Noëls

Karel Paukert
Organ

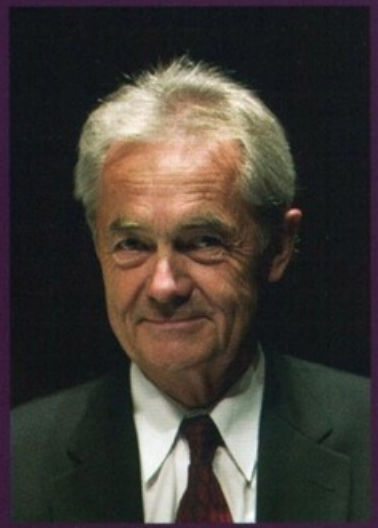
The McMyler Organ

One morning in 1918, the Cleveland Museum of Art's first director, Frederic A. Whiting, overheard the sounds of a canary echoing in the museum's Interior Garden Court. So moved was he by the bird's sublime sound that he began plans immediately to bring music to the museum. Whiting called in the great organ builder Ernest Skinner to experience the building's acoustics, which were indeed, said Skinner, "of the rare quality that beautifies a musical tone to the last degree." Skinner wanted to install an organ at once.

In 1918, after extensive acoustical tests using phonographs donated by Thomas Edison, Skinner and Whiting agreed that the organ should be placed in the balcony of the Interior Garden Court. A gift given in memory of P. J. McMyler in 1920, by his wife and daughters, provided for the installation of the organ with a remaining $200,000 set aside to endow a Department of Musical Arts. Skinner had built an "orchestral organ," meaning it could to some degree imitate the sounds of an orchestra and even such effects as cathedral bells.

The McMyler organ has been a focal point of music at the museum ever since. In 1971, thanks to a generous bequest from Ernest M. Gartner, the organ was rebuilt in the American Classic style by the Holtkamp Organ Company and moved to its current home in Gartner Auditorium. With 4,000 pipes and 52½ ranks, the organ continues to evolve with new technological innovations. In 1998, the organ was renovated with solid-state logic (digital switching) and installed with a midi-equipped console courtesy of the Musart Society. In a dedication ceremony, the organ was dedicated to Karel Paukert for his "artistry and vision."

Paul Cox, Assistant Curator of Musical Arts



Karel Paukert

"The true organ master" –*Nürnberger Zeitung*

"Everything in this program betokened commanding intelligence and sensitivity, effortless virtuosity, and a compelling sense of rhythm." –*The Kansas City Star*

"To everything, he brought bold artistry that conveyed the grandeur, mystery, and color of the repertoire at hand—and foot." –*The Plain Dealer*

Since 1974, Karel Paukert has been Curator of Musical Arts at the Cleveland Museum of Art, where he directs the year-round performing art series and plays numerous organ and keyboard recitals each season. He has performed more than 800 recitals and organ demonstrations at the museum, for young and old alike.

Born in the Czech Republic, Karel Paukert is a graduate of the Prague Conservatory and the Royal Conservatory in Ghent, Belgium. His organ teachers included Jan Bedrich Krajs and Gabriel Verschraegen.

After leaving his native country, he was a principal oboist with the Iceland National Symphony Orchestra and later a deputy organist of Saint Bavon Cathedral in Ghent. He then immigrated to the United States and became a U.S. citizen in 1972. Karel Paukert has taught at Washington University in Saint Louis, Northwestern University in Evanston, the Cleveland Institute of Music, and the Oberlin Conservatory of Music.

He continues to concertize extensively in prestigious venues in the US and abroad, and his performances have been acclaimed internationally for their perception, vibrancy, and excitement. Among the venues at which he has performed are the Cathedral of Saint John the Divine (New York), Riverside Church (New York), the National Cathedral (Washington, DC), the Alice Millar Chapel (Evanston), Davies Hall (San Francisco), Royal Festival Hall (London), Notre Dame Cathedral (Paris), Saint-Eustache (Paris), Gasteig (Munich), Saint Stephen's (Vienna), Smetana Hall (Prague), Rudolfinum (Prague), Gewandhaus (Leipzig), Oskar Kyrka (Stockholm), Uppsala and Tokyo Cathedrals, as well as at the Prague Spring Festival, the Festival of Flanders, and the Festival Musica Sacra in Nuremberg. In addition, he is in constant demand as a judge for international organ competitions.

Since 1979, he has held the position of organist and choirmaster of Saint Paul's Episcopal Church in Cleveland Heights.

He has received three awards for programming new music from the American Society of Composers, Authors and Publishers (ASCAP)/Chamber Music America (CMA), an award for Excellence in Sacred Music from the Cleveland Chapter of the American Guild of Organists, a Special Citation for Distinguished Service to the Arts from the Cleveland Arts Prize, a lifetime achievement award from the publishers of the magazine Northern Ohio Live, an honorary doctorate from the Cleveland Institute of Music, and a Distinguished Citizen Award from the city of University Heights, Ohio.

Producers: Noriko Fujii (Track 1-14), Michael McKay (Track 15-18). Recording engineer: Bruce Egre. Production advisor: Paul Cox. Organ tuner: Michael Shofar. Design and photography: Gregory M. Donley.

Tracks 1-14 recorded in Gartner Auditorium in January 1997, tracks 15-18 on April 19, 2004. Microphones: Sennheiser MKH-20 (2).

Cover: *Annunciation to the Shepherds,* page from the *Hours of Isabella the Catholic, Queen of Spain,* Alexander Bening and associates, Flemish, ca. 1495–1500, ink, tempera, and gold on vellum, The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund 1963.256

Nowel! nowel! nowel! A Babe is borne **sang the 15th-century poet John Audelay of Shropshire in celebration of the Christmas holiday. The word *noël* descended into French and then into English from the Latin *natalis* (*birthday*) and early in the history of the Christian Church came to be associated with the birth of Jesus. By the 16th century, *noël* specified a French Christmas song, many of which were given instrumental settings by some of that country's finest composers. Karel Paukert's recording here on the McMyler Memorial Organ includes several of these French *noëls*, as well as versions of Christmas melodies from other traditions and selections that resonate with the joy and beauty of the season.**

Jean-François Dandrieu

Dandrieu was born around 1682 into the family of a Paris seed merchant. His uncle Pierre Dandrieu was organist at St. Barthélemy in Paris, and the family's musical genes passed not only to Jean-François but also to his sister, Jeanne-Françoise; as did Louis Clérambault, both studied with the theatrical composer, court favorite, and esteemed pedagogue Jean-Baptiste Moreau. Jean-François was playing with enough proficiency by age five to perform successfully before Mme Victoire, the Electress of Bavaria, whom sister Jeanne-Françoise later served as harpsichordist. Dandrieu might have also studied with Nicolas Lebègue, for he succeeded him in 1704 at St. Merry in Paris. In 1721, he was appointed to the staff of the Royal Chapel. He also seems to have substituted frequently as organist at St. Barthélemy for his uncle Pierre during those years, though he was not formally named to the post until Pierre's death, in 1733; Jeanne-Françoise subsequently succeeded her brother at St. Barthélemy upon his death five years later. Despite Dandrieu's prominence as an organist, he was highly regarded as a composer for six volumes of harpsichord music, for which he was ranked behind only François Couperin and Rameau. In addition, Dandrieu published two books of sonatas for violin, an orchestral suite titled *Les Caractères de la Guerre*, and a treatise on accompanying at the keyboard. Dandrieu died in 1738. Posthumous editions of his music include *Livre d'Orgue* published in 1739 and *Livre de Noëls* published by his sister in 1759.

Louis-Claude Daquin

Daquin, born in 1694, was a breathtaking prodigy, creating a sensation when he was six with a performance before Louis XIV, and directing his own motet *Beatus vir* at the Sainte-Chapelle two years later. Daquin took some composition lessons from Nicolas Bernier, music director of the Sainte-Chapelle, and studied organ for a while with the flamboyant court organist Louis Marchand, but he seems to have been largely self-taught. In 1706, at the age of 12, he turned down the post of organist at the Sainte-Chapelle in favor of a job at the convent chapel of Petit Saint-Antoine, where such a clamor ensued to hear his playing that crowds were turned away at the door. In 1727, he defeated Jean-Philippe Rameau to earn the organist position at Saint-Paul; five years later, he succeeded his teacher Marchand as organist to the Cordeliers. In 1739, Daquin was appointed without a formal concours as successor of Danrieu at the Court, and 16 years later, he took up a similar post at Notre Dame de Paris. He died in Paris in 1772. Daquin's legacy of original compositions contains, besides a single drinking song and four suites for harpsichord, a collection of noëls. *Noël étranger* is one of a dozen, published in 1757 as "Noveau Livre de Noëls" designated for organ or harpsichord, with many being suitable for "violins, flutes, and oboes."

Jean-Jacques Beauvarlet-Charpentier

Composer and organist Jean-Jacques Beauvarlet-Charpentier, born in 1734 in Abbeville, midway between Paris and Calais, was the son of Jean-Baptiste Beauvarlet, an organist and instrument maker, whom Jean-Jacques succeeded as organist at the Hospice de la Charité in Lyons upon his father's death in 1763. Beauvarlet began composing around that time, when, for reasons now unknown, he appended "Charpentier" to his surname and subsequently published most of his works under that name alone. Beauvarlet-Charpentier

appeared at the celebrated Concert Spirituel de Tuileries in Paris as early as 1759, but he remained based in Lyons, carrying out his duties at the Hospice de la Charité and giving popular concerts at the Académie des Beaux Arts, until settling in Paris in 1771 as organist of the royal abbey of Saint-Victor. He returned to the Concerts Spirituels that same year, and later also served as organist at Saint-Paul in the Marais and at the chapel of Saint-Eloi des Orfèvres, and shared the duties at Notre Dame with three other organists. Beauvarlet-Charpentier died in Paris in 1794. His *Noël en musette* imitates the simple melodic style and bass drone of the small bagpipe that was popular in French aristocratic circles during the years leading up to the Revolution.

Michel Corrette

Son of the French organist Gaspard Corrette, Michel was born at Rouen in 1707. By 1725, Michel was playing organ at a church in his native city, but he soon moved to Paris, where, in 1733, he oversaw the production of his ballet *Les Âges* and married Marie-Catherine Morize. What little else is known of his life is largely deduced from the title pages of his many publications: he served as organist to the Grand Prieur du Temple (1737), from 1738 until the early 1760s at the Jesuit College in the Rue Saint-Antoine, further to Louis-François de Bourbon, Prince de Conti (1759), to the church of Sainte-Marie Madeleine (1760), and to the Duc d'Angoulême (1780). He died in 1795.

Corrette wrote a lot of music, most of it in the frothy, entertaining style favored in Enlightenment France, and a good deal of it based on popular music borrowed from other composers (including an improbable but delightful arrangement of *Spring* from Vivaldi's *The Four Seasons* as a *Laudate Dominum* for chorus and soloists). In addition to his work as an organist and composer, Corrette was also a teacher who left a legacy of at least 17 anecdotal and helpfully specific instructional treatises explaining the proper methods of performance for a variety of instruments. Of note are his six concertos for organ or harpsichord with accompaniment of three violins, viola, violoncello, and flute and pieces for organ in the "new style" destined for use by "Dames religieuse," nuns in convents, published on the eve of the Revolution in 1787.

Jean Langlais

The French organist and composer Jean Langlais, blind from infancy, was born in 1907 to a stonecutter and a seamstress in La Fontenelle, Brittany. His musical talent flourished, and at age ten, he was admitted to the National Institute for the Blind in Paris, first studying piano and later organ and violin. He became an organ pupil of André Marchal in 1923, and four years later entered the Paris Conservatoire to study with the renowned Marcel Dupré; in 1930, he won first prizes in both organ and counterpoint at the school. Langlais then joined the faculty of the Institute for the Blind, where he taught composition and organ and conducted the choir in music by Palestrina, Bach, Josquin, and other early masters. He studied organ privately during that time with Charles Tournemire, with whom he developed a close relationship. In 1931, Langlais married Jeanette Sartre, a painter, who transcribed her husband's music from his Braille notation until her death, four decades later. The following year he won a prize from Les Amis d'Orgue for interpretation and improvisation, and was appointed organist at Saint-Pierre de Montrouge. In 1933, Langlais, unwilling to be pressured by formal examinations, requested admittance into the composition class of Paul Dukas at the Conservatoire as an auditor. He and his fellow student, Olivier Messiaen, became life-long friends and the two were the last disciples of Dukas. In June 1939, Tournemire, gravely ill, called Langlais and his wife to his apartment and requested that Langlais succeed him as organist at Sainte-Clotilde (where César Franck had such a distinguished tenure), though the war prevented him from formally assuming the post until 1945. Langlais remained at Sainte-Clotilde until his retirement in 1988. He began touring worldwide as organist and composer after the war, first appearing in the United States in 1952; he returned frequently, and wrote many works for American performers and institutions. In 1962, he became professor of organ at the Schola Cantorum. Langlais's some 300 compositions, mostly for organ and for chorus (including four Masses), are rooted in the expression of his religious faith and are distinguished by their melodic strength and rich polymodal harmonies. In 1979, Langlais married his

former student Marie-Louis Jaquet, renowned concert organist and musicologist. He died in Paris on May 8, 1991.

La Nativité is No. 2 of his triptych *Poèmes évangéliques,* completed in 1932. It consists of four interconnected sections: The Manger (Mary and Joseph awaiting the birth of Christ in a humble stable), The Angels (the heavenly host declares the news to the shepherds), The Shepherds (who offer their tender songs and adoration to the child), and The Holy Family (the bliss of the Holy Night).

Claude-Bénigne Balbastre

Balbastre was born on January 22, 1727 in Dijon, where his father was organist at Saint-Medard and Saint-Étienne and a friend of the Rameau family. He received his first musical instruction from his father and Claude Rameau, and had begun composing by 1748, but his talent did not blossom until he moved to Paris two years later, when he took some composition lessons from Jean-Philippe Rameau and studied organ with Pierre Février. In 1755, Balbastre debuted as a soloist with the Concert Spirituel des Tuileries in his own *Organ Concerto in D* (the following 13 concertos are lost); he was a frequent performer on that famed series until 1782. In 1756, he was appointed organist of Saint-Roch; his Christmas Eve performances, which featured his own *Noëls*, attracted such huge crowds that the local archbishop forbade them to continue after 1762 for reasons of safety. Balbastre was engaged as one of Notre Dame's four organists in 1760, serving three months a year at the cathedral. He also served as harpsichordist of the royal abbey of Panthemont, gave music lessons to Marie-Antoinette and the Duke of Chartres, and in 1776 he became organist of the Count of Provence. His popularity soared after he became the premier organist of the Concert Spirituel and he was sought out to instruct the daughters of French nobles and foreign dignitaries, including Thomas Jefferson. Although he became a member of the organ section of the post-revolution committee on arts, his career dwindled and he spent his last years in poverty. His final attempt to catch up with history was in 1792, when he performed his own arrangement of the *Marseillaise* on the organ of the deconsecrated Notre Dame. He died in Paris on May 9, 1799.

Giuseppe Carcani

Composer and organist Giuseppe Carcani, one of Italy's minor masters during the decades bridging the Baroque and Classical eras, was born in Crema, east of Milan, in 1703. Little is known of his early life, but his training was sufficiently effective to allow him to succeed the highly regarded Johann Adolf Hasse as *maestro di cappella* of the Ospedale degli Incurabili in Venice in 1739. Five years later, Carcani moved to a similar position at Piacenza Cathedral, where he became a fixture of musical life through additional associations with the Cappella di San Giovanni and the Congregazione di San Alessandro, as well as the Bourbon court of the dukes of Piacenza and Parma. He died in Piacenza in 1779. Carcani produced nine operas for theaters in Venice, Piacenza, Milan, Crema, Brescia, and Mantua, cantatas and other secular vocal pieces, three oratorios, numerous motets, and a few sonatas and instrumental pieces, including a *Pastorale* whose lilting style is associated in the Italian tradition with the shepherds piping before the manger of the infant Jesus.

František Xaver Brixi

František Xaver Brixi is the best-known member of one of Bohemia's most important 18th-century musical families: his father, Šimon, was among Prague's leading organists and composers; three male cousins were respected organists, teachers, and composers; and another cousin, Dorota, was the mother of František and Jiří Benda, who held important posts in Frederick the Great's glittering musical establishment at Potsdam. Brixi was born on New Year's Day 1732 in Prague (he was baptized on January 2nd), sent 30 miles northeast to the Piarist school at Kosmonosy when he was 12 for his formal education, and returned to Prague in 1749 to become organist at St. Havel. His career was brief but brilliant: he served as music director at Saint Vitus Cathedral, the city's most prestigious musical position; he was organist at several of Prague's leading churches; he was choirmaster at the Benedictine monastery of St. George; and he composed, apparently, incessantly, creating almost 500 works, including more than 60 Masses and many other Latin-texted sacred pieces, oratorios, dramatic and didactic cantatas, sinfonias, concertos, wind band numbers, and

keyboard compositions. He died of tuberculosis in Prague on October 14, 1771, at the early age of 39. Brixi was born just two months before Haydn (Haydn lived to be twice his age, however) and, like that master, espoused the gestating Classical style in his compositions. Brixi's works are pleasing in expression, clear in form, fresh in melody, vivacious in rhythm, and direct in harmony.

Bedřich Antonín Wiedermann

Wiedermann was one of the most variously gifted Czech musicians of the early 20th century. Born in 1883 in Ivanovice na Hané, northeast of Brno, he was introduced to music by his father, a schoolmaster and organist, but first studied for the priesthood at the theological seminary in Olomouc (sometimes substituting at the local cathedral as organist and choir director) before giving up his theological studies in 1908 to undertake formal musical training at the Prague Conservatory in the organ class of Josef Klička. He graduated in one year and continued with studies of composition in the class of Vítězslav Novák. Wiedermann quickly established a reputation by serving as organist at Petrov, the cathedral in Brno (1909-1911) and the Emmaus monastery in Prague (1911–1917). From 1917 to 1920, he was organist at the church of Saint Cyril and Saint Methodius in Prague-Karlin and at the same time played viola in the Czech Philharmonic Orchestra. He became highly regarded as a recitalist, giving concerts at the Emmaus monastery and, starting in 1920, monthly organ matinée recitals at Smetana Hall in Prague. His concerts were frequently broadcast. As a recitalist, he toured England, America, Germany, Sweden, and Belgium during the 1920s and 1930s.

Wiedermann began his long tenure at the Prague Conservatory as an auxiliary teacher in 1917, becoming a professor of organ in 1920, continuing at the Master School there from 1944, and remaining after the institution's name was changed to the Prague Academy of Arts (1946). In 1948, the year the Communists seized power, he suffered a stroke and died in Prague in 1951.

His compositions are in a late Romantic style enriched with some modern harmonic subtleties. The *Toccata and Fugue* dates from 1911-1912.

His chorale prelude "Chtíc aby spal" (Wanting that He would sleep) from 1927, is based on a well-known Christmas song, written by Adam Michna from Otradovice, 17th-century Bohemian poet, musician, and innkeeper. The text gives a poetic account of the Nativity scene, with Mary and the newborn Christ child, amid birds and flowers. Mary, wanting baby Jesus to sleep, sings him a lullaby. The melody heard in the organ pedals on Flute 4', is enveloped by lush harmonic texture, rendered on the Voix céleste stop.

Josef Seger

Seger was one of the most prolific Bohemian (Czech) organ composers of the 18th century and one of his day's most highly regarded teachers and performers. Born in 1716 in Řepín, a village north of Prague, Seger was educated as a choirboy at the Minorite convent church of St. Jakub in Prague. He went on to receive a degree in philosophy from the city's university and study organ with Bohuslav Černohorský, counterpoint with Jan Zach and František Tůma, and thorough bass with Felix Benda. In 1741, Seger was appointed organist at Prague's Týn Church and four years later took a similar post at the Crusader's Church, thereafter dividing his time between the two positions until his death, in 1782. When Seger played for Joseph II in 1781, the visiting Habsburg Emperor promised him a position at his court in Vienna, but Seger died before the appointment had been confirmed. Seger was also famed as a teacher of composition through such successful pupils as Jan Václav Koželuch, Josef Mysliveček, Jan Křtitel Kuchař, and Václav Pichl . His late-Baroque creative idiom is represented by the present *Toccata* (subtitled 'Pastorell') in D and *Fugue* in lydian G. They conclude the volume of *Eight Toccatas and Fugues* published by Daniel Gottlob Türk in Leipzig in 1793. The *Fugue* has as its subject the incipit of a medieval Christmas hymn, "Narodil se Kristus Pán" (Lord Christ Jesus was born). As the other toccatas and fugues in the collection, both are brief, in adherence to the demands of the Catholic liturgy then imposed upon solo organ music.

Charles Ives

Young Charles Ives (1874-1954) loved to startle the congregation at New Haven's Center Church on the Green with his outrageous improvisations when he was organist there during his student days at Yale in the 1890s. Ives complained that he was tired of hearing the same old hymns played in the same old way, and he singed enough pious ears with his jarring dissonances and jolly iconoclasms to send the parishioners marching upon the rectory. "Never you mind what the ladies committee says," Ralph Griggs, the church's well-trained and thoroughly open-minded choirmaster, told his young organist. "My opinion is that God must get awfully tired of hearing the same thing over and over again, and in His all-embracing wisdom He could certainly encompass a dissonance—might positively enjoy one now and then." Some time before he graduated, in 1898, Ives worked up *Adeste Fideles* as an organ prelude, apparently lifting some ideas from an arrangement, what he called a "Slow March," that he had made of the Christmastime hymn for his father's cornet band in Danbury, Connecticut when he was 12 or 13. Ives moved to New York to join an insurance firm when he left Yale, but he continued his organ playing at the First Presbyterian Church in Bloomfield, New Jersey. Just before Christmas 1898, he tried out his *Adeste Fidelis [sic]* in an organ prelude in Bloomfield, and then noted on the manuscript: "Rev. J. B. Lee, others & Mrs. Uhler said it was awful." Ives's treatment of the familiar melody is certainly sufficiently original to have unsettled the suburban sensibilities of the 1890s, with its strangely disorienting inversion of the tune played first above an ethereal, unchanging chord and then combined with the original melody in a setting that comes only grudgingly to a harmonic resolution at its end.

Samuel Barber

Barber (1910-1981) enjoyed a warm association with Serge Koussevitzky and the Boston Symphony Orchestra from the time that they performed his *Overture to "The School for Scandal"* in 1940. Six years later Koussevitzky and the BSO premiered Barber's Cello Concerto with Raya Garbousova, and in 1948 they introduced *Knoxville: Summer of 1915* with soprano Eleanor Steber. In 1953, two years after Koussevitzky's death, Barber received a commission for a choral work based on the *Prayers of Kierkegaard* from the Koussevitzky Foundation, which had been established by the conductor in memory of his wife, Natalie, who had died in 1942. A second commission from the Foundation, in 1960, resulted in the orchestral work *Die Natali carminum sequentia* ("*At Christmastime, a Series of Carols*"), whose title refers both to Natalie Koussevitzky (to whose memory the score is dedicated) and to the holiday season that provided the work's thematic material. *Die Natali* treats *O Come, O Come, Emanuel*, *Good King Wenceslas*, *We Three Kings*, and other familiar Christmas melodies and takes as its centerpiece a meditative arrangement of *Silent Night*, which Barber extracted the following year as a chorale prelude for organ.

Johann Sebastian Bach

The date of the four-movement *Pastorale in F Major* by J. S. Bach (1685-1750) is uncertain—perhaps as early as 1705, when he was organist at the New Church in Arnstadt, perhaps as late as the 1730s, when he was well established in Leipzig. The opening movement is based on the model of the Italian *pastorale*, whose gentle, swaying rhythms and sweet melody recall the shepherds who came to towns at Christmas time to play their rustic pipes before the manger scenes set up at churches and other public places. The other three movements (which do not require pedals, as does the opening movement, making them as appropriate for harpsichord as for organ) include a dance-like number in the style of a gavotte (in C major), a long flight of expressive melody reminiscent of a violin or oboe sonata (in C minor), and a buoyant closing fugue (F major) through which is threaded the old Christmas tune *Resonet in laudibus* (also known as "*Joseph dearest, Joseph mine*").

France

Total Duration 59:11

1. *Michaut qui causoit ce grand bruit,* Jean-François Dandrieu (c. 1682-1738) 1:26
2. *Tous les Bourgeois de Chatres,* Dandrieu 1:34
3. *Noël étranger,* Louis-Claude Daquin (1694-1772) 2:58
4. *Noël en musette,* Jean-Jacques Beauvarlet-Charpentier (1734-1794) 1:30
5. *Tambourin sur un noël provençale,* Michel Corrette (1707-1795) 1:04
6. *La Nativité,* Jean Langlais (1907-1991) 6:05
7. *Joseph est bien marié,* Claude-Bénigne Balbastre (1727-1799) 4:47

Italy

8. *Pastorale,* Giuseppe Carcani (1703-1779) 5:59

Bohemia

9. *Pastorella,* František Xaver Brixi (1732-1771) 3:30
10. *Chorale Prelude on "Chtíc aby spal,"* Bedřich Antonín Wiedermann (1883-1951) 6:14
11. *Toccata (Pastorell) in D major,* Josef Seger (1716-1782) 2:00
12. *Fugue in G major,* Seger 1:46

The New World

13. *Adeste Fidelis (sic),* Charles Ives (1874-1954) 4:10
14. *Chorale Prelude on "Silent Night" from* Die Natali, *Op. 37,* Samuel Barber (1910-1981) 3:02

Germany

Pastorale in F major, BWV 590, Johann Sebastian Bach (1685-1750) 13:06

15. I. 2:19
16. II. 3:17
17. III. 3:12
18. IV. 4:18

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THE CLEVELAND MUSEUM OF ART

Karel PAUKERT
Noëls

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