The Influence of American Organ Building and American Hymnody on William Bolcom's *Gospel Preludes* for Organ

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Abstract

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This dissertation examines the construction of the American organ and its influence on modern compositions, in particular William Bolcom's *Gospel Preludes*. To better understand these compositions, the history of American hymnody and gospel music is studied as it directly relates to the American organs of the time. This dissertation provides players a new perspective on Bolcom's work in relation to both hymnody and the evolution of the American organ. It investigates the specific innovations of American organ building and provides an in-depth analysis of these works and their performance on an American classic instrument. This investigation will use the development of American hymnody and gospel music as it directly influences specific traits of these works and their relationship to changes on the American organ. After reading this dissertation, performers of these pieces will be able to successfully approach

them and add Bolcom to their repertoire list, bringing new life to these compositions for many audiences.

Chapter One presents the academic perimeters for the study, identifying the need for academic scholarship on the subject. Chapter Two is a survey of the development of the American organ from the colonial period to the present day, including both theater and Hammond organs. Chapter Three covers the development of American hymnody, tracking musical styles that defined the musical influences of the hymns used in Bolcom's work. Since the preludes are heavily influenced by the specific style of gospel music, Chapter Four brings the historical aspects of this movement to light and explains how its traits influenced performance practices on American music. Chapter Five is an in-depth investigation of Bolcom's preludes to illustrate how all three of these elements are necessary to understand the full potential of these works.

Dedication

This research paper is dedicated to my mother, Jani Jo Bryant, and my late grandmother, Janet C. Fletcher, who have both been inspirations and motivators in my development as a musician and who have both sacrificed so much for my studies.

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Chapter One

Introduction

William Bolcom, one of America's leading composers and pianists, was born in Seattle, Washington in 1938. He began his formal music education at the University of Washington in 1949, and received a Bachelor's degree from that institution. He continued his studies in California and Paris, France, and received a Doctor of Musical Arts degree from Stanford University in 1964. His career took him to teaching positions at many institutions including the University of Washington, City University of New York and most notably the University of Michigan from 1973 to 2008.

Bolcom's compositional output is rich in style and variety. He has produced numerous compositions for chamber settings, orchestral scores, choral music and full length operas. His compositions have been heard all over the world and have been performed by many professional and collegiate groups.

Bolcom has been the recipient of many awards, including a Pulitzer Prize in music in 1988 for his composition *12 New Etudes for Piano*. He coauthored a book with Robert Kimball entitled *Reminiscing with Sissle and Blake*, and contributed to *The New Grove Gospel, Blues, and Jazz: with Spiritual and Ragtime.* As a performer, he is best known for his recordings of American music from the ragtime tradition, as well as the recordings of selections from the Great American Songbook as accompanist to his wife, Joan Morris. It is believed that this wide variety of stylistic exposure has influenced his compositions because it layered multiple styles of music in thought-provoking ways.

In recent years, Bolcom's best-known organ work, *Gospel Preludes,* has grown in popularity amongst many concert organists. The preludes have been used by organizations like

the American Guild of Organists as repertoire selections for recitals at conventions and chapter events, as well as suggested requirements for the exams of certification. These compositions have also appeared on many suggested and required repertoire lists at many Universities within American or twentieth century guidelines. The preludes have also been used as sacred service music across many well established religious centers in the United States.

Background for the Study

Since the composition of these pieces during the years 1979 to 1984, there has been little scholarly study of the repertoire. The dissertation written by Dr. Michael Lawrence Mazzatenta, published at Arizona State University in 1991 is still the only publication completely devoted to Bolcom's *Gospel Preludes*. In his dissertation, Mazzatenta states that "even though the *Gospel Preludes* are based on borrowed hymn tunes, there will be no attempt to address hymnology or the history of gospel music."[1] Instead, a theoretical analysis was performed on these compositions and their musical forms. For a well-rounded understanding of these works, an analysis of the historical trends that affected these compositions is necessary.

Statement of Purpose

The purpose of this study is to further develop the academic research into American organ building and its relationship to American organ repertoire, using William Bolcom's *Gospel Preludes* as an example. These works were chosen because of their heavy foundation in American hymn tunes and gospel music. The ultimate purpose for this study is to be a resource

[1] Michael Lawerence Mazzatenta, "William Bolcom's Gospel Preludes for Organ" (DMA Diss., Arizona State University, 1991).

for organists and church musicians who seek to gain increased knowledge of these organ compositions and the traditions of American sacred music.

Literature Review

Scholarship on the American organ did not effectively begin until World War II, with the beginnings of the "Tracker Action Revival" movement, and became established with a publication in 1970 by Barnes and Gammon entitled *Two Centuries of American Organ Building.*[2] The book surveys American organ building trends from the colonial period through the tracker action revival movement that occurred after World War II. It examines a wide variety of organ builders and their styles, which are grouped together by certain traits of the time. There have been other documents published that discuss specific builders and organs, mostly in the form of dissertations and journal articles.

The history of American hymnody is a well-researched area but not in the topical sense of how it relates to American organ concert repertoire.[3] There are publications about denominational practices within American religious history which survey cultural and regional styles. However there are limited resources that relate the developments of the hymnody of America to the changes in American organ building throughout the country's history. This includes American hymnody's influential relationship to modern compositions for the American organ.

[2] John Ogasapian, *Organ Building in New York City: 1700-1900* (Braintree, MA: The Organ Literature Foundation, 1977), v-vi.
[3] Paul Westermeyer, "Twentieth-Century American Hymnody and Church Music," in *New Dimensions in American Religious History: Essays in Honor of Martin E. Marty,* eds. Jay P. Dolan and James P. Wind (Grand Rapids, MI, Wm. B. Eardmans Publishing Co.:1993), 176.

There is a good amount of published literature about gospel music in recent years. In her article "Gospel Music: Review of the Literature," author Mellonee Burnim indicates that the primary source of information pertaining to gospel music is the contemporary publications of journals and magazines. She goes on to say that the 64-year establishment of this American genre has "generated but little scholarly knowledge underscoring its historical development and its conceptual framework."[4] Since the publication of that article, research in gospel music has been developed as this tradition has grown in stature as an American genre. In 2004, there was a book published on the subject by Michael P. Graves and David Fillingim entitled *More Than Precious Memories: The Rhetoric of Southern Gospel Music*. There are also a couple of books published in recent years about specific cities like Robert M. Marovich's *A City Called Heaven: Chicago and the Birth of Gospel Music*. What is lacking in this research is how the styles of gospel music have influenced American organ building and its repertoire.

Summary

To summarize the findings, the absence of literature concerning American organ building and its relationship to American hymnody and gospel music indicates that a new study into these topics is warranted. Thus, this dissertation examining these subjects will help define the literature of American organs and how American organ building effected American sacred music.

[4] Mellonee Burnim, "Gospel Music: Review of the Literature," *Music Educators Journal* Vol. 69, No. 9 (May. 1983): 60.

Chapter Two

The History of American Organ Building

Introduction

The history of the American organ can be divided into four parts: The Colonial period, the American classic organ, World War II era organs, and the organ revival of the late twentieth century. Through these stages, American organ builders have developed the most impressive engineering known to any instrument in the world. Being influenced by a large number of European traditions, modern American pipe organs are capable of presenting a large body of the repertoire for the instrument. The four categories of American pipe organs represent periods of time where significant changes occurred to the organs amongst all builders for the instrument.

Colonial period instruments were the first organs and tended to be heavily influenced by Germanic organ traditions, contain smaller stop lists, have a more principal foundation to the organ's tone, and were smaller instruments without a pedal division. The second generation of American pipe organs became known as the American classic organ and began to develop in the mid to late 1800s, by builders such as Hilborne Roosevelt, and grew to become the instrument that was the height of American ingenuity. Builders during this time developed many new mechanisms and advancements to the American console and redefined the style of playing.

However, restrictions during World War II put a heavy burden on American organ builders and brought the third phase of the American organ. Being robbed of all the traditional metals that were required for proper pipe voicing, builders were forced to resort to cheaper materials in order to continue building their instruments. This situation resulted in poor sound qualities for the American organ, and led to an increase in dissatisfaction regarding their use in churches and civic auditoriums.

These World War II era instruments did, however, spark a change for the American organ in the second half of the twentieth century. The movement became known as the "tracker-action" revival and it brought the older European traditions of organ building back to American organ construction. The resulting creation was a new instrument that maintained the ease of playing for which the American classic organ was most known, and that contained the pipe qualities that came from older trends from Europe. This combination allowed the American organ to contain all the power and majesty of organs in European cathedrals while still being an integral element of ingenuity that would proceed to develop American organ repertoire.

For this chapter, a list of general organ terminology will be provided in appendix A.[5] Stop lists for select organs from each of these periods will be provided in appendix B.[6] Stop lists from an organs built during the World War II area is not provided because they were similar to those from the American classic era.

The Colonial Period

The first pipe organs in the American colonies developed around the Pennsylvania Dutch communities in the 1700s. These organs were common in German Lutheran and Moravian congregations of the area. These worshippers valued their rich musical legacy from Europe and wanted to bring these traditions into the early American colonies. The first recorded organ in the colonies is found at Gloria Dei Church, a Lutheran congregation just outside of present-day Philadelphia. Church records indicate that the organ was installed in 1703. The builder is unknown, though the records also indicate that the organ was imported from Europe.

[5] See appendix A, page 86.
[6] See appendix B, page 90.

One of the first well known organ builders in this country was David Tannenberg. He built organs specifically for Lutheran and Moravian congregations, and he "was the most important builder of his day in the New World, and he made organs that formed the essential link between north European organ building and the New World."[7] There were other organ builders at this time as well, but Tannenberg was by far the most successful. Other builders included Elias and George Hook, Thomas Appleton, Henry Erben, the Krauss family, and Johann Klemm who was the first ever recorded builder in America. All of the organs of these builders were directly influenced by the German organ-building tradition. They had full German style plenum choruses and soft Germanic flutes. They were imitations of the organs these congregants were accustomed to from their European origins.

There are common traits among all of these organ installations. First, they generally were limited to just one manual. The stop knobs on the console were typically unnamed, but had instead a pitch level indication above the knob. Pedal divisions were uncommon except on larger installations and the stop lists were heavily foundational based. Reeds were uncommon additions to these early organs. While the manual compass was not standardized yet, the most common arrangement included 54 keys. All of these organs were built with mechanical action.

The American Classic Organ

After the Revolutionary War, while churches in Pennsylvania remained true to their German influences, other organ builders in America in the 1800s became increasingly dominated by English organ builders and influences.[8] These organs became diverse with a variety of tonal

[7] Carol A. Traupman-Carr, trans, *Pleasing for Our Use: David Tannenberg and the Organs of the Moravians* (Cranbury, NJ: Associated University Press, Inc., 2000), 7.
[8] Raymond J. Brunner, *That Ingenious Business: Pennsylvania German Organ Builders,* (Birdsboro, Pennsylvania: The Pennsylvania German Society, 1990), 188.

colors and registrations. They began to have a multitude of solo stops, and became instruments that were capable of imitating the sound of a full orchestra. These organ builders developed so many mechanical devices that they revolutionized the way the organ was played in America.

During this development, there emerged two distinct types of pipe organs: the American classic organ and the American theater organ. "The influence of European romanticism, the accompanimental teaching of English cathedral players, the colorful symphonic concept of Cavaillé-Coll and the French composers, orchestral transcriptions and theatre film support all had their effect on American organ building."[9]

The most prominent builders of the American classic organ include George Hutchings, Edwin S. Votey, Ernest M. Skinner, George D. Harrison, Murray M. Harris and Hilborne Roosevelt. Their organs contained lush and thick orchestral sounds, which became the norm for the American classic organ.

The harnessing of electricity had a tremendous impact on the mechanics of organ building. The biggest change to the American organ was the introduction of non-mechanical key action, which provided the ease of playing for the American organ. Builders like Roosevelt began to experiment with different actions, inventing what became known as water motors, tubular action and pneumatic action.[10] While water motors and tubular actions were the first inventions for the American organ, they had unreliable key response and air pressure for the pipes. Pneumatic action would correct all of these concerns and became the dominant action for the American classic organ.

[9] William Harrison Barnes and Edward B. Gammons, *Two Centuries of American Organ Building, "From Tracker to Tracker"* (Glen Rock, NJ: Harvard University Press, 1970), 10.
[10] See appendix A, page 86.

While Roosevelt was one of the first builders to tamper with traditional organ design, the two builders that rose to the height of the American classic organ were Ernest M. Skinner and Murray Harris.

Ernest M. Skinner became a household name for the American organ during this period. He was known for inventing many new mechanics for the American organ. These include the Pneumatic Crescendo Engine, Pneumatic Key Action, Electro-Magnets, Electro-Pneumatic Crescendo Engine, Sliderless Wind Chests, Register Crescendo, Crescendo Shutter, Adjustable Combination Pistons, Electro-Pneumatic Coupler Switch, Auxiliary Manual Wind Chest, Reservoir Springs, Automatic Players and Reciprocating Pneumatic Transformers.[11],[12]

The Skinner organs quickly became the most popular American pipe organ. Nearly all of the major institutions along the Eastern seaboard had a Skinner installed. Internationally, they were known as being rich, full sounding instruments with a console that was incredibly easy to play. The ease of playing came from all of the new inventions of the Skinner organs, most notably the electro-pneumatic key actions within the manuals. Unlike "tracker" action organs, whose key weight and pressure is dependent on the couplers and number of stops that were engaged, the action on the Skinner organs was always consistent no matter how many stop knobs and couplers were used. The added features of the combination pistons and crescendo pedal to the Skinner organ allowed them to utilize full orchestral colors. This combination provided a full orchestral experience for service playing, choral accompaniment and orchestral transcriptions.

Around the rise of the Skinner Organ Company, another builder began to be influential on American organ building. Murray Harris was the first organ builder on the West Coast, with a

[11] Ernest M. Skinner and T. Scott Buhrman *Modern Organ: includes Ernest M. Skinner organ builder* (Braintree, MA: Organ Literature Foundation, 1917), 62.
[12] See appendix A, page 86.

shop located in Los Angeles. While his company struggled with poor business decisions that caused him to go out of business, his organs were known for their pristine sound and innovation. Many scholars believe that Harris would have been the most reputable organ builder in the history of American organs had his business not fallen into bankruptcy. Harris's greatest achievement was building what was then America's largest pipe organ for the St. Louis World's Fair in 1904. This organ has since been moved to Pennsylvania, where it was enlarged to become known as the Wanamaker Organ, the world's largest pipe organ. Along with Skinner, Harris was influenced by organs that had maintained a thick sound color and had consoles that allowed for an ease of playing for the organists. Together, these two organs builders began to "free organs from the limitations of mechanical engineering and [made] them easier to play."[13]

Both Harris and Skinner also developed designs that allowed the pipe organ to be affordable to a large variety of clients. Skinner, in particular, designed what would become known as the "unit" organ. These pipe organs "borrowed" stops and pipes in order to imitate a larger pipe organ with a smaller scale instrument.[14] These building plans contained three elements: extensions, duplexed stops and unified stops. Extensions helped save space in the pipe chamber, particularly in the swell chorus reeds or in ranks that covered all pitch levels of the organ, like the principal family. An extension involves taking an 8' rank of pipes and simply adding one octave of pipes lower for the 16' of the same family and one octave higher for the pipes belonging to the 4' stop. In the case of the swell reeds, an organ could still have a 16', 8', 4' reed color by drastically reducing the number pipes that would have been required should these stops all be independent. Duplexed stops are stops where one complete rank of pipes is

[13] Craig R. Whitney, *All the Stops: The Glorious Pipe Organ and Its American Ma-sters*, (New York: Craig R. Whitney, 2003), xvi.
[14] See appendix A, page 86.

used on another division and stop knob on the organ. This was most common for the pedal division on these Skinner organs. The philosophy was that organists would typically couple things to the pedal division anyway. By having certain stops doubled on the pedal division, more room was spared to have more colorful stops on the manual divisions. Unified stops work in a similar fashion to extensions. They were common in stops such as the Nazard 2 2/3', Tierce 1 3/5' and other mutated stops within a family of pipes. Rather than building a separate rank, the stop knob would utilize the same pipes from the 8' rank but allow its specific pitch to sound from those pipes. Thus, the sound of that stop would be present without there being a separate rank of pipes associated with it. Throughout its history, "the Skinner organ is emerging as an historical model to be emulated, an American instrument rooted in the traditions of nineteenth-century romanticism."[15]

This unit organ allowed a new style of pipe organ to emerge, an instrument that dominated early Hollywood when movies were still silent. These organs became known as theater organs, with Rodolph Wurlitzer, a former employee for Skinner, at its forefront. "Initially, the theaters with full orchestras employed church-style pipe organs, known as 'straight' organs, but eventually these organs were replaced by the dramatically more flexible Wurlitzer, William Kimball, Robert Morton, Mathias Möeller, and other makes of theater or 'unit' organs."[16] These organs were built into two pipe chambers which were referred to as the right and the left. The console had a stop knob for every rank of pipe on every division on the organ. Coupled with an army of percussion stops, the theater organ truly became a full orchestra controlled by a single player.

[15] James Gerber, *Ernest M. Skinner and the American Symphonic Organ* (DMA Diss.:Arizona State University, 2012), 79-80.
[16] Gillian B. Anderson, "The Presentation of Silent Films," *The Journal of Musicology,* Vol. 5, No. 2 (Spring, 1987): 267.

Theaters preferred hiring an organist versus an orchestra for two reasons. First, the organist was cheaper to hire than a full member orchestra. Second, the organist was able to improvise and adapt the music to the film more quickly and smoothly than a full member orchestra. The theater organ genre had a strong impact on American culture during the early 1900s, leading to the development of secular use of the American organ that began to grow during the twentieth century.

At the turn of the twentieth century, organ recitals became extremely common and many people demanded new organs be built that were bigger and more innovative. This popularity led to the emergence of the American concert organist. "In the late nineteenth and early twentieth century, the American pipe organ was greatly influenced by the romantic and orchestral tastes of the day, a shift from focus on the instrument to focus on the performer and the rise of the virtuoso."[17] The organ was a very prominent instrument in American culture; it was largely known for, and designed to play, orchestral transcriptions. Since the orchestra was still developing in American cities, the only way for most Americans to hear the great symphonic works was through transcriptions for keyboard instruments, in particular the organ. Because the American classic organ was designed to imitate the orchestra, it was easy for the instrument to fulfill the role for these performances.

At the end of this period, in the 1930s, the Hammond organ was invented. This was the first purely electric organ. It was originally designed to replace pipe organs for smaller churches, providing them the "sounds" of the pipe organ at a cheaper cost. While the Hammond organ found its true home in jazz music, particularly owing to the popularity of Jimmy Smith, it was the first of its kind that started electronic organ building. This business became prevalent in

[17] Homer Ashton Ferguson III, *John Brombaugh: The Development of America's Master Organ Builder*, (DMA Diss.: Arizona State University, 2008), 74.

America throughout the twentieth century due to the cost savings for many institutions compared to the price of a new pipe organ. Because there has been little influence from electronic organs on concert repertoire for the organ, these organs fall outside of the scope of this discussion on American organ building.

The American classic organs represented the height of American ingenuity. Being constructed with new engineering, the American organ soared to new heights within the tradition. They were designed to be machines that were capable of encompassing a large body of musical works, from standard organ repertoire and sacred music to orchestral transcriptions. They were distinctly an organ set apart from European traditions. The American classic organ was a new breed of pipe organ that shaped the course of organ music in America for the years to come.

World War II Era

Though the American classic organ rose to its height at the turn of the twentieth century, it began to lose its stature during the 1940s. While the American organ has always been regarded as the "easiest organ to play" due to its electric-pneumatic action, the sounds and colors tended to become lost when playing the traditional organ repertoire. "Organs throughout the Western world, and American organs in particular, in the first three decades of the twentieth century were characterized by an almost complete lack of regard for the principles of design and voicing which had been established through several centuries of organ building."[18] American builders became so engrossed in mimicking an orchestra that the organs lost the clarity of sound that was needed for voicing the music of traditional European organ repertoire.

[18] Del Williams Case, *George Donald Harrison: His Influence on and Contribution to American Organ Building,* (MM Thesis: University of Southern California: 1968), 1.

These criticisms of the American organ came to a head during World War II as a result of two major, yet unavoidable, changes. First, the material used to build the pipes for the organ became increasingly poor in quality because of restrictions placed on raw goods due to the war. Builders were only able to obtain subpar material, filled with "unclean" metals, mostly a heavy tin or zinc component or mixture of similar metals. This subpar material resulted in a poorer sound quality for the organ.

Secondly, alterations to the construction trends of American churches gave birth to the spreading criticism regarding the development of American organs. Church construction during this time greatly hindered the sound, size, power and visual aura of the pipe organ. The sanctuary became an acoustical dead space that would not allow the organ to perform to its full potential. The unintended consequences laid the groundwork for many organ historians to refer to this time period as the "American Tragedy." Uwe Pipe, a German organ historian, says that the downfall of American churches with regards to the organ was the "wall-to-wall carpet, open windows, porous masonry and acoustical tile, banners and drapes, all demanded by blue-haired little old ladies."[19] In addition to this, pipe chambers were hidden in pipe rooms and the façade of the organ disappeared. This destroyed the awe-inspiring visual appeal of the pipe organ and also caused more changes to the sounds made by the organ pipes. In order to project into the room, organ builders had to increase the wind pressure to the pipes, causing them to sound overblown. Coupled with the poor pipe material, organs were deemed to be unfit for concert repertoire, choral accompanying and congregational singing. Because of many failed organ installations, churches turned to the use of the piano, and later the praise band, to substitute for their old, neglected and misunderstood organs.

[19] Josef von Glatter-Götz, "Rieger Organs in the United States," in *The Tracker Organ Revival in America,* ed. Uwe Pape (Berlin: Pape Verlag, 1979), 40.

Since organ builders did not have adequate building materials during this time, little changed about the organ from this period besides the increased use of unified and duplexed stops. Organ builders affected by these trends included Adolph C. Reuter, A.J. Schantz, the Aeolian-Skinner Co., the Wicks Organ Co., the Austin Organ Co., and Wurlitzer.

The organ also began to lose its civic appeal because of the rise in formation and popularity of American orchestras. Since organs were no longer needed to play orchestral transcriptions, many civic organs fell out of use and became obsolete. When Hollywood gained the capacity of adding sound to films, movie theaters across the country ceased to showcase the once mighty theater organ. These organs were often dismantled and dispersed into multiple installations in smaller churches in the surrounding areas where they were originally located.

While the American organ lost is cultural appeal during this time, the changes in organ construction led to the development of a reactionary reform movement. This movement would launch the American organ to new heights and allow the instrument to reassume its role in American culture as the "King of Instruments."

Tracker Action Revival and Organ Reform

The Associated Pipe Organ Builders of America was founded in 1944, as a means to expedite the need for the federal government to remove restrictions on raw material needed for pipe organs, which provided construction materials that had not been available.[20] After World War II and the Korean War, this organization was successful in lifting the restrictions on raw materials needed for successful pipe organ installations. This turnabout, coupled with advances

[20] Associated Pipe Organ Builders of America, *American Organ Building 1976*, (Oberlin: Oberlin Print, 1976), v.

in international travel, allowed for drastic changes in American organ construction during the second half of the twentieth century.

In an attempt to resurrect the American pipe organ, organ builders traveled back to Europe in search of "Bach's organ." This movement was started by George D. Harrison, who at the time was an employee for both the Skinner and Walter Holtkamp firms. While he surveyed the organs in Germany, Harrison was also impressed with the great organs of the French cathedrals and churches. The Cavaillé-Cole organs were France's most monumental instrumental achievement. Prominent characteristics that captured the attention of these American builders were the clarity of the mixture work and the load and powerful reeds - two areas in which American organs were greatly lacking during this time. The French organs were also full of rich, orchestral color. Since the American classic organ was designed to imitate the orchestra, these French organs stood out to American builders and led to a reform movement that would rejuvenate historical organ building trends in American pipe organs.

In the years that followed, American organists began traveling to Europe to seek instruction in musical training. These organists were consequently exposed to tracker action organs, the first time many of these organists had the opportunity to play on these types of instruments.[21] Many organists found the tracker action organs to be more musical, and quickly wanted them in America. "The interest in historic European organs, their sounds, and the literature which was written for them was brought to the United States by teachers and students of the organ as well as some organ builders."[22]

[21] See appendix A, page 86.
[22] Crystal Ann Koenig Rossow, *Gene Bedient, Organ Builder: A Study of His Work in the Context of Trends in Late Twentieth-Century American Organ Building* (DMA Diss.: University of Nebraska, 2000), 3.

Lutheran and Episcopalian churches, particularly those congregations that had a strong musical heritage, led the pack in the installation of these instruments.[23] As more and more congregations began to replace their organs with tracker action instruments, America's longtime devotion to the pipe organ was reinvigorated. Organs once again appeared in theaters, public auditoriums and private residences.[24] The tracker action organs had a clearer sound and gave new life to the organ repertoire with their full capability to perform all of the European concert repertoire.

During this time, there was a surge in the adoption and installation of organs in the Pacific Northwest. Because these pipe organs developed after World War II during the beginnings of this tracker revival movement, many consider the organs in this area lack any form of American organ building tradition.[25] Churches, cathedrals and performance spaces proudly house these European style tracker organs, in cities such as Seattle, Tacoma, Portland, and even as far south as Eugene. In his dissertation about the organ builder John Brombaugh, who is responsible for many of these installations in Oregon, author Homer Ferguson writes "The Pacific Northwest had long been home to a supportive organ culture, initiated by the installation of the Bosch organ at Pacific Lutheran University, the first modern mechanical action instrument in the Northwest, and anchored by the monumental Flentrop at St. Mark's Cathedral in Seattle."[26]

As more and more of these European organs came to America, they began to heavily influence the construction of American pipe organs built within the country. American organ

[23] John Hamilton, *An Emerging US Organ-Building Movement – 2*, "The Musical Times, Vol. 125, No. 1697 (July 1984), 409.
[24] Case, *George Donald Harrison*, 11.
[25] Uwe Pape, Ed., *Organs in America Volume 2*, (Berlin: Pape Verlag Berlin, 1984), 9.
[26] Ferguson, *John Brombaugh*, 54.

builders during the last part of the twentieth century learned how to build organs like these European instruments. Their organs once again had clarity, reed color and a true brilliance of sound. “Many builders of tracker organs in the 1970s were creating instruments that included considerably more stylistically pure traits than instruments built during the American organ reform phase of the 1950s and 1960s.”[27] The most notable of these builders include Charles B. Fisk, Fritz Noack, Paul Fritts, Martin Pasi, and John Brombaugh.

As time went on, the European organ style began to combine with some of the influences from the great American classic organ and resulted in a new breed of American organ, one that used both tracker and electric action. In most cases, these organs retained the traditional tracker design for the manuals and pedal. The electrical component involved the stop action with the American piston systems. The combination produced an organ that was packed with power and color, and retained the ability to rapidly change stops and sounds. The coveted characteristics of the American classic organs found new life in the American tracker organs.

In very recent years, the American organ increased in playing capacity when computer systems were added to the instrument. Memory banks of the organ’s piston system expanded rapidly, allowing for hundreds of different memory levels on the console and programs that allow multiple “users” to store their registration choices. The sequencer, originally developed just after the turn of the twentieth century, became much more reliable and was able to cycle through piston numbers at a rapid rate, allowing for even quicker color changes to the sound of the organ.[28]

These new organs sparked a new wave of creativity for American compositions for the instrument. Previously, “since the organ could only imitate the orchestra it is no wonder that few

[27] Rossow, *Gene Bedient*, 75.
[28] See appendix A, page 86.

significant American composers elected to write for a medium that was only imitative."[29] This is not to say that there were not pieces written for the organ during the nineteenth and early twentieth century. Leo Sowerby is one such organist and composer whose works are still being performed today. What this trend does refer to is that for the first time in American compositional history, composers, who themselves were not organists or church musicians, began to compose academic concert repertoire for the instrument. Composers like William Albright and William Bolcom became fascinated with the American organ and its ability to rapidly change sound and color. Thus, after 300 years of development, the American organ is finally an instrument independent from its European predecessors, fully capable of the presentation of a body of concert work written specifically for the instrument that would be considered historically unplayable on organs not built in the American tradition.

Since the pipe organ was the instrument most commonly used in American churches, it affected the styles of music that developed in these congregations. The American hymnal can be used to track musical trends of American churches and document the changes in American sacred music caused by innovations in American organ building.

[29] Case, *George Donald Harrison*, 13.

Chapter Three

The History of American Hymnody

Introduction

The American hymnal has been influenced by many musical practices and cultures. "Sacred music in America constitutes one of the most fundamental and sustained discourses in counterpoint with American history."[30] Because of the diverse cultural makeup of American society, the hymnal comprises a large variety of musical styles for worship and practice. This variety aided in the creation a hymnal that is no longer specific to a denomination and reflects America's cultural blueprint.

This universality was not always the case for the American hymnal. Publications from the colonial period contained hymnals that were specific to each denomination. With the Psalter as the primary source of material, many colonists were accustomed to the tradition of singing psalms.

As the 1800s progressed, the cathedral tradition started to appear in the country, which prompted churches to purchase and maintain larger organs and adopt newer styles of hymns. Due to the influences of singing schools, particularly in the Boston area, church choirs began to form and regularly led congregations in anthems and songs. In the Southern states, the Second Great Awakening paved the way for camp and revival meetings. In particular, Methodists and Baptists met to sing songs in what became known as the shape-note tradition. Slaves, becoming more and more prevalent in the South, also began to develop their own style of Christian religious music. Evolving into the spiritual, these slave songs would go on to not only define an entire group of

[30] Philip V. Bohlman, "Introduction: Music in American Religious Experience," in *Music in American Religious Experience*, eds. Philip V. Bohlman, Edith L. Blumhofer, and Maria M. Crown (New York, New York: Oxford University Press, 2006), 13.

American people, but also to establish the core starting point for many musical genres in current day "pop" music.

As the hymnal began to develop, and was no longer limited to the use of psalms, many congregations began to write and sing songs that expressed their concerns over issues of social justice. In addition, because of the close proximity of multiple denominations that worshipped in the same area, the American hymnal began to lose its denominational identity in the twentieth century. While elements were retained from each specific denomination, a cross-pollination began to occur among hymnals. In more recent times, music from Latin America as well as Eastern Asia has also been published for use in the American hymnal. The language has become neutral, eliminating masculinity from religious texts, and welcomes inclusivity across race, gender, sexual orientation, and many other social justice focused topics. Historians consider the most important influences on the American hymnal to be "Native American," "Chicano Catholic," the "Sacred Harp," the "Black Church," and "Jewish" music.[31]

American hymnals became a huge conglomerate of musical styles. The American hymnal and American religious music know no boundaries because of the influences that different religions have on each other. The hymnal is a representation of the "melting pot" of American cultural identity.

Early American Sacred Music

Early immigrants published psalters for use in the New World. The psalters were the first publications of sacred music in the Colonies. The first psalter was known as the *Bay Psalm Book of 1640*, published by John Cotton. These psalters were derived from their English predecessors.

[31] Stephen Marini, *Sacred Song in America: Religion, Music, and Public Culture*, (Urbana and Chicago, IL: University of Illinois Press, 2003), 10.

There were few changes made to the American psalters. They typically, however, had easier melodies to sing since many of the early colonists were not musically trained.

As more diverse denominations began arriving from Europe, there was an increase in the desire to have a hymnal specific to each denomination. One group, the Mennonites, believed strongly in having their own hymnal because they considered it to be a link to their history. "As a Christian denomination that traces its historical origins to sixteenth-century European Anabaptism, Mennonites have considered congregational hymn singing as an indispensable pillar of communal and personal worship."[32]

The increasing surge of varying denominations from Europe developed into two distinct styles of American hymnody. One style was the psalms, found in the psalters. The other style would result in what is considered to be the first American hymns. These hymns featured elaborate musical settings and included texts that were not drawn from the psalms. These hymns proved to be a vital part to the belief system of the Baptists, Methodists, Presbyterians, Congregationalists, Reformed Churches and Disciples of Christ, which grew to be the main denominations in the colonies.[33]

An unforeseen difficulty arose, however, as congregations slowly stopped singing because these new hymns were difficult for colonists to sing. As older congregants died, the younger generations did not have the acumen needed to continue with singing traditions, and thus stopped singing during worship services. If attempts were made to sing, the resultant sounds produced were unpleasant. Many of the younger generations of colonialists received little to no

[32] David Rempel Smacker, "Lifting the Joists with Music: The Hymnological Transition from German to English for North American Mennonites, 1840-1940," in *Singing the Lord's Song in a Strange Land: Hymnody in the History of North American Protestantism*, eds. Edith L. Blumhofer and Mark A. Noll (Tuscaloosa, AL: The University of Alabama Press, 2004), 140.
[33] Stephen A. Marini, "Hymnody and History: Early American Evangelical Hymns as Sacred Music, in *Music in American Religious Experience*, eds. Bohlman, Blumhofer, and Chowm, 123.

musical training. This prompted the colonial church leaders to devise a new method to train their congregations in congregational singing.

The solution to this concern came with the implementation of the practice called "lining out" the hymn tunes. The "lining out" method was used when the congregation had trouble singing the tune to the psalm they were singing.[34] This format incorporated the call and response tradition. A song leader sang a phrase of the tune, and the congregation repeated the phrase. The leader then moved to the next phrase and the congregation responded once again. This pattern progressed until the completion of the psalm.

Research suggests, however, that the "lining out" method was used not to teach the tune to the congregation, but rather to connect the text with the tune to enhance the congregation's understanding. This method was successful because "the lining method implies a prior knowledge of the tune on the part of the singers; consequently, the concern of the precentor is with the text, not the tune."[35] Since hymn books only had a small number of tunes that could be applied to different texts, the melodies were recognizable to the congregation. This research suggests that congregations needed to be trained how to sing.

In order to meet this growing need, musicians in the Boston area, most notably Lowell Mason in later years, began to organize singing societies and schools.[36] These societies and schools became the most prominent historical institutions for American sacred music in its early periods. Modern musicologists believe that "the recovery of American singing school music is a scholarly achievement of the first importance, and one of its most significant aspects has been

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[34] John Ogasapian, *Church Music in America*, (Macon: GA, Mercer University Press, 2007), 9-10.
[35] William H. Tallmadge, "Baptist Monophonic and Heterophonic Hymnody in Southern Appalachia," *Anuario Interamericano de Investigation Musical* Vol. 11(1975): 111.
[36] Lowell Mason, 1792-1872, was a prominent sacred music composer in American hymnody. He composed a larger number of hymn tunes for the hymnal that are still in regular use in many American churches. He is considered to be one of the first music educators in America because of the Boston singing schools.

the extraordinary level of documentation that it has provided for the circulation of hymn texts and musical settings in early America."[37] This research provides the first real data of common hymn texts and their associated tunes in their historical context.

Revealed in this data is that "hymns have articulated the everyday beliefs and practices of generations of American evangelicals."[38] Around the time of the 1730s and 1740s, the First Great Awakening began to affect American culture. The First Great Awakening was the first major reform of religion that began to change the social attitudes and worship styles of the American colonies. In regards to music specifically, the greatest change was the progression from the psalter to the hymnal and the start of American church choirs.

The singing schools led directly to the formation of the American church choir and stood against social practices in American churches during this time. "We know from written sources that in New England the introduction of singing schools and singing societies, together with increasing liberalization of church doctrine, facilitated the formation of church choirs."[39] In the singing school tradition, church musicians like Mason began to hold special meetings once a week to teach the hymns for the following Sunday. This became a social event that brought people closer together. These singers sat together on Sunday mornings, generally at the front of the church, so that they could easily lead the congregation in song.

The traditions and practices of the singing school group strongly contradicted the culture of the time. "In general, differences in attitude toward music among various American churches in the eighteenth century reflected ethnic and cultural backgrounds, rather than denominational

[37] Stephen Marini, "From Classical to Modern: Hymnody and the Development of American Evangelicalism, 1773-1970," in *Singing the Lord's Song in a Strange Land: Hymnody in the History of North American Protestantism,* eds. Blumhofer and Noll, 3.
[38] Stephen Marini, "Hymnody as History: Early Evangelical Hymns and the Recovery of American Popular Religion," *Church History* Vol. 71, No. 2 (June 2007): 273.
[39] Tallmadge, "Baptist Monophonic and Heterophonic Hymnody in Southern Appalachia," 112.

identities."[40] In church politics, the higher social stature of a family meant that they were allowed to sit closer to the front of the church. They felt by doing so that they were somehow closer to God. After the widespread use of singing schools formed in the early 1700s, many young people from all walks of life joined them and the consequent choir.[41] Thus, when these younger people from a variety of families wanted to sit together at the front of the church, many upper-class families did not approve of this cultural shift.

The First Great Awakening also brought with it a change in theme for church texts. Instead of focusing on the psalmody of the Bible, texts began to focus on the mission of the church, particularly with the hymns from English composers like Isaac Watts.[42] "In addition to these metaphors of the institutional church as the Kingdom of God and the fellowship of the regenerate saints, early American evangelical hymns of the gathered church focused on believers's commitments to witness and mission in the world, classically expressed in Isaac Watts's immensely popular hymn of the church militant, 'Am I a soldier of the Cross.'"[43]

As American churches soldiered forth into the late 1700s and early 1800s, they became more institutionalized. Not only were they cultural hubs for social gatherings, but they also began to develop defining traits within each denomination. Because the colonists broke away from England during the Revolutionary War, they were no longer controlled by the Church of England. Consequently, varying denominations began to assert an independence because they were now free from imperial rule.

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[40] Ogasapian, *Church Music in America*, 45.
[41] Ogasapian, *Church Music in America*, 20.
[42] Isaac Watts, 1674-1748, was an English minister, theologian, and hymn composer. He was one of the first English hymn writers to introduce poetry based on Biblical texts into hymn compositions.
[43] Marini, "Hymnody and History" in *Music in American Religious Experience*, eds. Bohlman, Blumhofer and Chowm, 144.

American churches would go through many more changes and reform movements throughout the nineteenth and twentieth centuries. "In American Protestantism, sacred music history unfolds as a series of renewed beginning, whether through revival movements or the penchant ceaselessly to rethink and revise hymn books and prayer books."[44]

The Second Great Awakening

The Second Great Awakening was the most prominent movement that reshaped American religious practices in the 1800s. Three important hymnals helped define the new generation of hymns in the early stages of this movement. These hymnals include: *The Psalms of David Imitated in the language of the New Testament, and applied to the Christian use and worship* by Timothy Dwight (1801); *Cluster of Spiritual Songs, Divine Hymns and Sacred Poems* by Jesse Mercer (1810); and *The Methodist Pocket Hymn-Book Revised and Improved* by Jesse Mercer (1819).[45],[46],[47]

The noticeable difference between the three hymnals was the method of organization applied to the hymns. Rather than being grouped by psalm number, the hymns were organized into "clusters." The clusters represented hymns that had text representative of a specific concept or liturgical use. For example, some clusters were entitled "communion," "love," and "witness" as a general topical area.

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[44] Bohlman, "Introduction," in *Music in American Religious Experience*, eds. Bohlman, Blumhofer and Chowm, 6.
[45] Marini, "Hymnody and History" in *Music in American Religious Experience*, eds. Bohlman, Blumhofer and Chowm, 127.
[46] Timothy Dwight, 1752-1817, was a Congregationalist minister in addition to being an American academic, educator and author. Because of his political and religious stature, his efforts created the national evangelical movement that became known as the Second Great Awakening.
[47] Jesse Mercer, 1769-1841, was a Baptist minister and was prominent in the foundation of the Second Great Awakening particularly in Georgia.

Because of this organizational methodology, hymn texts began to evolve in order to focus on these concepts. There was also a shift from the focus on God to the focus on Christ and his love for mankind.[48] This realignment ushered in the development of texts that focused on current social trends, rather than just Biblical psalms and stories.

The performance space for the hymns also changed. The Second Great Awakening allowed for the trend of "camp meetings" and the foundation of the early holiness movement.[49] These meetings brought sweeping changes to Christian worship, specifically in the Methodist and Baptist traditions. While these churches still held services on Sunday morning, they began to meet throughout the week at "camp meetings" where they would sing songs, have dinner, and engage in other social activities. Camp meetings focused on "the search for 1) a secure union with God in Christ, ensuring 2) a stable, integrated identity, cemented in 3) a human 'community of feeling.'"[50]

The mental state of the holiness movement brought about a new kind of hymn and tradition: American folk-hymnody and the adoption of shape-note singing. This movement was most prevalent in the Southern states. Because these states were historically more agricultural, the citizens tended to be less educated and had little to no musical exposure. To assist the progression of this movement, a new tradition was created by the Singing Schools of New England. It was a system of musical notation designed to teach these citizens how to sing. This system became known as the shape-note tradition. "Shape-notes spread via singing schools from

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[48] Mary G. Dejong, "'I Want to Be Like Jesus:' The Self-Defining Power of Evangelical Hymnody," *Journal of the American Academy of Religion* Vol. 54, No. 3 (Autumn, 1989): 462.

[49] The holiness movement came from the Methodist Church in the 1800s. Believers in this movement thought they were cleansed from the tendency to commit sin because of Christ's salvation. Musically, they preferred to worship in camp meetings instead of a traditional worship service that used pipe organs and choirs. The camp meetings were accompanied by folk instruments, group singing, and movement.

[50] Chris Armstrong, "'Wrestling Jacob': The Central Struggle and Emotional Scripts of Camp-Meeting Holiness Hymnody," in *Singing the Lord's Song in a Strange Land: Hymnody in the History of North American Protestantism*, eds. Blumhofer and Noll, 174.

New England to Appalachia and the South in the nineteenth century and were featured in such prominent hymn collections as the 'Southern Harmony' (1835) and 'The Sacred Harp' (1844), and in various gospel hymn collections from the late nineteenth century onward."[51]

The notation called for different shapes for the note heads that allowed the singer to visualize the interval structure. There were four shapes, the circle, triangle, square, and diamond. After learning this notation, singers would be able to sing music at sight. They were able to correlate the note head shape with its corresponding pitch. "Shape notation became widely accepted in the American South and Midwest, becoming associated with hymn tunes transmitted in oral tradition before appearing in print, now known as folk hymns."[52]

The social outlet of these hymns was the "camp meeting." People would join together, sit in a square formation where they could all see each other, and sing the hymns from the shape-note collections. They viewed it as a musical expression to God. Consequently, the singing style was not the traditional choral sound. Rather, the tone was very bright and nasal. The tunes used were drawn from the cluster hymnals of the Second Great Awakening.[53] "Considered in their own right, not as church hymns but as religious songs for revivals and social use, they express one of the more dramatic phases of the religious life of the later nineteenth century."[54]

These hymns preserved a changing American religious mind set, one that produced a "body of music of great individuality, genuine merit, and melodic charm."[55] This endeavor was

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[51] Jeff Todd Titon, "Tuned Up with the Grace of God: Music and Experience Among Old Regular Baptists," in Bohlman, Blumhofer, and Chowm, *Music in American Religious Experience*, eds. Bohlman, Blumhofer and Chowm, 321.
[52] Harry Eskew, "The English and American Hymnody Collection of the Pitis Theology Library, Emory University," *Notes, Second Series* Vol. 61, No. 4 (June, 2005): 965.
[53] Kay Norton, *Baptist Offspring. Southern Midwife – Jesse Mercer's Cluster of Spiritual Songs (1810): A Study in American Hymnody*, (Warren, MI: Harmonic Park Press, 2002), 75.
[54] Henry Wilder Foote, *Three Centuries of American Hymnody*, (Cambridge, MA: Harvard University Press, 1940), 271.
[55] Irving Lowens, *Music and Musicians in Early America*, (New York: W.W. Norton & Company, Inc., 1964), 155.

completed through the use of strophic psalm and hymn tunes, revival songs, non-strophic set pieces called "odes" and anthems typically based on texts from the Bible.[56]

While this tradition was developing, there was also a push for more European church standards, particularly in the Northern states. Even though hymnals were published for this movement, most of the tunes used in the publications came from Europe and were not written by American composers. However, "such tune books increasingly gave way to a stream of publications bent, like the Mendelssohn Collection, on pressing American singing ever more rigorously toward a European model through the incorporation of hymn tunes gleaned from European operatic, sacred, and concert music."[57]

This movement was strengthened by an increase in European immigration. Many European traditions, such as the Lutheran, Episcopalian and Presbyterian churches, would all see a rise in more historically rooted music being used and published in their hymnals here in America.[58] These same churches began to buy pipe organs as well to enhance the worship experience for their congregations and to improve congregational singing.[59]

These two movements would develop into the concepts of "high" church and "low" church. "High" church traditions are ones that were more associated with the European cathedral style traditions. They had a heavier use of the organ and choir, more elaborate music, and favored traditional Sunday morning services. "Low" church traditions, on the other hand, were characteristic of churches that identified more with the American folk-hymn and shape-note traditions prevalent in the American South. These churches participated in "camp meetings,"

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[56] David Warren Steel and Richard H. Hulan, *The Makers of the Sacred Harp*, (Urbana, Chicago and Springfield, IL: University of Illinois Press, 2010), 7.
[57] Peter Mercer-Taylor, "Mendelssohn in Nineteenth-Century American Hymnody," *19th Century Music* Vol. 32, No. 3, (Spring 2009): 238.
[58] Ogasapian, *Church Music in America*, 142.
[59] Ogasapian, *Church Music in America*, 139.

allowed more congregational participation throughout their services, and did not restrict worship to Sunday morning. These churches served not only as places of worship, but also as social centers.

Inclusive Reform and the Twentieth Century

The Civil War brought about the next major change for American hymnody. With the slaves now free, and women pressing for more and more rights, texts used in American hymnals began a transition that reflected these social changes.

The first evidence of this comes in 1867 with the publication *Slave Songs of the United States* by William Francis Allen.[60] This was the first publication of African-American spirituals, a tradition that stemmed from the early African American churches, and would go on to grow into the Gospel movement of the 1920s. I will present a full discussion on this historical movement in my next chapter since the development of the African-American spiritual plays directly into how gospel music was created.

During the late 1800s, there was a change in American hymnody that allowed for inclusive language for women, resulting in what were called "social" hymns from nondenominational organizations. "Nondenominational 'social' hymns published between 1870 and 1920 include many hymns that promote the social concerns of women sacralized by association with the private sphere: the religious education of children, domestic and foreign missions, temperance, veneration of the Christian mother."[61] These hymns began the movement that would provide inclusive language throughout the hymnal of the twentieth century.

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[60] Foote, *Three Centuries of American Hymnody*, 272.
[61] June Hadden Hobbs, *"I Sing for I Cannot Be Silent" The Feminization of American Hymnody, 1870-1900,* (Pittsburgh, PA: University of Pittsburgh Press, 1997), 70.

In the 1900s, there was a cross-pollination in hymnals across denominational boundaries. Previously, each specific denomination had a certain collection of hymns upon which they drew. For example, the Baptists had the cluster, the Lutherans had their chorales from Germany, and the Methodists stayed true to tunes written by the Wesley brothers.[62] However, American churches began to work together and to influence each other, and this collaboration was reflected in their hymnals. Churches began to address new social issues in the twentieth century as one united religious community. "Many new hymns included issues and topics never before addressed in hymnody, reflecting profound changes in the world and society in the 1950s, the hymn society in the United States and Canada started publishing little collections of hymns to fill gaps such as 'Five New Hymns on the City,' (1954), 'Fourteen New Rural Hymns,' (1955), and 'Seven New Social Welfare Hymns' (1961).[63] "The new hymns have been increasingly songs of human brotherhood; of the redemption of the social order rather than of the salvation of the individual soul; and of the higher patriotism which looks beyond the nation to mankind."[64]

Church music began to address social issues. Particularly in the 1950s, hymns began to address the roles of women and concerns about race. This was the first time American churches found themselves in the forefront as examples of Christ's mission in the world. The social justice movement became the norm for many American churches. This change can also be seen by the inclusion of many African-American spirituals, which continued to increase in publication in all hymnals form the 1950s through the 1980s.[65] In general, hymnody in the twentieth century had an increased awareness of race, rights, and social reform.

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[62] The Baptist cluster was a new way to organize the American hymnal. Hymns were organized by topic instead of the liturgical calendar, scriptural reference or psalm number.
[63] Emily R. Brink, "When in Our Music God is Glorified: Classical Contemporary Protestant Hymnody," *The Choral Journal* Vol. 53, No. 9 A Focus Issue on Music in the Worship Service (April, 2013): 13.
[64] Foote, *Three Centuries of American Hymnody*.
[65] Jon Michael Spencer, "The Hymnody of the African Methodist Episcopal Church," *American Music* Vol. 8, No. 3 (Autumn, 1990): 289.

In the later part of the twentieth century, American churches also began to develop the "folk mass." "The introduction of 'folk mass' music with guitar accompaniment sparked new liturgical interest among church youth, especially in the Northeast and Midwest."[66] Folk masses, and later the praise band, began to increase in popularity to form contemporary styles of worship. Contemporary worship focuses on the use of nontraditional church instruments, typically in the form of a small rock band that performs hymns in the popular and rock style forms of music. Gracia Grindal writes that "the melodies of all of these songs are primary. They are in the mode of popular music and can be easily sung by everyone. The texts tend to be biblical paraphrases. The rhymes and meters are song-like and not so rigid as the more stylized hymn."[67]

Because of the development of contemporary forms of worship, there was a reaction to perverse older styles. This can be seen in the publication of the *Lutheran Book of Worship* in 1978. "The *Lutheran Book of Worship* is generally considered the first of a new generation of North American hymnals, so much so that the *Dictionary of American Hymnology* chose 1978 as the cutoff date for a comprehensive listing of all hymns and hymnals produced in North America since 1646."[68] The *Lutheran Book of Worship* was the first publication that produced a hymnal that adequately represented all of American sacred music. It is probably only over-shadowed in stature by the publication of *The New Century Hymnal* in 1995, the first hymnal produced entirely in an inclusive language. *The New Century Hymnal* also contains a large number of hymns from various world cultures including Latin America and Eastern Asia. This would be contained in other hymnal publications within the past decade among all denominations.

[66] Marini, *Sacred Song in America: Religion, Music and Public Culture*, 251.
[67] Gracia Grindal, "Contemporary American Poetry and Current American Hymnody," *Jahrbuch für Litugik und Hymnologie* Vol. 35 (1994/95), 168.
[68] Brink, "When in Our Music God is Glorified: Classic Contemporary Protestant Hymnody," 11.

American hymnody has gone through many changes over its history. It began in the form of the psalter, and grew into a movement that deals with social reforms that draws from a large number of cultural influences. American hymnody will continue to become more diversified, reflecting the large number of cultures that are present in American society.

Chapter Four

Gospel Music

Introduction

In the twentieth century, gospel music has been on the rise in America both within the world of sacred music as well as secular pop music. "With gospel music now being heard in most Protestant churches, in colleges and universities, in theatres and concert halls, on recordings and radio, and in movies and television, it is slowly becoming an integral part of world life."[69] After its development and emergence in the 1920s, gospel music rapidly spread into all parts of American culture.

Originally a religious form of music, gospel was considered the avenue to spread the "good news" of the words of Jesus Christ through song.[70] Gospel music has become one of the most distinct American styles of music. "Gospel is one of the most vital all American musical traditions and stands as a pivotal musical style that has influenced such other musical genres as jazz, soul, blues, and popular music."[71] Not only has it developed into a new form of sacred music, but it has also influenced a vast number of popular American musical styles in the secular realm.

The study of gospel music has become an educational standard in many academic circles. A research study completed in 2003 "found that college and university music professors agreed that gospel music should be studied and performed in higher education because it has musical,

[69] Horace Clarence Boyer, "Contemporary Gospel Music," *The Black Perspective in Music* Vol. 7, No. 1 (Spring, 1979): 34.
[70] Patrice E. Turner, "Getting Gospel Going," *Music Educators Journal* Vol. 95, No. 2 (December, 2008): 62.
[71] Irene Jackson-Brown, "Developments in Black Gospel Performance and Scholarship," *Black Music Research Journal* Vol. 10, No. 1 (Spring: 1990): 36.

academic, and aesthetic value."[72] Because of its influence on a large number of American genres, it is now a necessity to understand the traits and nuances in order to fully grasp American music.

Gospel music had a long, difficult battle as it grew to its present prominence of American music. It originated in the African American slave traditions of the South, with cultural elements that were riddled with a hard and bitter history. "Within the U.S. context, which actually maps race and class onto musical style in rather unsubtle ways, the term 'gospel music' generally refers to an African-American sacred repertory and range of performance practices."[73] It has its early roots in the African-American spiritual – religious songs that were also a cultural form of expression. Gospel music is representative of the same expressions. "African American gospel music forms an important part of the community's aesthetic expression and is a synthesis of music, dance, poetry, and drama distilled into a unified whole."[74]

There are many features that define gospel music. "The term gospel music refers to both a type of song and a style of playing the piano. The texts of the songs are based on texts of the Trinity: they speak of blessings, sorrows, woes and limitations. The piano style is basically chordal and heavily laced with syncopation."[75] Because the style arose from a populace that was not educated and largely forced into poverty, the general sound of gospel music is harsh and unrefined. It is distinctive for the treatment of four elements which include timbre, range, text interpolation and improvisation as well as the singer's lack of concern over vocal control across vocal registers.[76]

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[72] Michael Graham, Jerome Shedd and Linda B. Walker, "Gospel Music," *Music Educators Journal* Vol. 89, No. 5 (May, 2003): 11-12.
[73] Timothy Rommen, *"Mek Sime Noise," Gospel Music and the Ethics of Style in Trinidad,* (Los Angeles, CA: University of California Press, 2007), 5.
[74] Joyce Marie Jackson, "The Changing Nature of Gospel Music: A Southern Case Study," *African American Review* Vol. 29, No. 2 (Summer, 1995): 185.
[75] Boyer, "Contemporary Gospel Music," 22.
[76] Boyer, "Contemporary Gospel Music," 23-24.

In recent years, gospel music has been at the forefront of political and social issues. The music fostered by Thomas Dorsey in the Chicago area in the 1920s would go on to be used at many Civil Rights demonstrations throughout the 1960s. In addition, a white subset version of the genre known as Southern gospel music would emerge in reaction to this development and promote a number of conservative viewpoints. Since their creation, "spirituals and gospel music are community songs with their roots in the hopes and faith of a community struggling to find its way in a strange land."[77]

The Spiritual and the Roots of Gospel

Gospel music originated in the African-American spiritual. The spiritual developed in the middle of the nineteenth century as a means of both social and religious expression. "In historical terms, spirituals emerged from African rhythm, work songs, and field hollers in a remarkably short time – years, perhaps days – after the first African slaves landed on American shores."[78] They came directly out of African religious and social culture.

In order to fully understand the spiritual, it is necessary to see how the original African American slaves were able to grasp the concepts of Christianity. "For all of the witches, forest spirits, and demons that abound in the various mythologies, many of the West African religions shared a belief in a single, most-high god."[79]

They used music as a source of expression in order to worship this higher being.[80] The Africans viewed God and music as being one in the same, and typically coupled their beliefs

[77]Marvin V. Curtis, "African-American Spirituals and the Gospel Music: Historical Similarities and Differences." *The Choral Journal* Vol. 41, No. 8 (March, 2001): 9.
[78] Robert Darden, *People Get Ready! A New History of Black Gospel Music,* (New York, NY: The Continuum International Publishing Group Inc., 2004), 1.
[79] Darden, *People Get Ready! A New History of Black Gospel Music*, 25.
[80] Melva Wilson Costen, *In Spirit and in Truth: The Music of African American Worship,* (Louisville, KY: Westminster John Know Press, 2004), xi.

with forms of expression like dance. "In traditional African cultures, music and dance play an active role in religious and healing rites, and in rites of passage in the 'rhythm of life' of individual members of the community."[81] The Africans viewed life as being linked to music, religion, dance and community.

There were some basic commonalities within the musical traditions of the African culture. The traditions of African music include the following: call-and-response dialogical participation, extemporaneous singing, storytelling in song or storytelling linked with song, communal involvement in the shaping of songs, improvisation of texts and melodies, embellishing of melodies and rhythms, and highly intensive singing with special vocal effects such as falsetto, ululation, groans, shouts and guttural tones.[82] These define some of the traits of the spiritual and gospel music. When the first African Americans arrived in the Southern states, they brought with them their musical and cultural traditions. As Western culture and religion increasingly influenced their practices, they produced a body of repertoire that combined these two traditions. "Once Africans in America began to accept Christianity, they adapted the religion using their own spiritual and cultural values."[83] The end result in the nineteenth century would be the spiritual.

The spiritual developed after the African American slaves were exposed to Christianity. This exposure began with the camp meetings of the Second Great Awakening in the 1800s.[84] The slaves saw the general atmosphere of the camp meetings as a similar practice to their culture in Africa. They viewed it as a place to escape from everyday life and to express their traditions in

[81] Costen, *In Spirit and in Truth: The Music of African American Worship,* 3.
[82] Costen, *In Spirit and in Truth: The Music of African American Worship,* 32.
[83] Deborah Smith Pollard, *When the Church Becomes Your Party: Contemporary Gospel Music,* (Detroit, MI: Wayne State University Press, 2008), 21.
[84] Horace Clarence Boyer, "Gospel Music," *Music Educators Journal* Vol. 64, No. 9 (May, 1978): 36.

the form of music, song and community.[85] This exposure to camp meetings directly spawned the "ring-shout" which was first documented in William Francis Allen's publication *Slave Songs of the United States* in 1867.[86] This was a practice in which the slaves would gather together in a circle, dance, and shout songs as they worshipped the Christian God. It was the first documented case of African styles of music in the United States.

"The next step in the evolution of modern gospel music was the jubilee spiritual, popular during the decade before the Emancipation Proclamation."[87] This early form of what would become the spiritual would shape and define the entire slave culture of the African Americans during the time of the Civil War. Unfortunately, "Christian doctrine was used to try to convince slaves that they were enslaved by God's will, they did not deserve freedom, and the devil created their desire to escape to freedom."[88] Slave owners used the Christian bible as a means to keep their slaves believing that their only purpose in life was to serve other people. They did not deserve to be free and such thoughts were deemed sinful.

However, as more and more slaves became more fluent in the English language, they began to understand the bible and what it said. They took a particular interest in the Book of Exodus and how the Israelites were enslaved by the Egyptians. The slaves identified with these stories and began to view themselves as being in the same predicament. Consequently, the slaves began to hide messages in the texts of these jubilee songs in order to express their desires for freedom and to relay messages to one another. "Words such as 'the Jordan River,' originally signifying a body of water where Jesus was baptized, became, in the mind of the slave, the Ohio River, which one crossed to find freedom. Canaan Land or Beulah Land became code words for

[85] Costen, *In Spirit and Truth: The Music of African American Worship,* 37.
[86] Boyer, "Gospel Music," 36.
[87] Boyer, "Gospel Music," 36.
[88] Curtis, "African-American Spirituals and the Gospel Music: Historical Similarities and Differences," 13.

Canada. Moses was not just a male, but probably Harriet Tubman leading slaves to freedom on the Underground Railroad. Daniel showed how he could resist slavery and the fiery furnace and still be triumphant. Pharaoh was the slave master, and the walls of slavery would someday fall, like the walls of Jericho."[89]

This movement would continue to progress until it developed into the genre of the spiritual. The spirituals were not only representative of the religion to which the slaves were being forced to convert, but also aided the slaves in points of outburst in the face of severe oppression.[90] This practice was continued throughout the Civil War, and eventually became the cornerstone of gospel music.

The last stage of the roots of gospel music occurred after the Civil War with the culmination of two events: the spread and growth of the African American people, and the rise of African American churches. The Fisk Jubilee Singers from Fisk University in Tennessee became the first African American group to perform the repertoire of the spirituals internationally. Formed in 1871, they were the first African American group to have a long-standing performance career in the United States. They sang and performed the spiritual everywhere, including Europe, making the spiritual one of the first internationally performed styles of American music.

Another trend was the development of African American Holiness churches. These churches would spread like wildfire in the South, and were the main form of religious experience for many of the newly freed slaves. "In 1895, when the first black Holiness church was organized, the camp meeting and jubilee spirituals were transformed into the 'church song,' a

[89] Curtis, "African-American Spirituals and the Gospel Music: Historical Similarities and Differences," 14.
[90] Darden, *People Get Ready! A New History of Black Gospel Music,* 2.

simple refrain without a contrasting section, usually with four lines of poetry, the second and fourth of which were the same or nearly the same."[91]

These churches began to develop a very informal type of service. The congregations shouted amen, danced and clapped around to the music, and participated in a variety of other activities that would not be considered appropriate for a "high church." "Members of the early Holiness churches were also more impoverished and less educated than most Baptists and Methodists, and because Holiness worshippers believed in speaking in tongues, there was little interaction between them and members of other black churches."[92] However, these Holiness churches became the final catalyst that launched the spiritual into a sacred music genre, allowing for the development of gospel music.

The Golden Age of Gospel Music

The 1920s are often referred to as the golden age of gospel, especially in and around the Chicago area. "Students of gospel music are in agreement that it was during the decade of the 1920s that the tradition of gospel music started its steady climb to respectability and widespread popularity among black people in the United States."[93] This change occurred, in part, because of the mass migration of African American people in the years following the Civil War. As more and more African Americans began to establish themselves in all parts of the country, they brought with them the cultural traditions that had been cultivated on the southern plantations. "As a relatively new manifestation of a long historical tradition of religious music, black gospel

[91] Boyer, "Gospel Music,"36.
[92] Boyer, "Gospel Music," 37.
[93] Mellonee Burnim, "Gospel Music Research," *Black Music Research Journal* Vol. 1 (1980): 63.

music has drawn upon such source music as spirituals, ring shouts, jubilees, chants, and camp meeting songs which themselves had numerous retentions of Africanisms."[94]

The African American community has always been proud of its heritage. They consider their music to be a source of expression, community, and religion. "It was one of the musical expressions that Black Americans – most of whom were transplants from the rural South in search of freedom, justice, and opportunity – made in symbolic and emotional response to society, religion, and the realities of life."[95] From its development in the 1920s and continuing throughout the twentieth century, gospel music established its position at the forefront of the social concerns of the African American church.

The movement had its beginnings in Jefferson County, Alabama in 1915, where it made sweeping changes to the African American communities.[96] Rev. Dr. James Howard Corenzo Smith was a prominent African American preacher in that area. One of the changes he promoted within the church was the need for a revival of the church's music. Because of the rural nature of the area in which Rev. Dr. Smith worked, there were very few large, established churches. Rather, smaller "storefront" churches were prevalent. "Storefront churches provided new settlers with opportunities for recognition and status that the larger, more established churches could not."[97] Storefront churches grew out of the Holiness movement where many southern African Americans were accustomed to worshipping. Because of the less formal styles present in these

[94] Pearl Williams-Jones, "Afro-American Gospel Music: A Crystallization of the Black Aesthetic," *Ethnomusicology* Vol. 19, No. 3 (September, 1975): 376-377.
[95] James Benjamin Kinchen Jr., "Black Gospel Music and Its Impact on Traditional Choral Singing," *The Choral Journal* Vol. 27, No. 1 (August 1986): 11.
[96] Horace Clarence Boyer, "Tracking the Tradition: New Orleans Sacred Music," *Black Music Research Journal* Vol. 8, No. 1 (1988): 137.
[97] Robert M. Marovich, *A City Called Heaven: Chicago and the Birth of Gospel Music*, (Urbana, IL: University of Illinois Press, 2015), 23.

churches, new approaches to music were possible and Rev. Dr. Smith was eager to discover and kindle them.

Rev. Dr. Smith found his opportunity when he moved to Chicago in the 1920s and began working at Ebenezer Baptist Church. This church was very prominent in the Chicago area for the African American community. Like many similar churches throughout the country, Ebenezer Baptist was "a house of worship, a community center, youth center, senior center, social service center, news and information bureau, arbiter, meditation, and entertainment venue."[98] The all-inclusive role this church played in the lives of African Americans in Chicago would prove to be one of the foundational points for the rapid growth of gospel music.

Besides Rev. Dr. Smith, Thomas A. Dorsey was the other important instigator of gospel music movement within Ebenezer Baptist. "Thomas A. Dorsey is called the 'father' of black gospel music because he adapted the style of blues and jazz into a black religious song, ultimately pioneering and ushering in a new gospel music genre."[99] Effectively, Dorsey "invented" gospel music by combining elements of the spiritual with the traditions of jazz and blues. African Americans readily accepted and adapted to this style because their heritage linked together religion and everyday life for the betterment of the community. In his music, Dorsey used a call and response format, allowed ample room for improvisation, rhythm and regular use of the flatted seventh and third in both melody and harmony, and used the spiritual as his main source of inspiration.[100]

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[98] Marovich, *A City Called Heaven: Chicago and the Birth of Gospel Music*, 17.
[99] Elizabeth Desnoyers-Colas and Stephanie Howard (Asabi), "Bridge Over Troubled Gospel Waters: The Cross-Cultural Appeal of Thomas A. Dorsey's Signature Songs," in *More Than Precious Memories: The Rhetoric of Southern Gospel Music*, eds. Michael P. Graves and David Fillingim (Macon, GA: Mercer University Press, 2004), 135.
[100] Darden, *People Get Ready! A New History of Black Gospel Music*. 183.

In the final piece that aided in the development of gospel music in Chicago, it was the performers Dorsey used to support his new style of music. There were three prominent female singers within the African American community of Chicago during this time: Sister Rosetta Tharpe, Clara Ward, and Mahalia Jackson. The last, Mahalia Jackson, would prove to be the most influential member of this group. Jackson is said to "tower over the history of gospel music like Louis Armstrong towers over the history of jazz."[101] With these three players in place, Rev. Dr. Smith, Mr. Dorsey and Mrs. Jackson, gospel music spread rapidly throughout the African American churches in Chicago and eventually reached across the entire country.

By the 1930s, gospel music was considered to be a new contemporary religious music.[102] What began to change was not the musical style itself, but rather the text used for the songs. As the genre developed, new compositions were written that incorporated variations on pre-existing hymns. The text still drew upon biblical references as the primary source of inspiration. However, the focus, or subject, of the text began to shift. "Although the spiritual is based primarily on biblical stories using coded language, gospel music makes the biblical story personal and places the person in the 'I' position."[103] The spiritual was all about a sense of community among a people that were pressured to be silent about the desire for a better life. Because of the shift in societal ideals, gospel music no longer needed to hide this silent desire for social change. African Americans could openly express how they felt through the music they sang. This new-found liberation allowed for the inclusion of intimate text that contained more interconnections between text and music. This realization is why many in the gospel community believe that Dorsey's composition, "Precious Lord," to be the genre's first major "hit." "Like no

[101] Darden, *People Get Ready! A New History of Black Gospel Music*, 209.
[102] Darden, *People Get Ready! A New History of Black Gospel Music*, 181.
[103] Curtis, "African-American Spirituals and the Gospel Music: Historical Similarities and Differences," 19.

song before it, 'Precious Lord' melded the 'sorrow songs,' spirituals, jubilee, and camp-meeting songs into the intimate wail of the blues."[104] "Precious Lord" would quickly become one of America's most renowned pieces of the twentieth-century sacred music repertoire.

Because of the success of gospel music at Ebenezer Baptist, as well as at Pilgrim Baptist Church (a sister church in Chicago), gospel music quickly replaced traditional forms of sacred music in the African American community. There was some hostility to the music, however, especially from more traditional churches in some of the northern cities. Some people found it hard to consider this new style of music as church music. They found the vocal techniques, the tight, close-knit harmonies of the piano, and the rhythmic pulse of the Hammond organ, to be distracting from the meaning of the text of the music. Some members of the community believed that the replacement of the spiritual with gospel music was "often performed in such a manner that one has to listen to the words to determine whether or not it is 'truly church music.'"[105]

Despite this resistance, the incorporation of gospel music in worship services continued to grow. The clergy noticed how effectively and deeply the music spoke to their congregations. Churches also began to form gospel choirs to perform this music both at Sunday services and for community concerts. The gospel choir differed from the traditional church choir in that they focused not only on the music, but also on their appearance, attitude, and choreography. They incorporated all elements of traditional African worship: music, singing, shouting and dance. "Recognizing that gospel music had the potential to attract new members and more revenue, African American churches of all sizes and denominations in the city organized gospel choruses and invited gospel choruses from other churches to sing for special worship services and

[104] Darden, *People Get Ready! A New History of Black Gospel Music*, 171.
[105] Romeo Eldrige Philips, "Some Perceptions of Gospel Music," *The Black Perspective in Music* Vol. 10, No. 2 (Autumn, 1982): 169.

musicals."[106] The gospel choir would be the last contribution in the formation of gospel music during its "golden age" in the 1920s and 1930s. The work of Rev. Dr. Smith, Thomas Dorsey and Mahalia Jackson have had a lasting impact on gospel music as it transitioned to new avenues in the later twentieth century.

The Modern Era of Gospel Music

During the last half of the twentieth century, gospel music would continue to grow and influence many forms of popular music in America, particularly in the area of rhythm. "Gospel songs are rhythmically distinguished by syncopation, a driving beat, and divisions and subdivisions of the beat as well as multiple variations of these divisions."[107] The way the music was presented, the response by the congregations, the manner in which a minister would present a sermon over the music and the constant interplay between these three components also became signifying factors for gospel music.[108] This music would continue to be used in a multitude of churches for political activism, and to cultivate cultural significance. "Thus, the genre came to be regarded as an art form in its own right, an art form that eventually would not need to be dependent on the institution from which it evolved."[109]

This change came about as gospel music became a secular genre of pop music in America. Like many genres of music in the 1930s, there was a transitional period between the sacred and secular use of gospel music. As more churches sponsored gospel choir concerts and performances, these choirs toured across the country and eventually made appearances in the

[106] Marovich, *A City Called Heaven: Chicago and the Birth of Gospel Music*, 98.
[107] Boyer, "Gospel Music," 34.
[108] Jacqueline Cogdeil DjeDje, "Change and Differentiation: The Adoption of Black American Gospel Music in the Catholic Church," *Ethnomusicology* Vol. 30, No. 2 (Spring-Summer, 1986): 223.
[109] Jacqueline Cogdeil DjeDje, "Gospel Music in the Los Angeles Black Community: A Historical Overview," *Black Music Research Journal* Vol. 9, No. 1 (Spring: 1989): 65.

international community. “The appearance of the Pilgrim Gospel Chorus at Orchestral Hall and at the 1933 World’s Fair, as well as the Martin and Fyre Quartette’s half-hour program at the World’s Fair in 1934, demonstrated that gospel music had the potential to move beyond the confines of church sanctuaries and choir lofts and into environments reserved normally for secular entertainment.”[110] It is said that “the origins of popular music lie in the participatory singing tradition of American churches, especially those in denominations that emphasize individual conversion experience, a personal relationship with a deity, bible-based theology and worship, and lay rather than clerical leadership.”[111]

American radio stations were a catalyst for this development and formation of gospel quartets. With the development of the American radio, church leaders found a new avenue to spread the “good news” throughout the world. African American worship services were broadcast over the radio waves, allowing gospel music to be presented to a wider audience. “Hymns in the gospel-song tradition emphasize conversion, heaven, and the emotional dynamics of a personal relationship with Jesus.”[112] This would become the first step in gospel music’s rise in poplar American musical culture.

The other key component to the secular rise of gospel music was the formation of gospel quartets, both male and female. These quartets began as subgroups within a larger gospel chorus. However, they would become one of the most prominent voices in popular gospel music outside of the solo gospel artist. The quartets operated in a similar fashion to the gospel choirs in that they focused on their movements, appearances, and the message of spreading the Gospel of Christ. Generally, male quartets consisted of four male singers dressed in suits and ties. They

[110] Marovich, *A City Called Heaven: Chicago and the Birth of Gospel Music,* 111.
[111] Ellen Garrison, “Let Me Hear an Amen: Gospel Music and Oral History,” *The Midwestern Archivist* Vol. 14, No. 1 (1989): 24.
[112] Graves, *More Than Precious Memories: The Rhetoric of Southern Gospel Music*, 11.

mostly performed without accompaniment, and explored both close and open harmonic progressions. Female quartets tended to be accompanied mostly by a piano and drum set, and tended to have tighter, compact harmonies. They also wore gaudy evening gowns and flashy jewelry, always in the current styles of fashion.[113]

As with the origins of gospel music, this new generation of gospel quartets and singers also developed in the Chicago area. Some of the major quartets in this area during the 1930s and 1940s included: The Sunset Four, the Alabama, Georgia and Southern Harmonizers as well as the Harmony Queens and Humble Queens, all of which were managed by Norman "Old-Man" McQueen, Birmingham Jubilee, which was organized by Charles Bridges, Famous Blue Jay Singers founded by Clarence "Tooter" Parnell, Five Soul Stirrers of Houston, the Blue Jays, and the Windy City Four, Four Harmony Queens, the Crooning Sisters, the Golden Tone Female Quartet, the Four Loving Sisters, the Jubilee Four Female Quartet, and the Golden Harps Quartette from Liberty Baptist Church.[114] Aretha Franklin and Shirley Caesar were the most popular solo artists for gospel music form this second generation of singers.[115] All of these performers helped shape and evolve gospel music as it moved out of the church and into secular American culture.

As the Civil Rights movement began to emerge in America in the 1950s and 1960s, gospel music would be one of the key vehicles for expression of the agenda for equal rights. "At this juncture, the 'church' became apprehensive about the new acceptance, for its members realized that gospel music was the one remaining pure Afro-American music expression to

[113] This tradition is similar to the development of Motown in Detriot, MI. Scholars believe Motown was directly influenced by musical trends of gospel music from the Chicago area.
[114] Marovich, *A City Called Heaven: Chicago and the Birth of Gospel Music*, 135-144.
[115] Darden, *People Get Ready! A New History of Black Gospel Music*, 247 and 257.

which the Afro-American could lay claim."[116] In fact, "the quartet phenomenon emerged in partisan opportunity for African-American males to invert these destructive media stereotypes and the debilitating social structures those stereotypes upheld."[117] Because African Americans saw gospel music as a modern form of expression rooted in their ancestry, they would use gospel music against the oppression they were feeling during the Civil Rights Era. Gospel musicians, including Mahalia Jackson, regularly traveled with and performed for Martin Luther King Jr. at many of his rally events across the country. "As one of the most articulate expressions of history, culture and community, African American gospel music seems without obvious parallel a musical and social phenomenon of the twentieth century."[118]

During the Civil Rights Era, "there is another world of gospel music that includes contemporary, inspirational, Jesus rock, traditional, and southern quartet styles."[119] This genre became known as Southern gospel, and found its home in the white communities of the American South. It is a musical subgenre that is often overlooked by musicologists of American popular music because it is heavily overshadowed by the gospel music traditions from the African American community.[120] It was contemporary Christian music, but was more influenced by the Appalachian musical traditions within American folk culture of the area. Southern gospel music is still considered to be gospel music because it blends religious and popular music. The texts are generally "shaded with personalized psycho-spiritual responses" to become a music not only for a single person but the community as a whole.[121]

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[116] Boyer, "Contemporary Gospel Music," 6.
[117] Carrie A. Allen, "When We Send up the Praises': Race, Identity, and Gospel Music in Augusta, Georgia," *Black Music Research Journal* Vol. 27, No. 2 (Fall, 2007), 84.
[118] Andrew Legg, "A Taxonomy of Musical Gesture in African American Gospel Music," *Popular Music* Vol. 29, No. 1 (January, 2010): 103.
[119] W.F. Myers, "Gospel Muisc," *Music Educators Journal* Vol. 65, No. 5 (January, 1979): 9.
[120] James R. Goff Jr., "The Rise of Gospel Music," *Church History* Vol. 67, No. 4 (December, 1998): 723.
[121] Douglas Harrison, "Why Southern Gospel Music Matters," *Religion and American Culture: A Journal of Interpretation* Vol. 18, No. 1 (Winter, 2008): 36.

The Southern gospel tradition has roots in the 1940s, but its popularity spread rapidly with the development of television broadcasting in the 1960s. "From its beginnings in the early part of the twentieth century, southern gospel music developed into a full-fledged entertainment industry and form of ministry paralleling the growth of radio in the 1930s and 1940s and through a radio and television inspired peak of popularity in the 1950s and 1960s."[122] Southern gospel music also served as a vehicle of conservative political viewpoints popular among the culture of the Southern states, and was historically viewed as the white Christian response to the African American style of gospel music.

Because of its popularity and wide acceptance, gospel music has been firmly established as an American musical genre. It is considered both religious and secular, and has been added to many music curricula throughout the country. "Gospel music is no longer a stranger to university classrooms and concert halls, in which it has been receiving its due accord as a significant manifestation of black creativity and spiritual depth."[123]

Because gospel music has roots in both church and popular cultural, modern gospel music encompasses a variety of styles. These styles grew out of the art of improvisation. Anything that is new, yet expounds upon the traditions of the past, is considered gospel music amongst the community. This can be seen "as the ideas and values of the older musicians ran head-on into the ideas and values of the new professionals" in recent years.[124]

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[122] J.D. Keeler, "The Music is Our Lives: Why Audiences Are in Love with Southern Gospel Music," in *More Than Precious Memories: The Rhetoric of Southern Gospel Music,* eds. Graves and Fillingim, 201.
[123] DjeDje, "Change and Differentiation: The Adoption of Black American Gospel Music in the Catholic Church," 223.
[124] Charles Wolfe, "'Gospel Boogie': White Southern Gospel Music in Transition, 1945-55," *Popular Music* Vol. 1 (1981): 79.

Chapter Five

Analysis of William Bolcom's *Gospel Preludes*

Introduction

In this chapter I will analyze William Bolcom's *Gospel Preludes.* Each piece is discussed individually, highlighting the relevance of specific examples of American organ construction, the playability on American classic organs, and the influence of both American hymnody and gospel music present within each composition. The pieces are presented separately to enhance the accessibility of this research for organists who wish to use this dissertation as a reference. The pieces are presented in chronological order, as printed in the edition published by the Hal Leonard Corporation. The Chorale prelude on "Abide with Me" is not included in this discussion. Although it is currently published under "Complete Gospel Preludes," the notations in the table of contents for the Hal Leonard publication specifically state that "Abide with Me" is not a gospel prelude. I chose to use the Hal Leonard edition because it is currently the most common edition of the *Gospel Preludes*, and was edited by Dr. Michael Mazzatenta under the supervision of William Bolcom. The texts for each hymn are provided in appendix C.[125] Because of copyright law, only selections of the music mentioned in this chapter will be reprinted here; it is assumed the reader will have a copy of the score for this chapter to view the full score.[126] Reference is made to the original forms of the hymns in *The United Methodist Hymnal*, published in 1989.[127] "Sometimes I Feel" is not included in *The United Methodist Hymnal*, but settings of "Sometimes I Feel," were examined from Hymnary.org.[128]

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[125] See appendix C, page 98.
[126] See appendix D, page 107.
[127] Feaster, Robert K., Publisher, *The United Methodist Hymnal,* (Nashville, TN: 1989), 191, 357, 361, 369, 378, 398, 496, 526, 528, 529, 573, 723.
[128] "Sometimes I Feel Like a Motherless Child," Calvin Institute of Christian Worship, accessed March 23, 2017, http://www.hymnary.org/text/sometimes_i_feel_like_a_motherless_child.

Since I have performed all of these pieces throughout my studies at the University of Washington, I will also provide my insight in the registration choices I used for the preludes. Since many of the registrations provided in the score do not call for specific stops, I hope that my insight can be used to aid organists who wish to prepare and perform these works.

Book 1

What a Friend We Have in Jesus!

Book 1 of the *Gospel Preludes* opens with "What a Friend We Have in Jesus!" This hymn originally appeared in American hymnals just after the Civil War. The original text, written by Joseph M. Scriven in 1855, was set to an 1868 tune composed by Charles Crozat Converse. The text illustrates a strong sense of community – a common theme among hymn texts written during the Second Great Awakening (1790 to 1840) period. All pronouns used are first-person plural, signifying communal unity. The tune, entitled "Converse," contains harmonization that was typical for this period. The melody is simple, stepwise and within a one octave range. The harmony is chordal with no interplay of rhythmic variation within the four voices. The harmonic structure changes in each measure, but never leaves the I, IV, or V chords of the key. This specific chord progression is very prevalent in American hymnody and will be referred to as the standard chords of American hymns. The prevailing use of the I, IV and V chords allowed for easier inclusion of this hymn at camp meetings, where hymns were commonly accompanied by the piano and other folk instruments.

The Bolcom setting of "What a Friend We Have in Jesus!" is heavily influenced by the gospel style and the pedal part maintains the steady beat required for this genre. There is a

consistent prominence of the accented notes, with stepwise movement that is sometimes swung to highlight these beats. The opening bars provide a good example of this pedal movement.

The left hand illustrates the gospel music style with the implementation of chordal voicing commingled with an interplay of the meter. The left hand consistently moves in a closed triad ascending and descending the keyboard. This chordal spelling is found in both the gospel piano style and in the close, tight harmonies present in female gospel quartets.[129] Measures 1 through 4 of the piece illustrate this style. In measure 46 and 62 the left hand also includes multiple presence of hemiolas. This feeling of duple meter against triple meter is one of the African elements incorporated into gospel music.[130]

The melody, always present in the soprano voice, is written at the dotted quarter note beat in the right hand. The gospel style chords enhance the original setting of the hymn, as initially illustrated in measure 5. In measure 8 there is an occasional playful voice that emerges, usually in a triplet rhythm, which serves as a counter voice in an improvised jazz style. Most often, however, the right hand moves in block chords, similar to the harmonization of the original hymn setting.

Elements of American classic organs are present in the notations of hand tremolos and glissandos and pedal notations found in measures 14 and 42. These indications are representative of Hammond organ style techniques. The rapid dynamic fluctuation is also a technique of American classic organs achieved through the piston systems and manual control of swell shades

[129] In female gospel quartet writing, chords were often spelled closely together and moved in parallel motion. The chords were usually written in first or second inversion, but root position (with the root note of the key on the bottom of the chord) was also acceptable.
[130] Rhythmical patterns that go against the main meter are a trait of gospel music that originated in African drumming techniques, wherein various rhythmical layers played simultaneously created a sense of opposing meters.

and crescendo pedal.[131] All these elements are consistent throughout the piece and necessitate the use of an instrument with American classic organ characteristics and mechanisms.

In my preparation of this prelude, I decided to make the pipe organ imitate the Hammond organ in registration. Since the gospel style is heavily prevalent in this piece, I felt this choice best suited the composition and helped make the rhythms and style work. I achieved this sound by using the organ's tremolos, célestes, specialty stops like the vox humana and krumhorn, and a variety of mutation stops from different manuals of the organ.[132] I achieved dynamic control by the use of the swell shades as well as the organ's sequencer during fast crescendo and decrescendo passages.[133] The challenge of this piece was the balance between the melody and accompaniment voices. I played the melody on the great manual with the swell keyboard coupled into it, choosing slightly louder stops from the great division to make the melody more audible. I chose to have the swell coupled into the choir division and played the left hand passages on that keyboard. This balanced well with the great manual and allowed for enough separate articulation that the rhythmic motives of the left hand were not lost.

La Cathédrale engloutie (Rock of Ages)

The second composition in the collection, entitled "La Cathédrale engloutie," is based on the hymn "Rock of Ages." The text for this English hymn was written by Reverend Augustus Montague Toplady. In America, the text is most commonly set to a tune by the same name, "Toplady", which was composed by Thomas Hastings circa 1830. As illustrated earlier with the hymn entitled "What a Friend We Have in Jesus!," the harmonic structure within "Rock of

[131] See appendix A, page 86.
[132] See appendix A, page 86.
[133] See appendix A, page 86.

Ages" follows the chordal structure and movement technique of American hymns, using the standard chords of American hymns with no moving inner voices.

On the surface, this Bolcom piece does not appear to be heavily influenced by the gospel style of the early 1900s like the previous composition. Bolcom instead incorporates references to Claude Debussy's piano prelude entitled "La Cathédral engloutie." Bolcom's piece begins with an imitation of the Debussy work with open fourths and fifths, as illustrated with right hand dyads in measure 1. Hints of the "Toplady" melody appear often (as in the left hand, first measure, top of page 15) but the entire melody line is never heard anywhere in the composition. The work increases in grandeur, like the Debussy piece, until it reaches a near complete statement of the melody in the third measure on page 16. At this point, the chordal structure displays the biggest influence within this piece of the gospel style in the closed chords of the left hand. The final cadence of the tune, however, never comes to fruition. In measure 11 the tune resolves into a softer texture that harkens back to the original statement of the opening material.

Many of the compositional elements written in the work are not performable without the capabilities found exclusively on American classic organs such as rapid passages, multiple glissandos and pedal tremolos (see measures 1 and 2, as well as measures 18 through 20). These techniques are very difficult to perform well on organs built using traditional European construction, and this difficulty greatly emphasizes the need for an American classic organ.[134]

Because "Rock of Ages" is more influenced by twentieth century American compositional trends, I chose to register this prelude in an orchestral manner. All of the running passages in measure 1 were performed on various flutes on the organ on different keyboards.

[134] Organs built in the European tracker traditions are cumbersome to this repertoire. This is because of the coupling mechanisms, lack of quick dynamic control, and the weight that accompanies the key action of these instruments. While some pieces in this work can be adapted to a European organ, many sections could cause fatigue for the organist and potentially cause mechanical damage to the instrument.

This provided the quick response required for the speed of the notes, as well as slight variety in tone that aided in the dynamic markings.

The crescendo that begins in measure 2 was achieved by using the organ's sequencer to rapidly add ranks of pipes slowly as the piece grew to the fortissimo notated on the second stanza of page 16. In order to project the melody at measure 3, I chose to utilize the great division reeds that helped make the melody clearly audible over the thick sound present in the higher voiced right hand due to the previous crescendo. The decrescendo from measures 12 through 18 was achieved by cycling backwards through the same registrations used for the crescendo. The sequencer provided the ease of this diminuendo until the original registration returned at measure 19.

Just As I Am

"Just As I Am" is the last piece in Book 1 of the *Gospel Preludes.* The text for this hymn was written in 1835 by Charlotte Elliott and was set to the tune "Woodworth," written in 1849 by William B. Bradbury. Both the text and tune demonstrate the hymnody changes that occurred during the Second Great Awakening. Textually, the hymn focuses on the relationship between the person (singer) and Christ rather than an iteration of biblical stories and psalms. In this text, the person, or believer, sings about humbly coming to Christ and how the relationship frees the person from the ills of this world. The tune is harmonically even, never straying from the standard chords illustrated in many American hymns. There are, however, instances of rhythmic variety in the voices so the movement is not strictly chordal. These characteristics are common elements in hymns written in the mid to late nineteenth century.

Bolcom retained the simple nature of the text by composing a more subdued setting, with less technical requirements and registrations, making “Just As I Am” one of the more approachable pieces within the collection. The melody is presented three times, always in the soprano voice, and enters on the pickups to measures 7, 18 and 34. Bolcom incorporates the use of a canon for the second and third statements of the melody. In measure 18, the canon enters 3 beats after the melody starts, and is in parallel thirds between the left hand and pedal. Two canons are used for the third statement, the first entry at the pickups to measure 35 where the left hand enters with the melody a major second higher in the soprano voice and moves in parallel sixths. This hints at the triad movement found in traditional gospel quartets. In measure 35, the pedal part enters a major third higher than the soprano voice and is an inversion of the melody.

This piece includes some rhythmic variety linked to the gospel style. This technique is most prevalent at the beginning statement of the third presentation in measures 32 and 33. A rhythmic hemiola occurs between the voices that enhances the duple against triple meter.

Aside from the dynamics range, there are no specific elements relevant to American classic organ mechanics in this piece. The solo voicing allows for an exploration of the rich orchestral colors produced with the American organ. Full control over the swell shades and the American piston system are of great assistance in presenting the dynamic range of this composition.

Because of the simplistic nature of “Just As I Am,” I chose to use registration that matched those found on earlier organs in American from the colonial time. I found the sound of the American principal chorus to be the best fit for the “sweet-sounding” and “a warm registration” called for in measure 7. I did deviate from the Bolcom score in measure 18 where the first canon enters. I chose to present the second voice in the left hand and pedal on a solo stop

because it helped draw attention to the canon. Because the ear was attuned to the canon during that registration, it was easier to hear what was happening in measures 34 and 35 when the double canon is present. The decrescendo in measure 44 occurred from closing the swell shades which allowed the pure principal pipes of the great division to be prevalent.

Book 2

Jesus Loves Me

Book 2 of the *Gospel Preludes* begins with "Jesus Loves Me." This piece is one of the more subdued compositions of the group and projects a child-like innocence portrayed within the hymn. Anna B. Warner is credited with the original text for the hymn, which appeared in 1860 as a poem in her novel *Say and Seal.* Using a poem for hymn text illustrates the emerging trend during this time to use alternative texts that were not strictly based on biblical passages. While this poem undoubtedly encompasses Jesus as the subject, the primary focus of this hymn is the speaker, or person, without any specific scriptural references.

The tune used for this hymn was written in 1862 by William B. Bradbury and is also entitled "Jesus Loves Me." The original setting has a very chordal structure and the harmonies remain within the standard chords of American hymns, with one vi chord in the penultimate measure. While the melody is pentatonic, like most America tunes during this time, the use of the vi chord in the next to the last measure illustrates the emerging shift in American hymnody to incorporate richer harmonic textures.

"Jesus Loves Me" does not contain any prominent characteristics of the gospel style. Rather, the piece assumes a more neo classical personality. The rhythm is danceable, and the use of mordents, located in the opening bars of the alto voice, indicates the presence of traditional

baroque and classical styles. The alto voice deviates from this style by introducing "blue notes" and syncopated rhythms, as seen in measures 20 through 22. Although the pedal part maintains a steady beat, in places like measure 43 it functions as a walking bass line.

An American classic organ is needed for the quick color changes of this composition. As in measure 27, many of these color changes occur without any written rests, and requires the use of a piston to quickly change the sound. Also the intricate double pedal passages are also much easier to perform on an American concave-radiating pedal board.[135] See measures 48 through 50 and measures 51 through 58.

Because of the simple nature of "Jesus Loves Me," I chose to maintain a subdued registration throughout the piece. However, whenever there was a solo voice present in the score, I took the opportunity to highlight that melody. In measure 28 I deviated from the notated score. There is a voice that begins on beat three in the left hand of this bar I chose to play on the manual of the right hand instead of the keyboard the left hand occupies. While this is an advanced technique, putting that voice on the other manual allows a strong orchestral solo color to be maintained in the melody.

In order to achieve the registration indication at measure 59 that reduces the organ down into a "purer and purer color," I used the sequencer to gradually remove stops until just the organ's flutes remained. I choose the flute color because it helps enforce the child-like aspects of the hymn.

Shall We Gather at the River

In 1864, Robert Lowery wrote both the tune and the lyrics for "Shall We Gather at the River." Lowery was an American poet and gospel music composer, and also the minister at

[135] See appendix A, page 86.

Hanson Place Baptist Church in Brooklyn, New York. The tune is entitled “Hanson Place” and named after his church in Brooklyn.

This hymn has simple harmonies, with consistent rhythmic play between the voices. Following the traditions of other hymns from this period, only the standard chords of American hymns are used. The text portrays a sense of community among the people, everyone experiencing the longing desire to reach a peaceful place around the throne of God. It is another demonstration of the growing trend towards community and social awareness that was prevalent in American hymn lyrics after the Civil War.

The Bolcom setting for this hymn is full of imagery that mirrors the text. There are four major sections in the composition that begin in measures 1, 17, 35 and 53. Sections one, two and four have a consistently running line of septuplets on the organ’s flutes throughout, with an occasional reversion into a sextuplet, quintuplet, or other similar rhythmic figure (see measures 5 through 9). As is the case with the other compositions in this collection of works, the melody is frequently referenced, but never fully presented. The first full statement of the melody occurs in measure 27 and appears high above the running flutes. The melody is played on the swell and has a registration notation of “bright colors”. The chorus of the melody is in parallel thirds, mimicking the tight harmonies of gospel style quartets and the gospel piano technique. In measure 31, toward the end of this melodic statement, another voice enters and becomes the third voice in parallel triad movement.

The third section, which begins with measure 35, introduces the full melody for a second time. The melody is now loud and pompous, and portrays an American marching band of the 1800s. Here, there is no running line of septuplets on the flutes. There is, however, the addition of a percussion stop: the zimbelstern. Both hands play blocked, articulated chords while the

pedal division interjects with triplet scales, driving the music toward the traditional harmonic areas of the tune beginning at measure 40. An abrupt pause occurs in measure 50, followed by transitional measures that quickly decrease the organ's sound and carry the tune into the fourth section (measure 53).

As the music dies away, an oscillating rhythmic pattern remains with a small presentation of the melody at measure 53 and the running line of flutes returns. At measure 54, the melodic statement shifts to a minor mode, similar to a flatted third progression in blues music. This shift is subtle, but allows for a small extension of the melody as the piece continues to fade. Such harmonic shifts are common in gospel style, especially at the end of the composition.

American classic organ mechanics are prevalent throughout this work. Many color changes and rapid registration changes are indicated, which are achieved by pistons. Other requirements, such as the two abruptly loud passages at measures 16 and 50, are achieved by the use of the sforzando pedal, which automatically draws out all the stops, except for the célestes, and engages all the couplers, allowing the organ to perform at its loudest capacity. The third section beginning at measure 35 includes the use of a zimbelstern. While the zimbelstern is not unique to the American classic organ, this is the first piece in this body of work that calls for a percussion stop. The dramatic diminuendo that occurs at the end of the composition in measures 50 through 52 is also best performed on the American classic organ with pistons, swell boxes and crescendo pedal.

This piece was easy to follow according to the registration in the score. In measure 27, I decided to use a Hammond style registration to achieve the indication of "bright colors" for the solo line. I engaged the swell's tremolo and used the vox humana, célestes and available mutation stops to achieve this sound. At measure 35 for the "almost full organ sound," I used a

registration that focused on the 16', 8' and 4' pitches levels and utilized many of the organ's reeds. Because this section is imitative of an American marching band, a registration of this kind best imitates a marching band on an American classic organ. I only engaged the organ's mixture stops at the full organ indications at measures 15 and 50.

Amazing Grace

"Amazing Grace" is one of the best known American hymns from the shape-note tradition of the Second Great Awakening. The text was written by John Newton, an English poet and Anglican clergyman. This text has been set to a variety of tunes, but is most commonly recognized with the tune "New Britain," an American folk tune of unknown origins. "Amazing Grace" was printed in publications such as *The Second Harp* and *The Kentucky Harmony*. The melody is built on a pentatonic scale, and most publications present the harmony as block chords with little to no rhythmic movement in the inner voices.

The Bolcom setting of "Amazing Grace" is the longest piece in the *Gospel Preludes*. The composition is written in the gospel music style as a theme and variation setting that explores a wide variety of musical techniques and many colors of the American organ. The theme is stated in the pickup to measure 4, incorporating a very robust Hammond organ style with many articulated chords, glissandos and grace notes. There is a prevailing sense of rhythm that interweaves the duple and triple meters heard at the end of measure 4.

Variation I, beginning in measure 19, continues in this same stylistic vein before evolving into a form of organ trio, with an ornamented variation of the melody in the right hand, tight rhythmic triads in the left hand, and a moving bass line in the pedal. The right hand is very articulate with notated swing rhythms and "blue notes" that increase in frequency as the variation

progresses. The left hand consistently answers the right hand in a triad movement imitating the choral voicing of traditional gospel music. There are lowered sevenths and other blues style harmonies present in nearly every measure. The occasional grace note, such as found in measure 21, is imitative of the Hammond organ style. The pedal part defines the major beats of the music, with an occasional attempt to disrupt the meter, as heard in measure 25.

Variation II, which begins in measure 35, drifts away from the gospel music style. This passage is another organ trio with a canon between the two hands at the distance of one beat. The canonic voicing portrays very little gospel music style influence other than the occasional flatted scale degree, present in measure 38. The melody line occurs in the pedal. The ends of the phrases have a swing feel to them. The pull of a duple versus triple meter is also prevalent, as heard in measures 40 and 41.

Variation III returns to a heavily influenced gospel music style in measure 52, where the piece begins the crescendo to the climax of the composition. This variation presents the melody as a series of echo passages on the organ. There are “blue notes” throughout the soprano melody as well as the inner voices. This variation dramatically builds and carries the tune directly into the fourth variation.

Variation IV is the loudest of all. In measure 69 the melody in the left hand is under the right hand with a high register that imitates the Hammond organ. There are rhythmic hemiolas between all manuals of the organ with “blue notes” throughout. The right hand presents a series of moving triads in gospel style. This variation dies away at the end and transitions directly into the final variation.

Variation V is a restatement of the opening thematic material. This variation begins at measure 82 and the melody is introduced once again at measure 88. The left hand plays a series

of harmonic triads in the gospel music style. At measure 88, the pedal part is very rhythmic and keeps a steady pulse throughout the variation in the style of a gospel bass line.

An American classic organ is needed for two specific reasons. First, the notation for immediate color changes throughout the five variations of this piece requires the immediate action achievable with a piston system. Second, Bolcom also calls for a large amount of orchestral color and solo voices (see measures 69 and 88).

Because of the influence of the gospel style in "Amazing Grace," I used a registration similar to "What a Friend We Have in Jesus!" for many of the variations of this prelude in order to achieve the Hammond organ sound. The only variation that deviated from that style of registration was variation 2 at measure 35. This section called for a "new color" and because of the stylistic difference I changed to an American classic registration that focused on the orchestral colors and highlighted the melody in the pedal division.

In variation 4, I used of the great division's reeds in order to project the melody of the left hand over the right hand's tessitura. Engaging the organ's tremolos during this section helps achieve the Hammond organ sound that is being employed.

Book 3

Book 3 of the *Gospel Preludes* begins with a notation by Bolcom that these three pieces, "Jesus Calls Us; O'er the Tumult," "Blessed Assurance," and "Nearer, My God, to Thee," may be performed separately or as a continuous set. This performance note is absent from the other books of preludes. Book 3 is the only book that gives specific registration suggestions and were done by Marilyn Keiser. While these registrations serve has guidelines for the pieces, I think registrations that follow the gospel tradition are still needed to best perform these pieces.

Jesus Calls Us; O'er the Tumult

Book three of the *Gospel Preludes* begins with "Jesus Calls Us; O'er the Tumult." This hymn originated in the second half of the nineteenth century. The text was written by Cecil Frances Alexander in 1852 and is set to the tune "Galilee," written by William H. Jude in 1874. Like other hymns from this period, the text focuses on a sense of Christian community. The text illustrates Jesus calling on a body of Christians to "follow him" in order to serve the church.

The traditional setting of this tune is chordal but it contains more harmonic variation compared to other hymn tunes in this collection. Chromatic alterations are placed throughout the tune, with an exploration into more diverse harmonies, typical of hymns from the late 1800s. This piece does not contain a heavy influence of the gospel style. The program notes provided in the publication state that this work is similar to the organ chorale preludes of Bach and Buxtehude with the melody presented on a solo stop with no alterations, except for measure rests between the phrases. The melody enters at the pickup to measures 6, 12, 19 and 27. There are times, as in measures 8, 16 and 26, when the harmony drifts away from the primary tonal center of the piece which is an element present in gospel style.

The piece is very straightforward and does not require any specific mechanics provided with American classic organ. However, when performing this book in its entirety as a continuous set, a required piston change is needed to quickly transition into "Blessed Assurance."

The registrations called for in this piece are flutes in the left hand and pedal and some type of solo reed in the right hand. I found the piece to be more satisfying when I used the American classic organ's strings in addition to the flutes. This provided a lush color that the melody could soar above and kept it in the American classic tradition. For the melody, I did base it on a reed foundation, but also engaged the tremolo and upper partials with various mutations.

This allowed the influence of the gospel style to still be present in this piece due to the imitation of the Hammond organ which established a smooth transition into the sound colors of "Blessed Assurance."

Blessed Assurance

The text for "Blessed Assurance" was written in 1873 by Fanny J. Crosby, the famed blind American hymnist. During the same year Phoebe P. Knapp composed the tune, "Assurance," to which the text is set. The text focuses heavily on individuals and their personal relationship to Jesus. The melody is not strictly pentatonic like other American hymns from the latter part of the nineteenth century, but the harmony is chordal and explores the use of diatonic chords other than the standard American hymn chords which include cadences to the dominant of the key.

Bolcom composed this setting by highlighting the Hammond organ style with written out, swung passages and grace notes to help achieve a sense of rhythmic motion. These stylistic techniques are present in measures 1 through 17. The pedal part is responsible for the feeling of swing in this piece. In measure 9, the moving bass line movement is a prime example of this style. The rhythmic techniques are most prevalent in the second half of the piece. At measure 17, the left hand and pedal initiate a triple-feeling ostinato against the established meter. The melody remains present in the soprano voice, above this notation, using close position triads and generally tight chordal spacing. The meter begins to dissolve, leading to the point of transition into the final piece of book 3. The melodic triads end in measure 27 and become the opening chord for the last piece, "Nearer, My God, to Thee" in measure 29.

This piece relies heavily on the mechanics made possible on an American classic organ. The multiple, rapid registration changes in this work facilitate the need for a piston system. The

drastic dynamic changes also indicate a need for rapid stop changes and manual control of swell shades for this effect. The notation for quick grace notes is also indicative of the faster response achieved on American consoles with an electric pneumatic system.

I employed a registration similar to the one for "What a Friend We Have in Jesus!" and "Amazing Grace" in order to achieve the Hammond organ style required for this work. The registration provided works as a basis for this sound, however the use of the organ's tremolos, célestes and reed stops like the vox humana and krumhorn helped achieve the overall Hammond effect. As the piece begins to die away from bar 18 through the end, I decided to gradually remove the stops that imitate the Hammond organ in favor of a symphonic registration needed for the beginning for "Nearer, My God to Thee."

Nearer, My God, to Thee

"Nearer, My God, to Thee" is a hymn that comes from the early to mid-part of the nineteenth century. The text was written by Sarah F. Adams in 1841 and is based on the story of Jacob's Ladder from Genesis 28:10-22. At the time of inscription, hymn writers were writing texts based on biblical stories rather than texts directly from the Bible. The tune, composed by Lowell Mason in 1856, is entitled "Bethany." Like many of his compositions, Mason keeps the melody and harmony simple. The melodic range stays near an octave and the harmonies are chordal, with little movement among the voices, and predominantly stay within the standard chords of American hymns. This hymn is an example of the type of new music being produced by singing schools in the Boston area. The music was kept simple because the hymns were used as teaching tools in the development of singers.

Because he explores both twentieth-century and gospel styles, this Bolcom piece is similar to the setting he used for “Rock of Ages.” There are two major sections in this work. In section one, beginning in measure 1, the melody is quoted in multiple places but is never heard in its entirety. Examples of these melodic fragments are found in measure 2 at the bottom of page 64, as well as the top of page 65. Chimes are notated in this movement beginning with measure 3. They present an ostinato that is out of meter and rhythmically contrasts with everything else that occurs in the music. This chiming ostinato continues into section two, which begins at the climax in measure 4, and is heard over the full statement of the melody. The melody is presented at measure 6. In measures 8, 10 and 11, grace notes abound throughout the section to achieve a Hammond-like effect of sliding between chords. In measure 9 the harmonic shifts in the pedal division, from D major to f minor, are also indicative of the gospel style because of the oscillation between these two harmonic areas. The chiming ostinato, which has continued throughout section two, eventually fades, shifting focus to the “blue note” and ending the piece on a minor second in the chimes.

There is evidence of the American classic organ mechanics throughout the composition, but they are especially prevalent in the first section. There is a plethora of texture changes for which the use of the piston system is a necessity. The chimes notated in measure 3 are one of the more unusual percussion stops provided on an American classic organ.

I decided to register this prelude in an orchestral style. During measures 1 through 3, there are so many independent voices present that a symphonic registration available to the American classic organ is necessary. At measure 6 for the registration “warm stops,” I elected to use a Hammond organ sound by only using the organ’s 8’ stops. This was achieved with the use of the vox humana, célestes, strings and tremolo. This provided the perfect serene sound

necessary for the organ's chimes to project over the registration while staying within the gospel style.

Book 4

Sometimes I Feel

"Sometimes I Feel," the first piece of Book 4, is the only African American spiritual that is set in the *Gospel Preludes.* The exact dates of the text and tune are unknown, but are believed to have originated in the early 1800s. This first known performance of the work was by the Fisk Jubilee Singers in the 1870s and the variations of the melody reflect the performance practices of African American spirituals. The melody is ornamented with vocal grace notes and glissandos and the harmonies are very static, staying within the i, iv and V chords of the minor key.

The Bolcom setting is heavily dressed in the gospel style and imitates the Hammond organ. It is composed in memory of Marvin Gaye, the famous Motown artist who was tragically shot and killed by his father.

The first section opens with loud chords in the left hand and pedal, and with articulate rhythmic staccato interjections in the right hand. This transitions into a second rhythmic section at measure 8 that becomes the main part of the composition, with the melody presented twice. During both presentations, there is a consistent rhythmic material in the left hand and the pedal that defines the entire piece. The pedal part is a rhythmic bass line that is swung and allows the hands to go against this rhythmic feel and the meter of the work. The left hand provides the harmony with tightly spelled chords that continue during the slight breaks in the pedal.

There are two distinct presentations of the melody in the right hand. The first presentation of the melody in measure 12 is with the organ's reeds. The chords are of the gospel style, with several articulation marks that punctuate the framework for the melody. In measure 26, the

second presentation of the melody occurs in a smooth, lyrical style. A secondary voice emerges and forms a duet with the soprano voiced melody. As the organ sound crescendos, the two voices cease to exist, and a loud chordal section brings the melodic statement to a close in measures 35 through 38. The piece continues the rhythmic ostinato in the left hand and pedal part at measure 38, while the right hand returns to the higher rhythmic motive that was present in the opening bars of the piece.

The American classic organ is needed for performance of this piece owing to the several rapid changes in registration, as heard in measures 12 and 14. Many of the notated registration changes occur with just one or two rests in one hand while other parts continue on. The wide range of dynamics also indicates a symphonic type of registration that is only possible with the dynamic control of American classic organs. For example, during the climax of the piece, the notation calls for the crescendo pedal to be engaged at measure 34. The crescendo pedal is a special device, available on American classic organs, located next to the swell pedal.[136] When engaged, the crescendo pedal gradually engages all the organ stops from softest to loudest until the organ sounds at full volume. The crescendo pedal overrides any registration that may be drawn on the organ. Once the crescendo pedal is disengaged, the organ returns to the stops that are drawn from the console. This pedal is most effective for large crescendos that need to happen over a very short amount of time.

Because of the influence of the gospel style, a registration similar to other preludes in that style was employed. This allowed for the Hammond organ feel to be established in measure 8. There are some notations in the score for registration, and those can easily be achieved with the colors of the American classic organ. The tricky element to the registration is the balance

[136] See appendix A, page 86.

between the left hand and pedal passages to the right hand. Because the underlying pattern remains consistent throughout the work, the statement of the melody called for on the trumpets in measure 12 and the return of the melody in measure 26 on a soft 8' and 4' have to both balance against the left hand and pedal.

Sweet Hour of Prayer

The hymn "Sweet Hour of Prayer" dates back to the middle of the nineteenth century. The text was written by William Walford in 1845 and the tune, entitled "Sweet Hour," was composed in 1861 by William B. Bradbury. The text focuses on a person who expresses the love that Christ has as He calls upon the singer. The text links prayer to Christ's love, as a place of refuge and safety, illustrating the loving nature of Christ rather than a vengeful one.

The tune, and its traditional harmony, is very straightforward and does not deviate from the standard chords used for American hymns. Most of the chords are in root position, although there are some inversions as the bass line moves stepwise in the third phrase at measure 9 through 12. The voices move in unison except at the cadence points in measures 3, 7 and 15.

The setting by Bolcom is dedicated to Mme. Simone Plé-Caussade, a French music teacher, composer and pianist. Bolcom uses a simple style in the soprano voice to present the melody. This melody is accompanied by three lower voices moving with different rhythms and motives, creating a rich canvas with distinct harmonic movements. There are many "blue notes" present in all four voices, with syncopation in some parts of the voice leading like measure 9.

In measure 20, the soprano voice contains gospel style elements in the third stanza of the melody. These small releases in the melody line provide a sense of syncopation to the rhythmic movement. The "blue note" present in the melody line at measure 23 occurs at the climax of the

piece and pushes it into the last phrase, where the most rhythmical elements of gospel style are present. The pedal line begins a rhythmic ostinato that continually repeats from measure 27 to the end. The hands have another rhythmic dance between the alto and tenor voices, moving a beat apart from each other until they begin to augment their rhythms. In measures 29 through 31, a written ritardando brings the piece to a close.

This piece is heavily influenced by the elements of American organ building, with richly orchestrated color changes and growth in registration notated in the score. Some of these color changes occur very quickly, as in measure 19. The most prominent example of this color change occurs at the end of the climax. Once the organ builds to a full, grand sound in measure 25, the fortissimo is immediately transformed into a piano dynamic. This effect is achieved through the use of a piston change and control of the swell shades found on American classic organs.

"Sweet Hour of Prayer" is one of the symphonic preludes of the set. Little registration notations are given besides the use of pitch levels. Because of this and the lack of gospel style, a symphonic orchestration is better suited for this prelude. There are many moving voices and solo lines present that mandate a registration that highlights these elements. I chose to have a registration heavily based in the organ's strings and their accompanying célestes. In order to achieve the color change directed to be "whiter in sound" at measure 19, I decided it would be best to add the organ's principals at that time and remove the string célestes. The use of the principals also allows the reeds to begin to grow on the swell as the boxes begin to open to achieve the "richer sound, majestic" notated at measure 24.

Free Fantasia on "O Zion, Haste" and "How Firm a Foundation"

The final composition in the *Gospel Preludes* is a fantasia on two American hymns, "O Zion, Haste" and "How Firm a Foundation." While the texts originated at different times in American hymnody, the tunes were both composed in the late 1800s.

The text for "O Zion, Haste" written in 1894 by Mary A. Thompson has no biblical reference and tells a story about a journey to the kingdom of God. It was set to a tune composed in 1875 by James Walch, entitled "Tidings." The melody line is stepwise with many leaps, and stays within the approximate range of an octave with a diverse harmony not connected to one tonal area. Chromatic alterations appear everywhere, even in the bass line. Rhythmically with few exceptions, the voices all move at the same time.

The text for "How Firm a Foundation" was written in 1787 by John Rippon. It was first found under the name "K" in a publication by Rippon entitled *A Selection of Hymns from the Best Authors, Intended to be an Appendix to Dr. Watts' Psalms and Hymns* that was published in 1801.[137] The text paraphrases Scripture from the Biblical books II Timothy, Hebrews and Isaiah. The first verse is a statement directed at God while the other verses represent God's response. The general theme illustrates a triumphal depiction of God. The tune commonly used for this text is usually attributed to Joseph Funk and is entitled "Foundation," though some scholars believe the tune is by some other (unknown) composer. Early publications of the tune appear in the 1830s, and many harmonic versions exist. The harmonies are generally the same, keeping within the standard chords of American hymns. The bass sometimes uses an inversion of one of these chords, but in most publications it rarely strays from those chords.

[137] John Rippon was an English Baptist Minister who lived from 1751 to 1836. This publication was the precursor to *The Sacred Harp* and many of the hymns published in this collection were preserved here in the shape note singing tradition.

The work by Bolcom incorporates two distinct styles for the two hymn tunes. The first section of “O Zion, Haste” has few gospel style elements. There is a long passage, full of various rhythms and small fragments of the melody, that end with a “blue note” in measure 6 on page 78. This “blue note” functions as a bridge to the next section by presenting the first phrase from “O Zion, Haste” with the lowered scale degree. The second section, starting at measure 23, presents “How Firm a Foundation” which contains more influences of the gospel style. The melody enters in the pedal part at measure 26. Above the pedals, both hands present triads that move rhythmically as a unit in the gospel style. The section continues to grow in sound until the melody shifts to the soprano voice in measure 42. The left hand continues the triadic movement while the pedal part becomes a walking bass line.

The sound continues to grow until the organ contains full chordal writing in multiple octaves. Starting at measure 60 there are many “blue notes” that begin in this section. The buildup continues until Bolcom decides to quote the opening material at measure 77. The hands contain movement in contrary motion with a series of triads that skips around on the organ. In measure 77 and 82 these voices, in addition to the pedal part, contain many rhythmic hemiolas played with the duple and triple meter feel. The piece returns to “How Firm a Foundation” in measure 84 and resumes the gospel style presented earlier in this section of the work. The piece ends with a full organ sound, containing many grace notes and glissandos, from measure 87 through to the end.

Mechanics of the American classic organ can be heard throughout this entire work. The opening fantasia on “O Zion, Haste” is full of rapid passages and quick registration changes, as evidenced in measure 6. Performance of this stylistic notation is possible by the action of an American classic organ. In measure 3 through 5 the extremely soft dynamics indicate the

preference for multiple swell shades enclosing multiple divisions of the organ. The piece gains momentum until it reaches the loudest point at measure 6. In an instant, it returns to one of the softest moments in the score. Then starting in measure 7, the organ once again builds in volume until it reaches a full organ indication at measure 11.[138] In measure 15, there is a notation to change sounds drastically on beats two and four – with no written rests – to achieve the desired color change.

"How Firm a Foundation" is heavily influenced by the Hammond organ style. The quick addition of stops also points toward the continued use of the piston system as the organ begins to grow louder in measure 51.

The huge dynamic range from measure 1 through 22 calls for the orchestral colors of the American classic organ. Registrations that use this variety of sounds are needed in order to achieve all of the rapid crescendos, decrescendos, and solo voices. The rapidness of these changes require the use of the American classic organ. Because of the indications of multiple manuals being used, there is a huge opportunity to explore the American classic organ's orchestral capabilities. At measure 21, I chose to couple the "piercing" registration called for in measure 20 into the pedal division in order to play all of that passage on the same sound.

The section from 27 through measure 77 is most indicative of the gospel style. Because of this I returned to the similar Hammond organ registration I had employed in previous preludes. Engaging the organ's vox humana, célestes and tremolos into the full organ texture enhances the effect of the Hammond organ. While there is a small deviation to this pattern from measures 77 through 84, the gospel style is still present and this section serves as an opportunity to begin to engage all of the organ's pipes. The particular addition of these pipes occur at

[138] "Full organ" refers to that volume and amount of stops drawn on the console. Generally uses all families and ranks of pipes when notated in the score.

measure 83, the “Full Organ” indication at measure 87, and the sforzando at the final bar. At measure 90, there is a notation “still Full Organ; in context” while a wide range of dynamics occur. This points to the use of the swell shade for the American classic organ as well as the crescendo and sforzando pedal.

Chapter Six

Summary

Because of all the innovations incorporated into the art of American organ building, composers started to write music for this unique instrument. The American classic organ capable of orchestral color and outfitted with new technology, has propelled organ music to new heights in prominence.

American sacred music has also experienced many changes. From the psalters to hymnals that contain a variety of music from around the world, hymns have continued to reflect and preserve American cultural habits in everyday life. Within a short time span, American hymnody grew from simple melodies based on pentatonic scales into hymns that have a rich harmonic framework. These hymns have been adapted into new settings and compositions for the tunes that have reflected cultural influences.

Because American slavery ran deep within American culture in the nineteenth century, subgenres in American hymnody like the African-American spiritual have grown into large movements that redefined American music. Musicians like Thomas Dorsey in Chicago changed American sacred music in the following years leading into the twentieth century. Hymns have always been a reflection of social issues. Since gospel music combined sacred music with the secular world, a body of music was produced that was enjoyed by many people both within and out of the sacred realm. Gospel music brought American sacred music to the core of modern American life in the 1900s.

All three of these elements, American organ building, American hymnody and gospel music, helped shaped American sacred and secular music. While originating in the American church, they helped define the entire popular music realm of American culture over the next two

centuries. Since the organ has always been the main instrument used in Western religious practices, it is the link between these three areas of discussion. Composers such as William Bolcom have responded in recent years with compositions like the *Gospel Preludes.* In my email correspondence with Bolcom during the spring of 2017, he indicated that in fact these piece should be played in the rhythmically strict style that is found in African American gospel music.[139] As the American organ, American hymnody, and gospel music continue to grow, they will transform American music in new directions. America has consistently been a home for innovation and change, as reflected in American life, in American organ building and in the music of the American church.

[139] William Bolcom, private email correspondence with the author, April 23, 2017.

Appendix A

The list that follows contains definitions of general organ terminology. It is designed to give clarity for those readers who may be unfamiliar with some of the mechanisms described in chapters two and five:

Action: Refers to the mechanisms that allow the organ to sound. The two most common types are Tracker and Electro-Pneumatic.

Adjustable Combination Pistons: Pistons that can be changed depending on the organist's preference. Generally contains multiple memory banks or levels. Each piston has an independent motor.

Automatic Players: Allowed for each wind duct to control up to seven different operations.

Auxiliary Manual Wind Chest: Separate wind chests for 8' and 16' pipes.

Box: An enclosure that surrounds pipes to allow for dynamic control.

Célestes: Stops that are intentionally tuned sharp to cause vibrato effect. Typically associated with strings and flutes.

Choir: Traditional third manual of the American organ. Can be enclosed or unenclosed.

Concave-Radiating Pedal: The way in which American pedal boards developed. Pedals dip in the middle and fan out on the ends. Designed to make organ pedals easier to play.

Console: Where the organist sits to perform on the instrument.

Couplers: Mechanisms that allow for stops located on one division of the organ to be played on other divisions.

Crescendo Pedal: A shoe that draws stops on and off from softest to loudest as well as engaging the couplers.

Crescendo Shutter: Device that controls the smoothness of the stops being added when the crescendo pedal is engaged. Developed by Skinner.

Duplexing: Art of using one rank of pipes for multiple stop knobs on different divisions of the organ.

Electro-Magnets: Electronics under the pipes that allow the rank to sound when the stop knob is pulled out.

Electro-Pneumatic Crescendo Engine: Electrical device that regulates the crescendo of stops being added or taken away when the crescendo pedal is used.

Electro-Pneumatic Coupler Switch: Couplers that work with electrical impulses instead of mechanisms that literally connect the manuals together.

Extension: Octaves of pipes added to a rank of pipes to allow for non 8' pitches.

Foundations: Refers to the main kind of organ pipes. Includes Principal, String and Flute families.

Great: Primary division of the organ.

Manual: Name given to the keyboards of the organ.

Mixtures: Rank of pipes that includes multiple pitches at once as defined by a Roman numeral: II, III, IV, V, VI, VII are the most common.

Mutations: Ranks of pipes such as 2 2/3' and 1 3/5'. Sounding pitches are not in the octave of the note being played.

Percussion Stops: Primarily a set of stops on theater organs. Includes Chimes, Celeste, Harp, Snare Drum, Piano, Xylophone, and other common percussion instruments.

Pistons: Buttons located on the console that allow the organist to save specific combinations of drawn stops that allow for quick registration changes.

Pneumatic Action: Use of air pressure to regulate wind into the pipes.

Pneumatic Crescendo Engine: Regulates the organ's shutters when using the crescendo pedal in order to tie the crescendo with the organist's control of the pedal.

Pneumatic Key Action: Uses the pressure of air to control the action on the organ's console when playing.

Rank: Refers to a family of pipes that belong to the same stop.

Reciprocating Pneumatic Transformers: Compact engines that provide a steady supply of air to the bellows.

Reeds: Refers to main solo colors of the organ pipes. Includes oboe, trumpet, vox humana, among others.

Register Crescendo: Device that controls the registrations that are engaged as the crescendo pedal is used.

Registration: The way in which the organist causes the organ to sound with specific stops drawn for a composition/work.

Reservoir Springs: Springs that are attached to the organ's bellows that help regulate a consistent wind pressure.

Sequencer: A mechanism that allows the organist to move forward or backward to the next general piston by use of a single toe stub or manual piston.

Sforzando Pedal: A knob that draws out all stops and couplers when depressed. Typically the loudest the organ can be.

Sliderless Wind Chests: Wind chests that no longer require a wooden slider to move to allow air to reach the pipes.

Solo: Traditional forth manual of the American organ. Typically contains louder solo stops. Can be enclosed or unenclosed.

Stops: Knobs that can be drawn from the console to allow specific pipes to play.

Swell: Primary accompaniment division of the organ. Typically enclosed in box.

Swell Shades: Slats cut out in the box that open and close at the control of the organist by a shoe to allow dynamic control.

Tracker Action: Older style of organ construction from Europe. Uses a system of hooks and pulleys in order to control the sound of the pipes. Generally provides more weight into the action of the keys of the manuals. This weight can vary depending on how many stops and couplers are engaged.

Tremolo: A special feature of the wind chest that when engaged allows a tremolo effect to happen in the organ's color.

Tubular Action: The use of lead piping to connect the console to the systems that control the wind to the organ's pipes.

Unification: Art of using the same rank of pipes for multiple stop knobs.

Water Motors: Early mechanisms that operated the organ's bellows without the need of an extra person. Used steam to apply pressure to the bellows to allow air to pass through the pipes.

Appendix B

Below is a set of stop lists showcasing one Lutheran organ, one Moravian organ and one larger organ from Tannenberg built in the early 1800s:

Lititz, PA – Moravian organ 1787

Principal Discant 8’
Viol de Gamba 8’
Quint: Dehn 8’
Floet Amabile 8’
Principal 4’
Floth 4’
Sub Octave 2’

Madison, VA – Lutheran organ 1802

Principal Dulcis 8’
Gedackt 8’
Octave 4’
Flute 4’
Quinte 2-2/3’
Octave 2’
Tezzian 1-3/5’
Mixture III 1-1/3’

Bethlehem Moravian Church – 1803 – Tannenberg

Hauptwerk:

Principal 8’
Viola di Gamba 8’
Groß Gedackt 8’
Quintaden 8’
Gems Horn 4’
Flaute 4’
Principal Octav 4’
Principal 2’
Oboe 8’

Oberwerk:

Principal Dulcis 8’
Salicional 8’
Bourdon 8’

Flauto amabile 8’
Rohr Flöthe 4’
Salicet 4’

Pedal:

Sub Baß 16’
Violon Baß 16’
Octav Baß 8’
Posaunen Baß 16’[140]

The following is a typical stop list for an American classic organ. It was originally built by Hutchings-Votey in 1902, rebuilt by J.W. Steere & Son in 1915 and modified again by Skinner in 1928.

Woolsey-Hall, New Haven, CT, Yale University – Hutchings-Votey, J.W. Steere & Son, and Skinner

Great:

Violone 32’
Diapason 16’
Bourdon 16’
First Diapason 8’
Second Diapason 8’
Third Diapason 8’
Fourth Diapason 8’
Principal Flute 8’
Claribel Flute 8’
Doppelflöte 8’
Erzähler 8’
Gamba 8’
Quint 5-1/3’
Octave 4’
Principal 4’
Waldflöte 4’
Hohlpfeife 4’
Tierce 3-1/5’
Twelfth 2-2/3’
Fifteenth 2’
Chorus Mixture V’

[140] Carol A. Traupman-Carr, *Pleasing for Our Use*, 52-55.

Cymbale VII
Harmonics IV
Trombone 16’
Tromba 8’
Octave Tromba 4’
Trumpet 8’
Clarion 4’

Choir:

Dulciana 16’
Violin Diapason 8’
Flute Harmonique 8’
Gedeckt 8’
Dulciana 8’
Cello 8’
Octave 4’
Flauto Traverso 4’
Viola 4’
Harmonic Piccolo 2’
Clarinet 8’
Corno d’Amore 8’

Swell:

Bourdon 16’
Gamba 16’
Diapason 8’
Geigen Diapason 8’
Open Flute 8’
Flauto Traverso 8’
Gedeckt 8’
Quintadena 8’
Flute Celeste II 8’
Salicional 8’
Gamba 8’
Voix Celeste II 8’
Aeoline 8’
Unda Maris 8’
Octave 4’
Flute Triangulaire 4’
Violina 4’
Unda Maris II 4’
Twelfth 2-2/3’
Flautino 2’

Tierce 1-3/5’
Quint Mixture V
Cornet V
Posaune 16’
Trumpet 8’
Cornopean 8’
Oboe 8’
Vox Humana 8’
Clarion 4’

Solo:

Diapason 16’
Viole 8’
Diapason II 8’
Flauto Mirabilis 8’
Stopped Flute 8’
Gross Gamba 8’
Gamba Celeste 8’
Octave 4’

Pedal:

Hohlpfeife 4’
Gambette 4’
Nazard 2-2/3’
Piccolo 2’
Fourniture V
Chimes
French Horn 8’
Heckelphone 8’
Ophicleide 16’
Tuba 8’
Trumpet 8’
Quinte Tromba 5-1/3’
Tuba Clarion 4’
Tuba Mirabilis 8’
Trumpet Harmonique 8'

Echo:
Bourdon 16’
Diapason 8’
Cor de Nuit8’
Viola d’Amore 8’
Dulciana 8’

Vox Angelica 8’
Fernflöte 4’
Trumpet 8’
Oboe Horn 8’
Vox Humana 8’

String Organ:

Orchestral Strings I
Orchestral Strings II
Orchestral Strings III
Orchestral Strings IV
Muted Strings I
Muted Strings II
Muted Strings III
Muted Strings IV
Cornet des Violes IV

Orchestral:

Concert Flute 8’
Voix Celeste 8’
Kleine Erzähler II
Viole d’Orchestre 8’
First Viole Celeste 8’
Second Viole Celeste 8’
Muted Viole 8’
Muted Celeste 8’
Flute a Cheminee 4’
Orchestral Flute 4’
Nazard 2-2/3’
Piccolo 2’
Tierce 1-3/5’
Larigot 1-1/3’
Septime 1-1/7’
Dulciana Mixture V
Bassoon 16’
French Horn 8’
Corno di Bassetto 8’
Orchestral Oboe 8’
English Horn 8’
Bassoon 8’ (ext.)
Harp/Celesta

Pedal:

Gravissima 64’
Diapason 32’
Contra Bourdon 32’
Violine 32’ (Gt.)
First Diapason 16’
Second Diapason 16’
Dulcina 16’
Bourdon 16’ (Gt.)
Gedeckt 16’ (Sw.)
Violine 16’
Gamba 16’ (Sw.)
Octave 8’
Principal 8’
Flute Bass 8’
Still Gedeckt 8’ (Sw.)
Salicional 8’
Cello II
Super Octave 4’
Flute 4’
Mixture V
Harmonics 2-2/3’
Bombarde 32’
Trombone 16’
Bass Tuba 16’ (So.)
Fagotto 16’ (Ch.)
Quint Trombone 8’ (Gt.)
Tromba 8’
Tuba 8’ (So.)
Clarion 4’ (So.)

Echo Pedal:

Diapason 16’
Bourdon 16’
Octave 8’
Flute 8’[141]

[141] Uwe Pape, *Organs in America Volume 1,* (Berlin: Pape Verlag Berlin, 1982), 117-119.

Below is a copy of a stop list from a Fisk organ built in 1970 at the Center Church on the Green in New Haven, CT:

Center Church on the Green, Charles B. Fisk Inc., 1970/74, New Haven Connecticut

Great:

Bourdon 16’
Prestant I-II 8’
Stopped Flute 8’
Octave 4’
Twelfth 2-2/3’
Fifteenth 2’
Blockflöte 2’
Septierce II
Mixture IV-VI
Trumpet 8’
Clarion 4’

Choir:

Chimney Flute 8’
Dulciana 8’
Prestant 4’
Spindle Flute 4’
Doublet 2’
Sesquialtera II
Scharp IV
Cremona 8’

Echo:

Spire Flute 8’
Flute Céleste 8’
Flute 4’
Principal 2’
Cornet II
Cymbal II
Hautboy 8’

Pedal:

Subbaß 16’
Octave 8’

Rohrpfeife 8’
Superoctaves II
Mixture IV
Bassoon 16’
Trumpet 8’

Mechanical key action
5 normal couplers
Electrical stop action
4 general combinations
10 divisional combinations
General tremulant[142]

[142] Pape, *Organs in America Volume 1*, 130.

Appendix C

Below is a list of texts from the hymns used in William Bolcom's *Gospel Preludes for Organ.* All of the texts, except for "Sometimes I Feel," have been taken from the United Methodist Hymnal published in 1989.[143] The text for "Sometime I Feel" has been gained from Hymnary.org, a website that collects information on all hymns from various publications.[144]

What a Friend We Have in Jesus, UMH 526, Text by Joseph M. Scriven, 1855

1. What a friend we have in Jesus, all our sins and griefs to bear! What a privilege to carry everything to God in prayer! O what peace we often forfeit, O what needless pain we bear, all because we do not carry everything to God in prayer.
2. Have we trials and temptations? Is there trouble anywhere? We should never be discouraged; take it to the Lord in prayer. Can we find a friend so faithful who will all our sorrows share? Jesus knows our every weakness; take it to the Lord in prayer.
3. Are we weak and heavy laden, cumbered with a load of care? Precious Savior, still our refuge; take it to the Lord in prayer. Do thy friends despise, forsake thee? Take it to the Lord in prayer! In his arms He'll take and shield thee; thou wilt find a solace there.

[143] Robert K. Feaster, Publisher, *The United Methodist Hymnal,* (Nashville, TN: 1989), 191, 357, 361, 369, 378, 398, 496, 526, 528, 529, 573, 723.
[144] "Sometimes I Feel Like a Motherless Child," Calvin Institute of Christian Worship, accessed March 23, 2017, http://www.hymnary.org/text/sometimes_i_feel_like_a_motherless_child.

Rock of Ages, Cleft for Me, UMH 361, Text by Augustus M. Toplady, 1776

1. Rock of Ages, cleft for me, let me hide myself in thee; let the water and the blood, from thy wounded side which flowed, be of sin the double cure; save from wrath and make me pure.
2. Not the labors of my hands can fulfill the law's demands; could my zeal no respite know, could my tears forever flow, all for sin could not atone; thou must save, and thou alone.
3. Nothing in my hand I bring, simply to the cross I cling; naked, come to thee for dress; helpless, look to thee for grace; foul, I to the fountain fly; wash me, Savior, or I die.
4. While I draw this fleeting breath, when mine eyes shall close in death, when I soar to worlds unknown, see thee on thy judgement throne, Rock of Ages, cleft for me, let me hide myself in thee.

Just as I Am, Without One Plea, UMH 357, Text by Charlotte Elliott, 1835

1. Just as I am, without one plea, but that thy blood was shed for me, and that thou bidst me come to thee, O Lamb of God, I come, I come.
2. Just as I am, and waiting not to rid my soul of one dark blot, to thee whose blood can cleanse each spot, O Lamb of God, I come, I come.
3. Just as I am, though tossed about, with many a conflict, many a doubt, fightings and fears within, without, O Lamb of God, I come, I come.
4. Just as I am, poor, wretched, blind; sight, riches, healing of the mind, yea, all I need in thee to find, O Lamb of God, I come, I come.

5. Just as I am, thou wilt receive, wilt welcome, pardon, cleanse, relieve; because thy promise I believe, O Lamb of God, I come, I come.
6. Just as I am, thy love unknown, hath broken every barrier down; now, to be thine, yea, thine alone, O Lamb of God, I come, I come.

Jesus Loves Me, UMH 191, Text by Anna B Warner, 1860

1. Jesus love me! This I know, for the Bible tells me so. Little ones to Him belong; they are weak, but He is strong. Yes, Jesus loves me! Yes, Jesus loves me! Yes, Jesus loves me! The Bible tells me so.
2. Jesus loves me! This I know, as He loved so long ago, taking children on His knee, saying, "Let them come to me." Yes, Jesus loves me! Yes, Jesus loves me! Yes, Jesus loves me! The Bible tells me so.
3. Jesus loves me still today, walking with me on my way, wanting as a friend to give light and love to all who live. Yes, Jesus loves me! Yes, Jesus loves me! Yes, Jesus loves me! The Bible tells me so.

Shall We Gather at the River, UMH 723, Text by Robert Lowry, 1864

1. Shall we gather at the river, where bright angel feet have trod, with its crystal tide forever flowing by the throne of God? Yes, we'll gather at the river, the beautiful, the beautiful river; gather with the saints at the river that flows by the throne of God.
2. On the margin of the river, washing up its silver spray, we will walk and worship ever, all the happy golden day. Yes, we'll gather at the river, the beautiful, the beautiful river; gather with the saints at the river that flows by the throne of God.

3. Ere we reach the shining river, lay we every burden down; grace our spirits will deliver, and provide a robe and crown. Yes, we'll gather at the river, the beautiful, the beautiful river; gather with the saints at the river that flows by the throne of God.
4. Soon we'll reach the shining river, soon our pilgrimage will cease; soon our happy hearts will quiver with the melody of peace. Yes, we'll gather at the river, the beautiful, the beautiful river; gather with the saints at the river that flows by the throne of God.

Amazing Grace, UMH 378, Text by John Newton, 1779

1. Amazing grace! How sweet the sound that saved a wretch like me! I once was lost, but now am found; was blind, but now I see.
2. 'Twas grace that taught my heart to fear, and grace my fears relieved; how precious did that grace appear the hour I first believed.
3. Through many dangers, toils, and snares, I have already come; 'tis grace hath brought me safe thus far, and grace will lead me home.
4. The Lord has promised good to me, His word my hope secures; He will my shield and portion be, as long as life endures.
5. Yea, when this flesh and heart shall fail, and mortal life shall cease, I shall possess, within the veil, a life of joy and peace.
6. When we've been there ten thousand years, bright shining as the sun, we've no less days to sing God's praise than when we'd first begun.

Jesus Calls Us, UMH 398, Text by Cecil Frances Alexander, 1852

1. Jesus calls us o'er the tumult of our life's wild, restless sea; day by day his sweet voice soundeth, saying, "Christian, follow me!"
2. As of old the apostles heard it by the Galilean lake, turned from home and toil and kindred, leaving all for Jesus' sake.
3. Jesus calls us from the worship of the vain world's golden store, from each idol that would keep us, saying, "Christian, love me more!"
4. In our joys and in our sorrows, days of toil and hours of ease, still he calls, in cares and pleasures, "Christian, love me more than these!"
5. Jesus calls us! By thy mercies, Savior, may we hear thy call, give our hearts to thine obedience, serve and love thee best of all.

Blessed Assurance, UMH 369, Text by Fanny J. Crosby, 1873

1. Blessed assurance, Jesus is mine! O what a foretaste of glory divine! Heir of salvation, purchase of God, born of his Spirit, washed in his blood. This is my story, this is my song, praising my Savior all the day long; this is my story, this is my song, praising my Savior all the day long.
2. Perfect submission, perfect delight, visions of rapture now burst on my sight; angels descending bring from above echoes of mercy, whispers of love. This is my story, this is my song, praising my Savior all the day long; this is my story, this is my song, praising my Savior all the day long.
3. Perfect submission, all is at rest; I in my Savior am happy and blest, watching and waiting, looking above, filled with His goodness, lost in His love. This is my story,

this is my song, praising my Savior all the day long; this is my story, this is my song, praising my Savior all the day long.

Nearer, My God, to Thee, UMH 528, Text by Sarah F. Adams, 1841

1. Nearer, my God, to thee, nearer to thee! E'en though it be a cross that raiseth me, still all my song shall be, nearer, my God, to thee; nearer, my God, to thee, nearer to thee!
2. Though like the wanderer, the sun gone down, darkness be over me, my rest a stone; yet in my dreams I'd be nearer, my God, to thee; nearer, my God, to thee, nearer to thee!
3. There let the way appear, steps unto heaven; all that thou sendest me, in mercy given; angels to beckon me nearer, my God, to thee; nearer, my God, to thee, nearer to thee!
4. Then, with my waking thoughts bright with thy praise, out of my stony griefs Bethel I'll raise; so by my woes to be nearer, my God, to thee; nearer, my God, to thee, nearer to thee!
5. Or if, on joyful wing cleaving the sky, sun, moon, and stars forgot, upward I fly, still all my song shall be, nearer, my God, to thee; nearer, my God, to thee, nearer to thee!

Sometimes I Feel, from hymnody.org, Text by unknown author, date unknown

1. Sometimes I feel like a motherless child. Sometimes I feel like a motherless child. Sometimes I feel like a motherless child, a long ways from home, a long ways from home.

2. Sometimes I feel like I'm almost gone. Sometimes I feel like I'm almost gone. Sometimes I feel like I'm almost gone, a long ways from home, a long ways from home.

Sweet Hour of Prayer, UMH 496, Text by William Walford, 1845

1. Sweet hour of prayer! Sweet hour of prayer! That calls me from a world of care, and bids me at my Father's throne make all my wants and wishes known. In seasons of distress and grief, my soul has often found relief, and oft escaped the tempter's snare by thy return, sweet hour of prayer!
2. Sweet hour of prayer! Sweet hour of prayer! The joys I feel, the bliss I share of those whose anxious spirits burn with strong desires for thy return! With such I hasten to the place where God my Savior shows His face, and gladly take my station there, and wait for thee, sweet hour of prayer!
3. Sweet hour of prayer! Sweet hour of prayer! Thy wings shall my petition bear to Him whose truth and faithfulness engage the waiting soul to bless. And since He bids me seek His face, believe His word, and trust His grace, I'll cast on Him my every care, and wait for thee, sweet hour of prayer!

O Zion, Haste, UMH 573, Text by Mary A. Thompson, 1894

1. O Zion, haste, thy mission high fulfilling, to tell to all the world that God is light, that he who made all nations is not willing one soul should perish, lost in shades of night. Publish glad tidings, tidings of peace; tidings of Jesus, redemption and release.

2. Behold how many thousands still are lying bound in the darksome prison house of sin, with none to tell them of the Savior's dying, or of the life He died for them to win. Publish glad tidings, tidings of peace; tidings of Jesus, redemption and release.
3. Proclaim to every people, tongue, and nation that God, in whom they live and move, is love; tell how He stooped to save His lost creation, and died on earth that we might live above. Publish glad tidings, tidings of peace; tidings of Jesus, redemption and release.
4. Give of thine own to bear the message glorious; give of thy wealth to speed them on their way; pour out thy soul for them in prayer victorious; O Zion, haste to bring the brighter day. Publish glad tidings, tidings of peace; tidings of Jesus, redemption and release.

<u>How Firm a Foundation, UMH 529, Text by John Rippon, 1787</u>

1. How firm a foundation, ye saints of the Lord, is laid for your faith in His excellent word! What more can He say than to you He hath said, to you who for refuge to Jesus have fled?
2. "Fear not, I am with thee, O be not dismayed, for I am thy God and will still give thee aid; I'll strengthen and help thee, and cause thee to stand upheld by my righteous, omnipotent hand.
3. "When through the deep waters I call thee to go, the rivers of woe shall not thee overflow; for I will be with thee, thy troubles to bless, and sanctify to thee thy deepest distress.

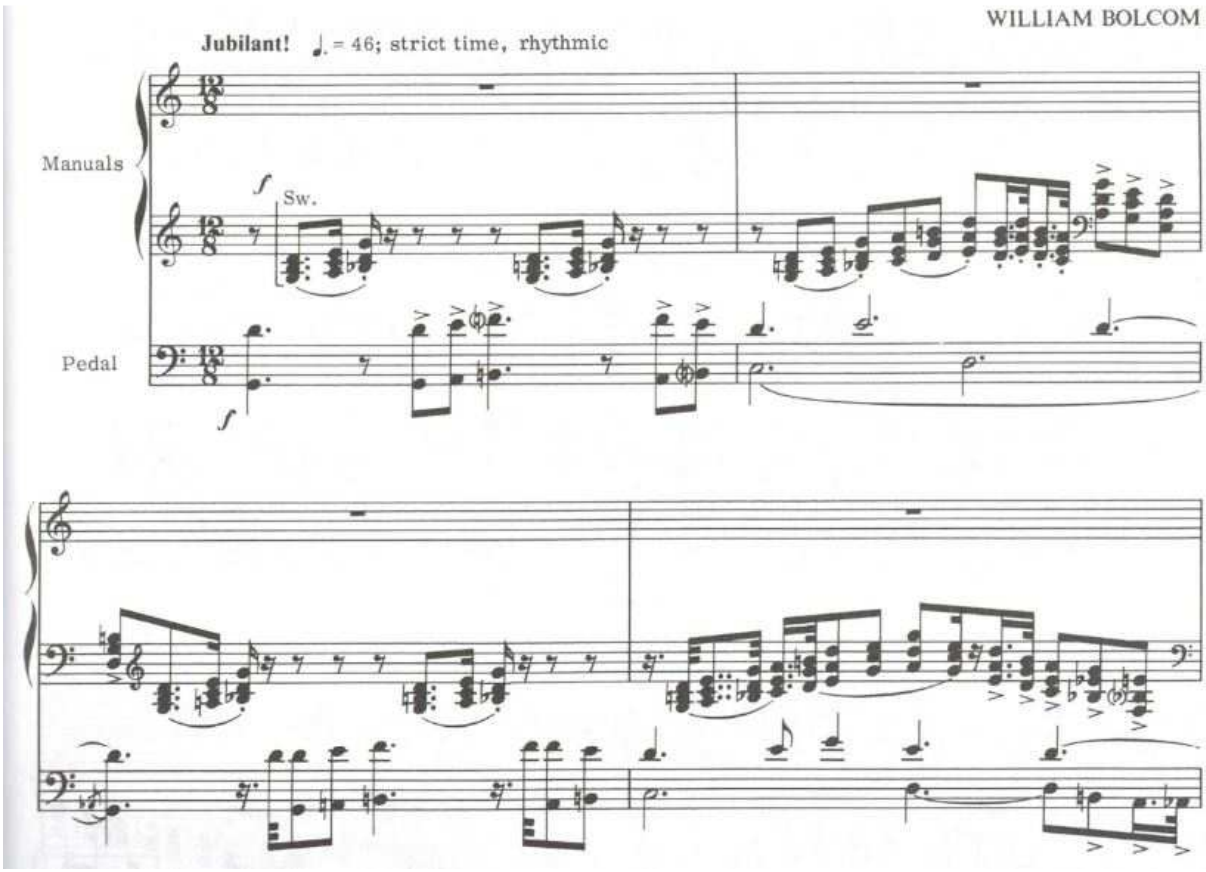
4. “When through fiery trials thy pathways shall lie, my grace, all sufficient, shall be thy supply; the flame shall not hurt thee; I only design thy dross to consume, and thy gold to refine.
5. “The soul that on Jesus still leans for repose, I will not, I will not desert to its foes; that soul, though all hell should endeavor to shake, I’ll never, no, never, no, never forsake.”

Appendix D

Below are scanned score excerpts from the Hal Leonard publication reproduced by permission by the publisher Edward B. Marks Music company. They are presented in score order.

What A Friend We Have in Jesus!

Measures 1 – 4:



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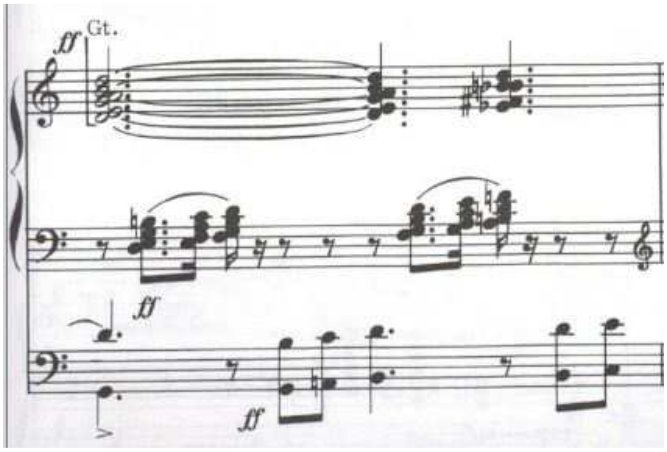
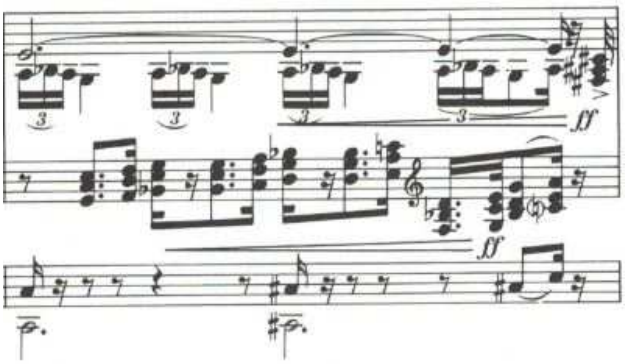
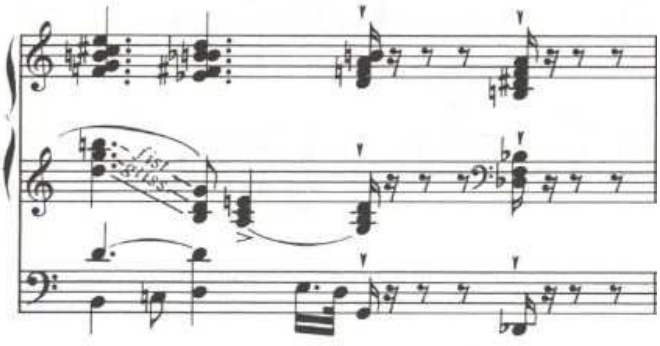
Measure 5:



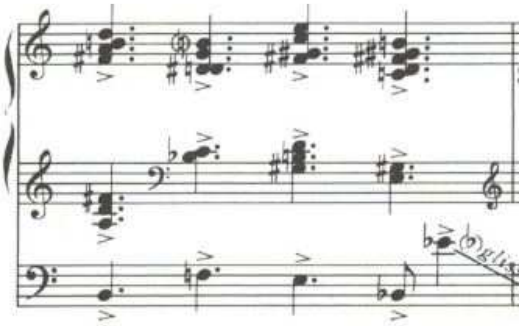
Measure 8:



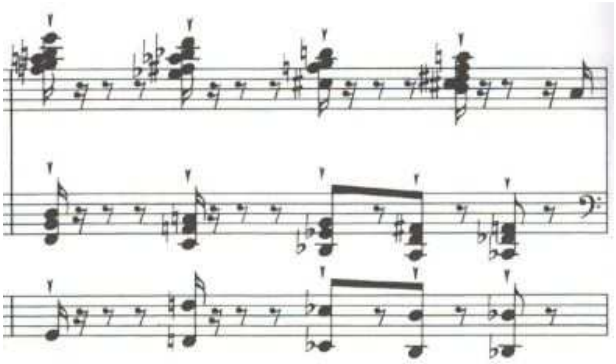
Measure 14:



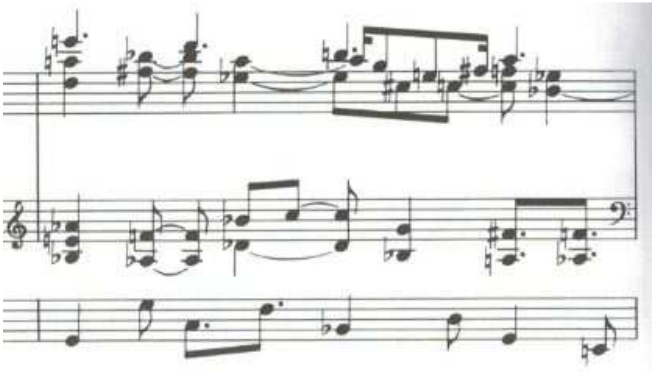
Measure 42:



Measure 46:

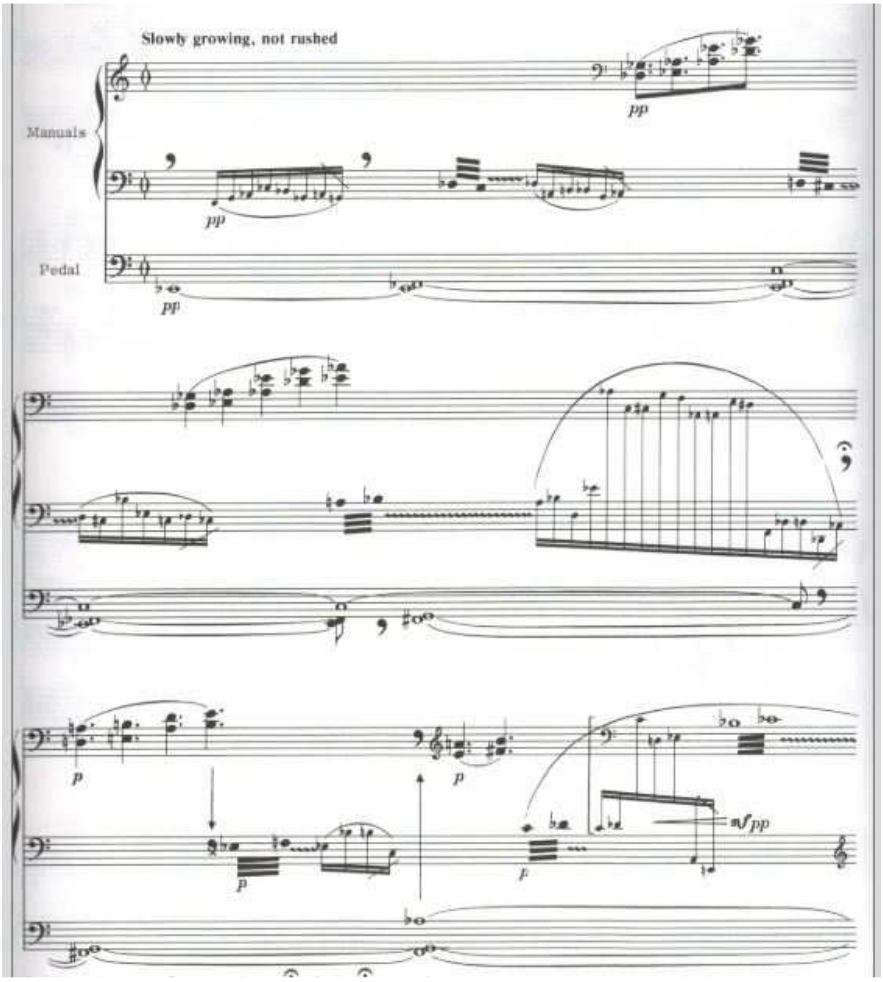


Measure 62:

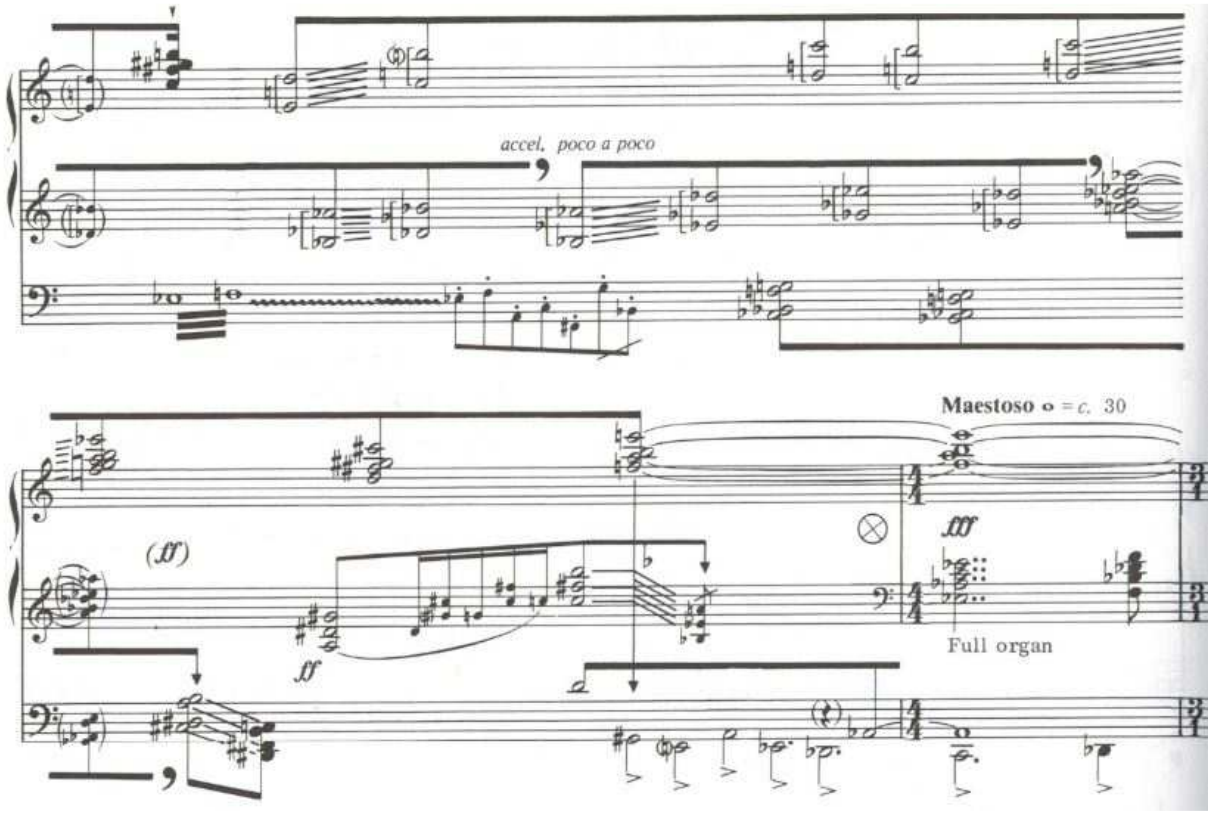


La Cathédrale engloutie (Rock of Ages)

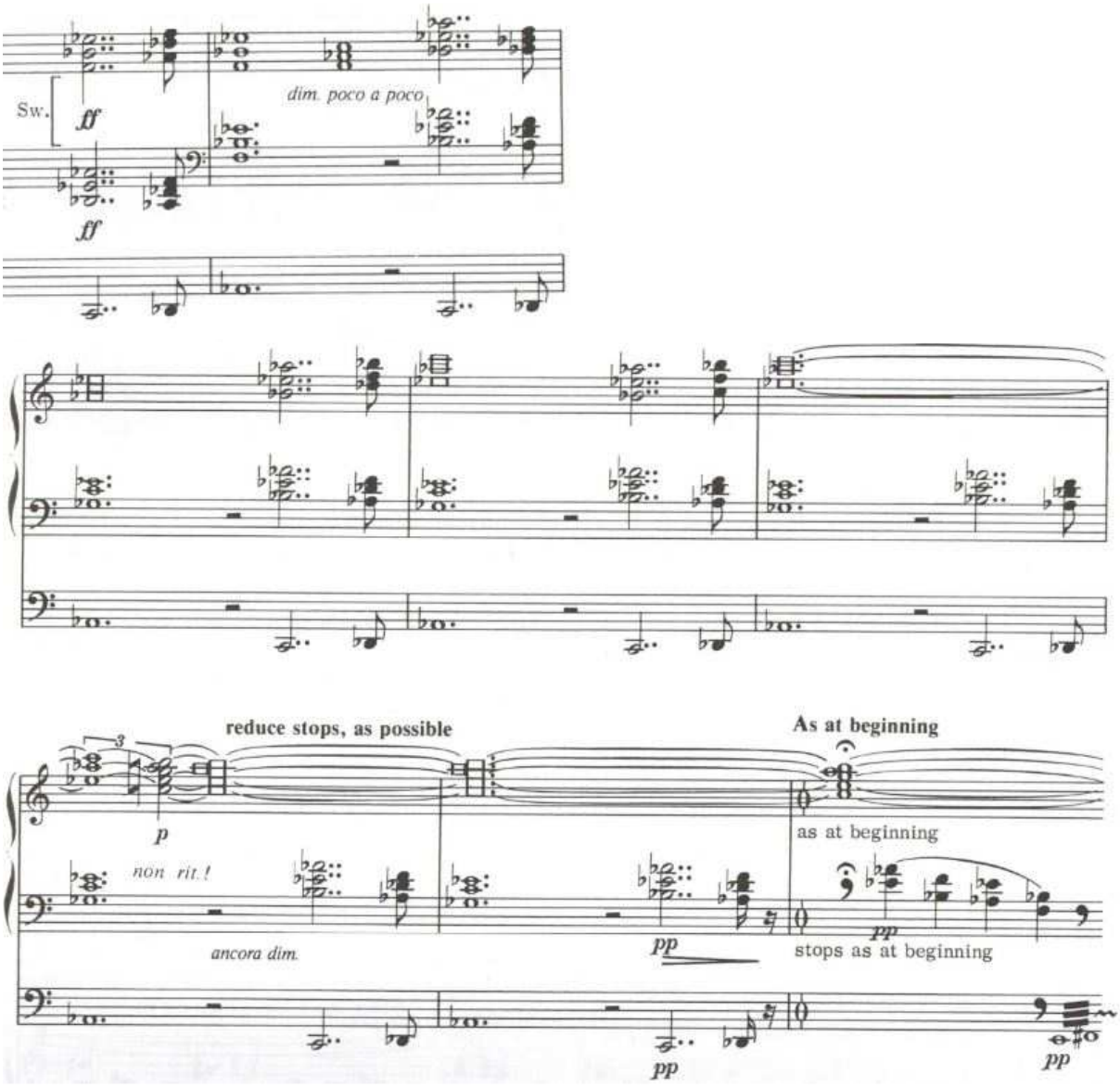
Measures 1:



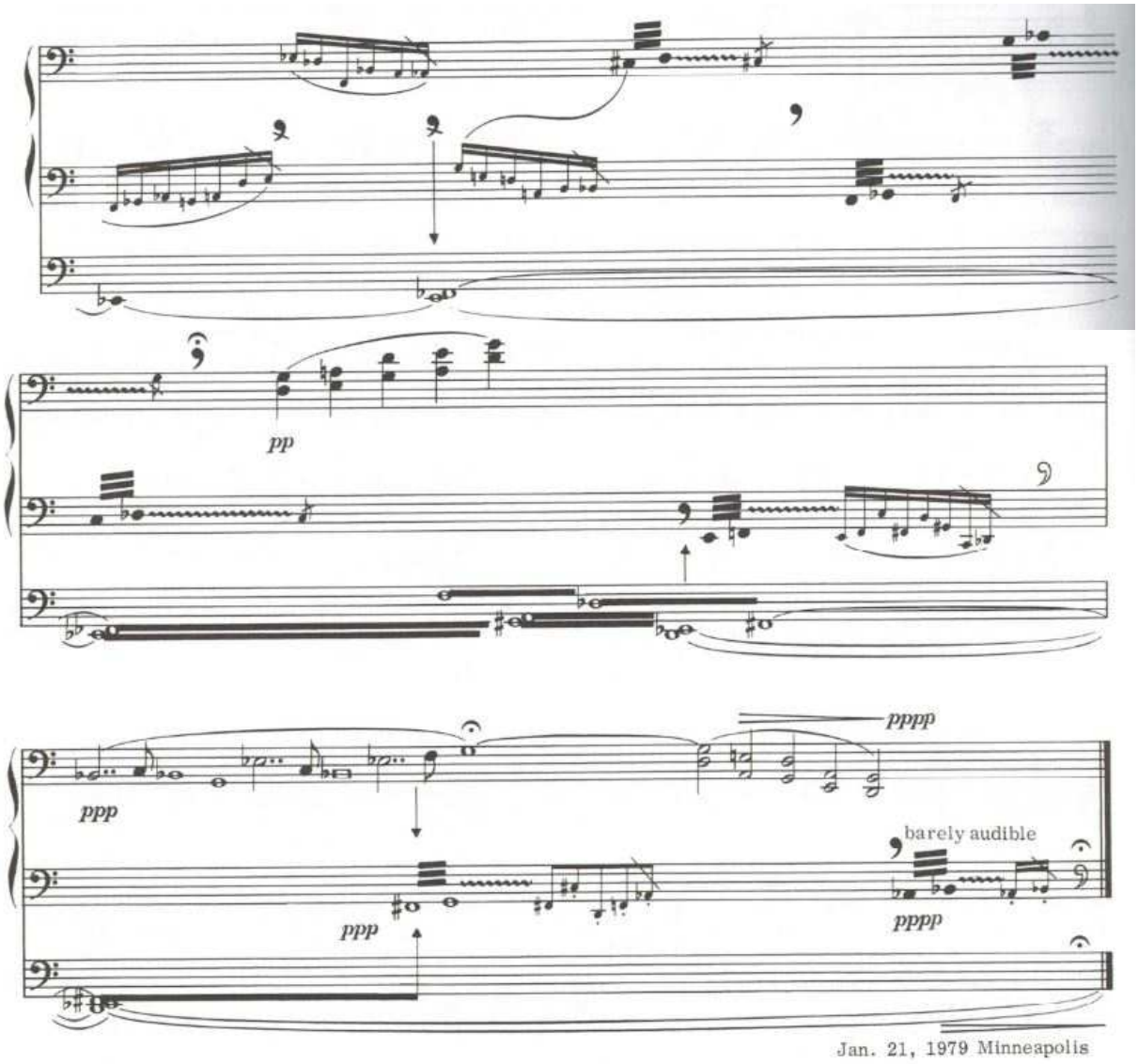
End of measure 2 – 3:



Pick up to measure 12 – 18:

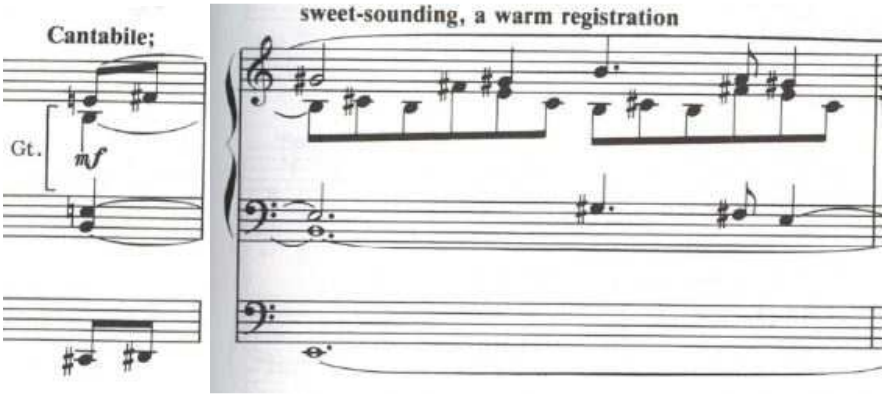


Measures 19 – 20:



Just As I Am

Measure 7 and its pick up:



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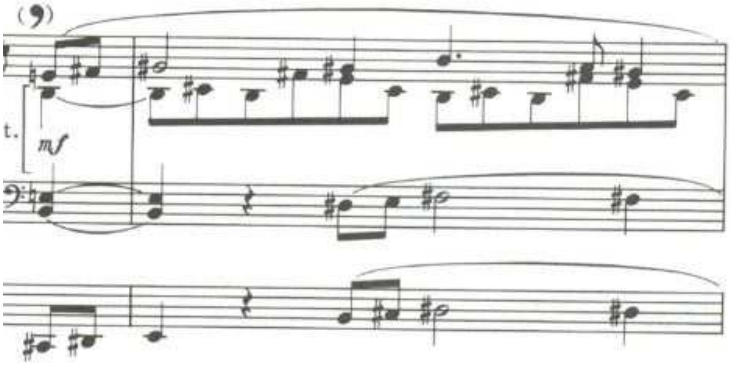
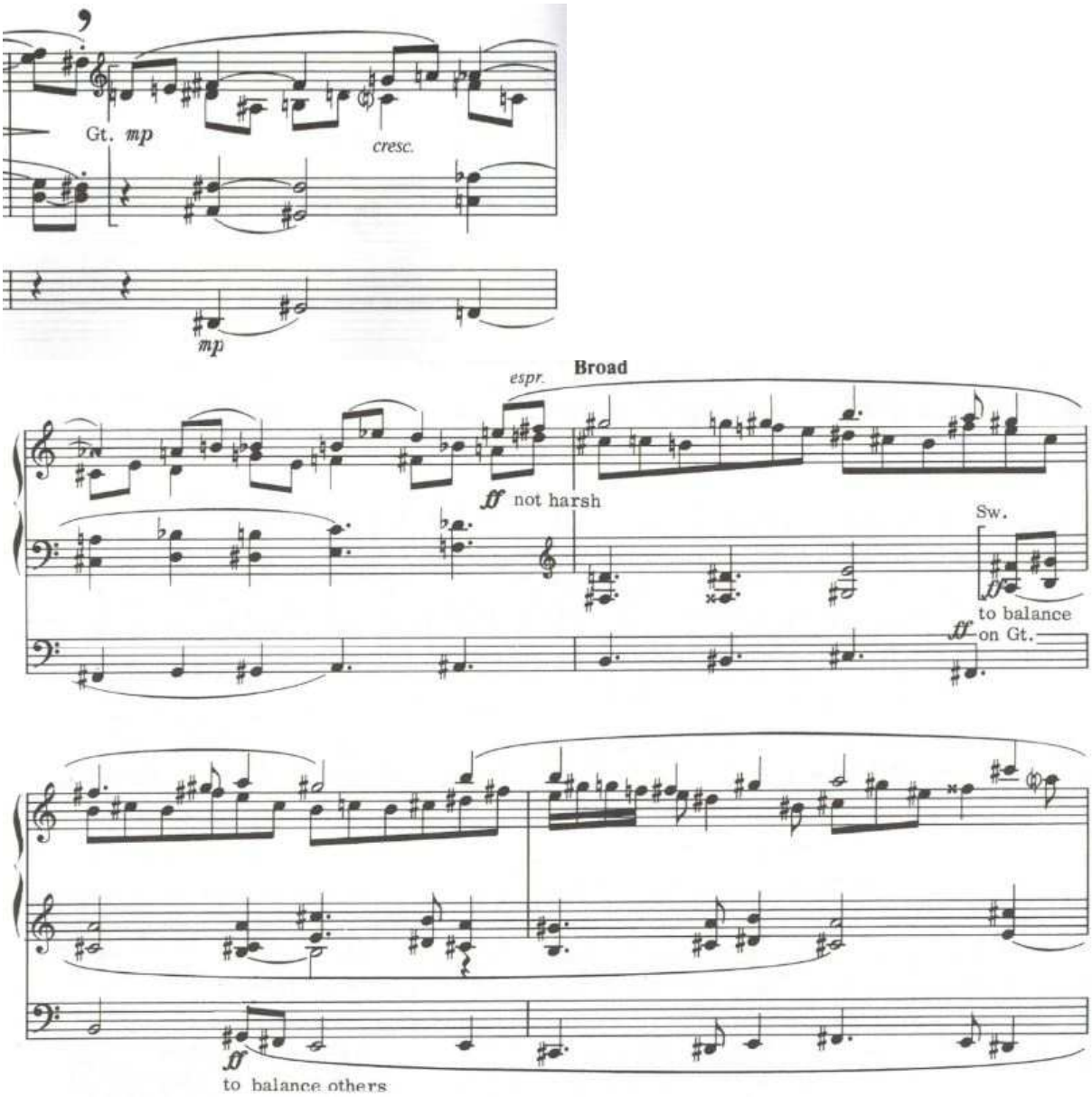
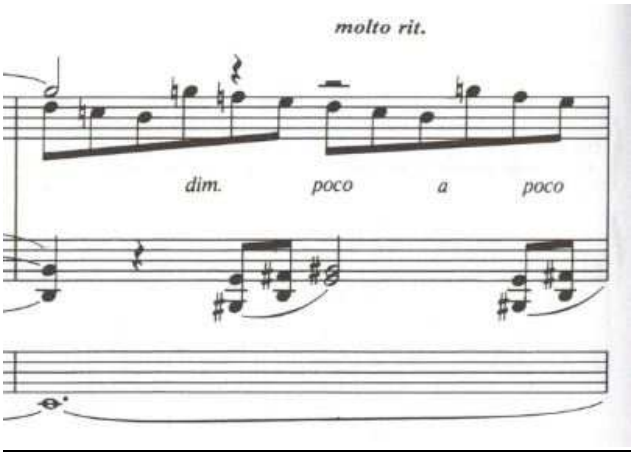
Measure 18 and its pick up:



Measure 32 – 36:

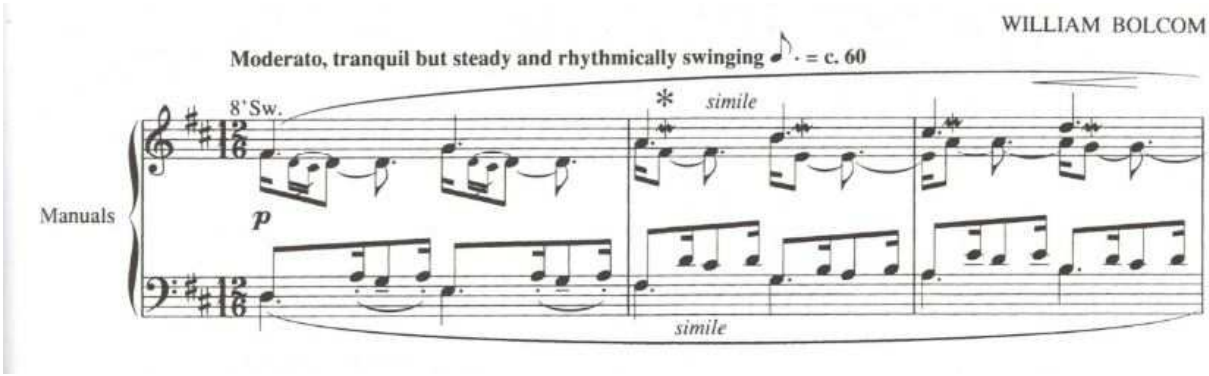


Measure 44:

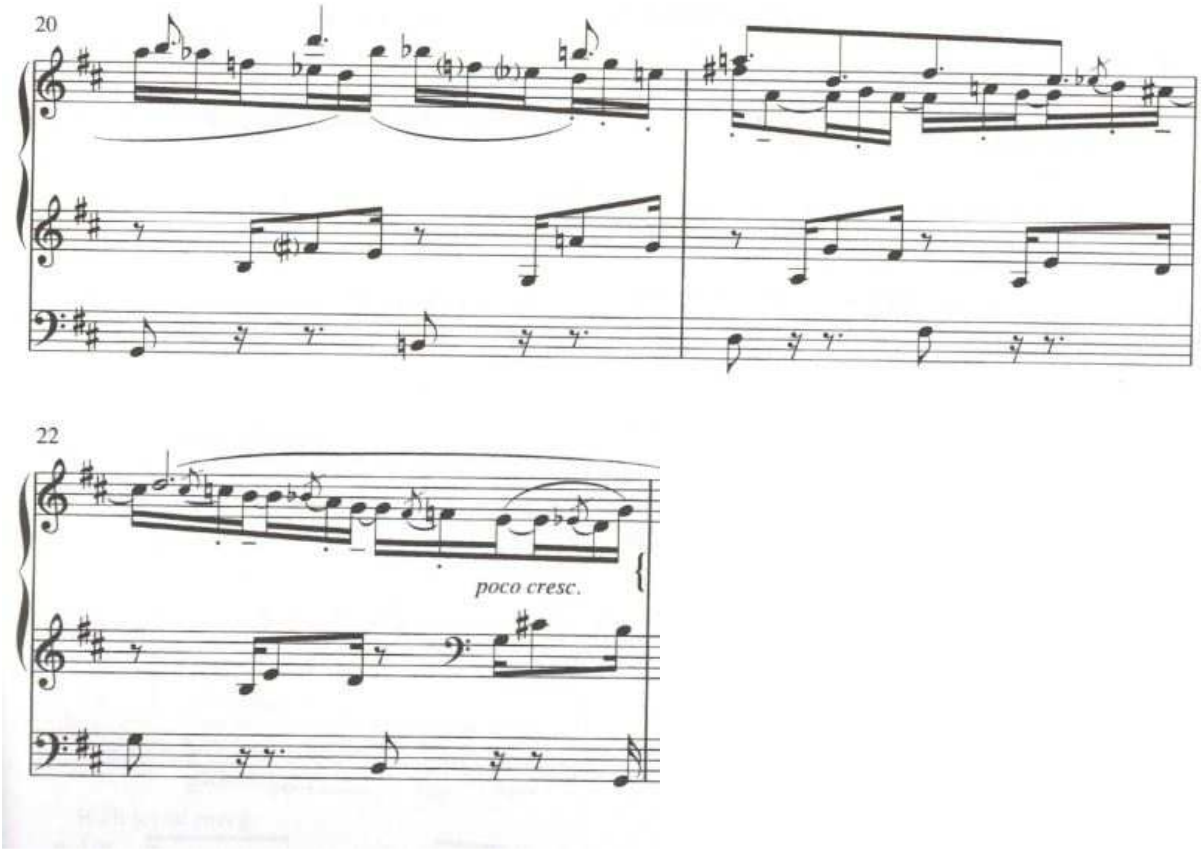


Jesus Loves Me

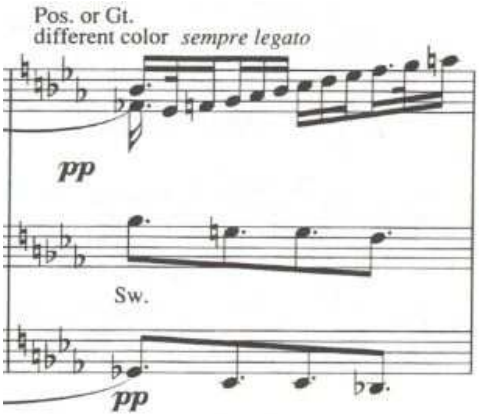
Measures 1 – 3:



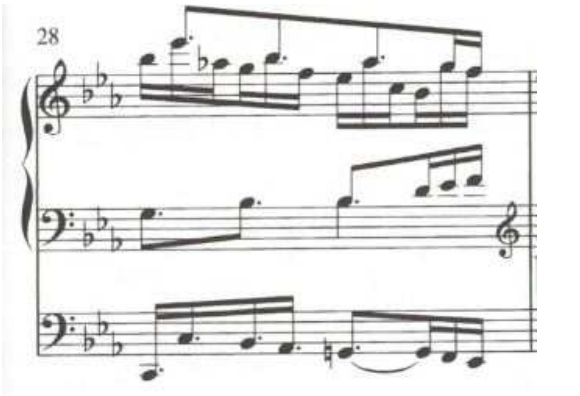
Measures 20 – 22:



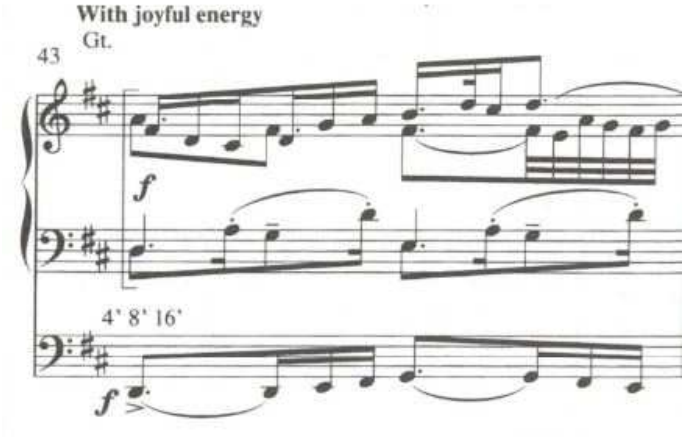
Measure 27:



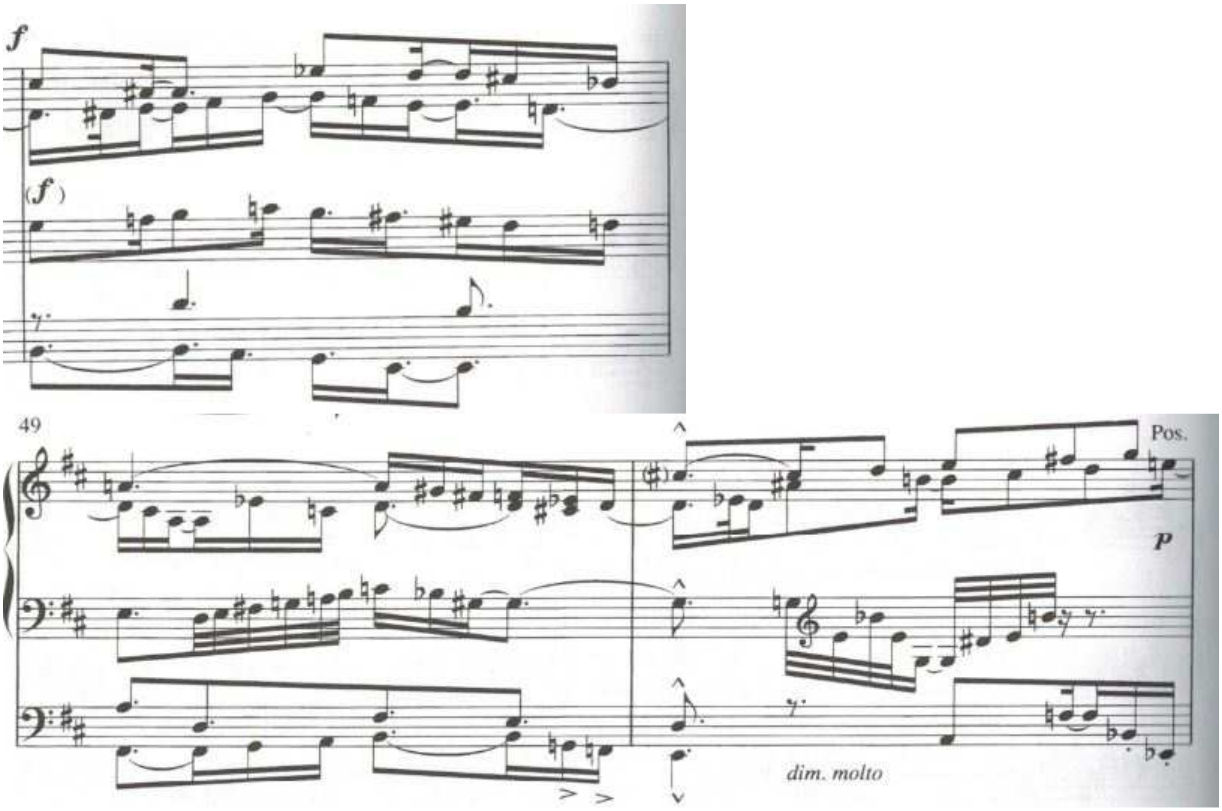
Measure 28:



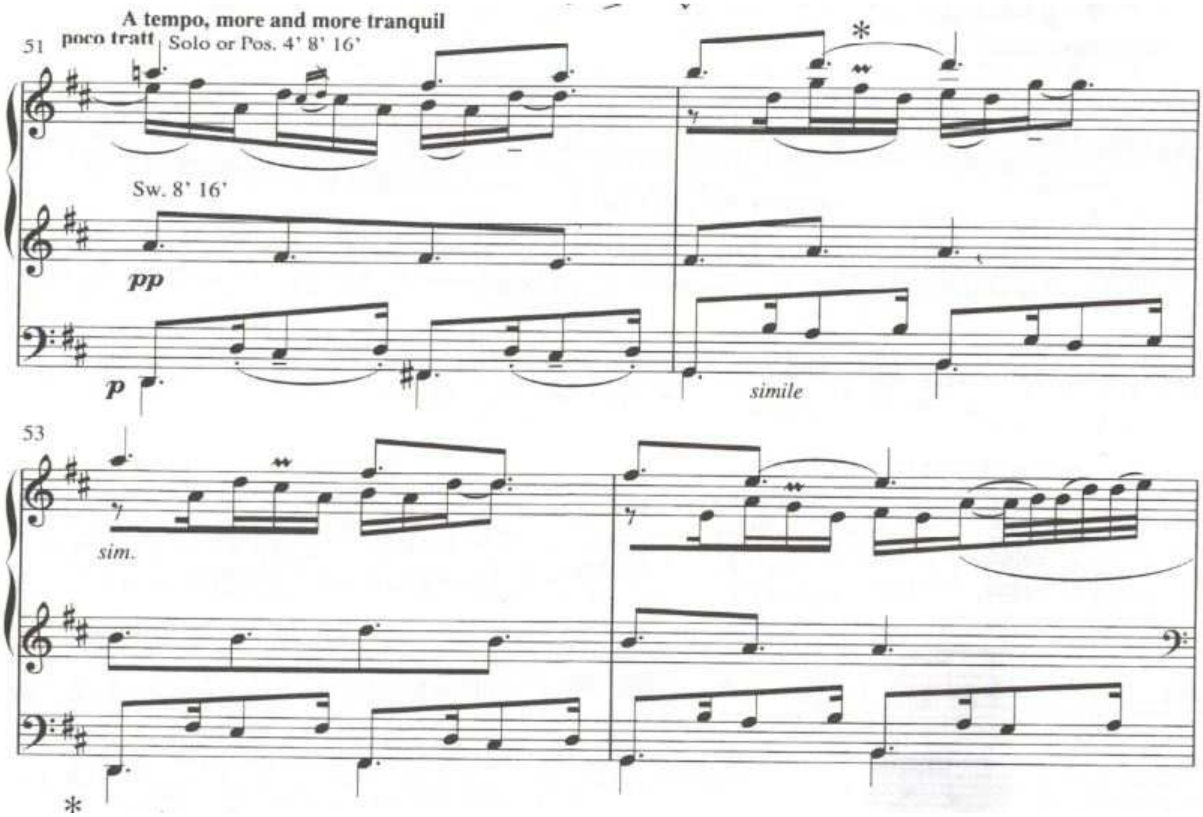
Measure 43:



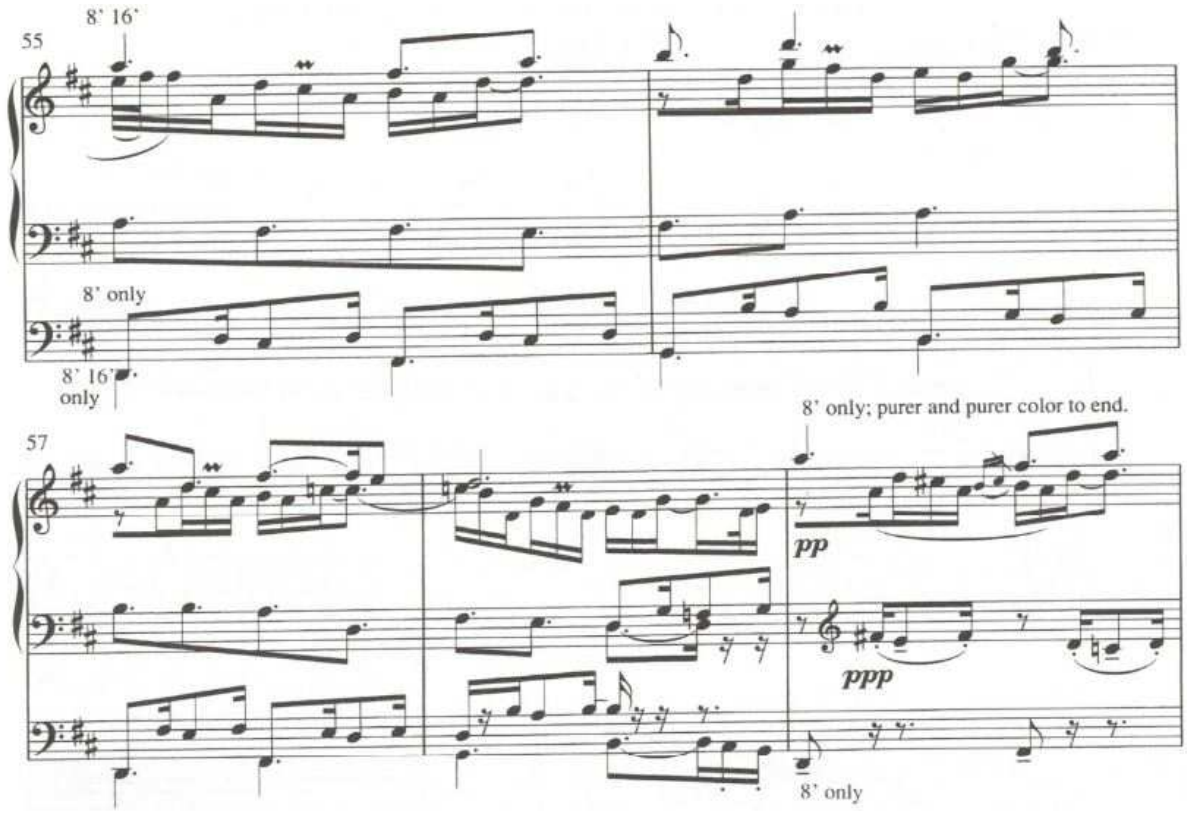
Measures 48 – 50:



Measures 51 – 54:

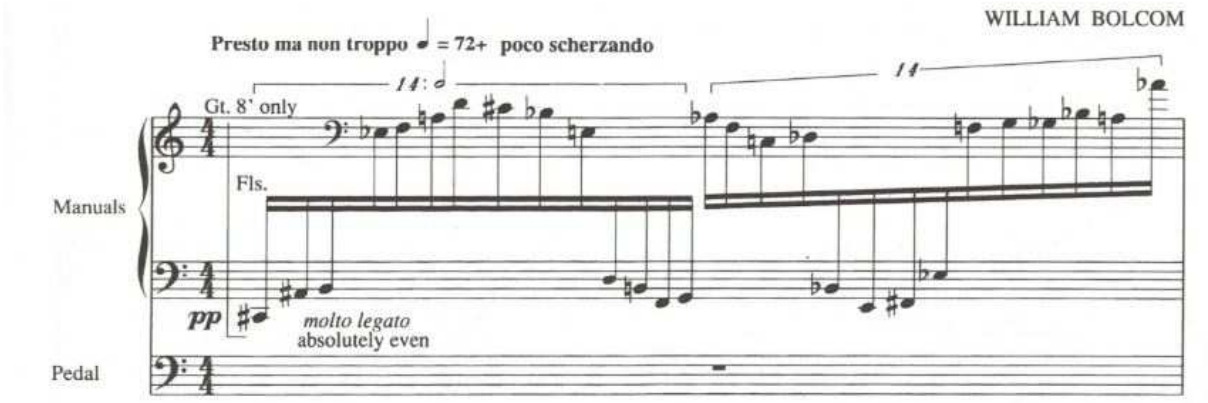


Measures 55 – 59:



Shall We Gather at the River

Measure 1:



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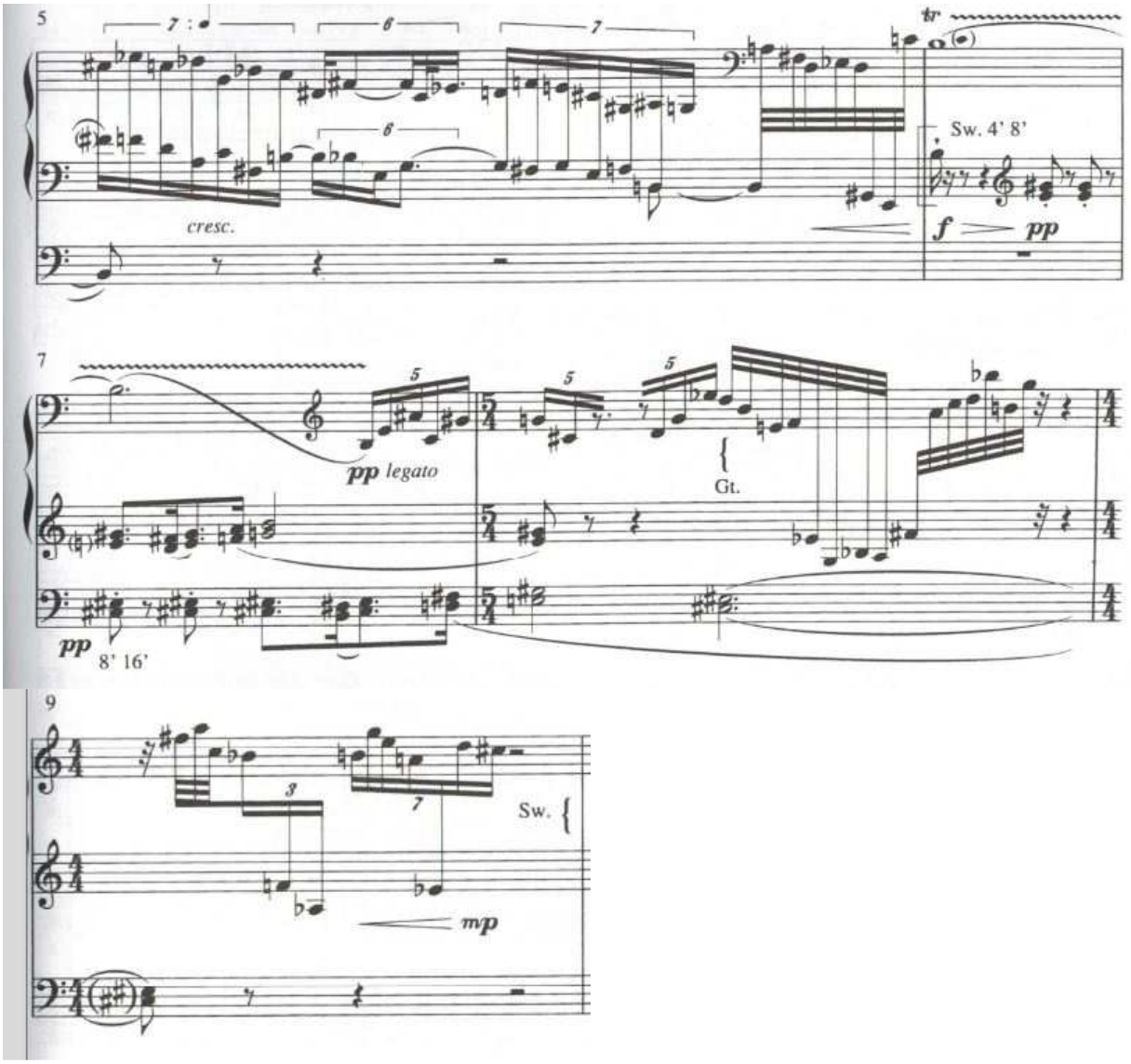
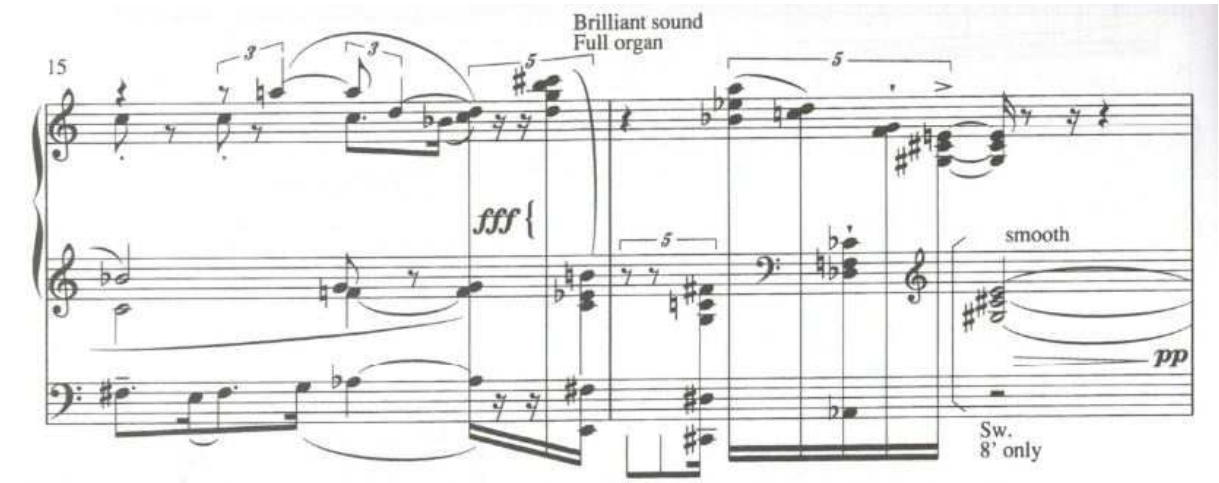
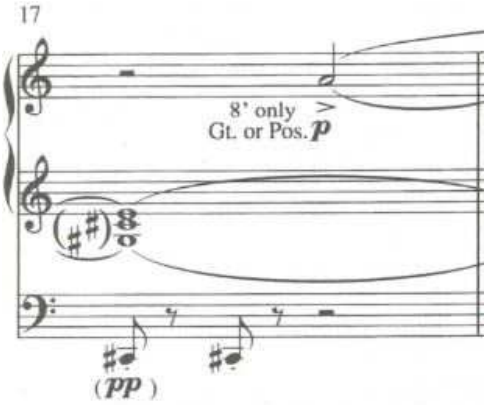
Measures 5 – 9:



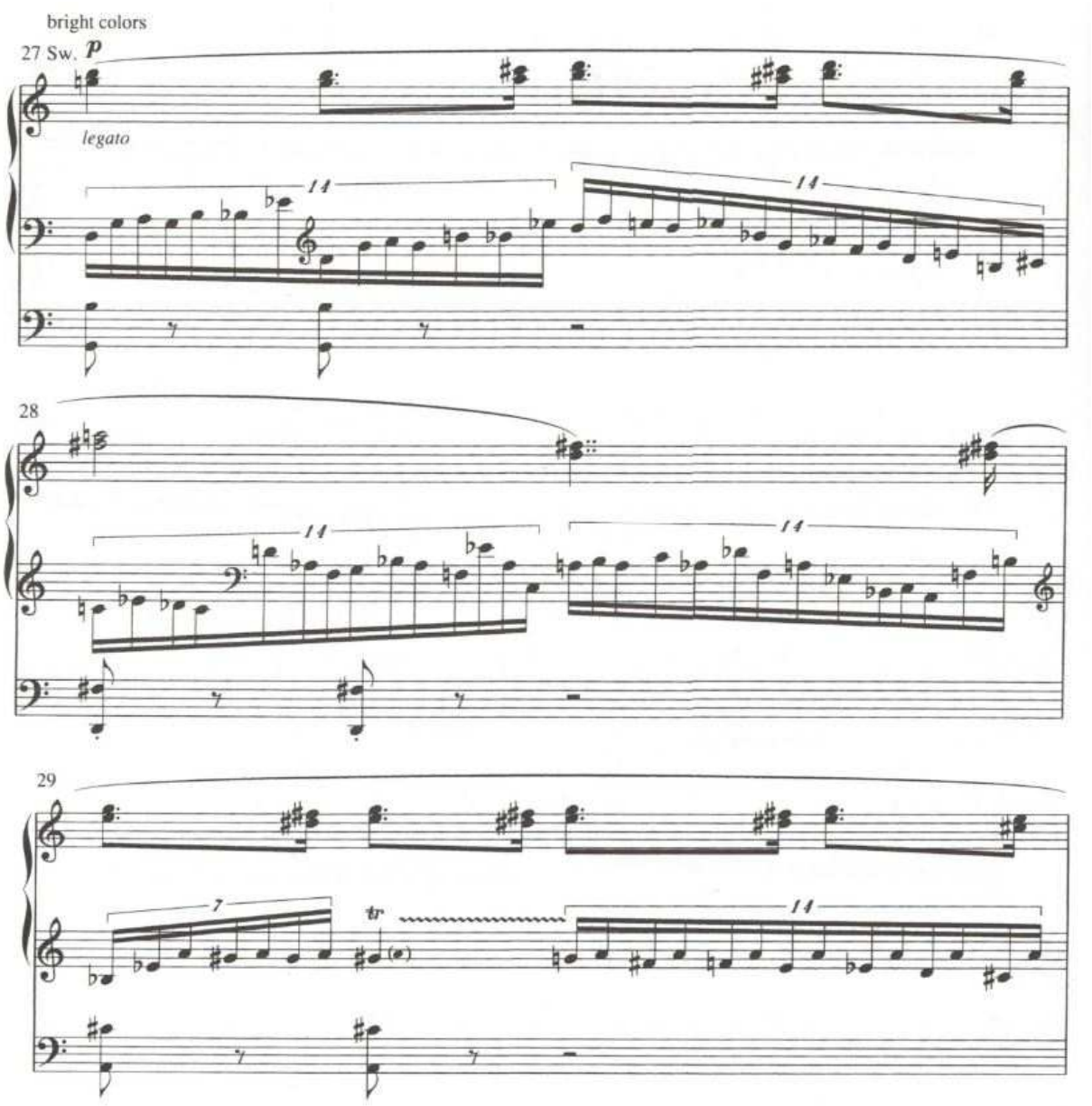
Measures 15 – 16:



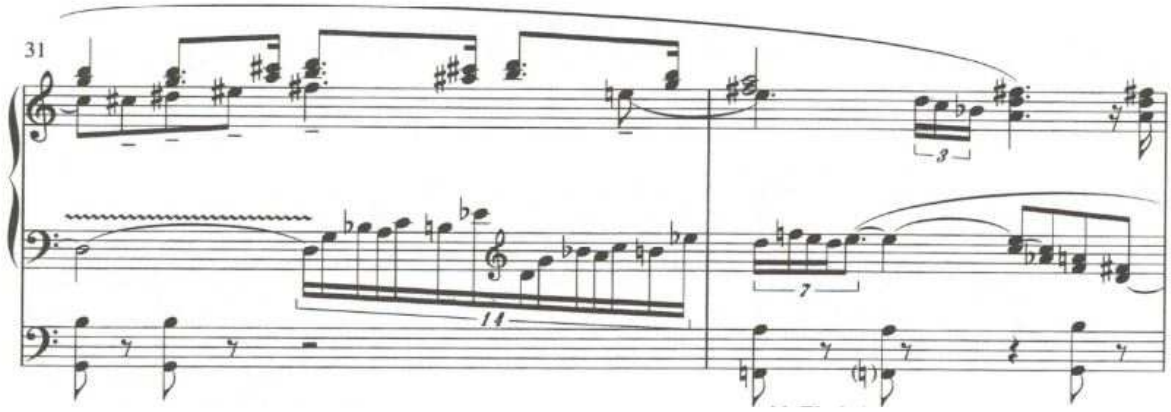
Measure 17:



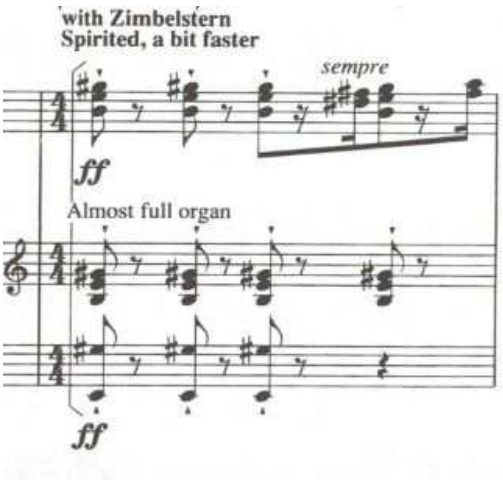
Measures 27 – 29:



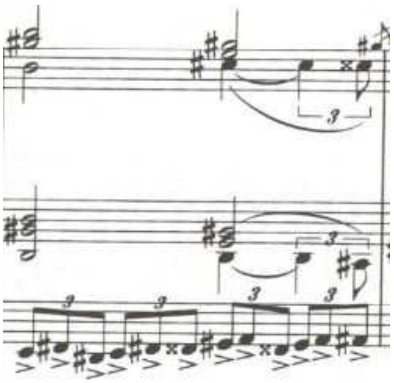
Measures 31 – 32:



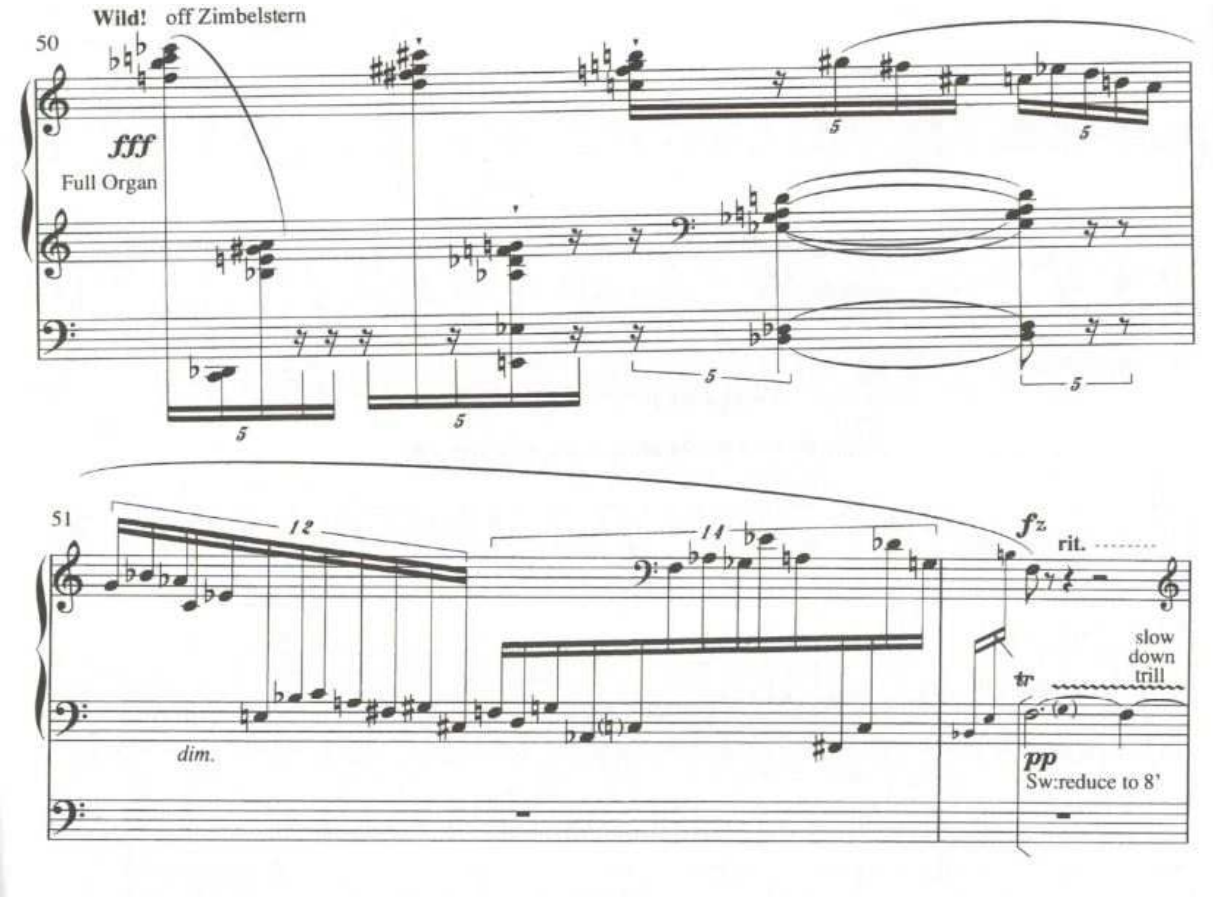
Measure 35:



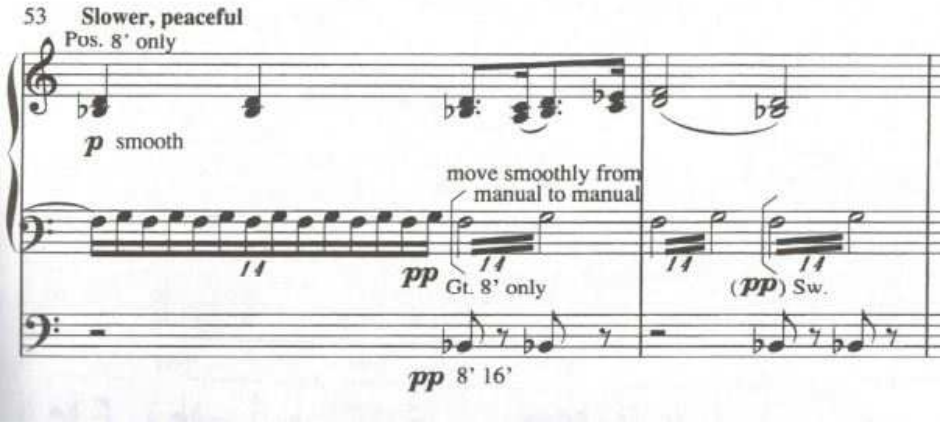
Measure 40:



Measure 50 – 52:

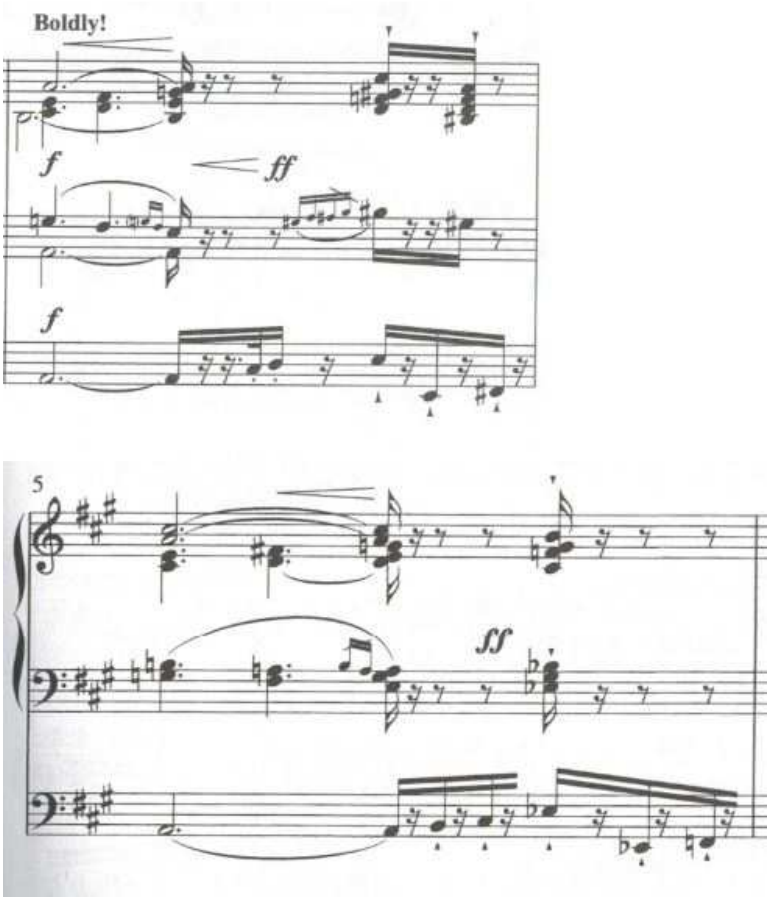


Measures 53 – 54:

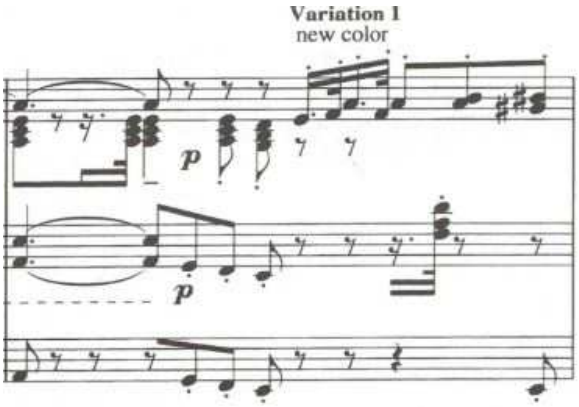


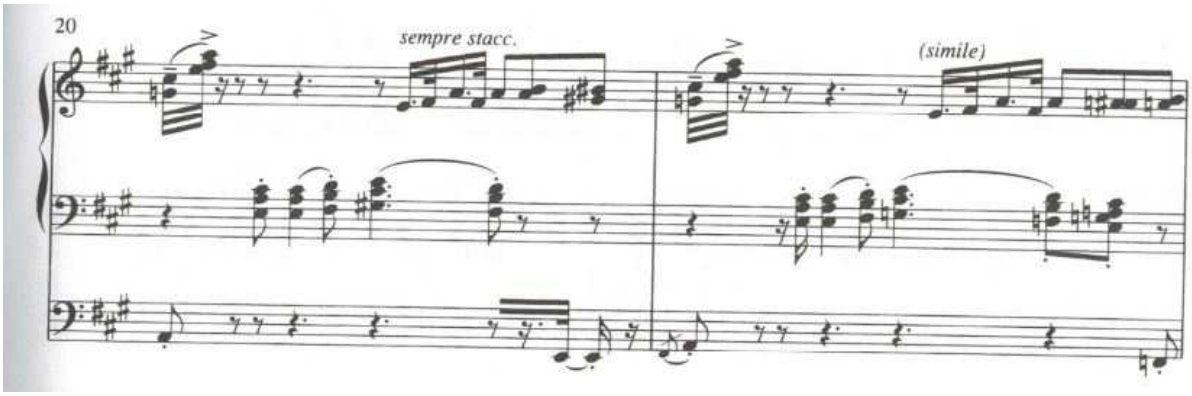
Amazing Grace

Measures 4 – 5:

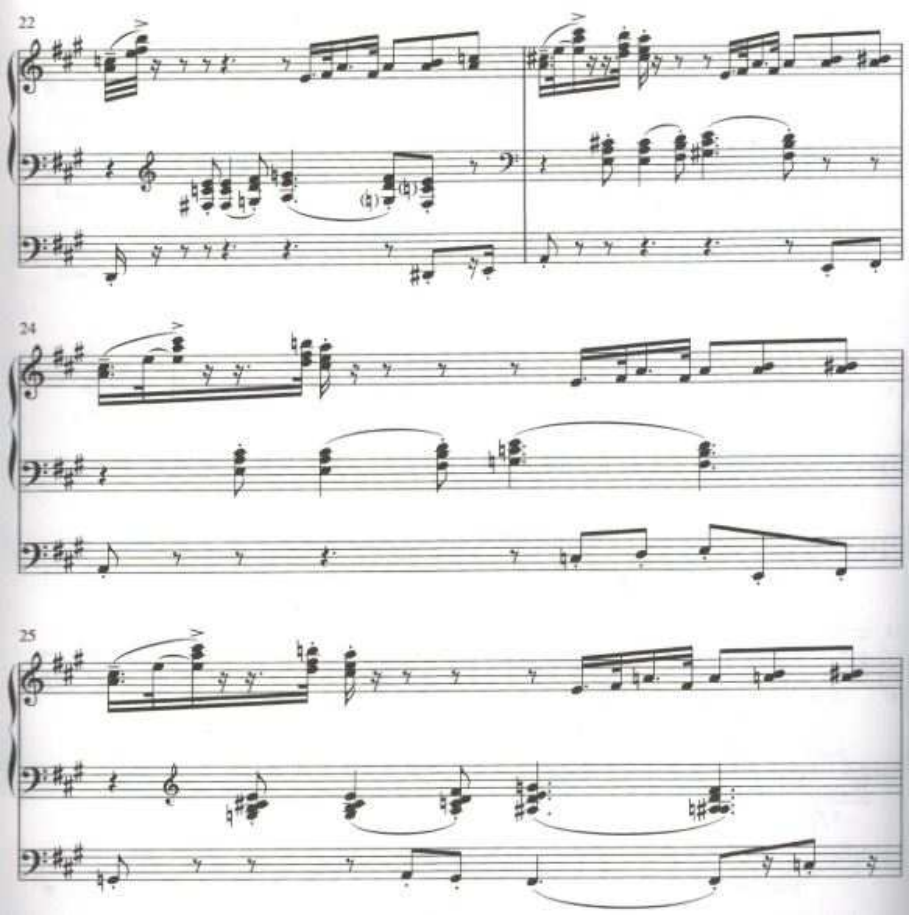


Measures 19 – 21:

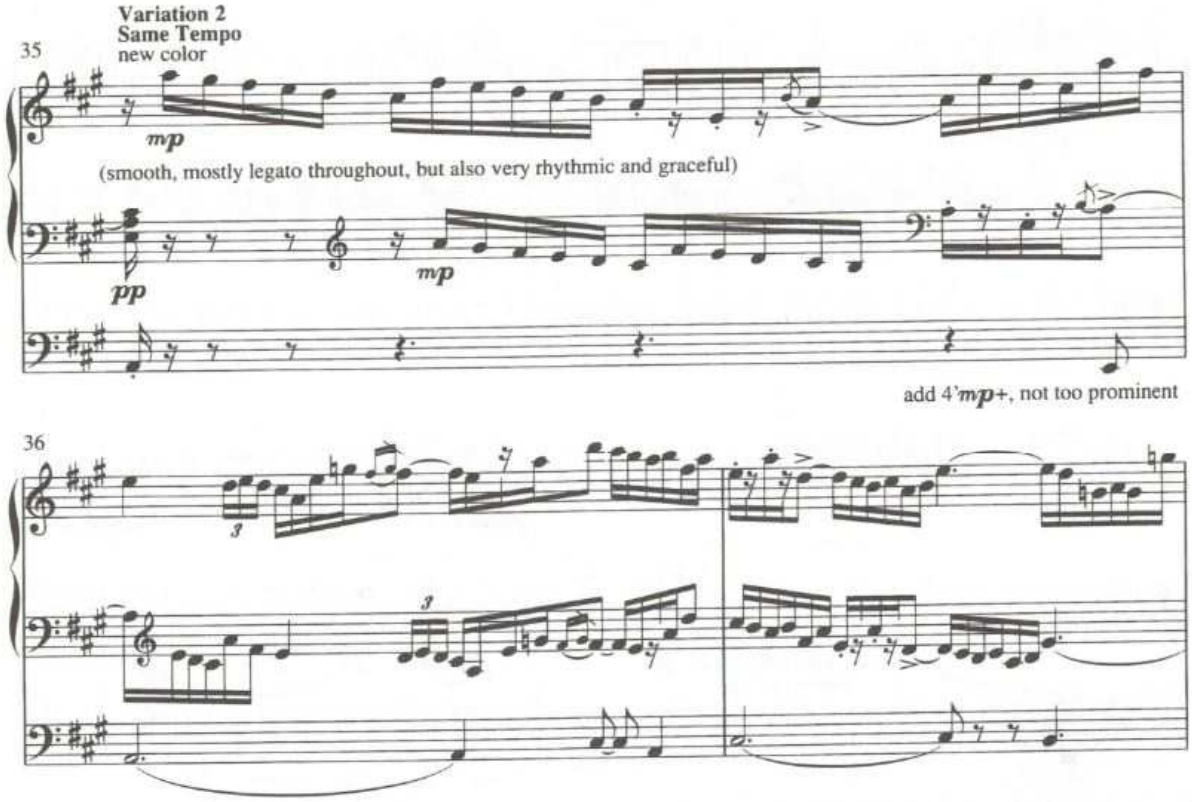




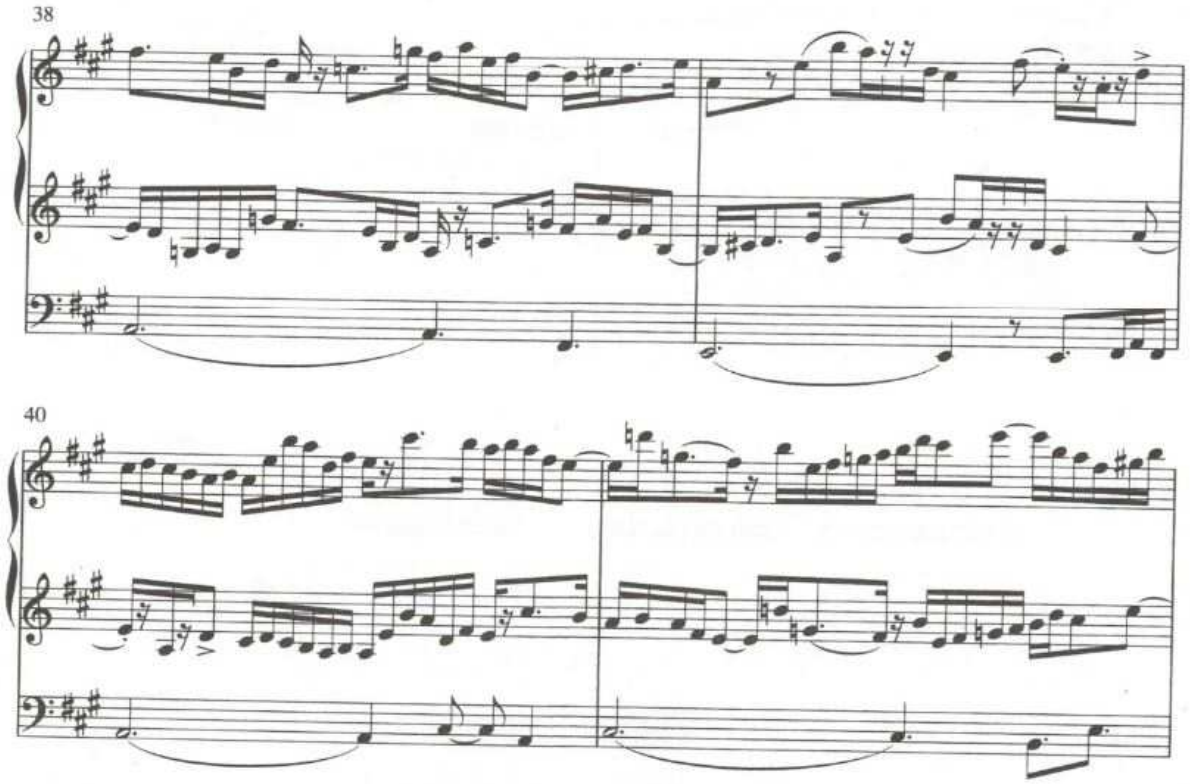
Measures 22 – 25:



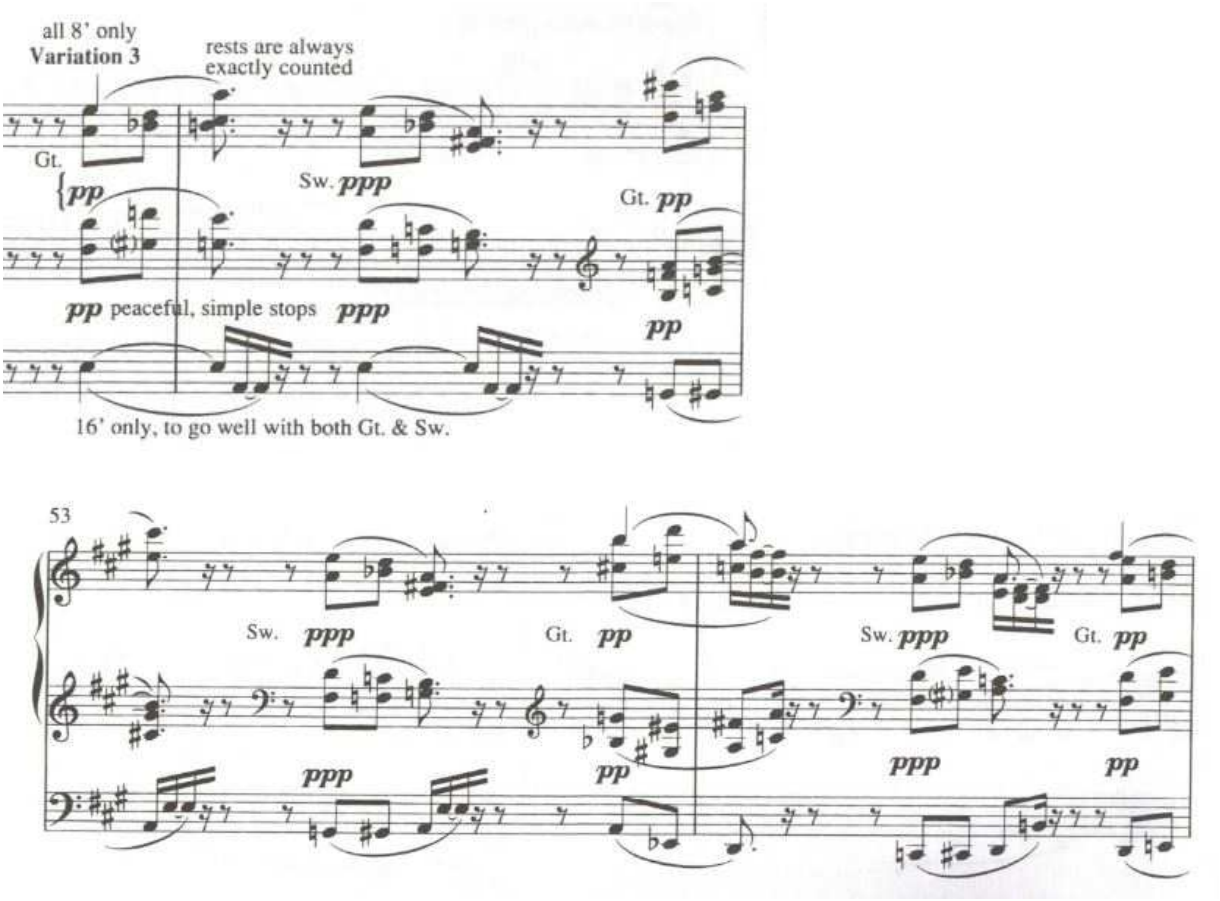
Measures 35 – 37:



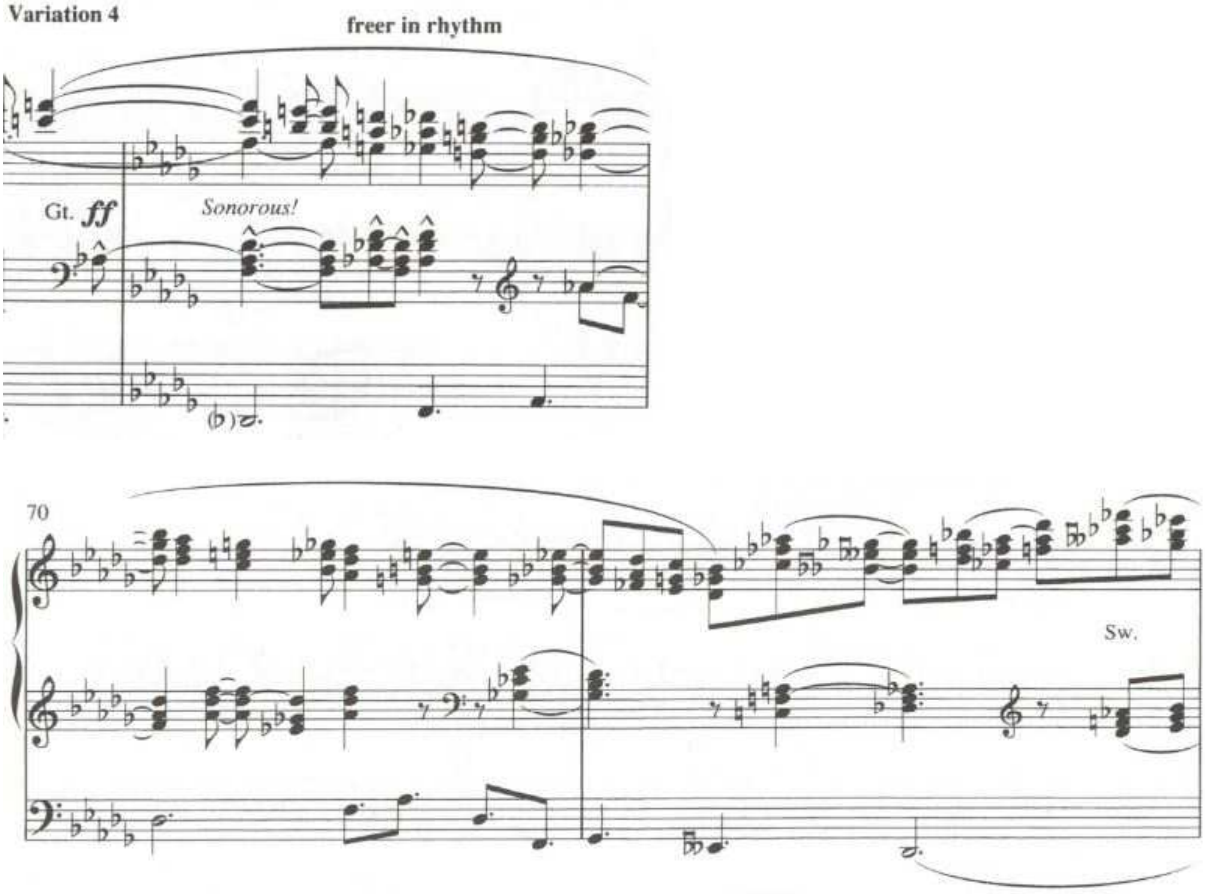
Measures 38 – 41:



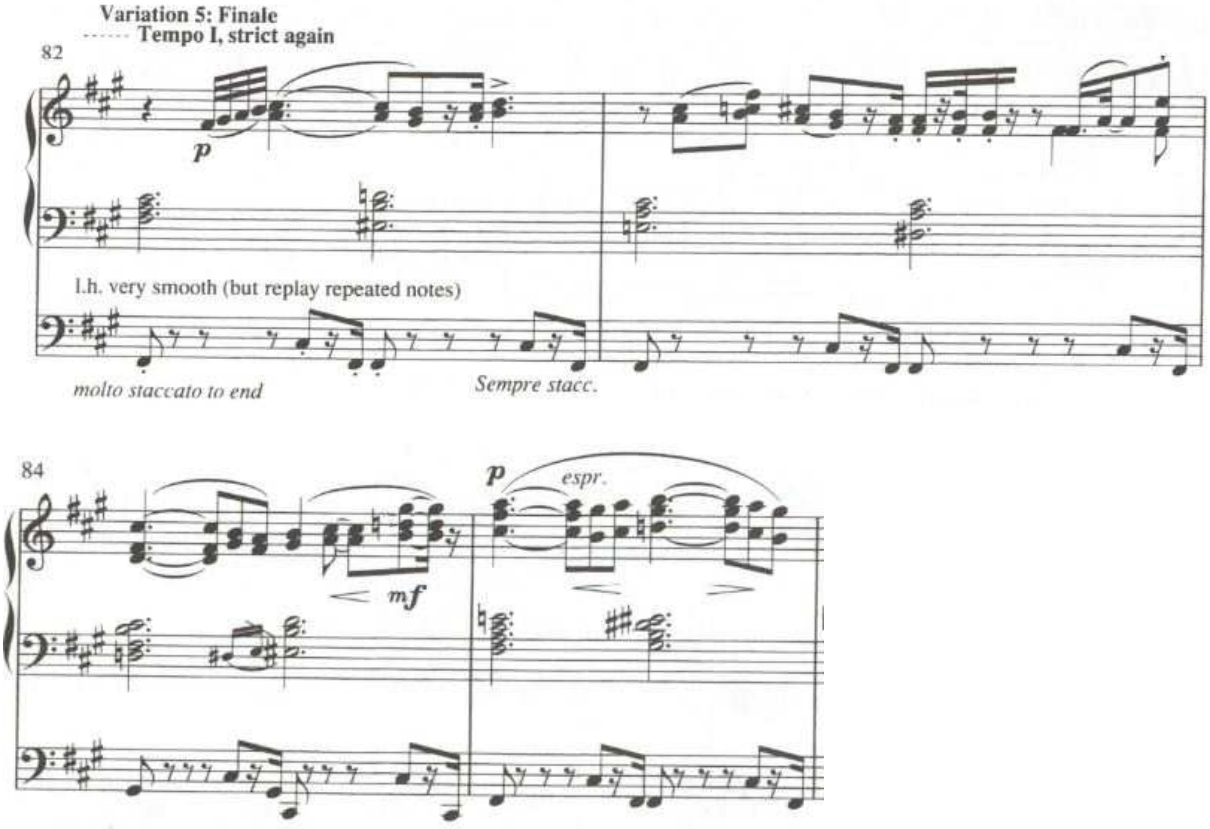
Measures 52 – 54:



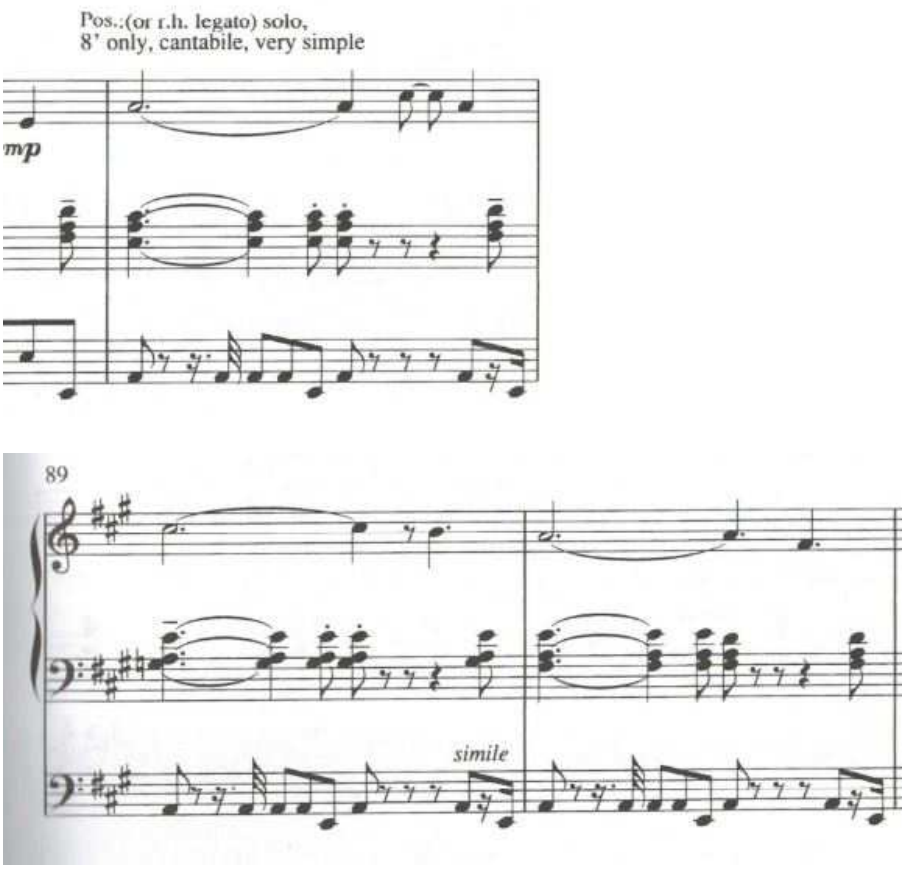
Measures 69 – 71:



Measures 82 – 85:

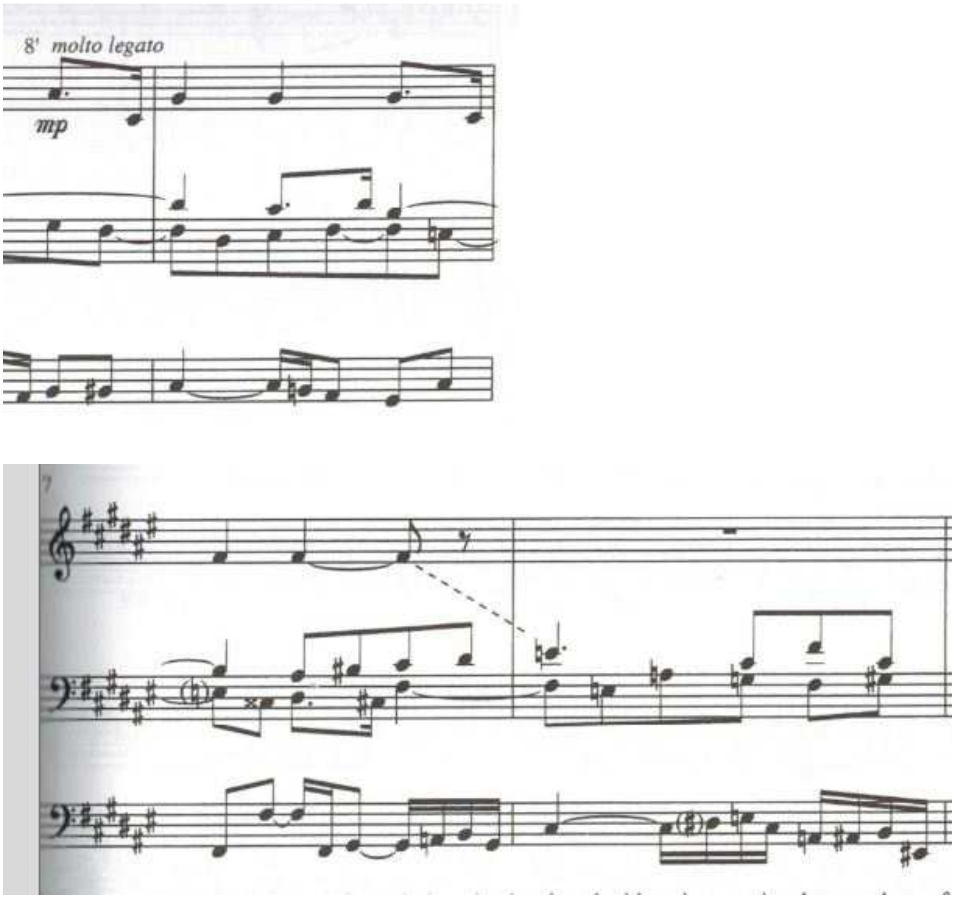


Measures 88 – 90:

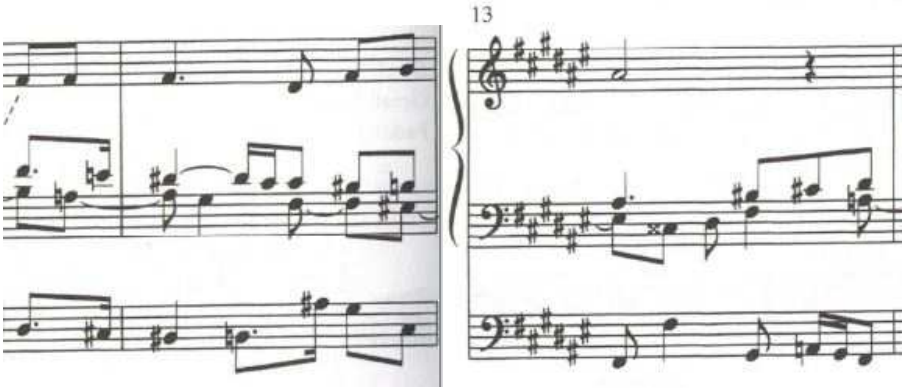


Jesus Calls Us; O'er the Tumult

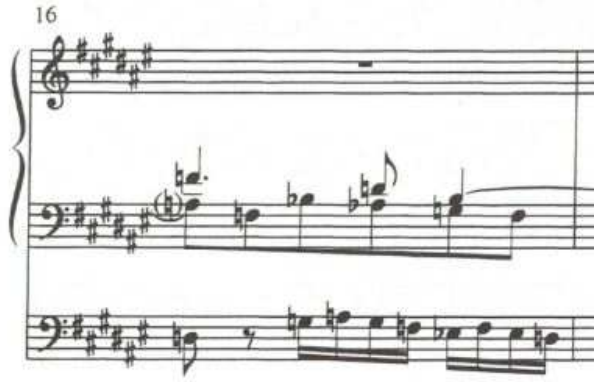
Pick up to measures 6 – 8:



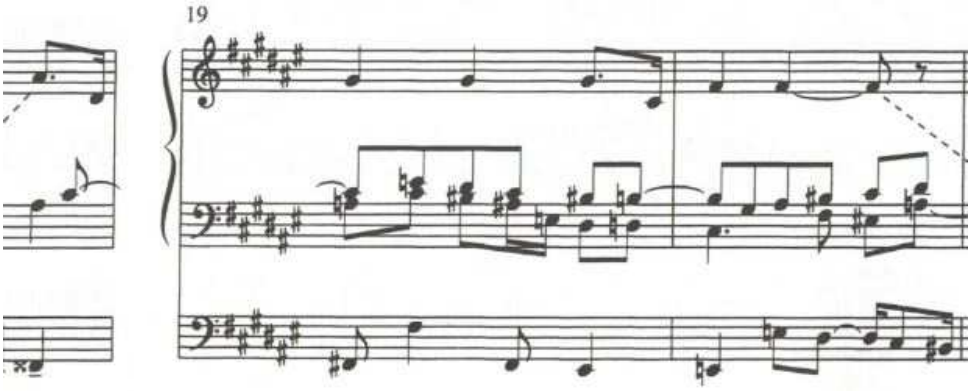
Pick up to Measure 12 – 13:



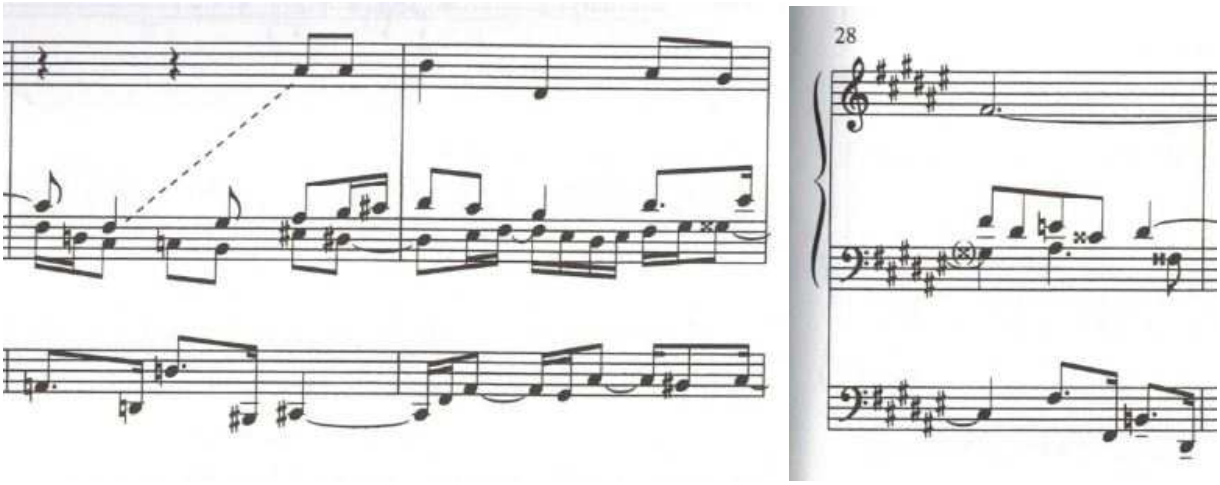
Measure 16:



Pick up to measure 19 – 20:

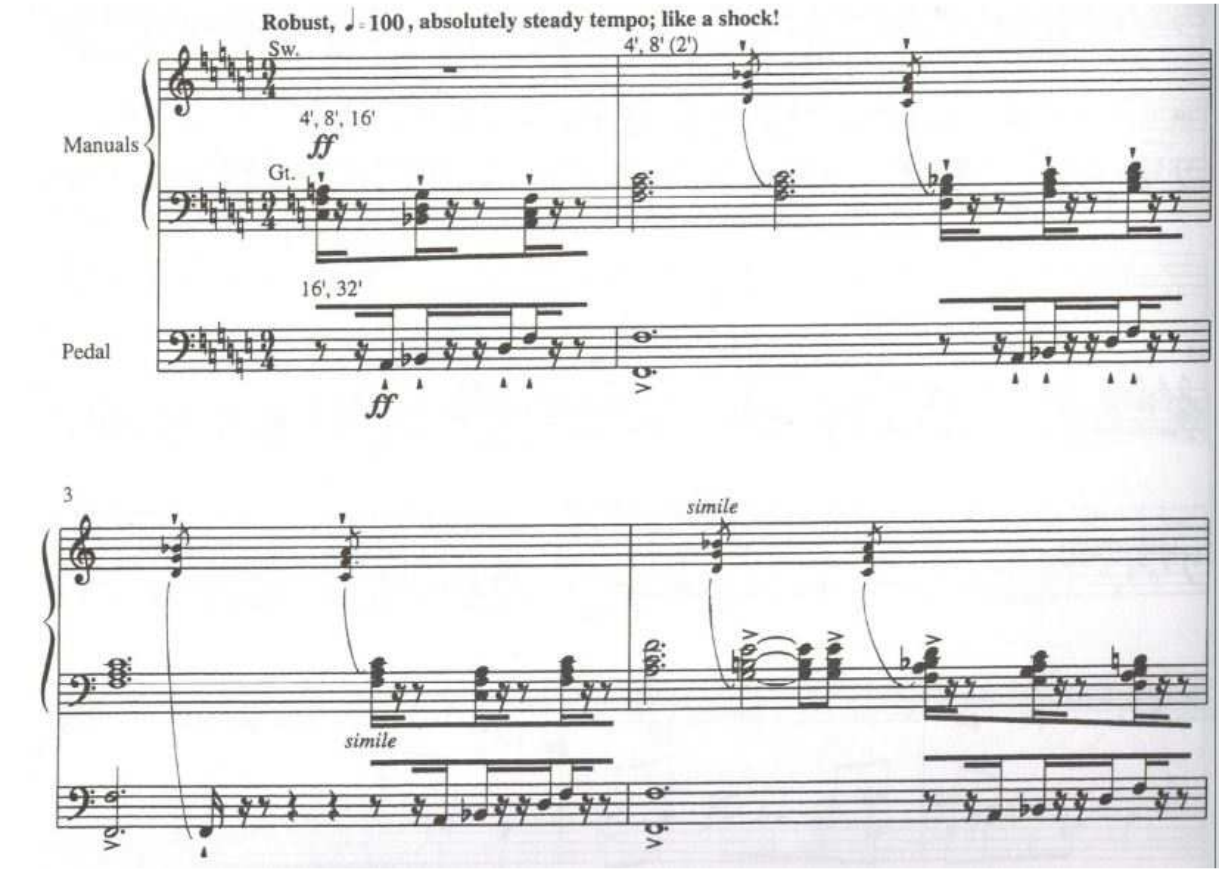


Measures 26 – 28:



Blessed Assurance

Measures 1 – 4:



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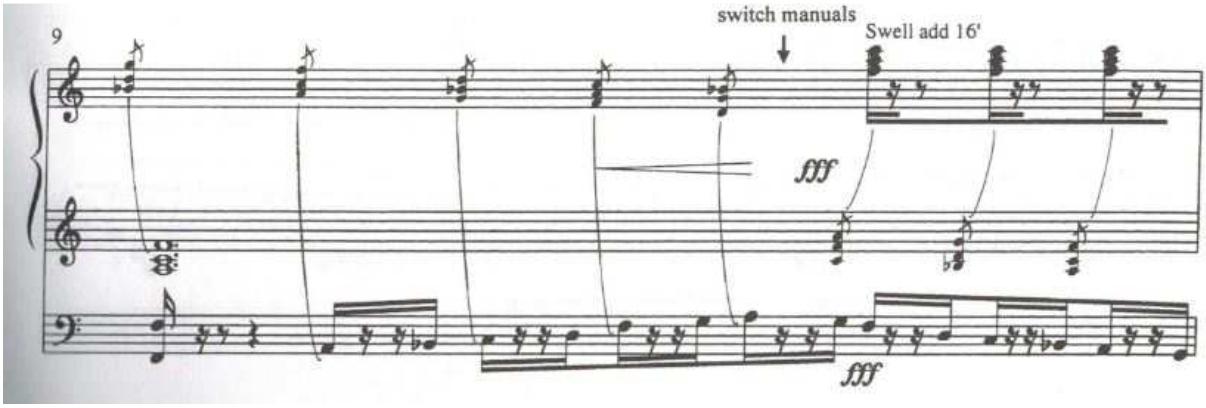
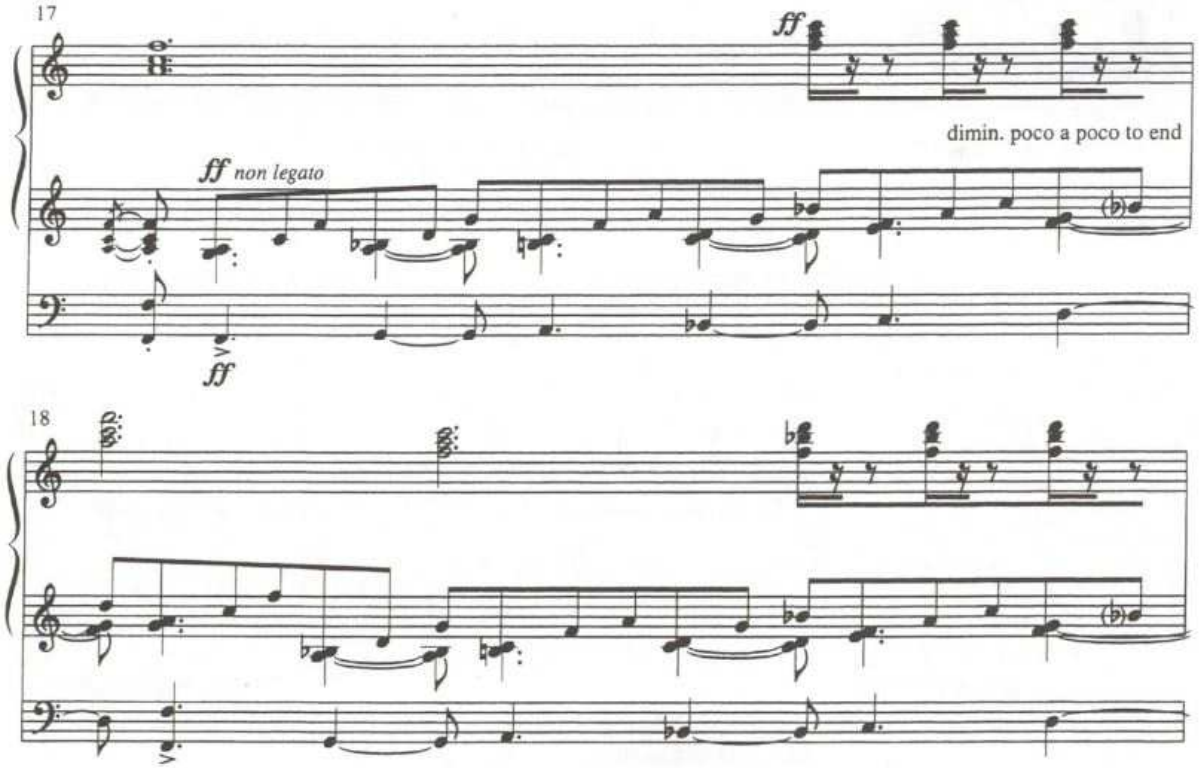
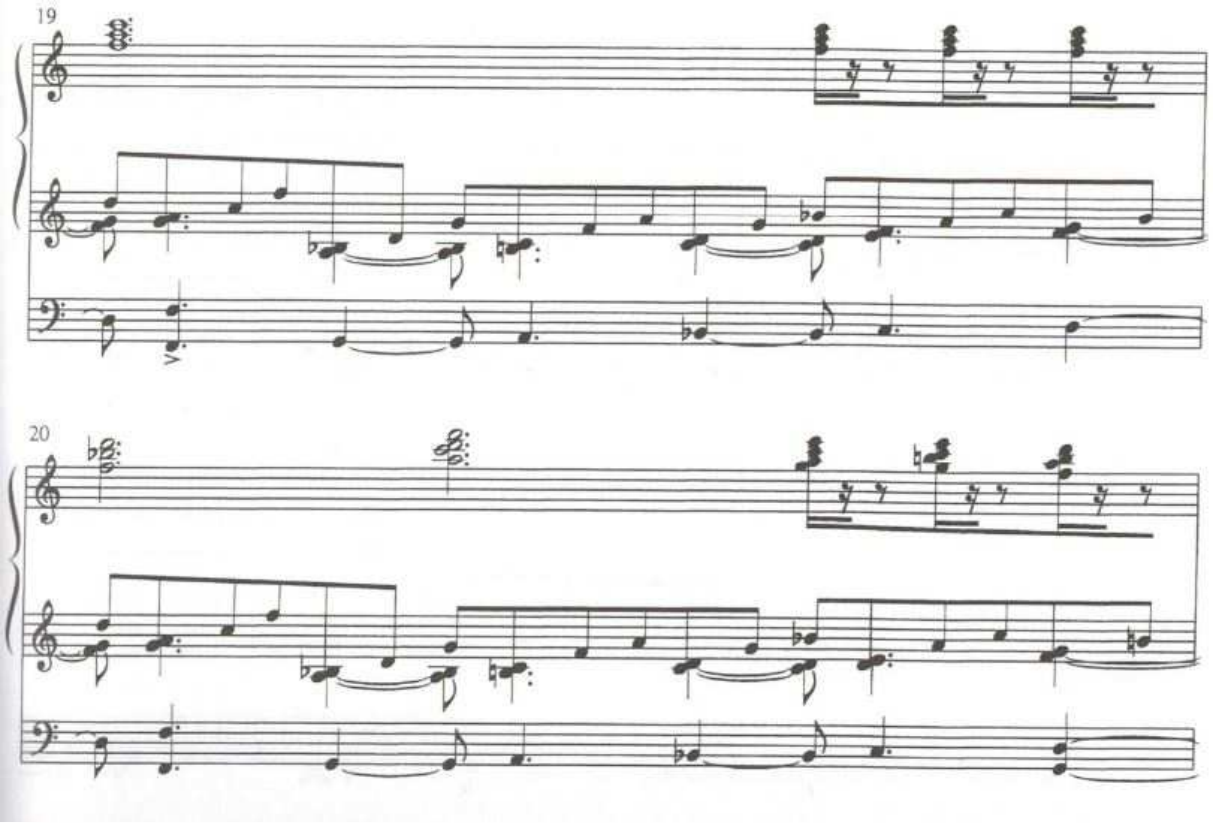
Measure 9:



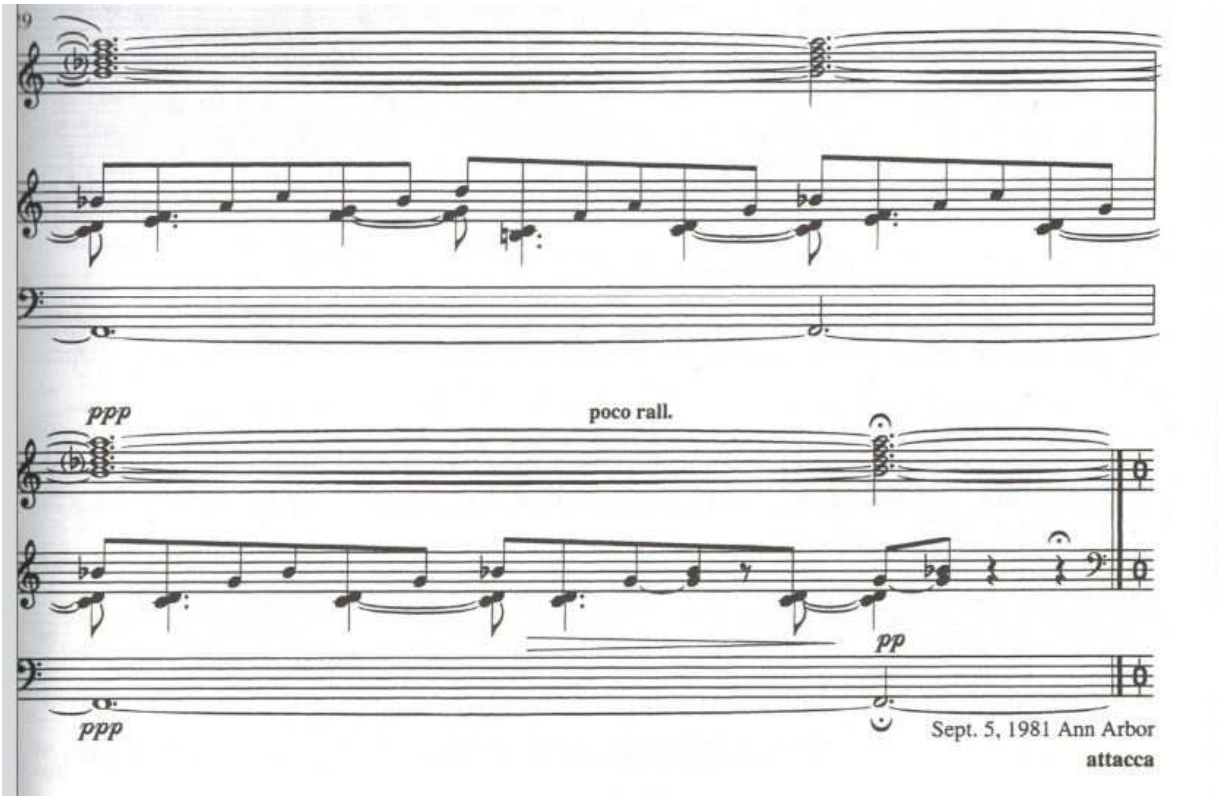
Measure 17 – 18:



Measures 19 – 20:

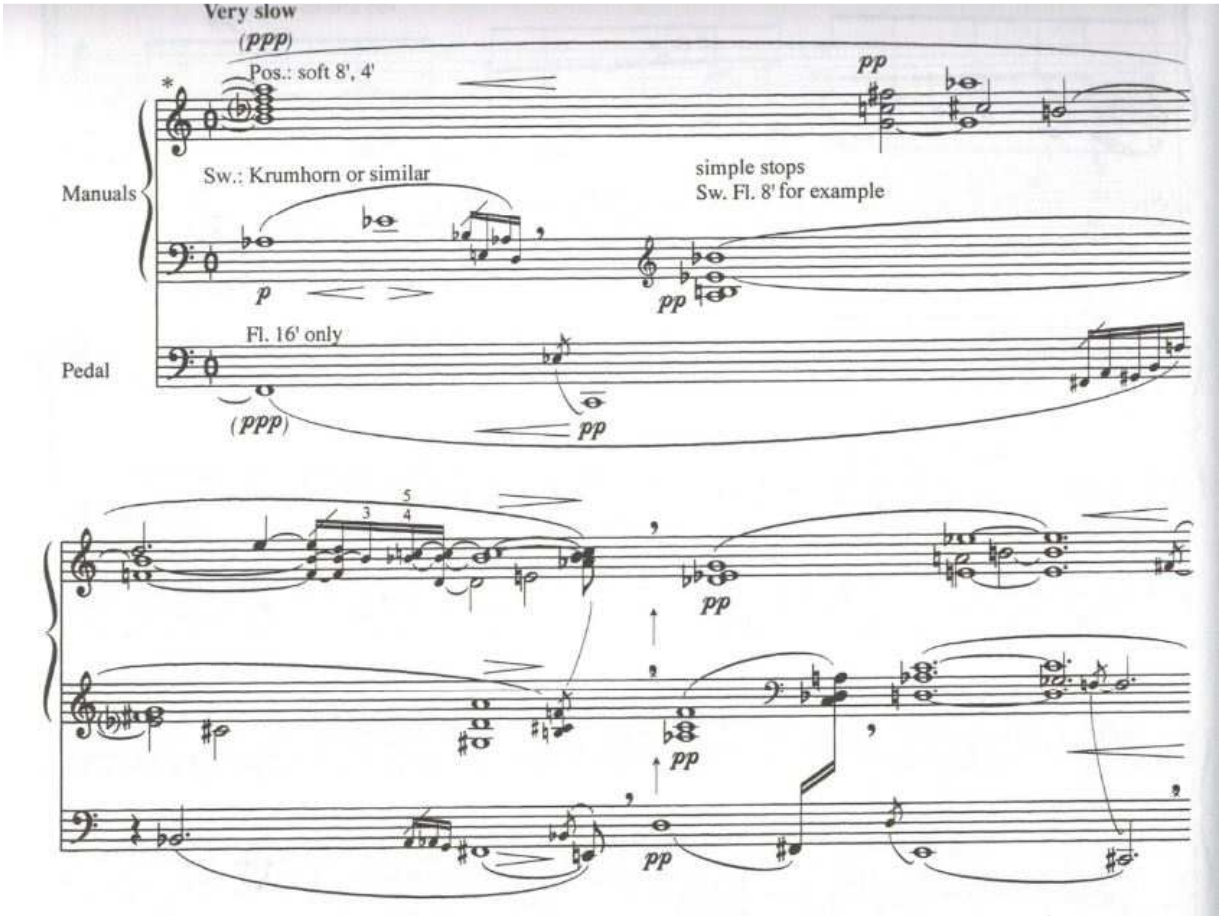


Measures 29 – 30:



Nearer, My God, to Thee

Measure 1:



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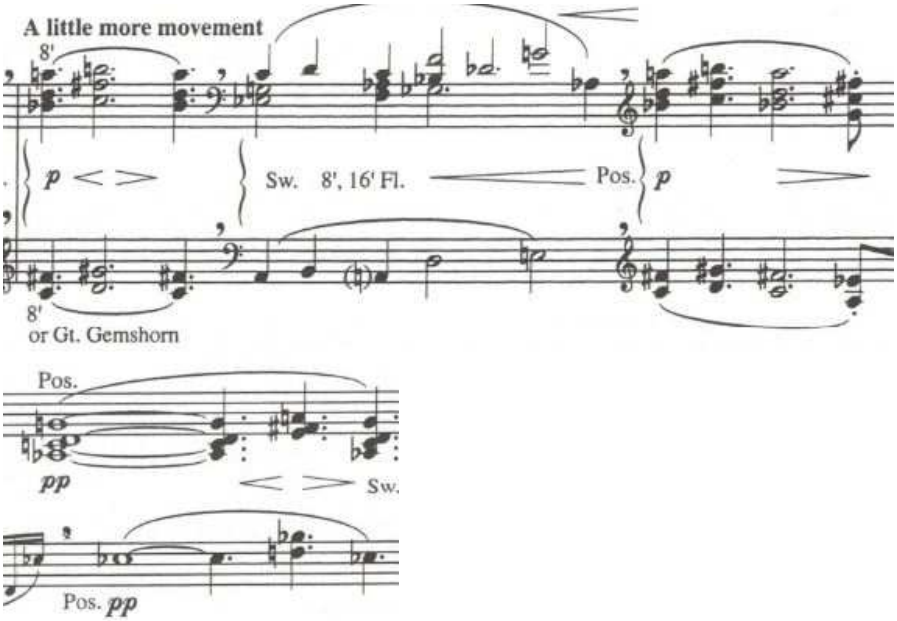
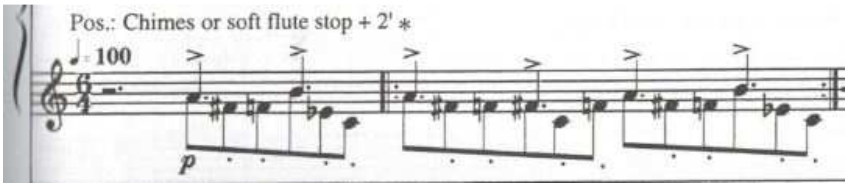
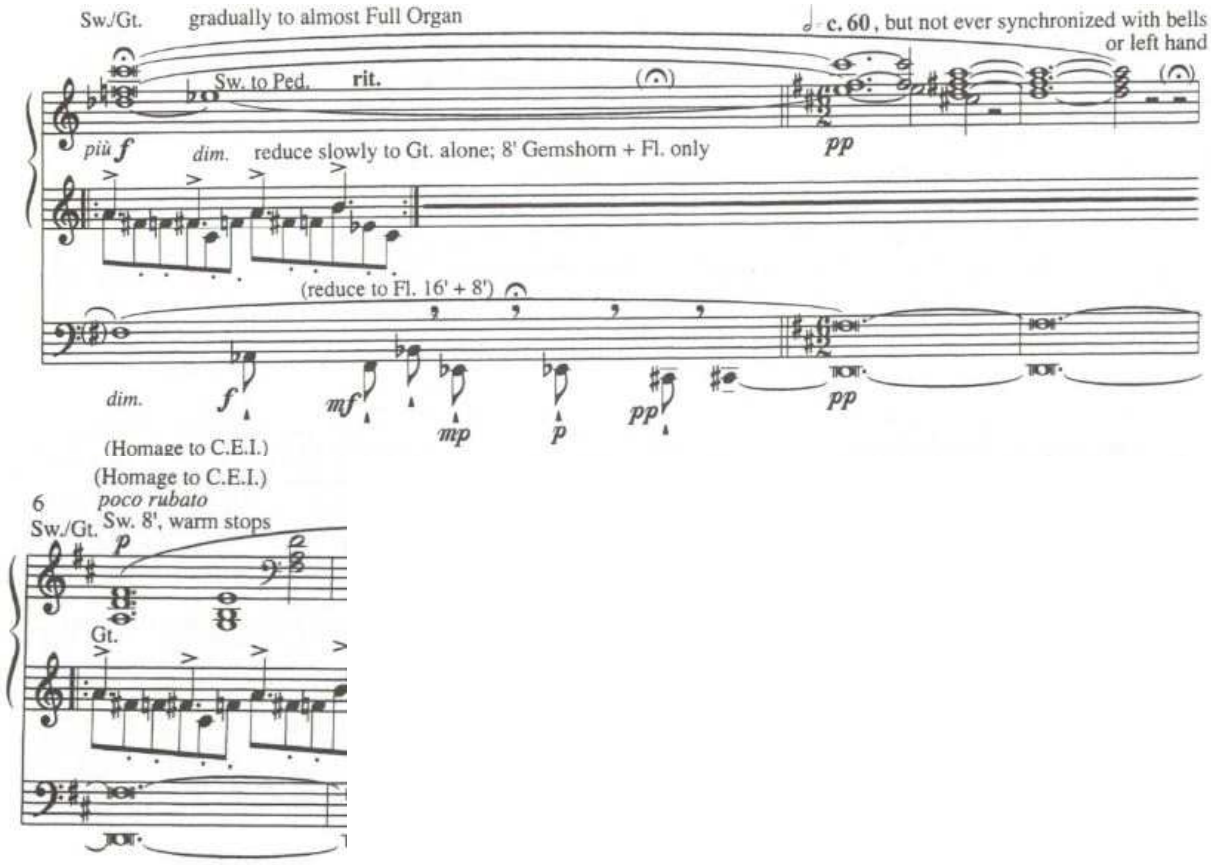
Selections from measure 2:



Chimes from measure 3:

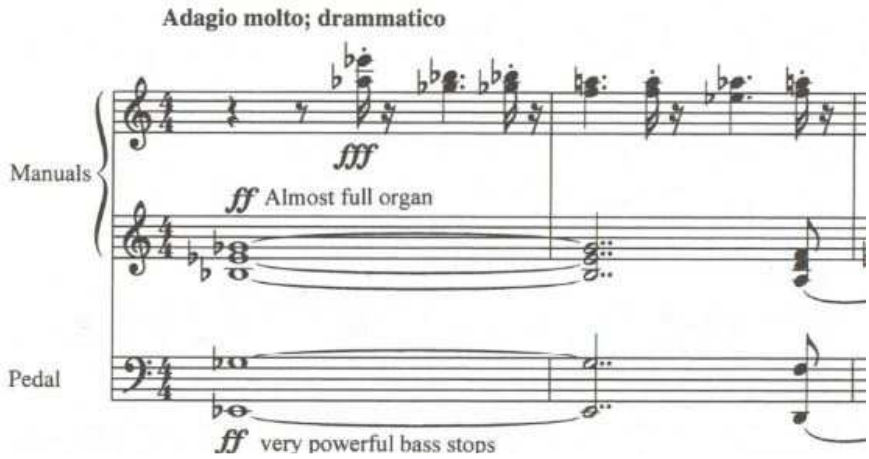


End of measure 3 – 6:



Sometimes I Feel

Measures 1 – 2:



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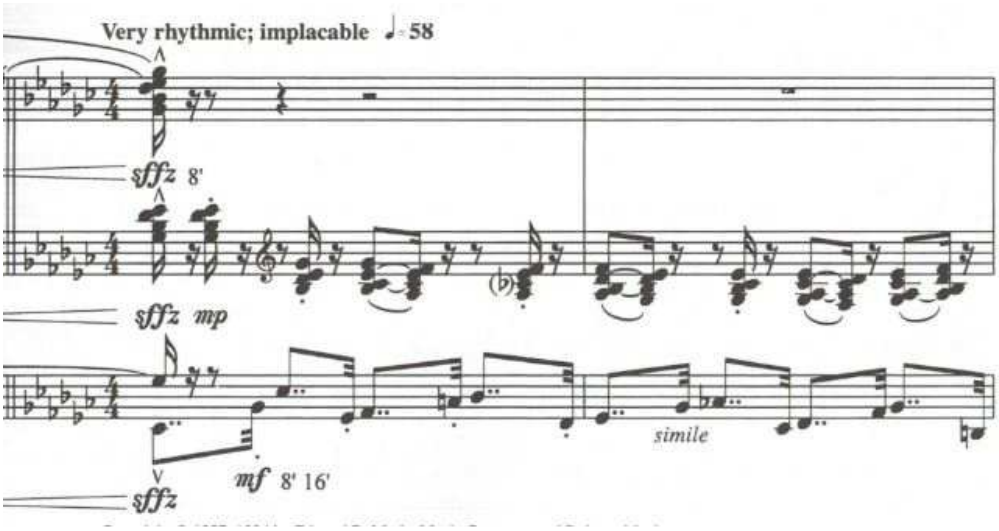
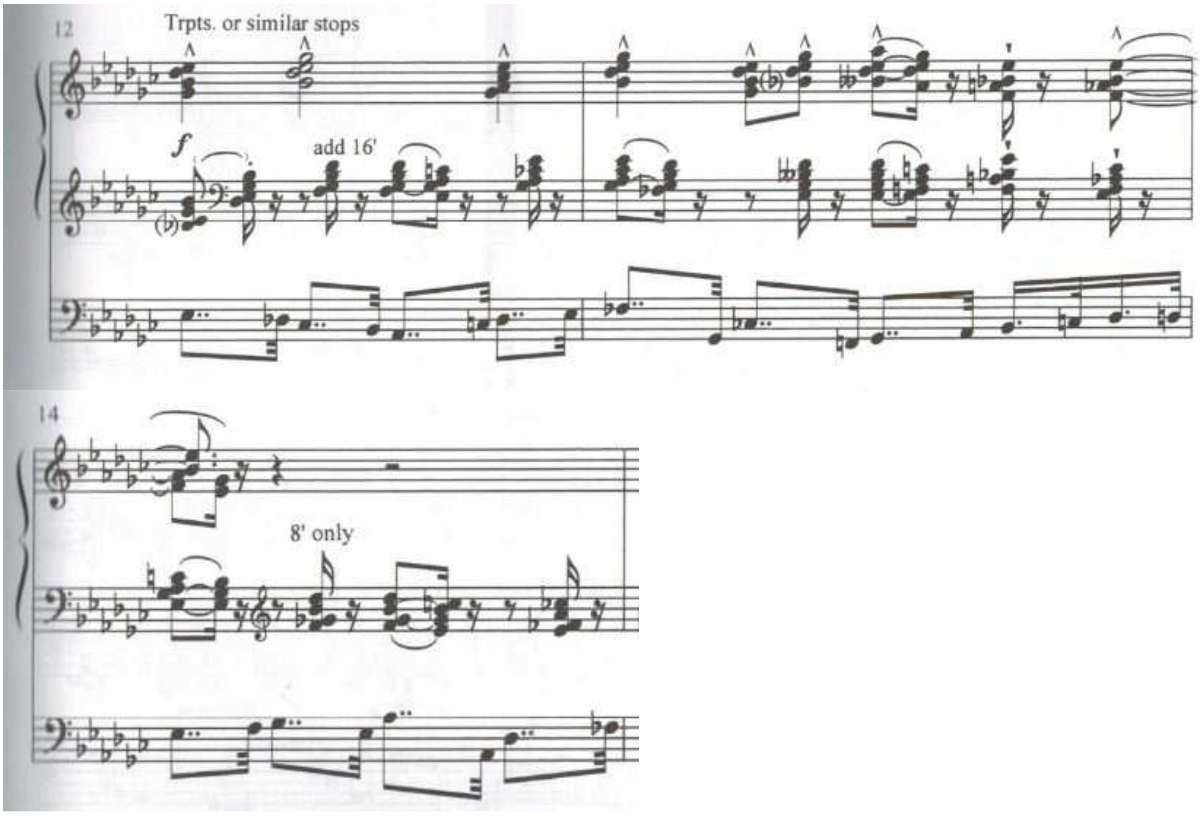
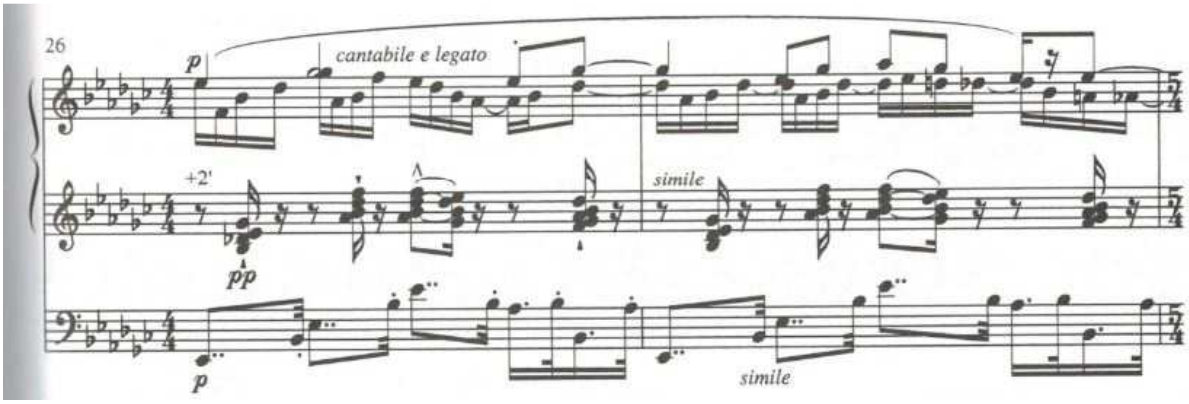
Measures 8 – 9:



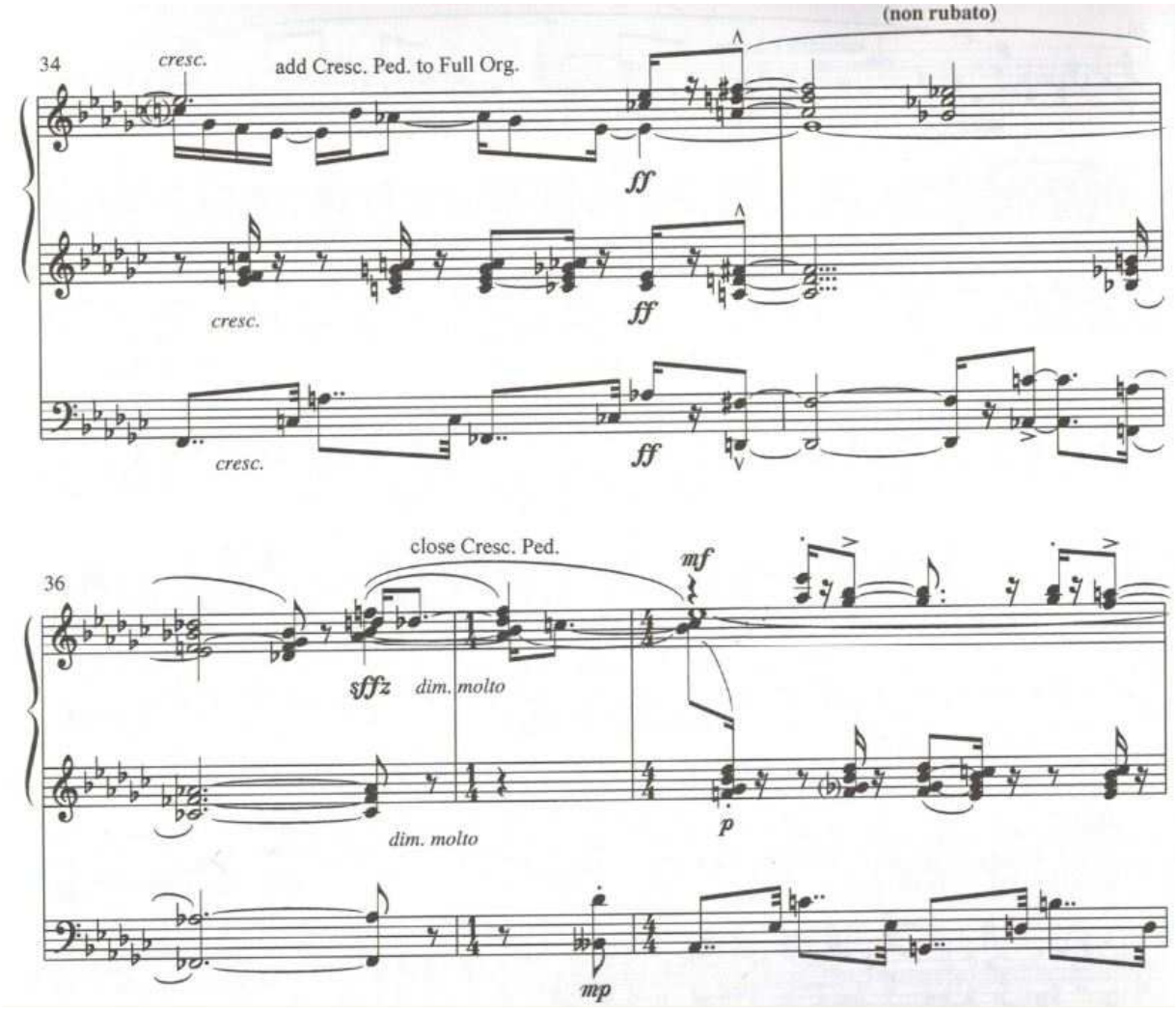
Measures 12 – 14:



Measures 26 – 27:

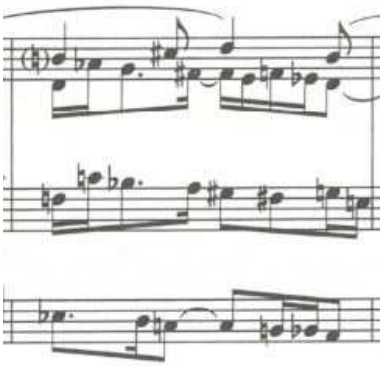


Measures 34 – 38:



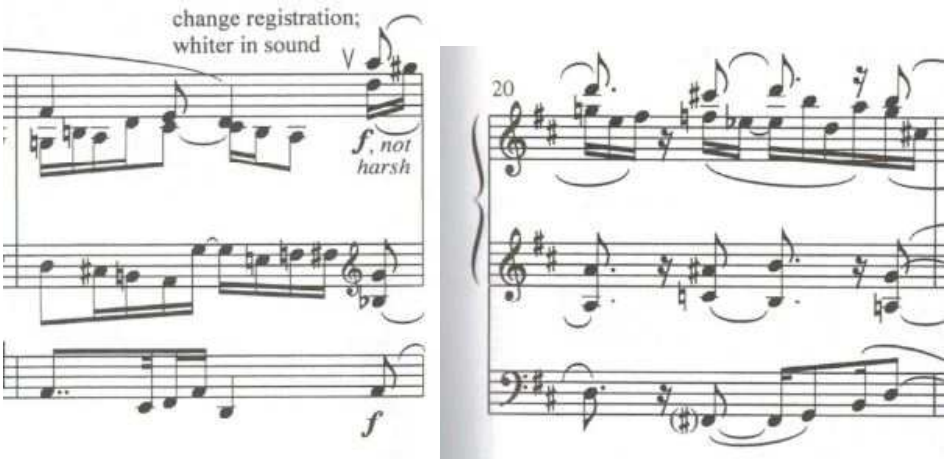
Sweet Hour of Prayer

Measure 9:

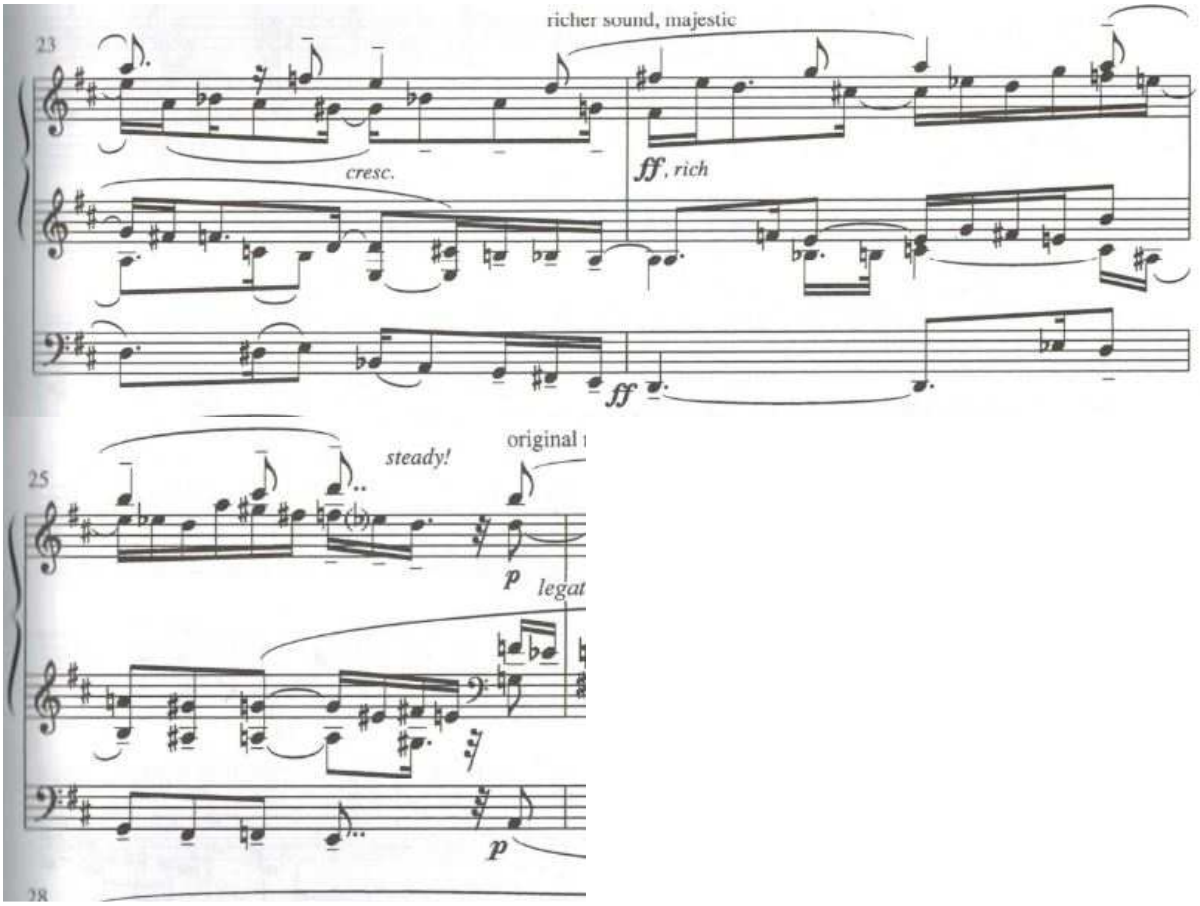


"Sweet Hour of Prayer" is Copyright 1987, 1994 by Edward B. Marks Music Company and Bolcom Music. Used by permission.

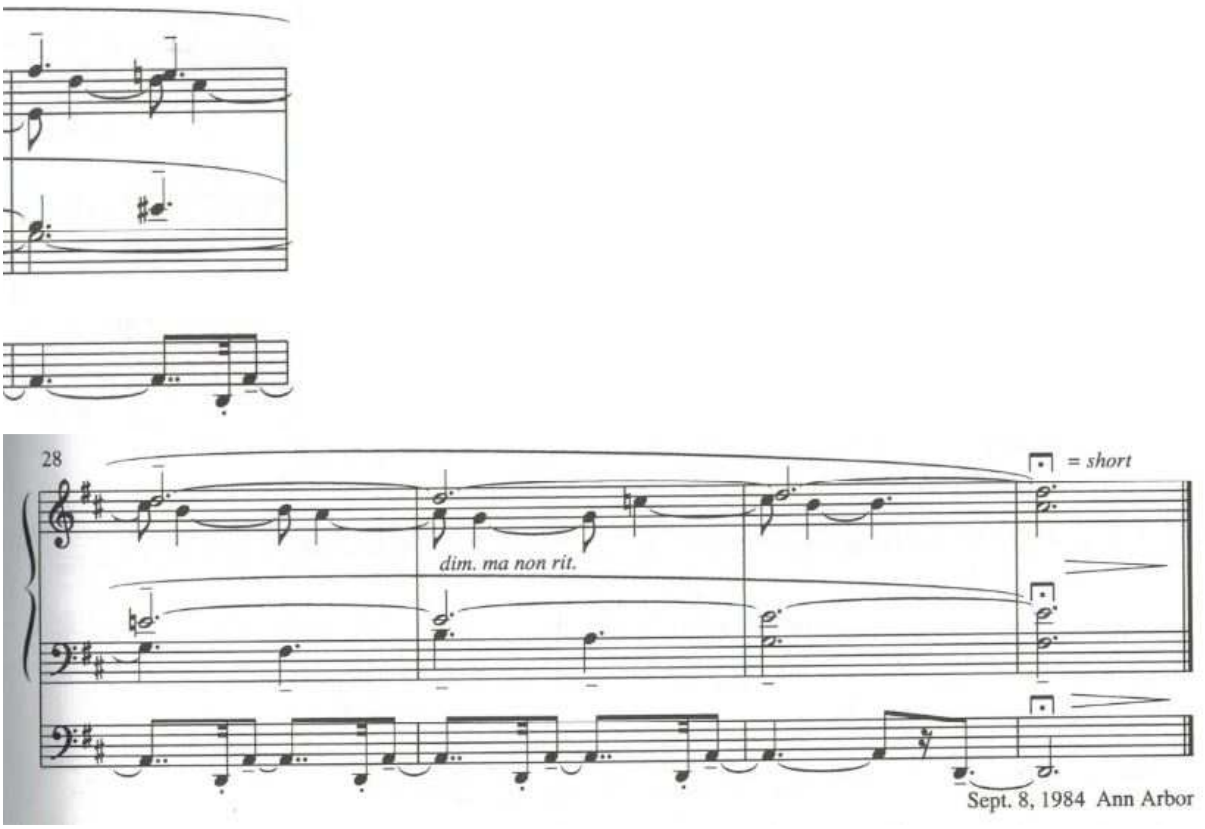
Measures 19 – 20:



Measures 23 – 25:

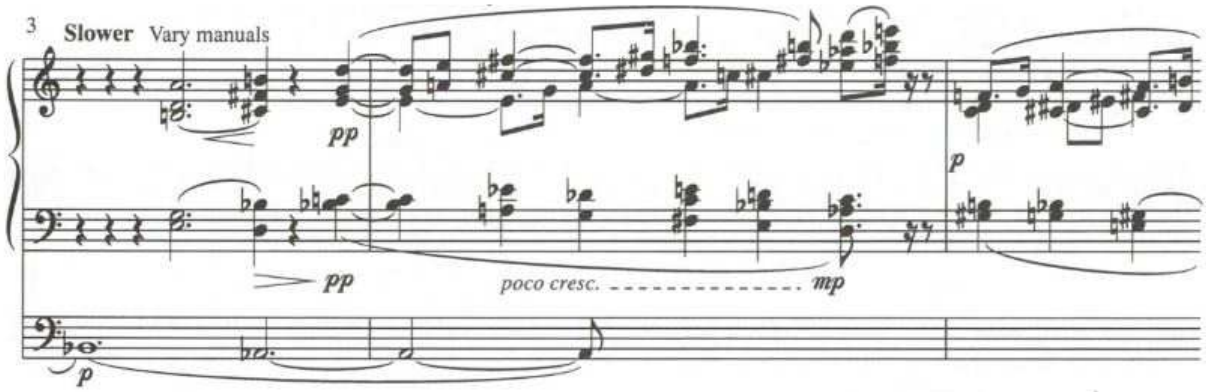


Measures 27 – End:

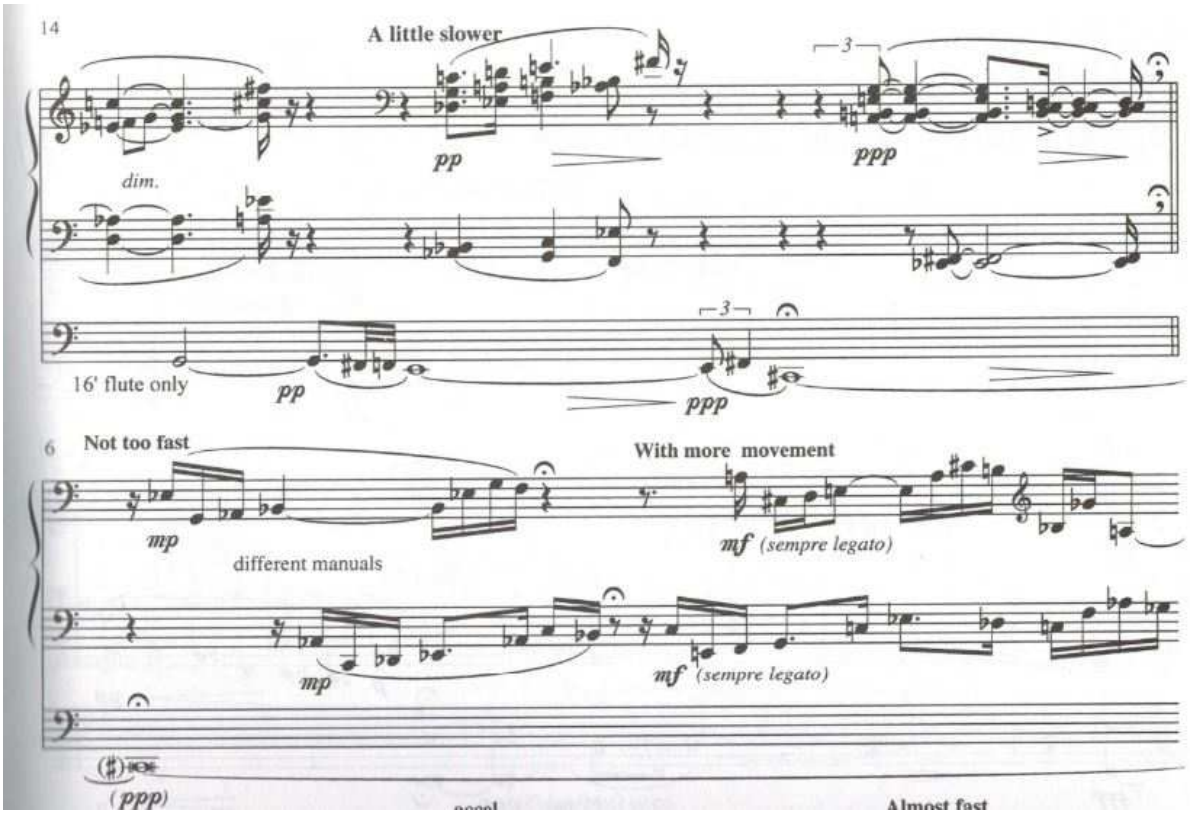


Free Fantasia on "O Zion Haste" and "How Firm a Foundation

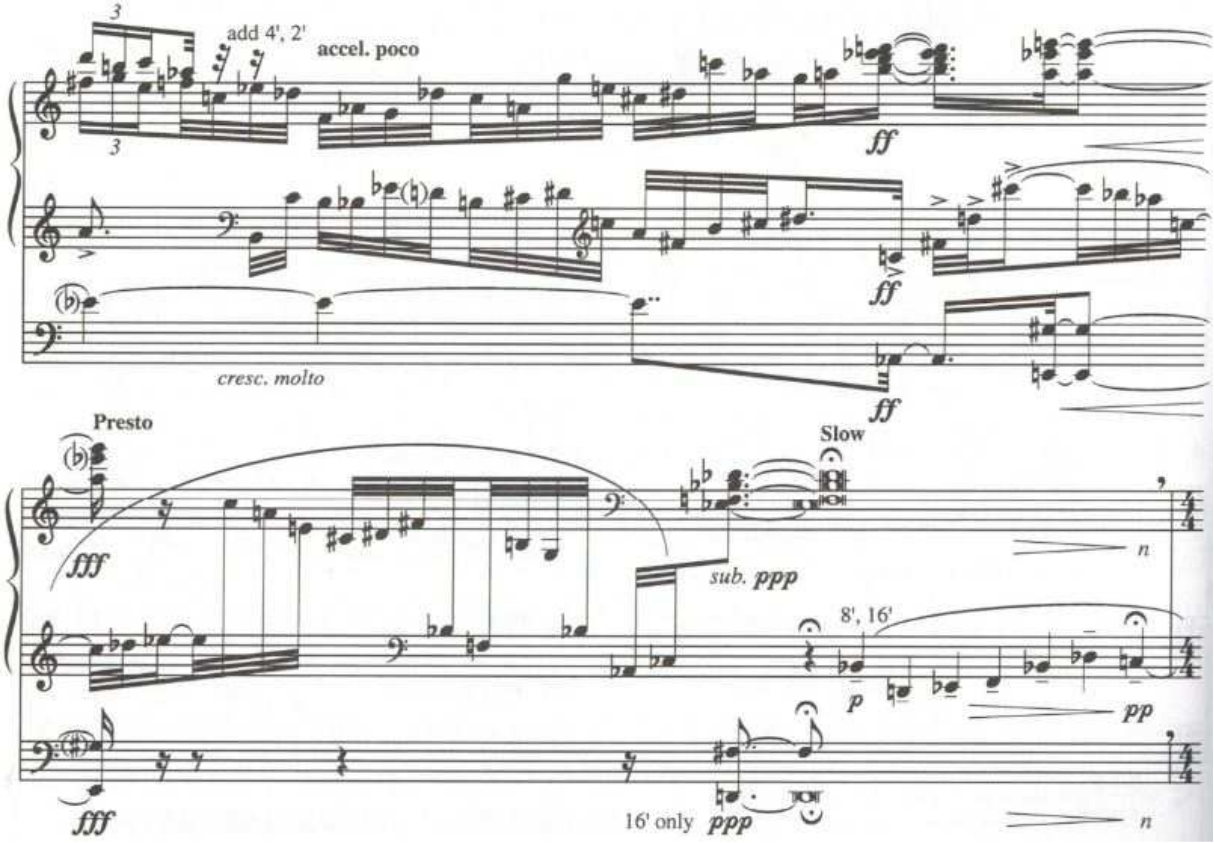
Measures 3 – 5:



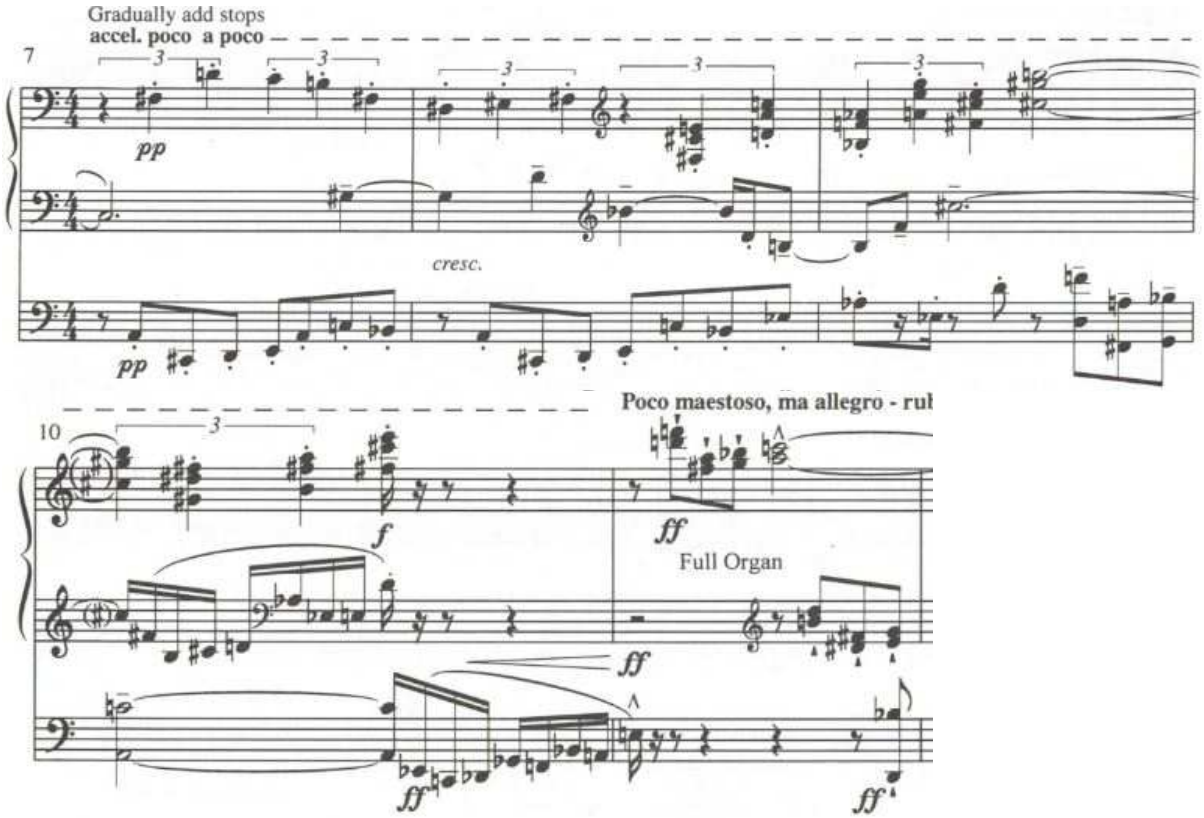
Measures 5 – 6:


14
A little slower
dim.
pp
3
ppp
16' flute only
pp
3
ppp
6
Not too fast
mp
different manuals
With more movement
mf (sempre legato)
mp
mf (sempre legato)
(ppp)
Almost fast

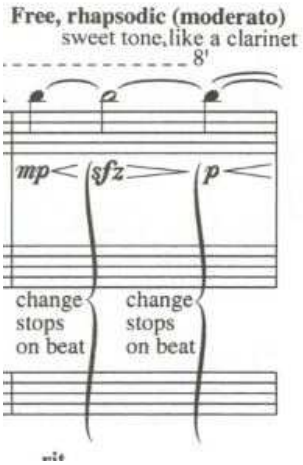
(Continued):


add 4', 2'
accel. poco
ff
ff
cresc. molto
ff
Presto
Slow
fff
sub. ppp
n
8', 16'
p
pp
fff
16' only ppp
n

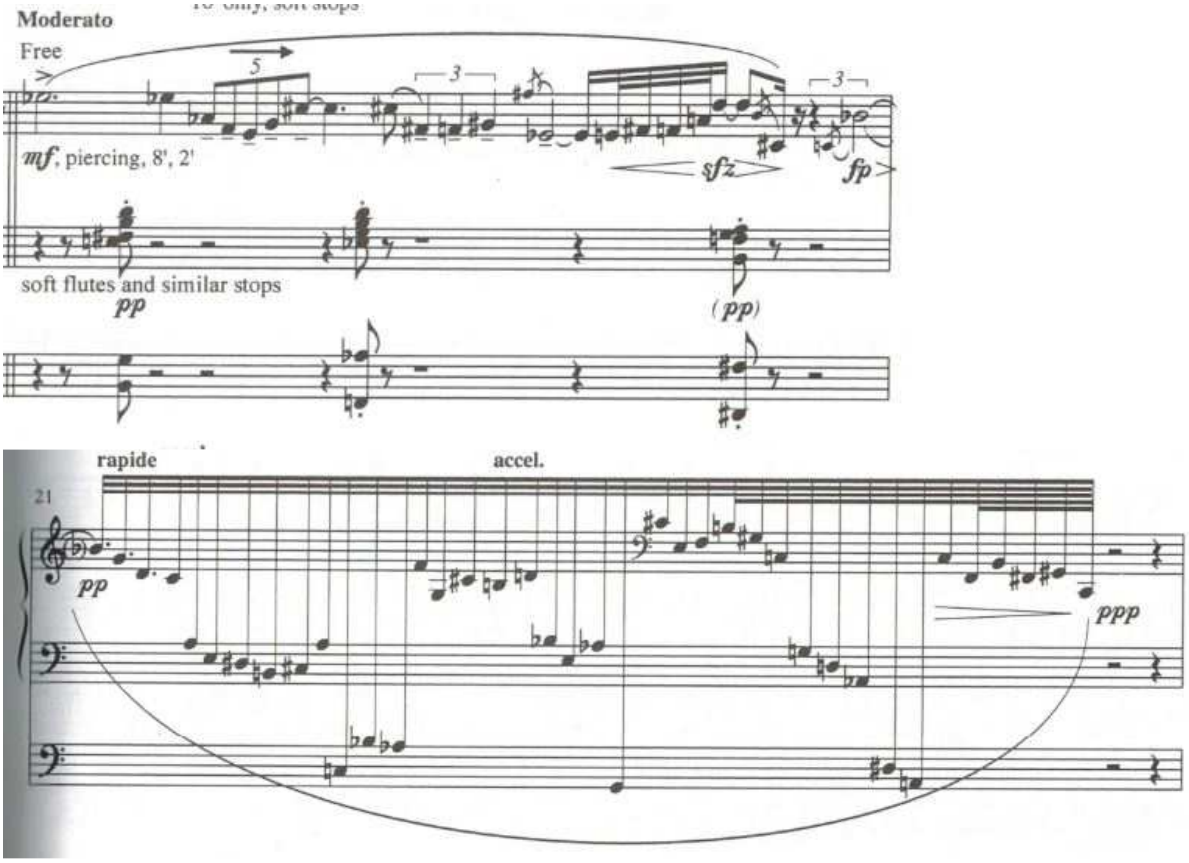
Measures 7 – 11:



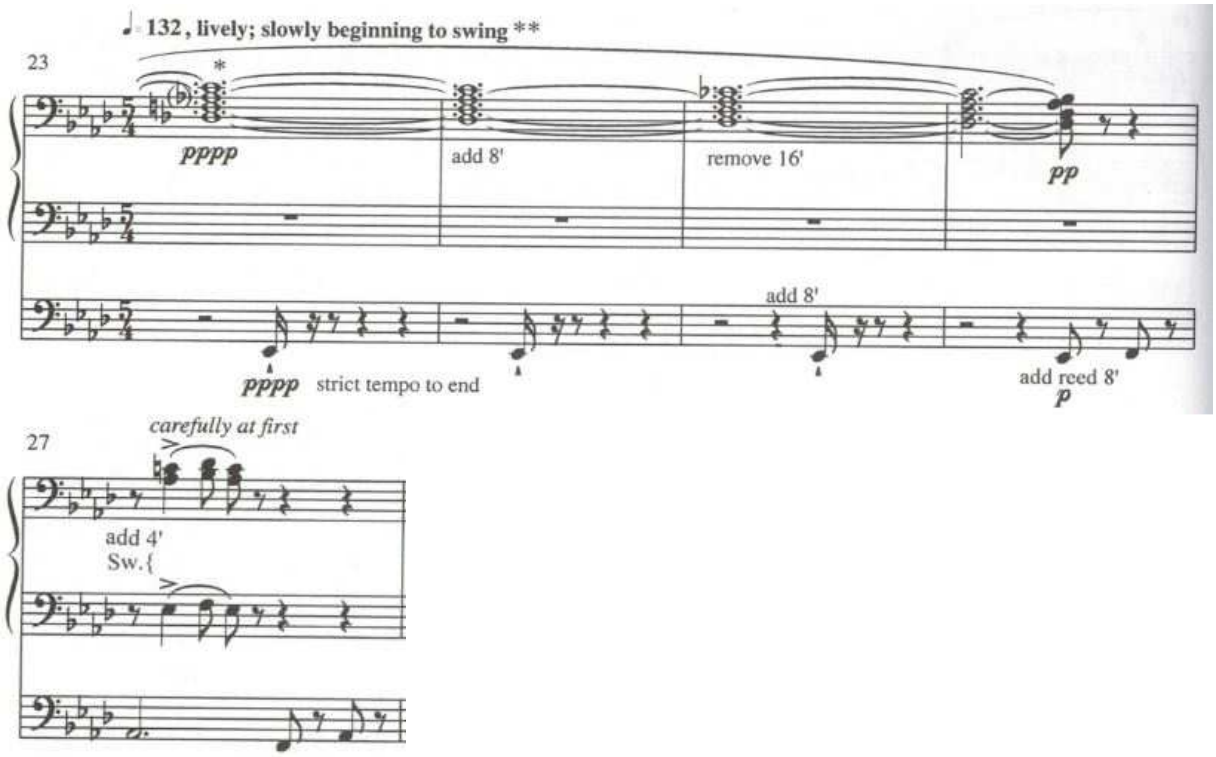
Measure 15:



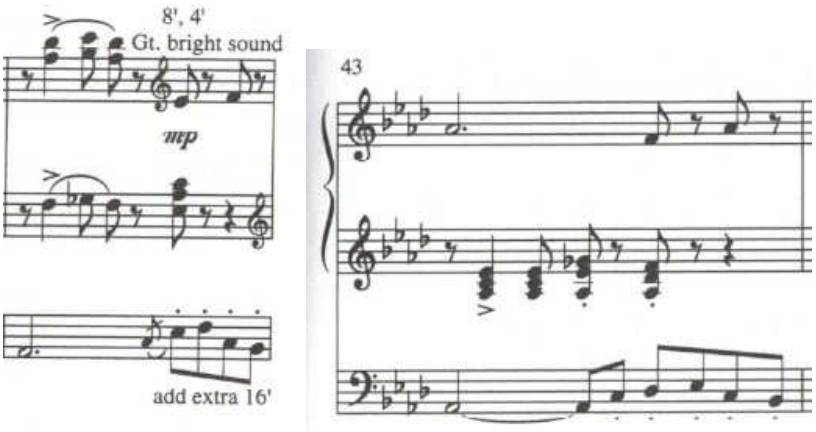
Measures 20 – 21:



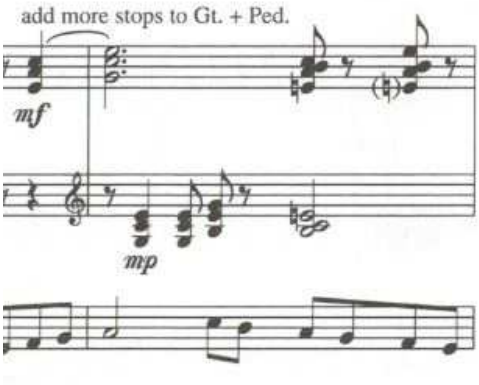
Measures 23 – 27:



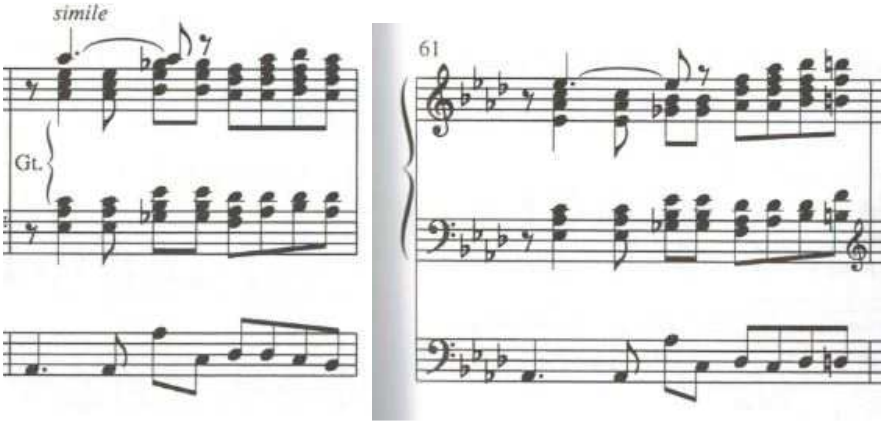
Measures 42 – 43:



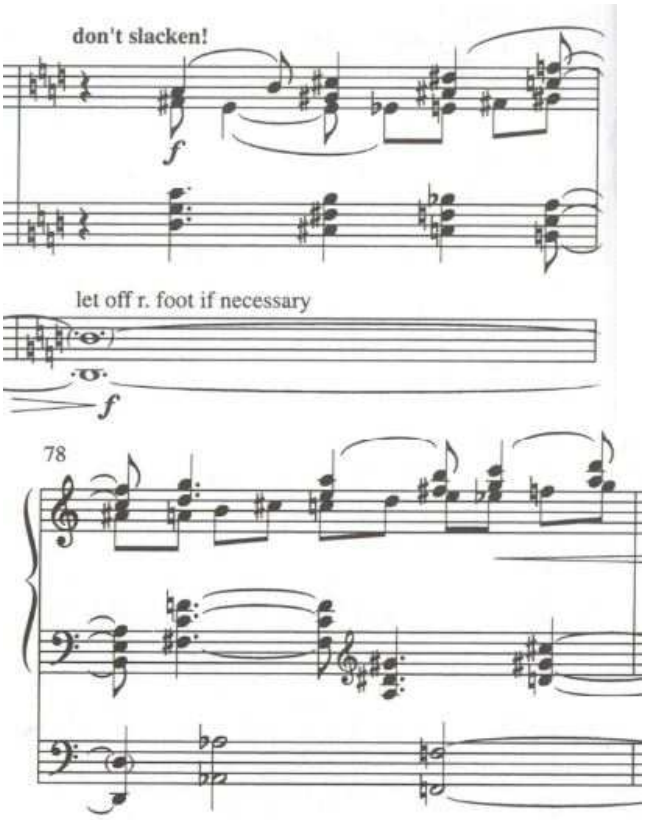
Measure 51:



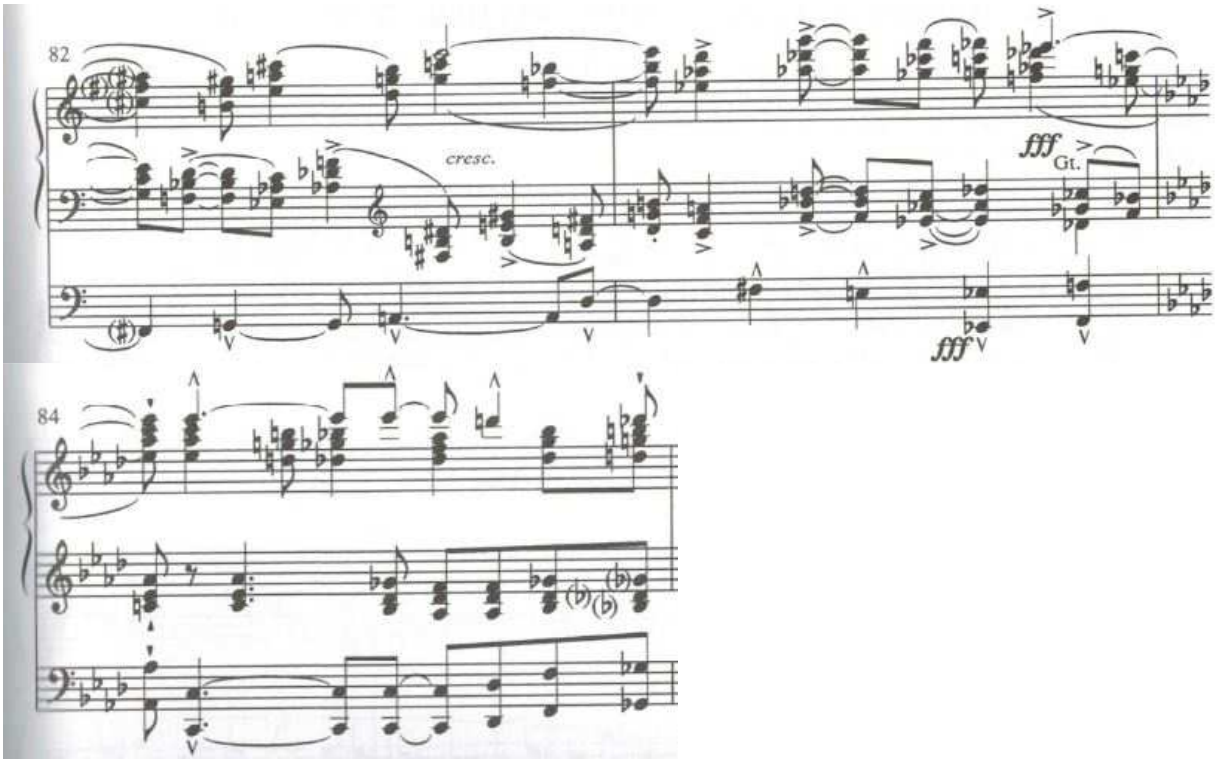
Measures 60 – 61:



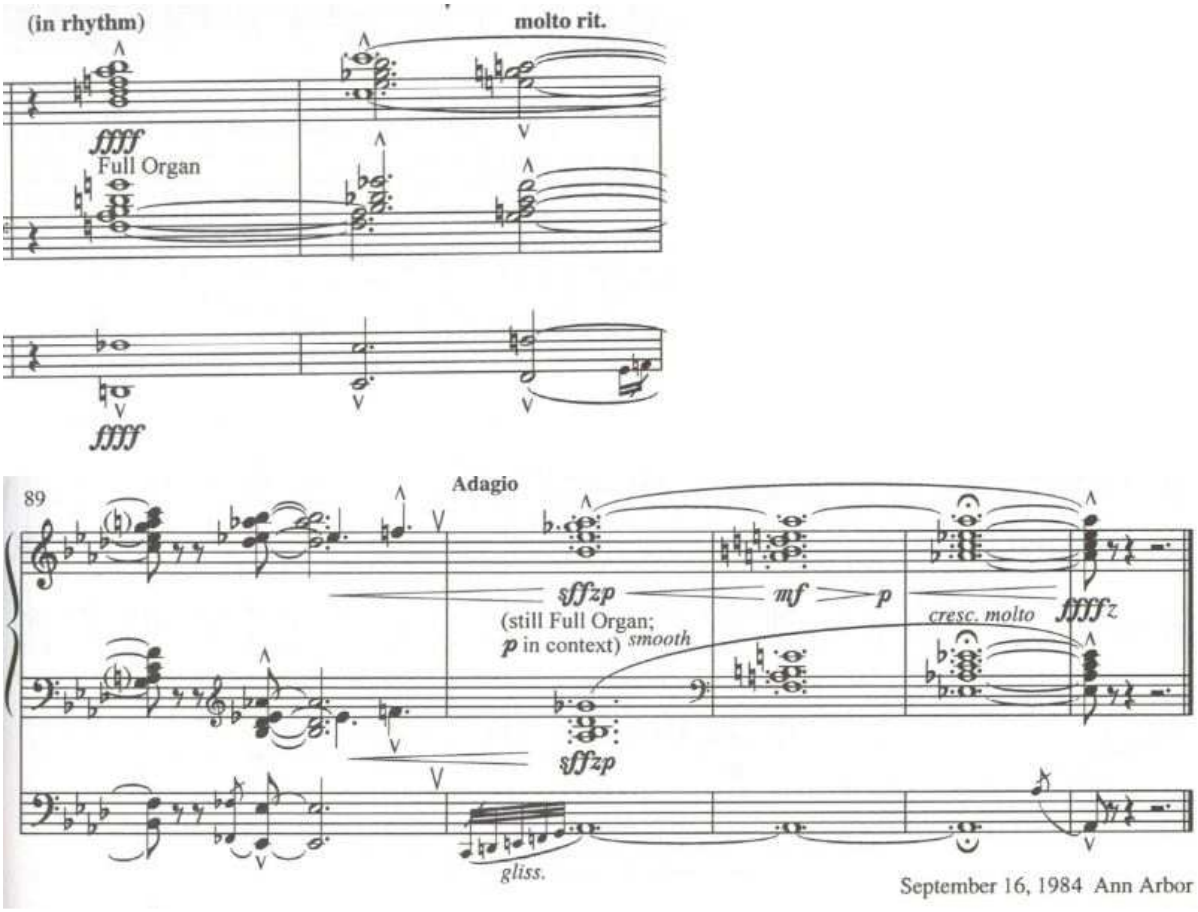
Measures 77 – 78:



Measures 82 – 84:



Measures 87 – End:



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