





The Musicians' Memorial in the centre of Southampton, England, remembers the musicians who gave their lives in the loss of RMS Titanic on April 15, 1912. This photo from Wikipedia by kind permission of Marek69.

The most frequently performed of these six versions is that for organ – an intensely realised interpretation of the tune on which it is based, inspired by the loss of Karg-Elert's friend and colleague. It exemplifies the composer's skill in converting a tune (which, it must be confessed, verges on the banal) into a work of some substance, lasting for more than ten minutes, incorporating Karg-Elert imaginative and colourful use of the organ.

At the head of the organ score appears the *Original-melodie* beneath which are printed three verses of the text which also inspired *Kanzone* opus 81. These are not the words familiar to English singers, but a paraphrase by Erhard Friedrich Wunderlich in which the words 'Näher, mein Gott, zu dir' receive such dramatic emphasis in opus 81. The organ version comprises variations on the tune as it undergoes increasing complexity, the theme moving from part to part as it approaches the climax of the work *allegro*. This introduces the first line of the hymn 'Aus tiefer Not schrei ich zu dir' (Martin Luther's paraphrase of Psalm 130) and leads to a succession of dissonant chords, then manual and pedal flourishes before the triumphant return of the tune *grandioso e maestoso* above energetic pedal quaver movement. Massive chords, double pedal and increased chromaticism repeat the last two lines of the tune, as does the subsequent passage for vox humana *subito espressivo*, with a descending chromatic scale in the bass part, the pedal remaining silent for the remainder of the piece. A single strand intones 'Kyrie, eleison' followed by a suc-

cession of diatonic chords on celestes, a brief passage for a solo flute stop, then the chord clusters gradually thin out as the last long empty chord fades away almost to nothing.

Archive members will recall that this work was recorded in Volume 2 of Priory Record's *Complete Organ Works of Karg-Elert* (PRCD 819) performed by our Honorary Member, Professor Stefan Engels on the Skinner organ of Toledo Cathedral, Ohio, USA. It's a definitive performance by this distinguished musician on an instrument which is ideal for romantic music. This disc also comprises other music of particular interest: *Three Impressions* op 108, *Cathedral Windows* op 106 and *Three New Impressions* op 142 (II).

#### Recent and future performances of this important work:

Paul Carr: Victoria Hall, Hanley, Staffordshire, UK  
November 19 2009

Gregory Drott: St Michael's Church, Cornhill, City  
UK. 1pm April 2 2012

Anthony Caldicott: St Stephen's Church, Hounslow,  
Middlesex UK. 4pm April 22 2012

Of even more interest is opus 81: *Kanzone: 'Näher, mein Gott, zu dir'*. With the exception of *Passionkanzone* op 84, this is by far the most significant of all Karg-Elert's choral works, and represents a considerable advance in style over opus 65, written only a few years earlier, indicative of the composer's constant search for new

means of expression. In the *Kanzone* we can observe an emotional intensity reflecting his personal connection with the loss of the *Titanic*. This influence results in a free fantasia on the hymn tune, which undergoes modification and fragmentation, while the opening phrase 'Näher, mein Gott, zu dir', often treated in declamatory style, provides a unifying feature of the entire work. Choral resources, expanded into six solo parts, also include alto and bass solos, while a solo flute adds ethereal descants, particularly towards the ending. The work also possess an important and challenging organ part, adding substantial reinforcement to the moments of climax as well as enhancing the quieter passages. Five verses of the paraphrase by Wunderlich are set; their sentiments, different from those of the English version, reflect a desire for the abiding presence of God throughout the changing conditions of earthly life:

Nearer, my God, to Thee!  
That should be the watchword, that my banner!  
Should I one day need part this place,  
Take me up onto Thee, nearer, my God, to Thee!  
(verse 5)

English translation by Kirsty McDowell

Opus 81 forms part of an important Leipzig recording of Karg-Elert's choral music made in 2008. As well as the above work, the disc comprises *Vom Himmel hoch* op 82/2, *Passionkanzone* op 84, *Wir danken dir* W11/1, *Sanctus* op 48B/1, *Benedictus* op 82/1, *Requiem aeternam* op 109 and *Fuge, Kanzone und Epiloge* op 85/3.

Outstanding performers include the Leipzig Gewandhaus Choir, the Leipzig Vocal Consort, with Cornelia Grohmann (flute) and Stefan Engels (organ).

This highly recommended disc is issued by the Leipzig firm of GENUIN, catalogue no. GEN 88130

## AN AUTUMN OF KARG-ELERT

While some recital series remain obdurately non-Karg-Elert in their planning, there have also been some encouraging performances of the composer's music this autumn for which our grateful thanks are due. On September 11 William Janssen played *Trois Impressions* op 72 at the Roman Catholic Cathedral of St John the Baptist, Norwich; then followed the major Karg-Elert event of the month: Graham Barber's programme at Bloomsbury Central Baptist Church on September 24. Our President's comment on this most versatile instrument, an amalgamation by B C Shepherd and Sons of two redundant Binns organs, sums up its suitability for Karg-Elert's music – 'it fits it like a glove'. We were given a conducted tour not only of this organ's many colours but also of Karg-Elert's intriguingly varied compositional style – from the early *Fantasy and Fugue in D major* op 39B (itself an arrangement of a work for harmonium) and a contrasted Choral-Improvisation from opus 65 (no 42) to the later and forward-looking *Gregorian Rhapsody* op 141/2, associated with the composer's visit to London in 1930. As a bonus, Graham Barber's programme concluded with *Rondo alla Campanella* op 156, a virtuoso piece first published in the year of Karg-Elert's death. Graham Barber also played works by our Hon. Member Wolfgang Stockmeier, underlining this composer's dedication to the Karg-Elert cause, notably in the foundation of the Karg-Elert Gesellschaft and in his premiering of the Symphony op 143, providing the inspiration for inaugurating the Karg-Elert Society almost twenty-five years ago. We look forward to more Karg-Elert at Bloomsbury in Richard Walker's recital there during our 25th anniversary.

By a strange coincidence, two performances of the same movements of Partita in E op 100 took place within a week in Greater London. The first, given by Michael Heighway on the fine Willis/Mander organ of St Michael's Church, Croydon, was on September 28. His choice of *Corrente e Siciliano* was ideally suited to this famous romantic organ; the same two movements could then be heard at the London Oratory on October 3, performed by its recently appointed organist, Matthew Martin, having assisted at Westminster Cathedral for the previous six years. How would the luscious romantic strains of opus 100 transfer to the Walker instrument of the Oratory, reckoned to be the masterpiece of its designer Ralph Downes? The luminous clarity possessed by its solo stops, and its beautifully balanced choruses, enhanced by the building's generous acoustic and the performer's sensitivity to this idiomatic music ensured a totally satisfying experience. Appreciation is especially due to the detailed notes on the music provided in the printed programme; an excellent example of informative material which added much to the enjoyment of the audience. All too often, in such programmes one reads details about the soloist, but little or nothing about the music performed!

The autumn of Karg-Elert came to a close on November 18 with Stephen Tharp's performance of *Clair de Lune* from *Trois Impressions* op 72 at Our Lady of Refuge Church, Brooklyn, New York. November 19 then saw Paul Carr's performance in Hanley of '*Näher, mein Gott, zu dir*' W17 (see above).

## THE KARG-ELERT GESELLSCHAFT ANNUAL MEETING

The annual meeting of the Karg-Elert Society of Germany took place on Friday and Saturday 11-12 November 2011 in Zürich. On Friday evening, Christian Scheifele performed Wagner's *Prelude to Tristan and Isolde* (arr. Karg-Elert), Max Reger's *Fantasy and Fugue in D minor* op 135b and Karg-Elert's *Kaleidoscope* op 144 on the restored 1914 Kuhn organ at the church of St Anton, Zürich-Hottingen. On Saturday, Dennis Hopp gave a paper entitled 'The Duos for Harmonium and Piano by Sigfrid Karg-Elert' and this was followed by a concert of music for this combination, including the *Silhouetten* op 29, performed by Mark Richli on a Mustel of 1903 and Christian Scheifele on a Grotrian-Steinweg. Next year's annual meeting will be held in Mannheim.

Graham Barber ■

## THOUGHTS ON (KARG-ELERT) RECITAL PROGRAMMES

Picking up on what audiences think of the recital programmes they attend is always an enlightening experience. Only occasionally, however, does one hear from the performer why he/she chose a particular piece, and few listeners are bold enough to question the soloist on this point afterwards when surrounded by a congratulatory crowd, including the inevitable organ buff enquiring as to what stop was used at some point in a particular piece. The first essential in planning a recital is to produce a programme which will appeal to as many of the organ loving public as possible. It is extraordinary that there are still recital organisers who don't specify exactly what's being played – who would attend an orchestral concert of 'works by Beethoven, Brahms and Britten'? It is also useful to know how long the recital will last, assuming that it starts on time and finishes when it should. In exercising the right to choose one's own programme (with perhaps some informed suggestions from friends) it's worth remembering that not all the audience are organists (except on very rare occasions!) and it's better to err on the side of the familiar than to inflict one's own esoteric tastes at length – a particularly necessary ideal at lunch time recitals.

One of the objects of Archive members who plan recitals in our 25th anniversary year might be to introduce audiences to Karg-Elert works which they may never have heard before but are likely to enjoy, in addition to appropriately familiar music. One is spoiled for choice in deciding what Karg-Elert to play – depending more on the time available for preparation than for the supposed 'suitability' of an instrument possessing the right romantic colours. In fact Karg-Elert's music works extremely well on all kinds of organs, even quite small ones (as well as those of neo-baroque character) as the recordings of Wolfgang Stockmeier and Elke Völker bear witness. (Her recording of the first 22 Chorale-Improvisations of opus 65 proves this most successfully on a 1914 Walcker organ of 29 stops: AEOLUS 10591)

Two examples of good planning demonstrate the inclusion of Karg-Elert's music in programmes which no doubt gave great pleasure and satisfaction to those who heard them, since they both include compositions of considerable musical interest. The first example is that played by Robert Barrow on the 114 stop Skinner organ in Washington National Cathedral, USA for its dedication on November 10 1938. As *The Diapason* of December that year commented:

'The program, selected with rare good taste . . . opened with the Mendelssohn Sonata 6, three Bach Chorale Preludes, Intermezzo from Symphony 6, Widor, 'A Legend', Barrow, 'Landscape in the Mist' from Seven Pastels from the Lake of Constance, Karg-Elert, and the Scherzo and Finale from Vierné's Third Symphony'.

A recent example of felicitous choice of programme was that played on October 8 this year by our Hon. Treasurer and Secretary, Richard Walker, on the restored Father Willis organ in St Mary Magdalene's Church, Bridgnorth, Shropshire. The instrument is of particular interest, being originally installed in the Big School Dining Hall at Clifton College, Bristol in 1873. It was rebuilt, with a handsome Willis-style console, by

Trevor Tipple in 2009; possessing 33 stops, it's an instrument of considerable versatility, ideal for the interesting programme chosen for this recital:

War March of the Priests (from *Athalie*) Mendelssohn  
Prelude and Fugue in C BWV 545 J.S. Bach  
Voluntary in D op5 no5 John Stanley  
Choral no3 in A minor César Franck  
Three pieces by Karg-Elert  
*Pax vobiscum* op 86/5  
*Valse mignonne* op142/3  
Phantasie: *Ein feste Burg ist unser Gott* op 65/47  
Narcissus Ethelbert Nevin arr. Goss-Custard  
The Chrysanthemum – an Afro-American Intermezzo  
Scott Joplin arr. E Power Biggs  
Festival Toccata Percy Fletcher

## THE ARCHIVE'S TWENTY-FIFTH ANNIVERSARY

Next Summer sees the twenty-fifth anniversary of the founding of the Karg-Elert Archive in the summer of 1987. It began as a Society, and its stated objectives then have been maintained ever since, with the inevitable changes over the years in communicating information about the composer, his life, compositions and recordings – information which has reflected the growing appreciation of his distinctive contribution to music of the late Romantic era. As an Archive, it has earned considerable acclaim for its reprinting of many important works for voices, instruments and especially, of course, for the organ and piano. For this, our grateful thanks are due to Richard Barnes, the Director of *Cathedral Music* who has made possible the issue of major Karg-Elert works previously unavailable; he also undertook the considerable commitment of printing the Newsletter in its early years. The Archive's first Fellow, Dr Harold Fabrikant, has been of enormous assistance to the Karg-Elert cause in the issue of his own translations of correspondence involving the composer, and the outstanding achievement of the first English translation of Karg-Elert's monumental treatise on his *Theory of Polarity*, with the assistance of his colleagues Honorary Members Terry Truman and Staffan Thuringer.

We have various ideas as to the most suitable commemoration of this milestone in the Archive's history, but we also need input from members. Please let us know your thoughts, and also information about performances of Karg-Elert's music, preferably *before* they take place. There will be an extended issue of the Newsletter to mark this anniversary, probably in September next year, for which items from members are also invited. This anniversary will also provide the opportunity to recognise the achievements of those who have supported and encouraged the increased interest in the life and music of Karg-Elert over the past twenty five years, an interest which has accelerated in recent times to achieve that high esteem in which the composer is now held – totally at variance with the dismally inadequate recognition of his music in the immediate post war years, except by an enlightened minority of performers.

## NEWS OF MEMBERS

Having completed four discs of Widor's piano music (see the Newsletter of September 2011), our indefatigable Fellow and Honorary Member, Dr Harold Fabrikant, has recently completed the recording of widely ranging music on the organ of Christ Church, North Adelaide, Australia. These two CDs, produced to Terry Truman's usual high standard (and enhanced by images of the extremely ornate Victorian display pipes!) comprise a programme designed to match both the instrument and its Anglican setting of a spacious neo-Norman building, once the pro-Cathedral of the Diocese of Adelaide.

The organ, recently rebuilt by Australian Pipe Organs and George Stephens, is of exceptional interest; originally by August Gern (previously foreman to Cavallé-Coll) and comprising only 15 stops, it has been enlarged over the years by various Australian builders to its present 43 speaking stops. It is therefore ideally suited to the performance of much of the repertoire, and the programme chosen illustrates this admirably. From the Bach Allabreve BWV 589 and a Handel Fugue to 20th century composers such as Alfred Floyd, Stanford, Eric Thiman and Karg-Elert the many colours and choruses are fully exploited with the soloist's customary expertise and sensitivity. These choruses are bright but restrained, individual flue stops being mellow without muddiness, while the reeds have much vitality and character. Of particular interest to Archive members are the two of Karg-Elert's Ten Characteristic Pieces op 86: *Canzona* (no 2) and *Pax Vobiscum* (no 5), appropriately chosen for the centenary of their composition (as the excellent and comprehensive notes by Dr Fabrikant point out); both of which receive impeccable performances.

Among the wide range of compositions, including those by Schumann, S.S.Wesley, Théodore Salomé and Basil Harwood, Stanford's *Sonata Britannica* op 152 stands out as a substantial work of distinction, played with great commitment, displaying all the colours of this fine instrument, including its commanding Tuba stop. An unexpected delight was the charming, unpretentious pieces by Alfred Floyd, including three of his extemporisations, noted by Lindsay O'Neill – models of this challenging form.

The second disc includes Alfred Hollins's enchanting but fiendishly intricate *A Song of Sunshine*, with its amazing modulations; it concludes with transcriptions by Widor: a very jolly Wedding March (arranged from his music to the stage play *Conte d'Avril*). There follow two of his Bach arrangements: the *Siciliano* from the 2nd Flute Sonata and an astonishing version of the final chorus from the St Matthew Passion, employing 'the blazing sound of the French romantic organ' as the notes so aptly express it – to hear it lifts the spirits to a quite extraordinary extent, to form a fitting conclusion to these imaginatively conceived and precisely recorded discs.

Requests for this most attractive production should be made to Terry Truman direct, who will provide details of payment by PayPal: [truman@adam.com.au](mailto:truman@adam.com.au)

## KARG-ELERT IN KNIGHTSBRIDGE

Christian Wilson has a growing reputation not only as a recitalist but also as a devotee of Karg-Elert, as his previous programmes at St Paul's Church, Knightsbridge, in London exemplify. The one which he devised for December 19th was simply entitled 'Christmas'; anyone expecting standard seasonal works and 'carols for all' would have been disappointed, but in fact there was in store a combination of unusual works with a definite seasonal thread. Early in the programme came Karg-Elert's magical *Spärenmusik* op 66/2 – surely one of his most successful settings, incorporating the much loved *Vom Himmel hoch* chorale, the text of which Luther wrote for his own children. Frieda Schanz's artless poem is considerably enriched by the composer's imaginative setting, interpreted here with much assurance by the soprano soloist Augusta Hebbert, while accompanists Christian Wilson (organ) and Magnus Johnston (violin) performed with precision and sensitivity, as they did throughout the evening.

The concert's second half provided a rare opportunity to hear Heinrich von Herzogenberg's intensely lyrical *Geistliche Gesänge* – settings of poems by Mörike, von Eichendorff and Goethe. The programme concluded with Karg-Elert's Third Symphonic Chorale *Nun ruhen alle Wälder* from op 87, where the three performers made light work of its many subtle intricacies in a piece Karg-Elert regarded as 'very dear to him' as 'the little child speaks' (Letter 6 to Godfrey Sceats 26.12.23\*, which, incidentally, quotes from Mörike's *Gebet*, also sung in the programme). This atmospheric work provided a perfect foil to the preceding Eichendorff song *The Flight of the Holy Family*, and brought the evening's music to a hushed, reposeful conclusion.

Those who had hoped for a more definite seasonal emphasis were well rewarded in Christian Wilson's organ solo: *Christmas* by Gaston Dethier – an extraordinarily colourful and extravagant set of variations on *Adeste Fideles*, demonstrating the varied solo and chorus sounds of a most impressive instrument. This virtuosic piece (not without its moments of humour) is rarely heard – unsurprising, in view of its many technical difficulties, all overcome with great assurance by this very talented player. The 21st century (and the approach of Christmas) was represented by Thomas Hyde's *Improvisation on 'Puer Natus'* – another virtuosic piece, treating the plainchant theme with much energetic inspiration.

The evening got off to an exciting start with the first UK performance of Richard Pantcheff's Sonata for Violin and Organ of 2010. This very approachable music, described aptly as 'highly melodious', suggests very much the English pastoral tradition, with some added piquancy (and chromaticism) especially in the concluding *Tarantella*, having an unexpectedly restrained conclusion. The work was played with great commitment throughout by both performers, and received an enthusiastic reception from the fair sized audience which included both composers of the contemporary works. The sumptuous programme (despite some strange misprints) provided all one could possibly wish for in texts and translations of the songs performed, as well as a helpful commentary on all the music; the production was further enhanced by reproductions of Albrecht Dürer's woodcuts 'The Life of

the Virgin' especially his wonderfully detailed 'The Flight into Egypt'.

\* 'The Harmony of the Soul' 2nd edition 2010, compiled by Harold Fabrikant.

## TERRY TRUMAN'S VISIT TO ENGLAND

Terry Truman's name will be familiar to all Archive members because of his invaluable work in the printing and production of most of Harold Fabrikant's books on Karg-Elert as well as his extensive recordings undertaken over a number of years including that of music by Karg-Elert. In recognition of Terry's work for the Archive, he was awarded Honorary Membership in 2007 at the time of the publication of Karg-Elert's *Treatise on Polarity* in its first English translation by Harold Fabrikant and Staffan Thuringer, reflecting the superb standard achieved in Terry's production of this immensely complex work.



*The Chairman and Terry Truman August 19 2011.*

We were delighted, therefore, to hear of Terry's projected visit to England from his home near Adelaide, South Australia, as part of an extended tour of Europe in August-September 2011; this included a visit to the Chairman and Founder Member, Dr Brian Parsons in Whitton, near Twickenham, on August 19. Terry's fitting in a visit to us so soon after his arrival in London was much appreciated, especially as he was about to undertake an extensive programme of tours in England and on the Continent during his first visit to Europe. It was appropriate, therefore, that Terry generously presented both of us with copies of his latest production: a joint translation by Harold Fabrikant of Carolyn Shuster-Fournier's book 'The House-Organs of Aristide Cavallé-Coll' – a treasury of fascinating information about this aspect of the great French organ-builder's work, and the envy of everyone who has seen it!



*Founder member Dr Brian Parsons and the Chairman Anthony Caldicott August 19 2011.*



*The three manual organ of Christchurch, North Adelaide, has 43 speaking stops.*

## RECENT KARG-ELERT PERFORMANCES

### July 24

Third European Organ Academy, Leipzig, Germany  
(Artistic Director, Professor Stefan Engels)  
Great Hall, University of Music and Theatre  
Stefan Engels (organ)

*First Sonatina* op.74; *Chaconne & Fugue Trilogy* op.73

### August 3

Christchurch Priory, Dorset, England  
Geoffrey Morgan (organ)  
*Funerale* op.75 [I] no.1

### August 12

Stiftskirche, Stuttgart, Germany  
Stefan Engels (organ)

*Jesu, meine Freude* op.87/2;

*Fantasie, Introduktion, Kanzone, Passacaglia und Fuge* op.85/2

### August 23

Cromer Parish Church, Norfolk, England  
Richard Walker (organ)

*First Sonatina* op.74

### August 29

All Saints, Leamington Spa, Warwickshire, England  
Lewis Brito-Babapulle (organ), Jess Keynes (violin)  
All Saints' Choir

*Fuge, Kanzone und Epilog* op.85/3

### Sunday, October 30 – Postlude after 11 am High Mass

All Saints', Margaret St, London W1  
Charles Andrews (organ)

*Hymn to the Stars* op.96/7

### Sunday, October 30 at 5.45 pm

Westminster Abbey, London  
Paul Derrett (organ)

*Jesu, meine Freude* op.87/2

### December 19

St Paul's Church, Knightsbridge, London  
Magnus Johnston (violin), Augusta Hebbert (soprano),  
Christian Wilson (organ)

*Sphärenmusik* op.66/2

Symphonic Chorale op.87/3: *Nun ruhen alle Wälder*

## FUTURE PERFORMANCES

### Monday, April 2, 2012 at 1pm

St Michael, Cornhill, City of London  
Gregory Drott (organ)

*Nearer, my God, to Thee* W17

(commemorating the 100th anniversary of the loss of *Titanic*)

### On October 4, 2015

Richard Webb presents a recital of music by Karg-Elert in  
the Cathedral of St John the Divine, New York, USA



Paul Derrett performed Karg-Elert's *Jesu, meine Freude* op 87/2 at Westminster Abbey in October.

## A NEW KARG-ELERT RECORDING

AEOLUS has recently issued its latest in the series of Ultimate Organ Works of Karg-Elert, performed by Archive member Elke Völker on the 1902 Walcker organ in Christuskirche, Lüdenscheid, Germany. Volume 6 continues recordings of opus 65 with nos 23-44; a review of this issue will appear in the May Newsletter. This CD, AE-10721, is available from: [www.aeolus-music.com](http://www.aeolus-music.com) price €15.99; €18.99 after January 15 2012.

## NEW ARCHIVE MEMBERS

We extend a warm welcome to the following:

Mr Philip Luke

Mr Richard Crane

Garboldisham, Norfolk

Saxmundham, Suffolk

A Life Member

Our thanks to them both for their generous support of the Archive's work.

## SUBSCRIPTIONS

For most members of the Archive apart from Life Members, subscriptions are now due. These are again unchanged from 2010.

Annually in January for those in the UK and EU: £8  
Annually in January for those outside the EU: £10  
Life membership: £150

Sterling cheques should be made payable to the Karg-Elert Archive. For non-sterling, see below.

## NEW ARRANGEMENT FOR OVERSEAS MEMBERS

It is now possible to pay by **Paypal** whether or not you are already signed up to **Paypal**. Log in to **Paypal** and send your subscription amount to this email address:

[gandwalker@talktalk.net](mailto:gandwalker@talktalk.net)

Please email me when you have paid, letting me know your name and email address so that your payment can be correctly identified.

Those still wishing to pay by cheque in currencies other than sterling are reminded that they must make the cheque payable to Richard Walker, and not to the Archive. The Archive's Building Society Account has no facility for crediting cheques in other currencies.

Please help us by paying promptly, and do please consider saving yourself time and trouble in the future by becoming a Life Member!

Richard Walker  
(Hon. Treasurer & Membership Secretary)

## NEWSLETTER DEADLINE

Please note that copy for the May 2012 Newsletter must be sent to the Editor by Saturday March 31st at the latest. Email: [anthonycaldicott@virginmedia.com](mailto:anthonycaldicott@virginmedia.com)

## CATHEDRAL MUSIC

Enquiries concerning the music of Sigfrid Karg-Elert and other publications may be made to:

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tel + 44 (0)1243 379968 (24 hours)

fax + 44 (0)1243 379859

### The Karg-Elert Archive

The Archive is based in England and was originally known as the Karg-Elert Society. It was founded in 1987 and its membership has always been open to anyone who has an interest in the composer and his music.

#### President

Professor Graham Barber  
(*Professor Emeritus, Leeds University and Organist, St Bartholomew's Church, Armley, Leeds*)

#### Vice-President

Dr Martin Neary  
(*Late President, Royal College of Organists*)

#### Chairman

Anthony Caldicott

#### Membership Secretary

and Hon. Treasurer  
Richard Walker

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(*Former Organist, Southwark Cathedral, London*)

Dr Simon Lindley  
(*Leeds Parish Church and Leeds City Organist, Yorkshire*)

John Scott  
(*St Thomas' Church, Fifth Avenue, New York*)

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(*Former Director of Music, Harrow School, Middlesex*)

Nicolas Kynaston (*Concert Organist, London*)

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