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This anthology is dedicated in loving memory to my mother, Beatrice Claudia Chapman Terry

Foreword

Covering the span from mid-to late 20th Century, this series is designed to include music representing African-American men and women who wrote for the organ during this period. The music may be utilized either in recital or for the church service. Contrary to popular belief, the classical music of African-Americans not only includes works that are based on the Negro spiritual, but also include compositions based on or influenced by a variety of sources. Among these are plainchant, African-tribal tunes, general Protestant hymnody, German chorales, original composer themes, music from the Jewish liturgical tradition, as well as Civil Rights themes. One will find many of these categories represented herein.

The works represent a variety of composition forms that include, but are not limited to ternary form, sonata-allegro, rondo, theme and variation, and free form. Yet, because of historical stereotyping of African-Americans in society and the consequential lack of interest by music publishers, performers, and the public, much of this music has for a long time remained only in manuscript form. Since the advent of the Black Nationalist movement of the 1960's and 1970's, which resulted in greater emphasis being placed on the importance of black contributions to art, music, and literature, a few efforts have been made to address this problem. The genesis of these volumes constitutes one such effort.

As for the composers in the series, several are alumni of prominent musical institutions both in the U.S. and abroad. Moreover, several were recipients of prestigious composition awards. As for the series itself, its purpose is to draw attention to organ music produced by a sorely neglected, but substantive school of American composers whose recognition is long overdue. The music speaks for itself.

Mickey Thomas Terry, Ph.D.
Editor

Selected Bibliography

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Composer Biographical Sketches

DAVID HURD (b. 1950) is a graduate of Oberlin College Conservatory and continued his music studies at the University of North Carolina at Chapel Hill. While pursuing graduate work, he served as Assistant Chapel Organist and Assistant Director of Choral Activities at Duke University. In 1976 he began nearly four decades as Professor of Church Music and Director of Chapel Music at The General Theological Seminary in New York City. Concurrently he has also taught at Yale University, Westminster Choir College, and the Manhattan School of Music. Hurd served as Assistant Organist at New York's Trinity Church-Wall Street and subsequently as Director of Music at the Church of the Intercession, All Saints Church, and Holy Apostles Church in Manhattan. He is currently Organist and Music Director at the Church of St. Mary the Virgin in midtown. Hurd served on the Standing Commission of the Episcopal Church (1977–1986) which produced the 1982 Episcopal Hymnal. Among other honors, Hurd was awarded First Prizes in Organ and Improvisation at the International Congress of Organists in Philadelphia (1977). In 1987 he received a Doctor of Music degree (honoris causa) from Yale University. He has since been awarded honorary doctorates from three other institutions. In 2010 he became the fifteenth recipient of The American Guild of Organists' Distinguished Composer Award. He is represented by Philip Truckenbrod Concert Management.

MARK A. MILLER (b. 1967) A native of Burlington, Vermont, Mark received a B.A. (Performance/ Composition emphasis) in music from Yale University and an M.M. in organ performance from Julliard. In 1989, he won First Prize in the National Association of Negro Musicians National Organ Competition. Mark is Associate Professor of Church Music, Director of Chapel, and Composer-in- Residence at Drew University in Madison, New Jersey, and is a Lecturer in Sacred Music at Yale University. He is also the Minister of Music of Christ Church in Summit, New Jersey. From 2002–2007, Miller was Director of Contemporary Worship at Marble Collegiate Church, and from 1999–2001, he was Assistant Organist and Music Associate at The Riverside Church, both in New York City. He has written for organ, voice, chorus, and handbells.

UNDINE SMITH MOORE (1905–1989) Undine Moore graduated from Fisk University (1926) with highest honors and received a M.M. degree at Columbia University. She pursued additional study at the Julliard School, the Eastman School, and the Manhattan School of Music. From 1927–1972, she served on the music faculty of Virginia State University in Petersburg. She received honorary doctorates from Virginia State University (1972) as well as Indiana University (1976) in Bloomington. Although she wrote for organ, piano, voice, flute, and chamber ensemble, Moore is primarily known for her choral compositions.

GEORGE WALKER (1922–2018) A native of Washington, DC, George Walker was a child prodigy. He attended Oberlin Conservatory (B.M.) and later studied piano with Rudolf Serkin at the Curtis Institute of Music where he became the first black to receive the Artist Diploma (1945). Walker also pursued study at the American Conservatory in Fountainebleau where he was a student of Nadia Boulanger and Robert Casadesus. At the age of 23, as the winner of the won the Philadelphia Youth Auditions, Walker became the first black soloist to perform with Eugene Ormandy and the Philadelphia Orchestra. In 1956, he became the first black to receive a Doctorate of Musical Arts (Piano) from the Eastman School of Music. Walker later served as head of the Music Department at Rutgers University. He is also the recipient of many awards and has the distinction of being the first black to be awarded the Pulitzer Prize for music (1996). Walker has many compositions to his credit consisting of music for organ, piano, voice, chorus, chamber ensemble, and orchestra.

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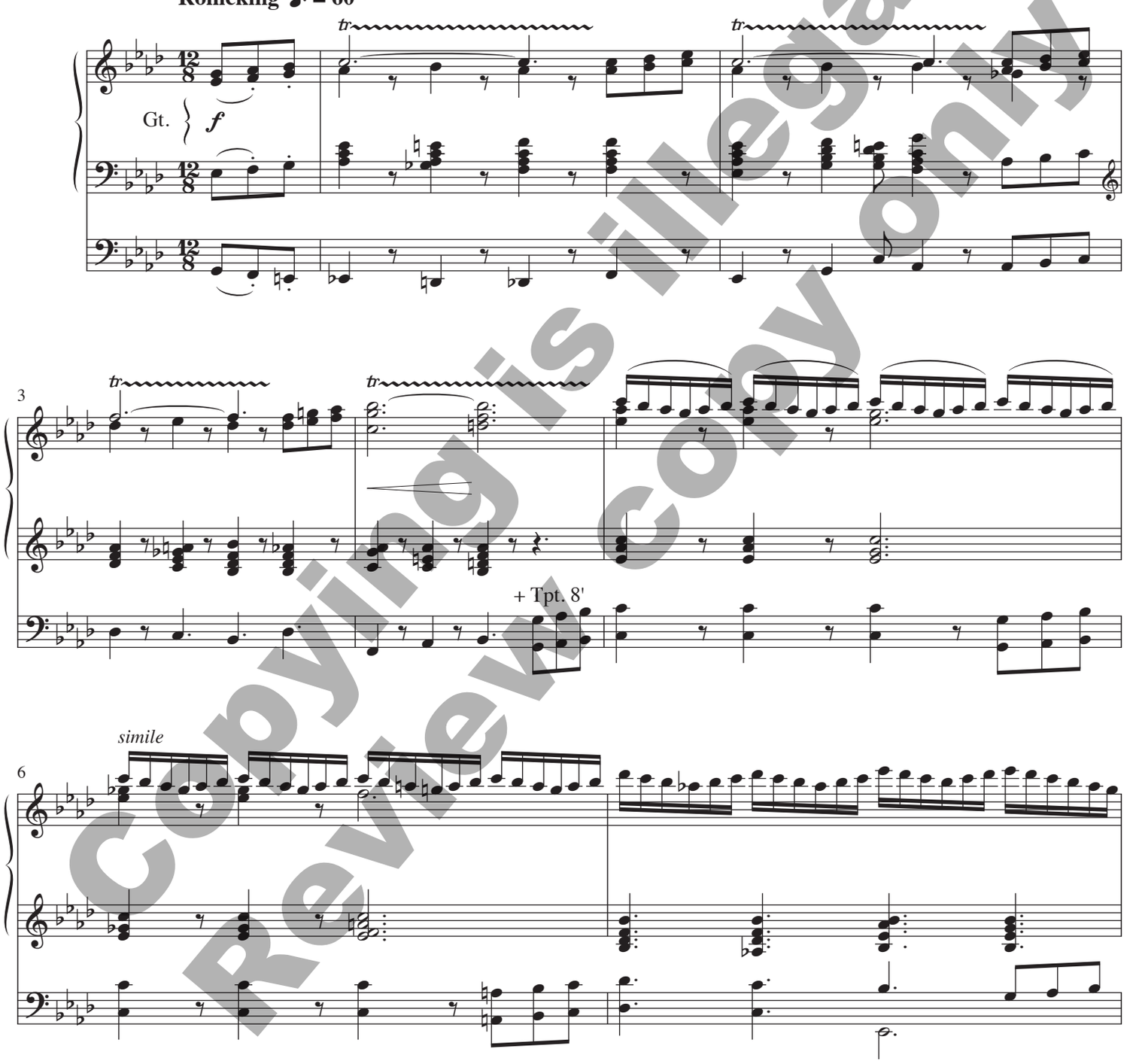
for Alyse and Keith

Toccata on
Lift Every Voice

Mark A. Miller



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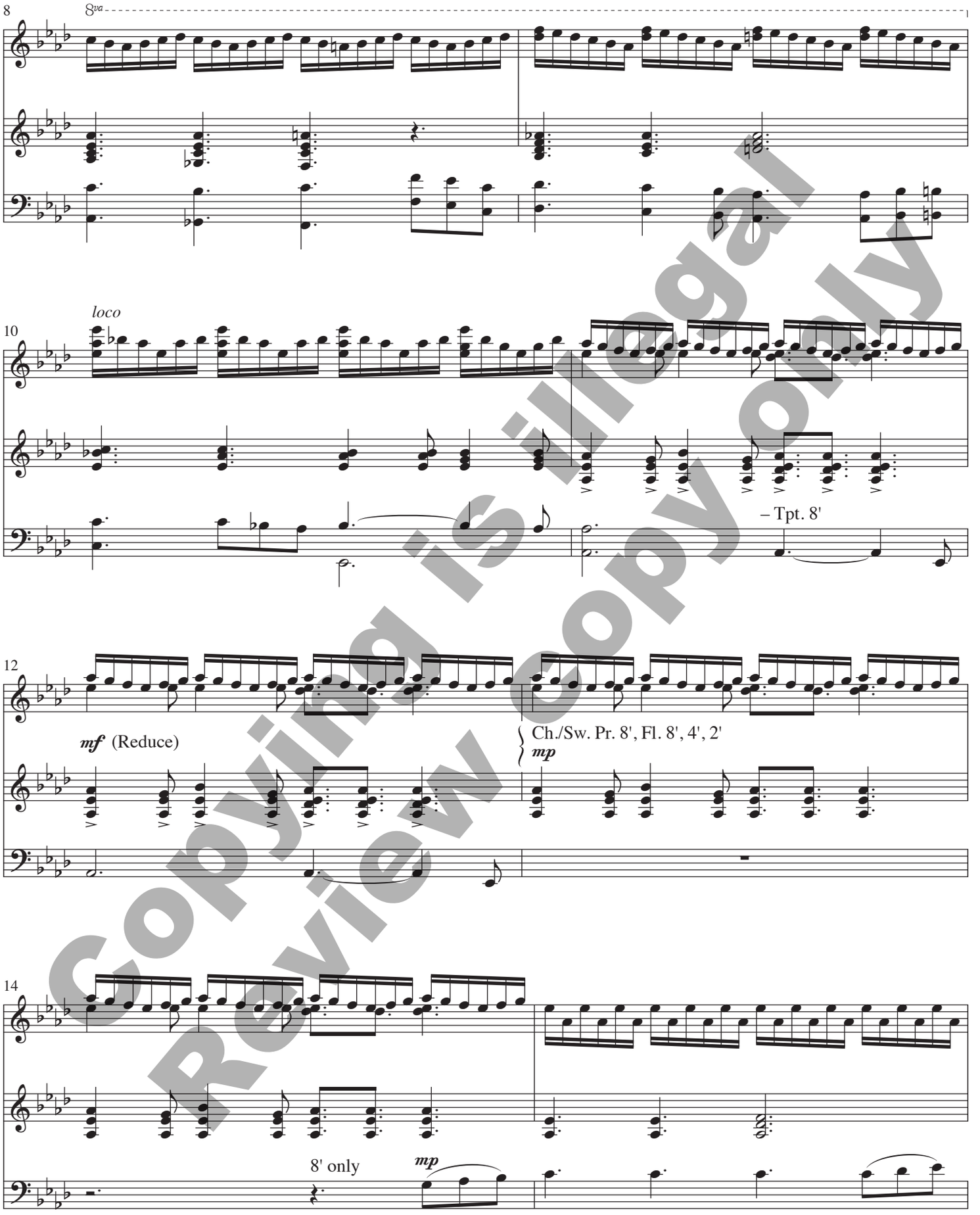

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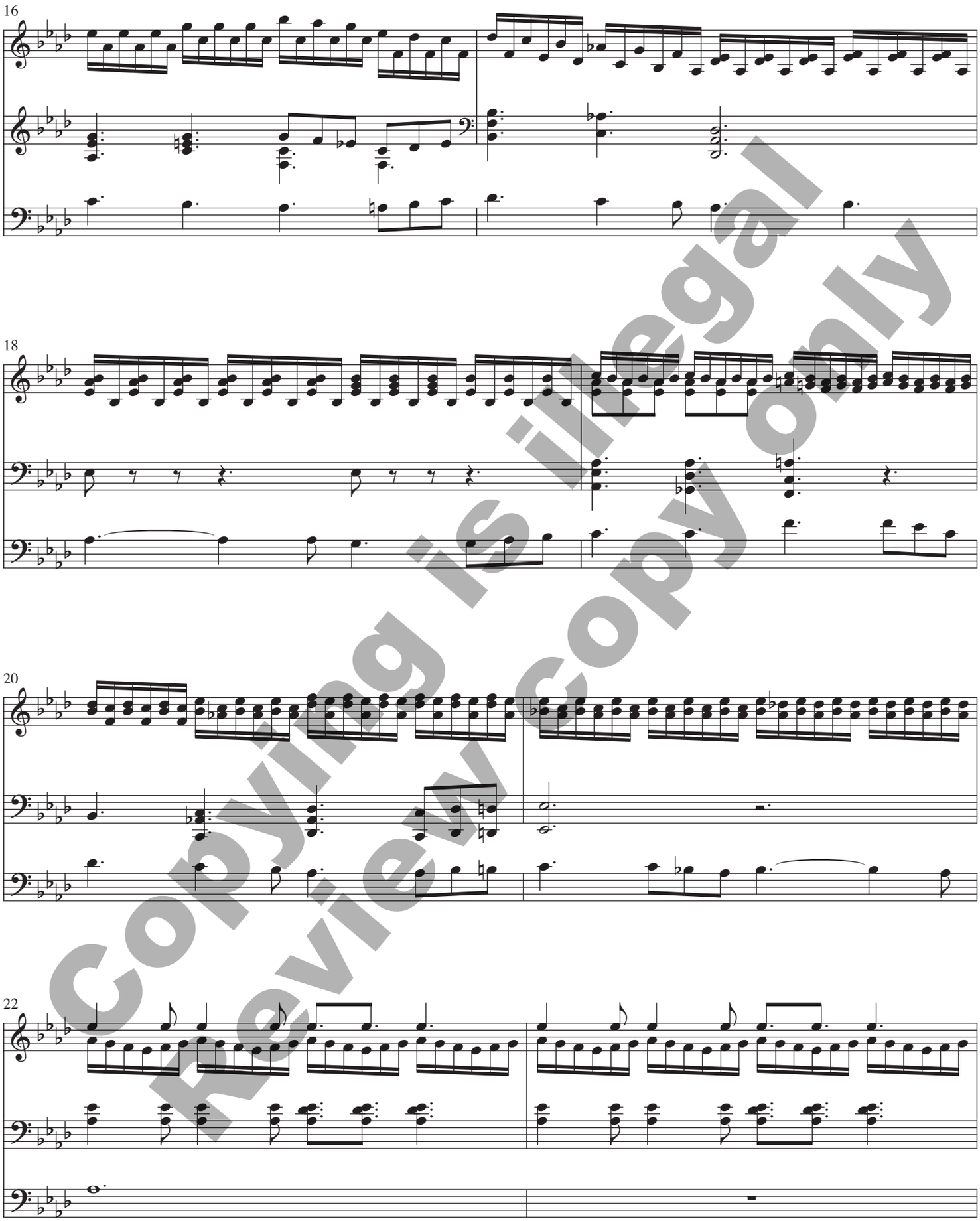

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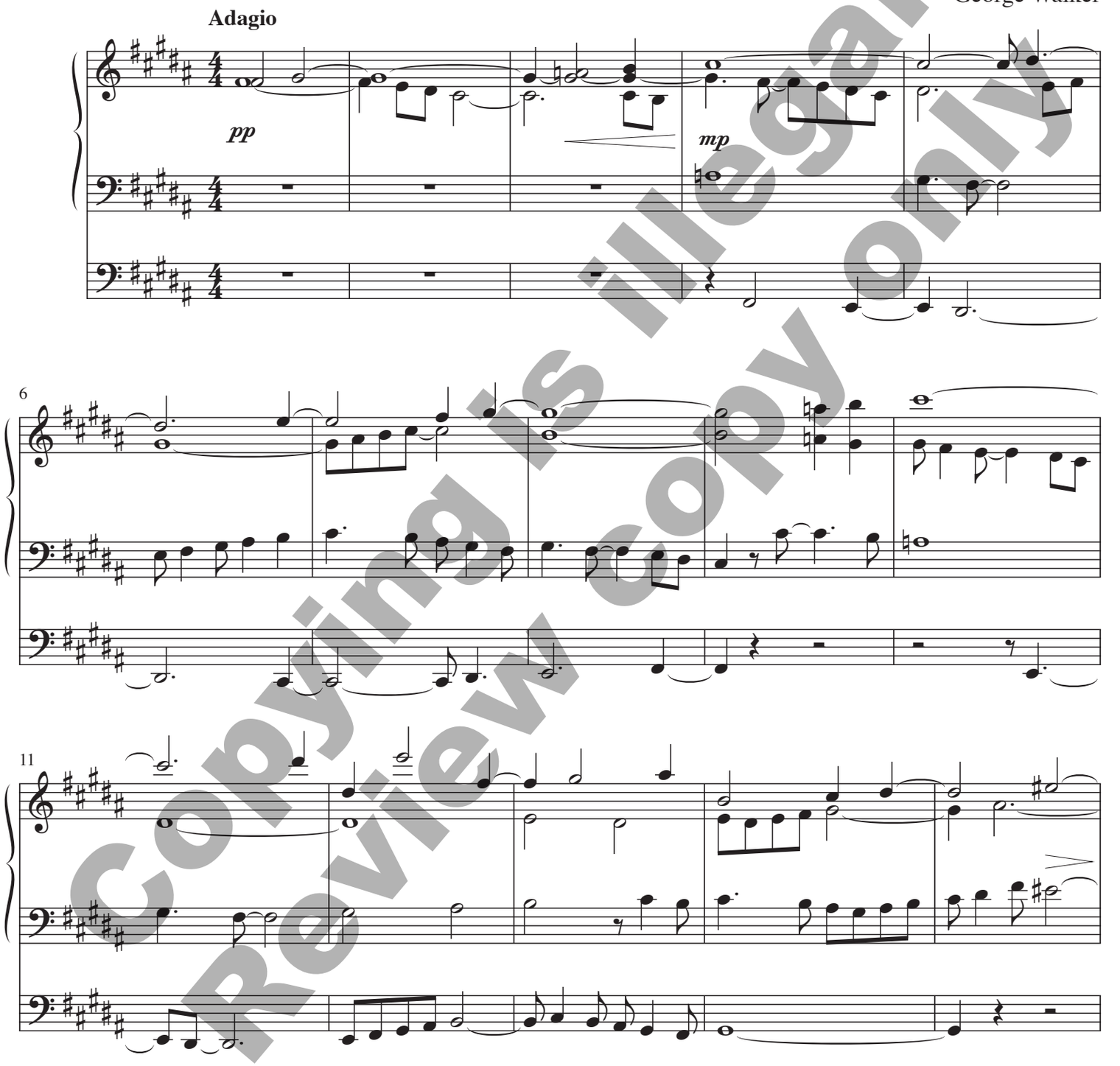
Elevation

George Walker



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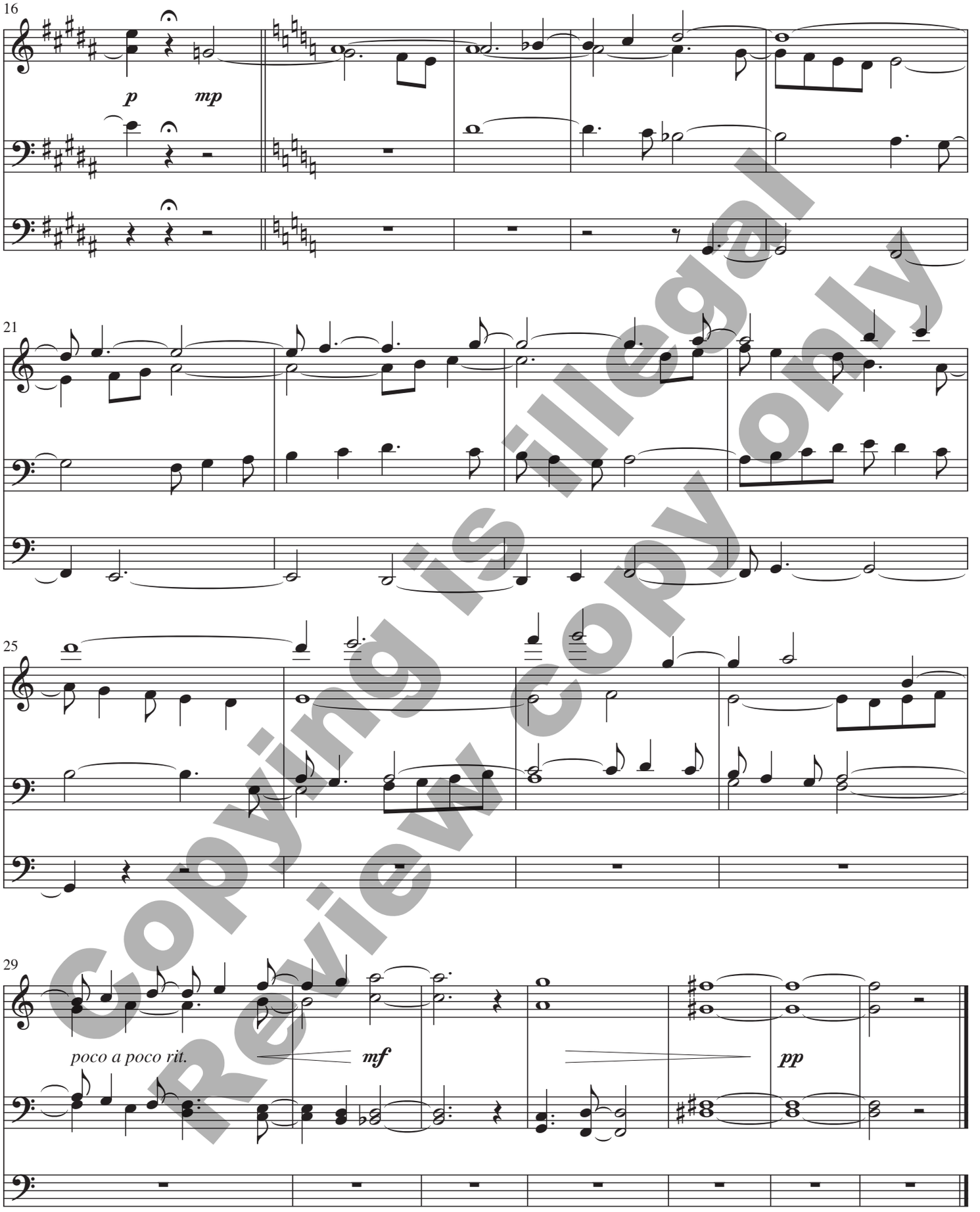

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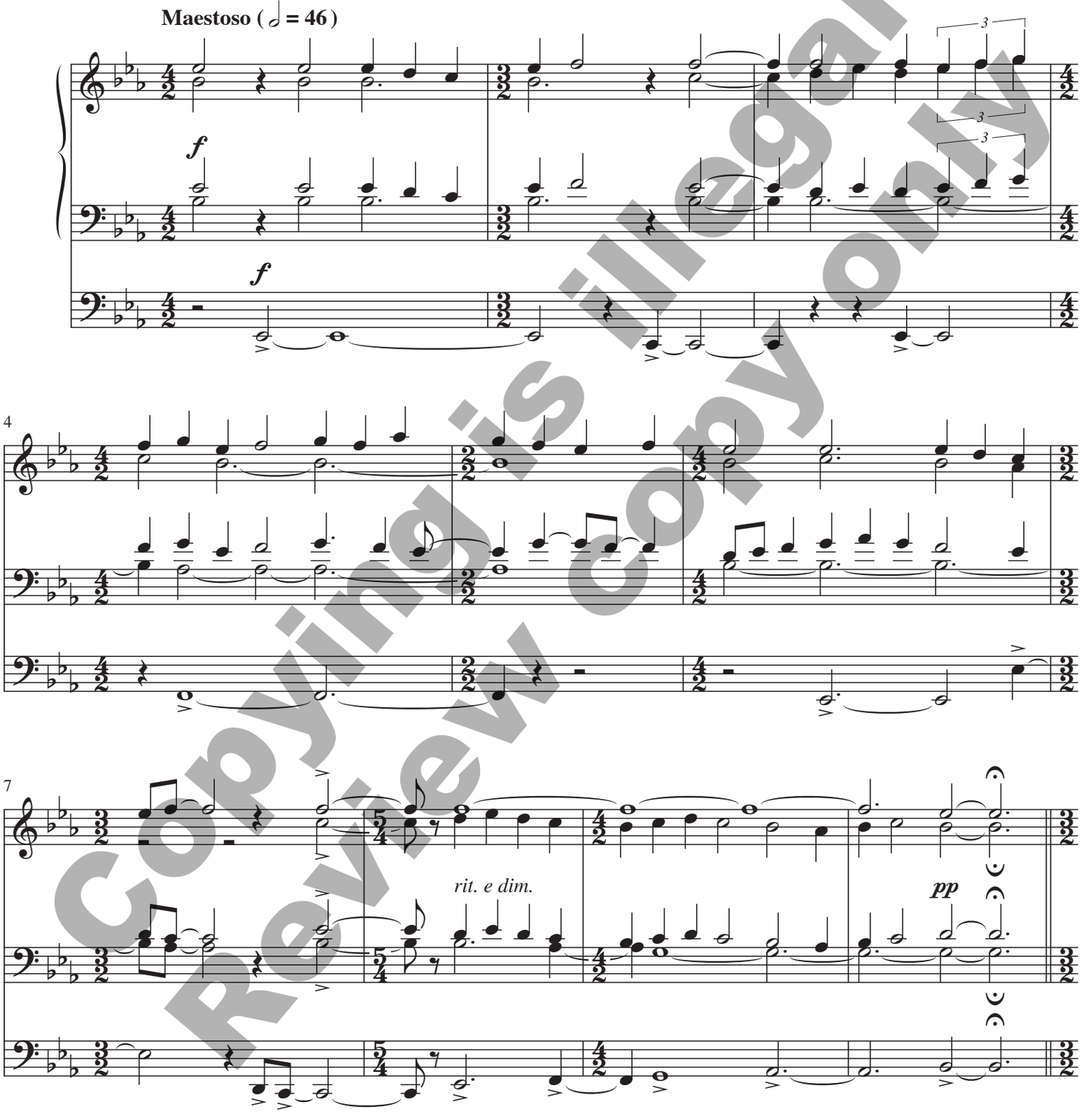
Invocation

George Walker



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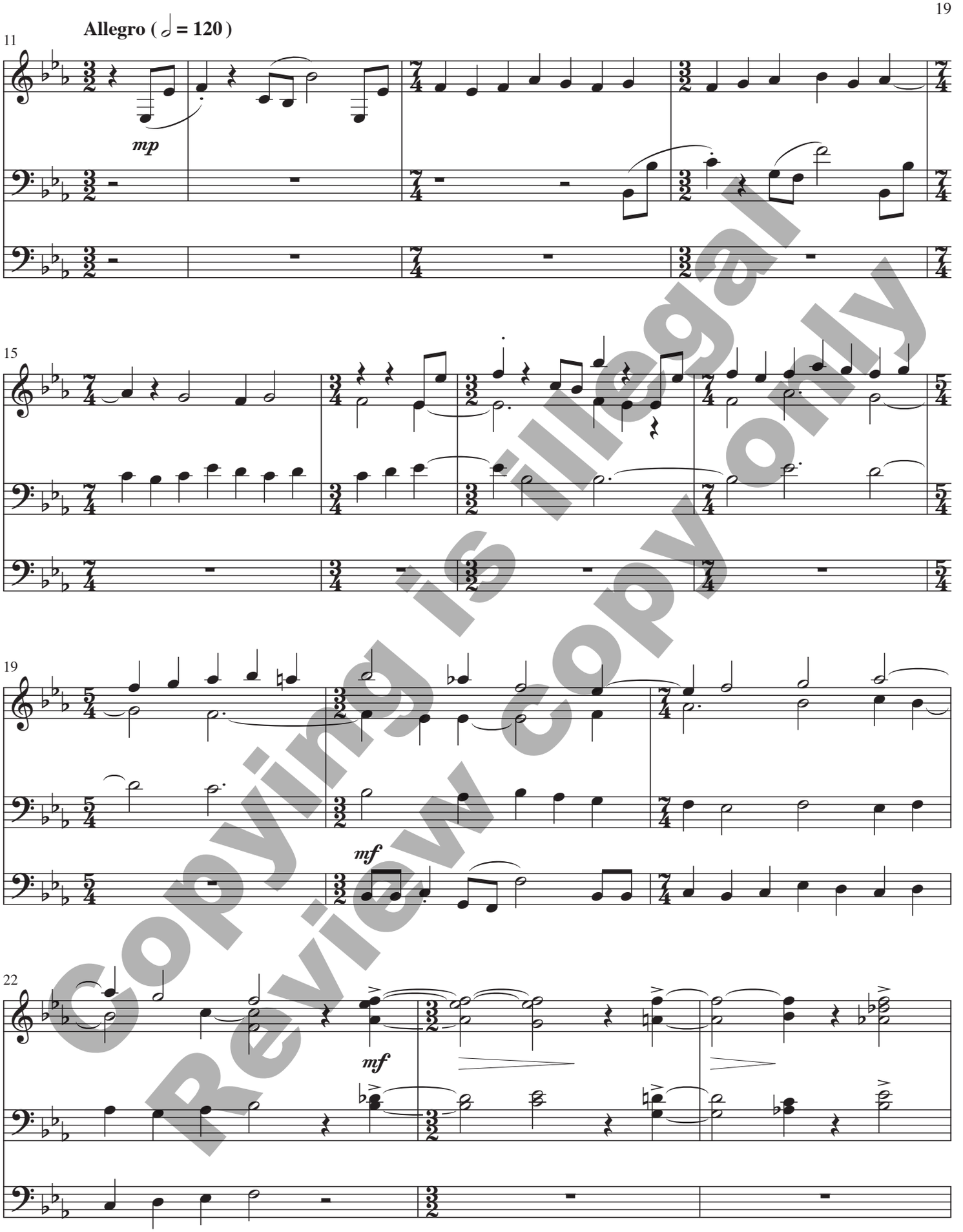

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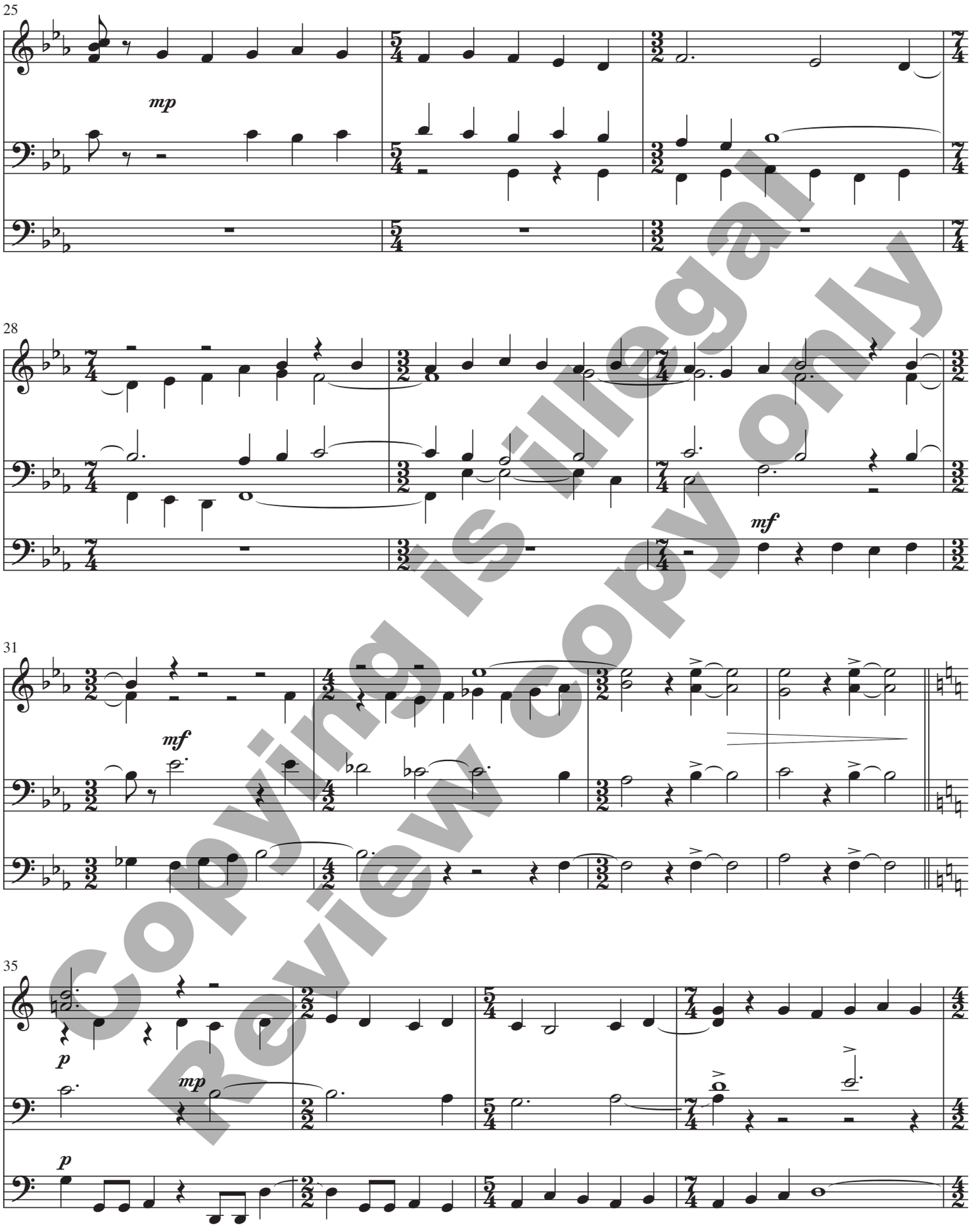

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for Larry King

Toccata – The Acknowledgment
from *Te Deum Laudamus*

Gt: Foundations 16', 8', 4', Mixtures, Pos. to Gt., Sw. to Gt.
Pos: Foundations 16', 8', 4', Mixtures, Sw. to Pos.
Sw: Foundations and Reeds 16', 8', 4', Mixture
Ped: Foundations and Reeds 16', 8', 4', Gt. to Ped., Pos. to Ped., Sw. to Ped.

David Hurd

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Music: Toccata – The Acknowledgment from *Te Deum Laudamus* by David Hurd
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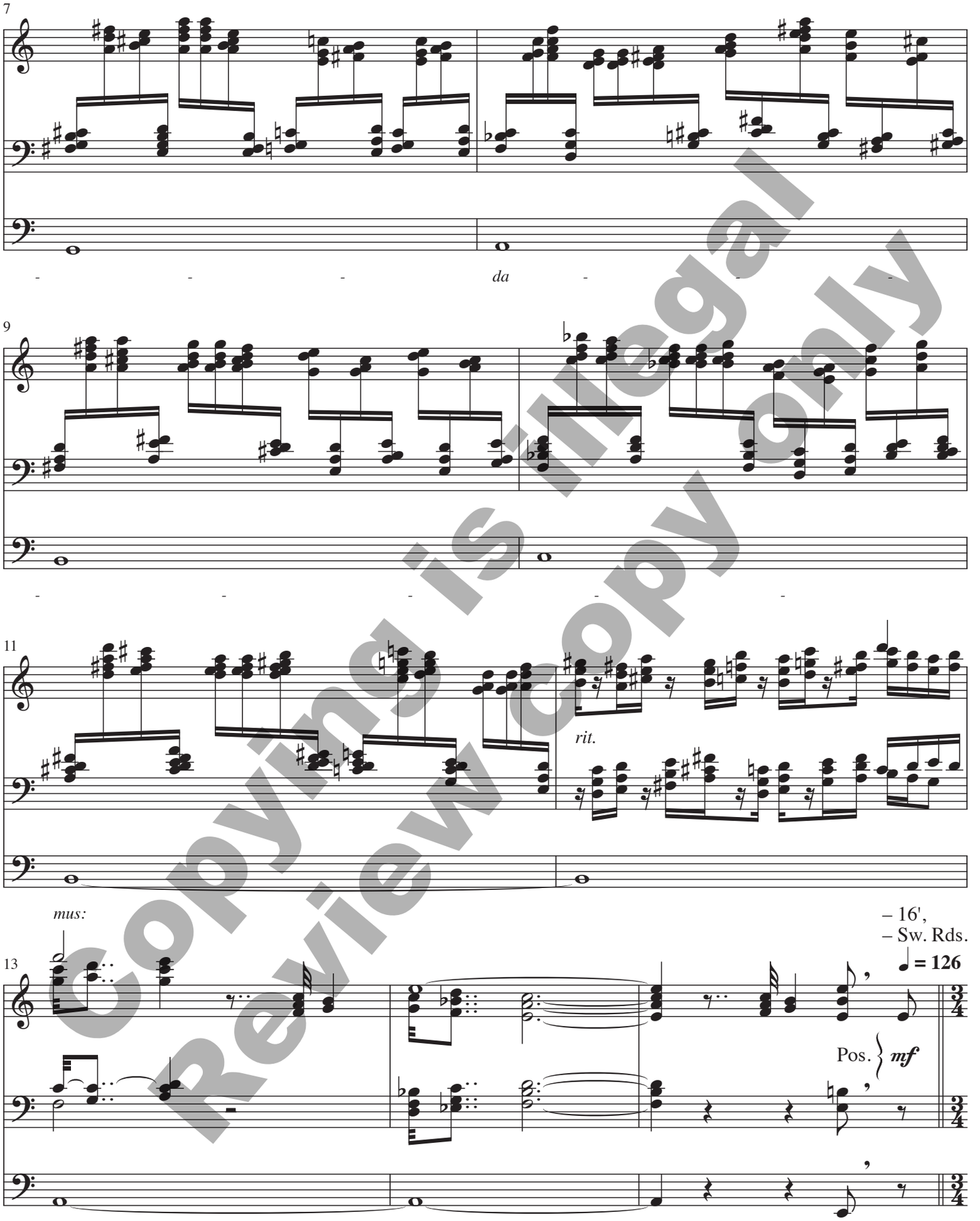

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16

– Rds., Gt. to Ped.

20

24

28

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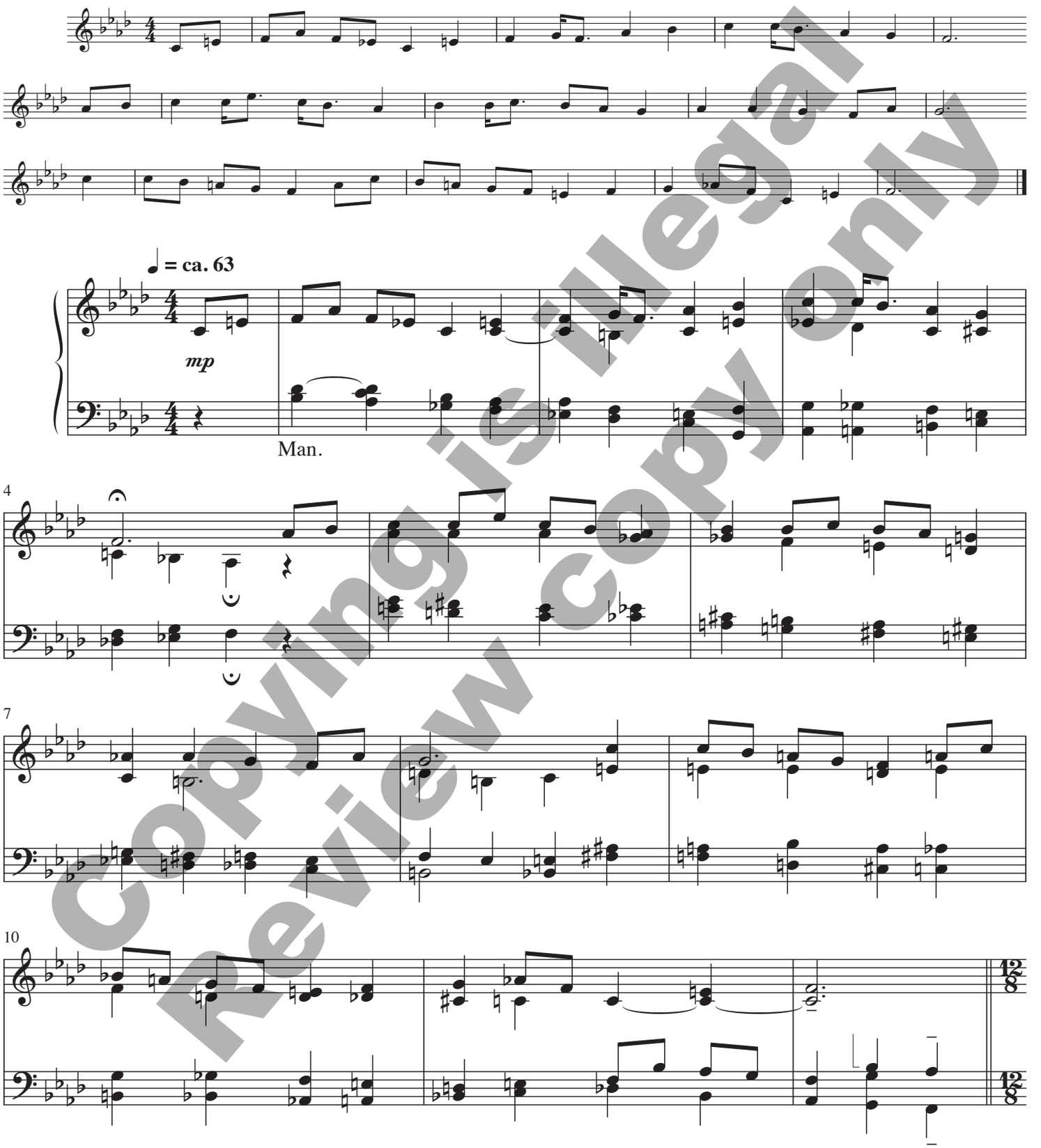
Variations on

There Is a Fountain

in the style of Mendelssohn's Sixth Sonata for Organ

Undine Smith Moore



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[12] **Andante sostenuto (♩. = ca. 52)**

14

16

18

19 **♩ = ca. 60**

mf

16', 8'

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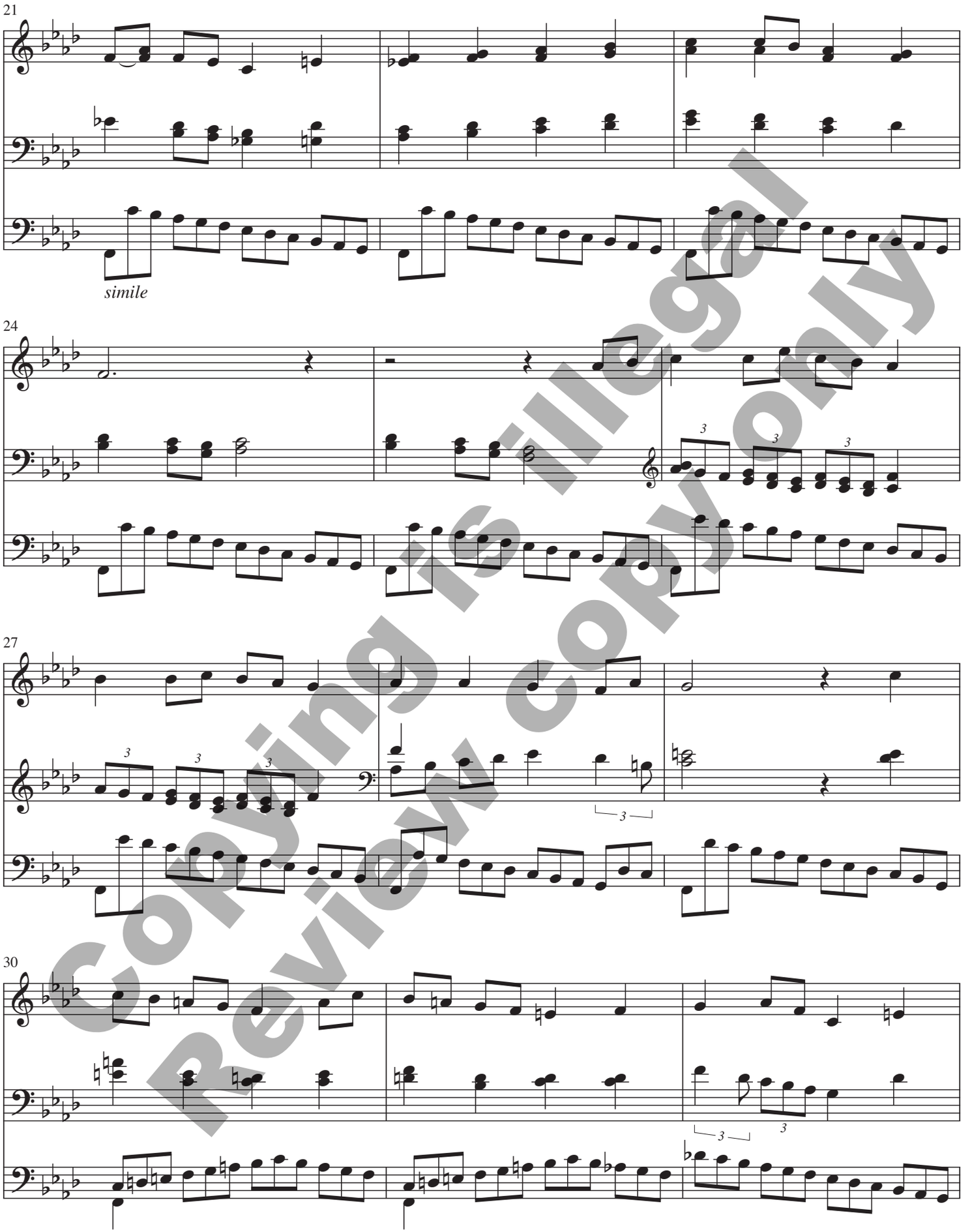

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