

# Studio of Martha Lynn Carroll

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## NEWSLETTER October/November 2006

### Letter from Mrs. Carroll

Well, with Halloween fast approaching, so is the arrival of our baby girl! I want to extend my heartfelt thanks to everyone for the lovely baby gifts. My family and I have been eagerly preparing for this next stage in our lives, and your thoughtfulness and generosity are much appreciated in helping us get ready!

I will be taking payments for the entire month of October, but if I should have to cancel lessons for any reason, they will be credited for December when I will begin teaching again (there will be no lessons during the month of November). If you have already had your last September lesson and have not yet paid, please bring your payment to this weekend's recital.

On February 4, 2007, all piano students up to 12<sup>th</sup> grade will be asked to participate in the NDMTA Festival Auditions, which are non-competitive. Each student will be asked to prepare and memorize two contrasting pieces of music to perform in front of a judge, and will receive a rating of Superior, Excellent, Good, Fair or Poor. This audition will take place at Piano Works, in Duluth. Registration forms and time request sheets will be given in the next newsletter.

This January, lesson rates will rise by a very small amount. Thank you for understanding!  
-- Martha Lynn Carroll

### Happy Birthday

September 24 – Melanee Wang turns 10!  
October 10 – Joyce Crawford has a b-day!  
October 24 – Erik Johnson turns 10!  
November 1 – Ben Pham turns 9!  
November 5 – Roya Kalantari turns 19!  
November 16 – Bailee Meyer turns 11!  
December 1 – Chrisann Timbie turns 7!  
December 2 – Chris Pham turns 12!

### Recital Dates and Locations

#### Student Autumn Recital

Students up to age 19

**Saturday, September 30, 2006 at 3:00 pm**

Dawsonville studio

*Please arrive at least 10 minutes early. Ice cream sundaes will be served following the recital.*

#### Adult Autumn Recital

Adult students (age 20+)

**Sunday, October 1, 2006 at 3:00 pm**

Dawsonville Studio

*Please arrive at least 10 minutes early. Refreshments will be served following the recital*

#### *Refreshments assignments:*

Margaret H.: Something hot

Margaret M.: Something sweet

Melanie: Fruit

Anil: Vegetables

### *Directions to Dawsonville studio:*

From GA 400, turn east onto Jot-em-Down Road (this is the 4<sup>th</sup> traffic light north of Exit 17). After about ½ mile, veer left onto Blue Ridge Overlook. After exactly 7/10 of a mile, you will see two driveways on the left right next to each other, going back into the woods behind some other houses. Take the first driveway (gravel). The mailbox is gray and says 1184.

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## Composer Tidbits

- ❖ Gershwin's name when he was born was actually Israel Gershovitz!
- ❖ Mendelssohn was also a great pencil and watercolor artist, and could speak German, English, Italian and Latin!
- ❖ Although Liszt was Hungarian-born, his family lived in Vienna and Paris for so long that he never fully learned how to speak Hungarian!

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## Piano Tuner

David Hauser

Office Phone: 770-918-8485

Cell Phone: 678-525-5373

E-mail: [davidhauser@earthlink.net](mailto:davidhauser@earthlink.net)

Website: <http://home.earthlink.net/~davidhauser>

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## Student News and Announcements

Heartfelt welcomes are extended to our newest student, Erik Johnson (piano).

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## Reminders

Just as a reminder, please remember that payments are due at the last lesson of the month. Students are asked to keep their nails clipped short so this does not have to be done during lesson time. Always remember to write down practice times and complete written work (this includes analyzing chords for older students).

## Referral Policy

All students who refer a new student who completes 3 months of lessons will receive one month of free lessons. This also includes any student who signs up for lessons on a second instrument (for instance, a piano student who decides to add violin lessons): this student will receive one month of free lessons on their primary instrument.

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## Practice Champions

\* Denotes Champion of the Month

August '06

*Beginner (age 5-7)* – Gracie Clark (370)

*Beginner (age 8+)* – \*Symonne Stryjewski (1085)

*Intermediate* – Christopher Pham (760)

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## Calendar of Events

*September 30:* Student Recital - Dawsonville

*October 1:* Adult Recital - Dawsonville

*November:* No lessons

*December:* Resume lessons

*February 4:* NDMTA Festival Auditions  
(piano) – Duluth

*May/June:* National Piano Guild Auditions –  
Cumming

*June:* Spring Recitals - Dawsonville

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## Happy Halloween!



## Music Stores

### Hutchins and Rea / Symmes Music

12 Perimeter Park Drive  
Suite 110 (Building 12)  
Atlanta, GA 30341  
Phone: 770-455-3130  
Store Hours: 10:00AM - 5:00PM  
Monday-Saturday, U.S. Eastern Time

### Ponce de Leon Music Center

1060 Dahlenega Highway  
Suite 110 (Building 12)  
Cumming, GA 30040  
Phone: 770-889-7616

### Music Authority

123 Merchants Square  
Cumming, GA 30040  
Phone: (770)886-9066  
Monday 10:00AM - 8:00PM  
Tuesday 10:00AM - 8:00PM  
Wednesday 10:00AM - 6:00PM  
Thursday 10:00AM - 8:00PM  
Friday 10:00AM - 6:00PM  
Saturday 9:00AM - 6:00PM  
Sunday 3:00PM - 6:00PM

### Music and Arts Center

Mansell Crossing Shopping Center  
7331 North Point Parkway  
Alpharetta, GA 30022  
Phone: (770)993-4428  
Monday 10:00AM - 9:00PM  
Tuesday 10:00AM - 9:00PM  
Wednesday 10:00AM - 9:00PM  
Thursday 10:00AM - 9:00PM  
Friday 10:00AM - 9:00PM  
Saturday 10:00AM - 6:00PM  
Sunday 12:00PM - 5:00PM

### Draisen-Edwards New School of Music

4125-B Hwy 20  
Buford, GA 30518  
Phone: (678)482-2884

## Composer Spotlight

# Johann Pachelbel

From [Wikipedia](#), the free encyclopedia



The Church of Saint Sebald in Nuremberg, which played an important role in Pachelbel's life.

Click [here](#) to listen to various arrangements of Pachelbel's famous Canon in D.

Pachelbel was born in 1653 in [Nuremberg](#) into a family of a [tinsmith](#).<sup>[1]</sup> His exact date of birth is unknown, but since he was [baptized](#) on [September 1](#) we can be almost certain that he was born in August. During his early youth, Pachelbel received musical training from [Georg Caspar Wecker](#), organist of the [Church of Saint Sebald](#) (*Sebalduskirche*), and [Heinrich Schwemmer](#), a musician and music teacher who later became the [Cantor](#) of the same church. Both Wecker and Schwemmer were trained by [Johann Erasmus Kindermann](#), one of the founders of the Nuremberg musical tradition, himself a pupil of [Johann Staden](#).

[Johann Mattheson](#), whose *Grundlage einer Ehrenpforte* ([Hamburg](#), 1740) is one of the most important sources of information about Pachelbel's life, mentions that the young Pachelbel demonstrated exceptional musical and academic abilities. He

received his primary education in local Nuremberg schools and became a student at the University of [Altdorf](#) at the age of 15. During his stay in Altdorf, Pachelbel not only studied but also served as organist of one of the churches. Unfortunately, he was forced to leave the university after less than a year because of financial difficulties. In order to complete his studies, Pachelbel in 1670 became a scholarship student at the *Gymnasium poeticum* at [Regensburg](#).

The school authorities at Regensburg, impressed by Pachelbel's academic qualifications and his advanced standing in music, permitted him to study music outside the gymnasium. His teacher was Kaspar Prentz, a student of [Johann Kaspar Kerll](#). The latter was greatly influenced by Italian composers such as [Giacomo Carissimi](#), so it was probably through Prentz that Pachelbel started developing an interest in Italian music of the early and middle [Baroque](#).

In 1673 Pachelbel moved to [Vienna](#), where he became a deputy organist at the famous [Saint Stephen Cathedral](#) (*Stephansdom*). At the time, Vienna was the center of the vast [Habsburg](#) empire and had much cultural importance, its tastes in music predominantly Italian. Several renowned [cosmopolitan](#) composers worked there, most of them contributing to the exchange of musical traditions in [Europe](#). In particular, [Johann Jakob Froberger](#) served as court organist in Vienna until 1657 and was succeeded by [Alessandro Poglietti](#); [Georg Muffat](#) lived in the city for some time, and most importantly, [Johann Kaspar Kerll](#) moved to Vienna in 1673 - while there, he may have known or even taught Pachelbel, whose music shows traces of Kerll's style. Pachelbel spent five years in Vienna, absorbing the music of [Catholic](#) composers from southern Germany and Italy, whose styles contrasted with the more strict [Lutheran](#) tradition he was bred in. In some respects, Pachelbel is similar to [Haydn](#), who too served as professional musician of the *Stephansdom* in his youth and as such was exposed to music of the leading composers of the time.

In 1677 Pachelbel moved to [Eisenach](#), where he found employment as court organist under [Kapellmeister Daniel Eberlin](#) (also a native or Nuremberg), in the employ of [Johann Georg I](#), Duke of [Saxe-Eisenach](#). He met the [Bach family](#) in Eisenach (which was the home city of [JS Bach's](#) father, [Johann Ambrosius Bach](#)), becoming a close friend of Johann Ambrosius and tutoring his children. Pachelbel only spent one year in Eisenach before his patron's brother died—during the period of mourning court musicians were greatly curtailed<sup>[2]</sup> and Pachelbel was left without

employment. He requested a testimonial from Eberlin, who wrote one for him (in the document, Eberlin described Pachelbel as a 'perfect and rare virtuoso'—*einen perfecten und raren Virtuosen*<sup>[3]</sup>). With this document, Pachelbel left Eisenach on [18 May 1678](#).

In June 1678, Pachelbel was employed as organist of the Lutheran Preacher's Church (*Predigerkirche*) in [Erfurt](#), succeeding [Johann Bach](#), the eldest son of [Hans Bach](#). The Bach family was very well known in Erfurt (where virtually all organists would later be called "Bachs"), so Pachelbel's friendship with them continued here: Pachelbel became [godfather](#) to Johann Ambrosius' daughter, Johanna Juditha, and taught [Johann Christoph Bach](#). Pachelbel remained in Erfurt for twelve years and established his reputation as one of the leading German organ composers of the time during his stay. [Chorale preludes](#) became the most characteristic products of the Erfurt period, since Pachelbel's contract specifically required him to compose the preludes for [church services](#) beforehand (as opposed to improvising during the service). His duties also included organ maintenance and, more importantly, composing a large-scale work every year to demonstrate his progress as composer and organist (as every work of that kind had to be better than the one composed the year before).

Pachelbel married twice during his stay in Erfurt. Barbara Gabler became his wife on [25 October 1681](#), however, she and their only son died in September 1683 during a plague. Pachelbel's first published work, a set of chorale [variations](#) called *Musicalische Sterbens-Gedancken* ("Musical Thoughts on Death", Erfurt, 1683), was probably influenced by this event. Pachelbel married Judith Drommer (Trummert), daughter of a [coppersmith](#),<sup>[4]</sup> on [24 August 1684](#). They had five sons and two daughters; two of his sons, [Wilhelm Hieronymus Pachelbel](#) and [Charles Theodore Pachelbel](#), also became organ composers; another son, Johann Michael, became an instrument maker. One of his daughters, Amalia, achieved recognition as a [painter](#) and [engraver](#).



Pachelbel's autograph letter

Even though Pachelbel was outstandingly successful as organist, composer, and teacher at Erfurt, he asked for a permission to leave, apparently seeking a better appointment. He was formally released on [15 August](#)

1690, receiving a testimonial in which his "diligence and faithfulness" were praised.<sup>[5]</sup> Pachelbel found new employment in less than two weeks: from [September 1, 1690](#) he was musician and organist at the [Württemberg](#) court at [Stuttgart](#) under the patronage of Duchess [Magdalena Sibylla](#). The position was an improvement, but unfortunately, he only spent two years in Stuttgart before he was forced to flee before a French invasion. His next post was that of town organist in [Gotha](#), which he occupied for two years, starting on [November 8, 1692](#). While in Gotha, Pachelbel published his first and only collection of [liturgical](#) music: *Acht Chorale zum Praeambulieren* (1693).

During his three-year stay in Gotha, Pachelbel received at least two job invitations, one from Stuttgart and one from [Oxford, England](#), but declined both. When Georg Caspar Wecker, Pachelbel's former teacher and organist of the Church of Saint Sebald in Nuremberg, died on [April 20, 1695](#), Nuremberg city authorities were so anxious to appoint Pachelbel—by then a celebrated native of the city—that they have sent Pachelbel an official invitation to take up the post at Saint Sebald (contrary to the usual practice of organizing an examination or inviting prominent organists of lesser churches to apply). Pachelbel accepted the invitation; Gotha authorities released him in 1695 and he arrived in Nuremberg sometime during summer, his road expenses paid by the Nuremberg city council.



Pachelbel's tomb at the Rochus Cemetery (*Rochuskirchhof*) in Nuremberg.

Pachelbel remained in Nuremberg for the rest of his life. His late Nuremberg period saw the publication of *Musikalische Ergötzung*, a collection of [chamber music](#), and, most importantly, *Hexachordum Apollinis* (Nuremberg, 1699), a set of six [keyboard](#) arias with

variations. Although Pachelbel was mostly influenced by Italian and southern German composers, he apparently was acquainted with the northern German school, because *Hexachordum Apollinis* was dedicated to [Dieterich Buxtehude](#). Also composed during these final years were numerous Italian-influenced [concertato Vespers](#) pieces and a set of more than ninety [Magnificat fugues](#). Pachelbel died on [March 3, 1706](#), aged fifty-two.

One of the last middle Baroque composers, Pachelbel did not have any considerable influence on most of the famous late Baroque composers such as [George Frideric Handel](#), [Domenico Scarlatti](#) or [Georg Philipp Telemann](#). He did influence [Johann Sebastian Bach](#) (indirectly: the young Johann Sebastian was tutored by Johann Christoph Bach, who studied with Pachelbel), but although JS Bach's early chorales and chorale variations borrow from Pachelbel's music, the style of northern German composers ([Georg Böhm](#), [Dieterich Buxtehude](#), [Johann Adam Reincken](#)) played a more important role in the development of Bach's talent.

Pachelbel was the last great composer of the Nuremberg tradition and the last important southern German composer. Pachelbel's influence was mostly limited to his pupils, most notably Johann Christoph Bach, [Heinrich Buttstedt](#), [Andreas Nicolaus Vetter](#), and two of Pachelbel's sons, Wilhelm Hieronymus and Charles Theodore. The latter became one of the first European composers to take up residence in the American colonies and so Pachelbel influenced, although indirectly and only to a certain degree, the American church music of the era. Composer, musicologist and writer [Johann Gottfried Walther](#) is probably the most famous of the composers influenced by Pachelbel - he is, in fact, referred to as the "second Pachelbel" in Mattheson's *Grundlage einer Ehrenforte*, although this is somewhat misleading.

As Baroque style went out of fashion during the [18th century](#), the majority of Baroque and pre-Baroque composers were virtually forgotten. Local organists in Nuremberg and Erfurt knew Pachelbel's music and occasionally performed it, but the public and the majority of composers and performers did not pay much attention to Pachelbel and his contemporaries. In the first half of the [19th century](#) some organ works by Pachelbel were published and several [musicologists](#) started considering him an important composer (particularly [Philipp Spitta](#), who was one of the first researchers to trace Pachelbel's role in the development of Baroque keyboard music). Much of

his work was published in the early [20th century](#) in the *Denkmäler der Tonkunst in Österreich* series, but it was not until the rise of interest in early and Baroque music in the middle of the 20th century and the advent of [historically-informed performance practice](#) and associated research that Pachelbel's works began to be studied extensively and performed more frequently.

Pachelbel's *Canon in D major* is the only exception. A piece of chamber music scored for three [violins](#) and [basso continuo](#) (and originally paired with a [gigue](#) in the same [key](#)), it experienced a tremendous surge in popularity during the [1970s](#), which made the *Canon in D* a universally recognized cultural item, one of the most famous classical compositions ever. Numerous musical adaptations and arrangements of the canon for diverse ensembles exist and the main theme (or the associated harmonic sequence) is frequently adapted by [pop music](#) artists, similarly to the opening of Bach's [Tocatta and Fugue in D minor, BWV 565](#). Interestingly, the gigue that originally accompanied the canon never received the same amount of popularity, even though it is a lively energetic dance.