the Caged Bird for Woodwind Quintet by Barbara Harbach

God Bless Your Church! For SATB, Trumpet & Organ
by Barbara Harbach

Abigail! for Soprano and Chamber Ensemble by Barbara Harbach

Confluencity for Bassoon and Piano by Barbara Harbach

Echoes from Tomorrow for Chamber Ensemble by Barbara Harbach

Emily! for Soprano, Trumpet, and Piano by Barbara Harbach

Emanations from the Sacred Harp for Tuba and Piano
by Barbara Harbach

Terezin Children's Songs for Soprano, Violin & Piano
by Barbara Harbach

Two Renaissance Motets for Double Brass Quartet
By Sulpitia Lodovica Cesis (1577-c. 1619) Transcribed by Barbara Harbach

Dorothy Parker Love Songs for Soprano, Violin & Piano
by Barbara Harbach

Petite Rhapsody for Solo Flute by Barbara Harbach

Cuatro Danzas para Flauta y Piano by Barbara Harbach

Visions of Hildegard for Violin and Piano by Barbara Harbach

Incantata for Chamber Ensemble by Barbara Harbach

The Sounds of St. Louis – A Suite in One Movement for Brass Octet
by Barbara Harbach

Harriet's Story for Soprano for Violin and Piano by Barbara Harbach

Fanfare for Grand Center for Brass Quintet by Barbara Harbach

In Peace and Joy for SATB, Flute & Piano by Barbara Harbach

The Sound the Stars Make for Soprano, Violin and Piano
by Barbara Harbach

Many Thousands Gone for SATB, Flute, Cello, and Piano
by Barbara Harbach

Ojibwa Prayer for SATB, Flute, and Piano by Barbara Harbach

Quirky Trios à la Baroque for Violin, Clarinet, and Cello
by Barbara Harbach

Two Italian Duets for Two Trumpets and Keyboard by Barbara Harbach

Four Dances for Two for Flute and Violin by Barbara Harbach

For Unto Us a Child is Born (Parvulus Filius)
for Double Brass Sextet by Sulpitia Cesis, arr. by Barbara Harbach

Renaissance Madrigals for Brass Ensembles, Vol. 1
by Raphaela (Raffaella) Aleotta, arr. by Barbara Harbach

Renaissance Motets for Brass Ensembles, Vol. 2
by Raphaela (Raffaella) Aleotta, arr. by Barbara Harbach

Together in Harmony for Brass and Percussion by Barbara Harbach

Follow the Sacred Sun for Chamber Ensemble by Barbara Harbach

CHAMBER CATALOG

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 including parts

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, 24 pages, $15.95 including parts

Sonata for Violin and Piano

By Irene Britton Smith • Edited by Helen Walker-Hill for the 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, 44 pages, $18.95 including parts

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, 44 pages, $18.95 including parts
H906, Sonata II in B-flat Major, 28 pages, $16.95 including parts
H907, Sonata III in E Major, 32 pages, $17.95 including parts

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, 35 pages, $14.95 including parts

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

By Barbara Harbach

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, 54 pages, $26.95

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, 24 pages, $14.95 including parts

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, 14 pages, $9.95 including parts

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, 30 pages, $15.95 including parts

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

Lilia Polka for Woodwind Quintet

By Kate Chopin, arr. Barbara Harbach

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, 18 pages, $13.95 including parts

Rhapsody Ritmico for Brass Quintet

By Barbara Harbach
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, 32 pages, $15.95 including parts

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, 22 pages, $14.95 including parts

Cherish - Caress for Soprano and Cello

By Barbara Harbach
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 including parts

Fantasy and Gigue for Flute, Clarinet, and Piano

By Barbara Harbach
Fantasy and Gigue for flute, clarinet, and cello has two theme areas that alternate, whirl and twirl, and are coupled with unusual meters that produce a shimmering ensemble that is rewarding for the audience as well as the performers.
H923, 8 pages, $15.95 including parts

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 including parts

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, 14 pages, $9.95

Forces at Play for Chamber Ensemble

By Barbara Harbach
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.
H927, 60 pages, $59.00 including parts

Pleasure Flow, Tender Mist for Soprano and Piano

By Barbara Harbach
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, 23 pages, $15.95

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, 20 pages, $14.95 including parts

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, $29.95 including parts

American Solstice for Chamber Ensemble

By Barbara Harbach
Flute, Clarinet, Piano, 2 Violins, 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, 70 pages, $59.00 including parts

Separately Together: Synesthesia for Chamber Ensemble

By Barbara Harbach

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, 106 pages, $68.95 including parts, score only $49.00

Carondelet Caprice for Chamber Ensemble

By Barbara Harbach

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, 50 pages, $29.95 including parts

A Love Supreme for SSA and Woodwind Quintet & Piano

By Barbara Harbach

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, 77 pages, $89.00 including parts
H934A Score Only, 20 pages, $34.95
H934B, Singers edition, 20 pages, $3.25 each, choral part
H934C Piano Accompaniment only, 20 pages, $14.95

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, 26 pages $24.95 including parts
H937A, Singers edition, 9 pages, choral part, $2.75

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

By Barbara Harbach

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, 30 pages, $18.95 including parts

Freeing the Caged Bird for Woodwind Quintet

By Barbara Harbach

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, 84 pages, $24.95 including 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, 12 pages, $19.95 parts included (May be duplicated)

Abigail! for Soprano and Chamber Ensemble

By Barbara Harbach

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,* 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, 110 pages, $69.95 including parts, score only $49.00

Confluencity for Bassoon and Piano

By Barbara Harbach

Confluencity 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, 12 pages, $10.95 including parts

Echoes from Tomorrow for Chamber Ensemble

By Barbara Harbach

Anticipations • 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, 124 pages, $79.00 including parts, score only $49.00

Emily! for Soprano, Trumpet, and Piano

By Barbara Harbach

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, 29 pages, $22.95 including parts

Emanations from the Sacred Harp for Tuba and Piano

By Barbara Harbach

Emanations of the Sacred Harp is a two-movement work for tuba and piano. 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 tuba 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 fugue that weaves "Chester" into its fabric along with another fugue, reels, and more hymns. It is based on five hymn tunes primarily from the First New England School of Composers of the Revolutionary and Federalist Periods. The hymns are "How Firm a Foundation," "The Morning Trumpet," "Jordan," "Morning Hymn" and most prominently, William Billings' "Chester."

H973, 26 pages, $14.95 including parts

Terezin Children's Songs for Soprano, Violin & Piano

By Barbara Harbach

The ghetto of Terezin (Theresienstadt), located in the hills outside Prague, was an unusual concentration camp in that it was created to cover up the Nazi genocide of the Jews. Billed as the "Führer's gift to the Jews, this "model ghetto" was the site of a Red Cross inspection visit in 1944. With its high proportion of artists and intellectuals, culture flourished in the ghetto – alongside starvation, disease, and constant dread of transports to the death camps of the east. Every one of its inhabitants was condemned in advance to die.

97,297 died among whom were 15,000 children between the years 1942-1944; less than 100 children survived. In the poems and drawings of the children, many smuggled out of the camp, we see the daily misery of these uprooted children, as well as their courage and optimism, their hopes and fears. These innocent and honest depictions allow us to see through the eyes of the children what life was like in the ghetto. Their art reveals a maturity beyond their years, are haunting reminders of what no child should ever have to see. Despite the circumstances, the poetry is beautiful and uplifting – telling a story that resonates in each of us.

I. Birdsong – 1941 Anonymous Child

Written in Terezin Concentration Camp

The poem is preserved in manuscript and is written in pen on a sheet of white paper together with the poem "Night in the Ghetto."

II. Forgotten – Anonymous

The poem is preserved in manuscript and is written in pen on a square piece of paper torn from a notebook.

III. On A Sunny Evening – 1944 Anonymous

The poem is preserved in a typewritten copy. There is the date "1944" in the upper right corner.

IV. The Butterfly – 1942 by Pavel Friedman

The poem is preserved in typewritten copy on thin copy paper in the collection of poetry by Pavel Friedmann, which was donated to the State Jewish Museum during its documentation campaign. It is dated June 4, 1942, in the left corner. Pavel Friedmann was born on January 7, 1921, in Prague and departed to Terezin on April 26, 1942. He died in Auschwitz on September 29, 1944. Pavel Friedman was a young poet, who lived in the Theresienstadt Ghetto. Little is known of the author, but he is presumed to have been 17 years old when he wrote "The Butterfly". It was found among a hidden cache of children's work recovered at the end of the Second World War. He was eventually deported to Auschwitz where he died on September 29, 1944.

V. Do Not Stand at My Grave and Weep – 1932

"Do Not Stand at My Grave and Weep" is a poem written in 1932 by Mary Elizabeth Frye. Although the origin of the poem was disputed until later in her life, Mary Frye's authorship was confirmed in 1998 after research by Abigail Van Buren, a newspaper columnist.

H974, 48 pages, $19.95 including parts

Two Renaissance Motets for Double Brass Quartet

By Sulpitia Lodovica Cesis (1577-c. 1619) Edited by Barbara Harbach

Sulpitia Cesis came from Modena, the daughter of nobility. She entered the convent of San Geminiano in 1593. The convent was known for its excellent music. Cesis played the lute well, and she composed an important collection of motets for two to twelve voices, *Motetti spirituali*, in 1619, several for antiphonal choirs. *Io son ferito sì* (I Am Wounded, Yes) and *Cantate Domino* (O Sing Unto the Lord a New Song) from Psalm 98 were written for Trumpets I-II, Trombones I-II - Trumpets III-IV, Trombones III-IV and showcases the imaginative interweaving and combined brilliance of the eight brass instruments.

Cantate Domino (O sing unto the Lord a new song) is one of Cesis' most favored genre – the antiphonal motet for two four-voice choirs. This joyful text has lively rhythms, syncopations, and playful alternation between choirs.

Io son ferito sì (I Am Wounded, Yes) is a parody of the celebrated madrigal by Palestrina and is to be sung on the feast day of St. Francis. She took the typically baroque images of unrequited love and suffering present in the original madrigal and transformed them into a soliloquy by St. Francis on the stigmata. Cesis skillfully juxtaposes imitation and free composition.

H975, 60 pages, $22.95 including parts

Dorothy Parker Love Songs for Soprano, Violin & Piano

By Barbara Harbach

An American poet, short story writer, screenwriter, satirist and critic, Dorothy Parker (1893-1967) had an unerring acuity for commenting on twentieth-century urban peculiarities. She became renowned for her writing as in *The New Yorker* and as a member of the Algonquin Round Table.

Her poetry often has an ironic twist – a declaration of love in *A Certain Lady* that conceals the true feelings of the poet. *Nocturne* is a love affair that she knew would end – sooner or later. There are conflicting feelings in *Love Song* – on one side there is an ode to her lover, and on the flip side she wishes he were far away or worse! The music attempts to portray the poet's feelings with piquant harmonies, unusual key changes, and imitation between the soprano, violin, and piano.

A Certain Lady 1926 • *Nocturne* 1926 • *Love Song* 1926

H976, 43 pages, $19.95, score and parts

Petite Rhapsody for Solo Flute

By Barbara Harbach

A 'petite' flight of fancy filled with runs, skips, thrills, and trills.

H978, 8 pages, $8.95 score and parts

Cuatro Danzas para Flauta y Piano

By Barbara Harbach

Cuatro Danzas para Flute y Piano (2018) is a four-movement piece with a Spanish flavor and frenzied outer movements. The music anticipated Harbach's move to the Southwest with its Spanish influences.

Danza Flamenco begins with a whirling waltz with toccata-like sixteenth notes in the high register of the piano, and then rapidly descends to the lower range. Beginning with a trill, the flute joins with the melody while the piano again whirls down the keyboard but only halfway. Odd juxtapositions of intervals, swiftly changing modes, sequences, clashes of seconds, interjections of 4/4 time, phrase repetitions but with different accompaniments in the piano, until a descending section *ff* with trills in the flute and tremolos in the piano introduce the Tango section. The Tango in 2/4 is introduced by the piano with dotted rhythms typical of the tango. The right hand has clusters of chords with seconds and sevenths. Glissandi and trills abound leading to the last section which combines the two styles Flamenco and Tango. The opening material of whirling sixteenth notes returns, and then the piece ends abruptly with a *sfz* staccato note in both parts.

La Mente (Only in the Mind) is a three-part ABA form. A plaintive, soaring, improvisatory, and decorated solo flute opens the movement and is repeated for seven times often starting on a different beat in the measure. A flourish in the piano introduces the B section with several variations that have rhythms reminiscent of tango rhythms. In the final section, the tango rhythm continues while the flute and right hand play melodic adaptations of the first section.

Andante para vihuelo de penole begins with the left hand of the piano resembling the sound of a plectrum-plucked Spanish Renaissance guitar. The first part has a slow-moving lyrical melody in the flute over a walking bass in the left hand. The next section is faster with a swing, a wider range, with the right hand and flute in duets at the octave, thirds, and canons until a *ff* is reached with demanding chords in the piano and trills in the flute.

Danza-Delirio is a two-part movement with a coda. Each part has its own ostinato bass part, rapid scales, three octave glissandi, fast arpeggios, and dramatic left-hand clusters. The coda deceptively sounds like a recapitulation, but it is whimsically truncated.

H980, 44 pages, $19.95, score and parts

Visions of Hildegard for Violin and Piano

By Barbara Harbach

Visions of Hildegard was inspired by Hildegard of Bingen of the Order of Saint Benedict. She lived from 1098-1179, and she was known as Saint Hildegard, Sibyl of the Rhine, as well as an abbess, writer, composer, philosopher, mystic, and visionary. Many consider her to be the founder of natural history in Germany. She is well-known as a composer of sacred monophony and is the most recorded Medieval composer in modern history.

The first movement, *O vis eternitatis* (O power within Eternity) is a Responsory for the Creator and Redeemer. *O nobilissima viriditas* (O noblest green viridity), the second movement, is a Responsory for Virgins. The last movement, *O ignee Spiritus* (O fiery Spirit) is a Hymn to the Holy Spirit. The movements have varying meters; sections that reflect the words from a gentle lullaby to rhythmic and exciting, energetic, and propelling tempos, all using the vivid colors of the violin and piano.

H981, 40 pages, $20.95 including parts

Incantata for Chamber Ensemble

By Barbara Harbach

Incantata for Chamber Ensemble was inspired by Paul Muldoon's poem, *Incantata,*

written in memory of the artist Mary Farl Powers. The poem, published in The Annals of Chile (1994), is both an elegy and a celebration. The premiere was October 30, 2011, at the Touhill Performing Arts Center, University of Missouri-St. Louis.

I was drawn to the many feelings and emotions in the poem, the cry of heartbreak, enduring love, humor, pathos, giddiness, allusions to music, literature, art, liquor, and food. The premiere performance interspersed a reading of the poem with the four movements of *Incantata for Chamber Ensemble*.

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

H984, 208 pages, $99 including parts

The Sounds of St. Louis – A Suite in One Movement for Brass Octet

By Barbara Harbach

When the St. Louis Low Brass Collective asked me to write a piece for them and the 125th Anniversary of the Sheldon 2012, I was delighted and intrigued by the coincidence that not only was it the Sheldon's anniversary but also the Sesquicentennial of the State of Missouri's entrance into the Civil War. The Sounds of St. Louis – a Suite in One Movement is a free-flowing stream of St. Louis consciousness with twelve short sections.

The Sounds of St. Louis incorporates and combines my original fugues and melodies with the popular Civil War song, *Missouri! Missouri! Bright Land of the West!*, the wistful folksong, *Shenandoah* (Away, I'm bound away 'cross the wide Missouri), and the *St. Louis Blues*, an American popular song written by W.C. Handy. I imagined a piece that used my original music with these three songs, weaving and interweaving vying and playing among the instruments with the melodies teasing and flirting.

H985, 82 pages, $34.95 including parts

Harriet's Story for Soprano for Violin and Piano

By Barbara Harbach

Harriet's Story contributes to the rich historiography of Missouri and Midwest through music. The impetus for this dramatic song cycle was the 150th anniversary of the state's entrance into the Civil War in 1862. *Harriet's Story* was inspired by the life of Harriet and Dred Scott whose legal struggles to obtain their freedom helped catapult the nation into the Civil War. The lyrics of the first two movements were created in the voice of Harriet Scott, and the lyrics of the third movement are the inspirational quotes of Harriet Tubman, who led hundreds to freedom in the North as the most famous "conductor" of the Underground Railroad.

- Frontier Slave – Lyrics and Music by Barbara Harbach
- No Reason to Learn – Lyrics and Music by Barbara Harbach
- Sister Harriet Tubman – Lyrics by Harriet Tubman, Music by Barbara Harbach

H986, 31 pages, $22.95 including parts

Fanfare for Grand Center for Brass Quintet

By Barbara Harbach

Fanfare for Grand Center for Brass Quintet by Barbara Harbach was commissioned by St. Louis Public Radio and the University of Missouri-St. Louis for the opening of *UMSL at Grand Center.* The ceremony was for major donors to UMSL and KWMU, St. Louis Public Radio, September 14, 2012, 7:30PM.

Fanfare for Grand Center for Brass Quintet by Barbara Harbach is an exuberant celebration for brass with triumphant rising themes and exciting rhythms that

provide an exhilarating nobility and resonance that welcomes the new partnership between UMSL and Grand Center. The piece was premiered by the Clarion Brass of St. Louis under the direction of Dr. James Richards.
H988, 24 pages, $16.95 including parts

In Peace and Joy for SATB, Flute & Piano

By Barbara Harbach
In Peace and Joy I Now Depart is a six-phrase hymn by Martin Luther. Harbach was inspired to write a two-part piece with the form of ABAB. The A parts are newly composed with the ethos underscoring a feeling of Peace, while the B portions evoke the feeling of Joy. The A section begins with a decorated flute melody with comments by the altos, tenors, and basses. The Joy section is reminiscent of a Renaissance dance with the flute melody soaring above with ecstatic fervor. The flute melody from the beginning of the piece (A) now returns and is joins in the dialogue by the piano, followed by the dancelike B section. The piece ends on a joyous note for the final words "That death is but a slumber."
H991, 14 pages, $14.95 including parts, Singers edition, 14 pages, $3.45

The Sound the Stars Make for Soprano, Violin and Piano

By Barbara Harbach
Jane Johnston Schoolcraft was the first known Native American poet and the first known Native American woman writer. Her husband published her poems and stories. Her writings and poems in English paralleled those of Anglo-American and British writers such as William Wordsworth and Lydia Sigourney. The name of the cycle is taken from Schoolcraft's Indian name, Bame-wa-wa-ge-zhik-a-quay, which translates as "Woman of the Sound that Stars Make Rushing through the Sky."
I. *And Musing Awhile* is an excerpt taken from Schoolcraft's poem, "Pensive Hours." The last line of the poem is "So pensively joyful, so humbly sublime." Searching and yearning motives with imitation among the strings, woodwinds, and brass circle around with percussive chordal punctuation. Orchestral colors portray the musings and whispers, the glistening stream, and the murmurings of kind voices.
II. *Ojibwe Prayer* - Author unknown, music by Harbach. Harbach's setting, for soprano, violin, and piano, sets in music the wind of the Great Spirit, the weakness of the many children, the beauty of the sunsets and the many things that the Spirit has made. The prayer asks for wisdom from the lessons that come from earthly beauty, so when life fades, we come to you.
III. *The Sound the Stars Make Rushing Through the Sky* – lyrics and music by Harbach. Virtuosity and lyricism comingle to musically portray the many aspects of Schoolcraft's life.
IV. *Trail of Tears* – lyrics and music by Harbach.
Evicted from their Southeastern homelands by the federal government in the 1830s, native Americans were sent on forced marches to eastern Oklahoma that became known as the Trail of Tears and ordeal of disease, starvation, and death. Many meter changes, dramatic dynamics, use of the entire orchestral colors, imitation, and the entire story is told through a child's eyes.
H992, 60 pages, $23.95 including parts

Many Thousands Gone for SATB, Flute, Cello, and Piano

By Barbara Harbach
While writing *Freedom Suite* for string orchestra which was inspired by the empathy I felt for Harriet and Dred Scott, I was standing on the steps of the St. Louis

Courthouse and thought of the many thousands that had stood there and been sold at auction. *Many Thousands Gone* is for SATB choir, flute, cello, and piano.

Mama's on the auction block,
Mama's on the auction block,
No time yet for mournin'
Many thousands gone.

H993, 15 pages, $14.95 including parts; Singers score, 12 pages, $2.75

Ojibwa Prayer for SATB, Flute, and Piano

By Barbara Harbach

The author of this poignant text is unknown, the language of the Ojibwa Prayer is also known as Chippewa, Saulteaux, Southern Ojibway, and Mississippi Ojibwa. The prayer was taken from Bishop Frederick Baraga's Catechism written in the middle 1800s. Harbach's setting, for SATB, flute, and piano, sets in music the wind of the Great Spirit, the weakness of the many children, the beauty of the sunsets and the many things that the Spirit has made. The prayer asks for wisdom from the lessons that come from earthly beauty, so when life fades, we come to you.

H994, 18 pages, $9.95 including parts, Singers edition, 16 pages, $3.45

Quirky Trios à la Baroque for Violin, Clarinet and Cello

By Barbara Harbach

When I was a choir director and organist, I found there was a need for moderately easy arrangements for violin, clarinet, and cello, or any combination of instruments that fit the ranges of the violin, clarinet, or cello. Bagatelle and Holiday Trio are the two pieces that are newly composed. There are two arrangements of the same tune, "Praise to the Lord, the Almighty" and "Lobe den Herren." Rounding out the volume are two Christmas arrangements. "O Come, All Ye Faithful" and "Silent Night, Holy Night." All pieces are inspired by Baroque trios with a walking bass and canons and imitation between the two treble instruments. Sometimes there are quirky harmonic changes in the arrangements as well as unusual key changes.

H995, 43 pages, $18.95 including parts

Two Italian Duets for Two Trumpets and Keyboard

By Barbara Harbach

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 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, 56 pages, $21.95 including parts

Four Dances for Two for Flute and Violin

By Barbara Harbach

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.
H1001, 25 pages, $15.95 including parts

For Unto Us a Child is Born (*Parvulus Filius*) for Double Brass Sextet

By Sulpitia Cesis, arr. by B. Harbach
For Double Brass Sextet (Two six-voice choirs: a solo choir and a *ripieno*).
Sulpitia Lodovica Cesis came from Modena, the daughter of nobility. She entered the convent of San Geminiano in 1593. The convent was known for its excellent music. Cesis played the lute well, and she composed an important collection of motets for two to twelve voices, *Motetti spirituali*, in 1619, several for antiphonal choirs.
Parvulus Filius (For unto Us a Child is Born) is the only motet by Cesis for twelve voices, composed for two six-voice choirs. The text is from Isaiah 9:6 and is the well-known "For unto us a child is born." The motet with its interesting rhythms, syncopation, and antiphonal play between the two choirs makes a sonorous and exciting transcription for brass.
Sextet 1 includes Trumpets 1 and 2, Horn 1, Trombones 1 and 2, Tuba 1
Sextet 2 includes Trumpets 3 and 4, Horn 2, Trombones 3 and 4, Tuba 2
H1002, 48 pages, $19.95 including parts

Renaissance Madrigals for Brass Ensembles, Vol. 1

By Raphaela (Raffaella) Aleotta, arr.by B. Harbach
The identities of Raphaela (Raffaella) Aleotta and Vittoria Aleotti are not fully documented. They may have been sisters, but it is not determined who was the elder, or even if Vittoria took the name of Raphaela when she entered the convent of San Vito.
Vittoria was a musical prodigy and was placed in the convent San Vito to further her musical studies when she was seven years old. She decided to remain in the convent, and perhaps changed her name to Raphaela when she took her holy vows. Raphaela stayed at the convent for forty-nine years from 1591-1640. In 1593 Raphaela published *Sacrae cantiones*, and wrote the dedication herself, the first sacred music by a woman to appear in print.
Ghirlanda de madrigali by Vittoria Aleotti contains eighteen four-voice madrigals for soprano (canto), alto, tenor, and bass. The madrigals are short, imitative, alternating with chordal sections, and with the expected meter changes from duple to triple. Duets and trios are common in the musical fabric. Dissonance is carefully placed both in the melody as well as in the chords. Renaissance Madrigals for Brass ensembles Vol. 1, includes *Baciai per aver vita* (I Kissed with Expectation), *Hor che la vaga Aurora* (Now with the Dawn the Sun Wakes)*, Io v'amo vita mia* (I Love You my Life), and *T'amo mia vita, la mia cara vita* (I Love You My Life, My Dearest Life), and are examples of her secular, madrigal style.
Also included in Vol. 1 is a sacred motet, *Se je souspire/Ecce Iterum* (Thus I Sigh and Lament / Behold, again a New Sorrow Comes!) by Margaret of Austria (1480-1530), written on the death of her brother, Philip the Handsome.
H1003, 56 pages, $21.95, score and parts

Renaissance Motets for Brass Ensembles, Vol. 2

By Raphaela (Raffaella) Aleotta, arr.by B. Harbach

The *Sacrae cantiones* by Raphaela Aleotta/Vittoria Aleotti contains eighteen motets for a variety of voices from five-part motets to a ten-part motet. The ten-part motet was written by her teacher, Ercole Pasquini. Raphaela states in her dedication that she composed music when she was free from her convent duties of teaching, performing, and participating in religious affairs.

Vol. 2, contains *Exurgat Deus* (*Let God Arise and Scatter His Enemies*), a five-voice motet from Psalm 67. Imitative texture predominates with overlapping cadences. Her melodies are particularly well-constructed and singable. Motets were usually performed by trained singers, and the range of these motets is extended with the soprano going higher than the usual tessitura, while the alto and bass sing lower than the usual range. Also included are the motets *Angelus ad pastores ait* (Gabriel Said unto the Shepherds), *Ascendens Christus in altum (Christ has Ascended to Heaven),* and *Facta est cum angelo* (With the Angel Suddenly*).*

Besides her talents as a composer and organist, Raphaela also made major contributions to the convent of San Vito as music teacher and conductor. She participated in the *concerto grande*, an ensemble of twenty-three singers as well as instrumentalists. Raphaela trained women musicians within the convent and taught young children in the public sphere.

H1004, 46 pages, $19.95 including parts

Together in Harmony for Brass and Percussion

By Barbara Harbach

Together in Harmony, is a wish for hope and peace. It begins with an animated fanfare followed by a short fugue before evolving into W. C. Handy's "St. Louis Blues." The 'blues' begin in a medium rock style, before morphing into a New Orleans Groove style for full orchestra with the addition of a drum set, electric bass guitar, and bass trombone. The music sways, syncopates, and imitates, while all enjoy playing 'together in harmony.'

H1005, 44 pages, $18.95 including parts

Follow the Sacred Sun for Chamber Ensemble

By Barbara Harbach

Following the Sacred Sun – Suite for Chamber Ensemble was commissioned by and dedicated to the American Wild Ensemble's septet of flute, clarinet, horn, violin, viola, cello, and percussion, and will be presented by Missouri State University, and led by faculty members Daniel Ketter and Emlyn Johnson. It will be performed in celebration of the Missouri Bicentennial on a statewide concert tour in fall 2021, including performances in St. Louis, Kansas City, Springfield, and Columbia.

Following the Sacred Sun is a four-movement suite that follows the adventures of Sacred Sun or Mi-Ho'n-Ga, (1809? - 1836?), an eighteen-year-old young woman who left her Osage fur-trapping family and friends in Saline County, central Missouri, to travel to France. She was a beautiful woman, and the French embraced her and her fellow Osage travelers. Lauded and treated royally, she stayed in luxury hotels, ate rich and exotic foods and attended French operas arriving in fancy carriages. As the French tastes turned to other exoticisms, the Osage people along with their manager became destitute. Sacred Sun had twin daughters that were born in Belgium, and she gave one away to a wealthy Belgium woman. The Osage spent the next few years traveling in Europe. Fortunately, when the Marquis de

Lafayette, French hero of the American Revolutionary War, heard about Sacred Sun and her Osage companions, he sent them back to America. When she returned to St. Louis in 1830, her tribe had moved to the Oklahoma territory near Fort Gibson. The musical narrative, *Following the Sacred Sun – Suite for Chamber Ensemble*, has the following movements:

I. Anticipation - Traveling to St. Louis
II. Arrival in France
III. Lullaby for a Lost Child
IV. Looking for a Homeland
H1006, 113 pages, $64 including parts

ORCHESTRAL CATALOG
BARBARA HARBACH

Rhapsodie Jardine for Oboe and Strings by Barbara Harbach

Arcadian Reverie for String Orchestra by Barbara Harbach

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by Barbara Harbach

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by Barbara Harbach

Symphony No. 4 – Gateway Festival Symphony by Barbara Harbach

Symphony No. 5 – Jubilee Symphony by Barbara Harbach

Symphony No. 6 – Night Soundings for Orchestra by Barbara Harbach

Symphony No. 7 – O Pioneers! by Barbara Harbach

Symphony No. 8 – The Scarlet Letter by Barbara Harbach

Symphony No. 9 – Celestial Symphony by Barbara Harbach

Symphony No. 10 – Symphony for Ferguson by Barbara Harbach

Hypocrisy – Suite for Orchestra by Barbara Harbach

Symphony No. 11 – Retourner Symphony by Barbara Harbach

Early American Scandals for Orchestra by Barbara Harbach

Eclipsis lunae for Orchestra by Barbara Harbach

Arabesque noir for Orchestra by Barbara Harbach

Recitative & Aria for Orchestra by Barbara Harbach

Suite Luther for Orchestra by Barbara Harbach

Spaindango – a Tango Caprice for Orchestra by Barbara Harbach

Mischances of Life for Orchestra by Barbara Harbach

The Sound the Stars Make Rushing Through the Sky for Orchestra
by Barbara Harbach

Visions of Hildegard for Orchestra by Barbara Harbach

The Birth, Life, and Death of Christ by Barbara Harbach

Civil-Civility for Chamber Orchestra by Barbara Harbach

Phantom of the Dreams' Origin for Chamber Orchestra
by Barbara Harbach

Following the Sacred Sun – Suite for Orchestra by Barbara Harbach

Spiritualis – Suite for Orchestra by Barbara Harbach

Choices and Remembrances by Barbara Harbach

Symphony No. 12 – Tempus fugit by Barbara Harbach

Symphony No. 13 – The Journey by Barbara Harbach

Symphony No. 14 – Pioneer Women! by Barbara Harbach

Symphony No. 15 – Terezin Children's Songs by Barbara Harbach

Symphony No. 16 – Remember the Ladies by Barbara Harbach

Symphony No. 17 – Metanoia by Barbara Harbach

From Deepest Depths I Cry to You for Wind Ensemble
by Barbara Harbach

My Garden for Soprano and Orchestra by Elizabeth Haskins, orchestrated Robert J. Haskins

Sinfonia from Pallade e Marte by Maria Margherita Grimani, ed. Robert J. Haskins

ORCHESTRAL CATALOG

Rhapsodie Jardine for Oboe and Strings

By Barbara Harbach

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 fantasy-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 fantasy 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, 49 pages, $89.00 including parts, score only $49.00

Arcadian Reverie for String Orchestra

By Barbara Harbach

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, 45 pages, $89.00 including parts, score only $49.00

Transformations for String Orchestra

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.
H912, 61 pages, $89.00 including parts, score only $49.00

The Soul of Ra for String Orchestra

By Barbara Harbach

I. In Memoriam II. 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, 49 pages, $$89.00 including parts, score only $49.00

Frontier Fancies for Violin and Orchestra

By Barbara Harbach

I. Fiddleflirt II. Twilight Dream III. Dancedevil

This exuberant violin concerto features spirited interaction between violin and orchestra.
I. Fiddleflirt is a dual of speed and energy. **II. *Twilight Dream*** is an evocative aria and lush respite before the wild tarantella of **III. *Dancedevil***.
H920, full score, 178 pages, $99.00 including parts, score only $49.00

Symphony No. 1 – Veneration for Orchestra

By Barbara Harbach

I. Blessings: Gift of Blood II. Charity – Caress
III. Grace: Pleasure Heart

The first movement, **I. Blessings: Gift of Blood**, features flowing melodies, pulses of rhythm and energy, and alternating currents of intensity and release. **II. 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. **III. 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, 201 pages, $109.00 including parts, score only $49.00

Symphony No. 2 – *One of Ours* – A Cather Symphony for Orchestra

By Barbara Harbach

I. On Lovely Creek II. Autumn in Beaufort III. 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. **I. On Lovely Creek** is an American pastorale, 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. **II. 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. **III. 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, 233 pages, $109.00 including parts

Demarest suite for String Orchestra

By Barbara Harbach

I. Echoes of Our Youth II. Remember the Ladie III. Joyous Day

I. *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. **II. *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. **III. *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 ends.
H945, 97 pages, $89.00 including parts, score only $49.00

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 pages, $39.00 including parts

Concerto in E-flat Major for Piano or Harpsichord

By Maria Hester Park • Edited Barbara Harbach • Orchestral Score edited by Robert J. Haskins
Maria Hester Park (1760-1813) was an English composer, pianist, and singer. The opening **I. Allegro** has a strong, pulsing theme, while the middle movement is a charming **II. Andante**. The final movement is a lighthearted, rollicking **III. Rondo** that showcases Park's virtuosic writing and wit.
H1806, 36 pages, $18.95 (solo edition)
H1839, 94 pages, $39.95 including parts

Two Songs from the Sacred Harp for String Orchestra

By Barbara Harbach
I. The Morning Trumpet II. Chester

Barbara Harbach has always been fascinated with early American hymn tunes and has set many of them throughout her compositions.
The first movement, **I. The Morning Trumpet** is based on the melody, "The Morning Trumpet," 1844, composed by Benjamin Franklin White (1800 - 1879), a singing master and compiler of the shape-note hymn book *The Sacred Harp*. Early American composer, William Billings (1746-1800), wrote the tune in the second movement, **II. Chester**, adding his own patriotic text and it became the unofficial national anthem of the American Revolution. In music, Billings was largely self-taught, a tanner by trade. His New England Psalm-Singer (1770) was the first collection of music entirely by an American composer.
H947, 46 pages, $89 including parts, score only $49.00

In Memoriam: Turn Round O My Soul for String Orchestra

By Barbara Harbach

In Memoriam: Turn Round, O My Soul, To Your Rest is a eulogy and elegy remembering the friends and loves that have passed through our lives. Strings evoke the feelings that words cannot express – sadness, beauty, mournfulness, grief, sorrow, and nobleness. The harshness of grief is portrayed by the dissonance

near the end of the middle section with loud, tension and grief-stricken chords. *Convertere, anima mea, in requiem tuam, requiem tuam.*
H948, 27 pages, $49 including parts

Nights in Timisoara for String Orchestra

By Barbara Harbach

Nights in Timisoara evokes the essence of the Romanian people in the 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 flourish spanning across the instruments, evolving into a haunting melody in the first violins over a moving accompaniment. This is followed by a tango ostinato with the violins dueling over the melodic motives. A four-voice jig fugue begins in the cello while the violins have their own imitative fugue. The opening flourish returns leading into a toccata for the string orchestra with the melody in the lower strings. *Nights* is an enlarged version which began as an organ composition.
H949, 40 pages, $89 including parts, score only $49.00

Freedom Suite for String Orchestra

By Barbara Harbach
I. Harriet Scott – A Strong Woman II. Eliza and Lizzie – Let My People Go! III. Freedom

I. *Harriet Scott – A Strong Woman* is inspired by her memories as a child in Minnesota and St. Louis. She would have heard spirituals and dance music as an adult, and they, hopefully, would have reminded her of the good memories she had as a child and a young woman.
A brief introduction ushers in *The Good Lord is Comin' for Me,* a new spiritual based on the traditions of the 18th and 19th century American spirituals. Dance reels follow, in imitation of the Virginia Reels that were popular in the 19th century and in St. Louis, Missouri. The poignant spiritual *Don't You Weep When I'm Gone,* composed by Harry (Henry) Thacker Burleigh (1820-1869) has the melody in the cello that so wonderfully portrays the rich somberness of Burleigh's melody. The dance tunes and *The Good Lord is Comin' for Me* return and rush exuberantly toward the close.

When I'm gone, gone, when I'm gone, gone, gone, O mother; don't you weep when I am gone. For I'm goin' to heav'n above, Going to the God of Love, O mother, don't you weep when I am gone. When I'm gone, gone, When I'm gone, gone, gone. O mother, don't you weep when I am gone. O, mother meet me there, mother, meet me in de air, O mother don't you weep when I am gone. When I'm gone, gone, When I'm gone, gone, gone. O Mother, don't you weep when I am gone.

II. *Eliza and Lizzie – Let My People Go!*
The second movement is inspired by two spirituals – *Sometimes I Feel Like A Motherless Child* and *Go Down, Moses*. The movement seems to open with random-like pitches in long notes but is built on the circle-of-fifths utilizing the

notes in the chromatic scale. The first section features *Sometimes* in G Minor with a triple canon among the two violins and viola. An interlude of the opening material then precedes a combination of the two melodies in F-sharp Minor although the melody *Go Down* predominates. The final section combines as well as alternates between the two melodies.

III. *Freedom* opens with a rising and ecstatic fanfare. A joyous four-voice fugue begins. Even amid the celebration of freedom is the ache of memories from the past – *Many Thousands Gone* – a new spiritual melody inspired by the words of the spiritual of the same name. The fugue melody is then combined with *Many Thousands Gone*. With each return of the fanfare, excitement builds…but always touched by the memories of the many that have gone, until the feeling of freedom is wholly embraced.
H950, 72 pages, $89, score and parts, score only $49.00

Sinfonietta for String Orchestra

By Barbara Harbach

I. Hommage II. Jeu Jeu III. Pastiche

Sinfonietta for String Orchestra is a petite symphony in three movements. The first movement, **I. *Hommage***, is dedicated to all lost love and loved ones. The form is a loose rondo in six sections (ABACBA). The first section opens with a mournful descending line in the first violins. Beginning with imitation based on a two-measure motive, **II. *Jeu Jeu***, plays with rests, slurs, and staccatos in a five-part form (ABACA). **III. *Pastiche*** is a combination of melodies, with the melodies playing happily together or juxtaposed together in a six-part form (ABACBC).
H951, 86 pages, $99 including parts, score only $49.00

Symphony No. 3 A State Divided – a Missouri Symphony

by Barbara Harbach

I. Missouri Compromise – A Slave State II. Skirmish at Island Mound III. The Battle at Westport

A State Divided – a Missouri Symphony contributes to the historiography of Missouri through music inspired by the state's entrance into the Civil War in 1862. The impetus for the Symphony was the 150th anniversary of the event in 2012. This composition continues to expand Harbach's musical work based on St. Louis and Missouri landmarks including *Freedom Suite for String Orchestra,* inspired by the Dred and Harriet Scott legal struggle for their freedom, and *Harriet's Story for Soprano, Violin, and Piano,* inspired by Harriet Scott and Harriet Tubman.
The rich history of the state is often overlooked when such events as the Missouri Compromise are discussed within the context of the Civil War. Of all the states, Missouri was the third in recorded battles and engagements – and that does not take into account the unrecorded guerilla warfare, which defined so much of the state's involvement. The music created will serve as a resource toward creating and mounting an American orchestral piece for students, scholars and researchers. In a small way, this symphony refocuses the historical lens on the pivotal role Missouri played in the Civil War.

A State Divided – Missouri Symphony for Orchestra is in three movements, each representing a major chapter in the history of Missouri's involvement in the Civil War.

I. *Missouri Compromise – A Slave State* (1820)
Missouri was initially settled by slave-holding Southerners coming up the Mississippi and Missouri rivers. Missouri entered the Union in 1821 as a slave state following the Missouri Compromise of 1820, in which it was agreed that no state north of Missouri's southern border with Arkansas could enter the Union as a slave state. Maine entered the Union as a free state in the compromise to balance Missouri. After a rising melodic introduction, a newly composed folk tune begins expanding, the same melody but with different harmonies each time highlighting the ambivalence of Missouri whether a free state or slave state. After a return of the introductory material, another newly composed folk tune emerges, flowing through many instruments with rhythmic activity in the high strings. Moments of unrest occur as well as a melancholy sadness that a state divided brings grief and sorrow to both sides.

II. *Skirmish at Island Mound* – *African American Regiment* (October 27-29, 1862)
The *Skirmish at Island Mound* occurred from October 27-29, 1862, in Bates County, Missouri. This Union victory was notable as the first known engagement of an African American regiment during the Civil War. Rising motives with increasing tension accelerate the ominous preparation for the fugal battle in the woodwinds and trumpet. A new spiritual, "When I Cross That River," infiltrates the fugal melody, and the new melody is reminiscent of happier times in the past. The ominous opening material returns interrupting the heartfelt spiritual and comes back at the conclusion of the battle as the troops celebrate their victory.

III. *The Battle at Westport* – *the battle that saved Missouri* (October 23, 1864)
This battle was one of the Civil War's largest battles west of the Mississippi and was fought in October 1864 with some 30,000 soldiers participating. The Union victory dashed Confederate hopes of occupying Missouri, and the battle has been called "The Gettysburg of the West." *The Battle at Westport* begins with a subdued trumpet call to arms. The battle begins with all instruments participating while a newly composed patriotic song "Mourning Glory" supports the troops in battle.
H953, 191 pages, $99.00 including parts, score only $49.00

Symphony No. 4 – Gateway Festival Symphony

By Barbara Harbach

I. Confluencity II. Sunset: St. Louis III. After Forever

Gateway Festival Symphony, 2013, is written for and dedicated to Dr. James Richards and the Gateway Festival Orchestra for their 50th Jubilee Anniversary.
I. *Confluencity* depicts the confluence of the Missouri and Mississippi rivers with the ebb and flow of two rivers playing and colliding, producing turbulence in early spring with melting snows and winds that whip the waters into a dangerous, dramatic frenzy. Other themes portray the waters as calm, with sparkling serenity.

The themes interact, alternate and fuse before coming to the affirmation that the rivers will always be a life source.

II. *Sunset: St. Louis* is inspired by Sara Teasdale's poem, *Sunset: Saint Louis*. The themes reflect the structure and majesty of the city's natural and historic monuments coupled with the city's myriad cultural influences. The movement begins with the slow languidness of the hot St. Louis summers. A slow tango intertwines with a rippling water theme.

III. *After Forever* begins with a dramatic trumpet call-to-arms, reminding us of the struggle that Dred and Harriet Scott waged to win their independence. Their struggle helped catapult the United States into the Civil War. Of all the states, Missouri was the third in recorded battles and engagements, and that does not consider the unrecorded guerilla warfare, which defined so much of the state's involvement. This movement reflects the pivotal role Missouri played in the Civil War, and the lasting, enduring strength of its people.
H954, 215 pages, $109 including parts

Symphony No. 5 – Jubilee Symphony

By Barbara Harbach

I. Bellerive II. Mirth Day Fiesta III. Tritons Ascending

Jubilee Symphony was commissioned by the University of Missouri–St. Louis for their 50th Jubilee Anniversary, 1963-2013. The symphony premiered October 9, 2013.

I. *Bellerive*, takes its name from the beautiful Bellerive Country Club which became the location for the university. The first building on the campus was the club house. The excitement of creating this new educational institution is portrayed by rhythmic energy and long soaring and sustained melodies. A fugue evolves from these opening materials to become a conversation among the many partners that were needed to realize this dream. The euphoria of this happening is based on a lively jig before the rhythmic energy and melodies return.

II. *Mirth Day Fiesta (the second movement)* is unique to the university – a day of celebration, showcasing many cultures and ethnicities. The day dawns quietly, slowly building to a Mexican Cinco de Mayo party with a flavor of Mariachi music. Dance-like rhythms and playful flourishes by the winds exhaust the revelers, returning to the quietness of the opening, but the seductive rhythms and melodies draw the dancers into merriment once again.

The mascot of the University of Missouri-St. Louis is the mythological Greek god, messenger of the sea, Triton. Like his father, Poseidon, Triton carried a trident. **III. *Tritons Ascending* (the third movement)** returns to the sea, beginning dark and mysterious like the deep recesses of the ocean. Slowly rising, swelling, and ebbing, the melodies lead to the fugal section in the strings with countermelodies in the winds, all contributing to the surging and fast-moving motion in the strings. The musical mood becomes noble and stately, with the low brass bringing Triton to the

surface of the waters. The melodies and harmonies combine to bring Triton to the 50th Jubilee Anniversary celebration.
H955, 253 pages, $109 including parts, score only $49.00

Symphony No. 6 – Night Soundings for Orchestra

By Barbara Harbach

I. Cloak of Darkness II. Notturno III. Midnight Tango

I. *Cloak of Darkness* is the hour of the wolf, between night and light, just before the dawn awakens. It is believed to be the time when demons have intensified power, our nightmares are the most real, and the sleepless are haunted by their deepest fears. The only reality is unreality, and the terrified beating of your own heart. Beginning with chromatic whirlwinds of sound, evocative melodies emerge until the brass, with their rising themes, end the nightmare with a brief phrase of Dies Irae, our Day of Wrath.

II. *Notturno* opens with luminous and eerie night sounds, twitters and chirps from the dark of night portrayed by the woodwinds over open fifths in the strings. Wisps of sounds and melodies portray the dry whisper of leaves, the rustle of night creatures, and the heaviness of a hot, languid night. Long melodies in the winds are reminiscent of John Field's haunting nocturnes. Melodies float above the gentle rising movement of the strings. As more instruments enter the melodic fabric, the texture becomes more dissonant as the instruments intertwine and then wander away in the darkness. Serenity and quietness return to the landscape until all is silent as the dawn approaches.

III. *Midnight Tango* is an exploration into the dance that originated in the 1890s in the Rio de la Plata in South America, with influences from both the European and African cultures. The dance quickly spread around the world. At this midnight hour, two lovers slowly approach, drawn to music that only they can hear – the midnight tango. They begin to dance in the style of open embrace, softly, slowly and seductively. As the music sinuously builds in volume and energy, more instruments embrace the themes, enticing the lovers to dance in close embrace before driving to the ecstatic, frenetic ending.
H956, 144 pages, $99 including parts, score only $49.00

Symphony No. 7 – O Pioneers!

By Barbara Harbach

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

Barbara Harbach's Symphony No. 7 "O Pioneers!" was adapted from her opera, *O Pioneers! An American Opera*, based on Willa Cather's lyrical novel of tragedy and transformation, O Pioneers! In 2014, Harbach transcribed three songs from the opera to paint musical portraits of the characters Emil, Maria, Alexandra and Frank.

I. *Conflict* – trio: Frank, Marie and Ivar, a savant
Frank is angry because his neighbor's pigs have gotten into his fields. Marie tries to console him, but their animosity escalates. A neighbor runs to tell them of the tragic

news that their dear friend is dead. The trombones portray the anger and mean-spirit of Frank, and the high woodwinds reflect the strength of Marie who tries to assuage his anger. The horns carry the more melodic lines of Emil. The pounding timpani, octave leaps and the repeated notes in the strings all add to the tension. Near the end of the movement, a change of mood occurs signaling the tragic death of Amédée. The opening conflict returns with Frank unchanged in his dark and angry mood.

II. *Now I See What Cannot Be* – trio: Marie, Emil and Alexandra
In the wheat field amid the harvest, the men and women are just finishing lunch. Women are clearing tables and talking in groups to those who are finishing, men are tending their equipment and preparing to head back from the fields. Flirty repartee between Emil and Marie alternates between Emil's theme, a seductive tango between the horns and strings, and Marie's theme, lyrical and light with high woodwinds and harp. The scene ends with a rousing anthem dedicated to Nebraska, "Pioneers, O Pioneers!"

III. *Always on Our Love Depend* – duet: Alexandra and Carl
The deaths of Emil and Maria stun the community leaving Alexandra numb with grief and shock. Carl eventually returns after having heard news of the tragedy, and he and Alexandra begin a life of tenderness and measured happiness. With enduring and noble music in the brass, Carl tries to console the grieving Alexandra while she laments her loss with the melodic woodwinds and restive strings. A dialogue between the brass and woodwinds lead to a oneness of musical thought, a closure to her loss, and the abiding love of two people who have withstood the unthinkable.
H957, 162 pages, $99 including parts, score only $49.00

Symphony No. 8 – The Scarlet Letter

By Barbara Harbach
I. Hester II. Chillingworth III. Dimmesdale

Based on Nathaniel Hawthorne's novel The Scarlet Letter (1850), Harbach's Symphony No. 8 contains musical portraits of the three main characters: Hester Prynne, Roger Chillingworth and Arthur Dimmesdale.
The first movement**, I. *Hester***, highlights the conflicts that Hester faced: guilt and confession, sin and purity, sex and abstinence, making her a lasting heroine in American literature. The music reflects these turbulent and conflicting qualities in dissonance versus lyricism, both rhythmically and melodically. The opening five-note timpani motives convey Hester's indecision and anguish over her life choices. The woodwinds carry her "longing and searching" for redemption. A gentle, decrescendo leads into Hester's theme of solace, portrayed by the clarinets. The mood is abruptly interrupted by the timpani bringing back the opening agitation. The themes converge, leading to an ending that brings no resolution for Hester.
II. *Chillingworth*, Hester's husband, is obsessed with exacting revenge on Hester and Dimmesdale. The second movement portrays him as a symbol of evil who does the devil's bidding, using the bassoon, trombone and tuba. The music is restless and dark, using the lower ranges of the woodwinds and brass. There are moments reflecting the musical style of the 1850s, with drawn-out sequences to portray

Chillingworth's obsession, conniving and manipulation. The slower tempos indicate his evil ability to use the aura of sacred music to further his nefarious desires. **III**. In the last movement, ***Dimmesdale***, the ordained Puritan minister struggles with the status of his soul: he ably carries out his pastoral duties but knows he has sinned and is eternally damned. Themes from the first movement, including the five-note timpani themes, are reminders of Dimmesdale's fragility and guilt, and his confession on the scaffold. Statements in the tuba and trombone portray his inner conflict and the conflicts with Chillingworth. Dimmesdale's torture is depicted by the alternation of major and minor intervals and keys.
H958, 173 pages, $99 including parts, score only $49.00

Symphony No. 9 – Celestial Symphony

By Barbara Harbach

I. Annunciation II. Celestial Vaults III. Tempations

The *Celestial Symphony* is an arrangement of excerpts from Barbara Harbach's silent film score, *The Birth, Life and Death of Christ*, which was premiered in 2014. The film was directed by the trailblazing French filmmaker, Alice Guy Blaché (1873-1968), and is considered her crowning achievement.

The first movement, **I. *The Annunciation***, portrays the first three tableaux of the film: *Arrival in Bethlehem*; *Nativity and Arrival of the Magi*; and *The Sleep of Jesus*. The repeated motive in the bells depicts the serenity of the sleep of baby Jesus while another motive in the flutes and violins, in 6/8 time versus 3/4, contribute to the joy of the occasion. The clarinet and bassoon lead to a short fanfare in the brass and woodwinds, welcoming the Magi. Then a short rollicking fugue portrays the adulation given to the Christ child with the bell tree punctuating the fugue.

II. *Celestial Vaults* is the scene describing Saint Veronica. She was so moved with pity when she saw Jesus carrying his cross, she gave him her veil to wipe his face. The mysteriousness of the miracle is shown by the instruments subtly entering on the same pitch as another instrument. In the opening, the clarinet enters on the same pitch as the muted trumpet and a beat later, violin II sneaks in on violin I. The restless harmonic language suggests the mysteriousness of the miracle of Saint Veronica.

III. *Temptations*, reflects the three temptations that Satan offered Christ before his crucifixion. Syncopated rhythms are enhanced with the cellos leading the fray with sinuous melodies. The angels are portrayed by the flutes and upper strings chasing each other while the triangle comments on motives that are reminiscent of a French noel. The timpani ushers in a rhythmic section before returning to the opening sinuousness, followed by the angels' music. The full orchestra joins in the final temptation, only to be rebuffed.
H959, 174 pages, $109 including parts, score only $49.00

Symphony No. 10 – Symphony for Ferguson

By Barbara Harbach

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

Commissioned by the Missouri Humanities Council the *Symphony for Ferguson* was premiered October 2015 at the Touhill Performing Arts Center at the University of Missouri-St. Louis by the University Orchestra under the direction of Dr James Richards. The commission sought to have familiar and meaningful tunes for the city of Ferguson, St. Louis County, and the state of Missouri. The Ferguson tragedy of 2014 has been deeply troubling to people all around the world. In response, countless performing and visual artists have gone deep into their hearts and minds to find meaning, acceptance, and peace in this troubled time. Harbach composed *Symphony for Ferguson* to help her in dealing with the Ferguson tragedy.

II. *Heroes*, portrays the men and women who came forward to help during the time of crisis and the months that followed. The first theme heard is "Johnny, You're No Hero" from Harbach's musical *Booth!* It is a tumultuous melody that crystallizes the public scorn and indignation over the death of Abraham Lincoln as seen through the eyes of Edwin Booth and his daughter Edwina, the assassination having been committed by Edwin's brother, John Wilkes Booth.

II. *The Fallen* is dedicated to all who lost their lives, whether through war or injustice. The interplay of melody, rhythm, and instrumentation produce a *chiaroscuro* effect with strong contrasts between light and dark, or in musical terms, between major and minor keys that create a sense of unrest – a musical nocturnal scene lit by flickering candlelight. The use of subtle gradations of affect and instrumentation enhance the uneasy mood for dramatic effect.

III. *Together in Harmony* is a wish for hope and peace. It begins with an animated fanfare followed by a short fugue before evolving into W. C. Handy's "St. Louis Blues." The 'blues' begin in a medium rock style, before morphing into a New Orleans Groove style for full orchestra with the addition of a drum set, electric bass guitar, and bass trombone. The music sways, syncopates, and imitates, while all enjoy playing 'together in harmony.'
H960 Full Score $49.00
H960B Score and Parts $109.00

Hypocrisy – Suite for Orchestra

By Barbara Harbach
Barbara Harbach wrote *Hypocrisy*, an original film score to the 1915 silent film, *Hypocrites,* directed by the legendary American director, Lois Weber (1888-1939). The film points out the intriguing, aggravating, moralizing indictment of hypocrisy, especially applied to religion, business, politics, love, and family. The film's use of religious imagery and innovative special effects is also noteworthy. The newly composed score is of special artistic significance for its focus on raising the awareness of contemporary and original music with an historical silent film.

The film follows the two parallel stories of an early Christian monk, Gabriel, and a modern minister. The Medieval monk devotes himself to completing a statue of "Truth." When his work turns out to be an image of a naked woman, an ignorant mob murders him. The contemporary minister is the pastor of a large wealthy urban congregation for whom religion is a matter of appearances and not beliefs. A

series of vignettes in which the *Naked Truth*, a female nude, reveals the hypocrisy of the congregation and then exposes their voracious appetite for money, sex, and power. In the film, the nudity is barely visible due to the film technique of double exposure, producing a ghostly appearance. This technique was revolutionary for the time, as was Weber's intricate editing.

Hypocrites was a shocking and controversial film. Distribution of the film did not occur for months due to the debate over the release of a film with frontal nudity. Interestingly, the British Board of Film Censors accepted the film. However, because of the recurring nudity throughout the film, it caused riots in New York, banned in Ohio, and the mayor of Boston demanded the film negatives be painted over to cover the woman with clothes. Although there were calls for censorship, the film was as an artistic and cultural milestone.
Most of the film has survived, though some early scenes have suffered from nitrate decomposition in places. A print of the film resides in the Library of Congress and is now available on DVD by Kino.

Lois Weber was the leading female director-screenwriter in early Hollywood. She began her career alongside her husband, Phillips Smalley. Her films were well scripted and acted, as well as very popular, and financially successful. They addressed topics that contained controversial social issues: abortion, birth control, capital punishment, religious hypocrisy, a living wage, child labor, prostitution, and white slavery. The New York Evening Journal described the film as "the most startlingly satisfying and vividly wonderful creation of the screen age." Considered one of the top talents in Hollywood, Lois Weber is regularly mentioned with such outstanding film directors as D. W. Griffith and Cecil B. DeMille. She was the first and only woman elected to the Motion Picture Directors Association in 1916, an honor she held for decades.

Harbach has divided the forty-nine-minute film into eleven short movements, each portraying the underlying pathos of the scene.
H961, 495 pages, $139 including parts, score only $89.00

Symphony No. 11 – Retourner Symphony

By Barbara Harbach

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

Retourner Symphonie is Barbara Harbach's eleventh symphony. **I. *Return-Debate***, loosely based on a scene from Willa Cather's 1913 novel, O Pioneers! takes place in Nebraska in the early twentieth century. Emil Bergson has just returned home to Nebraska from Mexico and with much eagerness goes to an orchard where he plans to meet his childhood sweetheart, who awaits him. She is now Marie Shabata, married to an ill-tempered man. The movement is a compilation of themes and motives, and they are always changing and morphing into new versions of themselves – all related but different. As conversations between lovers often unfold, they may be seductive, or a debate, strident, or joyous with anticipation and reconciliation.

The conversation begins with the French horn airing a carefree, light-hearted, flirtatious theme. The second theme interwoven with the trumpet and harp is imploring in its expression, and then the violins take over and finish the theme. As in most works by Harbach, imitation abounds, this time between the violins, flute, and oboe. The brass interjects with rhythmic rudeness, followed by the clarinets, xylophone, and more woodwinds. The clamor strengthens, and the violins introduce a breezy waltz to lighten the mood. Imitative questionings and snippets of themes toss about among the instruments. A scrambling fugal section in the strings introduces a more emphatic theme with the harp and orchestra bells punctuating the fabric. Tensions flare as the dynamics and rhythmic values escalate, but a saner voice prevails when the flute introduces a theme of gentle persuasion. Imitation and the interplaying of themes mounts until forceful chords brings on a shouting match among the instruments. After the debate quiets, the violins try to restore order with a calm theme reminiscent of an earlier one, but the trumpet, ever capturing the spotlight talks over the violins. Strife begins again but builds only to a quiet, passionate outburst. The oboe melody returns the conversation to civility, but not for long as an undercurrent of murmurings begin to escalate. Calmer voices try to be heard over the growing volume until all participate in the loud climax before dwindling to a soft dynamic. Suddenly, a new theme emerges, clearing the air of tension, with the instruments calling to each other with the new theme, while remnants of motives past, contribute and then end the conversation.

II. *Our Sweet and Carefree Youth* is also inspired from a scene from Cather's *O Pioneers!* It is a moment when the soon-to-be lovers, Alexandra Bergstrum and Carl Linstrum, look back on their youth, and remember the tender scenes of their childhood. To set the stage, Alexandra Bergstrum, who runs a successful farm despite her brothers, is in her office, working with her ledgers and a Burroughs adding machine. The opening theme represents her adding machine in its methodical and steady beat begun with the trumpet and upper woodwinds. The xylophone adds ascending scales in sixteenth notes with the piccolo providing the ending of the machine simulation. Looking out her window over the land, she imagines a stately anthem to Nebraska, again with the trumpet taking the lead followed by the piccolo and flute. The scene dissolves as Alexandra returns to the reality of bookkeeping, but this time with rhythmic interjections by clarinet, bassoon, horn, and xylophone. In the next scene, the oboe has a plaintive melody with the harp and lower strings as the accompaniment –Alexandra feels alone, yearning for love. The strings take up the lush melody. The xylophone contributes to the richness followed with imitation between the trumpet and trombone. Superimposed over Alexandra's sad song the adding machine theme predominates. Dialogue between the woodwinds brings a new conversation with the trombone and pizzicato strings. The theme continues to be developed with many instruments joining the discussion at varying times. The horn brings in Carl's voice as the two of them remember their youth when milking cows and going to the General Store. The woodwinds take over the theme and the strings happily join them – ours is a sweet and carefree youth. Reality returns once again, as the adding machine theme again takes over the scene, but this time ending with a happy ode to the adding machine.

III. *The Art of Tarot*, the third movement in D major, takes place at the fair in a nearby French church. Marie is the Queen of Hearts who will all your fortunes tell. The scene opens with a short string introduction in 2/4 time, and then the trumpet gives the lilting first statement of the theme in 6/8 time. The strings alternate between 2/4 time and 6/8 time. Now the piccolo, flute, and oboe carry the theme with the trumpet in canon a measure later. A shift to F major gives a lift to the string's rendition of the theme. The next section starts with a sense of foreboding of the impending tragedy in F-sharp minor. The festive aura keeps trying to return and is successful now in F-sharp major. The introduction material returns in B-flat major successfully returning to D major with the brass and woodwinds varying the theme. In a capricious and flirtatious scene, the piccolo takes a short cadenza, leading into a new theme in the clarinet. Harmonically restless, an ominous atmosphere prevails, with attempts at striving for a happier message. While the triumphant ending should be celebratory, impending tragedy masks the tone anticipating the deaths of Emil and Marie.
H962, 238pages, $119 including parts, score only $49.00

Early American Scandals for Orchestra

By Barbara Harbach

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

Early American Scandals (2017) are four snapshots that look back to the turbulence, Revolution, slavery, Civil War and social unrest of the 18th and 19th centuries. Harbach has always been intrigued by this time period, and has written several compositions exploring the moods and pathos of that time, including *Booth! an American Musical*; *Two Songs from the Sacred Harp* for string orchestra; *Frontier Fancies* for violin and orchestra; *Freedom Suite* for string orchestra; Symphony No.3 "A State Divided"; Symphony No.8 "The Scarlet Letter"; *Pioneer Women* for soprano, clarinet and piano; *Harriet's Story* for soprano, violin and piano; and *Emanations of the Sacred Harp* for cello and piano. *Early American Scandals* won the TUTTI orchestral composition prize and was premiered 7 March 2019 at Denison University in Granville, Ohio.

I. *Love - Revenge* uneasily evokes a happier time, with hints of conflict and revenge, as when "the master" makes unwanted advances toward a slave or when the love object chooses another. The movement has two themes. One is a subtly menacing waltz with descending half steps, often accompanied with flourishes in the upper strings; the other, a rising and descending melody that contains repeated notes, first enunciated by the bassoon, and later more forcefully by trumpet and trombone.

I**I. *River Styx*** focuses on the choices we make – some are abhorrent and some fulfilling. The first of four themes is gently nostalgic, full of longing for a lost love or for one who has died. The desire to be reunited is strong, accompanied by a willingness to brave the River Styx to pass into hell to see the beloved one more time. Shortly after the introduction of the gentle opening motive, the River Styx

theme provides a jolt of reality, with short-dotted rhythms and powerful strident horn and brass iterations. A little later, the flute and clarinet introduce the third theme, *Looking for an Angel*. Imitation abounds in transitions as well as within these three themes. Emotions become more complex when the *Angel* theme, with flute and oboe in canon at the octave, combine with the River Styx on the clarinet. The last theme, introduced by trombone and imitated by trumpet, may represent a call before the Divine. In the final section, the three themes intermingle and intertwine, and conclude with the River Styx theme, reminding us that one doesn't always get what one wants!

III. *The Vulture Hours* occur in the night when sleep does not come, and one's mind tortures with thoughts of things done and not done. The past rears up like a winged phantom, cruel memory rips into the darkness with a terrifying shriek. Each dream becomes a nightmare when the vulture hours descend. *The Vulture Hours* was inspired by the horror John Wilkes Booth brought upon his family, never to be forgotten. The clarinet is heard in a short *vorimitation* before the bassoon introduces the first theme of ambiguous tonality and melancholy, and an ever-so-slight hint of tango. The clarinet joins the bassoon with another statement of the melody, while the flute and oboe join with a canon at the octave. The trombone adds darkness as the texture grows to *fortissimo*, then returning to the sadness of melancholy. One last *crescendo* is heard before the music dissolves into the darkness.

IV. *Virginia's Real Reel* is a romping, early American period dance piece that originates from the Revolutionary War and Civil War era. It is based on three fiddle tunes: *Five Miles out of Town*; *Johnny, Bring the Jug Around the Hill*; and *Jack Danielson's Reel*. The tunes are stated individually, with each featuring a section of the orchestra – strings, woodwinds, and brass – before bringing in the entire orchestra for a show-down, hoe-down finish. The trombone acts as the caller for dancing a reel and abounds with imitation, mode changes, string glissandos and flourishes.
H963, 178 pages, $99 including parts, score only $49.00

Eclipsis lunae for Orchestra

By Barbara Harbach

When the people saw that the moon was beginning to cover the sun, they became deeply distressed and anxious. To drive out the evil spirit that was covering the sun, they thought that music might dispel the darkness. First, they offered up a prayer by having the instruments play while sneaking in on each other; as the sky grew darker, the timpani brought in a tranquil melody that rises toward the sky in worship for the sun. Perhaps the music needs to be louder, so they combined the music of the opening with the snare drum and other percussion instruments ushering in a loud *Dies Irae*. Still, the sun was disappearing, so the trumpets began a fanfare, but the fanfare was not strong enough to stop the moon covering the sun. In a panic, they tried an homage to the sun, *In Memoriam*, a solemn dirge. It did not stop the creeping darkness, so they tried a snare drum and timpani solo with slow-moving chords. The sun was almost gone, so the last effort

was to invoke a jazz-style piece alternating with some of the previous melodies. As the sun began to reappear and get larger, the people rejoiced in 'how high the moon,' joyously playing the song that Ella Fitzgerald made famous.
H964, 100 pages, $99 including parts, score only $49.00

Arabesque noir for Orchestra

By Barbara Harbach

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

Arabesque Noir was inspired by the ornamental designs found in Arabic and Moorish decoration. The music reflects the florid ornamentation with flowing melodies and motifs that are sinuous, spiraling and undulating. It seeks to capture the complicated relationships between slaves and their masters; the subtle, hidden, and forbidden interactions that can occur, such as the relationship between Thomas Jefferson and Sally Hemings.

I. *Looking for an Angel* opens with a sweeping melody for solo flute that spans more than two octaves. Upon the second statement of the theme, the flute melody is imitated by the oboe, accompanied by the strings. The two instruments cross parts and intertwine until the bassoon, clarinet and trumpet join the imitative texture. The oboe states a second theme, similar to one heard in Harbach's *Early American Scandals*, *Looking for an Angel*, found in the second movement of that work, *River Styx*. One can interpret the second theme as representing the seeking out of an angel to bring happiness to a life without hope. After a short transition, the horn takes up the theme with the trumpet, oboe and clarinet joining the imitation. The sweeping first theme returns with the melody now in the first violins. The mood changes as the horn states a new theme, *She's a Woman, Simply Woman*, which depicts the enchantment between lovers and features an expansive range with strings interjecting "comments" as would a Greek chorus. The trombone takes over while the *Looking for an Angel* theme returns in a three-part canon in the woodwinds. As the *She's a Woman* theme finishes, the woodwinds begin a three-part canon in diminution, having half rhythmic values. The conversation is ended when the timpani begins an insistent five-note motive. The violins and oboe play the opening theme in imitation, being joined by the flute, horn and viola. The movement ends quietly with only a fragment of *Looking for an Angel*.

II. *Evening Love* depicts lovers wrapped in the arms of the night, with arabesque melodies descending in a tetrachord in the bass, viola gently repeating its motive while the second violins enter on a single pitch. The first violins follow with a slow, gently moving theme. Pizzicatos in the viola, cellos and bass provide accompaniment under the flute and violin duet. A second theme emerges in the trumpet, echoed by the oboe. Their interplay continues until the flute starts a descending and then ascending motive that is imitated by the first violins. All themes begin to vie for attention until the horn introduces the melody, *A Slave to Love*, with its double meaning of being a slave, but also being in love – "now I'm a slave to love, and so enslaved by love remain". All themes return and compete for dominance, interacting and intertwining, sinuous and seductive.

III. *In the Still I will Wait* continues exploring clandestine trysts of lovers, and

even if parted by death, *I will wait for you, my heart*. The movement opens with a descending cadenza-like figure in the solo first violin accompanied by the flute. A gentle and beguiling ascending waltz melody opens with the clarinet in canon with the flute – an octave higher – and strings, with ¾ passages being interrupted by passages in 2/4. A new ascending theme emerges in the trumpet imitated by the oboe in canon at the unison, followed by a return of the first theme as a horn and trumpet duet, imitated by flute, oboe and clarinet. The trombone introduces a new theme, with numerous comments from the woodwinds, which is repeated with a canon among the trumpet, horn and clarinet that leads to a climax using material from the introductory cadenza. The first theme returns, but this time in the first violins. Imitation in the strings and woodwinds is heard, leading to a section of several themes weaving in and out, with instruments vying to project their lines. *In the Still I will Wait* closes with gestures of the opening cadenza motif, fading away like the memories of long ago.
H965, 145 pages, $99 including parts, score only $49.00

Recitative & Aria for Orchestra

By Barbara Harbach

I. Recitative II. Aria – Our Love Forever New

Recitative and Aria for Orchestra **(**2017) are two movements inspired by the life of Edwin Booth (1833-1893), perhaps the greatest American actor, and the greatest Prince Hamlet of the 19th century. As an actor, Booth toured throughout the United States as well as Europe. He was also the older brother of John Wilkes Booth who assassinated President Lincoln, and Edwin carried that stigma with him for the rest of his life. **I. Recitative** is a complex organism of varying moods, meter, tempi, instrumentation, and themes – like a soliloquy where one might rant, repeat, and contradict oneself in a stream of consciousness. The horn (often doubled with the trombone) is prominent throughout as Edwin's voice. For Edwin might have thought, "For here's the horrifying truth: That Booth is Hamlet, Hamlet Booth." Another tragedy in Edwin's life was the loss of his wife after only three years of marriage, when he was too inebriated to read the telegrams telling him of her failing health. In **II. Aria – Our love Forever New**, Edwin dreams of a time when they can be reunited, in the flowing stream of time, with our hearts forever young, our love forever new. After the introduction, again using the horn as Edwin's voice, the oboe and bassoon begin the first theme, capturing the nostalgic and wistful mood. Several themes, often using the full orchestra, create a lush and provocative fabric. Closing quietly, the horn again asserts, "I will always love you," and Mary responds, "Our love forever new."
H966, 79 pages, $99 including parts, score only $49.00

Suite Luther for Orchestra

By Barbara Harbach

I. A 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

In 1517, Martin Luther purportedly nailed 95 theses to the door of All Saints'

Church in the German town of Wittenberg. His criticisms challenged the teachings of the Roman Catholic Church and led to a split with the Church, giving birth to the beginnings of Protestantism and the Reformation which, as it spread throughout Europe, was marked by horrific episodes of warfare and violence. The 500th anniversary of the nailing of the theses has spurred many creative projects, and as Barbara Harbach was a Minister of Music at an Evangelical Lutheran Church in Missouri, she, too, was inspired to pay homage to Martin Luther.

Harbach's five-part *Suite Luther* (2017) for orchestra follows the centuries-old practice of invigorating traditional melodies with contemporary harmonizations, rhythms and orchestral colors. The melody she uses in three of the five movements (I, III and V) is *A Mighty Fortress is Our God* (*Ein' feste Burg ist unser Gott*), one of the best-known hymns by Luther, who wrote the words and music sometime between 1517 and 1519. *Ein' feste Burg* is also known as the "Battle Hymn of the Reformation" since it increased support for the Reformation movement. The Luther hymn of the second movement, *In Peace and Joy I Now Depart* (*Mit Fried und Freud ich fahr dahin*), is a paraphrase in German of the Nunc dimittis, the canticle of Simeon written in 1524, often used for funerals. The third Luther hymn, heard in Movement IV, is *From Deepest Depths I Cry to Thee* (*Aus tiefer Not schrei ich zu dir*). Written in 1524, it is a paraphrase of Psalm 130.

I. *Motet – A Fortress Strong* is an exuberant arrangement of the original rhythmic melody of *Ein' feste Burg*. Harbach follows the form of the hymn, AABA1 (A1 indicating a variation of A), featuring counterpoint preceding each presentation of the phrases with "pre-imitation" as did Buxtehude, Pachelbel, and J.S. Bach. Opening with a five-note timpani fanfare with cymbals, the trumpet and trombone announce the first phrase of the hymn, seemingly in double time. The woodwinds follow with new material, and then close the introduction with the ending phrase of the 'A' section. A short imitative section precedes Luther's original rhythmic notation, with the flute regally playing the melody soaring above the orchestra. The lively middle 'B' section has transitional material featuring the brass instruments in close harmony and a more subdued presence for the words "And armed with cruel hate." This is followed with cascading flourishes in the strings before the echoes of the familiar opening phrases herald the end of the movement.

II. *In Peace and Joy I Now Depart* is a six-phrase hymn by Luther. Harbach was inspired to write a two-part piece with the form of ABA1B1. The 'A' parts are newly composed with the ethos underscoring a feeling of Peace, while the 'B' portions evoke the feeling of Joy. The 'A' section begins with a decorated flute melody, with the oboe taking over the melody with comments from the lower woodwinds and horn. The Joy section is reminiscent of a Renaissance dance, with the trumpet presenting the chorale melody with decorations, and then being joined by the horn with string accompaniment. The flute melody heard at the beginning of the piece returns, but with the decorated melody in a major tonality. 'A1' returns with a fuller and richer harmonization while the xylophone and timpani enhance the musical fabric in 'B1'.

III. *Chorale Fantasy – Ein' feste Burg*, or "Christ, the New Contender," is a

powerful and lively setting of the second verse of Ein' feste Burg, which announces Christ as the triumphant advocate. The melodies of the imitative introduction are derived from the first two phrases of the famous hymn melody, with conversations between the woodwinds and strings. The woodwinds state the 'A' section followed by more introductory material. The brass section and flute lead the next 'A' section, while the winds and brass alternate in the 'B' portion with strings, busily commenting on the introductory material. The entire orchestra joins in the noble final phrase.

IV. *From Deepest Depths I Cry to You* (*Aus tiefer Not schrei ich zu dir*) is a newly harmonized rendition of the four-part chorale in AAB form. The movement creates a mood of introspection with recurrent plaintive petitions, with an orchestra here of only flute, horn, trumpet, trombone, and strings. The pre-imitation is original material as well as utilizing some motives derived from the original melody. The horn and trombone play the melody in unison with the counterpoint weaving around them. The rising motives reflect the pathos or word painting of trying to climb out of the depths to a holier place.

V. *Ein' Feste Finale* marks the return of Luther's famous hymn, *Ein' feste Burg*, but this time with more familiar rhythmic notation. The hymn tune pulsates with many different simultaneous rhythms and key changes, with trombone and tuba in unison and in canon, and sections with three-part canons. The triumphant ending is rendered by full orchestra in traditional harmony for the final iteration.
H967, 196 pages, $99 including parts, score only $49.00

Spaindango – a Tango Caprice for Orchestra

By Barbara Harbach

Spaindango - a Tango Caprice began life as a piece for harpsichord, and Harbach transformed it into a "fetching piece, full of antique flourishes mixed with 20th-century rage and madness, a cauldron of churning notes," as CD Review has called Harbach's *Spaindango*.
H968, 69 pages, $89 including parts, score only $49.00

Mischances of Life for Orchestra

By Barbara Harbach

I. In the Cold, in the Deep, in the Dark II. Away, Away, O Monstrous Choice
III. Misfortune's Folly IV. In Dreams Among the Trees
V. Fly Low, Stay Out of Sight

From Harbach's opera *O Pioneers!* – the first movement of *Mischances of Life* for Orchestra, **I. *In the Cold, in the Deep, in the Dark*** is the dark place where one retreats after a horrendous tragedy occurs. Alexandra begins to contemplate her feelings after the death of her brother and his lover, Maria were murdered. Sadness and melancholy are sweetly portrayed by the mournful brass and comforting woodwinds.

The second movement is another vignette from *O Pioneers!* – **II. *Away, Away, O***

Monstrous Choice. When the lovers Emil and Maria try to resist their deadly attraction to each other, they sadly agree to part. Agitation in the strings sets the mood of indecision, as solo woodwinds and brass try to find a resolution regarding the fate of the lovers. Foreboding becomes clear with a brief reference to the Latin sequence, *Dies Irae* (the Day of Wrath). Theme and motives are tossed amongst the instruments in a conversation that has no answers.

In the third movement, **III. *Misfortune's Folly***, playful repartee, and bantering transpires between Emil and Marie, the language lovers often use with one another. They meet at a Church fair where the crowds and activities hide their assignation. Emil's voice is often portrayed by the trombone, and Marie's voice by sweet woodwinds or the beguiling trumpet. Their duet of love is richly resonant with the trombone and trumpet. A slight flavor of Mexican music is reminiscent of Emil's return from Mexico, and before the love duet blossoms and engages the full orchestra.

In **IV. *Dreams Among the Trees*** Alexandra, Emil, and Marie's thoughts return to a more innocent time of their lives with playful motives intertwining and chasing each other. Then Marie's *Moon Waltz* begins and transports the trio to *Dreams Among the Trees,* and all are entranced by the rapturous moment.
A sinister reminder that love may be a double-edged sword.

Turn back, O dreamers, from these paths
Control yourselves, forget the past,
And we will leave our dreams among the trees.

The last movement, **V. *Fly Low, Stay Out of Sight***, foreshadows the tragedy that is about to befall the lovers Emil and Marie. Frequent meter changes and the ominous coloring of the orchestral themes underscore the tensions of *Fly low, stay out of sight.*

Once put wrong, the world is hard to right.

H969, 241 pages, $109 including parts, score only $49.00

The Sound the Stars Make Rushing Through the Sky for Orchestra

By Barbara Harbach

I. And Musing Awhile II. Luna and Stella III. Trail of Tears

This cycle of three pieces for orchestra is inspired by the Jane Johnston Schoolcraft's Ojibwe name, *The Sound the Stars Make Rushing Through the Sky.* Jane Johnston Schoolcraft (1800-1842) was an extraordinary Native American princess in the Ojibwa tribe of the North Shore of Lake Huron and both shores of Lake Superior. The Sault Ste. Marie tribe of Ojibwa Indians lived in this region of the Great Lakes for more than 500 years. Her Indian name was Bame-wa-wa-ge-zhik-a-quay, which translates as "Woman of the Sound that Stars Make Rushing through the Sky." She was the granddaughter of the famous Ojibwa chief Waub Ojeeg, and her mother, Susan, or Shau-gush-co-da-way-Quay was the daughter of the chief. Jane's father, John Johnston, was a white fur trader. Jane was educated,

which was unusual for a young Ojibwa girl at that time but gained a great deal of education from her Anglo-American father teaching her English, reading, writing, the Bible, and his love of history and poetry. Her father even took her to study in Ireland and then to England. She married Henry Rowe Schoolcraft, a white man (as did her mother). Since Jane spoke both English and Ojibwa, she provided access to the Ojibwa community for her husband to learn its oral history and traditions and publish the stories.
Jane Johnston Schoolcraft was the first known Native American poet and the first known Native American woman writer. Her husband published her poems and stories. Her writings and poems in English paralleled those of Anglo-American and British writers such as William Wordsworth and Lydia Sigourney.

I. *And Musing Awhile*, the first movement, is an excerpt taken from Schoolcraft's poem, "Pensive Hours." The last line of the poem, "So pensively joyful, so humbly sublime," captures the essence of the poem with the searching and yearning motives with imitation among the strings, woodwinds, and brass that circle round with percussive chordal punctuations. Orchestral colors portray the musings and whispers, the glistening stream, and the murmurings of kind voices.

II. The second movement, ***Luna and Stella***, is a playful addition to *The Sound the Stars Make Rushing Through the Sky* between the moon and the stars. In 7/8 meter with a loose rondo form of ABACAB, the movement opens with a slow ascending and descending motive in the low range of the cellos and bassoon, and as instruments are added, the tempo becomes faster and more frantic until arriving at a 6/8 rhythmic section with rhythms vying for supremacy between 6/8 and 3/4. An eerie descending motive soars over the rhythmic cellos and basses. The languid opening returns but now with different instrumentation and the accelerando and pulsing tempos drive forward until the texture thins and a fugue begins. The slightly skewed rhythm of the fugue subject is accompanied with rising fourths while the lower strings continue their rhythmic punctuations. The *adagio* opening returns followed by the 6/8 rhythmic section of 6/8 versus 3/4. All instruments join in the fray driving impulsively to the final thunderclap last chord.

III. *Trail of Tears* – words and music by Harbach.
Evicted from their Southeastern homelands by the federal government in the 1830s, Native Americans were sent on forced marches to eastern Oklahoma that became known as the Trail of Tears, an ordeal of disease, starvation, and death. The Cherokee Nation was one of the largest native groups in America, and their removal took the longest. The Cherokee were forced to leave their homes and march more than 5,045 miles inland to present-day Oklahoma. Beginning in the summer of 1838 and continuing into the winter, approximately 15,000 Cherokee were relocated, and more than 4000 died from disease, exhaustion, or exposure. In the Cherokee language, this event is referred to as "the trail where they cried," giving rise to the English title *Trail of Tears*. Many meter changes, dramatic dynamics, use of the entire orchestral colors, imitation, with the entire story told through a child's eyes.
H970, 157 pages, $99 including parts, score only $49.00

Visions of Hildegard for Orchestra

By Barbara Harbach

I. *O vis eternitatis* (O power within Eternity) II. *O nobilissima viriditas* (O noblest green viridity) III. *O ignee Spiritus* (O fiery spirit)

Visions of Hildegard was inspired by Hildegard of Bingen of the Order of Saint Benedict. She lived from 1098-1179, and she was known as Saint Hildegard, Sibyl of the Rhine, as well as an abbess, writer, composer, philosopher, mystic, and visionary. Many consider her to be the founder of natural history in Germany. She is well-known as a composer of sacred monophony and is the most recorded Medieval composer in modern history.

The first movement, **I. *O vis eternitatis* (O power within Eternity)** is a Responsory for the Creator and Redeemer. **II. *O nobilissima viriditas* (O noblest green viridity)**, the second movement, is a Responsory for Virgins. The last movement, **III. *O ignee Spiritus* (O fiery Spirit)** is a Hymn to the Holy Spirit. The movements have varying meters; sections that reflect the words from a gentle lullaby to rhythmic and exciting, energetic, and propelling tempos, all using the vivid colors of the orchestra.

H971, 138 pages, $99 including parts, score only $49.00

The Birth, Life, and Death of Christ

By Barbara Harbach

La Naissance, La Vie et La Mort du Christ (The Birth, Life and Death of Christ) is a 33-minute silent film from 1906 comprised of twenty-five scenes or tableaux, directed by the trail-blazing French filmmaker Alice Guy Blaché (1873-1968). This religious film, the very first of its kind and the one for which she is best known, is her crowning achievement. Harbach has grouped the twenty-five scenes into eleven movements, where each movement retains the same emotional impact whether being a standalone scene, or a combination of several. This work was premiered 16 November 2014 at the St. Louis Art Museum under the auspices of the St. Louis International Film Festival and sponsored by the French-language channel TV5MONDE. The event was co-presented by the University of Missouri-St. Louis. The viewing of the 1906 film *La Naissance, La Vie et La Mort du Christ* was accompanied by Harbach's piece, performed by thirteen musicians and conductor.

H972, 366 pages, $139 including parts, score only $49.00

Civil-Civility for Chamber Orchestra

By Barbara Harbach

Civil-Civility depicts the acts and writings of courageous women who defied all odds to help women and humanity. Women have historically struggled to achieve their rights in patriarchal societies even from the time of 9th-century Kassia, born in Constantinople into a wealthy family. She refused to accept the dictums for feminine behavior and therefore founded a convent. The chamber ensemble piece, *Civil/Civility*, continues the resistance by highlighting six women who made a difference in their lifetimes despite prejudice, ignorance, arrogance, and chauvinism, all were quintessential role models.

Written in six movements, the various ensembles capture the spirits of these

intrepid women and create musical portraits.
I*. Sentiments* – Elizabeth Cady Stanton (1815 – 1902)
II*. Gift of Mystery* – Eleanor Roosevelt (1884 – 1962)
III*. Memories of Our Lives* – Rosa Parks (1913 – 2005)
IV*. Committed* – Margaret Mead (1901 – 1978)
V*. Light of Truth* – Ida Wells-Barnett (1862 – 1931)
VI. Ain't I a Woman – Sojourner Truth (1797 – 1883)
H977, 232 pages, $119 including parts, score only $59.00

Phantom of the Dreams' Origin for Chamber Orchestra

By Barbara Harbach

I. Procession II. Lamentation III. Semaphores IV. Desolation V. Deprived VI. Tranquility VII. Polyhedral Bell VIII. Spinning Mill of Nocturnal Repose.

Phantom of the Dreams' Origin is a new musical meditation on the poetry of Andreas Embirikos, in English translation by poets Stefene Russell and Chris King. The piece sets to music a selection of prose poems from Embirikos' 1935 masterpiece *Blast Furnace*, which Nikos Stabakis translated into English in his anthology Surrealism in Greece (University of Texas Press, 2008).
Barbara Harbach's new composition for chamber orchestra was commissioned by Poetry Scores, a St. Louis-based non-profit arts organization that translates poetry into other media. Barbara Harbach's musical composition is divided into eight movements, each named after a phrase from Stabakis' translation of Embirikos: Procession, Lamentation, Semaphores, Desolation, Deprived, Tranquility, Polyhedral Bell, Spinning Mill of Nocturnal Repose.

Befitting a musical meditation on a Mediterranean poem that often looks to its east, the flute and cello in one movement have complex Middle East rhythms, with various instruments contributing to those rhythms. The score is dramatically percussive throughout, with musical features calling for glockenspiel, castanets, triangle, bell tree, crotales, timpani and suspended cymbals.
H990, 311 pages, $119 including parts, score only $49.00

Following the Sacred Sun – Suite for Orchestra

By Barbara Harbach

I. **Anticipation – Traveling to St. Louis II. Arrival in France III. Lullaby for a Lost Child IV. Looking for a Homeland**

Following the Sacred Sun is a four-movement orchestral suite that follows the adventures of Sacred Sun or Mi-Ho'n-Ga, (1809? - 1836?), an eighteen-year-old young woman who left her Osage fur-trapping family and friends in Saline County, central Missouri, to travel to France. She was a beautiful woman, and the French embraced her and her fellow Osage travelers. Lauded and treated royally, she stayed in luxury hotels, ate rich and exotic foods, and attended French operas arriving in fancy carriages. As the French tastes turned to other exoticisms, the Osage people along with their manager became destitute. Sacred Sun had twin daughters that were born in Belgium, and she gave one away to a wealthy Belgium woman. The Osage spent the next few years traveling in Europe. Fortunately,

when the Marquis de Lafayette, French hero of the American Revolutionary War, heard about Sacred Sun and her Osage companions, he sent them back to America. When she returned to St. Louis in 1830, her tribe had moved to the Oklahoma territory near Fort Gibson.

Following the Sacred Sun celebrates the individual voice and unique culture of Sacred Sun and the Osage people through a narrative musical composition, telling her story and trying to correct possible misunderstandings and commodification of native cultures. Her story is told through a mosaic of music, recognizing her contributions as unique as well as acknowledging her own tribal customs. With this music we hope to raise awareness of the rich cultural contributions of American Indian women to Missouri's history and culture. The purpose of the music is not to speak for a native culture or tradition, but through music, to celebrate the undervalued achievements of native voices.

The music is inspired by the life of Sacred Sun, a unique and daring woman who had experiences and opportunities in Europe beyond her wildest dreams, and then returned to her Osage tribe that were forcibly displaced from Missouri and exiled to Oklahoma. The goal is to recognize Sacred Sun as seen through the empathetic eyes and heart of a composer who lives over 200 years later and admires Sacred sun's strength and courage to embark on a journey which today would be analogous to traveling to a nearby moon or planet.

I. *Anticipation – Traveling to St. Louis* expresses the excitement of these courageous men and women on a journey to St. Louis and then on to France; the tragedy of losing the furs that would pay for their trip when their boat capsized; and the determination to restock their furs and continue with their travel plans.

II. *Arrival in France* portrays the glitter of Paris, seeing new and wondrous things and places, and experiencing new music such as a waltz and exhilarating dance rhythms.

III. *Lullaby for a Lost Child* conveys the deep grief of leaving one of her twins in a strange land and handing her baby over to an unknown fate with restless harmonies and searing melodies.

IV. *Looking for a Homeland* as the tribe traveled to Oklahoma has conflicting emotions of anger, agitation, and sadness at being forced to leave their homes, grief at leaving the dead and dying along the way, the anxiousness and uncertainty of a new place, resignation that life as they knew it is gone, and the faint hope of survival as they neared their new home.
H1012, 362 pages, $139 including parts, Conductor's Score $49.00

Spiritualis – Suite for Orchestra

By Barbara Harbach

Fantasy and Fugue on "Swing Low, Sweet Chariot"
The dramatic Fantasy movement has several sections and even includes a lyrical

rendition of the melody. Solo woodwinds introduce the various sections, and the lively fugue subject is based on the beloved tune. All the instruments participate with countermelodies, imitation, augmentation, and then all join together in a strong orchestral declamation, rising to Heaven.

Give Me Jesus is also known as "And I Heard the Mourner Say," a traditional African American spiritual. The text references Matthew 16:26 and other passages in the Book of Matthew regarding Judgment Day.

This lyrical setting introduces the melody with horn and woodwinds. A recurring melody between verses reinforces the text, "Give me Jesus." The interludes use either pizzicato strings or staccato xylophone. Amid key changes, duets occur between horn and trombone, and later bassoon and clarinet. In the last two verses there are ecstatic trumpet flourishes capturing the improvisatory feel of spirituals.

Wade in the Water

An African American spiritual, the lyrics to "Wade in the Water" are associated with songs of the Underground Railroad. For example, Harriet Tubman used the song "Wade in the Water to tell slaves who were trying to escape to get off the trail and go into the water that way the dogs and slavecatchers could not sniff out and follow their trail. "Wade in the Water" begins with a pulsing bass and cello with the upper strings carrying the melody with a slight swing. Following stanzas use the woodwinds with imitation, then brass and winds and strings, followed by a walking bass right before an orchestral outburst. A softer section with muted trumpet carrying the melody precedes a fugue that begins with the strings. The full orchestral joins in for an affirmative
"Didn't my Lord deliver Daniel, well Then why not every man?"

Sometimes I Feel Like a Motherless Child

"Sometimes I Feel Like a Motherless Child" or "Motherless Child" is an African American spiritual dating back to the era of slavery in the United States. The song is an expression of pain and despair depicting the hopelessness of a child torn or sold from their parents. "Sometimes I Feel Like a Motherless Child" begins with the basses and celli playing a descending chromatic line, and then the clarinet and horn joins them with the melody. Short dissonant interludes separate the stanzas. Key changes between verses use various instrumentations with counter melodies, imitation, and instrumental comments similar to the call-and-response style. The piece ends quietly almost as if in mourning, "A long, long way from home."

Fantasy and Fugue on *They Crucified My Lord*

The African American spiritual folk song, *They Crucified my Lord* is also known as *He Never Said a Mumblin' Word* (also known as *They Hung Him on a Cross*, *Mumblin' Word*, *Crucifixion*, and *Easter*), and the hymn name is known as *Sufferer*.

Fantasy and Fugue on They Crucified My Lord is an intertwining and intersecting of three spirituals: *They Crucified My Lord; There is a Balm in Gilead;* and *Swing Low, Sweet Chariot.* The Fantasy begins slowly, heavily, mournfully with full orchestra loudly mourning the crucifixion with chords of angry disbelief. Then the brass takes up the melody with imitation leading into *There is a Balm in Gilead* with countermelodies followed by a fugue based on the melody of *There is a Balm*

in Gilead. Swing Low, Sweet Chariot is superimposed on *There is a Balm in Gilead.* The fugue is interrupted by another statement of *There is a Balm in Gilead,* and as the fugue continues it leads into more tension-filled material of the Fantasy, portraying a loud outburst of grief.

When I Cross That River is a newly composed spiritual by Harbach with several sections, beginning with mournful, earthly existence melodies, followed by a lively and joyful rousing section of going to Heaven with full chords, texture, key and meter changes, all with vibrant orchestration. "When I cross that river, what a day that will be!" highlights strings, brass and woodwind solos, full ensembles all with full lush chords. *When I Cross That River* began life as a chorus from Harbach's musical *Tom and Sally* based on the relationship between Thomas Jefferson and Sally Hemings.

H1010, Full Score, 370 pages, $139.00
H1010a Conductor's Score, $49.00
H1010b Parts, 217 pages, $90.00
mp3s Upon Request

Choices and Remembrances for Orchestra

By Barbara Harbach

We all experience a wide range of feelings and emotions, the cry of heartbreak, enduring love, laughter, pathos, giddiness, as well as appreciating allusions to music, literature, art, liquor, and food. *Choices and Remembrances* looks back at the choices one has made, and remembering all that came as a result. Some choices were agonizing, and remembering them brings back bitter memories, while others trace back to the innocence of childhood, resulting in recollections of delight and happiness. *Choices and Remembrances* is in eight sections and unfolds like a musical stream of consciousness.

The piece is multi-sectional with eight sections, almost like a musical stream of consciousness.

1. The first section is desolate, solemn with the strings introducing the mournful melody and later developing countermelodies.
2. The waltz brings a change of mood featuring two themes with various solos that are then interrupted by the brass.
3. The beginning melody returns briefly and now features the trumpet, piccolo, flute, and horn before juxtaposing into playful, happy childhood memories that are now long past. In 6/8 time, melodies and countermelodies careen together, reminiscent of the skipping music enjoyed by children.
4. Then comes a choice we made that brings a horrific and dark memory, melancholic and tinged with regret. The slow, contemplative music begins with an ostinato melody for solo violin, then follows imitation, canons, more ostinatos, and ending with tension building in the double bass.
5. Relief comes momentarily with a memory of nostalgia, alternating 2/4 and 4/4 led by the trumpet, horn, and bassoon, that crescendos to a quick climax that disappears and dissolves into the shadows.

6. The haunting melody of dark memories returns with much imitation leading to dissonant chords of regret that breaks the movement's momentum.
7. The waltz returns with new counterpoint, ending quietly.
8. A noble theme of hope is superimposed over a bouncing and rhythmic fugue lined out by the cellos touting various key changes. Although dark memories intrude in the fugue, this last section combines and interweaves all the themes leading to a parade of melodies that remind us of the immortal lyrics of Paul Anka, sung by Frank Sinatra:

    "Regrets, I've had a few
    But then again, too few to mention…"

H1011 Full Score, 142 pages, $99.00 (includes parts)
H1011a Conductor's Score, 60 pages, $49.00
H1011b Parts, 82 pages, $90.00
mp3s upon request

Symphony No. 12 – Tempus Fugit

By Barbara Harbach

I. Fall-Frolic II. Spring-Scherzo III. Summer-Shimmer
IV. Winter-Whimsey

When young, time seems to go so slowly; we are five, five-and-a-half, five-and-three-quarters, and finally six years old. As we age, time goes faster and faster, and how did it become December when it was just January? Symphony No. 12 – *Tempus fugit* or *Time Flies* is looking back on our years, and the fun and excitement we had as children. Although the seasons seem out of order, it is the order I remember as being most important to me. I loved the season and the joy each would bring.

I. *Fall-Frolic* is the euphoric moment when we return to school with a new backpack, pencils, books, while scuffling through the leaves. In the first section of the movement, a rhythmic motive begins with a single instrument and is soon joined by all the instruments relishing the fun of the rhythms. The second section again starts with the motive and soon morphs into a five-voice fugue starting with bassoon and cello. After the full fugal statement, a lyrical, new melody is heard in flute and violins soaring above the rhythmic motives, and more instruments join the lyrical melody. The rhythmic motive returns and again evolves into a five-voice fugue, adding the lyrical melody, and then concludes with the full orchestra emphatically stating the rhythmic motive.

I**I. *Spring-Scherzo*** – When the weather is unpredictable, from gentle rains to frightening storms. The second movement begins with thunderclaps, along with turbulence in the brass section as winter does not want to relinquish its domain. The softness of spring arrives with the tolling of pizzicato strings and glockenspiel. Ostinato motives enter, then the melody enters with the trumpet, imitated by the horn. The melody and motives are tossed among the instruments until a *crescendo* grows to mighty thunderclaps. A rollicking gigue, representing Spring, follows in fugal form. The whole orchestra is engaged in fugal interplay, leading to another

booming thunderclap. A remnant of the gigue melody is heard now slower and sad. The Spring melody is irrepressible and leads to the final thunderclap – the Spring melody is triumphant. A final and unexpected thunderclap brings the movement to a close.

I**II. *Summer-Shimmer*** – When life is in the slow lane, and expectations are few. The first section of *Summer-Shimmer* has a lazy and whimsical melody, often with startling jumps in the woodwinds pitted against blocks of chords in the strings that slowly change harmonies until the tuba, trombone and double bass signal a middle imitative section joined by many instruments. Loud, punctuating chords begin the final section, starting with 10/8 meter often shifting to 9/8, 12/8, 6/8, and even 13/8. Along with the new rhythmic motives, the opening lazy melody returns, combining with the new melody until a crescendo to *ff* slowly diminishes to *mp* before rapidly growing to an abrupt *sffz*.

IV. *Winter-Whimsey* – A loose rondo form ABACA with contrasting atmospheres of foreboding and playfulness from orchestral arpeggios depicting sleet to the softness and gentleness of a snowfall.
A**.** Begins with orchestral arpeggios each progressively faster, leading to two measures of *ff* before fading to *f,* preparing for the main melody with flute and oboe. Violins I and II are always in imitation while the cello and double bass have ostinatos.
B**.** The brass enters, leading to an intensive climax followed by a lyrical melody in a new key with different ostinatos.
A**.** Returns, stronger with more woodwind instruments adding depth to the melody. Drama and lyricism alternate.
C**.** A rough-and-tumble fugal jig begins in the lower instruments – trombone, cello, and bassoon – followed by woodwinds and upper strings. The next section combines the jig melody with ostinatos from B.
A**.** The jig ends abruptly and then begins orchestral arpeggios as in the beginning. The melody from B. returns with different ostinatos in the lower strings, followed by the melody and ostinatos of A. although with different instruments. The fugal jig interrupts the flow of the melody leading to a conclusion of jig and ostinato, this time with violin and xylophone, all with grand gestures.
H1015 Full Score, 334 pages, $139.00 (includes parts)
H1015a Conductor's Score, 146 pages, $49.00
H1015b Parts, 188 pages, $90.00
mp3s upon request

Symphony No. 13 – The Journey

By Barbara Harbach
I. Perilous Journey II. Christmas in Philadelphia III. London Days
IV. America, the Promised Land

The incredible journey of Ellen Craft (1826-1891) and William Craft (1824-1900) tells the life story of fugitive slaves as abolitionists. They were both born and enslaved in Macon, Georgia. After traveling on a treacherous train and steamboat ride, they escaped to the free city of Philadelphia, Pennsylvania, arriving on Christmas Day. Ellen crossed the boundaries of race, class, and gender by

impersonating a white male while her husband acted as her personal servant. Using racial passing, cross-dressing, and performing in a society where these social levels were thought to be distinct, she succeeded in her impersonation. This daring escape made them famous, and they were featured by the abolitionists in lectures thus gaining support to end the institution of slavery. After being pursued by slave catchers in Boston, they emigrated to England for the next twenty years, raising five children. Their biographical account, *Running a Thousand Miles for Freedom; Oor, The Escape of William and Ellen Craft from Slavery*, was a compelling slave narrative published before the American Civil War. The Crafts returned to the United States in 1868 and operated an agricultural school for freed slaves in Georgia.

The Journey of Ellen and William Craft contains four portraits or movements to commemorate their achievements under extreme circumstances.

I. *Perilous Journey* – From Macon, Georgia to Philadelphia, Pennsylvania. The instruments form an integrated tapestry of sound yet retain their separate colors. The sinuous and rhythmic syncopations, led by two oboes and two clarinets, the frequent meter changes, loud outbursts, and passages for solo cello versus tutti, all depict the hazards of their treacherous journey and possible discovery as imposters. As the instruments fade away at the end of the movement, it is a sigh of relief for their safe arrival.

II. *Christmas in Philadelphia* – Variations on *Adeste Fidelis* or O Come All Ye Faithful. The text, originally in Latin, is usually credited to John Francis Wade. The tune has been attributed to several composers such as John Reading, G. F. Handel, Christoph Gluck, or Thomas Arne. The beloved and popular hymn would certainly have been sung in Philadelphia while the Crafts were there.

1. French Overture – The first variation is in the Baroque style of the first part of a French Overture, serving as the prelude, and always with dotted rhythms. The melody is carried by strings and woodwinds, with an ornamental trumpet part. A wide range of dynamics enhances the aura of majesty and nobleness.

2. Allemande – This variation is a German dance in duple meter. The strings are *pizzicato*, the entire movement, with the melody in the flute and oboe while the clarinet and bassoon do figurations. The brass and woodwinds join the melody for the chorus.

3. Trio – Three themes with imitation. Descending scales, rhythmic motives, and a decorated trombone melody followed by ornamented trumpet phrases before all instruments join in the chorus.

4. Toccata – In the first part of the movement, the woodwinds play on the downbeat while the strings imitate a sixteenth note later. The brass and double bass have the melody while the trumpet plays a decorated melody line, then adding the horn. This first section displays key and unusual mode

changes.
In the second half of the movement, the bassoon reflects the dotted rhythms from the first variation, French Overture. Adding the brass presents a glorious and
triumphant close to the variations.

III. *London Days* – After their arrival in London, the Crafts would have heard a myriad musical influences, many of them new and exotic to their ears. This movement is in a loose rondo form of ABACADA.

A. – Begins with a string elegy, depicting their thankfulness for their arrival, now safe in London. The woodwinds then double with the strings.
B. – Leads to a faster section featuring sixteenth notes in the woodwinds with key changes. The strings take over the woodwind's agitation and build to a climax with strings and woodwinds.
A. – Returns to the opening melodic figuration, although this time with rising motives instead of descending ones.
C. – The first half of C. portrays the streets of London, with playful, energetic motives with rests as important as the notes. The second half is a waltz with *glissando* strings and key changes.
A. – The elegy melodies return, now with a hint of reminiscence for the Crafts' homeland.
D. – Begins as a sort of a rhythmic flamenco dance, with flourishes in the solo cello, and glissandos in the strings.
A. – As in the beginning A., the strings begin their elegy, only to be interrupted by the flamenco before ending with a joyful and playful abrupt ending.

IV. *America, the Promised Land* – Reminiscent of the music that brass bands would gather and play on Memorial Day in Pennsylvania, honoring veterans of the wars. The addition of three trumpets, snare drum, with the brass section providing flourishes and scales, intentionally adds an 18th- century aura to the movement. Key changes and an interlude of a fiddle tune, along with a slower and mournful melody that honors all veterans, then concludes with a joyous acclamation for *America, the Promised Land.*

H1013 Full Score, 327 pages, $139.00 (includes parts)
H1013a Conductor's Score, 131 pages, $49.00
H1013b Parts, 197 pages, $90.00
mp3s upon request

Symphony No. 14 – Pioneer Women!

By Barbara Harbach

I. I Am a Pioneer! II. A Woman Ought Not III. Complexity
IV. Then Peace

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.

I. *I Am a Pioneer!* – *Catherine Van Curler* and her husband landed in Skagway August 24, 1898, where they began the difficult journey to Dawson, by land and treacherous water. They took a train over the White Pass to White Horse and arrived in Dawson on September 1. Her portrait portrays the struggles of traveling across Alaska.
After a dramatic opening, the music spins into a cheery excitement as she begins her trip across Alaska. Then develops a section with ostinato strings while the woodwinds detail the long seven days, leading to turbulent music where the water was so rough and treacherous. After their arrival, the mood recaptures the cheeky excitement of the beginning of the journey.

II. *A Woman Ought Not* – As a young divorcee, *Cordelia Nobel* came to Nome in the early 1900s to make a life for herself. By 1913 she was living in Seattle; for reasons unknown, she committed suicide in November. While in Nome, she wrote regular letters to her mother telling of her quest for adventure, even wintering up North for the sake of the experience. She assured her mother that she did not have all sorts of "affairs of the heart." "There are a great many of the opposite sex (God bless them) that I like very much, but therein lies the great and insuperable trouble – if they could be rolled together and made into one grand Composite Man, then I could fall in love and stay in love for all time, but that is an impossibility and therefore I am heartwhole." Noble's portrait is of a self-assured coquette, able to take care of herself and reveling in it.

> "I didn't come up to this country to get married, and don't expect to marry for many a long year yet. When I'm about forty I would like to look around and choose a companion for the rest of my life, and settle down, but, unless I greatly change, nothing of the sort will happen any sooner than that. I have had things my own way for so long a time, that I doubt if a man could get along with me happily. *For a woman ought not to have much of a mind when she is married!*"

The music captures the playful rivalry between major and minor modes, the woodwinds carrying the main melodies with catchy imitation while the refrain underscores "A woman Ought Not."

III. *Complexity* – *Margaret Murie* was an early environmentalist. She writes, "I think my main thought is this: that perhaps Man is going to be overwhelmed by his own cleverness; and I firmly believe that one of the very few hopes left for Man is the preservation of the wilderness we now have left; and the greatest reservoir of that medicine for mankind lies here in Alaska." The portrait of Murie captures her anticipation and exhilaration in the rugged environment she explored. "All creatures fit in; they know how from ages past. Man fits in or fights it. Fitting in, living in it carries challenge, exhilaration, and peace. All creatures fit in; they know how from ages past. Man fits in or fights it. Fitting in, living in it carries challenge, exhilaration, and peace."

Strings create the environmental atmosphere of wind and rain, while the woodwinds give intermittent sighing comments. A three-part canon in the brass portrays the ongoing challenges, before coming to the final challenges.

IV. *Then Peace* – A single woman, *Gertrude Fergus Baker* spent two years (1926-1928) in Alaska as a nurse. One year was spent at White Mountain, and in 1927 she moved to Tanana. In 1928 she served on a government hospital boat on the Yukon River. She later married and settled in Clallam Bay, WA. As a nurse in Alaska, she traveled by dogsled to outlying villages to provide health care to the natives. The portrait quotes her poetic words of the magic of nature's colors and the beauty of its silence.

> "Through the beauty of the ever-changing colors of sunset and moonrise, we came home. Mauve and rose, gold and jade, turquoise and opal. The ever-changing colors of sunset and moonrise on glistening ice and snow-covered hills. And all around, the silence of it. Long purple and blue shadows crept across the hills. And the silence was intense. As we rounded the great barrier of ice on the shore, we were greeted by the howling huskies at Chinik. And then, "Through the beauty of the ever-changing colors of sunset and moonrise, we came home."

The strings carry the peaceful motives, the woodwinds portray the ever-changing colors, always with imitation among the melodies before leading into the "howling huskies at Chinik." Peace returns with the ever-changing colors, and "I came home."

H1014 Full Score, 240 pages, $109.00 (includes parts)
H1014a Conductor's Score, 103 pages, $49.00
H1014b Parts, 137 pages, $70.00
mp3s upon request

Symphony No. 15 – Terezin Children's Songs

By Barbara Harbach

I. Birdsong II. Forgotten III. On a Sunny Evening
IV. The Butterfly V. I Am Not There

The ghetto of Terezin (Theresienstadt), located in the hills outside Prague, was an unusual concentration camp in that it was created to cover up the Nazi genocide of the Jews. Billed as the "Führer's gift to the Jews," this "model ghetto" was the site of a Red Cross inspection visit in 1944. With its high proportion of artists and intellectuals, culture flourished in the ghetto – alongside starvation, disease, and constant dread of transports to the death camps of the east. Every one of its inhabitants was condemned in advance to die.

97, 297 died among whom were 15,000 children between the years 1942-1944; less than 100 children survived. In the poems and drawings of the children, many smuggled out of the camp, we see the daily misery of these uprooted children, as well as their courage and optimism, their hopes, and fears. These innocent and honest depictions allow us to see through the eyes of the children what life was like in the ghetto. Their art reveals a maturity beyond their years, are haunting reminders of what no child should ever have to see. Despite the circumstances, the poetry is beautiful and uplifting – telling a story that resonates in each of us.

Terezin Children's Songs for Orchestra began life as a song cycle for soprano, violin, and piano, and was recorded on MS 1544, Chamber Music V. Harbach was not

finished with the song cycle, and the words haunted her until she translated the feelings into an orchestral score.

I. Birdsong – 1941 Anonymous Anonymous Child, Written in Terezin Concentration Camp The poem is preserved in manuscript and is written in pen on a sheet of white paper together with the poem "Night in the Ghetto."

He doesn't know the world at all
Who stays in his nest and doesn't go out.
He doesn't know what birds know best
Nor what I want to sing about,
That the world is full of loveliness.

When dewdrops sparkle in the grass
And earth's aflood with morning light,
A blackbird sings upon a bush
To greet the dawning after night.
Then I know how fine it is to live.

Hey, try to open up your heart
To beauty; go to the woods someday
And weave a wreath of memory there.
Then if tears obscure your way
You'll know how wonderful it is
To be alive.

II. Forgotten – Anonymous The poem is preserved in manuscript and is written in pen on a square piece of paper torn from a notebook.

You wanton, quiet memory that haunts me all the while
In order to remind me of her whom love I send.
Perhaps when you caress me sweetly, I will smile,
You are my confidante today, my very dearest friend.

You sweet remembrance, tell a fairy tale
About my girl who's lost and gone, you see.
Tell, tell the one about the golden grail
And call the swallow, bring her back to me.

Fly somewhere back to her and ask her, soft and low,
If she thinks of me sometimes with love,
If she is well and ask her, too, before you go
If I am still her dearest, precious dove.

And hurry back, don't lose your way,
So I can think of other things,
But you were too lovely, perhaps, to stay.
I loved you once. Good-bye, my love!

III. On A Sunny Evening – 1944 Anonymous

The poem is preserved in a typewritten copy. There is the date "1944" in the upper right corner.

On a purple, sun-shot evening
Under wide-flowering chestnut trees
Upon the threshold full of dust
Yesterday, today, the days are all like these.

Trees flower forth in beauty,
Lively too their very wood all gnarled and old
That I am half afraid to peer
Into their crowns of green and gold.

The sun has made a veil of gold
So lovely that my body aches.
Above, the heavens shriek with blue
Convinced I've smiled by some mistake.

The world's abloom and seems to smile,
I want to fly but where, how high?
If in barbed wire, things can bloom
Why couldn't I? I will not die!

IV. The Butterfly – 1942 by Pavel Friedman

The poem is preserved in a typewritten copy on thin copy paper in the collection of poetry by Pavel Friedmann, which was donated to the State Jewish Museum during its documentation campaign. It is dated June 4, 1942, in the left corner. It is presumed that he was 17 years old when he wrote "The Butterfly". It was found among a hidden cache of children's work recovered at the end of the Second World War. He was born on January 7, 1921, in Prague and departed for Terezin on April 26, 1942. He died in Auschwitz on September 29, 1944.

The last, the very last,
So richly, brightly, dazzlingly yellow.
Perhaps if the sun's tears would sing
against a white stone. . .

Such, such a yellow
Is carried lightly 'way up high.
It went away I'm sure because it wished to
Kiss the world good-bye.

For seven weeks I've lived in here,
Penned up inside this ghetto.
But I have found what I love here.
The dandelions call to me
And the white chestnut branches in the court.
Only I never saw another butterfly.

That butterfly was the last one.
Butterflies don't live in here,
In the ghetto.

V. I Am Not There – 1932

"Do Not Stand at My Grave and Weep" is a poem written in 1932 by Mary Elizabeth Frye. Although the origin of the poem was disputed until later in her life, Mary Frye's authorship was confirmed in 1998 after research by Abigail Van Buren, a newspaper columnist.

> Do not stand at my grave and weep
> I am not there. I do not sleep.
> I am a thousand winds that blow.
> I am the diamond glints on the snow.
> I am the sunlight on ripened grain.
> I am the gentle autumn rain.
> When you awaken in the morning's hush
> I am the swift uplifting rush
> Of quiet birds in circled flight.
> I am the soft stars that shine at night.
> Do not stand at my grave and cry;
> I am not there. I did not die.

Symphony No. 16 – Remember the Ladies (in press)

By Barbara Harbach

I. And Ain't I a Woman? II. Mysteries III. Light Out of Darkness
IV. If I Taste a Liquor Never Brewed V. If You Were Coming in the Fall
VI. Wild Nights! Wild Nights! VII. The Fallen Woman
VIII. Remember the Ladies!

I. *And Ain't I A Woman?*

Harbach's piece, *And Ain't I A Woman? for Orchestra* is inspired by Sojourner Truth (1797 – 1883) who was born into slavery and became an African-American abolitionist and women's rights activist. In 1828 she went to court to regain custody of her son, and she became the first black woman to win such a case against a white man. She changed her name from Isabella Baumfree in 1843 after she believed that God called her to go into the countryside and preach about the abolition of slavery. Her famous speech, delivered extemporaneously in 1851, became known as "Ain't I A Woman?" Later she helped recruit black troops for the Union Army. Sojourner was included in Smithsonian magazine's list of the "100 Most Significant Americans of All time" in 2014.

> *And ain't I a woman? Look at me! Look at my arm! I have ploughed and planted, and gathered into barns, and no man could head me! And ain't I a woman? I could work as much and eat as much as a man - when I could get it - and bear the lash as well! And ain't I a woman? I have borne thirteen children, and seen most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman?*
> *Those are the same stars, and that is the same moon, that look down upon your brothers and sisters, and which they see as they look up to them, though they are ever so far away from us, and each other. I am not going to die; I'm going home*

like a shooting star.

The short introduction opens with a dramatic and declamatory statement "And Ain't I A Woman?" At the end of the piece, she contemplates the celestial, and begins to assert her strength and independence, "I'm not going to die, I'm going home like a shooting star." This is a musical tribute to the strength and courage of Sojourner Truth and all the women, who each in their own way, exhibit boundless courage and fortitude against sometimes unseemly odds.

II*. Mysteries* is based on the mysteries of Dame Agatha Christie (1890-1976). She became, and remains, the best-selling novelist of all time. "The Queen of Crime" is best known for her 66 detective novels and 14 short story collections, as well as the world's longest-running play – *The Mousetrap*. Her books have sold over a billion copies in the English language and a billion in translation. Her books have been published in over 100 languages, making her the most translated author of all time. Not only was she a great novelist creating the two beloved fictional detectives, Miss Marple, and Hercule Poirot, she had a daring streak, being the first Western woman to stand up on a surfboard in 1922.

Mysteries for Orchestra evokes the quintessential character and spirit of Agatha Christie mystery novels. The instruments imitate, chase, and call out to one another as they explore the full range and dynamic possibilities of all the 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 as do the climaxes of Christie's novels.

III. *Light Out of Darkness*
"I cannot remember how I felt when the light went out of my eyes. I suppose I felt it was always night and perhaps I wondered why the day did not come."
The extraordinary story of the life of Helen Keller (1880-1968) resonates in all of us. After a childhood fever, Helen became blind and deaf at the age of nineteen months. Only through the patience and great empathy of Anne Sullivan did Helen begin to develop her potential as a creative, articulate, and intelligent woman.

Light Out of Darkness
My fingers are wise.
They snatch light out of darkness.
They thrill to harmonies breathed in silence.

My fingers split the sand
On the sun-flooded beach.
And my body feels the water sing
Enveloped by the rippling music of the sea.

With alert fingers I listen
To the showers of sound
That the wind shakes from the forest.

In the realms of wonder where I dwell
I explore life with my hands;
I recognize, and am happy;
My fingers ever thirst for the earth,
And drink its wonders with delight.
Draw out earth's dear delights,
And drink its wonders with delight.

My fingers are wise.
They snatch light out of darkness.
They thrill to harmonies breathed in silence.
Helen Keller (1880-1968)
A Chant of Darkness in The World I Live In (1908)

Light Out of Darkness is taken from Helen Keller's own words. The instrumental voices float over the string accompaniment and express a wise and wonderful blending of the senses. It is in four short sections, each with a slightly different character. *My Fingers are Wise* has a descending lyrical melody that portrays some of the poignant realities of Keller's world. *My Fingers Split the Sand* evokes the joy and playfulness of "the rippling music of the sea." *In the Realms of Wonder where I Dwell* recalls the mood of the opening, but also some of the strong soaring spirit of the poet. The instrumental choirs then echo each other portraying Keller's words. The final section reprises the first.

IV. *I Taste a Liquor Never Brewed* *for Orchestra is* based on the poem of the great American poet, Emily Dickinson (1830-1886). *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.

V*. If You Were Coming in the Fall* is about love, time, and separation, and addressed to someone who is away with the instruments sighing and remembering.

VI*. Wild Nights! Wild Nights!* is based on two of Dickinson's 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 orchestral instruments intermingle and weave the melodies, each an integral part of the whole forming a new union.

VII*. The Fallen Woman* is dedicated to Dr. Diane Touliatos-Miles, who introduced Harbach to the life and music of Kassia. Touliatos-Miles was the first musicologist to recover the greatness of Kassia's music.

Kassia (c. 810-c. 867) was well-known as a poet, composer, and hymnographer. She also is remembered as an important historical figure as well as heroine of an unusual love story. Kassia was from a wealthy family in Constantinople, and her father had a title at the Imperial Court. After an excellent education in the Classical

Greek style, she decided that she wanted to be a nun. Despite her inclination toward the life of a clergywoman, Kassia participated in a brideshow c. 830. After testing the intelligence of the young women in the brideshow, the Emperor Theophilos (who reigned from 830-842) would choose his bride by giving her a golden apple. To her great dismay, Kassia's response to his question that women had caused much evil in the world embarrassed the Emperor. Her response stated that women also caused much good in the world, implying the good deeds of the Virgin Mary, and refuting his notion that Eve caused much evil. Her disrespectful answer forfeited her opportunity to become the wife of Theophilos, since at that time women's silence was a social attribute.

After her disgrace, Kassia had no choice but to enter a convent. Years later in 843 she founded her own convent, and it was named after her. Located on the seventh hill of Constantinople, and she the rest of life as the Abbess of her convent. She wrote poetry and music for the religious services as well as secular verses. Considered the most important woman composer of Byzantine hymns of the era, she composed forty-nine liturgical chants (although only twenty-three are considered her compositions), and 261 secular verses, epigrams, and moral sayings.

Her most famous composition is a *troparion* or trope about Mary Magdalene (Luke 7: 36-50) entitled "The Fallen Woman." Mary Magdalene who washed Christ's feet, anointed them, and then wiped them with her long hair. She is the only hymnographer to write a hymn about Mary Magdalene. A *troporian* is a non-liturgical text and/or musical interpolation inserted between phrases of a liturgical text.

"The Fallen Woman" is still sung in the morning Office of Holy Wednesday in the Byzantine Church, the Eastern Orthodox Church. Partly autobiographical, Kassia wrote this after she entered the convent. The Emperor Theophilos obviously regretted not choosing Kassia as his wife, for he later wanted to meet her and tell her of his love. Kassia refused to meet with the Emperor, although she felt that in her heart she did love him, and thus she felt that she had become a "fallen woman."

Kassia wrote the music and words for "The Fallen Woman" except for verse eight. As she was working on her composition, she saw the Emperor approaching. Quickly leaving her chambers so she did not have to face Theophilos, she left her poem lying on her desk. When he saw the poem on her desk, he was inspired to write a verse that eventually became verse eight of the "Fallen Woman."

> "Thy feet, whereof when Eve in Paradise heard the sound, she hid herself for fear."

Kassia included the Emperor's added verse in her poem with its dual meaning of Eve hiding from God, and Kassia hiding from the Emperor.
Composers often embellished or varied Kassia's "Fallen Woman," sometimes adding new passages to the original, and even making a three- or four-part arrangement from the original.

The piece has original material depicting the life of Kassia, as well as including sections based on Harbach's choral composition, Psalm 4, *Have Mercy on Me, O God*.

> *Miserere mei, Deus. Have mercy on me, O god.*
> *Miserere mei et exaudiorationem mean. Pity me and hear my prayer.*
> *Cum invocarem, exaudivit me. When I call, you listen.*
> *Deus Justitiae meea. O my righteous God.*
> *Miserere mei, Deus, etc.*

The Fallen Woman is a loose rondo form of ABACACABA and Coda, and has contrasting sections, changing meter and tonalites, varying textures, and harmonies.

The A, B and C sections each have two contrasting thematic areas. The overall A section represents Kassia's feelings of anger that turn into acceptance of her new life; the B section represents the compliance and comfort of convent living with word painting of descending lines depicting The Fallen Woman; and the C sections represents rebellion and then acceptance of the strict church laws appearing through canons and fugues.

Section	Parts	Bar #	Description
A	A1	1	Dramatic, with unison lower brass, lower strings, with punctuating chords.
	A2	8	Lyrical, with melody in the woodwinds, and trumpet chanting, leading to full orchestral chords, then a *decrescendo* to *mp.*
B	B1	23	A chant begins the section carried by the horn and clarinet, the text and music are from Harbach's choral composition *Miserere mei, Deus* (Have Mercy on Me, O God).
	B2	29	Lush strings enhance this section with descending fourths in piccolo and oboe then rising to a stirring climax.
A	A1	43	This section only includes A1.
C	C1	52	Trumpet and trombone themes are followed by horn and bassoon, then clarinet, beginning with a canon at the octave, more imitation and counterpoint while the strings sustain the harmonies leading to A2.
A	A2	68	There is no A1 in this repeat.
C	C2	83	A fugue beginning with trombone, followed by horn, then oboe and clarinet, growing to full orchestra leading into a repeat of C1.
	C1	103	
A	A1	117	
	A2	124	The xylophone adds its timbre and sparkle to the upper woodwinds.
B	B1	138	The upper woodwinds now carry the chant melody.
	B2	144	Upper woodwinds now carry the melodies displaying a change of instruments and texture.
A	A1		An exciting coda of triumph brings the piece to a close.

VIII. *Remember the Ladies!*

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.
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."*

Remember the Ladies,
Be more generous, favorable to them than your ancestors!
You proclaim peace and good will to men,
Emancipating Nations,
You insist upon retaining an absolute power over wives!
Remember the Ladies and be generous.
Do not put such unlimited power in the hands of the husbands.
all men would be tyrants if they could!
I am more and more convinced that Man is a dangerous creature!
Remember the Ladies and be generous.
If care and attention is not paid to Ladies,
We're determined to foment a rebellion!
And will not hold ourselves bound by any laws
which we have no voice or representation!

April fourteenth John wrote me,
"As to your extraordinary Code of Laws,
I cannot but laugh!
New claims will arise —
And women will demand a vote!
Remember the Ladies and be generous.

Remember the Ladies! begins with a tango – a dance of seduction, since for centuries women could not express their opinions directly but had to get their thoughts and ideas heard via feminine wiles. The orchestral choirs appear individually as well as together to persuade John to "Remember the Ladies." The tango ends quietly, not with loud shouting, but with downcast eyes demurely, aware that her words were not heard.

Symphony No. 17 – Metanoia

By Barbara Harbach

I. Assurance II. To Kindle Every Frozen Heart III. Alleluia, Victorious!

I. Assurance

The original word for repent is the Greek word 'metanoia' which literally means to 'change your mind, to change direction' and has nothing to do with guilt or shame. Harbach's *metanoia* was a transformative change of heart leading to a new appreciation of hymns and sacred music.

According to Hunter, and the Greek Orthodox Church, *metanoia* means to change one's mind; to expand it in such a way as to have a new perspective on the world or one's self.
Metanoia is the way of change of the mind and heart – it is a change in the

intellectual, emotional, and moral state, in the whole inner nature.
When considering hymns to orchestrate, Harbach found over two hundred hymns written by women. The hymns included Camp Songs, Folk Hymns and Spirituals, Missionary Hymns, Revival, Gospel, Sunday School, Hymns of Reform, and Hymns of War and Peace. After careful consideration, she chose *Blessed Assurance, Jesus is Mine*, entitled Assurance. The music was written in 1898 by Phoebe Palmer Knapp (1839-1908), an American hymn composer as well as an organist. She was the daughter of a Methodist evangelist, Walter Palmer. She married Joseph Fairfield Knapp, of the Metropolitan Life Insurance Company. She wrote more than five hundred gospel hymns, as well as many other pieces, some to her mother's texts, as well as others.
The text for *Blessed Assurance* was written by Fanny Crosby, Frances Jane Crosby, (1820-1915) known as the "Queen of Gospel Writers." Born in New York, she lost her eyesight at the age of six weeks. She went to the New York Institute for the Blind and she was one of the first graduates, and then went on to teach English, rhetoric, and history there for eleven years. In the 1850s she assisted George Root in the well-known music institutes he directed with Lowell Mason. About 1868 Fanny began work with the firm of Biglow and Main and wrote approximately three songs a week for the next fifty years. She wrote nearly eight thousand hymns, and almost two thousand were published. with more than 100 million copies printed. Besides her own name, she used over 200 pen names. On her tombstone in Bridgeport, Connecticut, are engraved the words, "She hath done what she could." When Phoebe Knapp played the *Blessed Assurance* hymn tune for Fanny Crosby, she asked, "What does this tune say?" Fanny replied, "Why, that says: Blessed Assurance, Jesus is Mine." Her collaboration with Fanny Crosby produced two hymns still in use, *Blessed Assurance*, and *Open the Gates of the Temple*.

Blessed assurance, Jesus is mine!
Oh, what a foretaste of glory divine!
Heir of salvation, purchase of God
Born of his Spirit, washed in His blood
This is my story, this is my song
Praising my Savior all the day long
This is my story, this is my song
Praising my Savior all the day long
Perfect submission, perfect delight
Visions of rapture now burst on my sight
Angels descending bring from above
Echoes of mercy, whispers of love
This is my story, this is my song
Praising my Savior all the day long
This is my story, this is my song
Praising my Savior all the day long
Praising my Savior all the day long

II. *To Kindle Every Frozen Heart,* to be reminiscent of hymn style, inspired by a poem written by Jonathan Yordy.

The world lay cloaked in hoary frost
The mantle of the doomed.

No hope was there,
For each was lost,
Each soul by sin consumed.

Each heart was numb and gripped in ice,
And coldness all assumed.
For all were hardened,
Locked in vice,
Each soul in sin entombed.

To kindle ev'ry frozen Heart,
God sent a blazing Son.
His life brought hope
To all the earth
And warmth where there was none.

To Kindle Every Frozen Heart begins in despair and ends in triumph and hope, "His life brought hope to all the earth and warmth where there was none." Beginning with the brass who introduce the melodies, the piece has changing tonalites and shifting harmonies with unexpected *ff* sections. Minor tonality prevails throughout most of the piece until the last stanza, when hope and major tonality conquer despair.

III. Alleluia, Victorious!

Usually, we associate the word alleluia with a gentle, mild manner, but the words of Jonathan Yordy suggest that *Alleluia is Victorious!*

Alleluia. Alleluia.
Christ has shaken hell's foundation, overtaken death's dark tower.
Dead awaken Transformation!
Christ has come again in power. Dead awaken!
Christ has shattered Satan's station, scattered Heaven's foes!
Crowning matter! Our salvation! Alleluia.
Christ victorious arose, He arose!
Christ victorious! Dead awaken! Alleluia

Alleluia, Victorious! is in a loose overall I-II-I' form. The I section has several parts that form a rondo: IA, IB, IA, IC, IA. IA opens with a timpani flourish, followed by a dramatic fanfare, brass, then woodwinds, strings, and percussion. IB has four different motives beginning with trombone, then horn, bassoon, oboe, clarinet, while strings sustain the harmonies. The flute and piccolo have spritely rhythms and melodies that float above the orchestra. IA returns, now adding the xylophone. IC has another four motives that are different from IB, and these motives also keep repeating beginning with oboe, then, bassoon, clarinet, and flute/piccolo/xylophone. IA returns.

The second part, II is in ABA or song form. IIA is a lyrical contrast with the strings outlining arpeggios, and the melody is in the flute and clarinet an octave apart, then joined by the oboe. IIB the trumpet has the melody, with comments by the horn and clarinet. IIA returns leading to *ff* then with a decrescendo to *mp.*
Rise Up, My Love from Song of Solomon 2:10-16 NKJV. The traditional

interpretation is that it is an allegory of the love between God and Israel or between Christ and the Church. The dominant interpretation in modern times is that it is nothing more than ancient erotic love poetry.

Rise up, and come away with me.
Rise up, my love, and follow me.
For lo, the winter is past.

The rain is over and gone.
The flowers appear on the earth.
The time of the singing of birds is come.
The voice of the turtledove is heard throughout our land,
And tender grapes give a good smell.

Rise up, and come away with me.
Rise up, my love, and follow me.
For lo, the winter is past.
The rain is over and gone.
Rise up, follow me.

Now IA returns with strings and woodwinds maintaining harmonic continuity followed by a four-voice fugue beginning with bassoon, then trombone, clarinet, horn, and full orchestra with flute and piccolo rhythmically soaring above the orchestra. The coda has material of I but interjects a 2-measure phrase of IIA before ending with dramatic dynamics.

Parts	Bar #	Description
IA	1	Fanfare begins with a timpani flourish leading to participation with the full orchestra. Dramatic opening with solo timpani, brass, then WW, Strings, Percussion
1B	12	Trombone, then horn, bassoon, oboe, clarinet, strings with sustained harmonies, four different motives that keep repeating, flute and piccolo with spritely rhythms float above orchestra
1A	24	Now with xylophone
1C	33	Four different motives that keep repeating beginning with oboe, then bassoon, clarinet, and flute/piccolo/xylophone
1A	49	
IIA	55	Lyrical, with arpeggios in strings, melody in flute and clarinet octave apart, joined by oboe
IIB	66	Trumpet has melody, echoes by horn, then clarinet,
IIA	78	Flute and Clarinet octave apart with melody, leading to *ff* then with a decrescendo to *mp*
IA	88	Timpani flourish while strings and woodwinds maintain harmonic continuity
ID	89	4-voice Fugue beginning with bassoon, trombone, clarinet, horn, then full orchestra with flute and piccolo rhythmically soaring above orchestra
	101-113	Coda interjects a 2-measure phrase from IIA,103-104

From Deepest Depths I Cry to You for Wind Ensemble

From Deepest Depths I Cry to You (*Aus tiefer Not schrei ich zu dir*) for Wind Ensemble is a transcription of the fourth movement from Harbach's five-part *Suite Luther* (2017) for orchestra. The piece follows the centuries-old practice of invigorating traditional melodies with contemporary harmonizations, rhythms and orchestral colors. The movement creates a mood of introspection with recurrent plaintive petitions.

My Garden for Soprano and Orchestra

By Elizabeth Haskins, orchestrated, Robert J. Haskins
My Garden is three evocative settings for soprano and orchestra on poems by Christina Rossetti.

There is a budding morrow in midnight (c. 1887)
Wintry boughs against a wintry sky;
Yet the sky is partly blue
And the clouds are partly bright: -
Who can tell but sap is mounting high
Out of sight,

Winter is the mother-nurse of Spring,
Lovely for her daughter's sake,
Not unlovely for her own:
For a future buds in everything;
Grown, or blown,
Or about to break.

Spring Quiet (1847)
Gone were but the Winter,
Come were but the Spring,
I would go to a covert
Where the birds sing;

Where in the whitethorn
Singeth a thrush,
And a robin sings
In the holly-bush.

Full of fresh scents
Are the budding boughs
Arching high over
A cool green house:

Full of sweet scents
And whispering air
Which sayeth softly:
"We spread no snare;

"Here dwell in safety,
Here dwell alone,
With a clear stream
And a mossy stone.

"Here the sun shineth
Most shadily;
Here is heard an echo
Of the far sea,
Tho' far off it be."

Another Spring (1857)
If I might see another Spring
I'd not plant summer flowers and wait:
I'd have my crocuses at once,
My leafless pink mezereons,
My chill-veined snowdrops, choicer yet
My white or azure violet,
Leaf-nested primrose; anything
To blow at once, not late.

If I might see another Spring
I'd listen to the daylight birds

That build their nests and pair and sing,
Nor wait for mateless nightingale;
I'd listen to the lusty herds,
The ewes with lambs as white as snow,
I'd find out music in the hail
And all the winds that blow.

If I might see another Spring -
Oh stinging comment on my past
That all my past results in "if" -
If I might see another Spring
I'd laugh today, today is brief;
I would not wait for anything:
I'd use today that cannot last,
Be glad today and sing.
H1009 Full Score $99.00
H1009a Conductor's Score $49.00

Sinfonia from *Pallade e Marte*

By Maria Margherita Grimani, ed. 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, 9 pages, $11.95
H926a, Score and Parts $40.00

SOLO AND CHORAL WORKS, YOUTH MUSICALS, MUSICALS, and OPERAS

BARBARA HARBACH

SINGLE CHORAL ANTHEMS

CHORAL COLLECTIONS with LINKS

LIST OF CHORAL COLLECTIONS

LARGE CHORAL ANTHEMS
- **Luther Cantata**
- **Light Out of Darkness**

YOUTH MUSICALS

Daniel and the Beastly Night
A Page from the Christmas Story
This Little Angel
The Loneliest Angel

MUSICALS

Booth! an American Musical
The News from Tierra Nueva
Hester – an American Musical
Tom and Sally – A Slave to Love (Thomas Jefferson and Sally Hemings
A Mate for Kate

Operas

O Pioneers! an American Opera
Look to Love
Pushkin in Baltimore (coming soon)

SINGLE CHORAL ANTHEMS

Advent & Christmas Solo Voice with Piano

Advent & Christmas SATB with Piano

Lent & Easter Solo/SATB with Piano

African American Spirituals Solo voice with Piano

African American Spirituals SATB with Piano

Joy and Praise for Solo/SATB with Piano

Psalms SATB with Piano (with alternating phrases of English and Latin)

Soprano Voice with Instruments

Voices with Instruments SATB

Soprano Voice with Violin and Piano

SATB Voices with Instruments

Secular Songs for Solo Voice with Piano

Secular Songs SATB and SSAT with Piano

Secular Songs for TTB/SSA/SATB with Piano

CHORAL COLLECTIONS

Advent & Christmas for Solo Voice with Piano, #1 H710
Come Back, Oh Christ • Let All Mortal Flesh Keep Silence • Come, Baby Jesu, Come • He is Born, the Heav'nly Child

Advent & Christmas SATB with Piano, #2 H711
This Night in Bethlehem • Sing! Christ is born • Our Christmas Gift • Infant of Light • The Christmas Babe

Advent & Christmas SATB, SSA, SA with Piano, #3 H712
Audible Light • Bethlehem Wind • Listen to the Angels • Zither Carol • Today Christ Is Born • Let All Mortal Flesh Keep Silence

Advent & Christmas SATB with Piano, #4 H713
Amid the World's Bleak Wilderness • Gloria to the Most High God

Lent & Easter Solo/SATB with Piano, #1 H714
Now the Green Blade Riseth • Were You There? • Bathe My Soul • To Kindle Every Frozen Heart

Lent & Easter SATB with Piano, #2 H715
As Sun Disperses the Mourning Clouds • Of Christ's Dark Cup • Come, Sweet Death (Bach) • Mary's Joyful Shout

African American Spirituals Solo Voice with Piano, #1 H716
Jesus Walked This Lonesome Valley • Sometimes I Feel Like a Motherless Child • All Alone Blues

African American Spirituals SATB with Piano, #2 H717
Rolled Away • Give Me Jesus • When I Cross That River

Joy and Praise Solo/SATB with Piano or Organ, #1 H718
Rise Up, My Love • Reach Out! • Praise Him with the Trumpet • What is the World to Me

Joy and Praise SATB with Piano, #2 H719
We Proclaim the Wondrous Glories of His Name (Mouret) • Sing, Alleluia • He Will Care for Me • Love Has Opened Wide the Door • There's a City on a Hill

Joy and Praise SATB with Piano, #3 H720
The Hills Shout Glad Hosannas • Come, Holy Spirit • Praise the Lord and Sing to Him a New Song • I Know Who Holds Tomorrow

Psalms SATB with Piano, #1 H721
The Psalm Collections #1-5 are a weaving of English and Latin texts taken from the psalms with graceful and lyric melodies and piquant harmonies, and the piano is an equal partner in the musical fabric.
Psalm 54 – *The Lord Takes My Life*
Psalm 138 – *I Will Give Thanks*

Psalm 118 – *This is the Day the Lord Has Made*
Psalm 118 – *Sing Jubilation*

Psalms SATB with Piano, #2 H722
Psalm 51 – *Create in Me a Clean Heart*
Psalm 33 – *Sing Him a New Song*
Psalm 4 – *Have Mercy on Me, O Lord*
Psalm 25 – *Enlarge My Narrow Heart*

Psalms SATB with Piano, #3 H723
Psalm 23 – *The Lord Shepherds Me*
Psalm 16 – *I Will Say to the Lord*
Psalm 31 – *Into Your hands*
Psalm 116 – *Turn Round, O My Soul*
Psalm 18 – *I Call to the Lord*

Psalms SATB with Piano, #4 H724
Psalm 103 – *Bless the Lord, O My Soul*
Psalm 40 – *Here I Am, O Lord*
Psalm 22 – *I Will Fulfill My Vows*
Psalm 25 – *The King of Glory Enters!*
Psalm 139 – *O Lord, You Have Searched Me* (SSAA)

Psalms SATB with Piano, #5 H725
Psalm 150 – *Praise the Lord and Sing to Him a New Song*
Psalm 146 – *As Long as I Have Breath*
Psalm 23 – T*he Lord's My Shepherd (with tune of Amazing Grace)*
Psalm 19 – *The Law of the Lord is Spotless*
Psalm 95 – *Come, Let Us Worship*

Soprano Voice with Instruments, #1 H726
Vocalise Lament for Soprano & Cello
Cherish-Caress for Soprano & Cello
Pleasure Flow, Tender Mist for Soprano & Piano

Voices with Instruments, #2 H727
A Love Supreme for SSAA, Woodwind Quintet, and Piano
(Singers Edition available)
America, the Promised Land for SATB, 3 Trumpets, Snare Drum, and Piano
God Bless Your Church with Strength! for SATB, Trumpet, and Organ

Soprano Voice with Violin and Piano, #3 H728
Terezin Children's Songs
Dorothy Parker Love Songs
Harriet's Story

SATB Voices with Instruments, #4 H729
In Peace and Joy I Now Depart for SATB, Flute, and Piano
Many Thousands Gone for SATB, Flute, Cello, and Piano
Ojibwa Prayer for SATB, Flute, and Piano

Secular Solo Voice with Piano, #1 H730
The King of High Fashion – a Political Humor song (verse 1)

Twenty-first Century Pioneer
Here I Stand
Light Out of Darkness

Secular TTB, SSA, SATB with Piano, #2 H731
The Cause of Jealousy TTB – a Political Humor song
Intoxicated by the Wine of Love SATB
Laumeier Sculpture Anthem SATB
Symptom Recital SSA – an ironic Love Song? Lyrics by Dorothy Parker
The Cause of Jealousy SSA – a Political Humor Song

Secular SATB and SSAT with Piano, #3 H732
When I Am Dead, My Dearest
St. Louis Blues (W.C. Handy)
Sunset St. Louis
Women Composers Song

LARGE CHORAL ANTHEMS

Luther Cantata (SATB) 7 movements: choruses, chorales, and solos)
Music by Barbara Harbach

Light Out of Darkness (SSA & Piano)
Music by Barbara Harbach and Lyrics by Helen Keller

YOUTH MUSICALS

Daniel and the Beastly Night
Music by Barbara Harbach

A Page from the Christmas Story
Music by Barbara Harbach

SINGLE CHORAL ANTHEMS

(*All choral titles SATB and $2.45 unless otherwise noted.*

Advent & Christmas Solo Voice with Piano H1

Come Back, Oh Christ H103
Let All Mortal Flesh Keep Silence H105
Come, Baby Jesu, Come H106
He is born, the Heav'nly Child H109

Advent & Christmas SATB with Piano H2

This Night in Bethlehem H502
Sing! Christ is Born H503
Our Christmas Gift H504
Infant of Light (SA/TB) H509
The Christmas Babe H510
Audible Light H520
Bethlehem Wind H544
Listen to the Angels H567
Zither Carol (SSA) H575
Today Christ is born (SA) H576
Let All Mortal Flesh Keep Silence H577
Amid the word's Bleak Wilderness H531
Gloria to the Most High God H558

Lent & Easter Solo/SATB with Piano H3

Now the Green Blade Riseth (Solo voice) H107
Were You There? (Solo voice) H114
Bathe My Soul H512
To Kindle Every Frozen Heart (unison) H513
As Sun Disperses the Mourning Clouds H514
Of Christ's Dark Cup H515
Come, Sweet death J.S. Bach arr. B. Harbach
Mary's Joyful shout H561

African American Spirituals Solo voice with Piano H4

Jesus Walked This Lonesome Valley H108
Sometimes I Feel Like a Motherless child H111
All Alone Blues H115 (composed by B. Harbach)

African American Spirituals SATB with Piano H5

Rolled Away H511
Give Me Jesus H565
When I Cross That River H581

Joy and Praise for Solo/SATB with Piano H6

Rise Up My Love (solo voice) H113
Reach Out! (unison) H116
Praise Him with the Trumpet (SATB) H501

What is the World to Me (SATB) H505
We Proclaim the Wondrous Glories of His Name (SATB) H506
Sing Alleluia (SATB) H508
He Will Care for Me (SATB) H516
Love Has Opened Wide the Door (SATB) H521
There's a City on a Hill (SATB) H507
The Hills Shout Glad Hosannas (SATB) H523
Come, Holy Spirit-Veni Creator (SATB) H538
Praise the Lord and Sing to Him a New Song (SATB) H568
I Know Who Holds Tomorrow (SATB) H580
Proclaim God's Greatness (SATB) (Samuel Adler) H517

Psalms SATB with Piano (with alternating phrases of English and Latin) H7

Psalm 54 *The Lord Takes My Life Into His Hands* H532
Psalm 138 *I Will Give Thanks to You, O Lord* H534
Psalm 118 *This is the Day the Lord Has Made* H537
Psalm 118 *Sing Jubilation* H539
Psalm 51 *Create in Me a Clean Heart* H540
Psalm 33 *Sing Him a New Song* H541
Psalm 4 *Have Mercy on Me, O Lord* H542
Psalm 25 *Enlarge My Narrow Heart* H543
Psalm 23 *The Lord Shepherds Me* H545
Psalm 16 *I Will Say to the Lord* H546
Psalm 31 *Into Your Hands* H547
Psalm 116 *Turn Round, O My Soul* H556
Psalm 18 *I Call to the Lord* H559
Psalm 103 *Bless the Lord, O My Soul* H560
Psalm 40 *Here I Am, O Lord* H562
Psalm 22 *I Will Fulfill My Vows* H563
Psalm 24 *The King of Glory Enters!* H564
Psalm 139 *O Lord, You Have Searched Me* (SSAA)
Psalm 150 *Praise the Lord and Sing to Him a New Song* H568
Psalm 146 *As Long as I Have Breath* H569
Psalm 23 *The Lord's My Shepherd* (tune of Amazing Grace) H574
Psalm 19 *The Law of the Lord is Spotless* H582
Psalm 95 *Come, Let Us Worship* H583

Soprano Voice with Instruments H8

Vocalise Lament for Soprano & Cello H102
Cherish-Caress for Soprano & Cello H922
Pleasure Flow, Tender Mist for Soprano & Piano H928

Voices with Instruments SATB H9

In Peace and Joy I Now Depart with Flute and Piano H991
Many Thousands Gone with Flute, Cello, and Piano H993
Ojibwa Prayer with Flute and Piano H994

Soprano Voice with Violin and Piano H10

Terezin children's Songs H974
Dorothy Parker Love Songs H976
Harriet's Story H986

SATB Voices with Instruments H11

A Love Supreme for SSAA, Woodwind Quintet, and Piano H934
America the Promised Land for SATB, 3 Trumpets, Snare Drum, and Piano H937
God Bless Your Church with Strength! for SATB, Trumpet, and Organ H940

Secular Songs for Solo Voice with Piano H12

The King of High Fashion (baritone solo) H101
Twenty-First Century Pioneer (for Soprano) H104
Here I Stand (Soprano) H110
Light Out of Darkness (for Soprano) H112

Secular Songs for SATB/SSAT with Piano H13

When I am Dead, My Dearest - a Madrigal of Love (SSAT) H552
St. Louis Blues (SATB) H578
Sunset St. Louis (SATB) H579
Women Composers Song H736

Secular Songs for TTB/SSA/SATB with Piano H14

The Cause of Jealousy (TTB) H524
Intoxicated by the Wine of Love (SATB) H525
Laumeier Anthem (SSA) H526
Symptom Recital (SSA) H528
The Cause of Jealousy (SSA) H573

CHORAL COLLECTIONS

Advent & Christmas for Solo Voice with Piano, #1 H710

Come Back, Oh Christ • Let All Mortal Flesh Keep Silence • Come, Baby Jesu, Come • He is Born, the Heav'nl

Come Back, Oh Christ is a poignant setting of Thomas Hubert's mystical words, "Come back, oh Christ, come back a little child…
Show us yourself once more this Christmastide."

Let All Mortal Flesh Keep Silence are the powerful words from Habakkuk 2:20.

Come, Baby Jesu, Come is an imploring setting from the poem of B. Harbach, *"Come, Baby Jesu, Come, Come tonight."*

He is born, the Heav'nly Child is from the popular French Carol arr. by B. Harbach*, Il est né le divin enfant.*

Advent & Christmas SATB with Piano, #2 H711

This Night in Bethlehem • Sing! Christ is born • Our Christmas Gift • Infant of Light • The Christmas Babe

This Night in Bethlehem is a serene, a cappella setting telling the story of the mysterious night of Christ's birth.

Sing! Christ is Born is an exuberant setting,
"Sing with loud and joyful voices.
Sound the trumpet! Sound the horn!
Earth is glad, and heaven rejoices. Christ is Born"

Our Christmas Gift is a tribute to Alfred Burt and his carols:
"Behind ev'ry gift is a promise of love, Recalling God's gift, Christ sent from above.

Infant of Light portrays Christ's divinity,
"Infant of light, O Child Divine, Born Infant King by holy design."

The Christmas Babe is a setting of the poem by Robert Southwell and tells the story of an extraordinary sight, a little babe, and intertwines heat, smoke, ashes with love. And then, "With this he vanished out of sight and swiftly shrank away, and straight I called unto mind that it was Christmas day."

Advent & Christmas SATB, SSA, SA with Piano, #3 H712

Audible Light • Bethlehem Wind • Listen to the Angels • Zither Carol • Today Christ Is Born • Let All Mortal Flesh Keep Silence

Audible Light is a joyous song featuring synesthesia, "Radiate singing! Reverberate light! Brightness and music together this night.

Bethlehem Wind tells the struggle and hope of "We travel once again the road to Bethlehem."
"The wind blows still; We onward drift,
But now goodwill and peace uplift,
And Hope is seen afar,
Now shining like a star."

Listen to the Angels Sing! is an SATB arrangement inspired by a spiritual. At dramatic moments, the voicing becomes SSAATTB. Imitation between the voices and close harmonies coupled with a large range of

dynamics provides an exciting addition to the Christmas choral repertoire.

Listen, O hear the angels sing.
Sing, O sing, O sing.
Do you my sister hear them sing?
Do you my brother hear them sing?

Zither Carol for Soprano, SSA, Triangle and Piano is a setting of the charming Czech Carol, "Hallelujah the church bells ring, Hallelujah the angels sing, Hallelujah from everything. God-head made man."

Today Christ is Born is a two-part setting of the words from the Gregorian chant that is sung at Christmas (*Hodie Christus natus est*). It has been a popular text with composers for centuries. This gently rocking setting welcomes the Christ child. Words and phrases are tenderly tossed between sopranos and altos with imitation in an ABA form.

Let All Mortal Flesh Keep Silence is from the French tune, Picardy, and the scripture Habakkuk 2:20. The words and music are suitable for use during the Lord's Supper services at Christmas time but may be used at any time during the Christmas season, or at the Lord's Supper at other times of the church year. Scholars suggest that the text may date back to the fifth century.

Advent & Christmas SATB with Piano, #4 H713

Amid the World's Bleak Wilderness • Gloria to the Most High God

Amid the world's Bleak Wilderness is a powerful new arrangement of this striking hymn featuring a charming introduction and interlude, key changes, meter changes, and passing dissonances. The verses start with women in unison, then soprano and alto, SATB, an *a cappella* verse, and ending with a strong SATB setting.

Gloria to the Most High God is from Luke 2: 14. This gently rocking anthem is appropriate for Christmastime or any time that is in need of a blessing.

Lent & Easter Solo/SATB with Piano, #1 H714

Now the Green Blade Riseth • Were You There? • Bathe My Soul • To Kindle Every Frozen Heart

Now the Green Blade Riseth is a setting of the popular French carol, *Noël Nouvelet*, a traditional French Christmas, and New Year's carol*. It was translated into English with the poignant line,* "Love is come again like wheat arising green."

Were You There? for solo soprano, arranged by Barbara Harbach and Thomas George, is a tender, beautiful, and moving spiritual. Focusing on the details of the crucifixion, the separate stanzas add only a single line each to the song. The arrangement features some blues and jazz chords to complement the plaintive new melody in the first and third verses.

Bathe My Soul is a SATB a cappella motet featuring bleakness and hope at the end:

"As in a desert,
desolate, I wander…
Bathe my soul in gentle rain…
And let a stream of soothing words refresh me as the morning dew."

To Kindle Every Frozen Heart is a solo or unison setting of a poem that begins in despair and triumphs to hope," His life brought hope to all the earth and warmth where there was none."

Lent & Easter SATB with Piano, #2 H715

As Sun Disperses the Mourning Clouds • Of Christ's Dark Cup • Come, Sweet Death (Bach) • Mary's Joyful Shout

As Sun Disperses the Mourning Clouds is an Easter Meditation for a cappella SATB with the message, "So Christ is risen Lord, our source of faith, of hope, and life through death."

Of Christ's Dark Cup is a dramatic Holy Week anthem,
"Of Christ's dark cup of sorrow, drink,
And of his crucifixion think…"
The litany pleads, "Grant us, Lord, your mercy."

Come, Sweet Death, Come, Blessed Rest (Komm, süßer Tod, komm selge Ruh) is a song for solo voice and basso continuo from the 69 Sacred Songs and Arias that Johann Sebastian Bach contributed to Musicalisches Gesangbuch by Georg Christian Schemelli (BWV 478), edited by Schemelli in 1736. This beautiful tune is arranged for SATB with the first verse in German, followed by the same verse in English.

Mary's Joyful Shout for SATB with piano is an ecstatic cry, "Awake! Awake! Come see what God has done. Come see! Come See! The resurrected Son!"

African American Spirituals Solo Voice with Piano, #1 H716

Jesus Walked This Lonesome Valley • Sometimes I Feel Like a Motherless Child • All Alone Blues

Jesus Walked This Lonesome Valley has the first and third verses with an improvisatory, plaintive melody, while the other two verses follow the original spiritual, "Oh, nobody else can walk it for us, we have to walk it by ourselves."

Sometimes I Feel Like a Motherless Child has an improvisatory feel over a walking bass line with key changes and a wide range for the soloist and pianist.

All Alone Blues also has an improvisatory ambiance with a slight jazz and blues feel.

African American Spirituals SATB with Piano, #2 H717

Rolled Away • Give Me Jesus • When I Cross That River

Rolled Away begins with a slow antiphonal introduction which weaves into an exciting and rhythmic section, filled with hope, "Ev'ry worry in my heart rolled away, Hallelujah! Hallelujah!"

Give Me Jesus, for Soprano Solo and SATB has an a cappella first and third verse, and the second and fourth verse has a rhythmic and dramatic approach with a flowing piano accompaniment.

When I Cross That River is a newly composed spiritual by B. Harbach begins with a mournful earthly existence, followed by a rousing chorus with full chords, texture changes, and vibrant piano, "When I cross that river, what a day that will be!" There is opportunity for bass solos, two-part singing, and full lush chords.

Joy and Praise Solo/SATB with Piano or Organ, #1 H718

Rise Up, My Love • Reach Out! • Praise Him with the Trumpet • What is the World to Me

Rise Up, My Love text is from Song of Solomon 2: 10-13 (KJV), and the music lovingly portrays the haunting quality of the contralto voice.

Reach Out! was written as a Mission Song for unison Children's Choir. The refrain,

"Reach out! Help those in need.
Reach out! You will succeed.
Reach out to the poor and many more.
Reach out! Reach out! Reach out!"

Praise Him with the Trumpet is from Psalm 150 with vocal trumpet calls, rollicking bass lines, tightly knit harmonies and vocal glissandi.

What is the World to Me is an arrangement of Bach's Cantata 129 for choir and organ. The organ part is a tuneful and exciting partner with the choir.

Joy and Praise SATB with Piano, #2 H719

We Proclaim the Wondrous Glories of His Name (Mouret) • Sing, Alleluia • He Will Care for Me • Love Has Opened Wide the Door

We Proclaim the Wondrous Glories of His Name uses J.J. Mouret's popular Rondeau from "Sinfonie de Fanfares" with new lyrics, "We proclaim the glories of His Name, and we sing out with our praise triumphant.

Sing, alleluia begins with a meditative mantra and uses only the two words "Sing, Alleluia." The strong middle section still uses the two words but transforms them into a glorious section praising God.

He Will Care for Me begins with unison voices and the morphs into a Gospel rendition with the words. "Jesus Christ is there for me," a support throughout my life.

Love Has Opened Wide the Door is from Psalm 84:4 and was written for the dedication of a new sanctuary, "Let us praise the Lord, whose love has opened wide the door."

There's a City on a Hill is a haunting anthem with the poignant words *There's a city on a hill, it has many rooms, we'll never fill. All are welcome up on that hill.*

Joy and Praise SATB with Piano, #3 H720

The Hills Shout Glad Hosannas • Come, Holy Spirit • Praise the Lord and Sing to Him a New Song • I Know Who Holds Tomorrow

The Hills Shout Glad Hosannas is a rousing anthem with an exuberant piano part, "The earth itself awakens to greet the Prince of Peace. And sings of restoration of energy released.

Come, Holy spirit (*Veni Creator Spiritus)* is believed to have been written by Rabanus Maurus, a 9th-century German monk, teacher, and archbishop. Changing meters, tempos, and the English text follows the Latin to explain the meaning of the poem. The music alternates unison writing with two-part, while the four-part writing adds a strong interpretation to the text.

Praise the Lord and Sing to Him a New Song uses Jeremiah Clark's famous and popular Trumpet Tune with words from Psalm 150.

I Know Who Holds Tomorrow is an anthem of faith with words by Thomas

Hubert:
"Sometimes the Way is dark and narrow,
Sometimes this Way is bright with joy.
I don't know what tomorrow holds.
But I know Who holds tomorrow."

Psalms SATB with Piano, #1 H721 The Psalm Collections #1-5 are a weaving of English and Latin texts taken from the psalms with graceful and lyric melodies and piquant harmonies, and the piano is an equal partner in the musical fabric.

Psalm 54 – *The Lord Takes My Life*
Psalm 138 – *I Will Give Thanks*
Psalm 118 – *This is the Day the Lord Has Made*
Psalm 118 – *Sing Jubilation*

Psalm 54 – *The Lord Takes My Life – Dominus Susceptor est Anima* – a Psalm of support. *The Lord takes My Life into His hands, the Lord sustains my breath, my life.*
Psalm 138 – *I Will Give Thanks* (in English only) – a Psalm of praise.
I will give thanks to you, O Lord! I will give thanks to you, O Lord, with my whole heart
Psalm 118 – *This is the Day the Lord Has Made* – a Psalm of thankfulness.
Alleluia. Praise the Lord. *Exsultemus*. Jump for joy. *Haec est dies.* This is the
day the Lord has made.
Psalm 118 – *Sing Jubilation* – a Psalm of rejoicing.
Sing Jubilation is a celebratory response to Psalm 116: 15, 16. *Dextera Domini* is the right hand, the dexterous hand, of the Lord, and *jubilatio* is jubilation, wild shouting, and whooping. The soaring melodies and jubilant spirit are especially appropriate for the celebration of the *Easter Vigil where it was first sung.*

Psalms SATB with Piano, #2 H722
Psalm 51 – *Create in Me a Clean Heart*
Psalm 33 – *Sing Him a New Song*
Psalm 4 – *Have Mercy on Me, O Lord*
Psalm 25 – *Enlarge My Narrow Heart*

Psalm 51 – *Create in Me a Clean Heart* – a Psalm penitence.
Create in Me a Clean Heart is from Psalm 51: 2,12. "Miserer mei, Deus." These words of penitence from this well-known Psalm are used in many ceremonies throughout the Church year. *Misericordia* is tender-heartedness, pity, compassion, and the *cor in misercordia* means heart. The music invokes a contrite and gentle spirit.
Psalm 33 – *Sing Him a New Song* – a Psalm of praise.
Sing Him a New Song is from Psalm 33: 3 and is a joyous and playful hymn of praise that features constant motion and counterpoint as the sections of the choir toss around phrases of song and psalm.
Psalm 4 – *Have Mercy on Me, O Lord* – a Psalm of penitence.
Miserere mei, Deus. Have mercy on me, O God.
Miserere mei et exaudiorationem mean. Pity me and hear my prayer.
Cum invocarem, exaudivit me. When I call, you listen.

Deus Justitiae meea. O my righteous God.
Miserere mei, Deus, etc.

Psalm 25 – *Enlarge My Narrow Heart* – a Psalm of praise.
Ad te, Domine, levavi animam meam.
To Your, Lord, I lift up my breath and my soul.
To You, Lord, I lift up my life and my breath.

Psalms SATB with Piano, #3 H723

Psalm 23 – *The Lord Shepherds Me*
Psalm 16 – *I Will Say to the Lord*
Psalm 31 – *Into Your hands*
Psalm 116 – *Turn Round, O My Soul*
Psalm 18 – *I Call to the Lord*

Psalm 23 – *The Lord Shepherds Me* – a Psalm of support.
Dominus pascit me, animam meam refecit. Dominus pascit me, animam meam refecit.
The Lord shepherds me, nurtures me, feeds me, renews me, refreshes my breath, and restores my soul. The Lord shepherds me, nurtures me, feeds me, renews me, refreshes my breath, and restores my soul.

Psalm 16 – *I Will Say to the Lord* – a Psalm of praise.
Dixi Domino Dominus, I will say to the Lord, You are my Lord.
Benedicam Dominum, I will bless the Lord

Psalm 31 – *Into Your hands* – a Psalm of trust.
Into Your Hands is based on Psalm 31:6. These words are immediately recognizable as Christ's words on the cross: "Into Thy hand I commit my spirit" or "*in manus tuas commendo spiritum meum*" (Luke 23:46). Interestingly, *commendo* (Commend, entrust) comes from the same root as i (hands). The line "Into your hands I hand my spirit" is based on that etymological connection. This psalm setting alternates driving rhythms with swirling melodies.

Psalm 116 – *Turn Round, O My Soul* – a Psalm of pleading and hope.
Turn Round, O My Soul, To Your Rest is a eulogy and elegy for All Souls Day, remembering the friends and loves that have passed through our lives. The melodies and harmonies evoke the feelings that words cannot express – sadness, beauty, mournfulness, grief, sorrow, and nobleness. The harshness of grief is portrayed by the dissonance near the end of the middle section with loud, tension, and grief-stricken chords. *Convertere, anima mea, in requiem tuam, requiem tuam.*

Psalm 18 – *I Call to the Lord* – a Psalm of praise and supplication.
Laudabilem invocabo Dominum. I call to the Lord, worthy of praise.
The Latin is from the Nova Vulgata Bibliorum Sacrorum Edition.

Psalms SATB with Piano, #4 H724

Psalm 103 – *Bless the Lord, O My Soul*
Psalm 40 – *Here I Am, O Lord*
Psalm 22 – *I Will Fulfill My Vows*
Psalm 25 – *The King of Glory Enters!*
Psalm 139 – *O Lord, You Have Searched Me* (SSAA)

Psalm 103 – *Bless the Lord, O My Soul* – a Psalm of supplication.
Bless. Bless me. Bless my soul. Bless the Lord. Bless the Lord, O my

soul. O bless the Lord.
Benedic. Bless. *Benedic* Speak well, *Benedic, anima mea, Domino.*

Psalm 40 – *Here I Am, O Lord* – (in English) – a Psalm of praise.
Here I Am, O Lord is from Psalm 40: 2, 7, 8, and has a lyrical melody and features imitation between men and women's voices.

Psalm 22 – *I Will Fulfill My Vows* – a Psalm of promise.
I Will Fulfill My Vows is from Psalm 22: 25 and reflects the strong promise "I will fulfill my vows in the sight of those who fear the Lord," alternating plainchant with lyricism with interaction between women and men's voices. In Latin and English: *Laus mea in ecclesia magna. Apud te laus mea in ecclesia magna.* My praise to you in the great congregation.

Psalm 25 – *The King of Glory Enters!* – a Psalm of anticipation.
The King of Glory Enters! is from Psalm 24: 7, 9, "Lift up your heads, the King of Glory enters" from Psalm 24: 7, 9, is suitable for Palm Sunday or other festive occasions. Changing meters from duple to triple, changing tempos, imitations, and Latin versus English all add excitement to this noble, processional anthem in Latin and English: *Attollite, portae, capita vestra*. The King of Glory enters. Lift up your heads, ye gates. Raise up your heads, ye gates.

Psalm 139 – *O Lord, You Have Searched Me* – (in English) – a Psalm of thankfulness.
O Lord, You Have Searched Me for SSAA is from Psalm 139: 1-6 and reflects the words "Such knowledge is too wonderful for me; it is so high; I cannot attain it," with soaring lyricism, changing and unexpected harmonic twists, imitation, and dueling duple versus triple meter.

Psalms SATB with Piano, #5 H725

Psalm 150 – *Praise the Lord and Sing to Him a New Song*
Psalm 146 – *As Long as I Have Breath*
Psalm 23 – T*he Lord's My Shepherd (with tune of Amazing Grace)*
Psalm 19 – *The Law of the Lord is Spotless*
Psalm 95 – *Come, Let Us Worship*

Psalm 150 – *Praise the Lord and Sing to Him a New Song* – (in English) - A Psalm of praise.
Praise the Lord and Sing to Him a New Song uses Jeremiah Clark's famous and popular Trumpet Tune with words from Psalm 150.

Psalm 146 – *As Long as I Have Breath* – a Psalm of praise.
Lauda, anima mea, Dominum: I will praise the Lord as long as I breathe. *Anima* is the spirit, and literally the air breathed by an animal, the life-breath. The Psalm is a celebration of life and breath and praise for the Lord with one's entire being. This work alternates chant-like sections with flowing melodies.

Lauda, anima mea, Dominum.
Laudabo Dominum in vita mea,
Psallam Deo meo
Psallam Deo quamdiu fuero
As long as I have breath, I will praise the Lord
I live to praise the Lord.

I will sing to God
I will sing to God as long as I exist.

Psalm 23 – T*he Lord's My Shepherd (with tune of Amazing Grace)* – a Psalm of praise and support. *The Lord's My Shepherd* is set to the tune of William Walker's Amazing Grace in five stanzas*.*

Psalm 19 – *The Law of the Lord is Spotless* – a Psalm of promise.
The Law of the Lord is Spotless is from Psalm 19: 7 and reflects the strong promise "The lessons of the Lord are radiant, giving light to the eye," Changing meters, tempos, and the English text follows the Latin to explain the meaning of the poem. The music alternates unison writing with two parts, while the four-part writing adds a strong interpretation to the text. Latin and English: *Lex Domini immaculata, reficiens animam.* "The law of the Lord is spotless, restoring my soul."

Psalm 95 – *Come, Let Us Worship* – a Psalm of rejoicing.
Venite adoremus is a joyous treatment of Psalm 95: 1, 6. This anthem is a round in two to four parts, ending with a four-part canon. The line *Venite exsultemus Domino* is here translated "Let us sing with joy" and "Let us sing with leaping voices to the Lord." *Exsultatio* is elation, exultation, and leaping with excitement. *Venite adoremus,* Come, let us worship.

Soprano Voice with Instruments, #1 H726

Vocalise Lament for Soprano & Cello
Vocalise Lament was written for the 40th Anniversary of the Laumeier Sculpture Park in St. Louis, Missouri, and was premiered October 15, 2016. It features several sections with syllables of the singer's choice guaranteed to impress the audience and demonstrate the musicality and technical bravura of the voice and cello.

Cherish-Caress for Soprano & Cello
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.

Pleasure Flow, Tender Mist for Soprano & Piano
Pleasure Flow, Tender Mist is a song cycle for soprano that creates a gently stirring atmosphere and 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.

Voices with Instruments, #2 H727

A Love Supreme for SSAA, Woodwind Quintet, and Piano
(Singers Edition available)
Cheryl Walker's beautiful poem, *A Love Supreme*, provides the inspiration and text for This composition written for the St. Louis Women's Chorale with the Equinox Chamber Players. 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."

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

God Bless Your Church with Strength! for SATB, Trumpet, and Organ
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.

Soprano Voice with Violin and Piano, #3 H728

Terezin Children's Songs

The ghetto of Terezin (Theresienstadt), located in the hills outside Prague, was an unusual concentration camp in that it was created to cover up the Nazi genocide of the Jews.
97,297 died among whom were 15,000 children between the years 1942-1944; less than 100 children survived. In the poems and drawings of the children, many smuggled out of the camp, we see the daily misery of these uprooted children, as well as their courage and optimism, their hopes, and fears. These innocent and honest depictions allow us to see through the eyes of the children what life was like in the ghetto. Their art reveals a maturity beyond their years, are haunting reminders of what no child should ever have to see. Despite the circumstances, the poetry is beautiful and uplifting – telling a story that resonates in each of us.
Birdsong – 1941 Anonymous Child, Written in Terezin Concentration Camp
The poem is preserved in manuscript and is written in pen on a sheet of white paper together with the poem "Night in the Ghetto."

Forgotten – Anonymous The poem is preserved in manuscript and is written in pen on a square piece of paper torn from a notebook.

On A Sunny Evening – 1944 Anonymous The poem is preserved in a typewritten copy. There is the date "1944" in the upper right corner.

The Butterfly – 1942 by Pavel Friedman
The poem is preserved in typewritten copy on thin copy paper in the collection of poetry by Pavel Friedmann, which was donated to the State Jewish Museum during its documentation campaign. It is dated June 4, 1942, in the left corner. Pavel Friedmann was born on January 7, 1921, in Prague and departed to Terezin on April 26, 1942. He died in Auschwitz on September 29, 1944.

Do Not Stand at My Grave and Weep – 1932 "Do Not Stand at My Grave and

Weep" is a poem written in 1932 by Mary Elizabeth Frye. Although the origin of the poem was disputed until later in her life, Mary Frye's authorship was confirmed in 1998 after research by Abigail Van Buren, a newspaper columnist.

Dorothy Parker Love Songs

An American poet, short story writer, screenwriter, satirist and critic, Dorothy Parker (1893-1967) had an unerring acuity for commenting on twentieth-century urban peculiarities. She became renowned for her writing as in *The New Yorker* and as a member of the Algonquin Round Table.
Her poetry often has an ironic twist – a declaration of love in *A Certain Lady* that conceals the true feelings of the poet. *Nocturne* is a love affair that she knew would end – sooner or later. There are conflicting feelings in *Love Song* – on one side there is an ode to her lover, and on the flip side she wishes he were far away or worse! The music attempts to portray the poet's feelings with piquant harmonies, unusual key changes, and imitation between the soprano, violin, and piano.

I. *A Certain Lady* by Dorothy Parker 1926
II. *Nocturne* by Dorothy Parker 1926
III. *Love Song* by Dorothy Parker

Harriet's Story

Harriet's Story contributes to the rich historiography of Missouri and Midwest through music. The impetus for this dramatic song cycle was the 150th anniversary of the state's entrance into the Civil War in 1862. *Harriet's Story* was inspired by the life of Harriet and Dred Scott whose legal struggles to obtain their freedom helped catapult the nation into the Civil War. The lyrics of the first two movements were created in the voice of Harriet Scott, and the
lyrics of the third movement are the inspirational quotes of Harriet Tubman, who led hundreds to freedom in the North as the most famous "conductor" of the Underground Railroad.

I. *Frontier Slave* – Lyrics and Music by Barbara Harbach
II. *No Reason to Learn* – Lyrics and Music by Barbara Harbach
III. *Sister Harriet Tubman*

SATB Voices with Instruments, #4 H729

In Peace and Joy I Now Depart for SATB, Flute, and Piano

In Peace and Joy I Now Depart is a six-phrase hymn by Martin Luther. Harbach was inspired to write a two-part piece with the form of ABAB. The A parts are newly composed with the ethos underscoring a feeling of Peace, while the B portions evoke the feeling of Joy. The A section begins with a decorated flute melody with comments by the altos, tenors, and basses. The Joy section is reminiscent of a Renaissance dance with the flute melody soaring above with ecstatic fervor. The flute melody from the beginning of the piece (A) now returns and is joins in the dialogue by the piano, followed by the dancelike B section. The piece ends on a joyous note for the final words "That death is but a slumber."

Many Thousands Gone for SATB, Flute, Cello, and Piano

While writing *Freedom Suite* for string orchestra which was inspired by the empathy I felt for Harriet and Dred Scott, I was standing on the steps of the St. Louis Courthouse and thought of the many thousands that had stood there and been sold at auction. *Many Thousands Gone* is for SATB choir, flute, cello, and piano.

Ojibwa Prayer for SATB, Flute, and Piano

The author of this poignant text is unknown, the language of the Ojibwa Prayer is also known as Chippewa, Saulteaux, Southern Ojibway, and Mississippi Ojibwa. The prayer was taken from Bishop Frederick Baraga's Catechism written in the middle 1800s. Harbach's setting, for SATB, flute, and piano, sets in music the wind of the Great Spirit, the weakness of the many children, the beauty of the sunsets and the many things that the Spirit has made. The prayer asks for wisdom from the lessons that come from earthly beauty, so when life fades, we come to you.

Oh Great Spirit, whose voice I hear in the winds
And whose breath gives life to ev'ry one, hear me.
I come to you as one of your many children;
Small and weak,
I need your strength and wisdom.

Secular Solo Voice with Piano, #1 H730

The King of High Fashion – a Political Humor song (verse 1)

Darius had swagger; mmm he had chic;
Darius had swagger; mmm he had style.
Silk and gold brocade, he purchased by the mile!
Darius had style, purchased by the mile!
He wore expensive fabrics with fashion and with flair,
And most of every morning was spent fussing with his hair.

Twenty-first Century Pioneer

Twenty-First Century Pioneer was written to celebrate the courage, strength, and resilience of women from the past, the present, and the future. Premiered at the Notes from Home at the Sheldon Concert Hall, St. Louis, MO in 2007. Presented with lead sheet and lyrics in the style of a blues ballad.

I don't wear a big blue bonnet.
And a cov'erd wagon's not my thing. But if there's a job to be done,
You know I'm on it.
"Cause I'm a pioneer woman
And I'm goin' to sing:

Here I Stand

Here I Stand is from *Hester, An American Musical*, expressing a sense of aloneness many women feel while overcoming many obstacles and tragedies.

Here I stand, I face the world alone.
All my dreams, all hope and love have flown.
Now everything has changed from what I've known,

But come what may, I'll face it on my own.
For each new life, comes to the world alone,
Is given breath, then is cast adrift
Onto the barren, shifting sands of life
With nothing else, but fate alone to sift.

Light Out of Darkness

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.

Secular TTB, SSA, SATB with Piano, #2 H731

The Cause of Jealousy TTB – a Political Humor song (verse 1)

If Daniel gets promoted, I'll turn green with jealousy.
I don't want to be misquoted, but him? Why not me?
My stomach churns with envy, and I'm sick with jealousy,
But the question that concerns me is why him? Why not me?
The thought of his promotion makes me burn, burn with jealousy,
and the thrust of that emotion is why him? Why not me?

Intoxicated by the Wine of Love SATB

Barbara Harbach wrote *Intoxicated by the Wine of Love* in 2016 and the text is by Farid al-Din 'Attar, who was born at Nishapur in northern Persia on November 12, 1119, but sources on his date of death vary from 1193 to 1234. He was a Persian Muslim poet, theoretician of Sufism, and hagiographer from Nshapur who had an immense and lasting influence on Persian poetry and Sufism.

Intoxicated by the Wine of Love.
From each a mystic silence Love demands.
What do all seek so earnestly? 'Tis Love.

Laumeier Sculpture Anthem SATB

Laumeier Sculture Park is a novelty song along the lines of "Tchaikovsky," the Ira Gershwin Kurt Weill song that launched Danny Kaye's career. That was a patter song listing fifty-two Russian composers (all of them male). Our song, Laumeier Sculpture Park, uses the same rhyme and metrical schemes as "Tchaikovsky," and lists most of the Laumeier Sculpture Park installations.

Partial Lyrics:

Laumeier Sculpture Park, One-two-five-eight-zero Rott Road, a living lab'ratory, an outstanding art museum. St. Louie Bones, and Alpha, Walking Roots, and Falling Man, Cubed Squared, and Not Without My Dog, and Wattle and Daub. Old Temple, and Untitled, Recess, and Ball? Ball! Wall? Wall! Laumeier Lamps, and Java, Topiary, Hunt and Gather. And Ada's Will, and Pool Complex, and Virtual Laumeier, Free Hanging Chain, and Redwood One, and Sugabus, and Bornibus. There's Tower Hybrid, Cromlech Glen, and Flooded Chambers Maid.

Symptom Recital SSA – an ironic Love Song? Lyrics by Dorothy Parker

Dorothy Parker was an American poet, writer, critic, and satirist based in New York. She was best known for her wit, wisecracks, and eye for 20th-century urban foibles. (Wikipedia)

Partial Lyrics:

I do not like my state of mind;
I'm bitter, querulous, unkind.
I hate my legs, I hate my hands,
I do not yearn for lovelier lands.
I dread the dawn's recurrent light.

The Cause of Jealousy SSA – a Political Humor Song (verse 2)

(Whiningly) Partial Lyrics:

If Donald gets elected, I'll turn green with jealousy.
I don't want to be misquoted, but him? Why not me?
My stomach churns with envy, and I'm sick with jealousy,
But the question that concerns me is why him? Why not me?
The thought of his election makes me burn, burn with jealousy,
and the thrust of that emotion is why him? Why not me?

Secular SATB and SSAT with Piano, #3 H732

When I Am Dead, My Dearest SSAT

Christina Georgina Rossetti, one of the most important women poets writing in nineteenth-century England, was born in London December 5, 1830 - 1894

Partial lyrics:

When I am dead, my dearest,
Sing no sad songs for me;
Plant thou no roses at my head,
Nor shady cypress tree:
Be the green grass above me
With showers and dewdrops wet;
And if thou wilt, remember,
And if thou wilt, forget.

St. Louis Blues (W.C. Handy) SATB

St. Louis Blues is a popular American song composed by W. C. Handy in the blues style and published in September 1914. It was one of the first blues songs to succeed as a pop song and remains a fundamental part of jazz musicians' repertoire. The song was an outstanding success. The form is unusual in that the verses are the standard twelve-bar blues in common time with three lines of lyrics, the first two lines repeated. In addition, it has a 16-bar bridge written in a habanera or tango rhythm. *St. Louis Blues* for choir and piano begins in a medium rock style, before morphing into a New Orleans Groove style. The music sways, syncopates, and imitates, and all enjoy playing 'together in harmony.'

Sunset St. Louis SATB

Sunset St. Louis for SATB choir is inspired by Sara Teasdale's poem of the same name, and we are reminded of the uniqueness of St. Louis. The musical themes are reflective of the city's natural and artificial structures. As the piece begins, imagine gazing upon the sunset as it shines upon the Arch and the Mississippi River, reflecting light to create amusement and amazement. As the themes develop, imagine the St. Louis of the past while you ride on a steamboat and gaze upon the city as it shimmers in the sunset. Through the text of St. Louisan Sara Teasdale, the piece creates a picturesque view of St. Louis, its structures, rich history, the rivers, and its cultural influences.

Women Composers Song SSAA

Women Composers Song – Lyrics Linda Rimel, Music Barbara Harbach
An update of Weill/Gershwin's patter song called "Women Composers." Historical and contemporary women composers are used in the song. The libretto and lyrics were written by Linda Rimel, and the music by Barbara Harbach. The song is from the musical, *The News from Tierra Nueva* by Harbach/Rimel.

LIST OF CHORAL COLLECTIONS

Advent & Christmas for Solo Voice with Piano, #1 H710
Come Back, Oh Christ • Let All Mortal Flesh Keep Silence • Come, Baby Jesu, Come • He is Born, the Heav'nly Child

Advent & Christmas SATB with Piano, #2 H711
This Night in Bethlehem • Sing! Christ is born • Our Christmas Gift • Infant of Light • The Christmas Babe

Advent & Christmas SATB, SSA, SA with Piano, #3 H712
Audible Light • Bethlehem Wind • Listen to the Angels • Zither Carol • Today Christ Is Born • Let All Mortal Flesh Keep Silence

Advent & Christmas SATB with Piano, #4 H713
Amid the World's Bleak Wilderness • Gloria to the Most High God

Lent & Easter Solo/SATB with Piano, #1 H714
Now the Green Blade Riseth • Were You There? • Bathe My Soul • To Kindle Every Frozen Heart

Lent & Easter SATB with Piano, #2 H715
As Sun Disperses the Mourning Clouds • Of Christ's Dark Cup • Come, Sweet Death (Bach) • Mary's Joyful Shout

African American Spirituals Solo Voice with Piano, #1 H716
Jesus Walked This Lonesome Valley • Sometimes I Feel Like a Motherless Child • All Alone Blues

African American Spirituals SATB with Piano, #2 H717
Rolled Away • Give Me Jesus • When I Cross That River

Joy and Praise Solo/SATB with Piano or Organ, #1 H718
Rise Up, My Love • Reach Out! • Praise Him with the Trumpet • What is the World to Me

Joy and Praise SATB with Piano, #2 H719
We Proclaim the Wondrous Glories of His Name (Mouret) • Sing, Alleluia • He Will Care for Me • Love Has Opened Wide the Door • There's a City on a Hill

Joy and Praise SATB with Piano, #3 H720
The Hills Shout Glad Hosannas • Come, Holy Spirit • Praise the Lord and Sing to Him a New Song • I Know Who Holds Tomorrow

Psalms SATB with Piano, #1 H721
The Psalm Collections #1-5 are a weaving of English and Latin texts taken from the psalms with graceful and lyric melodies and piquant harmonies, and the piano is an equal partner in the musical fabric.
Psalm 54 – *The Lord Takes My Life*
Psalm 138 – *I Will Give Thanks*
Psalm 118 – *This is the Day the Lord Has Made*
Psalm 118 – *Sing Jubilation*

Psalms SATB with Piano, #2 H722

Psalm 51 – *Create in Me a Clean Heart*
Psalm 33 – *Sing Him a New Song*
Psalm 4 – *Have Mercy on Me, O Lord*
Psalm 25 – *Enlarge My Narrow Heart*

Psalms SATB with Piano, #3 H723
Psalm 23 – *The Lord Shepherds Me*
Psalm 16 – *I Will Say to the Lord*
Psalm 31 – *Into Your hands*
Psalm 116 – *Turn Round, O My Soul*
Psalm 18 – *I Call to the Lord*

Psalms SATB with Piano, #4 H724
Psalm 103 – *Bless the Lord, O My Soul*
Psalm 40 – *Here I Am, O Lord*
Psalm 22 – *I Will Fulfill My Vows*
Psalm 25 – *The King of Glory Enters!*
Psalm 139 – *O Lord, You Have Searched Me* (SSAA)

Psalms SATB with Piano, #5 H725
Psalm 150 – *Praise the Lord and Sing to Him a New Song*
Psalm 146 – *As Long as I Have Breath*
Psalm 23 – T*he Lord's My Shepherd (with tune of Amazing Grace)*
Psalm 19 – *The Law of the Lord is Spotless*
Psalm 95 – *Come, Let Us Worship*

Soprano Voice with Instruments, #1 H726
Vocalise Lament for Soprano & Cello
Cherish-Caress for Soprano & Cello
Pleasure Flow, Tender Mist for Soprano & Piano

Voices with Instruments, #2 H727
A Love Supreme for SSAA, Woodwind Quintet, and Piano
(Singers Edition available)
America, the Promised Land for SATB, 3 Trumpets, Snare Drum, and Piano
God Bless Your Church with Strength! for SATB, Trumpet, and Organ

Soprano Voice with Violin and Piano, #3 H728
Terezin Children's Songs
Dorothy Parker Love Songs
Harriet's Story

SATB Voices with Instruments, #4 H729
In Peace and Joy I Now Depart for SATB, Flute, and Piano
Many Thousands Gone for SATB, Flute, Cello, and Piano
Ojibwa Prayer for SATB, Flute, and Piano

Secular Solo Voice with Piano, #1 H730
The King of High Fashion – a Political Humor song (verse 1)
Twenty-first Century Pioneer
Here I Stand
Light Out of Darkness

Secular Songs for SATB and SSAA with Piano, #2 H731

The Cause of Jealousy TTB – a Political Humor song
Intoxicated by the Wine of Love SATB
Laumeier Sculpture Anthem SATB
Symptom Recital SSA – an ironic Love Song? Lyrics by Dorothy Parker
The Cause of Jealousy SSA – a Political Humor Song

Secular Songs for SATB and SSAT with Piano, #3 H732

When I Am Dead, My Dearest
St. Louis Blues (W.C. Handy)
Sunset St. Louis
Womens Composer Song

LARGE CHORAL ANTHEMS

Luther Cantata for Solo/Unison and SATB with Piano H735

By Barbara Harbach
(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, $9.95

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

YOUTH MUSICALS

Daniel and the Beastly Night, Unison/Solo, SA, SSA

Youth Musical with Piano, H733
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 $10.95 H702
Daniel and the Beastly Night singer's edition $6.95

A Page from the Christmas Story for Solo/Unison and SA with Piano

By Barbara Harbach and Jonathan Yordy
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

This Little Angel for Solo/Unison and SA with Piano for Young Voices

By Barbara Harbach and Jonathan Yordy

Voices

In Heaven, the angels gather for a Christmas celebration of story and song. Together they recreate the story behind the Star of Bethlehem, a story in which a little, mischievous angel shows that a loving gift, simply given, can be the most precious gift of any.

Little Angel is an inexperienced angel who doesn't quite seem to fit into heaven's established patterns. Full of energy, this Little Angel doesn't know where to direct his youthful enthusiasm. After unsuccessfully trying a variety of angelic activities, Little Angel gives into despair as he sings about how he misses earth and how he feels all alone. But his unhappiness is quickly sensed by the other angels. Comforting Angel cures Little Angel's homesickness by bringing to heaven Little Angel's box of favorite treasures: ordinary, everyday objects like a feather or a spinning top – objects which are transformed into treasures through the magic of a child's fascination and love.

The box of childhood treasures eventually works its magic on Little Angel; in time, Little Angel feels at home in heaven and becomes a model cherub. A short time later, all heaven is preparing for Christ's descent to earth, for his birth in the blessed manger. Each angel prepares a gift for the Christ Child, but Little Angel is perplexed because he feels that he has nothing to offer. After some reflection, he realizes that his favorite box of treasures is a worthy gift for the Holy Child. Recognizing the simple beauty of the gift, God honors it by changing the box into a star, by transforming This Little Angel's gift of love into "The Star" that will forever symbolize Christ's birth.

H1007 This Little Angel complete score $10.95

The Loneliest Angel

An Original Christmas Musical for Young Voices
Music by Barbara Harbach
Lyrics and Book by Jonathan Yordy and Barbara Harbach

The Loneliest Angel is an original musical for young voices:

Cherub Choir Nursery	Grade 1
Celestial Streetsweepers	Grade 2
Glitter Squad	Grade 3
Heavenly Orchestra	Grade 4
Angel Flying Squadron	Grades 5 & 6

The Loneliest Angel tells the story of a little angel who arrived in Heaven a bit too soon.

1. *Welcome to God's Place* – The Little Angel has just arrived in Heaven.
   Welcome to God's place
   Where happiness abounds!
   Welcome to God's place
   Enjoy the festive sounds. [etc.]

2. *Just What Do Angels Do?* – The Little Angel is having trouble fitting into Heaven.
   When I decide to play my horn.
   They say it's much too loud.
   And when I go to see the Saints,
   I'm frightened by the crowd. [etc.]

3. *Cosmic Headline* – PR for Jesus Christ headed to earth!
   Cosmic headline:
   Miraculous birth!
   God's only Son
   Is headed to earth! [etc.]

4. *Where Children Sing* – Heaven is the place where all the children sing.
   There's never any darkness;
   It always feels like spring.
   Heaven is the place
   Where all the children sing. [etc.]

5. *Angelic Aggravation* – The older angels are trying to make Little Angel conform and fit in…
   We thought we'd have him ring the chimes,
   But he only made them tinkle.
   And then we had him press the robes,
   But they were always wrinkled. [etc.]

6. *All Alone* – the Little Angel is feeling all alone and a bit homesick.

   All alone,

I feel so all alone.
Ev'rything's so new and strange.
No matter what I try to do, [etc.]

7. *The Lonely Child of God* – a preview of Jesus Christ on earth.
The lonely child of God.
Uncomforted he lies.
Who will offer solace.
Or soothe his gentle cries. [etc.]

8. *Audible Light* – Synesthesia tells the excitement of Christmas Eve!
Radiate singing! Reverberate light!
Brightness and music together this night.
Fill the night air with a musical glow!
Send your songs shining to shepherds below! [etc.]

H1021 The Loneliest Angel complete score $18.95

MUSICALS

Booth! An American Musical

By Barbara Harbach and Jonathan Yordy

BOOTH! THE STORY OF EDWIN BOOTH

"…think no more of him now as your brother. He is dead to us now."

With these words Edwin Booth, the great American actor, would commence a tortured existence. His infamous brother John Wilkes Booth assassinated President Abraham Lincoln. In the search for the President's assassin the Booth family once beloved by the American public, suddenly found themselves subjected to it's ire and fury. This prudent advice from Edwin to members of the Booth family was aimed at their preservation from vigilante justice.

Booth! is a reflection on the life of Edwin Booth. We journey into the atelier of this maverick actor and the significant events that have marked his life from the perspective of his daughter, Edwina Booth.

Engulfed in this reflection, we undertake a musical voyage into the sometimes-disturbing relationships that defined Edwin the son, the husband, the father, the brother and essentially the actor. Undoubtedly, the dastardly act of his brother John Wilkes plays a major part in shaping and influencing Edwina's reflection on the life of Edwin Booth.

BOOTH! - Songs

It's Hard to Play Shakespeare (2:00)
A rousing drinking-song about the difficulties of staging a play with the star in a bar and the cast getting plastered. Junius Booth makes a drunken entrance half-way through. Opportunities throughout for horse-play and drunken buffoonery.

The Footsteps of the Father (3:00)
The three brothers (Edwin, John Wilkes, and Junius, Jr.) each indicate their intention to continue in the tradition of theatre and to ensure the legacy of the Booth name. A strong and dignified song, ending with the three brothers simultaneously envisioning their fame.

Southern Beauty (2:45)
This ballad or folk-song is both a hymn and a send-up of the Southern chivalric ideal. Performed by John Wilkes and confederate ensemble in a bar.

Edwin's Soliloquy (3:35)
A powerful statement of Edwin self-torment and misery. In association with Hamlet, Edwin wrestles with fundamental questions of destiny and identity.

Cast in Perfect Love (3:10)
A love duet between a twentyish Edwin and Mary. They meet onstage while acting the masquerade in *Romeo and Juliet*.

Take a Sip! Break a Leg! (3:35)
Father Junius belts out an intoxicated song of how liquor gives you the nerve to face both the adoration and the rejection of life onstage.

The Vulture Hours (3:20)
Edwin in the grasp of the past and struggling with his family-demons. (Alcoholic father, assassin brother, lost wife, etc.)
Our Love Forever New (3:20)
A duet that can be sung or reprised with Mary in the after-life and Edwin in the present, "embracing forever with a love that conquers death." Edwin's fascination with séances and the occult increased after Mary's death.

Let Caesar's Blood Be Shed (3:30)
John Wilkes and his confederates vow that Lincoln's death will catapult the South to war and ultimate victory. With poignant echoes of "When Johnny Comes Marching Home."

A Mother's Love (2:40)
A gentle mother's lullaby sung before the descent into the maelstrom of anger and grief wrought by John Wilkes' actions.

Johnny, You're No Hero (2:10)
Tumultuous choral piece crystallizes the public scorn and indignation over the death of Lincoln.

The Curse of Cain (2:50)
In the face of the public scandal attached to the assassination, Edwin prays for the grace to cope with the actions of his brother,

Lord, grant me grace; let me erase
This wretched stain, the curse of Cain.

Mourning Glory (2:20)
A patriotic choral hymn that underscores the sacrifice that often accompanies freedom. Written within a week of the September 11th tragedy.

Too Soon (3:30)
A lament for John Wilkes (and Junius, Sr.) sung by his mother and his brothers.

Booth on the Bill (1:55)
An ensemble number that evokes the excitement of theatre-goers throughout the country, attending Edwin's popular tours of the country in the 1880s.

An Actor's Last Farewell (1:55)

Edwin's farewell to the stage draws emotional power from the "out, out brief candle" imagery from *Macbeth*.

It's Magic Once Again (3:30)
The ensemble sings of the challenges but also the rewards of mounting theatrical productions throughout the frontier West. Incorporating jigs and reels and appropriate as a closing reprise.

Out West (2:05)
An up-beat ensemble number that juxtaposes the fortunes of those headed West to find gold and those headed West to entertain them. With fiddle-tunes and opportunities for choreography.

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An up-beat ensemble number that juxtaposes the fortunes of those headed West to find gold and those headed West to entertain them. With fiddle-tunes and opportunities for choreography.
998 Booth! – Conductor's Score, 327 pages, $134.00
998a Booth! – Parts, 346 pages, $139.00

998b Booth! – Script, 46 pages, $24.00
998c Booth! – Piano/Vocal Songs, 130 pages, $89.00
mp3s upon request

The News from Tierra Nueva

Music by Barbara Harbach, Libretto by Linda Rimel

The News from Tierra Nueva: Synopsis

In 1961 in Tierra Nueva, the only journalism job Rita can land is society reporting. She covers the "surprise" engagement party ["It's Hard To Sit Still"] for Jorge, from one of that nation's leading families. Jorge leaves the party to pick up Elaine, a graduate student from the U.S. ["Elaine"], who is surprised to learn that, according to local custom, Jorge has tacitly proposed marriage by regularly dropping by at the same time on the same day of the week, and she has tacitly accepted his proposal by being available to see him ["I Had No Idea"]. To spare him humiliation, she says that, for her remaining weeks in the country, she'll pretend to be his fiancée; after that, he may tell people anything he wants about why she's not returning to marry him.

Waiting for her flight out of the country ["I'm Hitting the Road"], Rita sees Elaine shamelessly flirting with man after man. This would be a big scoop if she were still writing for the society page, but, determined to leave that beat behind her, Rita ignores the story.

In 1994, Rita covers the press conference at which President Clinton introduces Andrea as the first woman ambassador to Tierra Nueva. Rita sings "Nothing Could Stop Me!" and recognizes Andrea as Elaine. Complimenting the band, she rattles off a list of "Women Composers" along the lines of "Tchaikovsky." Another reporter challenges the wisdom of appointing a woman ambassador to a machismo culture. Andrea and the Tierra Nuevan ambassador respond with "Fred Astaire."

Before Andrea's first embassy party, the son of el Presidente drops by to help, as he's been doing early every morning. ["I'm Ramón"] When festivities begin ["Welcome!"] and guests see Andrea, they scream and faint. They think she is the ghost of Elaine. Aunt Mariana explains that her brother Jorge has been reclusive since the death, years ago, of his fiancée, Elaine. Andrea phones her mother.

In Act Two, in the secret headquarters of the masked revolutionary, La Máscara, guards sing "If Not Tonight." La Máscara fires up the troops. ["Is It Enough?"] He sees Andrea's face on TV—and exits.

La Máscara arrives at the embassy and hides his disguise. Mariana warns him to stay away from "that woman." ["The New Ambassador"] ["Is It She?"] Elaine tells him that she'd rejected him because of foolish, youthful notions of love. She rejects him again, saying that she's holding out for La Máscara. He does an impression of La Másacara [Reprise: "If Not Tonight"] and tells her that he is La Máscara. She doesn't believe him. Mariana warns Elaine ["Someone Like You"] to stay away from La Máscara.

Rita Núñez discovers the cape and mask. Jorge tries to discourage Mariana's infatuation with La Máscara, but she says that the appeal is that he opposes her "wicked" brother, el Presidente. Elaine meets La Máscara but tries to keep her distance. When he quotes her previous rejection of Jorge, she recognizes him. ["What If I Were To Tell You?"] Rita Núñez asks what he, enemy of el Presidente, is doing there. He stalls her. Mariana demands that Elaine unhand him. When el Presidente enters, La Máscara takes off his mask and el Presidente sends him to jail.

Elaine notices that Ramón has been dropping by at the same time every day. To avoid an international incident, Andrea must marry him. She doesn't much mind. The guests are dancing in the street; Andrea invites them in. [Reprise: "It's Hard To Sit Still."] El Presidente frees Jorge. Mariana comes around to approving of the two weddings. Rita gets a great scoop.

The News from Tierra Nueva – Songs

Act One

It's Hard to Sit Still
Jorge: Tenor
Guests: SATB Chorus 8-12
Dancers: 4 dancers

I Had No Idea
Jorge: Tenor
Elena: Soprano
SATB: 8-12 Singers

I'm Hitting the Road
Rita: Mezzo-soprano
Elena: Soprano

Nothing Could Stop Me!
Rita: Mezzo-soprano

Women Composers
Rita Núñez: Soprano I
Melanie Grant: Soprano II
Small Women's Chorus 6-8

Fred Astaire
Andrea: Soprano
Alejandro: Tenor
Rita: Mezzo-soprano
SATB: 8-12 Chorus

Act Two

If Not Tonight (Finlandia)
SATB: 8-12 Chorus, Flute & Piano

Is It Enough?
La Máscara: Tenor
TTBB

The New Ambassador
Mariana: Contralto
Jorge: Tenor

Is It She?
Mariana: Contralto
Jorge: Tenor

Reprise: If Not Tonight (Finlandia)
Jorge, Flute & Piano

Someone Like You
Mariana: Contralto
Elena: Soprano

What If I Were to Tell You?
Elena: Soprano
La Máscara: Tenor

I'm Ramón

Ramon: Baritone/Tenor

Welcome!

Andrea: Soprano, Mariana: Contralto SATB: 8-12 Chorus

H982 The News from Tierra Nueva $109.00 piano/vocal

Reprise: It's Hard to Sit Still

Jorge: Tenor
Guests: SATB Chorus
Dancers: 4 dancers

Hester – An American Musical

Music by Barbara Harbach, Lyrics by Jonathan Yordy

Based on Nathaniel Hawthorne's novel The Scarlet Letter (1850), Hester – An American Musical contains portraits of the three main characters: Hester Prynne, Roger Chillingworth, and Arthur Dimmesdale. The church Elders, Hester's daughter Pearl, and the witch create the unforgettable story.

Hester highlights the conflicts that she faced: guilt and confession, sin and purity, sex, and abstinence, making her a lasting heroine in American literature. The music reflects these turbulent and conflicting qualities in dissonance versus lyricism, both rhythmically and melodically. Hester faces indecision and anguish over her life choices, longing and searching for redemption and solace.

Chillingworth, Hester's husband, is obsessed with exacting revenge on Hester and Dimmesdale. He is portrayed as a symbol of evil who does the devil's bidding. His music is restless and dark portraying his obsession, conniving, and manipulation. The slower tempos indicate his evil ability to use the aura of sacred music to further his nefarious desires.

Dimmesdale, the ordained Puritan minister, struggles with the status of his soul: he ably carries out his pastoral duties but knows he has sinned and will be eternally doomed. Themes are reminders of his fragility and guilt, and his confession on the scaffold. Dimmesdale's torture is depicted by the alternation of major and minor intervals and keys.

H1008 Hester – An American Musical $99.00, piano/vocal

Tom and Sally – A Slave to Love
(Thomas Jefferson and Sally Hemings)

Music by Barbara Harbach, Lyrics by Jonathan Yordy

Thomas Jefferson and Sally Hemings had a clandestine, illicit, and loving relationship; and Thomas allegedly fathered six of Sally's children. Sally Hemings' mother, Betty, was biracial, and Betty's father, Captain John Hemings, was white. Sally's father was John Wayles, who was the father of Jefferson's wife, Martha. Sally Hemings was half-sister to Jefferson's wife and three quarters white.

When Jefferson served as United States Minister to France, Sally Hemings joined Jefferson in France to care for his daughter along with Sally's elder brother, James. At the age of 16, Sally became pregnant. Sally was about 16 years old, and Jefferson 44. Although Sally and her brother James were free in France (which had abolished slavery), Sally agreed to return to Monticello with the understanding that Jefferson promised to free her children when they became of age at 21.
Tom & Sally: A Slave to Love is a fictional account of the relationship between Thomas Jefferson and Sally Hemings.

Songs:

Act One

When I Cross That River (Song 1) Chorus
Looking for an Angel (Song 2) Sally solo
Down Slavery's Road (Song 3) Chorus
Monticello (Song 5) chorus with duets
Down-Home Hoedown (Song 5) Chorus
(Happily) Never After (Song 6) Tom Solo
As Old as the Hills (Song 7) Betty & Chorus
The River Styx (Song 8) Tom solo
The Good Lord is Comin' for Me (Song 9) *Chorus*
One Nation, Fair and Free (Song 10) Tom, Sally & Chorus
She's a Woman (Song 11) Tom Solo
Declaration of Independence (Song 12) Jefferson & Male Chorus
Passage to My Heart (Song 13) Tom & Sally Duet
Virginia's Real (Song 14) Square Dance

Act Two

Jump the Broom (Song 15) Chorus
Evening Love (Song 16) Sally Solo
A Human Soul (Song 17) Male Solo, James Hemings
Callender's Revenge (Song 18) Male Solo, Callender
A Mother's Lullaby (Song 19) Sally Solo
A Slave to Love (Song 20) Sally Solo
Many Thousands Gone (Song 21) Male & Female Solo
A Yankee Doodle Scandal (Song 22) Male Solo
Love is the Loneliest Thing (Song 23) Tom & Sally Duet
Jefferson, the Virginian (Song 24) Chorus

I'll Head for a New Horizon (Song 25) Madison Hemings Solo
America, The Promised Land (Song 26) Chorus, finale

Cast of Characters

Thomas Jefferson
Hemings:
- Sally, slave and mistress of Thomas Jefferson
- Betty, mother of Sally, slave and mistress of John Wayles
- James, brother of Sally
- Madison, son of Sally and Tom

Slaves: Caleb, Sam, Sukie
Martha Wayles Jefferson
Concerned Gentlemen (3)
Virginia Statesmen (4)
- Richard Henry Lee
- George Wythe
- Carter Braxton
- Thomas Nelson Jr.

James Callender, a journalist and local political figure
Aide (or Virginia Statesman)

Setting

Mid 1770s. Monticello, the Virginia estate of Thomas Jefferson.

Act One

Scene 1: on the road to Monticello from the Wayles' Plantation
Scene 2: the main hall of Monticello, with private room off to one side
Scene 3: the grounds of Monticello, including slave quarters, graveyard
Scene 4: the hall at Monticello

Act Two

Scene 1: the grounds and hall of Monticello
Scene 2: twenty years later, a public road
Scene 3: a few years later, the grounds and hall of Monticello

H1016 Tom and Sally – A Slave to Love $49.00, piano/vocal

A Mate for Kate

Music by Barbara Harbach, Lyrics and Book by Jonathan Yordy

Written between 1590 and 1592, Shakespeare's *The Taming of the Shrew* is a comedy about the unconventional marriage between Petruchio and Katherine. Disreputable Petruchio is paid to woo cantankerous Katherine so that her younger sister, Bianca, is eligible for marriage. Through a series of cruel psychological games, Petruchio attempts to tame the shrewish Katherine into becoming a model wife. Though presented as a comedy, *The Taming of the Shrew* is a controversial play for modern audiences. Some view it as a relic of antiquated gender roles, while others view it as a quirky love story between two stubborn, strong-willed characters.

Song 1: *Join the Party in Padua* (townspeople with Lucentio and Tranio)

Song 2: *A Single Glance* (Lucentio, as he falls in love with Bianca)

Song 3: *Bianca, Bellissima* (The suitors and townspeople comparing Bianca and Katherine) Brief Reprise *Bianca, Bellissima*

Song 4: *Petruchio, the Rock* (Petruchio and Attendants)

Song 5: *Papa's Pampered Pet* (Katherine, Bianca, and Baptista)

Song 6: *To Woo a Shrew* (Petruchio, revealing his strategy for dealing with Kate)

Song 7: *Who Knows Love?* (Katherine, after meeting Petruchio)

Song 8: *SOL, you are the sun* (Hortensio [as music teacher] to Bianca)

Song 9: *Ardor in the Arbor* (Lucentio [as scholar] to Bianca)

Song 10: *Awfully, Lawfully Wed* (chorus describing the wedding of Katherine & Petruchio)

Song 11: *Reprise: Join the Party in Padua* [Song 1]

INTERMISSION

Song 12: *Drink Up, and* Carpe Diem! (Grumio and servants to Petruchio)

Song 13: *To Woo a Shrew* (reprise) [Song 6]

Song 14: *The Art of Love* (Lucentio and Bianca)

Song 15: *It Surely Shall Be So* (Katherine and Petruchio)

Song 16: *A Simple Kiss* (Katherine and Petruchio)

Song 17: *Merry May Day* (ensemble)

Song 18: *The World's a Stage* (Katherine)

Song 19: *Finale: Join the Party in Padua* [Song 1]
H1017 A Mate for Kate $49.00, piano/vocal

OPERAS

O Pioneers! An American Opera

Music by Barbara Harbach, Libretto by Jonathan Yordy

O Pioneers! Synopsis

O Pioneers! — An American Opera, in two acts, is adapted from Willa Cather's lyrical novel of tragedy and transformation. It is 1910, and Nebraska is making the transition from frontier to prosperous rural heartland.

Returning from Mexico for a wedding, Emil finds himself drawn to a sheltered orchard where his childhood sweetheart, Marie – now married – awaits. The bond between them is rekindled and escalates into a clandestine passion. Emil's sister, Alexandra, a wealthy farmer and landowner, suspects but refuses to believe the worst. And her attentions are on Carl, a childhood friend who has returned from the East. Their friendship blossoms into love, amid family tensions over wealth, ownership, and the proper role of women.
These conflicts also bear upon Ivar, a rough seer or rustic savant who advises Alexandra on agricultural matters and offers periodic commentary on events as they unfold.

Things come to a head as the farmers and townsfolk gather for the Church fair. Carl decides to head West after several unpleasant confrontations with Alexandra's brothers. And Emil and Marie rush headlong into a barely hidden embrace.

It is now harvest-time, and hard work, camaraderie, and community are the order of the day. Emil and Marie participate but are under increasing strain as they contemplate what the future holds. Fate intervenes with a death – newly married Amédée, cut down in the fullness of his happiness. Emil and Marie are devastated, and cling passionately to each other in their need. Marie's husband, in a drunken jealous rage, grabs his rifle and stumbles to the orchard. He sees the couple lying in the grass, and blindly shoots, killing them both.

Their deaths stun the community, and Alexandra is numb with grievous shock. She buries them and mourns and tries to understand the wreckage. Carl eventually

returns after having heard news of the tragedy and subsequent trial, and he and Alexandra begin a life of tenderness and measured happiness.

O Pioneers! Characters

O Pioneers! is the story of the Bergsons, a family of Swedish immigrants in the farm country near the fictional town of Hanover, Nebraska, at the turn of the 20th century. The main character, Alexandra Bergson, inherits the family farmland when her father dies, and she devotes her life to making the farm a viable enterprise at a time when other immigrant families are giving up and leaving the prairie. The novel explores two romantic relationships - one between Alexandra and family friend Carl Linstrum, and another between Alexandra's brother Emil and the married Marie Shabata.

Characters:

Alexandra Bergson. A pioneer farmer, strong and highly intelligent. After the father dies, the family works hard, and finally becomes prosperous under Alexandra's direction. Her l ife is one of work and resolve. When childhood friend Carl Linstrum returns for a visit, she overcomes her natural reserve as the friendship slowly blossoms into love.

Emil Bergson. The youngest son of the Bergson family, but more accustomed to the wealth of the later years than to the earlier hardscrabble life on the farm. He finds a year in Mexico has done nothing to diminish his ardor for unhappily married Marie, the love of his childhood.

Carl Linstrum. Former neighbor of the Bergson's. After living out East for a number of years, returns West to visit his childhood home and seek his fortune in Alaska.

Marie Shabata. A lively and free-spirited beauty of Bohemian descent. Now married to Frank Shabata and living on lands adjacent to Alexandra's.

Frank Shabata. Marie's short-tempered husband. Something of a dandy when he married Marie, his life is now focused on wringing a meager existence from a stubborn, unyielding homestead.

Lou and Oscar Bergson. The two remaining brothers of Emil and Alexandra. More brawny than brainy. Quick to anger and take offense. Suspicious of outsiders.

Ivar. A simple Norwegian. Man of the earth, in tune with nature and its seasons. A water witch, devout, pacifist, and lover of all things living.

Amédée Chevalier. Emil's closest friend. A wealthy French farmer with a large, successful operation. Marrying his pretty bride Angelique.

O Pioneers! – an American Opera Songs

Act I

1. Prelude Act I
2. Rain is Coming (Ivar)
3. Marie's Moon-waltz (Marie)
4. Emil's Return (duet: Emil & Marie)
5. Echoes of Our Youth (duet: Emil & Marie)
6. Dreams Among the Trees (trio: Alexandra, Emil & Marie)
7. Joyous Wedding Day (chorus with Emil & Amédée)
8. Interlude
9. Our Sweet and Carefree Youth (duet: Alexandra & Carl)
10. Don't Make Me Put on Shoes (duet: Ivar & Alexandra)
11. Interlude
12. Forever Closed (Marie, Emil & Frank)
13. Fly Low, Stay Out of Sight (Ivar)
14. Promenade the Hall (chorus)
15. The Property Belongs to the Men (trio: Oscar, Lou & Alexandra)
16. At the Dance – Instrumental (Mexican flavor)
17. Why Not Dance and Pretend, and Tell Ourselves Lies (duet: Emil & Marie)
18. The Art of Tarot (Marie)
19. Misfortune's Folly – Part I (duet: Amédée & Emil)
20. Misfortune's Folly – Part II (Carl & Alexandra/Emil & Marie)

Act Two

21. Prelude Act II
22. Pioneers, O Pioneers! (chorus)
23. Now I See What Cannot Be (Marie, Emil & Alexandra with reprise of #18)
24. Hommage à Carmen (Amédée, Emil and male chorus)
25. Away, Away, O Monstrous Choice (duet: Marie & Emil)
26. Interlude (or 26a Interlude Alternate)
27. God Damn Hogs! (Frank, Marie & Ivar)
28. Interlude
29. Ann Arbor in the Fall (duet: Emil & Alexandra)
30. To Love My Whole Life Long (Marie, Emil & Frank)
31. Interlude
32. In the Cold in the Deep in the Dark – Part I (Alexandra)
33. In the Cold in the Deep in the Dark – Part II (Alexandra & Ivar)
34. Interlude
35. Always on Our Love Depend (duet: Alexandra & Carl)

O Pioneers! – an American Opera Songs and Scenes

1. Prelude to Act I

Act I Scene 1
2. Rain is Coming (Ivar)
3. Marie's Moon-waltz (Marie)
4. Emil's Return (duet: Emil & Marie)
5. Echoes of Our Youth (duet: Emil & Marie)
6. Dreams Among the Trees (trio: Alexandra, Emil & Marie)

Scene 2
7. Joyous Wedding Day (chorus with Emil & Amédée)

Scene 3
8. Interlude
9. Our Sweet and Carefree Youth (duet: Alexandra & Carl)
10. Don't Make Me Put on Shoes (duet: Ivar & Alexandra)

Scene 4
11. Interlude
12. Forever Closed (Marie, Emil & Frank)
13. Fly Low, Stay Out of Sight (Ivar)

Scene 5
14. Promenade the Hall (chorus)
15. The Property Belongs to the Men (trio: Oscar, Lou & Alexandra)
16. At the Dance – Instrumental (Mexican flavor)
17. Why Not Dance and Pretend, and Tell Ourselves Lies (duet: Emil & Marie)
18. The Art of Tarot (Marie)

19. Misfortune's Folly – Part I (duet: Amédée & Emil)
20. Misfortune's Folly – Part II (Carl & Alexandra/Emil & Marie)

21. Prelude to Act II

Act II Scene 1
22. Pioneers, O Pioneers! (chorus)
23. Now I See What Cannot Be (Marie, Emil & Alexandra with reprise of #18)
24. Hommage à Carmen (Amédée, Emil and male chorus)

Scene 2
25. Away, Away, O Monstrous Choice (duet: Marie & Emil)
26. Interlude

Scene 3
27. God Damn Hogs! (Frank, Marie & Ivar)

28. Interlude

Scene 4
29. Ann Arbor in the Fall (duet: Emil & Alexandra)

Scene 5
30. To Love My Whole Life Long (Marie, Emil & Frank)
31. Interlude

Scene 6
32. In the Cold in the Deep in the Dark – Part I (Alexandra)
33. In the Cold in the Deep in the Dark – Part II (Alexandra & Ivar)
34. Interlude
35. Always on Our Love Depend (duet: Alexandra & Carl)

H999 O Pioneers!, 1170 pages, $299.00 (Parts Included)
H999a Conductor's Score, 480 pages, $159.00
H999b Chorus Scores, 30 pages, $19.95 (may duplicate)
mp3s upon request

Look to Love

Music by Barbara Harbach, Libretto by Linda Rimel

***Look to Love*: Synopsis**

Young Marya has been raised on French novels and is, consequently, in love. When her parents refuse to let poor sub-lieutenant Vladimir court her, she and Vladimir plan to elope. On the evening set for the elopement, a fierce blizzard moves in. Marya and her maid make their way through the storm to the church. There, they, the witnesses, and the priest wait for the groom. At last a young man, bundled from head to toe against the cold, arrives. The priest hurries him to the altar and performs the rite. When the priest says to kiss the bride, Marya sees the man's face for the first time—and realizes that she has married the wrong man! She has married a stranger taking refuge from the storm. The stranger bolts into the blizzard.

Marya and her maid return home. The following morning, the storm has abated. Frantic about what has happened to Vladimir and having married a stranger, Marya falls desperately ill. Unaware that Marya is married, her parents invite Vladimir to call on Marya.

Receiving their invitation, Vladimir is furious.

Three years later, veterans—including Burmin—return from defeating Napoleon and Marya learns that Vladimir has died in the fighting. Her father has died; Marya and her mother move across Russia to their other estate. In order to avoid the attentions of the many young men who are interested in her, Marya feigns grief for Vladimir. She hasn't told her mother that she's married, and she has no idea who is her husband.

The maid questions Marya's decision to keep all her would-be suitors at bay. Isn't she interested even in Burmin, who is obviously interested in her although he may be too shy to tell her?

Burmin confesses his love, but, he says, he cannot marry Marya because he is already married. He doesn't even know who his wife is. Three years earlier, when he'd been caught in a fierce blizzard, he ducked into a rural church to get warm and, as a lark, married the bride waiting at the altar. He deeply regrets it now. Marya recognzes that Burmin is the man she married.

Characters In Order of Appearance

Mr. R.	Marya's father. A wealthy landowner in rural Russia in 1811.
Mrs. R.	Marya's mother.
Their guests	Friends and neighbors of their social class; among them are young gentlemen.

Anya	Marya's maid.
Marya Gavrilovna R.	An only child, 17 in 1811, 19 in 1813.
Vladimir	A poor sub-lieutenant. A suitor of Marya's.The
Wind	An unseen chorus.
Teryoshka	Vladimir's coachman.
Dravin	A retired cornet, 40, a property owner.
Schmidt	A surveyor, at least 35, with moustaches and spurs.
Petya	Son of the captain of police, 16. He has recently joined a regiment of lance-bearing cavalry.
Russian Orthodox priest	Elderly.
Andrei Burmin	A charming young man; in 1813, he's 26 and colonel, with an Order of St. George medal in his buttonhole and his arm in a sling.
The doctor	Male.
Vanya	A servant of the Rs.
Veterans	Returning from victory over Napoleon.
Peasants	Cheering their return.
An official	Male.

H979 Look to Love, opera, score $109.00, piano/vocal

***Pushkin in Baltimore* – Coming soon!**

Music by Barbara Harbach, Libretto by Linda Rimel

BARBARA HARBACH
FILM SCORES

Hypocrites 1915 for Chamber Orchestra and silent film (Total time 54:29)
Director: Lois Weber, *Hypocrisy Suite*
Released MSR Classics 1646, Orchestra IV 2018

The Birth, Life and Death of Christ 1906 for Chamber Ensemble and silent film of the same name. (Total time 36:23)
Director: Alice Guy Blaché. Premiered at the St. Louis International Film Festival, St. Louis Art Museum, 2014
Released on MSR Classics 1544, Harbach Chamber Music V

Judith Simon 1915 for Chamber Ensemble and silent film, *Simon Judit*
(Total time 26:16)
Director: Adolf Merai, Hungarian-Jewish silent film *Simon Judit*
Premiered at the Touhill Performing Arts Center, University of Missouri-St. Louis, November 2006
Renamed *Echoes from Tomorrow for Chamber Ensemble*
Released on MSR Classics 1255, Chamber Music II

A House Divided 1913 for Chamber Ensemble and silent film (Total time 13:47)
Director: Alice Guy Blaché
Premiered at Webster University, St. Louis,, MO, November, 2005
Renamed *Separately Together for Chamber Ensemble*
Released ON MSR Classics 1253, Chamber Music I
(David Shepard, film preservationist, used *A House Divided* music for a TCM (Turner Classic Movies) release, 2015

How Men Propose 1913 for Chamber Ensemble and silent film (Total time 4:54)
Director: Lois Weber
Premiered at Webster University, St. Louis, MO, November, 2005
Renamed *Caronelet Caprice for Chamber Ensemble*
Released on MSR Classics 1253, Chamber Music I

Making an American Citizen 1912 for Chamber Ensemble and silent film
(Total time 15:37)
Director: Alice Guy Blaché
Premiered at the St. Louis International Film Festival, Tivoli Theatre, November, 2004
Renamed *Transformations for String Quartet*
Released on MSR Classics 1253, Chamber Music I
Also released as *Transformations for String Orchestra* MSR 1255, Chamber Music II.

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Music of Barbara Harbach, Orchestra Music IX, Vol. 18, MSR Classics, 2024

Symphony No. 15 – Terezin Children's Songs

Birdsong • Forgotten • On a Sunny Afternoon • The Butterfly • I Am Not There

Symphony No. 16 – Remember the Ladies

And Ain't I a woman? • Mysteries • Light Out of Darkness • I Taste a Liquor Never Brewed • If You Were Coming in the Fall • Wild Nights! Wild Nights! • The Fallen Woman • Remember the Ladies!

Symphony No. 17 – Metanoia

Assurance • To Kindle Every Frozen Heart • Alleluia, Victorious!

ORCHESTRAL MUSIC VIII: Spiritualis for Orchestra, Vol. 17

Music of Barbara Harbach, Orchestra Music VIII, Vol. 17, MSR Classics, 2023

Symphony No. 12 – *Tempus fugit* for Orchestra

Fall-Frolic • *Spring-Scherzo* • *Summer-Shimmer* • *Winter-Whimsey*

Symphony No. 13 – The Journey

Perilous Journey • Christmas in Philadelphia • London Days • America, the Promised Land

Symphony No. 14 – Pioneer Women! for Orchestra

I Am a Pioneer! • A Woman Ought Not • Complexity • Then Peace

ORCHESTRAL MUSIC VII: Spiritualis for Orchestra, Vol. 16

Music of Barbara Harbach, Orchestra Music VII, Vol. 16, MSR Classics 1742, 2023

Following the Sacred Sun for Orchestra

Anticipation – Traveling to St. Louis • *Arrival in France* • *Lullaby for a Lost Child* • *Looking for a Homeland*

Spiritualis – Suite for Orchestra

Fantasy and Fugue on "Swing Low, Sweet Chariot" • Give Me Jesus • Wade in the Water • Sometimes I Feel Like a Motherless Child • Fantasy and Fugue on "They Crucified My Lord" • When I Cross That River

Choices and Remembrances – Suite in One Movement for Orchestra

ORCHESTRAL MUSIC VI: The Sound the Stars Make, Vol. 15

Music of Barbara Harbach, Orchestra Music VI, Vol. 15, MSR Classics 1714, 2022

Visions of Hildegard for Orchestra

O vis eternitatis (O Power Within Eternity) • *O nobilissima viriditas* (O Noblest Green Viridity) • *O Ignee Spiritus* (O Fiery Spirit)

Mischances of Life

In the Cold, In the Deep, In the Dark • Away, Away, O Monstrous Choice • Misfortune's Folly • Dreams Among the Trees • Fly Low, Stay Out of Sight

The Sound the Stars Make Rushing Through the Sky

And Musing Awhile • Luna and Stella • Trail of Tears

Eclipsis Lunae for Orchestra

Spaindango – A Tango Caprice for Orchestra

ORCHESTRAL MUSIC V: Expressions for Orchestra, Vol. 13

Music of Barbara Harbach, Orchestral Music V, Expressions for Orchestra,
MSR Classics 1672 London Philharmonic Orchestra, 2019

Suite Luther 2017

Motet – A Fortress Strong • In Peace and Joy I Now Depart • Chorale Fantasy: *Ein' Feste Burg* • From Deepest Depths I Cry to You • *Ein' Feste* Finale

Arabesque Noir 2017

Looking for an Angel • Evening Love • In the Still, I Will Wait

Early American Scandals 2017

Love – Revenge • River Styx • The Vulture Hours • Virginia's Real Reel

Recitative and Aria 2017

Recitative – Soliloquy • Aria – Our Love Forever New

ORCHESTRAL MUSIC IV: Symphonic Storytelling, Vol. 12

Music of Barbara Harbach, Orchestral Music IV, Symphonic Storytelling
Vol. 12, MSR Classics 1646, London Philharmonic Orchestra, 2018

Hypocrisy – Orchestral Suite 2016

The Gates of Truth • Conversations • Deceptions • Elusive Truths • Gabriel the Ascetic • Curiosity • Fated Fète Day • Dancing Children • Shock and Death • Robe of Mourning • Vignette of Love • Mixed Signals • Sermon of Hypocrisy

Symphony No. 11: *Retourner*

Return, Debate • Our Sweet and Carefree Youth • The Art of Tarot

ORCHESTRAL MUSIC III. PORTRAITS IN SOUND, VOL. 3

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

Symphony No. 10: *Symphony for Ferguson*

Heroes • The Fallen • Together in Harmony

Symphony No. 9: *Celestial Symphony*

The Annunciation • Celestial Vaults • Temptations

Symphony No. 8: Hawthorn Symphony

Hester • Chillingworth • Dimmesdale

Symphony No. 7: *O Pioneers! Symphony*

Conflict • Now I See What Cannot Be • Always on Our Love Depend

ORCHESTRAL MUSIC II: Symphonies and Soundings & Celebrations, Vol. 9

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*

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*

Confluencity • 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 • Notturno • Midnight Tango

ORCHESTRAL MUSIC I: Symphony, Reverie & Rhapsody, Vol. 1
Orchestral Music of Barbara Harbach – Symphony, Reverie & Rhapsody, Vol. 1, MSR Classics 1252, London Philharmonic Orchestra, 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

MUSIC for STRINGS: Vol. 7
Music of Barbara Harbach – Music for Strings, Vol. 7, MSR Classics 1258, London PhilharmonicOrchestra, 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

CHAMBER MUSIC

CHAMBER MUSIC VI: The Sound the Stars Make Rushing Through the Sky for Soprano, Violin, Piano & Chamber Orchestra, Vol. 14
Music of Barbara Harbach, Chamber VI, Volume 14, MSR Classics 1706, 2020
Civil-Civility for Chamber Orchestra
Sentiments - Elizabeth Cady Stanton • Gift of Mystery - Eleanor Roosevelt • Memories of Our Lives - Rosa Parks • Committed - Margaret Mead • Light of Truth - Ida Wells-Barnett • Ain't I a Woman - Sojourner Truth
Visions of Hildegard for Violin and Piano
O vis eternitatis (O Power Within Eternity) • O nobilissima viriditas (O Noblest Green Viridity) • O Ignee Spiritus (O Fiery Spirit)
Cuatro Danzas for Flute and Piano

Danza Flamenco • La Mente • Andante para vihuelo de penole • Danza Delirio

The Sound the Stars Make Rushing through the Sky for Soprano, Violin and Piano

CHAMBER MUSIC V: Music for Soprano, Violin, Piano & Chamber Orchestra, Vol. 5

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 for Chamber Orchestra

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

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

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

CHAMBER MUSIC III: Reeds, Brass, Strings, Harpsichord & Piano, Vol. 6

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

Frontier Fancies for Violin & Piano

Fiddleflirt • 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

CHAMBER MUSIC II: Strings Orchestra, Ensemble & Woodwind Quintet, Vol. 4
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
In Memoriam • Phoenix Rising
Freeing the Caged Bird for Woodwind Quintet 2008 Maya Angelou • Sara Teasdale • Kate Chopin • Emily Hahn
Transformations for String Orchestra
Pastorale • Towards Liberty • Re-strain • Commandment • For Life • One Out of Many • Profit • Return
Echoes from Tomorrow for Chamber Ensemble
Anticipation • Choices • Transitions • Remembrances
Lilia Polka for Woodwind Quintet

CHAMBER MUSIC I: Ensemble, String Quartet & Woodwind Quintet, Vol. 2
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 – Synethesia 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

ORGAN MUSIC: Toccatas, Flourishes and Fugues on Familiar HymnTunes, Vol. 3
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

VOCAL MUSIC: Soprano, Winds, Strings, Harp, Trumpet & Piano, Vol. 5

Music of Barbara Harbach – Vocal Music, Soprano, Winds, Strings, Harp, Trumpet & Piano, Vol. 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

BARBARA HARBACH as PERFORMER, SOLO COMPACT DISC RECORDINGS

Johann Sebastian Bach Organ Music*, MSR Classics 1444, 2015*
Prelude and "St. Anne's Fugue in E-flat Major, BWV 552 ● Toccata and Fugue in F Major, BWV 540 ● An Wasserflüssen Babylon, BWV653 ● 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"

Organ Music for the Synagogue (Album 13 of Volume 4: *Cycle of Life in Synagogue and Home*), Milken Archives, 2015

Antonio Soler Harpsichord Sonatas 1-120 (padre Samuel Rubio Edition) MRS Classics 1300, 14-CD Box Set 2015

Bach: *Art of the Fugue* and Pachelbel: *Canon, Chaconnes & Chorale Preludes*, 2-CD set, MSR Classics 1442, 2014
Bach: *The Art of Fugue*, BWV 1080 ● Komm Süsser Tod ● Pachelbel: *Canon in D ● Chaconne in F* ● Chorale Preludes: *Vom Himmel hoch, da komm ich her ● Allein Gott in der Hoh sei Her ● Nun lob, mein Seel, den Herren ● Ach Herr, mich armen Sünder • Nun komm der Heiden Heiland • Jesus Christus, unser Heiland, der von uns • Wenn wir in höchsten Noten sein • An Wasserflüssen Babylon ● Ich ruf zu dir, Herr Jesu Christi • Ein feste Burg ist unser Gott • Wie Schön leuchet der Morgenstern • Nun freut euch, lieben Christen g'mein • Chaconne in D*

Thomas Haigh, Six Concertos for Harpsichord, Opus 1*,* MSR Classics 1441, 2013

Rosner/Pinkham, 20th Century Harpsichord Music, MSR Classics 1443, 2013
Arnold Rosner: *Musique de Clavecin*, Op. 61; *Sonatina d'Amour*, Op. 83 ● Daniel Pinkham: *Partita for Harpsichord*

Anna Bon de Venezia Six Sonatas for Harpsichord, Op. 2, MSR Classics 1241 2007. Three-movement sonatas in G Minor ● B-flat Major ● F Major ● C Major ● B Minor ● C Major

Goldberg Variations for Harpsichord, Gasparo Records (Gallante), GG 1018, 2002

20th Century Harpsichord Music, Vol. I*,* Gasparo Records GSCD-251, 1994
Bphuslav Martinu ● *Deux pieces pour clavecin, Sonate pour clavecin, Deux impromptus pour clavecin* ● Virgil Thomson: *Four Portraits* ● Vincent Persichetti: *Harpsichord Sonata No. 7*, Op. 156 ● William Albright: *Four Fancies for Harpsichord* ● Samuel Adler: *Sonata for Harpsichord* ● Rick Sowash: *The Unicorn* and *Theme with Six Variations* ● Alec Templeton: *Bach Goes to Town*
(Originally released on *Twentieth-Century Harpsichord Music,* Kingdom Records, London, UK, 1988)

20th Century Harpsichord Music, Vol. II*,* Gasparo Records GSCD-266, 1990
Arnold Rosner: *Musique de clavecin* ● Dan Locklair: *The Breakers Pound* ● Vivian Fine: *Toccatas and Arias* ● Barbara Harbach: *Spaindango – Caprice for harpsichord*

20th Century Harpsichord Music, Vol. III*,* Gasparo Records GSCD-280, 1990
Dan Locklair*: Fantasy Brings the Day* ● Samuel Jones*: Two Movements for Harpsichord* ● Arnold Rosner*: Sonatine d'Amour* ● Daniel Pinkham*: Partita* ● Samuel Adler*: Bridges to Span Adversity*

20th Century Harpsichord Music, Vol. IV*,* Gasparo Records GSCD-290, 1999
Emma Lou Diemer: Toccata ● Michael Alec Rose: *B'rachah (Benediction)* ● Gardner Read: *Fantasy – Toccata* ● Edith Borroff: *Hyperboles* ● Mary Jean

Van Appledorn: *Parquet Musique* ● Barbara Harbach: *Tres Danzas para Clavecin* ● Vincent Persichetti: *Serenade No. 15, Op. 161* ● Robert Stern: *Fantasia (ancora?)* ● Ellen Taaffe Zwilich: *Fantasy* ● Robert Starer: *The Seven Faces of Fernando*

Pachelbel Canons, Organist, Gasparo Records, GSS-2001, 1999. (Reissued as MSR Classics 1442)

Summershimmer: Women Organ Composers*,* Hester Park, CD 7704, 1996
Works by Elizabeth Stirling ● Barbara Harbach ● Fanny Mendelssohn Hensel ● Ellen Taaffe Zwilich ● Christina Harmon ● Maddalena Lombardini Sirmen ● Jeanne Demessieux ● Julia Smith ● Ethel Smyth ● Libby Larsen ● Clara Schumann ● Mary Jeanne van Appledorn

Classical Prodigies: Elizabeth Weichsell Billington / Wolfgang Amadeus Mozart*,* Harpsichord*,* Hester Park, CD 7703, 1995
Billington: Sonatas I-III, Op. 1; Billington: Sonatas I-VI, Op. 2;
Mozart: Allegro in C Major ● Andante in F Major ● Menuett 1 in C Major ● Allegro in B-flat Major ● Menuett & Trio in G Major ● Klavierst*ük in C Majo* ● *Eight Variations in G KV 24* ● *Untitled in F Major KV 15* ● *Seven Variations in D Major KV 25*

Eighteenth-Century Women Composers: Music for Solo Harpsichord*,* Vol. I, Gasparo Records, GSCD-272, 1995 (Also released on Kingdom Records, UK, KCLCD 2010, 1989)
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 FMajor*

Eighteenth-Century Women Composers: Music for Solo Harpsichord*,* Vol. II, Gasparo Records, GSCD-281, 1990
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*

Sonatas by Elizabeth: Elisabetta de Gambarini / Elizabeth Hardin, Hester Park, CD 7702, 1995, Harpsichord
de Gambarini: *Sonatas I-VI* ● Hardin: *Lessons I-VI*

Women Composers for Organ, **Music Spanning Five Centuries**, Gasparo Records, GSCD-294, 1993
Works by Roberta Bitgood ● Amy Beach ● Elizabeth Stirling ● Edith Borroff ● Fanny Mendelssohn Hensel ● Marga Richter ● Violet Archer ● Clara Schumann ● Gwyneth Walker ● Miss Steemson ● Gracia Baptista ● Mary Jeanne van Appledorn ● Barbara Harbach ● Grete von Zieritz

Contemporary Organ: Samuel Adler / Dan Locklair*,* Gasparo Records, GSCD-277, 1990 Dan Locklair: *Rubrics* ● *Agonies & Ecstasies* ● Samuel Adler: *Toccata, Recitation & Postlude* ● *Two Meditations* ● *Reflection* ● *Wind Songs*

Art of the Fugue, Gasparo Records, 1990

Goldberg Variations, Gasparo Records, GG-1018, 1990, 2002

American Hymn Preludes, Gasparo Records, GSCD-258, 1990
Samuel Adler: *Hymnset* ● *When Jesus Wept* ● Garner Read: *Preludes on Old Southern Hymns*, Op. 90 ● *Six Preludes on Old southern Hymns*, Op. 112

BARBARA HARBACH as PERFORMER
ENSEMBLE COMPACT DISC RECORDINGS

Karl Höller, Music for Violin, Cello and Organ, MSR Classics 1445, 2016
Fantasie, Op. 49 for Violin and Organ ● *Triptychon*, Op. 64 for Organ ● Improvisationen, Op. 55 for Cello & Organ
(Originally released on Gasparo Records, GSCD-278, 1990)

Organ Music for the Synagogue Vol. 4, Album 13, Milken Archive Digital, 2015
Prayers and Celebration Throughout the Jewish Year
Works by Ernest Bloch ● Stephen Richards ● Reuben Kosakoff ● Ellis Kohs ● Robert Strassburg ● Herbert Fromm ● Michael Isaacson ● Robert Starer ● Samuel Adler ● Darius Milhaud

Herman Berlinski: From the World of My Father, Shofar Service, Symphonic Visions for Orchestra, organ, Naxos American Classics, 2006

Samuel Adler, *Choral Works by Samuel Adler*, Naxos American Classics, 2005

Mario Castelnuovo-Tedesco, Prayers My Grandfather Wrote (organ excerpts), Naxos American Classics, 2003

Bach & Handel: Music for Two Trumpets and Organ, Gasparo Records, GSS-2002, 1999 Barbara Butler & Charles Geyer trumpets
Bach: *Nun seid ihr wohl gerochen* from the Christmas Oratorio, S. 248 ● *So geh'ich mit beherzten Schritten* from Cantata III ● *Wir danken, wir preisen* from Cantata 134 ● *Mein Freund ist mein* from Cantata 140 ● *Gott, der du die Liebe heist* from Cantata 33 Handel: Two Italian Duets, *Quel for ch' all' alba ri*de ● *No, di voi non vuo fidarmi*

An American Voice – Music of Randall Thompson, Albany Records, NY, 1999

Leo Sowerby – I Will Lift Up Mine Eyes, Albany Records, NY, 1997

Hanson Conducts Hanson, Citadel, NY, 1996

The Chamber Music of Gardner Read, Northeastern Records, Saxonville, MA, 1995

Milhaud, Piston, Adler, Martinu, Rubbra, and Dvorak, Chamber Works for Violin, Flute, Harpsichord Albany Records, Albany, NY, 1990

American Voices II, Bay Cities, Albany, NY, 1991
Works by William Schumann ● Leo Sowerby

American Voices I, The Choral Music of Howard Hanson ● Roy Harris ● Randall Thompson, Bay Cities, Albany, NY, 1990

MISCELLANEOUS COMPOSITIONS ON COMPACT DISC
On Various Labels

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 forOrgan

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

Perambulations for Trumpet and Piano • ***Emily! for Mezzo Soprano, Trumpet and Piano****,* Facets 3: New American Music for Trumpet by John Holt, Trumpet, Crystal Records, 2009

SOLO RECORDINGS (LP Record or Cassette)

***Harbach Plays More Bach**, Volume II,* Gasparo Records, 1987
Excerpts from *Clavierübung*, Part III ● Toccata & Fugue in F Major, S. 540 ● Trio Sonata No. 6 in G Major, S. 530 *An Wasserflüssen Babylon*, S. 653
Music for Trumpets and Organs, Gasparo Records, GS-271C 2002
***Harbach Plays Hymns**,* Gasparo Records, 1986
***Harbach Harpsichord – Music of the Baroque**,* Gasparo Records, GS-249, 1985
Works by G.F. Handel/W. Babell ● CPE Bach ● JS Bach
***Harbach Harpsichord Music of the Twentieth Century**,* Gasparo Records, GS-251, 1985 Works by Samuel Adler ● William Albright ● Bohuslav Martinu ● Vincent Persichetti ● Alec Templeton
***American Hymn Preludes**,* Gasparo Records, GS-258,1985
Works by Samuel Adler, Gardner Read
***Harbach Plays Bach**,* Gasparo Records, 1983

ENSEMBLE RECORDINGS (LP Records or Cassette, 1970-80s)

***Music for Trumpets & Organ* GS-271C** Gasparo Records, GS-271C, 1987
Bach: *Nun seid ihr wohl gerochen* from the Christmas Oratorio, S. 248 ● *So geh'ich mit beherzten Schritten* from Cantata III ● *Wir danken, wir preisen* from Cantata 134 ● *Mein Freund ist mein* from Cantata 140 ● *Gott, der du die Liebe heist* from Cantata 33 Handel: Two Italian Duets, *Quel for ch' all' alba ri*de ● *No, di voi non vuo fidarmi.* Reissued as CD GSS-2002, 1999
***Anton Bruckner Sacred and Secular choral Music,* Roberts Wesleyan College**, Rochester, NY, WXXI-FM, 1983
***Americana: Choral Masterworks of American Composers**,* Roberts Wesleyan College, Rochester, NY 1985. Works by Roy Harris ● Howard Hanson ● Leo Sowerby
***To Freedom! A Passover Celebration**,* WXXI-FM Recordings, Rochester, NY, 1982
Works by Samue lAdler ● Hugo Adler ● Felix Mendelssohn ● Min Hametzar ● GF Handel
***Birthday of the World – A High Holy Days Celebration**,* WXXI-FM Recordings, NPR, Rochester, NY
***Let There be Light! A Hanukkah Celebration**,* WXXI-FM Recordings, NPR, Rochester, NY, 1982 Works by Samuel Adler ● GF Handel ● Hugo Adler ● Herbert Fromm ● Michael Isaacson ● Al Hanisim
***Day of Joy! A Sabbath Celebration**,* WXXI-FM Recordings, NPR, Rochester, NY
Works by Darius Milhaud ● Samuel Adler ● Heinrich Schalit ● Ernest Bloch ● Hugo Adler● Herbert Fromm ● Ben Steinberg
***Music for Flute, Clarinet and Piano**,* Mark Records, Buffalo, NY, 1982
Works by Cecile Chaminade ● Charles Griffes ● Camille Saint-Saens ● Burnet Tuthill ● Robert Russell Bennett ● Paul Harvey
***Beautiful Dreamers, Popular Music from the Revolution to the Civil War**, The Monroes,* Rochester, NY, ORA Publications, 1982
Works by Willliam Billings ● JS Bach ● Traditional American, English, and Irish Songs ● Stephen Foster
***Anthems from Christ Church*, Christ Church**, Rochester, NY, 1981
Works by Georg Telemann ● Ed Lojeski ● Barbara Harbach & Thomas George ● John Wilson ● Alfred Johnson ● Don Hinshaw ● Dennis Eliot ● Pablo Casals
***Mass,* Richard Donovan**, Battell Chapel Choir, Yale University, CRI 262, 1970

JAZZ RECORDINGS OF HMP

Stardust – Songs of Hoagy Carmichael, MSR JAZZ 1706, 2020
Thomas George, Piano ● Michael Kaupa, Trumpet/flugelhorn ● Ric Vice, Bass

Twilight: Tribute to Women Jazz Composers, MSR JAZZ 1705, 2019
Thomas George, Piano ● Michael Kaupa, Trumpet/flugelhorn ● Ric Vice, Bass, Songs by Marian McPartland ● Doris Fisher ● Bernice Petkere ● Mary Lou Williams ● Doris Tauber ● Carole King ● Barbara Belle ● Billie Holiday ● Kay Swift ● Dolores Silvers ● Joan Whitney ● Irene Higginbotham ● Phoebe P. Knapp

Close Your Eyes: Women Jazz Composers, Hester Park Records 7701, 1995
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

MISCELLANELOUS RECORDINGS OF HMP

Daystream Dances: Women Composers for Oboe, Hester Park Records, 7707, 2000
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*

Pièces Parisiennes: Madame de Villeblanche and Marie Bigot, Hester Park Records, 7705, 2000 Susan Chan, piano