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Organ literature of twentieth-century black composers: An annotated bibliography

Harrell, Paula Denise, D.M.A.

The University of North Carolina at Greensboro, 1992

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ORGAN LITERATURE OF TWENTIETH-CENTURY BLACK COMPOSERS:
AN ANNOTATED BIBLIOGRAPHY

by

Paula Denise Harrell

A Dissertation Document Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

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1992

Approved by

Kathryn F. Ekey
Dissertation Adviser

APPROVAL PAGE

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HARRELL, PAULA DENISE, D.M.A. Organ Literature of Twentieth-Century Black Composers: An Annotated Bibliography. (1992) Directed by Dr. Kathryn Eskey. 131 pp.

The purpose of this document is twofold: (1) to provide a comprehensive and available source of organ music by black composers and, (2) to acknowledge the composers and their compositions.

A substantial amount of existing organ music by black composers is being overlooked mainly because of the lack of knowledge of its existence. The existence of a bibliography of this music would draw attention to the many works that are available and increase public awareness of lesser known composers.

A bibliography of organ music by black composers does not exist. This author has addressed the problem by compiling an annotated bibliography which includes the following:

- (1) the identification of as many composers as possible,
- (2) a brief biography of each composer,
- (3) a complete listing of each composer's works, whether published or in manuscript, and
- (5) comments pertinent to the music.

The compositions chosen for this document are works for solo organ, works for organ with instruments, and organ arrangements of instrumental or vocal music written by black composers.

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Many people provided help in the preparation of this document; however, several individuals deserve special recognition for their expertise and for providing access to their personal music libraries. I would like to thank Dr.

Eugene Hancock for his cooperation and interest as well as Dr. Herman Taylor, Dr. Don White, Mr. Harvey van Buren, Mr. Myron Munday, Mr. James Jarrell, and Dr. William B. Cooper for their continued support and generous assistance in the location of manuscripts. To Dr. William Smiley, Mr. Robert Hayes, Mr. Kenneth Ruff, and Mrs. Theodora Parker, many thanks for technical assistance.

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TABLE OF CONTENTS

APPROVAL PAGE	ii
ACKNOWLEDGEMENTS	iii
CHAPTER		
I.	INTRODUCTION	1
	Purpose	3
	Justification of the Study	4
	Relationship of This Document to Previous Studies in Organ Literature	6
	Relationship of This Document to Research Pertaining to Black Composers	9
II.	A BIBLIOGRAPHY OF ORGAN LITERATURE BY TWENTIETH-CENTURY BLACK COMPOSERS	11
	List of Abbreviations for Publishers, Libraries, and Composers Addresses	13
III.	SUMMARY AND CONCLUSIONS	74
APPENDIX A.	BIOGRAPHICAL SKETCHES	91
APPENDIX B.	ADDITIONAL ORGAN COMPOSITIONS	107
APPENDIX C.	DISCOGRAPHY	112
BIBLIOGRAPHY	113
INDEX A.	CHORALES, HYMNS, AND SPIRITUALS	120
INDEX B.	TITLES	125

CHAPTER I
INTRODUCTION

Historically, music research has focused mainly on the western European tradition and until recent years has not given adequate attention to the music of twentieth-century American composers. Also apparent is the lack of attention to the music of twentieth-century black composers. African-American music is an inseparable part of American music although its repertoire, other than jazz, is still unfamiliar to the general public as well as to many musicians. Music by black composers--African, African-American, and Euro-African--encompasses all types of literature from folksongs to the avant-garde. The rhythms, melodies, and spirituals of blacks have provided important sources for the music of twentieth-century American and European composers. Examples of composers and their works that have been influenced by black idioms include Debussy's "Golliwog's Cakewalk," Gershwin's "Porgy and Bess," and Stravinsky's "Ragtime." A bibliographical source about the compositions and contributions of black musicians would provide teachers and performers with additional music that would broaden the existing repertoire. Dorothy Sims summarizes very pointedly

the necessity for the study and performance of music by
black composers:¹

Although the classical music of Black composers has received an increasing amount of attention in recent years, . . . it still remains largely an unknown quantity to the public. When references are made to the music of Black composers by the press and the media, it is generally assumed that such references are to blues, spirituals, gospel or jazz. Only when this music is provided the opportunity to be heard can a valid judgement be made as to its worth and whether it should have a place in the concert repertory and in music history.

This document will address one area of music, the organ music of twentieth-century black composers, an area of lesser known music that would provide another level of interest for organists as well as an historical perspective for all musicians.

¹Dorothy Sims, "An Analysis and Comparison of Piano Sonatas by George Walker and Howard Swanson," *The Black Perspective in Music* 4 (Spring 1976), 70.

Purpose

The purpose of this document is twofold: (1) to provide a comprehensive and available source of organ music by black composers and (2) to acknowledge the composers and their compositions.

With the emergence of multiculturalism in the American educational system, there has been a greater interest in ethnomusicology and minority composers, particularly black composers. Although the works of black composers have received greater attention in recent years, the organ repertoire is practically unrecognized. A bibliography of organ music by twentieth-century black composers does not exist. This author has addressed the problem by compiling an annotated bibliography which includes the following:

- (1) the identification of as many composers as possible,
- (2) a brief biography of each composer,
- (3) a complete listing of each composer's works,
- (4) the availability of the work (whether it is published or in manuscript), and
- (5) comments pertinent to the music.

In addition, a quick reference index including the composers, titles of works, and corresponding page numbers in the bibliography will be included. An index of the organ compositions based on spirituals, hymns, and chorales will also be included. The annotations will contain information concerning the available recordings of this music. A

summary including interpretation of the data collected from the organ works listed in the bibliography will conclude the document. The compositions chosen for this document will be works for solo organ, works for organ and instruments, and organ arrangements of instrumental or vocal music written by black composers.

Justification of the Study

A substantial amount of organ music is being overlooked mainly because of the lack of knowledge of its existence. The author has found many of the works in the personal collections of musicians as well as in numerous libraries of the Online Computer Library Center (OCLC). Many of the published organ works are out-of-print although a few music companies are issuing reprints as the demand grows. Several composers have produced considerable quantities of scores, but the general consensus among the composers is that there is great difficulty in having the music published. As a solution to this problem, more composers have started their own publishing companies. The existence of a bibliography of organ works would draw attention to the many works that are available.

The recognition of black composers of organ music will increase the awareness of the public of lesser known composers by providing biographical data. The well known contemporary composers such as Hale Smith, Ulysses Kay, and Noel DaCosta have had considerable exposure to the musical

public. Nevertheless, most of their organ works are out of print or unpublished. Veteran black composers who are unknown to the general public are experiencing difficulty in having their music performed outside their local communities. A bibliography of organ works would also call attention to some of these composers as well as the better known composers.

Although most of the organ music selected for this document is in manuscript or out of print, a substantial portion of the music is contained in libraries, archives, and research centers. A bibliography containing the location of these works will be a significant aspect of this study and will provide greater access to the music.

Relationship of This Document
to Previous Studies in Organ Literature

Black composers have made significant contributions to organ repertory but are not well represented in most standard reference books. The first edition of Corliss Arnold's *Organ Literature: A Comprehensive Survey* (1973) lists Ulysses Kay's *Two Meditations* and Eugene Hancock's *An Organ Book of Spirituals*; however, only three of Fela Sowande's twenty compositions, *Go Down Moses*, *Oyigiyigi*, and *Prayer*, are listed.² Arnold's second edition of 1984 lists works of eight black composers but does not have complete lists of their works.³ *Keyboard Music by Women Composers* by Joan Meggett includes Florence Price and four other black women composers.⁴ *Contemporary Concert Music by Women* by Judith Zaimont and Karen Famera includes no black women.⁵

Previous research that includes organ music by black composers is limited to one thesis, two dissertations, two cassette tape recordings, and two articles in *The American*

²Corliss Arnold, *Organ Literature: A Comprehensive Survey* (Metuchen, NJ: Scarecrow Press, 1973), 406, 435, 550.

³Corliss Arnold, *Organ Literature: A Comprehensive Survey*, 2d ed., (Metuchen, NJ: Scarecrow Press, 1984), 261-268.

⁴Joan Meggett, *Keyboard Music by Women Composers: A Catalog and Bibliography* (Westport, CT: Greenwood Press, 1981), 135.

⁵Judith Zaimont and Karen Famera, *Contemporary Concert Music by Women* (Westport, CT: Greenwood Press, 1981).

Organist. In the theses and dissertations reviewed, the studies have focused on a limited number of composers and their works. No attempt has been made to make available a complete listing of organ works by black composers. Wilhelmina Lewis's "A Selected Study of Organ Music by Black Composers Including Biographical Material on the Individual Composers" (M.A. thesis, North Carolina Central University, 1981) centers on the music of Thomas Kerr, Mark Fax, Florence Price, and William Grant Still. Janet Laidman's "The Use of Black Spirituals in the Organ Music of Contemporary Black Composers as Illustrated in the Works of Three Composers" (Ed.D. diss., Columbia University, 1989) represents Ralph Simpson, Noel DaCosta, and Fela Sowande. A cassette tape, "Organ Music By Black Composers," has been recorded by composer/organist Eugene Hancock.⁶ Hancock also wrote the article "Organ Music by Black Composers" in the February 1981 issue of *The American Organist* in which he listed the organ works of black composers he had collected.⁷ This list contained the names and works of additional composers not included in my original list. Lorna McDaniel's article, "Out of the Black Church" in the May 1979 issue of *The American Organist*, centers on the organ

⁶Organ Music By Black Composers, Eugene Hancock, organ, (American Guild of Organists, 0-51), sound cassette.

⁷Eugene Hancock, "Organ Music By Black Composers," *The American Organist*, 15 January 1981, 36.

works of her brother, Noel DaCosta.⁸ Allen Breach's dissertation lecture/recital is recorded on cassette tape and is entitled "Organ Music by Black Composers" (Ph.D. diss., Catholic University of America, 1974).

Other fragments of information about organ music by black composers have appeared in various sources; these have been included in this document.⁹

⁸Lorna McDaniel, "Out of the Black Church," *The American Organist*, 13 May 1979, 36.

⁹For example, Madison Carter's *An Annotated Catalog of Composers of African Ancestry* (New York: Vantage Press, 1986) lists the compositions of each composer but has no index for organ music. Subsequently, each composer's list of works was examined to determine if an organ work had been written by that composer. Alice Tischler, *Fifteen Black American Composers: A Bibliography of Their Works* (Detroit: Information Coordinators, 1981) provides a list of works and biography about each composer.

Relationship of This Document to Research

Pertaining to Black Composers

Since most of the music written by black composers, with the exception of jazz, has been neglected by standard references, separate volumes of anthologies and bibliographies have been and are being compiled by musicologists such as Dominique-René de Lerma and Eileen Southern. These references (see the bibliography) have been invaluable in terms of biographical information and cross references to particular titles of compositions, but they have been lacking in citations of organ compositions and information about organists as performers. In the last fifteen years, scholars have compiled bibliographies by genre in an effort to make this music more accessible to performers. Willis Patterson of The University of Michigan compiled an *Anthology of Art Songs by Black American Composers*, and a recording was made as a companion to this volume.¹⁰ Evelyn D. White compiled the *Choral Music by Afro-American Composers: A Selected Annotated Bibliography* in 1981.¹¹ Raymond Jackson of Howard University is in

¹⁰Willis Patterson, comp., *Anthology of Art Songs by Black American Composers* (New York: Edward B. Marks, 1977).

¹¹Evelyn Davidson White, *Choral Music By Afro-American Composers: A Selected, Annotated Bibliography* (Metuchen, NJ: Scarecrow Press, 1981).

the process of completing an anthology of piano music by black composers.

Several dissertations and theses have been written about the piano music by black composers: John Wesley Hildreth's "Keyboard Works of Selected Black Composers" (Ph.D. diss., Northwestern University, 1978); Linda Phillips' "Piano Music by Black Composers: A Computer Based Bibliography" (D.M.A. diss., Ohio State University, 1977); Raymond Jackson's "The Piano Music of Twentieth-Century Black Americans as Illustrated Mainly in the Works of Three Composers" (D.M.A. diss., Juilliard School of Music, 1973), and Ernest Brown's "An Annotated Bibliography of Selected Solo Music Written for the Piano by Black Composers" (D.M.A. diss., University of Maryland, 1976).

CHAPTER II
A BIBLIOGRAPHY OF ORGAN LITERATURE BY
TWENTIETH-CENTURY BLACK COMPOSERS

This bibliography of organ literature by black composers is listed alphabetically by composer. Each entry includes 1) the name of the composer, 2) the title of composition, 3) the medium when other than organ solo, 4) the duration, and 5) the annotation.

1) The composer's name as stated in the entry is the name signed by the composer. The actual name at birth is given in the composer biography section.

2) The title of the composition is given as it is written on the score.

3) All compositions are written for solo organ unless otherwise stated. Instrumentation is individually listed.

4) The approximate duration of the composition is determined by this author and is represented by the hyphen [-] as in 3-4 minutes. Duration times given by the composer are indicated by the colon [:] as in 3:30. If the key is given, it appears after the duration.

5) Annotations include the type of composition if not evident by the title of the work, the dedication if it has significance to the work, publisher, available recording,

and other comments that may be pertinent to the music. The publisher and date of composition is as indicated on the score. Otherwise, the score may be listed as a manuscript or out-of-date publication and may be acquired from the person or institution listed in brackets. A list of abbreviations of the persons or institutions precedes the bibliography. Whenever feasible, the abbreviation given for institutions is identical to that of the OCLC. The date given is either the date of the composition or the date of publication, both dates being given if they are known to this author. The term [c.] represents date of copyright. Undated compositions are identified by the indication [n.d.]. The available recording notation includes the title of the recording, the performer, the producer label, and the date if known. The available recording entry does not appear if the composition has not been commercially recorded. The level of difficulty concludes each annotation: E - easy, M - moderate, M-D - moderately difficult, D - difficult.

The biographies of all composers appear alphabetically in Appendix A.

List of Abbreviations for
Publishers, Libraries, and Composers Addresses

- AC Arthur Cunningham
 Box 127
 Nyack, New York 10960
- ACA American Composers Alliance
 170 West 74th Street
 New York, New York 10023
- AFU University of Arkansas Library
 Special Collections Department
 Fayetteville, Arkansas 72701
- AH Adolphus Hailstork, III
 Department of Music
 Norfolk State University
 Norfolk, Virginia 23504
- AP Arthur Philips
 537 West 141st Street
 New York, New York 10031
- CBMR Center for Black Music Research
 Columbia College Chicago
 600 South Michigan Avenue
 Chicago, Illinois 60605-1996
- CD Celia Davidson
 Department of Music
 North Carolina Central University
 Durham, North Carolina 27707
- CF Carl Fischer
 62 Cooper Square
 New York, New York 10003
- CI Carleton Inniss
 4620 Guilford Forest Drive
 Atlanta, Georgia 30331
- CPL Carnegie Library
 Pittsburgh, Pennsylvania 15213-3890
- CP C.F. Peters
 373 Park Avenue South
 New York, New York 10016
- CIM Curtis Institute of Music Library
 1726 Locust Street
 Philadelphia, Pennsylvania 19103

DCS David C. Stills
Department of Music
830 Westview Drive
Morehouse College
Atlanta, Georgia 30314

DH David Hurd
General Theological Seminary
175 Ninth Avenue
New York, New York 10011

DHM Moorland-Spingarn Research Center
Howard University
Washington, District of Columbia 20059

DM Dangerfield Music Company
c/o William B. Cooper
286 Strawberry Hill Road
Centerville, Massachusetts 02632

DP Dane Publications
Suite 133, 1657 The Fairway
Jenkintown, Pennsylvania 19046

DS Donald Shirley
Carnegie Hall, Rm. 1301
154 West 57th Street
New York, New York 10019

DW Don White
4144 West 62nd Street
Los Angeles, California 90043

ERE Joyner Library
East Carolina University
Greenville, North Carolina 27834

EH Eugene Hancock
257 Central Park West 10C
New York, New York 10024

GUA University of Georgia Library
University of Georgia
Athens, Georgia 30602

HCM Henry Carl Music
29535 Detroit Road, Suite 128
Westlake, Ohio 44145

HT Herman Taylor
Department of Music
Eastern Illinois University
Charleston, Illinois 61920-3099

HVB Harvey van Buren, Jr.
1013 Spain Drive
Aquia Harbour
Stafford, Virginia 22554

INU Northwestern University Library
Northwestern University
Evanston, Illinois 60208-1200

IUL Indiana University Library
School of Music Library
Indiana University
Bloomington, Indiana 47405

JB Judith Baity
2820 North 118th Stret
Milwaukee, Wisconsin 53206

JC John Childs
360 Clinton Avenue
Brooklyn, New York 11238

JH Joseph Hayes
17160 Kentucky Street
Detroit, Michigan 48221

JP Jacksonian Press, Inc.
P.O. Box 1556
Wildwood, New Jersey 08260

JRB James Roland Braithwaite
Talledega Colege
Talledega, Alabama 35160

JW Julius Williams
30 Windmill Road
Ellington, Connecticut 06029

KTS Southern Baptist Theological Seminary Library
2825 Lexington Road
Louisville, Kentucky 40206

LC Library of Congress
Music Division
Washington, District of Columbia 20540

MM Myron Munday
Trinity United Methodist Church
120 West Park Avenue
Tallahassee, Florida 32302

MS Morning Star Music
3303 Meramec, Suites 205-207
St. Louis, Missouri 63118-4310

NCX North Carolina Central University
Music Library
Durham, North Carolina 27707

ND Noel DaCosta
Department of Music
Rutgers University
Newark, New Jersey 07102

NJR Rutgers University Library
Rutgers University
New Brunswick, New Jersey 08903

OBE Oberlin College Library
Oberlin College
Oberlin, Ohio 44074

OUN Alden Library
Ohio University
Athens, Ohio 45701

OW Olly Wilson
School of Music
University of California at Berkeley
Berkeley, California 90043

PH Paula Harrell
1306B Bothwell Street
Greensboro, North Carolina 27406

RAH Robert A. Harris
School of Music
Northwestern University
Evanston, Illinois 60201

RH Raymond Henry
395 Riverside Drive Apt 12AE
New York, New York 10025

RM Richmond Music
42 Winterset Drive
Rochester, New York 14625

RS Ralph Simpson
 Department of Music
 Tennessee State University
 Nashville, Tennessee 37203

UB Uzee Brown
 Department of Music
 Morehouse College
 830 Westview Drive
 Atlanta, Georgia 30314

UIP University of Ife Press
 University of Ife
 Ile-Ife, Nigeria
 Africa

VB Violet Bowers
 Department of Music
 Dillard University
 New Orleans, Louisiana 70122-3097

VHI Hampton University Archives
 Collis P. Huntington Memorial Library
 Hampton University
 Hampton, Virginia 23668

VM Vester Music
 917 Eighth Avenue South
 Nashville, Tennessee 37203
 (615) 254-9362

WC Wallace Cheatham
 2961 N. 5th Street
 Milwaukee, Wisconsin 53212

WGS William Grant Still Music
 22 S. San Francisco Street #422
 Flagstaff, Arizona 86001-5737

WIM Western International Music, Inc.
 2859 Holt Avenue
 Los Angeles, California 90034

ZP Zenobia Perry
 P.O. Box 73
 Wilberforce, Ohio 45384

Adams, Leslie. Offering of Love

Duration: 5:00 Key: G major

This composition is based on three themes with the middle section influenced by the blues. The melody is played by a solo stop and is accompanied by an ostinato pattern played by the left hand.

Commissioned by: Atlanta Chapter of the American Guild of Organists.

Publisher: Henry Carl Music [HCM], 1991. D.

Prelude and Fugue

Duration: 5-6 minutes

The *Prelude* is a work that consists of several sections played in a continuous manner. The sections are rhythmically varied and make use of syncopation. The *Fugue* is a syncopated four-voice fugue. This composition is excellent for a recital program.

Manuscript: [RM], c.1979; Henry Carl Music [HCM], 1992. D.

Bahmann, Marianne E. Schneider. Behold, a Host

Duration: 2-3 minutes Key: E-flat major

The lilting melody in the right hand is based on a Norwegian tune and is supported by chords in the left hand. The melody is characterized by a rhythmic motive which is developed throughout the four sections of the work. The pedal line is simple and adds harmonic support.

Publisher: The Jon Spong Collection of Organ Music, Arvon Publishing [KTS], 1976, c.1978.

Meditation for Chimes

Duration: 1-2 minutes Key: E minor

The *Meditation for Chimes* is based on a bell-tune heard in Cathedral Square, Copenhagen. The plaintive melody is based on the pentatonic scale and is accompanied by half and whole notes in the left hand and pedal.

Publisher: Organ Miniatures, ed. Jon Spong. Abingdon Press [KTS], 1977.

Pastorale on "Greensleeves"

Duration: 2-3 minutes Key: E minor

This simple arrangement of a Christmas carol presents the melody, played by a soft reed in the right hand, accompanied by chords in the left hand. Pedal points alternate with descending quarter note passages in the pedal.

Publisher: Christmas Pastorales for the Organ, Broadman Press [KTS], c.1970.

Bahmann. Voluntary on a Theme of Tschaikowsky

Duration: 2-3 minutes Key: E minor

The Voluntary is based on "When Jesus Was a Little Child" or "Jesus in the Garden," one of sixteen children's songs written by Tschaikowsky in 1883. The texture is predominantly homophonic in the first half of the work. The pedal sustains a pedal point until a fragment of the theme is stated.

Publisher: Contemplation and Celebration [KTS], Hope Publishing Company, 1972.

Baity, Judith. Intermezzo for Organ

Duration: 3-4 minutes

The texture of this piece is predominantly chordal. Supporting harmonies are rich in chromaticism. Rhythmic variety is a prevalent characteristic of this composition.

Commissioned by: The First Church of Christian Scientists in Milwaukee, Wisconsin.

Manuscript: [JB], 1991. M-D.

Bankole, Ayo. Toccata and Fugue

Duration: 4-5 minutes

The Toccata is chromatic and contrapuntal. The three-voice Fugue includes sections of chordal writing. The piece is characterized by perpetual motion.

Publisher: University of Ife Press [INU,OBE], 1960. M-D.

Two Toccatas for Organ (based on Nigerian Themes by My Father)

Duration: 4-5 minutes

The title page of this composition states *Two Toccatas for Organ* when in fact there are three toccatas in this collection:

Toccata I (1962) is characterized by a melody consisting of triplet figures over detached notes in the pedal.

Toccata II (1964). The melody is given in the pedal and the manuals alternate between triplet and four sixteenth-note writing.

Toccata III (1964?). This piece is characterized by irregular phrases, sections for manuals alone, and double pedal.

These pieces are excellent finales for a recital program.

Manuscript: [EH,HT,PH], 1962-64.

Recording: Toccata III. *Organ Music By Black Composers*. Eugene Hancock, organ. American Guild of Organists. Cassette tape 0-51. M-D to D.

Beard, Ivy Lee Jr. Lyric Piece, Opus 43

Duration: 3-4 minutes

This composition is very chromatic and is written in a thin polyphonic texture. The dissonant melody is presented in the right hand. Syncopation and rhythmic diversity occur in the manuals over a repeated pattern of a quarter note followed by two sixteenths in the pedal.

Manuscript: [EH], 1963. M-D.

Bowers, Violet G. Marchen (Legend) for Pedals Only

Duration: 3-4 minutes

The composition is written in two sections alternating single line and double pedal writing. Figurations include triplet eighth-note and four sixteenth-note patterns. Pedal articulations include staccato and legato touch. The piece ends in a double pedal trill and glissando. It was written for organist Herman Taylor.

Manuscript: [VB], 1985. M-D.

Braithwaite, James Roland. Go Tell It On the Mountain

Duration: 3-4 minutes

This arrangement of a Christmas spiritual alternates homophonic and polyphonic textures; the fugal section is derived from a fragment of the third phrase of the theme.

Manuscript: [JB]. M-D.

O Fix Me

Duration: 2-3 minutes

O Fix Me is an arrangement of a spiritual that is written in a chordal texture. The lyrical theme eventually appears in each of the four voice parts.

Manuscript: [JB], 1978. E.

Braxton, Walter. Variations on a Negro Spiritual

Duration: 4-5 minutes

These variations are based on the theme "Let Us Break Bread Together." The six variations alternate between chordal and contrapuntal textures. Rhythmic variety includes syncopation and alteration of the thematic note values.

Manuscript: [PH], 1973. D.

Burleigh, Harry Thacker, arr. by Richard K. Biggs.

Deep River

Duration: 2-3 minutes

Key: D-flat major

The spiritual *Deep River* is a traditional arrangement in which the melody is played on a solo stop over a chordal accompaniment. This piece is very similar to the vocal and piano arrangement by Burleigh. It is ideal for a church service.

Publisher: G. Ricordi [LC,CPL], 1917. E.

Charlton, Melville. *Double Fugue*

Duration: 3-4 minutes

Key: E minor

This composition is a four-voice fugue written in perpetual motion. The plaintive fugue subject is two measures in length and consists of predominantly stepwise movement.

Manuscript: [EH], 1915. M-D.

Cheatham, Wallace McClain. *Austrian Variations for Organ and Brass Quartet*

Organ, 2 Trumpets, French Horn, Trombone

Duration: 9-10 minutes

This composition is a one-movement piece in which the five continuous variations are based on the hymn "Glorious Things of Thee Are Spoken." The texture is predominantly chordal with some counterpoint interspersed throughout.

Manuscript: [WC], 1991.

Commissioned by and dedicated to Marilyn Mason, organist. M-D.

Passacaglia and Fugue

Duration: 6-7 minutes

Passacaglia is written in a contemporary style. The melody of the opening subject and entrance of the subsequent voices in the manuals are reminiscent of the opening section of the Bach *Passacaglia and Fugue in C minor* in that it is similar to an inversion of the subject in the Bach work. This is a continuous piece in which the *Passacaglia* proceeds directly to the *Fugue* subject.

Manuscript: [WC], 1988. M-D to D.

Childs, John. *Cortege* [sic]

Duration: 3-4 minutes

This composition is a toccata in which the pedal states the primary and secondary themes. These themes are developed in each voice in the manuals.

Manuscript: [JC], 1981. D.

Childs. Prelude

Duration: 3-4 minutes

A sectional composition, *Prelude* varies in tempo and rhythmic patterns. The texture ranges from full diatonic and dissonant chords to two- and three-voice writing.

Manuscript: [JC], 1974. M-D to D.

Clark, Edgar Rogie arr. by Eugene Hancock.

Prelude Bachinegras

Duration: 3-4 minutes

Prelude Bachinegras has contrasting sections of slow and swiftly changing harmonic rhythms. Complex rhythms are also included. This piece is an arrangement of the original piano composition.

Manuscript: [EH], n.d. M-D.

Coleman, Charles D. Impromptu (for Pedals Alone)

Duration: 4-5 minutes

This composition begins with a four-measure introduction of chord clusters. The first section consists of a variety of sixteenth and eighth note figurations. The texture alternates between single melodic lines and pedals consisting of five note chords.

Publisher: Northwestern School of Music Press, [PH], 1961; 1977(c). M-D.

Sonata No. 1

Duration: 9-10 minutes

This work consists of three movements: The first movement is a passacaglia in C minor in which the rhythms and theme length are similar to the ostinato theme in the Bach Passacaglia in C minor. The second and third movements consist of melodic lines supported by chromatic chords.

Publisher: Northwestern School of Music Press, [PH], 1979.

Recording: (First Movement) *Organ Music By Black Composers*. Eugene Hancock, organ. American Guild of Organists, 0-51. M-D.

Coleridge-Taylor, Samuel. trans. by A. Eaglefield Hull

Organ Album [Book I]

Duration: 2-4 minutes each

The album contains selections that have emphasis on harmonic color, lyrical melodies, and a broad range of pitches and moods. The collection consists of organ transcriptions of the composer's orchestral works and includes the following compositions:

- 1) Processional from "Herod" Op. 47, No. 1.
- 2) Cameo
- 3) 2nd Impromptu
- 4) Sorrow Song, Op. 57, No. 2.
- 5) Idyll
- 6) Ethiopia Saluting the Colours

Publisher: Augener LTD [LC], 1916 (c); 1901. E to M-D.

Suite de Pièces pour Violon et Orgue ou Violon et Piano

Organ and Violin

Duration: 1-2 minutes each

This collection consists of pieces in which the violin and organ/piano parts are equally important in sharing the melodic line. Imitation and alternation of the melody occur in each part. The suite consists of the following pieces:

- 1) Pastorale
- 2) Cavatina
- 3) Barcarolle
- 4) Contemplation

Publisher: B. Schott's Söhne [DHM], n.d. E to M-D.

Three Impromptus, Opus 78

Duration: 3-5 minutes each

This collection of pieces is varied in character, meter, and textures. Each work has a variety of rhythms and is well-suited for a recital program:

Publisher: A. Weekes & Co. LTD. London [IUL,VM], 1911.

Recording: Impromptu No. 1. Organ Music By Black Composers. Eugene Hancock, organ. American Guild of Organists. Cassette tape 0-51. E to M-D.

Coleridge-Taylor. Three Short Pieces (The Village Organist)

Duration: 2-3 minutes

These short pieces feature lyrical melodies with chordal accompaniments. Various articulations, rhythms, phrasings, and dynamics make these pieces excellent for teaching:

1) Arietta

2) Elegy

3) Melody

Publisher: Novello and Company, Limited [VM], 1898. E.

Cooper, William B. A Spiritual Variant on Hold the Light

Duration: 3:00-4:00

Key: F major

This composition is an arrangement of a spiritual written in a contrapuntal texture. Fragments of the melody alternate between the manuals and pedal.

Accompanying harmonies are triadic.

Publisher: Dangerfield Music, 1986. M-D.

Air for Organ, Opus 68, No. 1

Duration: 3:00

Key: F major

The lyrical melody of this original tune features chromaticism. This piece is a musical interpretation of the text of "Jesu Joy of Our Desiring" [sic].

Publisher: Dangerfield Music, 1987.

Recordings: Community Chorus of Harlem. We Praise Thee O Lord. William Farley Smith, conductor.

Adult Choristers. Praise the Lord. Eugene Hancock, conductor. M.

Andante Cantabile e Grave

Duration: 5:00

This composition features a melody supported by chords.

The tonality alternates between modal and diatonic.

This work was influenced by the music of Duke Ellington, George Gershwin, blues, jazz, and spirituals. The upper voice in the right hand is played in dialogue with the lower voices in the left hand.

Publisher: Dangerfield Music, 1929-? M-D.

As Spring Warms, Opus 7, No. 58

Duration: 4:00

Key: E major

As Spring Warms is a programmatic composition that describes the seasonal changes of spring slowly emerging after a cold winter in Cape Cod, Massachusetts.

Publisher: Dangerfield Music, 1977. E.

Cooper. Be Ready When He Comes

Duration: 4:00

Key: F major

This composition is a setting of a spiritual written in trio style. The melody alternates between the soprano and tenor voices. This piece is ideal for a church service.

Publisher: Dangerfield Music, 1985? E.

Behold How Good and Joyful

Duration: 2:00

Key: C major

Behold How Good and Joyful is a short "praise" voluntary written in a chordal texture. It is suitable for a church service.

Publisher: Dangerfield Publishing, n.d. E.

Bread of Heaven, Opus 7, No. 17

Duration: 3-4 minutes

This work presents the lyrical theme within a homophonic texture. Fragments of the theme become highly developed as the piece evolves. The arrangement of this hymn is ideal for a church service.

Publisher: Dangerfield Music [VM,DM], 1977. M.

Canon on "Minister's Farewell"

Duration: 4:00

This contrapuntal composition begins as a two-part canon in the manuals. The pedal makes its only appearance at the end of the work.

Publisher: Dangerfield Music, 1978. E.

Cathedral at Vespers

Duration: 4:00

Cathedral at Vespers is a work that places emphasis on timbre as suggested by the registration. Intended as a meditation, this piece was inspired by the great altar of the St. John The Divine Cathedral.

Publisher: Dangerfield Music, n.d. E.

Ceremonial for a Bishop

Duration: 2-3 minutes

This composition is suitable as a processional or recessional. The piece begins with a short fanfare played by manuals only. The melody played on a solo trumpet stop is accompanied by chords in the left hand. A contrasting middle section consists of chordal writing in both hands. The registration should include bright reeds and foundation stops.

Publisher: Dangerfield Music, 1979; c.1982. M-D.

Cooper. Commentary on Hush!

Duration: 6:00

Key: F major

This contrapuntal composition is based on the spiritual "Hush, Somebody's Calling My Name." The rhythm of the original melody is maintained while fragments of the melody are developed. This is a fine piece for a church service or a recital program.

Publisher: Dangerfield Music, 1978. M-D.

Concerto for Organ & Violoncello, Op.9, No. 2

Organ and Cello

Duration: 13:00

This composition has three movements with varied textures and meters:

1) *Maestoso*. This movement is based on a fragment of the spiritual, "Deep River." The fragment is taken from the second phrase of the verse and highly developed.

2) *Adagio*. This is an arrangement of the spiritual, "Deep River" in which the cello and organ exchange the theme.

3) The last movement is incomplete.

Publisher: Dangerfield Music, 1979. D.

Contemplation

Duration: 3:00

Key: C minor

The melody of this work encompasses a range of four notes, and is accompanied by sustained chords. The work was composed as a result of the composer's interest in mysticism and the compositional style of Palestrina.

Publisher: Dangerfield Music, 1956. E.

Deep River, Opus 7, No. 22

Duration: 6:00

Key: G major

This composition is an arrangement of a well-known spiritual adapted from the composer's original arrangement of the tune for chorus. The piece is excellent for a church service.

Publisher: Dangerfield Music, 1962. E.

Descants with Organ Accompaniment

Organ and Instrument (or Voice)

Duration: 1:00 each

This composition consists of four variations of hymn settings. Three variations are written on the hymn "Come Thou Almighty King"; the last variation is on "St. Peter".

Publisher: Dangerfield Music, n.d. E.

Cooper. Dies Irae, Opus 7, No. 58

Duration: 4:00

Dies Irae has a combination of homophonic and polyphonic textures. There is frequent use of quartal and quintal harmonies above the melody that is reminiscent of plainsong.

Publisher: Dangerfield Music, 1975. M-D.

Diferencias con quattro, Opus 7, No. 22

Duration: 5:00

This composition is a set of six variations in which the theme is devised from a tone row consisting of eleven tones. Vigorous rhythmic motives and agogic accents permeate the work.

Publisher: Dangerfield Music, 1962, c.1975. M-D.

Dreams

Duration: 1:00

Key: G major

This work consists of a lyrical melody supported by thin chordal structures which are occasionally arpeggiated. The work is set to the poem of the same name by Langston Hughes and was arranged for organ from the original vocal arrangement.

Publisher: Dangerfield Music, 1989. E.

Dream Variation

Duration: 3:30

Key: E-flat major

Dream Variation is a polyphonic composition. It was arranged for organ from the original vocal work set to the poem of the same name by Langston Hughes. Word painting is used in depicting each line of the poem, resulting in fragmented and disjunct musical phrases. This piece is a fine selection for a recital program.

Publisher: Dangerfield Music, 1989. D to V-D.

Étude de Concert

Duration: 10:00

Key: E minor

This polyphonic composition is a toccata. Arpeggiated chords in the manuals are presented over short melodic fragments in the pedals.

Publisher: Dangerfield Music, 1955? D.

Exultate et Sancti

Duration: 1:00

Exultate et Sancti is a fanfare written in a chordal texture. The piece is suitable for a church service as a recessional.

Publisher: Dangerfield Music, n.d. E.

Cooper. Fai Ogoun - God of Iron

Duration: 5:55

Key: C major

This composition has a rhythmic motive of a quarter-note followed by two eighth-notes that recurs throughout the work.

Publisher: Dangerfield Music [195-?]. M.

Fanfare

Duration: 3:00

This work has a dissonant chordal texture with a predilection for quartal and quintal harmonies. The registration should include trumpet stops.

Publisher: Dangerfield Music [195-?]. M.

Fantasia for Organ and Piano, Opus 9, No. 5

Organ and Piano

Duration: 20:00

Key: F minor

Fantasia requires virtuosic technique of the organist and pianist. It is suitable for teaching or a recital program.

Publisher: Dangerfield Music, 1980. M-D.

Finale on "John Saw" (the Holy Number), Opus 7, No. 5

Duration: 10:00

Key: C major

This composition, a trio, is a spiritual arrangement of "John Saw the Holy Number Seated On the Throne of God." The melody is exchanged between the manuals and the pedals. The pedal features constant motion throughout the work. The composition is developed after the opening measures of the "Credo" from the Mass in B minor by J.S. Bach.

Publisher: Dangerfield Music, 1967. M-D.

Fishers Hornpipe

Duration: 1:00

Key: C major

Fishers Hornpipe is a toccatina written for manuals.

The texture is chordal and the articulation is detached. The piece is suitable for teaching, church services, and recitals.

Publisher: Dangerfield Music [195-?]. E.

Five Offerings, Opus 7, No. 18

Duration: 1:00-3:00 each

Five Offerings is a set of pieces that are varied in texture, tonality, and form. These pieces are characterized by imitation, hemiola, and sequences. Each piece ends in a half-cadence. The fifth offering is the most festive of the set and features the trompette en chamade. Five Offerings was written for the celebration of the Holy Communion.

Publisher: Dangerfield Music, 1958. E to D.

Cooper. Fughetta on a Caribbean Melody

Duration: 3:00 Key: F major

This composition is a short fugue based on a Caribbean melody. Rhythmic diversity includes syncopated Calypso rhythms.

Publisher: Dangerfield Music, [195-?]. M.

Garden of Gethsemane

Duration: 7:00 Key: A minor

Garden of Gethsemane is a meditation. It features a chordal texture in the manuals over a pedal point that continues through the entirety of the work.

Publisher: Dangerfield Music [195-?]. E.

God So Loved The World (Good Friday)

Duration: 3:00 Key: C minor

This work is a meditation written in a sustained chordal style beneath the melody in the right hand.

The work is ideal for a church service.

Publisher: Dangerfield Music, 1974 (c). E.

Golgotha

Duration: 2:00

Golgotha features a plaintive melody set in a chordal manner. This programmatic piece paints a picture of the hill on which Jesus was crucified. The writing is mainly diatonic.

Publisher: Dangerfield Music, n.d. E.

Hornpipe I

Duration: 2:00 Key: F major

This composition is a toccatina with broken figuration in the manuals. It is suitable for concert programs.

Publisher: Dangerfield Music, [1978-?]. E.

Hornpipe II

Duration: 2:00 Key of C major

Hornpipe II is a toccatina written in a contrapuntal texture. The piece has a lilting character and is a fine concert piece.

Publisher: Dangerfield Music [198-?]. E.

Hush! Somebody's Calling My Name

Duration: 4:00 Key of F major

This arrangement of a spiritual is written in a contemporary style. The work is characterized by rhythmic motives and imitation.

Publisher: Dangerfield Music, 1957. M.

Cooper. I Am Black But Comely (Song of Solomon, 1:1-5)

Duration: 5:00

The melody in this composition is exchanged between the hands over chordal accompaniment. The conjunct motion, nonmetrical rhythm, and limited range of the melody are reminiscent of plainsong.

Publisher: Dangerfield Music [195-?]. E.

I'm So Glad Trouble Don't Last Alway, Opus 7, No. 23

Duration: 2-3 minutes

Key: F major

This composition is an arrangement of a spiritual. The contrapuntal manual writing accompanies the theme given in the pedal. This piece is ideal for a church service or recital program.

Publisher: Dangerfield Music, 1967. M.

Improvisation on St. Flavian

Duration: 3:00

Key: F major

Improvisation on St. Flavian is a piece in which the melody is played on a solo stop over a chordal accompaniment. The St. Flavian tune is used for the Lenten hymn, "Lord Who Throughout These Forty Days".

Publisher: Dangerfield Music, 1953. M.

Improvisation on Ton-Y-Botel

Organ Solo;

Organ and String Orchestra

Duration: 15:00

Key: F major

This work combines chordal and contrapuntal textures including canonic treatment. The theme utilizes rhythmic and motivic development. Ton-Y-Botel is also known as Ebenezer to which the familiar text "Once to Every Man and Nation" is sung.

Publisher: Dangerfield Music, 1988. D to V-D.

In The Beginning - Creation, Opus 7, No. 25

Duration: 3:30

In The Beginning places emphasis on timbre; registrations should include flutes, strings, and diapasons. The texture combines canonic sections with chordal ones. The piece is based on Genesis 1:1-9.

Publisher: Dangerfield Music, 1952. M.

Interludes for Organ (Studies in Service Playing)

Duration: 1:00 each

The four Interludes are short chordal modulations. These pieces are useful in service playing.

Publisher: Dangerfield Music [195-?]. E.

Cooper. Interludium

Duration: 1:00 each

This work combines three interludes that contain chordal modulations from one key to another. The interludes are suitable for service use.

Publisher: Dangerfield Music, 1958. E.

Introduction and Variants on "King of Peace"

Duration: 8:00

The hymn tune "King of Peace" is taken from the 19th-century hymnal, *Baptist Harmony*. It is excellent for a concert program. The variants include seven pieces:

- 1) Introduction-ad libitum
- 2) Andante con moto
- 3) Magnificent tribulation
- 4) Bells
- 5) Pastorale
- 6) Allegro non troppo
- 7) Fugue

Publisher: Dangerfield Music, 1987. M.

J'écoute à son voix, Opus 2, No. 6

Duration: 4:00

J'écoute à son voix includes homophonic and polyphonic writing, and the piece is based on a tone row of five notes. The English translation of this composition is "I Listen for His Voice."

Publisher: Dangerfield Music, 1968. M.

Jubilate Deo

Duration: 1:30

Key: E-flat major

Jubilate Deo features the flue and reed stops. The primary rhythmic motive is that of two-sixteenth notes followed by an eighth-note. There is no prominent melody. This piece was written as an offertory or an interlude.

Publisher: Dangerfield Music, 1948. E.

Litany for the New Year

Duration: 2:30

Litany for the New Year has a bass motive that is accompanied by chromatic chords in the manuals.

Publisher: Dangerfield Music, 1973. E.

Litany for the New Year

Duration: 2:30

Characteristic patterns of *Litany for the New Year* include a four-note recurring motive in the first section and contrasting diatonic chords with quartal harmonies in the second section. The pedal line is the melody in augmentation.

Publisher: Dangerfield Music, 1974. E.

Cooper. Litany for the New Year

Duration: 2:00-3:00

This composition utilizes two themes which are developed by imitation and sequence. Other characteristics include quartal harmonies and chromaticism. Like the preceding works of the same title, this piece is suitable for a church service. Publisher: Dangerfield Music, 1975. E.

Lord Keep Us Steadfast in Thy Word, Opus 7, No. 26

Duration: 1-2 minutes

Lord Keep Us Steadfast in Thy Word is a short chorale prelude in trio style based on a single verse of a text written by Martin Luther.

Publisher: Dangerfield Music [VM], 1954. E.

Lulliloo - Ashanti Cry of Joy, Opus 7, No. 70

Duration: 3-4 minutes

The *Ashanti Cry of Joy* has three features: (1) a rhythmic percussive quality suggesting a dance-litany, (2) vocal expressions (cries and shouts) of a people described by chordal textures over the repeated melody, and (3) a fantasy section of contrasting fragments depicting ecstatic joy.

Publisher: Dangerfield Music, 1981. M-D.

March to Calvary

Duration: 3:00

Key: C major

This programmatic work states the melody in quarter notes in the pedal accompanied by a walking figure in oblique motion in the manuals. Canonic treatment of the melody follows the opening section. This Lenten piece depicts Jesus' walk through the city and up the slopes of Mt. Calvary. The piece is ideal for a church service.

Publisher: Dangerfield Music [195-?]. E.

Meditation on "Steal Away," Opus 7 - Ode to Freedom, No. 12

Duration: 2-3 minutes

This well-known melody is played on a solo reed in the pedal. Accompanying chordal writing in the manuals includes many dissonances.

Publisher: Dangerfield Music, 1964. M-D.

Cooper. Paeon

Duration: 10:00

Paeon is a contrapuntal composition that features each division of the organ. The pedal line begins with an ostinato of descending notes. A section for chimes is included in the writing among other sections written for reeds, flutes, and strings.

Publisher: Dangerfield Music, 1967. M-D.

Paraphrase on "Everytime I Feel The Spirit"

Duration: 2:00

Key: F major

This well known composition is a contrapuntal setting of a spiritual for manuals only. The melody is fragmented. Rhythmic interest is maintained throughout the piece.

Publisher: Dangerfield Music, 1967. M-D.

Pastorale I

Duration: 4:00

The recurrent theme of the Pastorale I is stated in a variety of accompanying figures. This piece is particularly good for teaching.

Publisher: Dangerfield Music [VM], 1942. E.

Pastorale II, Opus 7, No. 28

Duration: 4:00

Key: G major

This polyphonic composition contains a canon at the conclusion of the work. It is also programmatic, depicting the sound of church bells.

Publisher: Dangerfield Music, 1972. E.

Pastorale III

Duration: 4:00

Key: G major

This composition has thematic and rhythmic material that is derived from bird calls and taken from the composer's choral work "Ituri Te Deum." It consists of the following movements which are varied in texture: 1) Aurora, 2) Prologue, 3) Pastorale.

Publisher: Dangerfield, 1973. E.

Peaceful Warrior

Duration: 4:00

Peaceful Warrior uses canonic treatment in some of the variations. It is based on two themes written in honor of Dr. Martin Luther King; the first theme of the work is entitled "Dream"; the second theme is "We Shall Overcome."

Publisher: Dangerfield Music, 1961, c.1976. E.

Cooper. Petite Suite on Three Spirituals

Duration: 2:00-3:00 each

These arrangements of spirituals present the melody in the right hand over chordal accompaniment. The collection consists of the following movements:

- 1) "Wake Up! Children!"
- 2) "Deep River"
- 3) "Joshua Fit' The Battle of Jericho"

Publisher: Dangerfield Music, 1971. M.

Piccolo Passacaglia on "Kyrie"

Duration: 4:00

Piccolo Passacaglia on "Kyrie" is based on an original theme written by the composer. Six variations of the theme follow. Trio writing is included.

Publisher: Dangerfield Music [195-?]. M-D.

Pièce

Duration: 3:00-4:00

This composition develops a single motive throughout. The registration for this majestic piece suggests use of all the resources of the organ.

Publisher: Dangerfield Music [195-?]. M.

Poem I, Opus 7, No. 3

Duration: 6:00

Poem I consists of two sections, the first of which has the melody in the pedal. Alternation between two- and three-part writing is frequent. The second section places the melody in the right hand accompanied by chords.

Publisher: Dangerfield Music, 1964. M.

Poem II - To the Innocents, Opus 7, No. 24

Duration: 8:00

The melody, which appears in the pedal, is accompanied by broken chords in the manuals. The last section of the work consists of a pedal point under the melody which appears in the tenor voice. The work concludes with the melody "Jesus Loves Me, This I Know."

Dedicated to the children who were sacrificed in a church bombing during the Civil Rights Movement, 1963.
Publisher: Dangerfield Music, 1967. M.

Prelude for St. Cyprian's Day

Duration: 2:00

Key: C major

This composition is written in four-part harmony in long notes. The conjunct melody played by the right hand has a narrow range and is reminiscent of chant. The sustained chords in the left hand are accompanied by an ostinato pedal.

Publisher: Dangerfield Music, 1978. M.

Cooper. Procession: Prologue to Holy Week

Duration: 2:00

Key: C minor

Procession: Prologue to Holy Week has no distinguishable melody. The work is characterized by a succession of diatonic chords in a march-like rhythm.

Publisher: Dangerfield Music [195-?]. E.

Processional Liturgique, Opus 7, No. 42

Duration: 3:00

Key: D minor

The melody of Processional Liturgique is in the soprano voice which is accompanied by chords in the left hand. The pedal plays the unaccented beats which further accentuates the march rhythm.

Publisher: Dangerfield Music, 1976. E.

Processional Pontificale, Opus 7, No. 55

Duration: 8:00

Processional Pontificale begins with a trumpet fanfare in open fifths. Alternating chords in antiphonal style are presented over rhythmically active figures in the pedal.

Publisher: Dangerfield Music, 1976. D.

Psalm 47, Opus 7, No. 55

Duration: 8:00

This modal work is a toccata which is divided into two sections. In the first section, parallel chords in the manuals are played above the melody in the pedal.

Publisher: Dangerfield Music, 1955.

Psalm 145: Whitsunday, Opus 7, No. 7

Duration: 4:00

The introductory theme of Psalm 145 consists of broken chords in the manuals over a descending passage in the pedal. Modal passages are interspersed throughout the work.

Publisher: Dangerfield Music 1967. E.

Spiritual Gems

Duration: 2-3 minutes each

This collection of arrangements of four spirituals was originally intended as a set. The following pieces are available separately:

- 1) Paraphrase on "Everytime I Feel The Spirit"
- 2) "I'm So Glad Trouble Don't Last Away"
- 3) Meditation on "Steal Away"
- 4) Finale on "John Saw" (the Holy Number)

Publisher: Dangerfield, 1967. M-D.

Cooper. Quiet Moments I

Duration: 3:00

A contrapuntal work, the melodic intervals of Quiet Moments I are limited to a fifth or less. Modal passages are included in this programmatic work that depicts the inner spirit.

Publisher: Dangerfield Music, 1963. E.

Quiet Moments II

Duration: 1:00

This composition is characterized by ascending and descending melodic lines in the right hand that alternate with a thematic motive in the left hand.

Publisher: Dangerfield Music, n.d. E.

Quill Tune

Duration: 1:00

This work includes canonic treatment of a pentatonic theme. The tune is taken from a composition found in Slave Songs, part of the Music Collection of the Schomburg Center for Research in Black Culture of the New York Public Library.

Publisher: Dangerfield Music, 1963. E.

Rhapsody on the Name Fela Sowande, Opus 7, No. 27.

Duration: 4:00-5:00

Rhapsody is a piece which features double pedal in some sections and manuals alone in others. The texture ranges from chordal to toccata-like writing.

Publisher: Dangerfield Music [VM], 1968. M-D.

Romanesque Concerto: Carillon, Opus 7, No. 1

Organ and Brass Quartet Duration: 5:00 Key: C major

The Concerto for organ and brass quartet is a polyphonic one-movement work which presents the theme in canon.

Publisher: Dangerfield Music, 1968, c.1975. M.

Sea Calm

Duration: 1:00

Sea Calm is a self-describing programmatic work that consists of driving arpeggiated figures which become less active as the "sea is quieted." This piece was inspired by the poem of the same name by poet and writer, Langston Hughes.

Publisher: Dangerfield Music, 1987. M.

Cooper. Sequenzia, Opus 7, No. 12

Duration: 4:00

This composition is a scherzetto characterized by the use of sequences. The work suggests a variety of timbres to be realized by the registration.

Publisher: Dangerfield Music, 1954. D.

Service of Meditation and Devotion For Good Friday

Duration: 1-2 minutes each

This collection of eight meditations was written to be played between the seven sermonettes of the Good Friday services at the composer's church:

- 1) Introduction on "And They Brought Him..."
- 2) "Were You There"
- 3) "When I Survey the Wondrous Cross"
- 4) "Were You There"
- 5) "Blessed Assurance"
- 6) "Turn Your Eyes Upon Jesus"
- 7) Improvisation on "It is Finished"
- 8) Improvisation on "I Commend My Spirit"

Publisher: Dangerfield Music, [195-?]. E.

Sonata For Organ

Duration: 10:00

The Sonata has four movements:

- 1) Maestoso is a sectional movement built upon scalar and chordal writing.
- 2) Allegretto is a short transitional section.
- 3) Andante cantabile places the melody in the right hand which is accompanied by a rhythmically moving left hand.
- 4) Sketch (incomplete).

Publisher: Dangerfield Music, 1969. M.

Sonatina, Opus 8, No. 3

Duration: 5:00

Key: C minor

This is a one-movement composition based on four notes. Following a litany-like approach, the theme is continuous and irregular in meter.

Publisher: Dangerfield Music, 1968. E.

Song of the Vacuum Pump

Duration: 3:00

Key: C major

Characteristics of this work include pedal point and constant motion. This programmatic piece was inspired by the repetitious rhythm and drone bass sound of a pressure control motor in an undergraduate chemistry class at the composer's alma mater, Lincoln University in Lincoln University, Pennsylvania.

Publisher: Dangerfield Music, 1941. E.

Cooper. Spirit of Man is the Candle of His Soul

Duration: 2:00

Key: C minor

Characteristic writing of this composition includes a sustained pedal beneath the melody accompanied by chromatic chords in the left hand.

Publisher: Dangerfield Music [195-?]. E.

Spiritual Lullaby

Duration: 4:00

Key: A major

Spiritual Lullaby is a polyphonic work that contains a chordal section at the end. Two versions exist of this piece: the complete version of 8:00, and the abridged version of 4:00.

The Publisher: Dangerfield Music [VM], 1981. D.

Symphony for Organ I, Opus 7, No. 34

Duration: 40-45 minutes

Symphony has sixteen movements:

- 1) Recitativo-Allegro non troppo
- 2) Andante
- 3) Cantabile
- 4) Allegro con giusto
- 5) Ad libitum
- 6) Scherzo in Variation
- 7) Volante
- 8) Scherzetto
- 9) Cataracta
- 10) Synchronicity
- 11) Lento
- 12) Toccata (Air maggiore) and Thema processional
- 13) Intermezzo
- 14) Cantilene
- 15) Fughetta, Variations and Finale
- 16) Prologue-Choeur d'anches en triologue pour trompette en chamade

Publisher: Dangerfield Music, 1954. D.

Symphony II

Duration: 5:00

This composition has three movements:

I. Allegro con moto
 II. Adagio non troppo features an ostinato pedal and pedal point.

III. Allegro con fuoco

Publisher: Dangerfield Music, [197-?]. M.

Cooper. The Good Shepherd - Air; On a Child's Flute, Opus 7, No. 41

Duration: 2:00

The Good Shepherd has a repetitive melodic motive of four notes over sustained chords. The piece centers around the development of a simple theme that was inspired by a melody played on a child's flute heard on a playground outside the composer's home.

Publisher: Dangerfield Music [VM], 1976. E.

The Lord is Gracious and Merciful

Duration: 1:00

Key: A major

This composition combines chordal and contrapuntal textures. It is a short work that may be used as an interlude in a church service.

Publisher: Dangerfield Music, 1967. E.

This is My Beloved Son, Opus 7, No. 12

Duration: 3:00

Key: C major

This piece is an arrangement of a 19th-century religious song played during baptismal services at the First African Baptist Church in Philadelphia. It simulates the call-responsorial style of congregational singing.

Publisher: Dangerfield Music [195-?]. E.

Toccatina, Opus 7, No. 2

Duration: 2-3 minutes

This composition has a driving rhythmic motive that is eventually heard in each voice. Chromaticism and constant motion identify the piece.

Publisher: Dangerfield Music [VM], 1977. M.

Transfiguration, Opus 23, No. 1

Duration: 1-2 minutes

Transfiguration consists of chordal writing over a staccato pedal. This work alternates between sustained chords and rhythmically active sections.

Publisher: Dangerfield Music [VM], 1987. M.

Trumpet Air - Alla Marcia

Duration: 3:00

Key: G major

The theme of the march comes from a hymn tune from the *Social Harp Hymnbook*, 1807. Registration should include a large trumpet stop. The first of two sections features the melody in the right hand accompanied by chords in the left hand. This composition is suitable as a processional or recessional.

Publisher: Dangerfield Music [198-?]. E.

Cooper. Trumpet Call

Duration: 2:00

Key: A minor

This contrapuntal composition is suitable as a fanfare or recessional. Registration should include a large trumpet stop.

Publisher: Dangerfield Music, [198-?]. E.

Urban Voices

Duration: 10:00

This programmatic composition is an extended work in four movements and depicts urban blight in the inner city. The movements are as follows:

- 1) Allegro
- 2) Tranquillo
- 3) Ad Libitum
- 4) Allegro

Publisher: Dangerfield Music, c.1970. D.

Vesper Prelude and Offertory

Duration: 4:00

Key: F major

This composition has a homophonic texture and is suitable for church service.

Publisher: Dangerfield Music [195-?]. E.

DaCosta, Noel George. Chili'-lo: Prelude for Organ, After An East African Lament

Duration: 7:00

Chili'-lo is a work based on the Mozambique ceremony of lamentation. The composition has a predominance of a three-voice texture which includes rhythmic and melodic activity that suggests a call-response pattern. An opportunity for a short improvisation is also provided in the piece. This work is excellent for a recital program.

Publisher: Atsoc Music [ND], 1971.

Recording: DaCosta, Noel. Ukom Memory Songs. Lorna McDaniel, organ. Adama Records, 1/2, 1982. D.

Generata for Organ and String Orchestra

Organ and String Orchestra Duration: 6:22

The texture of this piece combines polyphonic and chordal structures in a single movement. The concept of improvisation is realized, and an African or African-American funeral song is used as thematic material. This composition is superb for a concert program.

Publisher: Atsoc Music [ND], 1958.

Recording: DaCosta, Noel. Ukom Memory Songs. Lorna McDaniel, organ. Adama Records. 1/2, 1982. D.

DaCosta. Maryton (Hymn Tune and Variations)

Duration: 6:00

This composition comprises a theme with four variations on the hymn tune "O Master, Let Me Walk With Thee."

The piece demonstrates rhythmic diversity including the use of syncopation. Contrasts of staccato and legato phrases make this work ideal for teaching purposes.

Publisher: Atsoc Music [ND], 1955. M-D.

Spiritual Set

Duration: 7:55

The collection, *Spiritual Set*, reflects the liturgical forms evident in the traditional black church: call and response of the sermon, songs, and shouts. Characteristic writing includes slurs, grace notes, and triplet figures. This set provides freedom of interpretation and improvisation by the organist in designated measures. The set would be a particularly fine selection for a recital program. It includes the following pieces:

- 1) Invocation
- 2) Affirmation
- 3) Spiritual-"Round About the Mountain"
- 4) Praise-Jubilant

Publisher: H.W. Gray [ND,GUA], 1975; c.1977.

Recording: DaCosta, Noel. *Ukom Memory Songs*.

Lorna McDaniel, organ. Adama Records. 1/2, 1982. M-D.

Triptich for Organ

Duration: 10:00

The *Triptich for Organ* consists of three pieces that are contrapuntal in texture. The use of double pedal is present in each work. Each piece becomes more rhythmically active than the preceding one. The three pieces consist of the following:

- 1) Prelude
- 2) Processional
- 3) Postlude

Manuscript: [ND], 1973. M-D.

DaCosta. Ukom Memory Songs

Organ and Percussion Duration: 11:10

This composition is an exploration of UKOM drum music and men's choral song of Ngwa, Igboland, Nigeria. The drum rhythms and inflections are imitated by the organ as in the call and response tradition. This collection consists of four pieces:

- 1) Awakening
- 2) Where Has the Woman Gone?
- 3) Men's Song Riffs
- 4) Dance to Thirds

Publisher: Atsoc Music [ND] [percussion score unavailable], 1981.

Recording: DaCosta, Noel. Ukom Memory Songs. Lorna McDaniel, organ. Adama Records. 1/2, 1982. D.

Dett, Robert Nathaniel, trans. for organ by Gordon Balch Nevin. The Deserted Cabin

Duration: 2-3 minutes Key: B minor

This composition is a transcription of Dett's piano work, "The Deserted Cabin" from the Magnolia Suite. The melody is confined to the soprano voice while the left hand and pedal provide harmonic support.

Publisher: Clayton F. Summy Co. [VHI], 1918. E.

A Song: Mammy

Duration: 2-3 minutes Key: D-flat major

This composition is a transcription of the composer's piano work Magnolia Suite. It consists of triplet figures and syncopation of the melodic line above a chordal accompaniment.

Publisher: Clayton F. Summy Co. [VHI], 1918. E.

Dickerson, Roger Donald. Chorale Prelude (Das neugeborne Kindelein #178)

Duration: 2-3 minutes

Chorale Prelude presents the tune in the pedal with interludes between each phrase of the tune. The contrapuntal texture is linear and reminiscent of Hindemith. This is a good piece to be played during the Christmas season.

Manuscript: [DR,IUL], 1956. M.

Dillard, Donald. Contemplation on the Union of Divine Love and Wisdom

Organ and Harp Duration: 4-5 minutes

This composition is predominantly chordal with the exception of scale passages for the harp. Emphasis is placed on timbre through diatonic chords with unconventional resolutions. Frequent dynamic changes occur between harp and organ.

Publisher: Dane Publications, 1980. E-M.

Dillard. Crucifixion, Entombment and Resurrection

Organ, Trumpet in B-flat, Trombone

Duration: 2-4 minutes each

This work is in three movements. In each movement, the organ has extended sections of sustained chords accompanying the trumpet or trombone that alternate with short sections of constant sixteenth notes. A challenge for the organist, sections of the last movement consist of sixteenth- and eighth-note figurations in the pedal at a moderately fast tempo. Publisher: Dane Publications, 1979. M-D.

Fanfare, March and Benediction

Organ, 2 Trumpets in B-flat, 2 Horns in F, 2 Trombones

Duration: 5-6 minutes

Fanfare, March and Benediction is an exciting three-movement work that has syncopation and various recurring rhythmic motives throughout. The last movement is rhythmically active with thirty-second and sixteenth-notes in the manuals. A subscript at the bottom of the score indicates this collection is a "Wedding Trilogy." For the conclusion of the March, the church congregation sings the hymn "Praise God from Whom All Blessings Flow."

Publisher: Dane Publications, 1991. M-D.

Hymn Improvisations

Duration: 1-2 minutes each

This collection consists of seven hymn improvisations that are accessible to the beginning organist. The pedal lines are easy and the manual writing ranges from two voices to four voices. In "Deck Thyself" and "Praise to the Lord," the hymn tune in the manuals is repeated in canon by the pedal. The hymns are as follows:

- (1) "Jesus, The Very Thought of Thee"
- (2) "Ye Watchers and Ye Holy Ones"
- (3) "Deck Thyself, My Soul, With Gladness"
- (4) "Praise To The Lord, The Almighty"
- (5) "Ah, Holy Jesus"
- (6) "O Come, Creator Spirit, Come"
- (7) "Were You There?"

Publisher: Dane Publications, 1991. E.

Improvisation on "Amen"

Duration: 1-2 minutes

This spiritual improvisation consists of continuous variations of the theme. The piece is characterized by unconventional resolutions of the harmonies. In a brief interlude before the last statement of the theme, a fragment of "Swing Low, Sweet Chariot" is heard.

Publisher: Dane Publications, 1967. M.

Dillard. In A Manger

Duration: 1-2 minutes

In *A Manger* features sustained chords in the manuals with the melody in the pedal. Different phrase lengths in the manuals along with the active pedal voice makes this piece suitable for teaching purposes.

Publisher: Dane Publications, 1978. E.

Joy of the Faithful

Organ and Chimes

Duration: 2-3 minutes

This exciting composition is based on the chorale, "In dir ist Freude." The texture is predominantly chordal with the melody in the soprano voice. The chimes are used for an opening solo of 25 measures before the organ enters with the chorale tune. The melody then alternates between the two. The section for double pedals is challenging. This is a splendid piece for a church service.

Publisher: Dane Publications, 1980. M.

Rejoice, the Lord is King

Organ, Harp, and Handbells

Duration: 2-3 minutes

This work is a hymn arrangement that includes two complete variations of the tune. The introduction is derived from fragments of the hymn tune. The organ score is not as technically difficult as it may sound. This piece will also be excellent for a church service.

Publisher: Dane Publications, 1985. E.

A Setting of Three Hymns

Duration: 2-3 minutes each

The collection consists of arrangements of hymns that are technically more challenging than the *Hymn Improvisations* by Dillard. The arrangements are very active rhythmically in the manuals and pedal. These pieces include double pedal, pedal solos, and improvisational writing in the manuals. The set consists of the following pieces:

- 1) "All Things Bright and Beautiful"
- 2) "Be Thou My Vision"
- 3) "O Holy City, Seen of John"

Publisher: Dane Publications, 1982. M-D.

Diton, Carl Rossini. Keep Me From Sinking Down

Duration: 2-3 minutes

Key: D major

Keep Me From Sinking Down is based on a spiritual and is written in two sections. The opening and closing sections feature a homophonic texture with the melody in the soprano voice accompanied by chordal patterns. The middle section presents a thicker texture combined with syncopation and rhythmic variety.

Publisher: G. Schirmer, Inc. [DHM,OUN], 1921. M.

Diton. Swing Low, Sweet Chariot!, Opus 2

Duration: 2-3 minutes

Key: A-flat major

This composition presents the melody in the tenor voice with accompanying octaves and full chords. The work is a reconstruction of an improvisation, inspired by the organ in the Mormon Tabernacle, Salt Lake City.

Dedicated to the "memory of Booker T. Washington to whom this melody perhaps was dearest."

Publisher: G. Schirmer, Inc. [DHM], c.1916.

Fax, Mark. Notebook of Sketches

Duration: 2-3 minutes

Notebook is a study on hymns and chorales which are written polyphonically with the exception of the last two chorales which are predominantly chordal in texture. The melody is in the soprano voice of each hymn with the exception of "Wer nur den lieben Gott lässt walten," where the melody is in the tenor. The following completed sketches are in their original order:

- 1) Organ Prelude: "O Little Town of Bethlehem"
- 2) Prelude on "St. Anne"
- 3) Chorale Prelude: "Herzlich tut mich verlangen," a three-part fugue
- 4) Chorale Prelude: "Wer nur den lieben Gott lässt walten"
- 5) Five-Part Chorale
- 6) Chorale: Seven Parts

Manuscript: [PH], n.d. M-D.

Three Chorale Preludes

Duration: 2-3 minutes each

These preludes are excellent choices for a church service:

- 1) "St. Martins." In the opening and closing sections, the melody is in the soprano voice accompanied by chords over a pedal point. The middle section features the melody in the tenor voice and staccato eighth notes in the pedal.
- 2) "Crusader's Hymn" is written in a neo-baroque style with the chorale tune in the tenor.
- 3) "St. Anne." Scale passages are interspersed with chordal writing above the chorale tune in the pedal.

Manuscript: [PH], 1964. M.

Fax. Three Offertories for Organ

Duration: 2-4 minutes each

This set of pieces is well suited for a church service:

- 1) Cantilena has a lyrical melody over harmonies that are reminiscent of the Romantic period.
- 2) Prayer presents the melody over a variety of different textures.
- 3) Chorale Prelude has a polyphonic texture; the writing is chiefly for two or three voices.

Manuscript: [PH], 1961. E to M.

Three Organ Pieces

Duration: 5-6 minutes

This set of pieces actually contains only two works:

- 1) Prelude has a recurring rhythmic motive that is treated imitatively in each voice.
- 3) Toccata is a study in ostinato patterns, and various articulations.

Manuscript: [PH], 1958. M-D.

Three Organ Pieces

Duration: 2-4 minutes each

I. *Freely, hauntingly* is based on the spiritual, "Sinner, Please Don't Let This Harvest Pass." It is characterized by "free" rhythm, syncopation, and chromaticism.

II. *Allegretto* begins with a lyrical melody in trio style writing. The contrasting following section is characterized by a melody accompanied by chords.

III. *Toccata-Allegro* (revised in 1966) is written in perpetual motion with the melody alternating between manuals and pedals.

Manuscript: [IUL,HU], 1963.

Recordings: *A Diversity of Riches: Multi-Ethnic Organ Music by 20th-Century American Composers*. Herndon Spillman, organ. Titanic 1992.

Freely, Hauntingly. *Organ Music By Black Composers*.

Eugene Hancock, organ. American Guild of Organists, 0-51, Cassette tape. M-D.

Three Organ Pieces

Duration: 2-4 minutes each

These pieces are the only organ works by Fax to include explicit registrations. They are characterized by syncopation and irregular phrase lengths.

- 1) Prelude: *The Quiet Church*
- 2) *Offertory*

3) Toccata is incomplete and seems to be an earlier version of the Toccata in *Three Organ Pieces*, 1957.

Manuscript: [PH], n.d. M-D.

Fax. Yigdal

Organ, Harp, Narrator, and Dance

Yigdal is the Hebrew melody chosen as the theme of this composition. The melody is either treated canonically or is supported by chords. The pedal is sustained in some sections and has an ostinato pattern in other sections. Directions are given in the score for the performance of the organ introduction, accompaniment for the reading, and beginning of the dance. The narration is not included in the manuscript.

Manuscript: [PH], n.d. E.

Fletcher, John. Suite for Organ, Flute, Clarinet, Bassoon, Violin, Cello, Brass Quartet

Duration: 9-10 minutes

Suite consists of three compositions:

1) Prelude

2) Theme and Variations. The theme is played by the organ and the variations are played as follows: I. strings; II. organ; III. woodwinds and strings; IV. brass; V. organ restates the theme.

3) Allegro Giocoso is a twelve tone piece.

Manuscript: [EH], 1973, M-D.

Hailstork, Adolphus C. III. Andante

Duration: 3-4 minutes

This composition evolves from a rhythmic motive of three eighth-notes. Syncopation and chromaticism are predominant characteristics of the piece.

Manuscript: [IUL], 1967. M-D.

First Organ Book: Eight Short Pieces for Organ

Duration: 3-5 minutes each

This collection consists of arrangements of hymns and folk tunes as well as an original work. Baroque settings of chorale preludes and trio writing are reflected in these compositions. These energetic pieces would be wonderful for service playing or for a recital program.

1) Prelude on "We Shall Overcome"

2) Prelude and Postlude on "Shalom Havayreem"

3) Prelude and March in F

4) Prelude and Scherzo on "Winchester New"

5) Toccata on "Veni Emmanuel"

Manuscript: [AH], 1983. E to M-D.

Hailstork. Prelude

Duration: 3-4 minutes

A characteristic triplet rhythmic motive of eighth- and sixteenth-notes dominates the *Prelude* and provides a lilting movement. Chromaticism is an integral part of the melodic lines.

Manuscript: [DHM], 1967. M-D to D.

Prelude on "Veni Emmanuel"

Duration: 3-4 minutes

Key: E minor

This quiet prelude includes three variations of the theme in the soprano voice and one in the tenor.

Sustained pedal and legato phrases make this a good teaching piece for beginning organists.

Manuscript: [AH], 1983. E.

Suite for Organ

Duration: 9-10 minutes

Suite for Organ consists of four pieces which are technically difficult. The texture alternates chordal and linear writing. Each movement has its own recurring rhythmic motive. The fourth movement is derived from a set pitch class:

- 1) *Prelude*
- 2) *Andantino*
- 3) *Scherzetto*
- 4) *Fugue*

Publisher: Hinshaw Music Co. [AH], 1975.

Recording: *Prelude*. *Organ Music By Black Composers*.

Eugene Hancock, organ. American Guild of Organists.

Cassette tape 0-51. D.

Who Gazes at the Stars

Duration: 4-5 minutes

This composition is for manuals only and is recommended for an experienced organist. The composer has utilized technically difficult rhythms and twentieth century compositional techniques such as forearm clusters.

Emphasis is on timbre.

Manuscript: [AH, HT], 1978. M-D.

Hancock, Eugene W. An Organ Book of Spirituals

Duration: 1-2 minutes each

This collection of short simple pieces can be equally effective on a small or large instrument. The majority of the pieces are written for manuals only; the remaining works have an optional pedal part:

- 1) "Sometimes I Feel Like a Motherless Child"
- 2) "We Are Climbing Jacob's Ladder"
- 3) "My Lord, What a Morning!"
- 4) "Joshua Fought the Battle of Jericho"
- 5) "Were You There When They Crucified My Lord?"
- 6) "I'm Troubled"
- 7) "Fix Me, Jesus"
- 8) "Swing Low, Sweet Chariot"
- 9) "Go, Tell It on the Mountain"

Publisher: Lorenz Publishing, 1966. E.

Fantasy for Organ

Duration: 3-4 minutes

This composition features a recurring rhythmic motive. The texture consists of single melodic lines which alternate with homophonic sections. A dramatic piece, Fantasy begins with a technically complex pedal solo which recurs between short sections of chordal writing. Dedicated to Herman Taylor, organist.

Manuscript: [EH], 1985, D.

Suite in Three Movements

Organ, String Quartet, Oboe, Xylophone, and Bass Drum

Duration: 9-10 minutes

This composition is a set of pieces based on spiritual themes:

- 1) Variation is based on "Sit Down Servant."
- 2) Aria is based on "Nobody Knows the Trouble I See."
- 3) Toccata is based on "Free at Last."

Manuscript: [EH], 1966? M.

The Wrath of God

Duration: 3-4 minutes

Wrath of God is a programmatic work that depicts the display of God's wrath with the simulation of storms, thunder, and lightning. The dynamic level begins softly and increases to fortissimo by the conclusion of the work. Twentieth-century techniques of playing note clusters with the forearm on black or white notes are notated. The texture includes chordal passages as accompanying figures and as thematic material.

Manuscript: [EH], 1991. M-D to D.

Handy, William, Christopher, arr. for organ by Walter C. Simon. *Go Down Moses*

Duration: 3-4 minutes

Key: A minor

This arrangement was adapted for organ from W.C. Handy's military band score arrangement of "Go Down Moses." The composition consists of variations on the theme in a march rhythm. Suggested registrations are close to the original band orchestration.

Publisher: W.C. Handy Music Publisher [LC, DHM], 1930.

Harris, Robert A. *Processional*

Duration: 2-3 minutes

Key: B-flat major

This piece is excellent as a processional or recessional. A creative selection of registrations is suggested to increase the effectiveness of the work. The combination of polyphonic and chordal textures are neo-baroque in style.

Manuscript: [RAH], 1985. M.

Hayes, Joseph C. *Praeludium for Organ*

Duration: 3-4 minutes

Praeludium is based on a three-note motive which is expanded through the use of imitation, canon, and rhythmic augmentation.

Manuscript: [JH], 197-?

Recording: *Organ Music By Black Composers*. Eugene Hancock, organ. American Guild of Organists.

Cassette tape 0-51. M-D.

Henry, Raymond. *Folk Melody*

Duration: 2-3 minutes

Key: F minor

This composition is an arrangement of the spiritual, "I Want Jesus To Walk With Me." Variations of the theme are stated in the soprano and pedal voices with accompanying chords in the remaining voices.

Manuscript: [RH], 1980. M.

Two Hymn-tune Preludes

Duration: 2-3 minutes each

The first prelude is the composer's original hymn tune in 76.76.D. meter and is repeated four times with different accompaniments. Textures range from two-part counterpoint to melodic lines accompanied by jazz harmonies of seventh and ninth chords. The second prelude presents the melody in the soprano voice supported by chords in the left hand. Characteristics of the writing include canonic treatment, harmonic chromaticism, and bass lines moving in quarter notes.

1) Eugen

2) King's Lynn

Dedicated to Eugene Hancock, organist.

Manuscript: [RH], 1973. E to M.

Hurd, David James, Jr. Arioso and Finale

Duration: 8:00

Arioso is introduced by a syncopated motive within flowing lines. The melody is then presented in three variations utilizing trio and chorale style writing. The contrasting Finale, which in actuality is the fourth variation, is rhythmically diverse and has frequent octaves in the pedal. This piece would be excellent for a recital program.

Commissioned by: The Queens, New York Chapter of the A.G.O. for their 35th anniversary.

Manuscript: [DH], 1992. D.

Evening Song

Duration: 2-3 minutes

Evening Song is a flowing chant-like composition. The piece consists of right hand syncopated chords over a sustained chord in the left hand. Registrations suggested by the composer emphasize timbre. Rhythmic patterns, precise note values, and double pedal make this piece a suitable teaching piece or recital work.

Publisher: Brunelle, Philip., ed. *The AGO*

90th-Anniversary Anthology of American Organ Music. New York: Oxford University Press, 1988. M to M-D.

Fugue in F

Duration: 3-4 minutes

Fugue in F is a four-voice fugue. The lighthearted subject lies within a wide range of eleven notes that consists of scale passages and intervals of a sixth, fifth, and fourth.

Manuscript: [DH], 1965. M-D.

Partita on 'Detroit'

Duration: 13-14 minutes

Key: D minor

This composition is in variation form that is marked by rhythmic, melodic, and harmonic variety. The "Detroit" theme, "The Lord Our God is Clothed in Might" from *The Sacred Harp (1910)*, is presented in the pedal voice. The ten succeeding variations use canonic treatment, toccata-like writing, and rhythmic alteration of the melody.

Commissioned by: The Community Baptist Church, Plainfield, New Hampshire for the dedication of the organ.

Manuscript: [DH], 1984. M-D.

Hurd. Passacaglia

Duration: 3-4 minutes

Key: D minor

Passacaglia is neo-baroque in style. The theme, which is six measures long, is divided into two phrases.

Rhythmic motives are taken from the theme and developed by the use of sequence and syncopation. Chordal and rhythmic activity, including triplet and sixteenth-note figures, increases as the piece evolves.

Manuscript: [DH], 1966. M-D.

Te Deum Laudamus

Duration: 20-25 minutes

Te Deum Laudamus (We praise Thee O God) is a technically difficult set of four works. Characteristic writing includes fugal treatment of themes, toccata-like treatment of chord clusters, juxtaposed major triads and double pedal. The last movement recalls the various themes and timbres of the preceding movements. The Christmas hymn "Divinium mysterium" is heard in the Recitative and Hymn.

- 1) Toccata - The Acknowledgement
- 2) Four Fantasies - The Adoration
- 3) Recitative and Hymn - The Humbling
- 4) Introduction, Fugue and Chaconne - The Opening of Heaven

Manuscript: [DH], 1981.

Commissioned by: Organist Larry King. D to V-D.

Three Fugues

Duration: 1-3 minutes each

Three Fugues was composed for a Festschrift in honor of Thomas Julian Talley, Professor of Liturgics at the General Theological Seminary (1971-1989). The themes of each fugue were derived from the practice of assigning letter names to the seven diatonic pitch classes. For manuals only, these fugues are rhythmically interesting.

- 1) Thomas - Allegretto
- 2) Julian - Andante
- 3) Talley - Vivace

These are particularly good teaching pieces.

Manuscript: [DH], *Time and Community. The Pastoral Press*, 1990. (Composed in 1989). E-M.

Hurd. Toccata for Organ

Duration: 7-8 minutes

Toccata for Organ alternates short sections of chordal writing and sections of single melodic lines.

Chromaticism is frequent. Registration and manual changes are notated throughout the score. This technically difficult work would make a brilliant finale for a recital program.

Manuscript: [DH], 1991.

Commissioned by and dedicated to Gerald Morton, Organist/ Music Director at Saint Phillip's Church in New York City. D.

Variations

Duration: 4-5 minutes

This composition begins with a "faux-chorale" derived from the pitches of the theme. Thematic material was derived from the spelling of "University of Michigan Ann Arbor." The six variations include simple chorale writing, chromatic chord clusters contrasting in color with diatonic melodic lines, contrapuntal writing, and double pedal. Some of the variations are accessible to beginning organists while others are very difficult.

Commissioned by: The Marilyn Mason Commissioning Fund of the University of Michigan.

Manuscript: [DH], 1989. E to D.

Jenkins, Edmund T. Prelude Religieux pour Grand Orgue

Duration: 4-5 minutes Key: F major

Prelude Religieux is a one-movement sectional piece using different keys and meters for each of the four sections. Chordal and contrapuntal textures are used throughout. The second section is a chaconne.

Prelude Religieux also exists as an organ concerto.

Publisher: Anglo-Continental-American Music Press [CBMR], 1925. M.

Kay, Ulysses. Organ Suite No. 1

Duration: 2-3 minutes each

The Organ Suite consists of three pieces that make use of melodic and harmonic chromaticism. The melodic line of the first two pieces consists of short phrases and frequently uses arpeggiated chords within the melody. Syncopation, hemiola, and imitation are included in the rhythmic makeup of the suite:

- 1) Prelude
- 2) Pastorale
- 3) Finale

Commissioned by and dedicated to Marilyn Mason, organist.

Publisher: Carl Fischer, [LC,IUL,GUA] 1986.

Recording: Thomas Harmon Plays American Organ Music of Three Centuries on the Schoenberg Hall and Royce Hall Organs UCLA. Orion 76255. M to M-D.

Two Meditations

1) The opening measures of Meditation I follow a fugal procedure of stating the subject in one voice as the next voice enters at the same interval. The third voice presents the subject in inversion.

Duration: 2-3 minutes.

2) Meditation II. An alternation of contrapuntal and homophonic textures is used. The austere but lyrical tenor melody is stated imitatively between the pedal and the right hand. This piece includes techniques of phrasing, delineation of contrapuntal lines, and legato playing for a beginning organ student.

Duration: 4-5 minutes.

Publisher: H.W. Gray [DHM], 1951. E to M.

Kerr, Thomas Henderson, Jr. Anguished American Easter

Duration: 5-6 minutes

Key: F major

Anguished American Easter is a theme and variations form based on the spiritual "He 'Rose." Rhythmic alteration and embellishment of the melody are constant in this work. There are contrasting sections of lyrical and toccata-like writing in the manuals. Pedal activity includes double pedals and pedal point. This composition was written on the Friday after the assassination of Dr. Martin Luther King, for performance at the Easter services of Plymouth Congregational Church, Washington, District of Columbia. This composition is an excellent selection for a recital program.

Dedicated to the memory of Dr. Martin Luther King, Jr.

Manuscript: [IUL], 1968; rev. 1969.

Recording: *A Diversity of Riches: Multi-Ethnic Organ Music by American Composers of the Twentieth-Century.* Herndon Spillman, organ. Titanic, 1992. D.

Kerr. Arietta

Duration: 3-4 minutes

The melody of Arietta is lyrical and is embellished by many different rhythmic patterns. Underlying harmonies are chromatic and sometimes dissonant.

Dedicated to Thomas H. Kerr Sr. and Geneva Kerr, the composer's parents.

Publisher: Spelman, Leslie, ed. American Organ Music. Vol. 2. Evanston, IL: Summy-Birchard Publishing, 1957. [CPL]. M-D.

Concert Variations on a Merry Christmas Tune, ("Good King Wenceslas")

Duration: 6-7 minutes

Each of the six variations is a study in a particular rhythmic pattern, meter, or some aspect of articulation. A considerable amount of melodic and harmonic chromaticism can be found in each variation.

Manuscript: [HT,PH,CD], 1951; rev. 1969. D.

I Want Jesus to Walk With Me

Duration: 1-2 minutes

Key: D minor

This arrangement of a spiritual is written for manuals. The lowest voice may be played by the pedals. The melody is heard in the soprano voice in the first and third statements of the theme, and in the tenor voice in the second statement of the theme. The melody is supported by traditional harmony with occasional chromaticism. This is an excellent choice for service playing.

Publisher: Alphenaar, Gerard, comp. Chapel Voluntaries: for Organ, Harmonium or Piano, Book Ten. New York: Edward B. Marks, 1951, [CD,PH]. E.

Introduction and Free Fantasia on "Veni Emmanuel"

Duration: 4-5 minutes

This dramatic composition features contrasting sections of majestic full chords, chant-like flowing lines, and lighthearted scherzo writing. The Fantasia consists of the following sections: Andante; Allegro scherzando; Andante malincònico; and Andante.

Manuscript: [CD,PH], n.d. D.

Kerr. Metamorphoses: Free Variations (in Freely Contrasting Styles) with Fugue on a Traditional American Folksong

Duration: 8-9 minutes

Metamorphoses is a variation form based on the spiritual, "Go Down Moses." This refreshing arrangement includes: original harmonizations, effective use of chordal patterns for color, and various articulations.

The following are subtitles:

- 1) Unrest
- 2) Faith
- 3) Drollery - Scherzo for flutes
- 4) Vision
- 5) Jubilation - Joyful trumpets
- 6) Contemplation
- 7) Determination
- 8) Wistfulness
- 9) Flight - for manuals only
- 10) Struggle - Fugue
- 11) Triumph and Thanksgiving

Manuscript: [PH,CD], 1957. D.

Nativity Choral Fantasy

Duration: 7-8 minutes

This composition is a theme and variation form using the Christmas melodies "Rise Up Shepherd An' Follow" and "In dulci jubilo" as the subjects. Characteristic writing includes counterpoint, diverse rhythms, and articulations. The variations have the following subtitles:

- 1) Maestoso
- 2) Allegretto for Flutes
- 3) Antiphonal (Echo)
- 4) Contrapuntal Dialogue (Homage to J.S. Bach)
- 5) Aria (Pastorale)
- 6) Extempore Toccata-Carillon

Manuscript: [HT,PH], 1941. D.

Nobody Knows the Trouble I See

Duration: 2-3 minutes

Key: A major

This arrangement of a spiritual is written for manuals. The lowest voice may be played by the pedal. The syncopated melody is accompanied by chords, and the rhythm of the melody is occasionally heard in the supporting voices.

Publisher: Alphenaar, Gerard, comp. Chapel Voluntaries: For Organ, Harmonium or Piano, Book Ten. New York: Edward B. Marks, 1951. E.

Kerr. Passacaglia and Fugue for Organ (On a Theme From Student Days)

Duration: 12-13 minutes

Key: F minor

The repetition of the ground bass in this composition is embellished upon repetition of the melodic line. The theme is also presented in augmentation. An unconventional feature of the passacaglia is the several changes in meter: 3/4, 3/2, and 9/4. The fugue is derived from the Passacaglia theme. The number of voices increases from one to eight voices and ends with a picardy third.

Manuscript: [HT,PH], 1939 (Revised June 1959). D.

Suite Sebastian

Duration: 10-12 minutes

Key: D major

This suite is a variation form with emphasis on registration and color. Each variation is characterized by a particular rhythmic idea that includes triplet figures and ostinato.

- 1) Theme
- 2) Canto
- 3) Frolicking Flutes (Homage to Vierne)
- 4) Miniature Antiphonal on a Pedal Point
- 5) Fugato
- 6) Toccata
- 7) Trio
- 8) Allegro Barbaro (Procession of the Gargoyles)
- 9) Reverie (for Celestes)
- 10) Toccata-Carillon

Dedicated to Joanne Sebastian Abrams, the composer's student.

Manuscript: [HT,PH,CD], 1974. D.

Thanksgiving, 1969 (Somber Variations on Handel's "Thanks Be To Thee")

Duration: 4-5 minutes

Key: D major

The piece begins with a contrapuntal texture which develops into chordal writing. Some variations feature pedal solo, manuals only, and pedal point.

Manuscript: [HT,PH,CD], 1969. D.

King, Betty Jackson. The Nuptial Suite

Duration: 2-4 minutes each

The Nuptial Suite consists of three movements which alternate chordal and polyphonic writing. A variety of rhythmic patterns form the foundation of the work. A fanfare of syncopated chords begins and concludes the work.

- I. Processional
- II. Nuptial Song
- III. Recessional

Publisher: Jacksonian Press, Inc., 1969. M-D.

Lovinggood, Penman. Meditation

Duration: 2-3 minutes

Key: B major

In *Meditation*, the conjunct melody is presented above sustained chords. Rhythmic and melodic ideas are similar to "Joyful, Joyful We Adore Thee." The piece is written predominantly for manuals but a simple pedal line enters in the last eleven measures.

Publisher: The Lovinggood Company [IUL], 1965. E.

Nocturne

Duration: 1-2 minutes

Key: G major

Nocturne is characterized by a rhythmic motive of a dotted quarter note followed by an eighth note and a quarter note. The waltz bass accompaniment of the left hand and pedal is better suited to the piano than the organ.

Publisher: The Lovinggood Company [IUL], 1969. E.

McIntyre, Phillip. Credo Suite

Duration: 2-3 minutes each

Credo Suite consists of three pieces that are characterized by simple pedal lines and contrasting textures between movements. Melodic and harmonic syncopation, ostinati, and dotted rhythms also provide melodic and rhythmic interest.

I. *Conception and Birth*. A fragment of "Unto Us Is Born A Son" is given in the pedal voice.

II. *Trial and Death* begins with manual writing only. A sustained pedal enters in the last half of the work followed by a fragment of "O Sacred Head Now Wounded."

III. *Resurrection (Trumpetings)* is also listed as a separate composition. This piece would be excellent as a processional or recessional.

Manuscript: [CM,PH,HVB], 1985. E.

Hymns for Organ

Duration: 2-3 minutes each

The *Hymns for Organ* is a compilation of hymn arrangements written in traditional harmony for seasonal and general use. Each hymn consists of an introduction and two verses.

- 1) "Lift Up Your Heads"
- 2) "Ah, Holy Jesus"
- 3) "Just As I Am"
- 4) "Were You There?"
- 5) "Spirit of God"
- 6) "O Master, Let Me Walk With Thee"
- 7) "I Want Jesus to Walk With Me"
- 8) "In the Bleak Mid-Winter"
- 9) "When I Survey the Wondrous Cross"

These hymns are particularly good for service playing.

Manuscript: [HVB,PH], 1988. E.

McIntyre. Reflections

Duration: 2-3 minutes

This composition is written in three sections in a texture that presents the melody in the soprano or pedal voice against sustained chord clusters.

Manuscript: [HVB,PH], 1983. E.

Suite for Cello and Organ (based on Traditional Spirituals)

Duration: 4-5 minutes

Key: E-flat major

This composition is a set of four continuous arrangements of spirituals written in traditional harmony. The melody lines are played by the cello:

1) "Plenty Good Room"

2) "Deep River"

3) "I've Got a Robe"

4) "Get on Board Little Children"

The subtitle of the work is "Heav'n Bound."

Manuscript: [HVB,PH], 1987. E.

Moore, Undine Smith. Variations on "Nettleton"

Duration: 2-3 minutes

Key: C major

Variations on "Nettleton" (Come Thou Fount), begins with a variation based on the tune. The melodic line in the first variation is in the soprano voice and is accompanied by triplet figures in the left hand. A brief interlude follows, and the second and last variation presents the melody in the pedal voice.

Manuscript: [PH], 1976. E.

Munday, Myron. Go Down Moses

Duration: 3-4 minutes

Key: F minor

This arrangement is patterned after the J.S. Bach chorale prelude, "I Call to Thee, Lord Jesus Christ," BWV 639. The texture is contrapuntal. The melody in the right hand is presented in long notes over four-note phrases in the left hand and detached quarter notes in the pedal.

Manuscript: [MM], 1990. E.

Lord I Want To Be a Christian

Duration: 3-4 minutes

Key: E-flat major

The compositional ideas for this spiritual tune are derived from the J.S. Bach chorale, "O Man Bewail Thy Grievous Fall," BWV 622. The melody in the soprano voice is highly ornamented.

Manuscript: [MM], 1990. E to M.

Munday. This Little Light of Mine

Duration: 3-4 minutes

Key: D major

The arrangement of this spiritual has perpetual motion throughout. The predominant intervals used in the manuals are thirds which are repeated over the melody in the pedal voice.

Manuscript: [MM], 1990. E to M.

Jubilate Deo

Duration: 4-5 minutes

This composition is a sectional work. The first section is in the key of D minor and features toccata-like writing, while the second section contrasts with the first in sustained chordal writing in the key of D major. The melody alternates between the manuals and the pedal.

Manuscript: [MM], 1990. M-D.

Perry, Zenobia Powell. Prelude

Duration: 2-3 minutes

Prelude is a solo work taken from the composer's cantata, "Sing To The Lord A New Song" which is scored for Organ, Narrator, Tympani, Flute, Piano and Mixed Chorus (with Contralto, Soprano, Tenor and Baritone Soli). The composition is basically simple although some progressions of octave chords are a challenge.

Manuscript: [ZP], 1973. E to M.

Prism

Duration: 2-3 minutes

Prism is a sectional work that is characterized by contrapuntal legato phrases in the first of two sections. The beginning of the second section employs a staccato accompaniment to the legato melody.

Manuscript: [ZP], 1975.

Phillips, Arthur Alexander. Choral, Variation, Canon, Gigue, and Fugue in C Minor

Duration: 8-9 minutes

The soprano melody of the Choral is the basis for the movements which follow. The melody is stated in the tenor or soprano throughout the work. A contrapuntal texture is constant throughout each piece. This work would be an excellent choice for a recital program.

Publisher: Composer [AP], 1971 (c). M-D to D.

Price. In Quiet Mood

Duration: 3:00

Key: E-flat major

The melody of this composition is in the tenor voice accompanied by a chordal ostinato pattern in the right hand and a sustained pedal. The original title of this piece was "Impromptu for Organ" which also included a second title, "Evening."

Publisher: Galaxy Music Corporation [AFU,VM], 1941; 1951 (c). E.

Retrospection

Duration: 2-3 minutes

Key: E-flat major

This composition alternates between legato and staccato sections which are followed by a cadenza before returning to a legato section. The original title of this piece was "2. An Elf on a Moonbeam." This author assumes that this piece would be grouped with "1. Sandman."

Manuscript: [AFU], n.d. E to M.

Suite No. 1 for Organ

Duration: 6:00

Key: C minor

Suite No. 1 consists of these movements:

1) Fantasy. A composition of grandiose proportions including rhythmic variety, sixty-fourth note runs, changes of meter, chordal, and linear writing.

2) Fughetta. A chromatic work.

3) Air. A piece characterized by a flowing melodic line. The pedal is inactive for half of the movement.

4) Toccato. [sic] The melody and supporting harmonies are lyrical and legato.

Manuscript: [AFU], n.d. D.

Price, John E. Organ Piece I

Duration: 5-6 minutes

This composition is a toccata that states melodic fragments in the pedal and the manuals. The first of two movements contains strict alternation between chords in the left hand and the melodic line in the right hand. The second movement is unmetered and explores two complex African drum and dance rhythms. Dedicated to Nancy Uptmor, who suggested the registrations for the work.

Manuscript: [JP], 1977. D

Sexton, Henry, trans. by Raymond Henry. *He Touched Me*

Duration: 3-4 minutes

This gospel hymn tune was originally improvised by the composer and transcribed by Raymond Henry. True to the original gospel style of playing, the highly ornamented melody is played on a solo stop and accompanied by chords in the left hand and detached notes in the pedal.

Manuscript: [RH], 1992. M to M-D.

Three Hymn-tunes in the Gospel Idiom

Duration: 3-4 minutes each

These hymn tunes were originally improvisations played by the composer during church services. They were reconstructed and recorded by Raymond Henry. These gospel hymns are played in a detached style and encompass a wide range of the keyboard. The highly embellished melodies include grace notes, glissandos, and mordents. The collection consists of the following pieces:

1) *Gospel Fancy* is based on the hymn, "We Are Our Heavenly Father's Children"

2) "I'll Fly Away"

3) "The Lord Will Make a Way"

Manuscript: [RH], c.1982.

Recording: "Gospel Fancy." *Organ Music By Black Composers*. Eugene Hancock, organ. American Guild of Organists, 0-51, Cassette tape. M

Simpson, Ralph R. *Homage to H.D.T. and J.S.B.*

Duration: 3-4 minutes

Key: E-flat major

This piece is a neo-baroque chorale prelude with the cantus firmus "We Are Climbing Jacob's Ladder" heard in the pedals. The manual writing combines a delightful syncopated secondary melody of significance. This is an appealing work that is excellent for a recital program and/or church service.

Dedication: Written for organist Herman D. Taylor upon his memorized performances of the complete organ works of J.S. Bach.

Publisher: Composer [RS], 1985; Morning Star Music [MS], Fall 1992. E.

Recording: *Organ Music By Black Composers*. Eugene Hancock, organ. American Guild of Organists. Cassette tape 0-51.

Simpson. Prelude on "Rhondda"

Duration: 4:30 Key: G major
 This composition is a setting of the hymn "God of Grace and God of Glory" in variation form. Characteristic writing consists of contrapuntal and chordal textures, and African-American idioms including rhythmic diversity and syncopation.
 Dedicated to the memory of William Grainger, Dean of the Christ Church Cathedral, Nassau, Bahamas.
 Manuscript: [RS], 1992. Publisher: Morning Star Music [MS], Fall 1992. M-D.

Roll Jordan Roll

Duration: 3-4 minutes Key: E-flat major
 Roll Jordan Roll is written in theme and variation form. The first statement of the melody is in the pedal with chordal accompaniment in the manuals. Subsequent variations use imitation, various rhythmic and harmonic treatments with non-thematic interludes between.
 Manuscript: [RS], 1963. Publisher: Morning Star Music [MS], Fall 1992. M-D to D.

Swing Low, Sweet Chariot

Duration: 2-3 minutes Key: F major
 Swing Low, Sweet Chariot is a lovely arrangement of this spiritual. Chordal in texture, the melody in the soprano voice is accompanied by chords in an ostinato pattern in the left hand. The contrasting middle section states the verse in the soprano voice and makes use of chromaticism in the accompaniment.
 Publisher: Composer [RS], n.d. Morning Star Music [MS], Fall 1992.
 Recording: *A Diversity of Riches: Multi-Ethnic Organ Music by 20th-Century American Composers*. Herndon Spillman, organ. Titanic Records, 1992. E.

Smith, Hale. Solemn Music for Organ and Brass Instruments

Organ, 4 horns, 4 trumpets, 3 trombones
 Duration: 5-6 minutes
 This composition is a one-movement work that begins with a lengthy organ solo. Syncopated lines are combined with sustained chords and/or pedal point. Commissioned by the Abyssinian Baptist Church in New York. Smith wrote this work in fulfillment of a commission awarded to Howard Swanson and is dedicated to his memory.
 Publisher: C.F. Peters Corporation [AAC,ERE], 1979; 1986 (c). M-D.

Sowande, Fela. Gloria

Duration: 5-6 minutes

Key: F major

This composition is a one-movement work in two sections, each having its own theme. The first section is characterized by a melodic and syncopated motive that appears in each voice part. The voices enter in imitation of each other and develop into sections of chordal writing. The Gloria theme, attributed to Rev. J.J. Ransome-Kuti, pastor of St. Peter's Church, Ake, Abeokuta, is treated fugally in the second section. The piece ends with majestic full chords with the melody in the soprano voice.

Publisher: G. Ricordi & Company [DHM,LC], 1958 (c).
M-D.

Go Down Moses

Duration: 8-9 minutes

Key: D minor

Go Down Moses is written in variation form. The work is a composite of Romantic and Baroque styles utilizing ground bass, counterpoint, chromaticism, and toccata-like passages. This dramatic composition would be excellent for a recital program.

Publisher: Chappell and Company Ltd. [LC,VM], c.1955.
M-D.

Joshua Fit De Battle Ob Jericho

Duration: 2-3 minutes

Key: D minor

This composition is a short sectional piece beginning with a fanfare. The melody of the refrain is stated in chords over an ostinato pattern in the pedal. The middle section presents the melody over an ostinato pattern in the left hand and pedal. An imitative section and a non-thematic interlude precede the return of the first section.

Publisher: Chappell & Company Ltd. [VM], c.1955. M.

K'A Mo Rokoso

Duration: 1 minute

Key: E-flat major

This short composition is thirty measures long and is marked Allegro vivace. The melody is in the tenor and is suggested by the composer to be played on a trumpet or large reed stop. This Nigerian tune is translated, "Wash Me and I Shall Be Whiter than Snow."

Dedicated to Eugene Hancock, organist.
Manuscript: [EH], 1966. E.

Sowande. Kyrie

Duration: 7-8 minutes Key: F major
 Kyrie is a sectional composition that includes two fugal sections. The theme is the basis for each section. There are passages for double pedal; the manuals alternate between chordal and linear textures.
 Publisher: Chappell [LC,VM], c.1955 M-D to D.

Obangiji

Duration: 3-4 minutes Key: E minor
 Obangiji is a Yoruba melody and is translated as "God, the King who rides upon the whirl-winds, to whom worship is due." The opening section features a fanfare followed by the theme. The syncopated melody is further complicated by syncopated accompanying chords in the left hand. Contrapuntal and chordal textures alternate throughout the piece. The return of the fanfare concludes the work.
 Publisher: Chappell & Company Ltd. [LC,VM], 1955. M-D.

Oyigiyigi: Introduction, Theme and Variations on a Yoruba Folk Theme

Duration: 10-11 minutes Key: C major
 Oyigiyigi is translated "God, our God, is great beyond comprehension; He is Immortal." This piece consists of an introduction which states the theme, followed by ten variations and a short coda. The variations include chordal and contrapuntal writing as well as pedal point, and toccata sections.
 Dedicated to Alec Wyton, organist.
 Publisher: G. Ricordi & Company [LC], 1958. D.

Pastourelle

Duration: 2-3 minutes Key: A-flat major
 Pastourelle is a sectional composition. Its lyrical melodies, accompanied by chromatic chordal passages, are reminiscent of late nineteenth-century romantic writing.
 Publisher: Chappell & Company Ltd. [LC], c.1952. E.

Prayer (Oba a ba ke)

Duration: 3-4 minutes Key: E-flat major
 Prayer is a one-movement work in four sections, each based on a single theme. The second section is a fugue in which the theme begins in the pedal. The fugue subject consists primarily of sixteenth-notes. Various intervals and rhythmic patterns of the subject are challenging to the organist. Prayer is based on the Yoruba Christian melody "Oba a ba ke" which translates, "The King (of Heaven) whom we should cherish, . . . for the sake of Jesus, grant us pardon."
 Publisher: G. Ricordi & Company [LC], 1958. M-D to D.

Sowande. Sacred Idioms of the Negro

Duration: 2-4 minutes each

The title of this work is also known as *The Negro in Sacred Idiom*. This collection is based on five Yoruba Christian melodies and a Negro spiritual. The composer's notes given at the beginning of the set, explain the origin of each melody. The pieces include a variety of textures and articulations including full staccato chords and triplet figures. The *Jubilate* is an excellent finale for a recital program. This set consists of the following pieces:

- 1) *Laudamus Te*
- 2) *Supplication*
- 3) *Vesper*
- 4) *Via Dolorosa*
- 5) *Bury Me Eas' or Wes'*
- 6) *Jubilate*

Manuscript: [EH,JL,PH], (Chappell & Company Ltd)., 1955? M-D to D.

Recording: *Jubilate*. *Organ Music By Black Composers*. Eugene Hancock, organ. American Guild of Organists. Cassette tape 0-51.

Two Preludes on Yoruba Sacred Folk Melodies

Duration: 2-4 minutes each

Two Preludes on Yoruba Sacred Folk Melodies are published separately:

1) I. "K'A mura" is based on the text, "K'A mura Egbe onigbagbo o, K'a mura K'a le pade l'oke" which translates, "Let us prepare, ye band of Christians, to meet above." The writing is characterized by various rhythmic figures including several triplet figures. Key: D-flat major.

2) II. "Jesu Olugbala" is based on the text, "Jesu olugbala mo f'ori fun" which translates, "I dedicate my head to Jesus, the Saviour." The texture is predominantly contrapuntal and features short pedal solos. Key: F-major.

Publisher: Novello & Company. [LC], 1945. M-D to D.

Yoruba Lament

Duration: 2-3 minutes

Key: D minor

This composition is based on a Yoruba melody and features a predominantly chordal texture. A short passage contains octave pedal voices and intricate voice leading in the manuals.

Publisher: Chappell & Company Ltd. [LC,VM], 1955. M-D.

Still, William Grant, arr. for organ by H.B. Coleman

Bayou Home

Duration: 2-3 minutes

Key: D minor

This composition states the melody in the right hand accompanied by chords. A characteristic rhythm in this composition is a motive consisting of syncopated figures that is constant throughout the piece. This piece was originally written for voice.

Publisher: William Grant Still Music, n.d. M.

Still, trans. by Anthony Griggs. *Cocquette* [sic]

Duration: 2-3 minutes

Key: A major

This composition is chordal in texture. The pedal has the melody while the manuals contain staccato chords. Alternation between sections of legato and staccato writing continue throughout the work.

Publisher: William Grant Still Music, c.1989. M to M-D.

Elegy

Duration: 2-3 minutes

Key: C minor

This sectional composition is characterized by a slow lyrical melody accompanied by chords. The following contrasting section consists of triplet figures.

Publisher: Avant Music [NCX,LC], c.1963. E.

Still, arr. for organ by Anthony Griggs. *Grief*

Duration: 2-3 minutes

Grief states the melody in the soprano voice accompanied by sustained chords. The left hand becomes more rhythmically active in the last half of the piece. *Grief* is a transcription of the original work for voice and piano.

Publisher: William Grant Still Music, 1955; arr. c.1988. M.

Still, trans. for organ by Anthony Griggs. *Gwinter Sing All Along De Way*

Duration: 2-3 minutes

Key: F major

This composition is characterized by its syncopated and complex rhythms. This composition was transcribed from the original setting for voice and piano.

Publisher: William Grant Still Music, c.1988. E to M.

Still, arr. for organ by H. Bert Coleman. *Memphis Man*

Duration: 3-4 minutes

Key: E-flat major

Memphis Man is a repeated twelve bar blues. True to the blues style, syncopated and dotted rhythms are in the treble voices; the bass (pedal) defines the steady beat.

Publisher: William Grant Still Music, n.d. E.

Still. Reverie

Duration: 2-3 minutes

Key: A minor

Reverie is a short work consisting of African-American influences. The opening section features a lyrical pentatonic melody in unequal phrase lengths. The following section is for manuals only and is rhythmically active, followed by a restatement of the opening section. Syncopation, a Still trademark, occurs throughout the piece.

Publisher: A.G.O. Prelude Book. Long Beach, Los Angeles, Pasadena, and Valley Districts Chapters of the American Guild of Organists, [WIM,VM], c.1962. E.

Still, arr. for organ by Edouard Nies-Berger.

Summerland

Duration: 6:00

Key: G major

Summerland is a character piece with a lovely lyrical melody accompanied by chords which are syncopated at times. The pedal is simple and occasionally has two voices. This composition is a transcription of the original piano work which was to depict the composer's vision of heaven.

Publisher: J. Fischer & Brother [WGSM], c.1944. M.

Still, arr. for organ by Anthony Griggs. *Where Shall I Be?*

Duration: 3-4 minutes

Key: C major

Where Shall I Be? is a traditional arrangement of a spiritual. The style is march-like with staccato notes on the accented beats in the pedal. Chords in the left hand accompany a legato melody in the right hand.

Publisher: William Grant Still Music, n.d. E.

Stills, David C. *Improvisation No. 1 (Funeral Music For Dr. Martin Luther King, Jr.)*

Duration: 2-3 minutes

Key: F major

The first phrase of this composition begins with the melody (played on a solo reed on the swell) in the soprano voice above chords played by the left hand on the choir manual. The second phrase of the melody is played on the choir and continues to alternate between the swell and the choir manuals.

Manuscript: [DS], 196?. E.

Introduction and Fuguetta

Duration: 2-3 minutes

Key: G minor

Introduction is a short fanfare of full chords. The four-voice fugue has a lyrical eight-measure subject. The pedal line includes two statements of the subject.

Manuscript: [DS], 1953. E to M.

Stills. Introduction, Pastorale, and Fuga

Duration: 4-5 minutes

Key: G minor

Introduction alternates between chordal and single line writing. The Pastorale features a melody consisting of dotted quarter and eighth notes. The first half of the four-voice fugue subject is characterized by two-note slurs. The pedal is challenging in its use of double pedal writing.

Manuscript: [DS], 1958. M to D.

Noel in G major

Duration: 3-4 minutes

Key: G major

This delightful melody is initially played on manuals alone. The melody is then repeated with full chords and pedal. This alternation between thin and full textures continues throughout the piece.

Manuscript: [DS], 1956. E.

Suite in Free Style

Duration: 4-5 minutes

Key: E-flat major

The Suite consists of four pieces that are contrasting in articulation, meter, and style. Characteristic writing includes chordal textures, double pedal, pedal solo, and staccato articulation:

- 1) Introduction
- 2) Fantasia
- 3) Chorale
- 4) Fuguetta (In the Style of Bach)

Manuscript: [DS], 1954. M.

Three Pieces in Free Style

Duration: 2-3 minutes each

This collection consists of pieces that are homophonic in texture. The tonalities of the melodies range from pentatonic to diatonic scales. There are three pieces:

- 1) Meditation
- 2) Nostalgia
- 3) Plainsong

Manuscript: [DS], 1956. E.

Terry, J. Roy. Organ Sonata in D minor

Duration: 14-15 minutes

Key: D minor

Organ Sonata consists of two movements that include variation form in the first movement and fugal treatment in the second movement:

- 1) Chorale in D minor (Vater unser)
- 2) Largo

Manuscript: [EH], n.d. M-D.

- Tillis, Frederick Charles. *Passacaglia for Organ, in Baroque Style*
 Duration: 3:00 Key: A minor
Passacaglia for Organ is written in a neo-baroque style. Contrapuntal in texture, a variety of rhythmic patterns and articulations are stated above the ground bass.
 Publisher: Composer Facsimile Edition [ACA], 1962. M-D to D.
- Walker, George Theophilus. *Three Pieces for Organ*
 Duration: 2-4 minutes each
 This collection consists of linear writing in the manuals and simple pedal lines. These pieces would make good teaching pieces to demonstrate legato playing, phrasing, and rest releases:
 1) Elevation
 2) Chorale Prelude-Jesu wir sind hier. The melody is in the tenor.
 3) Invocation. This piece frequently uses quartal harmonies.
 Publisher: MMB Music, Inc. [VM,NJR], c.1985. E to M.
- White, Clarence Cameron, arr. for organ by Arthur H. Ryder
Triumphal March
 Duration: 3-4 minutes Key: C minor
Triumphal March is written in a march-like style that is reinforced by dotted and triplet rhythms in both manuals and pedals. The melody remains in the soprano voice throughout the composition.
 Publisher: Theodore Presser Company [LC,CIM], c.1928. M-D.
- White, Don Lee. *By the Waters of Babylon*
 Duration: 4-5 minutes
 This composition is programmatic and has two movements. The first movement combines chordal and single line writing. The second movement is a march with an introductory pedal ostinato that continues beneath chordal writing in the manuals. The entire work places emphasis on timbre by the use of registration and harmonic chromaticism.
 Manuscript: [DW], n.d. M-D.
- Christmas Fantasey [sic]*
 Duration: 3-4 minutes Key: E-flat major
Christmas Fantasey is based on the hymn, "Joy to the World." A fugue begins in the manuals, and the pedal enters with the melody in augmentation. A chordal version of the hymn ends the piece with fragments of "Silent Night" heard in the accompaniment.
 Manuscript: [DW], n.d. M to M-D.

White, D. Crusaders Lament

Duration: 3-4 minutes

The tune of Crusaders Lament is "Fairest Lord Jesus." This hymn setting uses compositional techniques such as augmentation of the melody, alternation between major and minor tonality of the melody, and motivic development of the melody. Each phrase of the hymn is given to a different voice in the manuals or pedal.

Manuscript: [DW], n.d. M.

Jesus, Keep Me Near the Cross

Duration: 2-3 minutes

Jesus Keep Me Near the Cross is an arrangement of a hymn written in a chordal texture. The melody appears in the pedal with two to five measures of interludes between each phrase. Accompanying harmonies are flowing and dissonant.

Manuscript: [DW], 1975.

Recording: Organ Music By Black Composers. Eugene Hancock, organ. American Guild of Organists.

Cassette tape 0-51. M to M-D.

Magnificat for Organ

Duration: 2-3 minutes

The Magnificat for Organ is a programmatic work written in an improvisational style. Directions given by the composer identify the appearance of the Virgin Mary, emotions of joy, the conception, and meditation. The piece includes double pedal, ostinati, and chord clusters.

Manuscript: [DW], 1961. M-D.

Thanksgiving Fantasy

Duration: 2-3 minutes

Key: E-flat major

Thanksgiving Fantasy combines the melodies of "Come Ye Thankful People Come" and "We Gather Together." Each phrase of "Come Ye Thankful People Come" written in four-part harmonization, alternates with a phrase of "We Gather Together" given as a single melodic line. The two melodies are then treated contrapuntally.

Manuscript: [DW], 1966. D.

Williams, Julius P., Jr. Sounds of Colors

Duration: 3-4 minutes

Sounds of Colors is a sectional work that alternates between chordal and linear writing. Triplet figures are the prevailing rhythm throughout the piece. The melodic line as well as supporting harmonies are rich with chromaticism. Directions to the performer include utilizing different registrations for each phrase creating variance in dynamics and color.

Manuscript: [JW], 1976. M-D.

Wilson, Olly Woodrow. Expansions

Duration: 7-8 minutes

This composition features sections of unmeasured music and successive measures of mixed meter. Linear, contrapuntal, and chordal textures are combined and alternated. Chromatic chord clusters based on a set pitch class are recurrent in this work.

Manuscript: [OW], 1979. D.

Moe Fragments

Duration: 4-5 minutes

This composition alternates unmeasured measures with mixed meters. Many textures are explored. Chord clusters are used as sustaining structures as well as harmonic support of the melody. *Moe Fragments* is the proper title given for this work in which the original title was "Moe Fragmenti."

Dedicated to Larry Moe, organist, on the occasion of his retirement.

Manuscript: [OW], 1987. D.

Work, John W., III. Five Negro Spirituals

Duration: 1:30-4:30

This collection of spirituals by Work was published in "The Organ Portfolio." Registrations are given for pipe and Hammond organs. All compositions are simple arrangements with chordal textures. They are arranged as follows:

- 1) "All I Want"
- 2) "Give Me Jesus"
- 3) "I'm A-Rolling Through An Unfriendly World"
- 4) "Sinner Man, You Need Jesus"
- 5) "When Your Lamp Burns Down"

Publisher: Lorenz Publishing Company [MM,PH], n.d. E.

Suite for Organ

Duration: 2-5 minutes each

The Suite for Organ consists of four pieces in which the melodies are supported by diatonic harmonies with occasional chromaticism.

1. Spiritual; This piece is based on the spiritual, "You May Bury Me in the East"

2. Plaint

3. A Summer Evening

4. Frolic

Manuscript: [MM,PH], n.d.

CHAPTER III
SUMMARY AND CONCLUSIONS

This document provides a comprehensive listing of organ music by black composers along with annotations. Such a compilation of organ compositions by black composers is unprecedented. The acknowledgement of veteran and lesser known black composers and their compositions provides increased awareness of unrecognized composers and their work to the public. Likewise, because the location of scores is cited, the music is more accessible than before. Hopefully this information will encourage organists to expand their organ repertoire for church services, for recitals, and for teaching.

This study required collecting manuscripts and scores, locating composers, and compiling biographical data drawn from diverse sources. Several procedures were used in conducting research for this document. They entailed 1) use of library sources, 2) correspondence, and 3) networking.

Library Sources

On-site visits were made to the Library of Congress in Washington where several out-of-print scores by Fela Sowande were located: *Gloria*, *Go Down Moses*, *Kyrie*, *Obangiji*, *Yoruba*

were located: *Gloria*, *Go Down Moses*, *Kyrie*, *Obangiji*, *Yoruba Lament*, *Prayer*, *Pastourelle*, and *Two Preludes on Yoruba Sacred Folk Melodies*. Clarence Cameron White's *Triumphal March*, Ulysses Kay's *Organ Suite No. 1*, Samuel Coleridge-Taylor's *Organ Album, Book I*, and William Grant Still's *Elegy* were also found. In addition to these music scores, one recording of the *Organ Suite No. 1* by Ulysses Kay was also found.

Jon Michael Spencer's book, *As the Black School Sings*,¹² was valuable in citing the manuscripts and scores of black music collections found in the following universities and colleges: The Moorland-Spingarn Research Center at Howard University in Washington, DC contained *Keep Me From Sinking Down* and *Swing Low Sweet Chariot* by Carl Diton, *Prelude* by Adolphus Hailstork, *Go Down Moses* by William C. Handy, and *Two Meditations* by Ulysses Kay. The Hampton Archives at Hampton University in Hampton, Virginia, contained the organ scores of Nathaniel Dett's *A Deserted Cabin* and *A Song: Mammy*. Several files containing information regarding The Choir Directors and Organist Guild of the annual Hampton University Ministers Conference proved helpful in finding documentation of recital programs that featured organ works by black composers. These files contained information from 1934 to the present, including an

¹²Further information may be found in the bibliography for all sources.

advertisement in a conference souvenir program that announced new organ works by composer William B. Cooper.

The Center for Black Music Research at Columbia College in Chicago (CBMR) contained organ solo and organ concerto scores of Edmund T. Jenkins. The center was also instrumental in providing addresses, telephone numbers, and previous lists of organ works by black composers. These lists include The National Association of Negro Musicians, Inc. 1988 Scholarship Contest repertoire list for organ, a list of organ works from composer Don Lee White, and a list of organ works from the CBMR library. The center also printed my request for information about the organ works by black composers in their bi-annual newsletter, *CBMR Digest*, under "Research Notes and Queries." A visit to the Carnegie Library in Pittsburgh procured the Harry Burleigh organ arrangement of *Deep River*.

Correspondence by letter or interlibrary loan was equally instrumental in the location of organ scores. The University of Arkansas Library, which contains the Florence Price papers, sent copies of the organ works by Price that were held in their collection. The Black Music Center at Indiana University houses the scores of William B. Cooper, Roger Dickerson, Adolphus Hailstork, and Joseph Hayes, among others, and their scores were received through interlibrary loan.

Many scores of organ music were not found in libraries or other public sources. Had it not been for access to personal music libraries of organists, many titles of organ music by black composers could not have been cited. Organist Eugene Hancock has an extensive collection of organ music by black composers. Scores received from Hancock include Fela Sowande's *K'A Mo Rokoso*, Ayo Bankole's *Two Toccatas*, Ivy Beard's *Lyric Piece*, Melville Charlton's *Double Fugue in E-minor*, and Hancock's *The Wrath of God*. Scores were also received from the personal libraries of Herman Taylor, Charles Mitchell, Myron Munday, Celia Davidson, Harvey Van Buren, Curtis Powell, and Janet Laidman.

Correspondence

Questionnaires and letters requesting all information relevant to this document were sent to organists and composers. Names were selected from bibliographies of reference books containing music by black composers such as Eileen Southern's *Biographical Dictionary of Afro-American and African Musicians* and Madison Carter's *An Annotated Catalog of Composers of African Ancestry*. More than ninety-five letters were sent to organists and composers in addition to several follow-up letters.

Networking

Networking through music conferences and meetings enabled this author to contact composers and discover new sources. The National Black Music Conference, which is a subsidiary of the Music Educators National Conference, met in Charlotte, NC, February 28 - March 2, 1991. Attendance at this conference revealed valuable information from many composers, artists, and family members of deceased composers. Pianist Richard Fields was the source for the works of composer Donald Dillard, who has written many compositions for organ as well as piano. On January 26, 1991, Duke University sponsored through their series "Encounters: With the Music of Our Time" a panel discussion and recital entitled "Songs of Illumination," featuring composers Olly Wilson and T.J. Anderson. At this event Olly Wilson informed me of a second composition that he had written for organ, *Moe Fragments*, that was not included on previous lists of organ works.

Summary of Findings Regarding the Organ Compositions

Through the examination of the organ compositions, several significant facts emerged:

- 1) There are a substantial number of organ works by black composers. Conclusions concerning the number of solo organ works, organ and instruments, organ transcriptions, and suites and collections of works were determined.

2) Some works are available commercially; some works are available only through composers; and a significant number of compositions are available through libraries and research centers.

3) All of the compositions examined can be divided into two categories with respect to origin of themes: music with themes that are based on borrowed themes, and music with themes that are based on original ideas.

Solo Organ Works, Organ and Instruments

The total number of organ works by twentieth-century black composers exceeded the expectations of this author. The number of organ compositions listed by title totals 332; these include solo organ works, collections, suites, and organ with instruments. If a count is made of each individual piece within a collection, there are 383 organ pieces. Music for organ alone is the most frequent category with 299 works. Within this category are organ works in collections, suites, and transcriptions.

Of the 332 titles, 33 are sets, organ albums, and organ books consisting of 3 to 9 individual pieces. Most of the collections include three pieces such as Donald Dillard's *A Setting of Three Hymns*. An example of a larger collection is Eugene Hancock's *An Organ Book of Spirituals*, which included nine pieces. Fifteen organ suites were written by eleven composers: either early composers Florence Price and

John Work or contemporary composers Phillip McIntyre, Adolphus Hailstork, and Donald Dillard. The suites include works for solo organ such as John Work's Suite for Organ and works for organ and instruments such as Philip McIntyre's Suite for Cello and Organ.

There are twenty-six arrangements and transcriptions of instrumental and vocal works for organ. With the exception of six transcriptions, the remaining twenty arrangements were written by composers in the first half of the century. The practice of transcribing piano, vocal, and orchestral works was in vogue at that time among American composers and organists. These early composers were Samuel Coleridge-Taylor, Harry Burleigh, William Grant Still, and Nathaniel Dett.

Thirty-three titles of organ with other instruments were found, including works for organ, handbells and harp, organ and harp, organ and cello, organ and violin, organ and chimes, organ and brass instruments, and organ with an ensemble of various instruments. Donald Dillard and Noel DaCosta are two composers who have written two or more works for organ and instruments.

Availability of the Organ Works

Three-fourths of the total organ works are unpublished or out-of-print. Of the remaining one-fourth published works of fifteen composers, seven were published by the

composers themselves. These composers include Donald Dillard of Dane Publications, William B. Cooper of Dangerfield Music Company, Betty Jackson King of Jacksonian Press, Charles Coleman of Northwestern School of Music Press, David Hurd, Ralph Simpson, and Arthur Phillips.

Twelve percent of the organ works by black composers are in current stock at most music stores. William Grant Still Music in Flagstaff, Arizona, carries the complete works of that composer while the American Composers Alliance carries the music of Frederick Tillis, George Walker, and Hale Smith. Vester Music in Nashville, Tennessee has the most compositions of any music retailer and carries the following composers and titles:

Samuel Coleridge-Taylor	Three Impromptus, Op. 78 Three Short Pieces
William B. Cooper	Bread of Heaven The Good Shepherd Lord Keep Us Steadfast Pastorale Rhapsody on the Name F-E-L-A S-O-W-A-N-D-E Spiritual Lullaby Toccatina Transfiguration
Florence Price	In Quiet Mood
Fela Sowande	Go Down Moses Joshua Fit de Battle ob Jericho Kyrie Obangiji Yoruba Lament
William Grant Still	Reverie (In A.G.O. Prelude Book, 1962)
George Walker	Three Pieces for Organ

A small percentage of the organ works are available through the interlibrary loan of most universities or public libraries. Most of the music is available through purchase directly from the composers. The composers welcome inquiry regarding their music and are willing to be of assistance. Organists who possess manuscripts are also willing to provide assistance. The abbreviations of the composers and/or the location of all available works are given in brackets in each entry for the convenience of the reader.

Categories of Compositional Styles

Two categories of organ works may be observed: works that develop themes based on borrowed melodies and works based on original themes or ideas. The works based on borrowed melodies make up forty-two percent of the total and may be divided into four subdivisions of compositional styles:

- 1) music based on themes related to the church;
- 2) music with themes which were not identifiably based on specific African-American folk songs but which exhibited similar characteristics;
- 3) music based on African melodies; and
- 4) music based on original themes.

In the first subdivision are composers who frequently used church related themes as the basis of their works. This category subdivides further into two sections: 1) works

with themes that are based on hymns and 2) works with themes that are based on spirituals. The American protestant hymn, as defined by *The New Grove Dictionary of Music and Musicians*, and as used in this study, is a song of praise to God in which the texts may be non-scriptural. The texts are strophic, the harmonies are simple, and are usually sung in four-part harmony.¹³ The black spiritual is defined as a religious folk song of the Afro-American, often based on Biblical stories. They are sung in four-part harmony, and may be derived from hymns, but they possess distinct characteristics such as syncopation, a preference of pentatonic melodies, characteristics indigenous to the African heritage.¹⁴

There are sixty-six settings of hymns in this catalog that include nine German chorales. No hymn was set more than twice. Hymns which received two arrangements were *Crusader's Hymn*, *Veni Emmanuel*, and *When I Survey the Wondrous Cross*. Other hymn arrangements include the titles of five transcriptions of gospel hymn improvisations which are included in this bibliography. Notated solo organ music used for service playing is relatively non-existent in the traditional black church. The job requirements of organists as outlined by many churches may only include improvising in the gospel style of playing. Many of the organists may have

¹³Nicholas Temperley, *New Grove*, 8:851.

¹⁴Temperley, 8:851.

no musical training or prerequisite other than "a good ear." The consequence is that many preludes and meditations have been and are being composed at the Sunday morning worship service, yet none of these compositions ever reach the printed page. Henry Sexton's *He Touched Me*, *Peace Be Still*, and *Three Hymn-tunes in the Gospel Idiom* (reconstructed by Raymond Henry) are unique in that they are notated examples of the vast number of gospel improvisations by church organists that have remained unnotated. To the author's knowledge, the first successful attempt to record and transcribe gospel improvisations was made by Raymond Henry in 1982 with the reconstruction of *Three Hymn-tunes in the Gospel Idiom*.

The number of arrangements of spirituals outnumbered the hymns--seventy-four in all. Four spirituals emerged as the most popular borrowed melodies: *Deep River*, *Go Down Moses*, *We are Climbing Jacob's Ladder*, and *Were You There*. These titles were listed four times, each by different composers. The second most popular titles had three settings each: *Joshua Fit de Battle of Jericho*, *Swing Low, Sweet Chariot*, and *I Want Jesus To Walk With Me*. While many of these pieces are intended for church services, according to their composers, many are likewise excellent for concert programs: *Anguished American Easter* ("He 'Rose") and *Metamorphoses* ("Go Down Moses") by Thomas Kerr, *Go Down Moses* by Fela Sowande, *Three Pieces for Organ* ("Sinner,

Don't Let This Harvest Pass") by Mark Fax, and *Homage to H.D.T. and J.S.B. ("We Are Climbing Jacob's Ladder")* by Ralph Simpson. Although the spiritual settings range from traditional to contemporary arrangements, each piece retains the original beauty of the melody. Among the many composers represented in both subdivisions of music based on church related themes are Mark Fax, Thomas Kerr, William B. Cooper, Eugene Hancock, Donald Dillard, Noel DaCosta, Fela Sowande, and Adolphus Hailstork. Representative compositions include Donald Dillard's *Improvisation on "Amen"* and *Hymn Improvisations*, and Noel DaCosta's *Spiritual Set and Maryton*.

The second subdivision consists of composers whose works are not identified with specific African-American folk songs but whose works exhibit similar characteristics such as rhythmic diversity, syncopation, and pentatonic melodies. These composers include Florence Price, William Grant Still, and Nathaniel Dett. *Reverie* by William Grant Still is a perfect example of this type of musical composition.

In the third subdivision are composers whose thematic material is frequently based on African melodies and rhythms. Nineteen pieces for solo organ are based on African tunes which are indicated in the title. Among the composers in this subdivision are Fela Sowande, Ayo Bankole, and William Cooper. Representative works are Bankole's *Two Toccatas* and Sowande's *Obangiji*.

The fourth subdivision, works based on original themes or ideas, accounted for fifty-eight percent of the total works. The composers made no special attempt to utilize African or African-American idioms in these compositions. Among these composers are David Hurd, Olly Wilson, George Walker, and Wallace Cheatham. Representative works are Hurd's *Te Deum* and Cheatham's *Passacaglia and Fugue*.

Most of the composers have works represented in all of the above mentioned subdivisions. William B. Cooper's *Improvisation on Ton-Y-Botel*, *Dream Variation*, *Lulliloo-Ashanti Cry of Joy*, and *Song of the Vacuum Pump* are representative examples of each respective subdivision.

Summary of Findings Regarding Composers

The history of organ compositions written by black composers spans ninety-four years. The earliest organ composition found in this study was Samuel Coleridge-Taylor's *Three Short Pieces* published in 1898. The most recent compositions are the *Arioso and Finale* by David Hurd (January 1992), and *Prelude on "Rhondda"* by Ralph Simpson (March 1992). The total number of black composers who wrote for solo organ and organ and instruments was seventy-one. While men made up the majority of composers, there were contributions by women as well.

Women composers comprise a very small percentage of the total number of black composers represented in this

study. Of the twelve women represented in this study, Florence Price was the most prolific composer with eight organ compositions including two extended works: a suite, and a passacaglia and fugue. Most of the other women wrote one or two works for organ although they may have been prolific in other areas of composition. The modest number of women composers found in this study may not necessarily be indicative of the actual number. In interviews with women, they all agreed that black women composers had not all been identified. Composer Regina Baiocchi cited non-affiliation with organizations such as the American Women Composers as a reason for lack of exposure. Additionally, a woman's role as a composer may often have been an outgrowth of fulfilling the musical needs of her church or school choir. Although women may have been productive and skillful in composing and arranging, many may have found that writing music for the organ was often superseded by other career, community, or familial obligations, and was, perhaps, not important enough to document and pursue seriously.

A majority of the composers devoted a small portion of their total output to organ compositions and concentrated mainly on vocal, choral, and/or instrumental works. The exceptions are Thomas Kerr, Mark Fax, and Florence Price, who each wrote eight collections and/or single works for the organ, David Hurd who wrote nine collections and/or single works, and Fela Sowande who wrote eleven collections and

single works. The most prolific composer found in this study is William B. Cooper who has written a total of ninety-six compositions, including solo organ works, organ collections, works for organ and instruments, and arrangements of spirituals. His compositional style is eclectic and encompasses a myriad of influences including literature, social issues, and sacred themes.

Many composers wrote practical music (*Gebrauchsmusik*) for various occasions. Mark Fax, Thomas Kerr, and J. Roland Braithwaite, along with several other composers, wrote music for student recitals, academic convocations, and preludes for chapel and church services as needed for their colleges and universities. Kerr's *Suite Sebastien* was written specifically for a student recital performance at Howard University.

It was interesting to note the extent to which the number of details given in the unpublished manuscripts varied. Mark Fax's manuscripts are usually clear and legible and have tempo indications, but are devoid of dynamics or registration suggestions, with the exception of the *Three Organ Pieces* (n.d.) that include "The Quiet Church." Registrations are given by the general classification of pipes such as strings or soft flutes and not by the particular stop names that are commonly seen in manuscripts by other composers. Thomas Kerr's manuscripts are sometimes difficult to read but they include every de-

tail possible to direct the performance of the composition. His comments are usually clear, sometimes unusual, and generally witty. For example, in Kerr's *Passacaglia and Fugue*, there are directions for "french horn solo, of course," and "quasi tromboni." His *Thanksgiving* includes the direction "coming up, the Breach memorial progression," which makes reference to his colleague at Howard University, Allen Breach. Kerr's *Concert Variations on a Merry Christmas Tune* concludes a variation with the words, "Prego, senza rit. Let it run off the keyboard a la Mickey Mouse!"

This study has revealed that western European, African, and African-American influences have been applied in these compositions, and significant achievements have been the result. The level of musical training in the Eurocentric tradition¹⁵ accounts for the overwhelming number of compositions written under this influence. Cultural influences and musical backgrounds indigenous in the heritage of the composers also had a tremendous influence on their themes, rhythms and conceptions. African composers, although trained in the European tradition, made specific efforts to incorporate African melodies and rhythms into their writing. African-American composers made use of spirituals, blues,

¹⁵Eurocentric is a term used to define the origin and emphasis of civilization from the European perspective. Martin Bernall, *Black Athena: The Afroasiatic Roots of Classical Civilization*, vol. 1, *The Fabrication of Ancient Greece 1785-1985* (New Brunswick, NJ: Rutgers University Press, 1987), 215.

and jazz in their compositions. The influence of the church has affected the majority of these composers and has been the catalyst for the creation of the organ works. Many of the composers are or were organists and were fortunate enough to be exposed to fine instruments which no doubt became the inspiration for countless works. Other compositions were created out of the necessity to produce service music to meet the needs of the congregation.

During the research of this study, it became apparent that the compilation of a complete bibliography is unlikely. It is evident that there are numerous other composers and compositions in existence, despite any attempt to be as complete as possible. However, the author acknowledges the problems associated with incomplete entries and the inadvertent omissions of names. This bibliography will be updated as new works are written and other works are found. It is hoped that it will 1) serve as a comprehensive compilation of available sources of organ music by black composers, 2) provide organists with an expanded repertoire of new music, and 3) inspire scholars to pursue further research on multicultural contributions to the development of organ music in the Western world.

APPENDIX A

BIOGRAPHICAL SKETCHES

ADAMS, HARRISON LESLIE (b. 1932) Leslie Adams was born in Cleveland, Ohio. He received the B.M.E. from Oberlin Conservatory of Music in 1955 with emphases in composition, voice, and piano. He was awarded the M.A. degree in composition and choral music from California State University in 1967, and the Ph.D. degree in music education from Ohio State University in 1973. Adams has held positions as vocal music teacher, church choir director, university professor at the University of Kansas, composer-in-residence at Karamu House and the Cleveland Music School Settlement, and has been piano accompanist for several ballet companies including the Joffrey Ballet and the American Ballet Center.

BAHMANN, MARIANNE ELOISE SCHNEIDER (b. 1933) Marianne Bahmann received the B.M. and M.M. in voice, piano, and composition from Drake University. She was awarded a Fulbright Scholarship to study at the Staatliche Hochschule fuer Musik in Stuttgart from 1954 to 1955. Bahmann studied voice and opera under Rose Bampton and Wilfred Pelletier. She has won many competitions in voice, piano, and composition. Teaching positions include tenures at Drake University preparatory department and the Chicago Evangelistic Institute in Iowa. From 1978 to 1982 Bahmann was a music reference specialist at Stanford University library.

BAITY, JUDITH M. (b. 1944) Judith Baity earned the B.A. in music theory and composition from the University of Wisconsin-Milwaukee in 1990. She is currently pursuing the M.A. degree in theory and composition at Michigan State University. Her experience includes positions with insurance companies, minister of music, choir director, and accompanist for several churches in Wisconsin and Michigan. Baity has published choral works and has received commissions from the Milwaukee Public Schools, First Church of Christian Scientist in Milwaukee, Westminster Presbyterian Church in Lansing, Michigan, and the Annual Jackson State University Church Music Workshop.

BANKOLE, THEOPHILUS AYEOLA (1935-1976) Born in Nigeria, Ayo Bankole received his first musical education in Lagos, where he was active as an organist in several churches. Bankole studied music at the Guildhall School of Music in London, and Cambridge University. He was an organ scholar at Clare College in Cambridge where he received the M.A. degree and the Fellowship of the Royal College of Organists. He also studied at the University of California, Los Angeles. After returning to Nigeria, Bankole became a Senior Programme Assistant in the Nigerian Broadcasting Corporation and later a Senior Lecturer in Music at the University of Lagos. A prolific composer, Bankole wrote works for a variety of genres including oratorio, opera, and choral music.

BEARD, IVY LEE (1943-1978) Ivy Beard was assistant conductor of the Lyric Opera of Chicago for twelve years and organist of the First Unitarian Church. He also served as coach and accompanist for the Chicago Opera School and pianist with the chamber ensemble Trio Chicago. Beard won prizes for his organ playing.

BOWERS, VIOLET G. (b. 19-?) Violet Bowers earned the B.A. degree from Fisk University in 1955, where she was accompanist for the Fisk Jubilee Singers, and the M.A. degree from Columbia University in 1957. Further studies were pursued at Loyola University and the University of Michigan. She is currently Associate Professor of Music at Dillard University and Music Consultant for the St. Andrews Episcopal School in New Orleans. Bowers has written compositions for organ, voice, and piano.

BRAITHWAITE, JAMES ROLAND (b. 1927) James Braithwaite received the B.M. in organ, the M.A. in church music, and the Ph.D. in musicology in 1967 from Boston University. Further studies were completed in theory pedagogy and organ at Union Theological Seminary. He is presently retired from Talladega College where he was Professor of Music, College Organist, and Dean of the College. Braithwaite wrote choral and organ music for use in the Talladega College Chapel services.

BURLEIGH, HENRY THACKER (1866-1949) In 1892 Harry Burleigh enrolled at the National Conservatory of Music in New York City. In 1900 he became editor for G. Ricordi and baritone soloist for Temple Emanu-El, a position he held for 25 years. Burleigh concertized abroad and sang a command performance for King Edward VII of England. He was a charter member of ASCAP and was elected to the board of directors in 1941. Burleigh received an honorary M.A. from Atlanta University in 1918 and an honorary D.M. from Howard University in 1920. He is best known for his vocal settings of spirituals.

CHARLTON, MELVILLE (1883-1974) Melville Charlton won a five-year scholarship to the National Conservatory of Music where he received his degree in 1904. Howard University granted Charlton the Mus.D. degree in 1924. In 1910, he was appointed assistant organist at Union Theological Seminary. Charlton accepted an organist position at St. James Presbyterian Church in 1928. After 25 years of service, Charlton retired and served as organist for several churches including St. Philip's and Temple Emanu-El. He was the first black man to receive the Associate degree of the American Guild of Organists in 1915 and was a member of the A.G.O. National Council from 1956-59.

CHEATHAM, WALLACE McCLAIN (b. 1945) Wallace Cheatham received the B.S. degree from Knoxville College in 1967, the M.S. degree from University of Wisconsin-Milwaukee in 1972, and the Ph.D. degree from Columbia-Pacific University in 1982. Some of his teachers were Nathan Carter, Ernesto Pellegrini, and Robert McFerrin. Cheatham is currently music specialist in the Milwaukee public schools and is organist at St. Mark AME Church. He has composed extensively and has works published by Shawnee Press, Music 70, and Mar-vel.

CHILDS, JOHN (b. 1932) John Childs received the Piano Diploma from the Juilliard School of Music where he studied with Alton Jones. He also studied composition with Hugo Weisgall in Baltimore and Lee Hoiby in New York. He is currently principal pianist-in-residence for the Harkness Ballet School in Manhattan. He has also been staff and solo pianist for many ballet companies including the Katherine Dunham School, the June Taylor School of Dance, Alvin Ailey American Dance Theatre, and the Ballet Arts at Carnegie Hall. Childs has written compositions for organ, piano, voice, and choral ensembles.

CLARK, EDGAR ROGIE (1922-1978) Edgar Clark obtained the B.A. degree from Clark College in 1935 and the M.A. degree from Columbia University Teachers College. Further studies were done at the Chicago Musical College, the Juilliard School of Music, and the Berkshire Music Festival in Tanglewood. His teaching career included tenures at Fort Valley State College, Jackson State College, Shaw College, and Wayne County Community College. He was active as a lecturer, choral conductor, concert singer, and producer of radio and television programs. His honors include fellowships from the Ford Foundation, Whitney Foundation, National Endowment for the Arts, and The National Association of Negro Musicians. Clark wrote works for orchestra, band, opera, and choir.

COLEMAN, CHARLES D. (1926-1991) Charles Coleman received the B.M. and M.M. degrees in 1952 and 1955, respectively, from Wayne State University. His teachers included Virgil Fox, Mildred Clumas, and Robert Cato. He has concertized throughout the United States and Canada and has been organist/choir director at Tabernacle Baptist Church in Detroit. He was also the founder of the Northwestern School of Music in Detroit. His compositions include works for choir, organ, piano, violin, and other instruments.

COLERIDGE-TAYLOR, AVRIL (GWENDOLEN) (b. 1903) Avril Coleridge-Taylor, daughter of Samuel Coleridge-Taylor, won a scholarship for composition and piano at the Trinity College of Music in London in 1915. She studied composition and orchestration under Alec Rowley and Gordon Jacob and conducting under Sir Henry Wood, Albert Coates, and Ernest Read. Coleridge-Taylor was the founder and conductor of many organizations including the Coleridge-Taylor Symphony Orchestra, 1946-1951, Coleridge-Taylor Musical Society and Choir in 1945, and the Malcolm Sargent Symphony Orchestra in 1971. She was the first woman conductor of the band of H. M. Royal Marines and was also a guest conductor of the BBC Symphony and London Symphony Orchestras.

COLERIDGE-TAYLOR, SAMUEL (1875-1912) Samuel Coleridge-Taylor was born in London, England, the son of a West African father and English mother. He excelled in violin and voice but his chief interest was the piano. He graduated from the Royal College of Music in London under the tutorship of Sir George Grove. After graduation, Coleridge-Taylor joined the faculty at Croydon Conservatoire of Music as a violin instructor. In 1900 he was named professor at the Trinity College of Music and the Crystal Palace School of Art and Music where he remained until his death. Coleridge-Taylor was in demand as a conductor for various orchestras, bands, and festivals.

COOPER, WILLIAM BENJAMIN (b. 1920) William Cooper received undergraduate and graduate degrees from the University of the Performing Arts, formerly The Philadelphia Musical Academy. Further studies were pursued at Lincoln University in Lincoln University, Pennsylvania, the School of Sacred Music at Union Theological Seminary, the Manhattan School of Music, and Trinity College of Music, London. In 1988, he was awarded an Honorary Doctorate in Sacred Music from Christ Theological Seminary in Yonkers, New York. He is a composer of liturgical music for organ and voice, and has written 300 religious works ranging from cantatas to solo organ pieces. His compositions have been included in the 1982 Episcopal Hymnal, and the hymnal, Lift Every Voice and Sing (1981). Cooper is currently completing his dissertation for the Ph.D. degree at Columbia-Pacific University.

CUNNINGHAM, ARTHUR H. (b. 1928) Arthur Cunningham was educated at the Metropolitan Music School in New York and obtained the B.A. degree in 1951 from Fisk University. He pursued additional studies at the Juilliard School of Music and Columbia Teachers College where he received the M.A. degree in music theory in 1957. Cunningham's teachers have included John Work III, Peter Mennin, Peter Wilhousky, and Margaret Hillis. He has written compositions for every genre but has focused mainly on orchestral, choral, and jazz pieces. His orchestral piece, Concentrics, was nominated for the Pulitzer Prize.

DACOSTA, NOEL GEORGE (b. 1929) Noel DaCosta was born in Lagos, Nigeria, of Jamaican parents. He lived in the West Indies for eight years until his family moved to the United States when he was eleven years old. DaCosta graduated from Queens College and Columbia University. He received a Fulbright Scholarship to Italy where he studied with Luigi Dallapiccolo. DaCosta has held teaching positions at Hampton Institute, Hunter College, and Queens College. He is presently on the music faculty of Rutgers University.

DETT, ROBERT NATHANIEL (1882-1946) Nathaniel Dett received the B.M. degree in 1908 from the Oberlin Conservatory of Music where he studied piano and composition with Howard Carter, Arthur Heacox, and George Hastings. He also studied composition with Arthur Foote at Harvard University and received the M.M. degree in 1932 from the Eastman School of Music. His teaching career included tenures at Lane College, Lincoln University, Hampton Institute, Sam Houston College, and Bennett College. Dett was best known as a concert pianist, choral conductor, teacher, and composer.

DICKERSON, ROGER DONALD (b. 1934) Roger Dickerson received his undergraduate degree from Dillard University in New Orleans in 1955 and the M.M. degree from Indiana University in 1957. After being drafted into the armed services, Dickerson continued his musical activity by playing double bass in the orchestra, composing, and arranging for the army band. Upon the completion of his service in the armed forces, he received a Fulbright Fellowship, among other fellowships, to study two years in Vienna. He is music editor for the Humanities Section of the Institute for Services to Education in Washington, DC. His life was the subject of a Public Broadcasting Service documentary in February of 1976.

DILLARD, DONALD E. (b. 1940) Donald Dillard earned the B.S. degree in music education from West Chester University in 1962, and the M.M. degree in music education from Westminster Choir College in 1978 where he studied organ with Robert Carwithen and Eugene Roan. Dillard has held teaching positions with several institutions including Willingboro public schools in New Jersey and West Chester University in West Chester, Pennsylvania. He has received commissions from many recitalists and churches, and has written works for chorus, voice, piano, organ, other instruments, and orchestra. Dillard is an Associate of the American Guild of Organists and received Honorable Mention in the AGO National Composition Competition in 1991.

DITON, CARL ROSSINI (1886-1969) Carl Diton was educated at the University of Pennsylvania, receiving his degree in 1909, and pursued advanced study at Columbia University Teachers College and the Institute of Musical Art. His academic tenures have included positions at Paine College in Augusta, Georgia, Wiley College in Tyler, Texas, and Talladega College in Talladega, Alabama. He was the organist of St. Thomas Church in Philadelphia for many years and may have been the first black pianist to tour the United States.

DUNCAN, JOHN (1911-1974) John Duncan earned the B.M. and M.M. degrees in composition and orchestration from Temple University. Further studies were done at New York University where he studied composition and musicology with Philip James, Curt Sachs, and Gustave Reese. He was awarded the honorary Doctor of Humane Letters from Alabama State University in 1974 where he taught for 34 years. Duncan wrote for opera, chamber ensembles, choir, piano solo, and orchestra.

ELIE, JUSTIN (1883-1931) Justin Elie, a pianist and composer, was born in Haiti in 1883. He demonstrated musical prowess at an early age, and his parents sent him to study in Paris where he graduated from the Paris Conservatory of Music. He returned to Haiti in 1905; he toured widely as a concert pianist in North and South America. Elie conducted research in Haitian folk music and used its elements in his compositions.

FAX, MARK (1911-1974) Mark Fax received his undergraduate degree from Syracuse University in 1933 and the masters degree in composition from Eastman School of Music in 1945. Further studies were pursued at New York University. Fax held faculty positions at Paine College where he organized the first music curriculum and chaired the music department, Black Mountain College, and Howard University where he developed the composition curriculum for the School of Music. He also became Dean of the School of Music and

Assistant to the Dean of the College of Fine Arts at Howard University. Fax was also a Fellow of the American Guild of Organists. He wrote numerous compositions for voice, chorus, piano, orchestra, chamber music, opera, and organ. His interest in music and dance ensembles led him to write music for the Martha Graham dance group.

HAILSTORK, ADOLPHUS C., III (b. 1941) Adolphus Hailstork completed the B.M. degree in theory in 1963 at Howard University where he studied with Mark Fax. He earned a second B.M. in 1965, and the M.M. degree in composition from the Manhattan School of Music in 1966 where he studied with Vittorio Giannini and David Diamond. Hailstork received his Ph.D. in composition from Michigan State University where he was a student of H. Owen Reed. Most of Hailstork's works are for orchestra and chorus, and have been recorded and performed throughout the United States. He is currently professor of music and composer-in-residence at Norfolk State University in Norfolk, Virginia.

HANCOCK, EUGENE WILSON (b. 1929) Eugene Hancock received the B.M. degree from the University of Detroit, the M.M. degree from the University of Michigan, and the S.M.D. from the School of Sacred Music at Union Theological Seminary. His teachers included Seth Bingham, Alec Wyton, Marcel Dupré, and Marilyn Mason. Hancock has held church positions at St. Philips Episcopal Church in New York City, and has been assistant organist and choirmaster at the Cathedral Church, St. John the Divine, New York City. He is presently professor of music at the Manhattan Community College. Hancock has written several published compositions for chorus and organ and has two songs in the Anthology of Art Songs by Black American Composers.

HANDY, WILLIAM CHRISTOPHER (1873-1958) William Handy studied organ as a child and received his musical training at the Florence District School for Negroes. From 1900 to 1902 he was bandmaster at Alabama A & M College in Normal, Alabama. Handy, along with Harry Pace, established the Pace and Handy Music Publishing Company. In 1920 their partnership dissolved and Handy published the music of black songwriters through the Handy Music Company. Handy wrote and published more than 150 songs and arrangements of folksongs, primarily spirituals and blues.

HARRIS, ROBERT A. (b. 1938) Robert Harris earned his B.S. and M.A. degrees from Wayne State University in music education and musicology, respectively. He was awarded the Ph.D. degree in composition from Michigan State University and continued graduate and post-doctoral studies at the Eastman School of Music and the Aspen Music School. He is on the faculty of the School of Music at Northwestern

University where he is Professor of Conducting and Director of Choral Organizations and also serves as choirmaster and director of music at the Trinity United Methodist Church in Wilmette, IL. His works are published by Oxford University Press, Boosey and Hawkes, Carl Fisher, Mark Foster, J.S. Pauluch, and the Heritage Music Press.

HAYES, JOSEPH (b. 1920) Joseph Hayes received the B.M. in composition from Boston University College of Music and studied further at the Boston Conservatory and New England Conservatory. His teachers included Gardner Read and Warren S. Smith. Hayes has taught at Claflin College and Jarvis Christian College. He presently serves as flute instructor/artist-in-residence at the Center for Creative Studies/Institute of Music and Dance in Detroit. He has received several awards and commissions: a grant from the Michigan Council for the Arts which supported the composition of an opera, and the selection as a finalist in the Unisys African-American Composers Forum, 1991, sponsored by the Detroit Symphony.

HENRY, RAYMOND S. (b. 1931) Raymond Henry earned the B.M. degree in theory and composition and the M.A. degree in music pedagogy from Manhattan School of Music. His teachers included Norman Coke-Jephcott and David Pizarro. Henry taught in the public schools of New York City and retired as Chairman of the Music Department at Wadleigh Junior High in Manhattan. His choral music is published by Augsburg. Henry is currently the accompanist for the Boy's Choir of Harlem and the Harlem Community Chorale.

HURD, DAVID JAMES, JR. (b. 1950) David Hurd received the B.M. degree from Oberlin College in 1971 and continued further studies at the University of North Carolina-Chapel Hill and the Manhattan School of Music. He received honorary doctorate degrees from the Divinity School at Yale in 1987, the Church Divinity School of the Pacific in Berkeley in 1988, and Seabury-Western Theological Seminary in Evanston in 1988. Hurd's organ teachers included Garth Peacock, Rudolph Kremer, and Arthur Poister. Hurd is currently Professor of Church Music and Organist at the General Theological Seminary in New York. He is also Director of Music at the All Saints Episcopal Church in New York.

JENKINS, EDMUND THORNTON (1894-1926) Edmund Jenkins was born in Charleston, South Carolina, and studied at the Avery Institute and Morehouse College. He formed the Jenkins Orphanage Band which traveled to England, after which he enrolled in the Royal Academy of Music in 1914. After leaving the academy in 1921, Jenkins supported himself by playing in jazz bands and dance orchestras in England and Paris. While in Paris, Jenkins began his own publishing

company, Anglo-Continental-American Music Press. He wrote orchestral, piano, choral works, and an operetta, Afram.

KAY, ULYSSES (b. 1917) Ulysses Kay was born in Tucson, Arizona, and received his undergraduate degree from the University of Arizona in 1938. He pursued graduate study at the Eastman School of Music, Yale, and Columbia Universities. His principal teachers were Bernard Rogers, Howard Hansen, Paul Hindemith, and Otto Luening. Kay served as Music consultant for Broadcast Music, Inc., Visiting Professor at Boston University, and the University of California at Los Angeles. He retired as Distinguished Professor of Music at Lehman College. Kay has a substantial catalogue of works including music scores for films, chorus, instrumental, chamber works, opera, band and vocal music. Among the numerous awards he has received are the Julius Rosenwald Fellowship grant from the National Institute of Arts and Letters, and a Guggenheim Fellowship in 1964-65.

KERR, THOMAS HENDERSON, JR. (1915-1988) Thomas Kerr received the B.M. degree in piano and theory and the M.M. in theory from the Eastman School of Music. He joined the music faculty at Knoxville College and worked for a short period at the Library of Congress before receiving a Rosenwald Fellowship to pursue composition. Kerr became organist of Plymouth Congregational Church in Washington, District of Columbia, and Professor and Chairman of the Piano Department at Howard University where he was active as a performer and composer. His compositions include works for piano, two-pianos, organ, voice, choir, small and large woodwind ensembles. Kerr's organ works have been performed at the National Cathedral, the Shrine of the Immaculate Conception, the Mormon Tabernacle, and in more than twenty churches and cathedrals in Europe.

KING, BETTY JACKSON (b. 1928) Betty King earned the B.M. degree in music in 1950 and the M.M. degree in 1952 from Roosevelt University. Additional studies were pursued at Oakland University, Glassboro College, the Peabody Conservatory of Music, the Westminster Choir College, and Bank Street College. She has served in teaching positions at Roosevelt University, Dillard University in New Orleans, the church music school at Riverside Church in New York, and the public schools in Wildwood, New Jersey. She has won many honors in the profession, and has written numerous choral, vocal, and piano compositions.

LOVINGGOOD, PENMAN (1895-?) Penman Lovinggood began his musical studies at the age of eight and continued his training at Samuel Houston College in Austin, Texas, Temple University and Compton College. He studied privately with William Happich and J. Rosamond Johnson. He was active as a concert tenor, church soloist, music teacher, and music columnist. His honors included the Wannamaker Prize for composition and the Griffith Music Foundation Medal. Lovinggood has written short and extended choral works, orchestral pieces, and an opera.

MCINTYRE, PHILLIP (1951-1991) Phillip McIntyre was born in Portsmouth, Virginia, and received his undergraduate degree from Catholic University. He completed additional work at the University of the District of Columbia and at Westminster Choir College. McIntyre served as organist and choir director for several churches. He taught at Virginia Union University and Hampton University. His last position was Associate Professor of Music at the University of the District of Columbia. McIntyre was an active recitalist and composer for organ, voice, and choir.

MCLIN, LENA JOHNSON (b. 1928) Lena McLin received the B.A. degree in piano and violin from Spellman College and the M.M. degree from the American Conservatory of Music in Chicago. McLin completed further studies at Roosevelt University and Chicago State College. She taught in the Chicago public schools, and is active as a choral conductor. McLin is a prolific composer of choral and vocal gospel music. Some of her awards are those from the National Association of Negro Musicians, the NAACP, and Virginia Union University from which she received an honorary doctorate.

MOORE, CARMAN LEROY (b. 1936) Carman Moore received the B.M. degree from Ohio State University in 1958 and the M.M. degree from Juilliard School of Music in 1966. His teachers included Vincent Persichetti, Lucio Berio, and Stefan Wolpe. He has held teaching positions at Manhattanville College, Yale University, Queens College, and Brooklyn College. Moore introduced the course on the history of popular music at the New School for Social Research in New York City. He is a frequent contributor of reviews and articles for the *Sunday New York Times*. Moore is best known as a composer and has written works for chamber groups, orchestra, and other media.

MOORE, UNDINE SMITH (1904-1989) Undine Moore earned the B.A. and B.M. degrees at Fisk University and the M.A. and Professional Diploma from Columbia University Teachers College. Additional studies were done at the Juilliard School of Music, Eastman School of Music, and the Manhattan

School of Music. Her honors include honorary doctorates from Virginia State University and Indiana University. The Mayor of Petersburg, Virginia, proclaimed April 13 as Undine Moore Day, and she received a certificate of appreciation from John Lindsay, Mayor of New York. She received many other awards from various institutions. Moore served on the faculties of Virginia State College, Carlton College, St. Benedict College, and Virginia Union University. She wrote music in a variety of genres but was best known for her choral compositions.

MUNDAY, MYRON (b. 1951) Myron Munday received the B.S. in music from Morris Brown University in 1973, the M.M. degree from Northwestern University in 1974, a second M.M. degree from Florida State University in 1987 and is presently a candidate for the D.M. degree from Florida State University. His teachers have included Joyce Johnson, Raymond Chenault, and Michael Corzine. Munday served on the music faculty of Spellman College from 1974 to 1983. He held the organist/choirmaster positions at Union Baptist Church from 1966-1983 and Ebenezer Baptist Church from 1971-1983 in Atlanta. Munday is presently organist at Trinity United Methodist Church in Tallahassee, Florida.

MOSLEY, J. ORVILLE B. Orville Mosley was a 1929 graduate of Morehouse College where he also composed the *Morehouse College Hymn* (school song) as well as a *Book of College Songs*. He also earned degrees from Chicago Musical College in 1939, the University of Michigan in 1941, and the Army Music School in 1943. His academic appointments included tenures at Natchez College, Southern University, Tougaloo College, and Morgan State College.

PERRY, ZENOBIA POWELL (b. 1914) Zenobia Powell earned the B.S. from Tuskegee Institute, the M.A. in composition from Wyoming University, and the M.A. in education at Northern Colorado University. She also studied further at the Aspen Music School, with Darius Milhaud in composition, and R. Nathaniel Dett at the Eastman School of Music. Perry has held teaching positions at Tuskegee Institute, Lincoln University, Arkansas A.M. & N. College, and Central State University where she retired as Associate Professor of Music. She has been honored and recognized by the National Organization For Women, among numerous other organizations. Her list of works include compositions for women's choir, children's choir, art songs, spiritual arrangements for voice, chamber groups, choir, and organ.

PHILLIPS, ARTHUR ALEXANDER (b. 1918) Arthur Phillips studied violin, piano, and organ with private teachers before obtaining his undergraduate degree from the Juilliard School of Music. His teachers included Lillian Carpenter, Harold Friedell, Bronson Ragan, and Peter Wilhousky. He has earned the Associate and Choirmaster degrees of the American Guild of Organists, and a Fellow of the Trinity College of London. Phillips has served as organist/choirmaster at the Mount Morris Presbyterian Church, Mother A.M.E. Zion Church, St. Luke's Episcopal Church of New York City, and is presently serving the Church of St. Mark Episcopal Church in Brooklyn.

PRICE, FLORENCE BEATRICE SMITH (1888-1953) When she was nineteen, Florence Price earned an undergraduate degree in 1906, from the New England Conservatory with a major in piano pedagogy and an artist's diploma in organ, having studied with George Chadwick. Price held teaching positions in the Arkansas public schools, Shorter College in Little Rock, and Clark University in Atlanta where she became head of the music department. Price continued her studies in Chicago at the Chicago Musical College, the American Conservatory with Leo Sowerby, Chicago Teachers College, and the University of Chicago. She wrote teaching pieces for piano that were included in the Oxford Piano Course and the Silver Burdett music series. Price became famous for her symphonies and large piano works, for which she was the recipient of numerous first prize awards.

PRICE, JOHN ELWOOD (b. 1935) John Price graduated from Lincoln University in 1957 with the B.M. degree in composition. He completed the M.A. degree in composition from Tulsa University in 1963 and did further studies toward the Ph.D. degree at Washington University. He has served on several music faculties such as Florida Memorial College, Eastern Illinois University, and Tuskegee University. Price is a prolific composer in all genres and is active in writing music for the stage.

SEXTON, HENRY H., Jr. (b. 1940) Henry Sexton studied privately with Norfolk State University music faculty members Noah F. Ryder, Georgia Ryder, Reginald Parker, and William Mercer from 1958 to 1961. He earned the B.A. degree in music education from Long Island University in 1976 where he studied organ performance and church music with Charles Ennis. Sexton completed the M.A. degree in music education from New York University in 1978 and pursued advanced organ studies with Charles Walker. He has served as a music teacher in the New York City public schools and has been director of music at Concord Baptist Church in Brooklyn. He has also served on the music faculty at Virginia State University where he was the university organist, and organist-director of Fourth Baptist Church in Portsmouth, Virginia.

SHIRLEY, WALBRIDGE DONALD (b. 1927) Don Shirley obtained his musical education at the Leningrad Conservatory in the Soviet Union. He attended Catholic University and Harvard University, earning degrees in psychology and liturgical arts. Shirley toured as a concert pianist and attracted wide attention when he played with the Boston Pops Orchestra in 1945. He included jazz as a part of his repertory and organized and recorded with the Don Shirley Trio, consisting of a cello, string bass, and organ.

SIMPSON, RALPH RICARDO (b. 1932) Ralph Simpson received the B.A. degree from Alabama State University with a major in organ, the M.A. degree from Columbia University, and the Ph.D. degree from Michigan State University. His teachers included Julius Carroll, Thomas Richner, Henry Cowell, and Norman Coke-Jephcott. Simpson is presently professor of music, university organist, and chairman of the Department of Music at Tennessee State University in Nashville, Tennessee. He is also organist for the First Church of Christ Scientist. Simpson has received various commissions, and has written compositions for organ, organ and chorus, piano, violin and piano, and orchestra.

SMITH, HALE (b. 1925) Hale Smith received the B.M. and M.M. in music education at the Cleveland Institute of Music in 1950 and 1952 where he studied with Ward Lewis and Marcel Dick. He has held teaching positions at C. W. Post College in New York and the University of Connecticut at Storrs. In 1958 he served as music editor and/or music advisor for E.B. Marks, Frank Music Corporation, Sam Fox Music Publishers, and C.F. Peters Corporation. Smith was active as an arranger and musical director for jazz artists Ahmad Jamal, Abbey Lincoln, Oliver Nelson, and Quincy Jones. He has written for a variety of media including orchestra, chamber works, band, choir, piano, and voice.

SOWANDE, FELA (1905-1987) Fela Sowande, born in Oyo, Nigeria, received his musical education at King's College in Lagos, and the University of London in England. His teachers included George Oldroyd, George Cunningham, and Edmund Rubbra. He was organist/choirmaster of the West London Mission of the Methodist Church for nine years. Sowande's numerous awards include the title "A Member of the British Empire" from Queen Elizabeth II for distinguished services in the cause of music, a Fellow of Trinity College, and a triple prize winner of the Royal College of Organists. He conducted a series on African music for the British Broadcasting Corporation and gave organ recitals under the sponsorship of the State Department. Eventually making his permanent residency in the United States, he served on the music faculties of Howard University and the University of Pittsburgh.

STILL, WILLIAM GRANT (1895-1979) William G. Still attended Wilberforce College from 1911 to 1914 and earned undergraduate and graduate degrees from Oberlin Conservatory and the New England Conservatory in 1917 and 1919 respectively. His teachers included George Chadwick and Edgard Varèse. He wrote orchestrations for W.C. Handy, Sophie Tucker, Artie Shaw, and others. Still's honors include the Guggenheim and Rosenwald Fellowships, honorary degrees, prizes, and commissions. He distinguished himself by becoming the first black man to conduct a major symphony orchestra in the United States. Still has written for almost every medium: opera, ballet, orchestra, chorus, band, piano, organ, and chamber works.

TILLIS, FREDERICK CHARLES (b. 1930) Frederick Tillis earned the B.A. degree from Wiley College in Tyler, Texas, the M.A. degree and the Ph.D. degree in composition from the University of Iowa. Additional studies were done at North Texas State University. Tillis has held teaching positions at Wiley College, Grambling College, Kentucky State College, and University of Massachusetts-Amherst where he was Director of Fine Arts Center, Professor of Music Theory and Composition, and Director of Afro-American Music and Jazz Program. He is presently the Associate Vice Chancellor for Faculty and Affirmative Action/Equal Opportunity at the University of Massachusetts. He has received numerous honors and grants, among them the Rockefeller Foundation Grant for Composition and the National Endowment for the Arts Composer's Grant. Tillis' list of compositions include ninety-five works; among them are works for chamber ensemble, band, organ, piano, orchestra, voice, choir, and jazz ensembles.

WALKER, GEORGE THEOPHILUS (b. 1922) George Walker received the B.M. degree from Oberlin College at the age of eighteen. He earned an Artist Diploma in piano and composition from the Curtis Institute of Music, a Diploma in piano from the American Academy in Fontainebleau, France, and a D.M.A. from the Eastman School of Music. His teachers include Rudolf Serkin, Nadia Boulanger, Jorge Bolet, and Gian-Carlo Menotti. Walker's academic appointments have included positions on the faculties of Smith College, Dalcroze School of Music, and Peabody Conservatory of Music. He is currently a Distinguished Professor at Rutgers University. He has received several grants and fellowships from the National Endowment for the Arts, the Fulbright Commission, the Guggenheim Foundation, and the Rockefeller Foundation. Walker's compositions have been performed by many of the world's major orchestras, and he has gained international recognition as a piano soloist.

WHITE, CLARENCE CAMERON (1880-1960) Clarence White began his musical education under the private tutelage of Will Marion Cook and Joseph Douglas, the grandson of abolitionist Frederick Douglas. White attended Howard University from 1894 to 1895 and received a degree from Oberlin Conservatory in 1901. Further study was done at the Juilliard School of Music. He also studied in Paris and in London with Samuel Coleridge-Taylor. White maintained a private violin studio and taught at West Virginia State College and Hampton Institute. His compositional output includes works for piano, voice, opera, orchestra, band, organ, and chamber music.

WHITE, DONALD LEE (b. 1930) Don Lee White earned the A.A. degree from Los Angeles City College in 1949, the A.B. from California State College in 1952, the M.M. from the University of Southern California in 1959, and did studies toward the D.M.A. at Stanford University and the University of Southern California. He has held faculty positions at Prairie View A & M College and Los Angeles City College, and retired as Professor of Music in 1988 from California State University. Primarily a church musician, White has published and unpublished sacred compositions to his credit and has done considerable research in this field, including compiling *The Afro-American Hymnal* (1979). He has many honors and awards, and was the recipient of the first place award of the National Hymn Writing Competition of the A.M.E. Church for *The African Methodist Episcopal Hymnal* in 1980.

WILLIAMS, JULIUS P., JR. (b. 1954) Julius Williams earned the B.S. degree in music education and composition in 1977 from Lehman College, and the M.M.E. in orchestral conducting in 1980. Additional studies in composition and conducting were pursued at the Aspen Music School, and his teachers included Ulysses Kay, John Corigliano, Coleridge Taylor Perkinson and John Motley. His teaching experience has included positions in the music departments of Hartt School of Music of the University of Hartford, Central Connecticut State University, University of Vermont, and Peabody Conservatory of Music. A prolific composer, Williams has written for opera, orchestra, chamber ensembles, chorus, voice, ballet, and musical theatre.

WILSON, OLLY WOODROW (b. 1937) Olly Wilson received the B.M. degree from Washington University in 1959, the M.M. degree from the University of Illinois at Urbana in 1960, and the Ph.D. from the University of Iowa in 1964. Additional studies were done at the Studio for Experimental Music at the University of Illinois in 1967. He has held faculty positions at Florida A & M University, Oberlin Conservatory of Music, and the University of California

at Berkeley where he is currently employed. His honors include Guggenheim Fellowships, awards from the National Academy of Arts and Letters, and commissions from symphonies and concert artists. Wilson is active as a teacher, composer, and conductor of chamber ensembles.

WORK, JOHN WESLEY, III (1901-1967) John Work earned the B.A. degree in 1923 from Fisk University, the M.A. degree from Columbia University Teachers College in 1930, and the B.M. degree from Yale University in 1933. He did additional study at the Juilliard School of Music. His entire teaching career was at Fisk University. Work wrote for a variety of media: orchestra, piano, chamber ensemble, organ, and violin. His most notable works were vocal and choral music.

APPENDIX B

ADDITIONAL ORGAN COMPOSITIONS

The following compositions have been identified through citations in references, previous lists, and personal interviews. They were not listed in Chapter II because of one or more of the following reasons:

- 1) The music was currently unavailable.
- 2) Composers did not respond to questionnaires.
- 3) Composers could not be contacted.

Bahmann, Marianne

In Heavenly Love Abiding, Broadman Press, 1984.

Batiste, Alvin

Song for Nee, Manuscript [HT].

Braithwaite, J. Roland

I'm Troubled (organ and violin), Manuscript [JRB].

Toccata on a Spiritual, Manuscript 1958; rev. 1991 [JRB].

We Are Climbing Jacob's Ladder, Manuscript rev. 1991, [JRB].

Brown, Uzee

Build Me A Cabin in the Corner of Glory Land, Manuscript [UB].

Churchyard Chatter, Manuscript [UB].

Come Ye That Love the Lord, Manuscript [UB].

Solemn Call, Manuscript [UB].

Trumpet Tune, Manuscript [UB].

Were You There, Manuscript [UB].

Coleman, Charles D.

Kum Ba Ya, Manuscript [unavailable].

Coleridge-Taylor, Avril Gwendolen
Melody (In Memoriam), Manuscript.

Threnody, Manuscript.

Coleridge-Taylor, Samuel
Andante, from Concerto in G minor, Op. 80, arr. J.
Stuart Archer, [published].

Ethiopia Saluting the Colors, Op. 51, arr. by
Edmondstone Duncan.

Funeral March Op. 79, No. 3 from Incidental Music to
"Othello," arr. by Herbert E. Ellingford.

Hiawatha's Wedding Feast from Scenes from "The Song of
Hiawatha" Op. 30, arr. by Hugh Blair.

Interlude, from *The Modern Organist*, Book 3, Larway
n.d..

Intermezzo, Op. 74, No. 3, arr. by Reginald Goss-
Custard, from Incidental Music to the "Forest of Wild
Thyme."

Military March, Op. 79, No. 5 from Incidental Music to
"Othello," arr. by Herbert E. Ellingford.

Organ Album, Book 2, arr. by A. Eaglefield Hull.
Consists of the following pieces: Impromptu No.1;
Nourmahal's Song; The Lone Forest Maiden; The Journey to
the Great City; Moorish Tone Picture; In the Sierras;
Alla Marcia from "African Suite."

Scenes from an Imaginary Ballet, No. 1, from *The Motion
Picture Organist*, trans. by Firmin Swinnen, G. Schirmer,
Inc..

The Willow Song, Op. 79, No. 4, arr. by Herbert E.
Ellingford, from Incidental Music to "Othello."

Three-Fours: Valse Suite, Op. 71, No. 1-6. arr. by
Oliver King, revised by Reginald Goss-Custard.

Cooper, William B.
Lauda Anima, Op. 7, No. 63, Dangerfield Music, [195-?].

Symphony III, n.d.

Symphony IV, n.d.

The Road to Our Saviour, Dangerfield Music, [195-?].

Vespers at St. John The Divine Cathedral, Dangerfield Music, [195-?].

Cunningham, Arthur H.

Prelude, Manuscript [unavailable], 1965.

DaCosta, Noel George

Footsteps, Manuscript [unavailable], n.d.

Duncan, John

Diversion, No. 4.

Elie, Justin

Rustic Scherzo.

Fax, Mark

Postlude on I'll Never Turn Back, Manuscript [unavailable], 1972.

Prelude and Chorale, Manuscript [unavailable], 1952.

Six Organ Pieces, Manuscript [unavailable], 1968.

This composition consists of the following pieces:
Offertory in F, Fantasy on "We Gather Together," Study on Morecambe, Bridal Procession, The Lord's Prayer.

Two Choral Preludes on Crusader Hymn and Kremer, Manuscript [unavailable], 1974.

Variations on Maryton, Manuscript [unavailable], 1960.

Henry, Raymond

Peace Be Still, Manuscript [RH], 1992.

Hunter, Theodore, Jr.

Holy God We Praise Your Name, "Soli deo gloria," N.C. Lutheran Synod. Vol. 5, No. 1. Winter 1991: 17.

Holy, Holy, Holy, "Soli deo gloria," N.C. Lutheran Synod. Vol. 5, No. 2. Spring 1991: 35.

Joyful, Joyful We Adore Thee, "Soli deo gloria," N.C. Lutheran Synod. Vol.6, No. 3-4. Summer/Fall 1992: 19.

Toccata on Amazing Grace, "Soli deo gloria," N.C. Lutheran Synod. Vol. 4, No. 5. Fall 1990: 18.

Inniss, Carleton

Balm in Gilead, Manuscript [CI].

Didn't My Lord Deliver Daniel, Manuscript [CI].

I Want Jesus to Walk With Me, Manuscript [CI].

Now Christ Dost End in Triumph, Manuscript [CI], 1974.

Kerr, Thomas Henderson, Jr.

Academic Processional, Manuscript [unavailable].

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Intermezzo; Scherzo; Interlude; and Romanza-Finale.
Manuscript [unavailable], 1939, revised in 1959.

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and "Great Day," Manuscript [unavailable].

Lampley, Calvin

Lament and Variations.

McLin, Lena

Hallelujah Hallucination.

Impression No. 2.

Impression No. 3.

March.

Moore, Carman

Little Boy How Old Are You?, Manuscript [CM].

Moore, Undine

Organ Variations on an Old Hymn, "There is a Fountain,"
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Mosley, Orville

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INDEX A

CHORALES, HYMNS, AND SPIRITUALS

Chorales

Das neugeborne Kindelein	Dickerson	42
Herzlich tut mich verlangen	Fax	45
In dir ist Freude (Joy of the Faithful)	Dillard	44
In dulci jubilo	Kerr	56
Jesu wir sind hier (Three Pieces)	Walker	71
Lord Keep Us Steadfast in Thy Word	Cooper	32
Now Christ Dost End in Triumph	Inniss	110
Vater unser	Terry	70
Wer nur den lieben Gott lasst walten	Fax	45

Hymns

Ah, Holy Jesus	Dillard	43
Ah, Holy Jesus	McIntyre	58
All Things Bright and Beautiful	Dillard	44
Amazing Grace	Hunter	109
Austrian Variations for Organ and Brass	Cheatham	21
Be Thou My Vision	Dillard	44
Blessed Assurance	Cooper	37
Come Thou Almighty King (Descants)	Cooper	26
Come Ye Thankful People (Thanksgiving)	White, D.	72
Come Ye That Love The Lord	Brown	107
Crusader's Hymn	Fax	45
Crusaders Hymn (Crusaders Lament)	White, D.	72
Deck Thyself, My Soul, With Gladness	Dillard	43
Detroit	Hurd	51
Eugen	Henry	50
Good King Wenceslas	Kerr	55

		121
He Touched Me	Sexton	63
Holy God We Praise Your Name	Hunter	109
Holy, Holy, Holy	Hunter	109
I Want Jesus to Walk With Me	McIntyre	58
I'll Fly Away	Sexton	63
In the Bleak Mid-Winter	McIntyre	58
Jesus, Keep Me Near the Cross	White, D.	72
Jesus, The Very Thought of Thee	Dillard	43
Joy to the World (Christmas Fantasey)	White, D.	71
Joyful, Joyful We Adore Thee	Hunter	109
Just As I Am	McIntyre	58
King of Peace	Cooper	31
King's Lynn	Henry	50
Lift Up Your Heads	McIntyre	58
Maryton (Variations on Maryton)	Fax	109
Maryton	DaCosta	41
Minister's Farewell	Cooper	25
Morecambe (Six Organ Pieces)	Fax	109
Nettleton	Moore, U.	59
O Come, Creator Spirit, Come	Dillard	43
O Holy City, Seen of John	Dillard	44
O Little Town of Bethlehem	Fax	45
O Master, Let Me Walk With Thee	McIntyre	58
Organ Variations on "There is a Fountain"	Moore, U.	110
Pastorale on Greensleeves	Bahmann	18
Peace Be Still	Henry	109
Praise To The Lord, The Almighty	Dillard	43
Prelude on "Rhondda"	Simpson	64
Rejoice, the Lord is King	Dillard	44
Shalom Havayreem	Hailstork	47
Spirit of God	McIntyre	58
St. Anne	Fax	45
St. Flavian	Cooper	30
St. Martins	Fax	45
St. Peter (Descants)	Cooper	26
Te Deum Laudamus: Divinium mysterium	Hurd	52
The Lord Will Make A Way	Sexton	63
This is My Beloved Son	Cooper	39
Ton-Y-Botel	Cooper	30

Veni Emmanuel	Hailstork	47, 48
Veni Emmanuel	Kerr	55
We Are Our Heavenly Father's Children	Sexton	63
We Gather Together (Six Organ Pieces)	Fax	109
We Gather Together (Thanksgiving)	White, D.	72
Were You There?	McIntyre	58
When I Survey the Wondrous Cross	Cooper	37
When I Survey The Wondrous Cross	McIntyre	58
Winchester New	Hailstork	47
Ye Watchers and Ye Holy Ones	Dillard	43
Yigdal	Fax	47
 <u>Spirituals</u> 		
All I Want (Five Negro Spirituals)	Work	73
Amen	Dillard	43
Balm in Gilead	Inniss	109
Be Ready When He Comes	Cooper	25
Bread of Heaven	Cooper	25
Build Me A Cabin	Brown	107
Bury Me Eas' or Wes'	Sowande	67
Deep River (Concerto for Organ)	Cooper	26
Deep River	Burleigh	21
Deep River	Cooper	26, 34
Deep River	McIntyre	59
Didn't My Lord Deliver Daniel	Inniss	109
Everytime I Feel The Spirit	Cooper	33
Fix Me, Jesus	Hancock	49
Free at Last	Hancock	49
Get on Board Little Children	McIntyre	59
Give Me Jesus (Five Negro Spirituals)	Work	73
Go Down Moses	Handy	50
Go Down Moses	Kerr	56
Go Down Moses	Munday	59
Go Down Moses	Sowande	65
Go Tell It On the Mountain	Braithwaite	20
Go, Tell It on the Mountain	Hancock	49
Great Day (Two Triumphant Spirituals)	Kerr	110
He 'Rose	Kerr	54
Hold the Light	Cooper	24
Hush! Somebody's Calling My Name	Cooper	26, 29

		123
I Want Jesus To Walk With Me	Henry	50
I Want Jesus to Walk With Me	Inniss	110
I Want Jesus to Walk With Me	Kerr	55
I'm A-Rolling Through An Unfriendly World	Work	73
I'm So Glad Trouble Don't Last Alway	Cooper	30
I'm Troubled	Braithwaite	107
I'm Troubled	Hancock	49
I've Got A Robe	McIntyre	59
John Saw the Holy Number	Cooper	28
Joshua Fit De Battle Ob Jericho	Sowande	65
Joshua Fit' The Battle of Jericho	Cooper	34
Joshua Fought the Battle of Jericho	Hancock	49
Keep Me From Sinking Down	Diton	44
Let Us Break Bread Together	Braxton	20
Lord I Want To Be a Christian	Munday	59
My Lord, What a Morning!	Hancock	49
Nobody Knows the Trouble I See	Hancock	49
Nobody Knows the Trouble I See	Kerr	56
O Fix Me	Braithwaite	20
Plenty Good Room	McIntyre	59
Rise Up Shepherd (Toccata)	Braithwaite	107
Rise Up Shepherd An' Follow	Kerr	56
Roll Jordan Roll	Simpson	64
Round About the Mountain	DaCosta	41
Sinner Man, You Need Jesus	Work	73
Sinner, Please Don't Let This Harvest Pass	Fax	46
Sit Down Servant	Hancock	49
Sometimes I Feel Like a Motherless Child	Hancock	49
Steal Away	Cooper	32
Swing Low, Sweet Chariot	Hancock	49
Swing Low, Sweet Chariot	Simpson	64
Swing Low, Sweet Chariot!	Diton	45
This Little Light of Mine	Munday	60
Turn Your Eyes Upon Jesus	Cooper	37
Wake Up! Children!	Cooper	34
Walk Together Children	Thomas	111
We Are Climbing Jacob's Ladder	Braithwaite	107
We Are Climbing Jacob's Ladder	Hancock	49
We Are Climbing Jacob's Ladder	Kerr	110
We Are Climbing Jacob's Ladder	Simpson	63
Were You There	Brown	107

Were You There	Cooper	37
Were You There	Hancock	49
Were You There?	Dillard	43
When Your Lamp Burns Down	Work	73
Where Shall I Be?	Still	69
You May Bury Me in the East (Suite)	Work	73

INDEX B

TITLE INDEX

A Little More Faith in Jesus	Work	111
A Pleasant Thought	Price, F.	61
A Setting of Three Hymns	Dillard	44
A Song: Mammy	Dett	42
A Spiritual Variant on Hold the Light	Cooper	24
Academic Processional	Kerr	110
Adoration	Price, F.	61
Air for Organ, Opus 68 No. 1	Cooper	24
Allegretto	Price, F.	61
An Organ Book of Spirituals	Hancock	49
Andante	Hailstork	47
Andante	Col-Taylor, S.	108
Andante Cantabile e Grave	Cooper	24
Anguished American Easter	Kerr	54
Arietta	Kerr	55
Arioso and Finale	Hurd	51
As Spring Warms, Opus 7, No. 58	Cooper	24
Austrian Variations, Organ and Brass	Cheatham	21
Balm in Gilead	Inniss	109
Bayou Home	Still	68
Be Ready When He Comes	Cooper	25
Behold How Good and Joyful	Cooper	25
Behold, a Host	Bahmann	18
Bread of Heaven, Opus 7, No. 17	Cooper	25
Build Me A Cabin	Brown	107
By the Waters of Babylon	White	71
Canon on "Minister's Farewell"	Cooper	25
Cathedral at Vespers	Cooper	25
Ceremonial for a Bishop	Cooper	25
Chapel Window Spirituals	Price, J.	111
Chili'-lo: Prelude for Organ	DaCosta	40
Choral, Variation, Canon, Gigue ...	Phillips	60
Chorale Prelude	Dickerson	42
Christmas Fantasey	White	71
Churchyard Chatter	Brown	107
Cocquette	Still	68
Come Ye That Love The Lord	Brown	107
Commentary on Hush!	Cooper	26
Concert Variations on a Christmas Tune	Kerr	55
Concerto for Organ & Violoncello	Cooper	26
Contemplation	Cooper	26

Contemplation on the Union ...	Dillard	42
Cortege	Childs	21
Credo Suite	McIntyre	58
Crucifixion, Entombment and ...	Dillard	43
Crusaders Lament	White, D.	72
Deep River	Burleigh	21
Deep River, Opus 7, No. 22	Cooper	26
Descants with Organ Accompaniment	Cooper	26
Didn't My Lord Deliver Daniel	Inniss	109
Dies Irae, Opus 7, No. 58	Cooper	27
Diferencias con Quattro, Opus 7, No. 22	Cooper	27
Diversion, No. 4	Duncan	109
Double Fugue	Charlton	21
Dream Variation	Cooper	27
Dreams	Cooper	27
Elegy	Still	68
Ethiopia Saluting ...	Col-Taylor, S.	108
Étude de Concert	Cooper	27
Evening Song	Hurd	51
Expansions	Wilson	73
Exultate et Sancti	Cooper	27
Fai Ogoun - God of Iron	Cooper	28
Fanfare	Cooper	28
Fanfare and March	Price, J.	111
Fanfare, March and Benediction	Dillard	43
Fantasia for Organ and Piano	Cooper	28
Fantasy for Organ	Hancock	49
Festival	Perry	110
Finale on "John Saw" (the Holy Number)	Cooper	28
First Organ Book: Eight Short Pieces	Hailstork	47
Fishers Hornpipe	Cooper	28
Five Negro Spirituals	Work	73
Five Offerings, Opus 7, No. 18	Cooper	28
Folk Melody	Henry	50
Footsteps	DaCosta	109
Fughetta on a Caribbean Melody	Cooper	29
Fugue in F	Hurd	51
Funeral March	Col-Taylor, S.	108
Garden of Gethsemane	Cooper	29
Generata for Organ and String Orchestra	DaCosta	40
Gloria	Sowande	65
Go Down Moses	Handy	50
Go Down Moses	Munday	59
Go Down Moses	Sowande	65
Go Tell It On the Mountain	Braithwaite	20
God So Loved The World	Cooper	29
Golgotha	Cooper	29
Grief	Still	68

		127
Gwinter Sing All Along De Way	Still	68
Hallelujah Hallucination	McLin	110
He Touched Me	Sexton	63
Hiawatha's Wedding Feast	Col-Taylor, S.	108
Holy God We Praise Your Name	Hunter	109
Holy, Holy, Holy	Hunter	109
Homage to H.D.T. and J.S.B.	Simpson	63
Hornpipe (II)	Cooper	29
Hornpipe I	Cooper	29
Hour Glass	Price, F.	61
Hush! Somebody's Calling My Name	Cooper	29
Hymn Improvisations	Dillard	43
Hymns for Organ	McIntyre	58
I Want Jesus to Walk With Me	Inniss	110
I Want Jesus to Walk With Me	Kerr	55
I'm Black but Comely	Cooper	30
I'm So Glad Trouble Don't Last Alway	Cooper	30
I'm Troubled	Braithwaite	107
Impressions	McLin	110
Impromptu (for Pedals Alone)	Coleman	22
Improvisation	Stills	69
Improvisation on "Amen"	Dillard	43
Improvisation on St. Flavian	Cooper	30
Improvisation on Ton-Y-Botel	Cooper	30
In A Manger	Dillard	44
In Heavenly Love Abiding	Bahmann	107
In Quiet Mood	Price, F.	62
In The Beginning - Creation	Cooper	30
Interlude	Col-Taylor, S.	108
Interludes for Organ	Cooper	30
Interludium	Cooper	31
Intermezzo	Col-Taylor, S.	108
Intermezzo for Organ	Baity	19
Introduction ... on "King of Peace"	Cooper	31
Introduction and Free Fantasia	Kerr	55
Introduction and Fughetta	Stills	69
Introduction, Pastorale, and Fuga	Stills	70
J'écoute à son Voix, Opus 2, No. 6	Cooper	31
Jesus, Keep Me Near the Cross	White, D.	72
Joshua Fit De Battle Ob Jericho	Sowande	65
Joy of the Faithful	Dillard	44
Joyful, Joyful We Adore Thee	Hunter	109
Jubilate Dec	Cooper	31
K'A Mo Rokoso	Sowande	65
Keep Me From Sinking Down	Diton	44
Kum Ba Ya	Coleman	107
Kyrie	Sowande	66

		128
ment and Variations	Lampley	110
- Lauda Anima	Cooper	108
Litany for the New Year	Cooper	31, 32
Little Boy How Old Are You?	Moore, C.	110
Little Melody	Price, F.	61
Lord I Want To Be a Christian	Munday	59
Lord Keep Us Steadfast in Thy Word	Cooper	32
Lulliloo, Opus 7, No. 70	Cooper	32
Lyric Piece, Opus 43	Beard	20
Magnificat	White	111
Magnificat for Organ	White, D.	72
March	McLin	110
March to Calvary	Cooper	32
Marchen (Legend) for Pedals Only	Bowers	20
Maryton	DaCosta	41
Meditation	Lovinggood	58
Meditation for April Third	Price, J.	111
Meditation for Chimes	Bahmann	18
Melody (In Memoriam)	Col-Taylor, A.	108
Memphis Man	Still	68
Metamorphoses: Free Variations	Kerr	56
Military March	Col-Taylor, S.	108
Miniature For Organ, Op.4	Ross	111
Moe Fragments	Wilson	73
Nativity Choral Fantasy	Kerr	56
Nobody Knows the Trouble I See	Kerr	56
Nocturne	Lovinggood	58
Noel in G major	Stills	70
Notebook of Sketches	Fax	45
Now Christ Dost End in Triumph	Inniss	110
O Fix Me	Braithwaite	20
Obangiji	Sowande	66
Offering of Love	Adams	18
Offertory	Price, F.	110
Organ Album	Col-Taylor, S.	23
Organ Album, Book 2	Col-Taylor, S.	108
Organ Passacaglia	Mosley	110
Organ Piece I	Price, J.	62
Organ Sonata in D minor	Terry	70
Organ Suite No. 1	Kay	54
Organ Symphony No. 1	Shirley	111
Organ Symphony No. 2	Shirley	111
Organ Symphony No. 3	Shirley	111
Organ Variations on "There is a Fountain,"	Moore, U.	110
Oyigiyigi	Sowande	66
Paean	Cooper	33
Paraphrase on "Everytime I Feel ..."	Cooper	33
Partita on 'Detroit'	Hurd	51

Passacaglia	Hurd	52
Passacaglia and Fugue	Cheatham	21
Passacaglia and Fugue	Price, F.	110
Passacaglia and Fugue	Kerr	57
Passacaglia for Organ, in Baroque Style	Tillis	71
Pastorale I	Cooper	33
Pastorale II	Cooper	33
Pastorale III	Cooper	33
Pastorale on Greensleeves	Bahmann	18
Pastourelle	Sowande	66
Peace Be Still	Henry	109
Peaceful Warrior	Cooper	33
Petite Suite on Three Spirituals	Cooper	34
Piccolo Passacaglia on "Kyrie"	Cooper	34
Piece	Cooper	34
Piece	Price, J.	111
Poem I, Opus 7, No. 3	Cooper	34
Poem II, Opus 7, No. 24	Cooper	34
Postlude on I'll Never Turn Back	Fax	109
Praeludium for Organ	Hayes	50
Prayer (Oba a ba ke)	Sowande	66
Prelude	Childs	22
Prelude	Cunningham	109
Prelude	Hailstork	48
Prelude	Ferry	60
Prelude	Sweeney	111
Prelude and Chorale	Fax	109
Prelude and Fugue	Adams	18
Prelude Bachinegras	Clark	22
Prelude for St. Cyprians Day	Cooper	34
Prelude on "Rhondda"	Simpson	64
Prelude on "Veni Emmanuel"	Hailstork	48
Prelude Religieux pour Grand Orgue	Jenkins	53
Preludes	Pichardo	110
Prism	Perry	60
Procession	Cooper	35
Processional	Harris	50
Processional Liturgique, Opus 7, No. 42	Cooper	35
Processional Pontificale, Opus 7, No. 55	Cooper	35
Psalm 145, Opus 7, No. 7	Cooper	35
Psalm 47, Opus 7, No. 55	Cooper	35
Quiet Moments I	Cooper	36
Quiet Moments II	Cooper	36
Quill Tune	Cooper	36
Reflections	McIntyre	59
Rejoice, the Lord is King	Dillard	44
Retreat of the Lame Tin Soldiers	Kerr	110
Retrospection	Price, F.	62
Reverie	Still	69
Rhapsody on the Name Fela Sowande	Cooper	36

		130
Roll Jordan Roll	Simpson	64
Romanesque Concerto, Opus 7, No. 1	Cooper	36
Romantic Suite for Organ	Kerr	110
Rustic Scherzo	Elie	109
Sacred Idioms of the Negro	Sowande	67
Scenes from ... Ballet	Col-Taylor, S.	108
Sea Calm	Cooper	36
Sequenzia, Opus 7, No. 12	Cooper	37
Service of Meditation and Devotion	Cooper	37
Six Organ Pieces	Fax	109
Solemn Call	Brown	107
Solemn Music for Organ and Brass	Smith	64
Sonata For Organ	Cooper	37
Sonata I, Opus 8, No. 3	Cooper	37
Sonata No. 1	Coleman	22
Song for Nee	Batiste	107
Song of the Vacuum Pump	Cooper	37
Sounds of Colors	Williams	72
Spirit of Man is the Candle of His Soul	Cooper	38
Spiritual Gems	Cooper	35
Spiritual Lullaby	Cooper	38
Spiritual Set	DaCosta	41
Steal Away, Opus 7, No. 12	Cooper	32
Suite de Pièces	Col-Taylor, S.	23
Suite for Cello and Organ	McIntyre	59
Suite for Organ ...	Fletcher	47
Suite for Organ	Hailstork	48
Suite for Organ	Work	73
Suite in Free Style	Stills	70
Suite in Three Movements	Hancock	49
Suite No. 1 for Organ	Price, F.	62
Suite Sebastian	Kerr	57
Summerland	Still	69
Swing Low, Sweet Chariot	Simpson	64
Swing Low, Sweet Chariot!, Opus 2	Diton	45
Symphony for Organ I, Opus 7, No. 34	Cooper	38
Symphony II	Cooper	38
Symphony III	Cooper	108
Symphony IV	Cooper	108
Te Deum Laudamus	Hurd	52
Thanksgiving	Kerr	57
Thanksgiving Fantasy	White, D.	72
The Deserted Cabin	Dett	42
The Good Shepherd, Opus 7, No. 41	Cooper	39
The Lord is Gracious and Merciful	Cooper	39
The Nuptial Suite	King	57
The Road to Our Savior	Cooper	108
The Willow Song	Col-Taylor, S.	108
The Wrath of God	Hancock	49
This is My Beloved Son, Opus 7, No. 12	Cooper	39

This Little Light of Mine	Munday	60
Three Chorale Preludes	Fax	45
Three Chorale Settings for Organ	Tillis	111
Three Fugues	Hurd	52
Three Hymn-tunes in the Gospel Idiom	Sexton	63
Three Impromptus, Opus 78	Col-Taylor, S.	23
Three Offertories for Organ	Fax	46
Three Organ Pieces	Fax	46
Three Pieces for Organ	Walker	71
Three Pieces in Free Style	Stills	70
Three Preludes on Black Heritage Songs	Stills	111
Three Short Pieces	Col-Taylor, S.	24
Three-Fours. Valse Suite	Col-Taylor, S.	108
Threnody	Col-Taylor, A.	108
Toccatata	Munday	60
Toccatata and Fugue	Bankole	19
Toccatata for Organ	Hurd	53
Toccatata on a Spiritual	Braithwaite	107
Toccatata on Amazing Grace	Hunter	109
Toccatina, Opus 7, No. 2	Cooper	39
Transfiguration, Opus 23, No. 1	Cooper	39
Triptich for Organ	DaCosta	41
Triumphal March	White	71
Trumpet Air	Cooper	39
Trumpet Call	Cooper	40
Trumpet Tune	Brown	107
Two [Three] Toccatas for Organ	Bankole	19
Two Choral Preludes	Fax	109
Two Hymn-tune Preludes	Henry	50
Two Meditations	Kay	54
Two Preludes on Yoruba Melodies	Sowande	67
Two Triumphant Spirituals	Kerr	110
Ukom Memory Songs	DaCosta	42
Variations	Hurd	53
Variations on "Nettleton"	Moore, U.	59
Variations on a Folk Song	Price, F.	110
Variations on a Negro Spiritual	Braxton	20
Variations on Maryton	Fax	109
Vesper Prelude and Offertory	Cooper	40
Vespers at St. John The Divine	Cooper	109
Voluntary on a Theme of Tschaikovsky	Bahmann	19
Walk Together Children	Thomas	111
We Are Climbing Jacob's Ladder	Braithwaite	107
Were You There	Brown	107
Where Shall I Be?	Still	69
Who Gazes at the Stars	Hailstork	48
Yigdal	Fax	47
Yoruba Lament	Sowande	67