

FUGUES, FANTASIA & VARIATIONS

New World 80280

Nineteenth-century American concert organ music by Dudley Buck, W. Eugene Thayer, Horatio Parker, John Knowles Paine, and George E. Whiting

Richard Morris, organ.

Nineteenth-century American concert organ music

by Barbara Owen

The history of organ music in America during the eighteenth and nineteenth centuries followed a course curiously different and independent from that of other musical mediums. Organs were found in American churches almost from the beginning of the eighteenth century, although their numbers were not great: by 1800 Boston is known to have had eight, Philadelphia and New York five or six each. At the time these cities were hardly more than large villages, and most of the churches of the Puritan tradition were still ideologically opposed to the use of instrumental music in their services.

Although the number of organs was small, their geographical range was wide. Charleston, Williamsburg, and most other colonial towns of the southern coastal area had one or two, and Salem and Newburyport, the two major cities north of Boston, had two apiece. German-speaking Pennsylvania possessed a considerable number of church organs in such towns as York, Lancaster, and Bethlehem, and the instruments had also made their appearance in the recent settlements along the Hudson and Connecticut rivers.

It is estimated that the number of church organs in colonial America was equaled if not surpassed by the number of chamber organs in affluent and cultured homes. William Buchanan owned one, as did Captain William Washington, a close relative of the President's. John Bard, George Washington's physician, owned an elegant English chamber organ (now in the Smithsonian Institution). One of the earliest recorded chamber organs was acquired some time prior to 1708 by Thomas Brattle, the first treasurer of Harvard College. On Brattle's death in 1713 the little instrument was bequeathed to King's Chapel in Boston, making it the first church organ in New England.

The earliest organs were imported, largely from England; but as early as the 1740s church and chamber organs were being built in Pennsylvania and Boston, and the number of native builders grew during the century. The first quarter of the nineteenth century saw a great upsurge in organ building as old churches prospered, new ones sprang up, and prejudices against instrumental music in churches were overcome.

Many of these early organs were of respectable size. King's Chapel in Boston replaced its small chamber organ in 1756 with an English instrument of three manuals and twenty stops; in 1790 David Tannenberg built an organ of three manuals and thirty-four stops for Zion Lutheran Church in Philadelphia. By 1825 most of the major churches in eastern cities had organs in the twenty- to thirty-five-stop range, one of the largest of which was built by Thomas Hall of New York for the cathedral in Baltimore.

Music publishing flourished in the colonies from the middle of the eighteenth century on, and the 2 latest domestic and imported works were advertised by well-stocked music stores that began to appear in the cities well before 1800. Most of the early writers, publishers, and sellers of music also taught, sang, played several instruments, conducted, and arranged concerts. A great many were also church organists.

Among the plentiful early published music were songs, piano pieces, flute and violin music, singingschool anthems, and hymns. With the numerous organists (some, like Carl Pachelbel and William Selby, born and trained in Europe) and the increasing use of organs in churches, one would expect the impressive amount of late eighteenth- and early nineteenth-century American music publication to include a least a modicum of organ music. It did not.

The reason was that American church organists, like their English and Continental counterparts, routinely improvised all parts of the service that were not accompanimental; they needed no written music for that. And the secular uses of the organ were few. The music played on chamber organs was the same as for other domestic keyboard instruments--the harpsichord, spinet, virginal and, later, pianoforte. Organs, usually of no great size, were occasionally found in concert halls in New York or Boston, but their function, too, was largely accompanimental; when, as rarely occurred, they played solo, it was some simple transcription of a popular favorite, often a chorus from a Handel oratorio. Not until the nineteenth century passed its midpoint did anything that could be called an organ recital come into being in America.

In the vast and well-preserved musical archives of the Pennsylvania Moravians, nearly all of whose churches possessed organs before 1800, one finds anthems, songs, and string and brass music in abundance but no organ music; for while the singers and ensemble players needed to perform from written music, the organists improvised. The Episcopal churches may have had as high a proportion of organs as the Moravian, yet only two of their early organists, English-born William Selby and German-born Charles Zeuner, have left us any organ pieces; and a vast collection of music that once belonged to the famous Dr. Edward Hodges, organist of New York's Trinity Church, contains not a single organ work.

Some of the first published organ music in America was instruction books, in which voluntaries and variations were included more as examples for improvisation than for practical use. One of the first of these, by Benjamin Carr (1769-1831), was intended as a guide to the Catholic mass. This was followed shortly by a work by Thomas Loud (d. 1834) giving instruction on the Episcopal liturgy. Later James Cox Beckel (1811-?) produced a similar volume. All three of these writers worked in Philadelphia.

Perhaps the first to produce a volume of organ music for practical service use was Charles Zeuner (1795-1857), but not until the 1840s. In the 1850s John Zundel (1815-1882), like Zeuner a native of Germany, began issuing similar collections. Within another decade the organ recital rose rapidly to popular favor, and organ music began to be published in quantity.

In 1863 a German-built concert organ was installed in the Boston Music Hall. It was the only such instrument to be imported, for American organ builders, particularly the Boston firm of E. and G. G. Hook and Hastings, set out to prove that they could produce concert instruments as good or better. In 1864 the Hooks built an organ of comparable size for Mechanics Hall in Worcester, and in 3 1877 one of their largest instruments for the Cincinnati Music Hall. Concert organs built by the leading American concerns --Hook and Hastings, Johnson and Son, Hilborne Roosevelt, and George Hutchings--appeared in major cities as far west as Chicago all during the 1860s, '70s, and '80s, while the organ recital enjoyed increasing popularity.

In the same period church music became much more elaborate. The volunteer choir was almost completely supplanted in urban churches by the professional quartet or double quartet; the prelude and postlude advanced from short improvised voluntaries to showpieces for the organist's virtuosity. As a result, church organs became larger and increasingly resembled concert organs in volume and fancy stops. Indeed, in 1866 Plymouth Church, in Brooklyn--which then possessed no concert hall-- installed a large new organ intended for concert use, and for many years the church was the scene for weekly public organ recitals.

Improvisation, albeit on a more ambitious scale than that of the old church voluntaries, continued to be practiced in organ recitals, and descriptive offerings with titles like "The Thunder Storm" or "Midnight Fire Alarm" were popular. But the mainstay of the recital was not improvisation but music written for the instrument and transcriptions from orchestral works. Transcriptions were nothing new, but while formerly they had consisted mainly of organ versions of English anthems and Handel oratorio choruses, they now leaned mostly toward familiar symphonic movements and operatic overtures. (This practice may have helped bring about the decline in popularity of the organ recital as the growing number of symphony orchestras toward the end of the century gave the public more access to authentic versions of these works.)

Almost for the first time (if we discount a few English voluntaries and the simple pieces of Zeuner and Zundel), actual organ works appeared in recitals. In the series of programs inaugurating the new Boston Music Hall organ, Bach preludes and fugues were prominently featured, along with Mendelssohn's organ sonatas and contemporary works by the French composer Lefebure-Wely and the German Thiele. American pieces (in the beginning, at least, played by the organists who wrote them) appeared very early in this series, which may well be called the first true organ-recital series in the country. On the second program W. Eugene Thayer and John Knowles Paine played their own works. Subsequent concerts featured compositions by George W. Morgan, George E. Whiting, and other Americans.

From the 1850s on, almost every American-born organist of note spent a few youthful years abroad studying with such teachers, as Karl August Haupt and the pianist Karl Reinecke in Germany or William Thomas Best in England. At the beginning, the only means of studying in America was with private teachers, but when the New England

Conservatory opened in Boston in 1867 it possessed an organ department that through the turn of the century was presided over by such prestigious American organists as George Elbridge Whiting, Eugene Thayer, George Whitefield Chadwick, and Henry Morton Dunham. Oberlin Conservatory in Ohio, founded two years earlier, soon followed, and it was not long before organ was being taught at conservatories throughout the country. In addition, such noted organists as Thayer, Dudley Buck, and Everett E. Truette taught in private studios.

Foreign study had made Americans painfully aware of the state of the art in their own country. One of the pioneers in introducing European methods was John Zundel, who complained that when he had first come to the United States in the 1840s he had to give up plans for a concert tour because of a lack of tradition of organ recitals, and no concert organs comparable to those he had known in Germany. He was the first, in 1860, to publish a modern course of organ study based on German models that emphasized technique and the standard literature. Zundel, too, was responsible for building the concert organ in Brooklyn's Plymouth Church.

In the 1850s Dudley Buck had been one of the first American organists to study in Europe. His first teaching studio, which he opened in 1867 in Hartford, contained an organ of modest size but advanced design. He published the first of several instruction books, a collection of pedal studies, a year later. In 1869 he moved to Chicago as organist of the prestigious St. James' Church and built an imposing studio with a larger organ by William A. Johnson, the maker of his earlier instrument. Three years later the great Chicago fire destroyed his church, his studio, and what some of his contemporaries regarded as the finest private musical library in America. Buck moved to Boston and, later, New York and Brooklyn, where he devoted himself more and more to composition. Although he never again had his own teaching studio, he continued teaching to the end of his life.

An important contemporary of Buck's was John Knowles Paine, who in the late 1850s also studied in Germany, where he gave a number of concerts. Although the organ remained Paine's primary interest, his influence was strong beyond that field. In 1862 he became an instructor in music at Harvard University, where he labored so earnestly to raise the academic level of music that in 1875 Harvard became the first American university to create a professorial chair in music, and Paine was appointed to fill it. Although his teaching and administrative duties were considerable, Paine found time to give organ recitals representing a very high caliber of the literature and to compose not only organ works but songs, piano pieces, chamber music, cantatas, symphonies, and an opera.

Eugene Thayer was perhaps more immediately influential. He too studied abroad. Much of his teaching was in his private studio in Boston, for which, in 1875, he had built a special teaching organ with pedals of his own design and stop nomenclature in both English and German. From this studio he also edited two periodicals for organists and choir directors and directed various musical organizations in the city. He was the third American to publish a comprehensive course of organ study, and he composed many

pieces for church and recital use. Much in demand as a recitalist in his younger years, he spent the later part of his life teaching and composing in New York.

Many notable organists still gave their major attention to church work. Henry S. Cutler, a bachelor who fondly called his choirboys his family, was one of the American pioneers in boychoir work. He was among the very first to study in Germany, having gone there in the late 1840s. The often ascetic quality of his compositions attests to the thoroughness of his academic grounding as well as the seriousness with which he approached his art; he could never have unbent sufficiently to indulge in the good-humored compositional flights of fancy that Buck, Thayer, and even Paine occasionally essayed. A teacher and composer, Cutler was not a recitalist. He preferred to devote all his time and talent to the various Episcopal churches he served, the most notable of which were the Church of the Advent in Boston and Trinity Church in New York.

Two Z's (Zeuner and Zundel) opened the first productive period of American organ playing and composition in the latter half of the nineteenth century; two W's closed it. George E. Whiting and Samuel B. Whitney were native New Englanders who followed similar paths. Both lived and worked in Boston, both taught at the New England Conservatory, and both were well-known organ recitalists. Both also held long tenures at important Boston churches: Whitney at the Church of the Advent from 1871 to 1908, Whiting at the Church of the Immaculate Conception from 1876 to 1910, excluding a break between 1879 and 1882 when he taught at the Cincinnati College- Conservatory of Music. But there were also important differences between the two. Whitney's chief concern was with the services of the church and with his surpliced boychoir, the only one in the city at the time. Whiting, more the showman, organized concerts, such as the elaborate "musical vespers," that attracted citywide audiences to his church and for which he composed much music. As might be expected, his compositions were more flamboyant than Whitney's.

No account of late nineteenth-century American organ composers would be complete without mention of figures such as the English-born George W. Morgan of New York; Samuel P. Warren, the son of a Canadian organ builder, who distinguished himself as a recitalist and composer; or the popular improviser John Henry Willcox, who was Whiting's predecessor at Immaculate Conception. Space does not permit discussion of any but the most representative of the era. Mention too must be made of the second-generation luminaries, who, born during the 1850s and '60s, would study with some of the musicians already discussed and who had their greatest influence in the decades immediately preceding and following the turn of the century. These include George W. Chadwick, onetime director of the New England Conservatory, and Arthur Foote, equally well known as a pianist, who served for many years as organist of the First Unitarian Church in Boston.

Perhaps the best-remembered member of this group today is Horatio Parker. He studied with Josef Rheinberger in Germany during the 1880s and, on his return to America, embarked on a vigorous career of teaching and composing, first in New York, then in Boston, where he was also organist and choirmaster of Trinity Church. In 1894 Parker

was appointed professor of music at Yale University, a position on which he conferred the respect and status that Paine had earlier earned for his corresponding chair at Harvard. Today Parker's best-known compositions are his larger orchestral and choral works, most notably the oratorio *Hora Novissima*.

Despite their heavy dependence on their European training, which may in some instances have amounted to a handicap, the late nineteenth-century American organ composers developed a unique and idiomatic style subtly connected with the instruments they played and the acoustics of the buildings housing the instruments. Europeans such as Franck and Reger, active in the same general period, conceived their music for large organs designed along uniquely nationalistic lines and located in lofty, reverberant buildings. Reger's tumultuous passages and Franck's pregnant rests had special meaning in these circumstances. Buck, Whiting, Paine, and the rest had been to Europe, had heard these instruments in their ideal settings and marveled at them. But they returned to smaller instruments, which bore vestiges of their eighteenth-century English heritage under their Continental veneer of pedal divisions and solo stops, in much smaller buildings that were often acoustically dead. Even the best American churches possessed considerably less reverberation than the Church of St. Bavo in Haarlem, the Cathedral of Ulm, or Notre Dame in Paris, churches frequently visited by American organists during those years.

Being good, practical craftsmen, the American composers soon realized that they must adapt to existing conditions, for while some, like Paine and Chadwick, received enough recognition to have works published and performed abroad, all knew that they were writing for an American market and 6 American organs. At the same time, they encouraged American organ builders to adopt some of the newer European tone colors and mechanical devices. From the French came new flute and reed stops, from the Germans an expanded pedal division and the techniques for exploiting it.

The forms used by the American composers fell into consistent categories. There were the academic works--preludes and fugues, canons, and trios. The preludes and fugues were often student or early works. Although many of the canons and trios have considerable charm, they were frequently teaching pieces designed to promote independence of hands and feet. In contrast were the frankly popular pieces, many in the form of variations on familiar patriotic or secular songs and, occasionally, hymns. Somewhere in the middle were the large, showy works, often written for organ dedications, bearing titles such as "Grand Sonata" or "Grand Concert Fantasia." These are generally multipartite compositions in more or less classical mold, and the various movements may run from flamboyant virtuosity to maudlin sentimentality, with a pleasant scherzo or creditable fugue sandwiched in between. And we must not forget the churchly functional music--preludes, postludes, offertories, elevations--that composers felt obliged to write. Often it is the least interesting part of the literature, but it can contain pleasant surprises like the preludes of Paine, the intermezzos and pastorales of Foote, or the well-wrought little choral preludes of Buck often inconspicuously hidden away in his teaching works.

Of all these forms, perhaps the most indigenous was the variation. The technique had been used in organ music since the Renaissance: the number of chorale partitas produced by German Baroque composers can hardly be counted, and variation has been a standard improvisational device among French and Dutch organists. (Curiously, the form never played a prominent part in English music, although W. T. Best composed a few works in the genre.) By the late nineteenth century, variation pieces had virtually disappeared from the German organ literature, to be replaced by the great lumbering late Romantic chorale fantasia, quite a different thing.

But the Americans were turning out variation pieces at a healthy rate, and the public was delighted. There are several reasons for this. The audience, in general less musically sophisticated than European audiences, was glad to hear familiar tunes such as the "Star Spangled Banner," "Annie Laurie," "Home, Sweet Home," or the Vesper Hymn so fancifully dressed up. Another reason concerned the instruments. If most American organs by the second half of the nineteenth century were relatively small and if most were located in acoustically dry buildings, they did, certainly by the last quarter of the century, afford registrational variety. Indeed, many American variation pieces are virtual exercises in registration. (It is no surprise that they were popular at organ dedications, where the congregation could be shown--to the eminent satisfaction of the organ builder--how many pleasing and novel effects they had got for their money.) In this quality the American works surpass even the Late Baroque French *noel* variations, despite the latter's fife, bagpipe, and tambourine imitations. The best part was that these American variations were effective in even the driest acoustical environments. Save for the final movement (usually contrived to show off the full power of the instrument and simultaneously the organist's pedal technique), most of the variations in American pieces are for small combinations, and one is treated to wispy string passages, fluty birdcalls, solos on the vox humana or oboe stop, and occasional piano-arpeggio or pizzicato effects, all of which sound well in a nonreverberant atmosphere.

THE CENTENNIAL ORGAN

American organ music of the later half of the nineteenth century, despite its European inspiration and veneration, is idiomatic and unique, as were the instruments for which it was created. Like the music of other places and times, it is best heard on the instruments it was conceived for. Fortunately for us, some important American organs from the last century remain and are being newly appreciated and, in some cases, carefully restored.

One of the largest and most significant of these is in St. Joseph's Old Cathedral in Buffalo, New York. It was built in 1876 by the leading Boston firm of E. and G. G. Hook and Hastings for the great Centennial Exposition in Philadelphia and was one of two large instruments in the Great Hall. The other, by Hilborne Roosevelt of New York, contained many novelties, including two small divisions operated by electric action, then still experimental. The Boston builders went to some pains to state that their instrument was a typical Hook and Hastings organ of its size and could stand on its own merits

without benefit of gimmicks or curiosities. The exhibition judges evidently agreed, for they gave it their highest award.

Hook and Hastings' "Grand Organ" was used extensively for recitals by leading organists during the Centennial Exposition. When the Exposition closed in November 1876, St. Joseph's Cathedral bought the instrument. The church, with its high organ gallery and fine acoustics, was an ideal setting. Roosevelt's instrument was also sold but lost its electrical divisions, was sold again twentyfive years later, and was ultimately broken up for parts in the 1920s. Time and changing fashion have been kinder to the Hook and Hastings organ. Although the tastes of the day caused its original playing action (part tracker, part Barker lever) to be replaced by electropneumatic action in 1925, all other portions--pipework, windchests, wind system, and casework--have survived intact. Suggestions for altering the pipework were made in 1925, but there is no evidence that they were carried out. More recently other alterations, this time along Neo-Baroque lines, were also proposed, but this plan was wisely abandoned in favor of a full-scale restoration, which was completed in the winter of 1975-76.

Many nineteenth-century organs still exist in this country, but few of the larger ones, necessary for the proper interpretation of the recital literature of the period, are tonally intact, in good mechanical condition, and in favorable acoustical settings. The Hook and Hastings organ in St. Joseph's has all these advantages and one more: it truly is what its builders claimed it to be, a no-nonsense representative large organ of the period--a period when organ composition and recital playing in America were reaching a peak. For all these reasons, this instrument seemed the ideal choice for these recordings.

The original stoplist of the organ is as follows:

GREAT ORGAN

16' open diapason
8' open diapason
diapason
8' doppel flote
8' gamba
diapason
6' quinte
4' octave
traverso
4' flute harmonique
3' twelfth
2' fifteenth
cornet III
mixture IV
16' trumpet
8' trumpet
4' clarion

CHOIR ORGAN

8' geigen principal

SWELL ORGAN

16' bourdon
8' open

8' viola
8' stopped

8' quintadena
4' flauto

4' violina
cornet III
8' cornopoean
8' oboe
8' vox humana

PEDAL

2' bourdon

8' dulciana	16' open
diapason	
8' melodia	16' violone
8' rohr flote	16' trombone
4' flute d'amour	8' bell gamba
4' fugara	"by
coupling" (extensions of above stops)	
2' piccolo	16' bourdon
8' clarinet	12' quinte
8' vox angelica	8'
violoncello	
SOLO ORGAN	8' octave
8' stentorphon	8' trumpet
8' tuba mirabilis	4' super octave

The original mechanical stops were minimal. There were unison couplers to all manuals and pedal, plus a choir suboctave coupler and a solo superoctave coupler. Eight pedal movements provided fixed combinations, and there was a great-to-pedal-coupler reversible pedal and a crescendo pedal. Only the swell had a tremulant.

At the time of electrification in 1925 the solo ceased to exist as a separate manual, and during the intervening years the stentorphon, a powerful open flue stop, disappeared. The tuba mirabilis, the loudest reed stop in the organ, still remains, and is now playable from the great manual. Also in 1925 "celeste" ranks tuned to give an undulating effect with the string stops on the swell and choir, were added to those divisions. With these very minor exceptions, the stoplist remains as it was when the organ was built.

THE MUSIC

An attempt has been made to select music representative of both the period and the men who composed it. At one extreme we have the academic Horatio Parker represented, appropriately, by a fugue. At the other we find George Elbridge Whiting, who, although he taught briefly at two conservatories, is better known for his popular recitals and the musical shows he loved to put on in whatever church he served--be it Boston's old, staid, blueblooded King's Chapel or the workingclass Irish Church of the Immaculate Conception.

Somewhere in between was the genial Dudley Buck, whose patrician Connecticut Yankee name has come to symbolize all American church music of the Victorian era. Buck earned equal fame as church organist, recitalist, teacher, and composer, and may indeed be the most representative figure in the group. Surely he was one of the most versatile of the composers, and could with equal ease and craftsmanship turn out a neatly wrought fugue or an ear-tickling set of concert variations.

As performing composers, the writers here represented and their contemporaries often premiered their own works, which their many students helped popularize. Correspondence between some of the composers and their publishers indicates that

within a short time after organ recitals and organ teaching became popular, writing organ works became profitable, which may have influenced the direction the music took.

The works on this record are as varied as the temperaments of their writers but tied together by those writers' European training and American experience. The music has a unique flavor, especially when played on the kind of organ its composers were familiar with and to some extent helped shape. Despite the old-world forms, the music is distinctly American. One looks in vain for Gallic passion, stifling Teutonic earnestness, or British reserve. Instead we find qualities that have always been associated with the American people, particularly in the nineteenth century. If we occasionally find maudlin sentimentality, we also find lightheartedness; if we find pomposity, it is balanced by fresh exuberance. Through it all runs a thread of naivete and even wonder that was perhaps the one thing common to all American art during the nineteenth century.

One must not expect to find an American Bach or Franck on this recording. They and the other great masters were the products of an old and rich culture, and the United States in the nineteenth century was not ready for their like. Yet neither must one expect to find crude technical skills or vapid musical ideas, for the best of the nineteenth-century American composers were gifted and well-trained craftsmen.

As suggested at the beginning of these notes, organ music followed a much different path from that of other music. If it ever came close to the secular mainstream, it was surely in the late nineteenth century. Soon its glory was to be snatched away by the symphony orchestra, and during the early decades of our present century one segment of it retreated into a church that came to regard it as little more than sanctimonious background music, while another branch degenerated to mocking the orchestra in theaters and wealthy homes. Organ music continued to be written but went into a general decline in quality as the better composers increasingly turned their attention to more popular mediums. Only in or present era are we beginning to experience an interest in playing and composing for the organ comparable to that which existed in the four decades before 1900.

Dudley Buck (1839-1909) *Grand Sonata in E Flat*, Opus 22 Dudley Buck published his *Grand Sonata in E flat* in 1866, not long after his return to his native Hartford from his studies in Germany. Its craftsmanship would surely have pleased his teachers. The work is in four sections, the first a virtuoso Allegro con brio in free form, the second a flowing and melodic Andante espressivo, the third a sprightly Scherzo. The tour de force is the final movement, Allegro maestoso, in which a short prelude on full organ gives way to a rollicking fugue based on an ornamented version of "Hail, Columbia." The fugue builds up in highly original but convincing fashion to a dazzling display of pedal technique culminating in crashing chords. Buck dedicated this work to Eugene Thayer, whose *Variations on the Russian National Hymn* is also included on this disc.

W. Eugene Thayer (1838-1889) *Variations on the Russian National Hymn*, Opus 12 In 1875 Thayer opened an impressive teaching studio in Boston. A year earlier he had published a five volume course, *The Art of Organ Playing*. The third volume, *The Art of Registration*, contains teaching and performance pieces by Thayer and others. The

Variations on the Russian National Hymn, which opens the volume, well illustrates both the popular variation form and the common registrational practices of the day. Variation I is for "organ tone" (diapasons 16' and 8'), Variation II for strings and flutes; Variation III introduces the oboe as a solo stop, while Variation IV reverts to soft strings and flutes. The fifth and final variation, which features an active pedal part, is for full organ. The Russian national hymn, "God Preserve the Tsar," was composed by Alexis Lvov in 1833. From that year until the Revolution, it served as the Russian national anthem. The tune is well known to concert-goers through its inclusion in several nineteenth-century symphonic works, the most famous of which is Tchaikovsky's *1812 Overture*.

Horatio Parker (1863-1919) *Fugue*, Opus 36, No. 3, in C minor Parker wrote his Fugue during his successful middle years, shortly after the publication of some of his most notable choral works and just before his appointment as professor at Yale. It is a mature, well-constructed piece. The theme, hinting ever so slightly at French influences, is the composer's own. The neatly crafted counterpoint flows effortlessly along with reassuring ease, passing through quiet episodes to the inevitable forte ending. Unlike the other composers, Parker does not abandon the logic and progress of his structure: the buildup is restrained but sure, the conclusion not mere pyrotechnics but a confident affirmation.

John Knowles Paine (1839-1906) *Fantasie uber "Ein' feste Burg,"* Opus 13 Like Thayer, Paine also chose a hymn tune for his *Fantasie uber "Ein' feste Burg."* The piece was published posthumously in 1916, but there is every indication that this work, along with his *Concert Variations on the "Old Hundredth,"* is early, possibly even dating from his sojourn in Germany from 1858 to 1861. The *Fantasie* surely has a Germanic veneer not wholly attributable to its theme, and is in a form widely used by Germans such as Reger but almost never by Americans. Essentially it is a prelude and fugue. The former is a bravura movement for full organ making much use of two-against-three rhythms and clever pedal work. The fugue, also for full organ, is marked *Piu animato* in contrast to the *maestoso* of the prelude. It begins in a fairly strict contrapuntal manner but quickly reverts to the style and rhythms of the prelude, ending with a virtuoso pedal passage and chordal climax.

George Elbridge Whiting (1840-1923) *12 Postlude*, Opus 53 Whiting's Postlude is not a mere service piece meant to cover up the babble of a congregation after a church service; it is unquestionably a recital piece meant to command attention by every means. It begins on full swell with an almost martial trumpet-call figure that carries through the first section. The second section, *piu animato*, begins with a pedal passage punctuated by chords but reverts to the original rhythmic theme. The ending can almost be anticipated, for Whiting concerned himself little with subtlety. A dramatic key change brings with it an agitated pedal line accompanied by thick chords creeping ever higher to the ending, which is replete with pedal octaves, a pedal trill, and a full organ chord held for five measures. Whiting's fame as a crowd pleaser was deserved.

RICHARD MORRIS made his debut at the age of twelve when he performed the Grieg Piano 16 Concerto with the Atlanta Pops Orchestra. He continued his musical studies in the United States, France, and Austria. His career as piano and organ recitalist blossomed

on the continent of Europe, where he held the post of organist at St. George's Anglican Church in Paris, and later at the British Embassy Church in Vienna. After his return to the United States Morris began touring throughout North America both as soloist and as co-recitalist with Martin Berinbaum in a program of music for organ and trumpet.

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SELECTED DISCOGRAPHY

This discography is extremely short but fairly complete. The pioneer American composers of the late nineteenth century, most of whom played the organ and wrote for it as well as other mediums, seem to have faded into oblivion by the early part of the twentieth century. Into their place came composers of like caliber who wrote little for the organ and composers of lesser caliber who often did write for the organ. Only in the past decade or so has the music of their predecessors been freshly examined and discovered worthy of performing and recording, and the interest continues to grow.

Buck, Dudley. *On the Coast* (Rollin Smith, organ: *The American Collection*, Repertoire LC-73-750917).
 Chadwick, George Whitefield. *Pastorale* (Rollin Smith, organ: *The American Collection*, Repertoire LC- 73-750917).
 ----- . *Theme, Variations, and Fugue* (Richard Ellsasser, organ: *Yankee Organ Music*, Nonesuch H-71200).
 Foote, Arthur. *Cantilena* (Rollin Smith, organ: *The American Collection*, Repertoire LC-73-750917).
 Paine, John Knowles. *Variations on "Austria"* (Richard Ellsasser, organ: *Yankee Organ Music*, Nonesuch H-71200).
 Parker, Horatio. *Hora Novissima* (Hopf, Wien, Kent, Berry; William Strickland, Vienna Symphony and Chorus, Desto 413:6413).
 ----- . *The Legend of St. Christopher* (excerpt): *Jam sol recedit ignus* (Paul Callaway, Choir of Men and Boys of the National Cathedral, Washington, D.C.: *Music from the Washington Cathedral*, Vanguard 1036).
 ----- . *Mona*, Prelude (Howard Hanson, Eastman-Rochester Orchestra: Mercury 90524).
 ----- . *Pastorale* (Rollin Smith, organ: *The American Collection*, Repertoire LC-73-750917).
 Selby, William. *Fugue or Voluntary in D major* (E. Power Biggs, organ: *The Organ in America*, Columbia ML 5496).

AMERICAN RELIGION, 1776-1890s

- 1776 June 12.** Virginia Declaration of Rights guaranteed religious freedom.
1780 First American Universalist Church founded at Gloucester, Massachusetts. Its basic tenets were separation of church and state and the conviction that God was "too good to damn man."
1782 Beginning of Catholic parochial school system at St. Mary's Church, Philadelphia.

- 1784 Ethan Allen's deistic tract, "Reason the Only Oracle of Man," shocked orthodoxy.
- 1785 After eight years of toil, James Madison succeeded in getting Thomas Jefferson's Bill for Establishing Religious Freedom ratified by Virginia legislature.
- 1789 Protestant Episcopal Church founded at Philadelphia.
- 1790 Rev. John Carroll was named first bishop of Roman Catholic Episcopate, based at Baltimore; he was elected by American priests with the Pope's approval. 14
- 1794 Thomas Paine's "Age of Reason" gave increased impetus to deism in United States and Europe.
- 1797 James McGready, a North Carolina preacher, began the Second Great Awakening by his campfire preaching, reviving religious enthusiasms on the frontier.
- 1800 A rationalistic, deistic group, United Brethren in Christ, founded by Martin Boehm and Philip W. Otterbein.
- 1801 Presbyterian-Congregational Plan of Union adopted. August. Scotch-Irish Presbyterian farmers held revival meeting at Cane Ridge in Bourbon County, Kentucky. It was the first big western revival meeting.
- 1805 Pietist German sect, the Rappists, begun in Pennsylvania. They were a strictly disciplined community.
- 1808 Reverend Jedidiah Morse founded Andover Theological Seminary to promote old covenant theology among Congregationalists in Massachusetts, in opposition to the growth of Unitarianism and other liberal forms of religion at Harvard. Methodist Church adopted a constitution.
- 1810 American missionary movement began with organization of the American Board of Commissioners for Foreign Missions by Congregationalists.
- 1810 Liberal Presbyterians formed Disciples of Christ at Brush Run, Pennsylvania, to make communion easily available. 1816 Blacks formed independent churches, the most important being African Methodist Episcopal Church.
- 1816 American Bible Society organized; within four years it had distributed 100,000 Bibles.
- 1818 Congregationalist Church disestablished by new Connecticut constitution.
- 1819 William Ellery Channing, Boston Congregationalist minister, founded Unitarian Church at Baltimore. It stressed man's goodness and God's mercy, denied Christ's divinity.
- 1820 **October.** General Synod of Lutheran Church at Hagerstown, Maryland.
- 1833 Disestablishment of Congregationalist Church in Massachusetts.
- 1834-1850 Charles Grandison Finney, a New York lawyer-turned- Presbyterian (later Congregationalist) minister, renewed the revivalist movement and preached Transcendentalist ethos, at Broadway Tabernacle in New York and at Oberlin College.
- 1834 **August 11.** Anti-Catholic feeling among Protestants resulted in burning of Ursuline Convent at Charlestown, Massachusetts.
- 1843 **June.** American Republican Party, a nativist group opposed to citizenship for Irish Catholics and other immigrants, organized in New York City.
- 1843-1844 Southern Baptists and Methodists withdrew from national churches over slavery issue.
- 1843-1846 Heyday of Millerism, a millennial movement which predicted the Second Coming of Christ in 1843 and 1844.

- 1847 Abolitionist Presbyterians organized Synod of Free Presbyterian Churches in Ohio.
- 1847 Rev. Horace Bushnell's "Christian Nurture" emphasized free will rather than predestination as the key to salvation, lent impetus to theological liberalism.
- 1848 After eighteen years of wandering, Latter-Day Saints (Mormons) led by Brigham Young, settled at Great Salt Lake Valley in Utah.
- 1854 Know-Nothing (American) Party, which ran Millard Fillmore for president in 1856, organized on a platform that called for exclusion of Catholics and immigrants from office and more rigid naturalization requirements.
- 1874 Conflict between free-will liberals and orthodox clergy over Darwinian evolution, as explained in John Fiske's "Outlines of Cosmic Philosophy."
- 1875 Archbishop John McClosky chosen first American cardinal.
- 1879 First Christian Science Church established by Mary Baker Eddy at Boston.
- 1884 Founding of Catholic University of America.
- 1886 Jewish Theological Seminary established. 1892-1893 Heresy trial of Charles A. Briggs, a professor at Union Theological Seminary in New York. He turned to Episcopal Church when Presbyterians dismissed after finding his textual analysis of the Old Testament sacrilegious.

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Nineteenth-Century American Concert Organ Music

Dudley Buck *Grand Sonata in E Flat*, Opus 22 * W. Eugene Thayer *Variations on the Russian National Hymn*, Opus 12 * Horatio Parker *Fugue in C Minor*, Opus 36, No. 3 * John Knowles Paine *Fantasie uber "Ein' feste Burg,"* Opus 13 * George E. Whiting *Postlude*, Opus 53 Richard Morris Organ

Dudley Buck:

Grand Sonata in E. Flat, Opus 22

1. Allegro con brio
2. Andante espressivo
3. Scherzo: vivace non troppo

4. Allegro maestoso

W. Eugene Thayer:

Variations on the Russian National Hymn, Opus 12

5. me
6. Variation 1
7. Variation 2
8. Variation 3
9. Variation 4
10. Variation 5

Horatio Parker:

11. *Fugue* in C Minor, Opus 36, No. 3

John Knowles Paine:

12. *Fantasie uber "Ein' feste Burg,"* Opus 13

George E. Whiting:

13. *Postlude*, Opus 53

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