

# NINETEENTH CENTURY AMERICAN SACRED MUSIC

From Fuging Tune to Oratorio

David P. McKay, director & Stephen Long, organist

**ANTHEM. I will extol thee, my God, O King. Ps. 145.**

*Allegro*

1. I will ex-tol thee, my God, O King, I will ex - tol thee, my God O King; And I will bless thy name for - ev - er, will bless thy name forev- er and ever, 2. Ev'ry

day will I bless thee. Ev'ry day will I bless thee, And I . . . will praise thy name forev-er, Ev'ry day will I bless thee, Ev'ry day will I bless thee, And praise . . . . .

*Andante Maestoso.*

. . . thy name for - ev - er and ever. 3. Great is the Lord, And greatly to be praised, Great is the Lord and greatly to be praised, And his greatness, his

*Duet. Soprant.*

*Andante.* 4. One gener - a-tion shall praise thy works, One gener - a-tion shall praise thy works, shall praise thy works to a - nother, *f* And shall declare thy

greatness is unsearchable.

COVER DESIGN BY RONALD CLYNE

M  
2062  
M15  
1980

MUSIC LP

FOLKWAYS RECORDS FTS 32381

**SIDE ONE**

Dona Nobis (1866) John K. Paine (1839-1906)  
Jubilate (1866) Arthur Foote (1853-1937)  
The Lord's Prayer (1896) Arthur Foote  
Pars Mea, Rex Meus (1893) (Fugue) Horatio Parker  
(1863-1919)  
Turn Ye, Turn Ye (1889) Charles Ives (1874-1954)  
I Will Lift Up Mine Eyes (1864) Dudley Buck (1839-1909)

**SIDE TWO**

Northfield (1805) Jeremiah Ingalls (1764-1824)  
Kyrie Eleison (1805)\* Benjamin Carr (1768-1831)  
Praise Ye The Lord (1823)\* Oliver Shaw (1779-1848)  
Cantate Domino No. 8 (1831)\* Charles Zeuner  
(1795-1857)  
I Will Extol Thee, My God, O King (1836)\* Lowell  
Mason (1792-1872)  
Suffer Little Children to Come Unto Me (1863)  
Stephen Foster (1826-1864)  
The Singing Lesson (1854) Isaac Woodbury (1819-1858)  
We Praise Thee, O God (1860) (Fugue) George F.  
Bristow (1825-1898)

\* Shortened Version

Sung by the ISAIAH THOMAS SINGERS  
Choir of the First Church [Unitarian] of Worcester, Mass.

**SOLOISTS:**

Sopranos: Carol Vella, Suzanne Oparowski  
Alto: Mary Lou Thompson  
Tenors: John Mercurio, Fred Frabotta  
Bass: Gordon Gurney

Joseph Chilorio, Recording Engineer

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Worcester, Mass. 01609

DESCRIPTIVE NOTES ARE INSIDE POCKET

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# Nineteenth Century American Sacred Music

## From Fuging Tune to Oratorio

David P. McKay, Director

M  
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Sacred music of nineteenth century America emerged from two primary sources: the great wealth of compositions by European masters regularly imported into this nation throughout the century and the persistent though often uneven efforts by native composers of church music. Our concern herein is only with the latter: music written in this country in the last century and primarily designed for performance here. The diversified selections are chosen with two purposes in mind: to present as many different composers as feasible and to use music that ranges throughout the century. In selecting works, the innate quality of the music, though of interest, is not as important as the cultural significance of the work or its composer.

Generalities about music, particularly in a field as diversified as American church music, have the danger of becoming merely overly simplistic pronouncements. Having admitted the difficulty, however, one is left with the need to summarize. Briefly put, sacred music of the last century appears to fall into two general periods: that of the first half of the century characterized by the attempts to establish an identity clearly separate from the "crudities" of the eighteenth century American composers; (Side Two of the recording) and that of the second half of the century that openly saw Europe as the source for both training and for composition models. (Side One of the recording).

Thus, in the first half of the century, Jeremiah Ingalls' fuging tune "Northfield"

would be seen as archaic. More acceptable was the music of Oliver Shaw, the blind Yankee who settled in Providence, R.I., who revealed a high regard for European models clearly heard in the Handelian echoes found in his "Praise Ye the Lord." Some American emigré composers utilized their European training to advantage: Benjamin Carr, though a well trained English composer, pragmatically wrote music such as his "Kyrie" for the American Catholic Church in a simple, tasteful style, appropriate for a choir of modest capabilities. Other emigré composers found it difficult to modify their techniques. Charles Zeuner, for example, a temperamental German who, though recognized as a gifted contrapuntalist, ultimately felt so rejected in America that he became deranged.

But Lowell Mason, a pupil of Shaw's, remains the most influential voice in American church music of the early 19th century, with his gift as a music educator, which literally gave him an audience of thousands. He solidified the direction of church music toward European models with his interest in correct (meaning pseudo-European) harmonies, though in his anthems he consistently avoided counterpoint--ingrained in European composers--feeling it obliterated the text. And his insistence on the organ for accompaniments helped establish that instrument as normative throughout America in the churches.

Church music was only an occasional venture for some composers, such as George Bristow, noted primarily as a symphonic and operatic composer, both elements being evident in his "We Praise Thee, O God." Likewise Stephen Foster's religious compositions seem almost an afterthought in his career, coming at the suggestion of a publisher who saw financial gain therein. His gift for charming melody remained intact, however.

Turning to the second broad period of nineteenth century American church music, that of the last half of the century, one sees John Paine as the epitome of success with his impressive academic credentials--years of study in Germany and ultimately an appointment to the Harvard faculty. But the term "academic," often associated with works of this period need not be perjorative, though lesser lights such as

Dudley Buck and Arthur Foote lend credence to this interpretation. Both wrote music that was too sectional, cadencing with too much predictability, with the simple counterpoint, particularly evident in Buck, exemplifying what Charles Ives might contemptuously have called Rollo music. But truly great music is heard in Paine's "Dona Nobis," a sensitive, inspired setting of the text, and in Parker's "Pars Mea," a choral work of real majesty.

The final comment on 19th century American church music, however, remains in the anthems by Charles Ives--which ironically were unknown by Ives' early contemporaries. Even in a very early work such as "Turn Ye, Turn Ye" one sees the return to native sources for inspiration: the text is directly from the then popular American evangelical tradition, and the music, with its relaxed chord progressions, suggests a direction totally foreign to what the academicians would have called acceptable. "Turn Ye, Turn Ye" despite its rather quaint sounds is one of the truly fresh works to emerge in this period.

#### Paine's "Dona Nobis"

Paine, John. MASS (IN D) FOR 4 VOICES (New York: Beer & Schirmer, 1867)

John K. Paine (b. Portland, ME, 1839; d. Cambridge, MA, 1906) came from a musical family--his grandfather was a Portland organ-builder and his father directed the town band. His musical training was heavily Germanic, studying first in Portland with Hermann Kotschman, and, in 1858, at Berlin's Hochschule für Music. Paine, though succeeding brilliantly in his studies in Germany, found an American academic career in music hard to get off the ground. In 1862 he volunteered to "give free lectures--not for credit" at Harvard, and, by 1870 (under President Eliot) began to organize a music department. Finally, by 1875, he was made full professor, receiving the honorary doctorate from Yale (1890). Harvard's decision was wise; the list of his prestigious students--Arthur Foote, D. G. Mason, John A. Carpenter and others--underscores his competence as a teacher of distinction.

The MASS (IN D), premiered under Paine's direction at Berlin's Singakademie, 16 February 1867, with a distinguished audience including Crown Princess Victoria, mother of eight-year-old Wilhelm II (Germany's World War II emperor), was a landmark accomplishment; "It was the first large work by an American composer to be performed in Europe." (JKP) And its American premier, 1868 in Boston's Music Hall, under the influence of such notables as James Russell Lowell, H. W. Longfellow, and President Hill of Harvard, was equally distinguished. Our particular concern, the "Dona Nobis Pacem," is a difficult selection to find fault with. Indeed Gunther Schuller's comments understandably simply run out of superlatives: "Here Paine's melodic gift is at its supreme(st). For each measure, Paine . . . finds new ideas, new harmonies, new melodies to glorify the final peace giving moments." (JKP) In short, it is a masterpiece!

#### Foote's "Jubilate" and "The Lord's Prayer"

Foote, Arthur. "Jubilate" from TE DEUM AND JUBILATE IN E FLAT

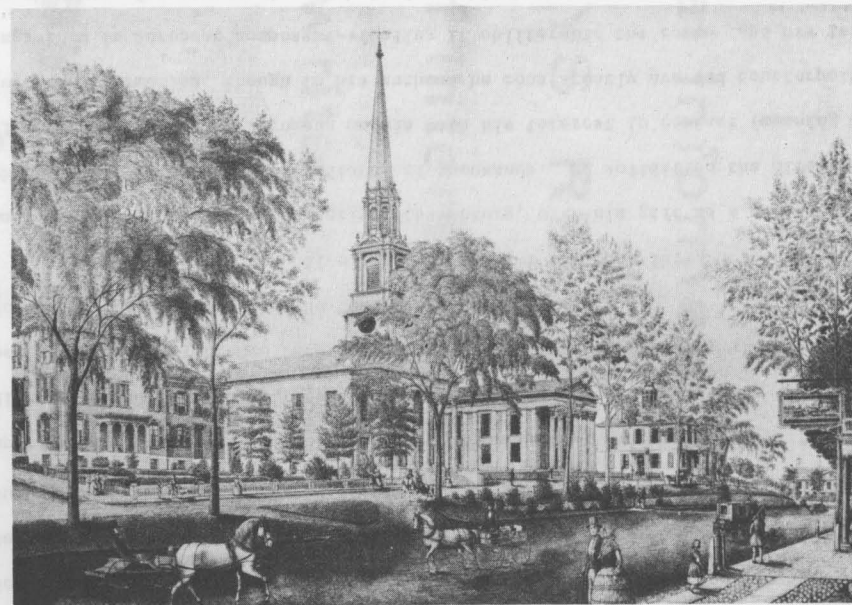
MAJOR (Boston: Schmidt, 1886)

"The Lord's Prayer" Sacred Octavo Series (1896)

Arthur Foote (b. Salem, MA, 1853; d. Boston, MA, 1937) studied under Paine, and at the turn of the century was cited as one "who has come near (est) to relighting the fires that beam in the old gavotte and fugues and preludes," (cited in AM, 367-8), thus stamping him as a "Boston classicist," though atypically he did not study in Europe.

His record as performer and conductor was enviable: conductor of the Glee Club at Harvard, organist of King's Chapel (1878-1910), eleven appearances as piano soloist with the Boston Symphony Orchestra, not to mention a three-year stint as president of the American Guild of Organists.

"Few American composers have won such high esteem" wrote Grove's (GDM, 207), yet significantly the same volume gives far lengthier listings of his orchestra, chamber-music and songs than his church music. And almost no attention, therein, is given his liturgical music--either for the synagogue or for the Episcopalian liturgical music, in which category falls his sedate chant-setting of "The Lord's Prayer."



First Church (Unitarian) of Worcester, the site of our recording, was gathered in 1785, first as a Congregational parish. Its growth paralleled the nineteenth century economic expansion of Worcester, Massachusetts, where, after a disastrous fire in 1849, the present church was dedicated in 1851 (the date of our Addison Prentiss depiction, above, of the building), modeled after the seventeenth century Gibbs church known as St. Martins-in-the-Fields (London).

Parker's "Pars Mea, Rex Meus"

Parker, Horatio. HORA NOVISSIMA . . . (London: Novelle & Co., Limited, 1893)

Horatio Parker (b. Auburndale, Ma, 1853; d. Cedarhurst, NY, 1919) studied under Chadwick and, in Europe, Rheinberger. From 1894 to 1919 he enjoyed a distinguished teaching career at Yale University, in addition to earning enormous amounts of prize money for his compositions (\$10,000 each for two separate operas). "Pars Mea" is from his oratorio HORA NOVISSIMA (using a medieval text by Bernard of Cluny), which "more than any work has kept his name alive" (PCM 116) and remains his masterpiece. Charles Ives had guarded respect for him as a teacher-composer, but they never understood each other. In essence Parker was a summing up of the old New England School and hence looked backwards; whereas Ives was more comfortable as the contemporary of Schoenberg, a man who admired him, and was completely a twentieth century composer.

Ives, Charles. "Turn Ye, Turn Ye" (New York; Mercury Music Corp., 1952)

Charles Ives' (b. Danbury, CT, 1874; d. New York, NY, 1954) "Turn Ye, Turn Ye" is obviously a youthful production--he was 15 years old when it was "sung in (the) Baptist Church, Danbury, Connecticut in 1889"--with its occasional rough transitions and awkward phrasings. But behind the music's youthful exuberance lies the glimmer of his later greatness: the refusal to be bound by predictable rhythmic patterns, the occasional shifts in tonality, and, most importantly, the blend of both the vernacular and the cultivated traditions. Even at this early age Ives' music was clearly not aimed at the Rollos of the world.

Buck's "I will lift up mine eyes"

Buck, Dudley. BUCK'S MOTETTE COLLECTION (Boston: Oliver Ditson, 1864).

Dudley Buck (b. Hartford CT, d. Orange, NJ 1909) at first seemed destined to follow his father in a commercial career in Hartford. But at sixteen he received music lessons and displayed such talent that he then proceeded to Leipzig--studying under Moscheles and Richter--thence to Dresden and Paris. He held distinguished organist positions in Hartford, Chicago, Boston, and, after 1875, New York City. As composer he received exposition commissions from Theodore Thomas for both Philadelphia (1876) and Chicago (1893); and one critic summarized: Buck "reigned as King of church music (in the East)." (PCM 113)

"I will lift up mine eyes" illustrates both the strengths and weaknesses of the trained American composer of the last half of the nineteenth century. There is a comfortable sureness about the music--tonality always centering on E flat; and a very predictable sense of modality, beginning in the major, shifting to the parallel minor, underscored by a meter shift from triple to duple, with a return to the major (and triple meter). There are also "correct" contrapuntal entrances--real imitation at the fifth, etc.--balanced by homophonic sections, with the final section essentially a restatement of the first. The dynamic contrasts also are precise, but therein lies the work's limitations (weakness?). It is perhaps too precise. The composer has stifled his creativity in his concern both to display his technical wears and to produce something so polished as to suggest a hot-house plant, instead of a vigorous outdoor seedling. In short the work is good, not great music.

Ingalls' "Northfield"

Ingalls, Jeremiah. THE CHRISTIAN HARMONY (Exeter, 1805)

Cheney, Simeon (ed.) THE AMERICAN SINGING BOOK (Boston: White, Smith, & Co., 1879)

Jeremiah Ingalls (b. Andover, MA, 1764; d. Hancock, CT, 1838) settled in Newbury, VT (1791), lived for a decade in a two story tavern he built and at various times was engaged as farmer, cooper or singing master (AWC 122). "Northfield" is a typical fugal tune; an opening homophonic section, followed by a contrasting brief fugal section--each voice enters imitatively--concluding with a homophonic full chorus. It was reputedly composed at an inn in Northfield, NH. (JIC 29) One anecdote goes as follows:

Returning from fishing one rainy day, he (Ingalls) laid down before the fire to get dry, and impatient at the slow progress of dinner began to sing a parody to a well-known hymn:

"How long, my people, Oh! how long  
Shall dinner hour delay?  
Fly swifter round, ye idle maids,  
And abring a dish of tea."

"Why, Jerry," said his wife, "that's a grand tune." "So it is," replied the man of song; "I'll write it down." And dinner waited the completion of "Northfield." (JIC 9, quoting Well's HISTORY OF NEWBURY, VERMONT, 1902).

Carr's "Kyrie"

Carr, Benjamin. MASSES, VESPERS, LITANIES (Baltimore, 1805)

Benjamin Carr (b. London, England, 1768; d. Philadelphia, PA, 1831) from a musical family in England, included Samuel Arnold (the opera composer) and Charles Wesley (nephew of John) among his teachers and had his first opera, PHILANDER AND SILVA, performed at Sadler's Wells Theater (October, 1792) (BCC 11) before emigrating to New York (1793), settling in Philadelphia after 1800, where he enjoyed a reputation as "composer, pianist, organist, singer and publisher." (BES 501) He held several distinguished Philadelphia organist positions, including St. Augustine's Roman Catholic (1801-1831) and St. Peter's Episcopal (1820-1831). The "Kyrie," typical of the music in his MASS IN THREE PARTS, published in Carr's MASSES, VESPERS, LITANIES . . . (Baltimore, 1805), is simple, functional but effective writing. Indeed "the completeness of directions (suggests) this Mass was designed to have some pedagogical effect . . . Since St. Augustine's Church just opened in 1801, and Carr began as its organist, this may have been one of the first Masses which its choir ever performed . . . the extreme use of rubrics . . . (being) necessary to assure correct . . . performance." (CMB 212-213)

The "Kyrie," with modest imitation (in the accompaniment) and hints at sequences, is a lovely yet simple three-part choral composition, illustrative of Carr's contention that church music must be functional, yet have quality. Actually Carr would have preferred four-part music, but conceded you must "cut your coat according to your cloth"--in all my little endeavours at Choral Music . . . I have generally used 3 parts only as a matter of necessity, not of choice." (Carr to John Parker, ed. of EUTERPEIAD, 30 June 1831 (BCC 20)).

Shaw's "Praise Ye the Lord"

Shaw, Oliver. THE SACRED SONGS, DUETTS, ANTHEMS . . . WITH ACCOMPANIMENT FOR THE PIANOFORTE OR ORGAN (Providence: pub. by author, (1823)  
Shaw, Oliver, THE SOCIAL MELODIST (Providence: pub. by Author, 1835)

Oliver Shaw (b. Middleboro, MA, 1779; d. Providence, RI, 1848) studied music under two gifted European emigres, Birkenhead and Graupner. His total blindness at age 21 seems to have little affected his career in music as he settled first in Dedham, MA. and, after 1807, in Providence, where he enjoyed wide popularity as a music teacher, living in a house that reputedly had a piano in each room with three pianos and an organ in one large room. (MMA 181) In addition to teaching he was organist at Providence's First Congregational Church, organizer of several bands of music, and founded the Pallonian Society, "one of the most important musical organizations in Providence in the early part of the 19th century." (MMA 215) Lowell Mason, a pupil of Shaw's, remarked he was "indebted to him (Shaw) for his start in life--that he owed all to him." (AWC 180) "Shaw's reputation as a student of the music of European masters" (MMA 129) is clearly evidenced in his "Praise Ye the Lord," particularly in the brief contrapuntal voice entrances effectively combined with florid passages on the text "Let the loud cymbal sound" leading up to the brilliant finale. This selection well substantiates the claim that "(Shaw) was one of the first American composers to write sacred music that compares favorably with the imported . . . anthems (from Europe) . . . so popular in New England after 1800." (MMA 133)

Zeuner's "Cantate Domino No. 8"

Zeuner, Charles. CHURCH MUSIC (Boston: Richardson, Lord & Holbrook, 1831)

Charles Zeuner (b. Eisleben, Saxony (East Germany) 1795; d. West Philadelphia, 1857) in early life was a court musician in Saxony, receiving praise from generals connected with Napoleon's army (CMC 57), but came to America, giving his first (?) Boston concert on 13 February 1830 (CMC 57). Mason was influential in his appointment as organist to the Handel and Haydn Society in 1830, and that group readily acknowledged him as "far superior to any person then connected with themselves." (CMC 71).

His versatility as composer is underscored by the broad variety of his offerings: choral, orchestral, band, organ, piano. (CMC 75 cites complete data) His problem, however, was not musical but personal. Early events might be passed off as "volatile," for example the anecdote (from Dwight's Journal, 1861, cited CMC 52) that recounts Zeuner's stint as organist at a fashionable Boston Episcopal church, wherein he improvised a fugue "masterly," only to be confronted, doubtless by an unsympathetic parishioner, who queried him: "Mr. Zeuner, pray is our organ out of order? . . . your music sounded very strangely indeed" . . . Leaving with a contemptuous hiss . . . (he never) went near the stately church again, professionally or otherwise." Even more serious was his outrage over a supposed slight to his oratorio Feast of Tabernacles (1837), after which he "stole into the rooms of the (Boston) Academy one night, and tore up and burned the oratorio (score and parts)." (MIA 257) He located in Philadelphia (1840) and by some was considered "a harmless lunatic," but ultimately terminated his life in a bizarre episode, "by discharging the contents of a double barreled gun in his mouth." (Philadelphia Public Ledger, 9 November 1857 cited in CMC 108).

Turning to his "Cantate Domino No. 8" one authority notes, "Zeuner has successfully captured in his music the joyful mood of the text (Psalm 98)" (CMC 332). His fugal treatment of the text beginning "As it was, etc." wherein the tenor theme receives tonal imitation in both alto and bass, along with real imitation in the soprano is suggestive of why one writer in 1835 noted it was "difficult to find his (Zeuner's) superior in this country as a choral writer." (CMC 100)

Mason's "I will extol thee, my God, O King"

Mason, Lowell. I WILL EXTOL THEE, MY GOD (Boston: Kidder & Wright, 1836)  
Mason, Lowell. THE MODERN PSALMIST (Boston: Wilkins and Carter, 1839)

Lowell Mason (b. Medfield, MA, 1792; d. Orange, NJ, 1872) traced his American ancestry back to 1630 in Salem, MA, and two generations later they settled in Medfield, MA. As a youth he worked in his father's hat manufacturing business, then moved to Savannah, Georgia, working as a clerk. Music was long a mere avocation, even after having edited the prestigious BOSTON HANDEL AND HAYDN SOCIETY COLLECTION OF CHURCH MUSIC (1822). A mere partial listing of his enduring accomplishments at least hints at his significance: "No American has ever written so many hymn tunes that have endured" (PCM 80); indeed his "Missionary Hymn has been sung in more languages than any other tune." (MML 6) He instituted "systematic music education in the public schools" (LMH 431); was a founder of the Boston Academy of Music, where "occurred the first performance in America of a Beethoven symphony, the Fifth" (MML 9); his doctorate of Music (New York University, 1855) was "the first instance of the granting of such a degree in this country" (AWC, 215). One writer (in 1916) summarized his career thusly: "(Mason) did more to make this nation a musical one than anyone . . . else has done." (AWC, 216)

His concept that "there is no religion in music . . . but music is capable of subserving a religious purpose" (ACM 6) permeates his significant musical pronouncements in "Address on Church Music" (1826) wherein he establishes three basic premises--(1) proper harmony, (2) essentially homophonic music and (3) chorus with organ accompaniment as normative in churches. His expanded comments on the three categories are immanently quotable: (1) "correct harmony is undoubtedly important . . . (so as) not to offend the most cultivated ear" -- a thrust at the crudities of his tune-smith predecessors, but is tempered with the caustic rejection of "music of the church like that of the theatre . . . employed only to give variety to the performances." (ACM 9); his opposition to "complicated and difficult (tunes) both as regards melodies and harmony, or florid and rapid movements" (ACM 39) is a jab not only at the American fudging tune, but also questions the very appropriateness of any contrapuntal music in the church service; and (3) his blunt comment, "the organ is certainly the most valuable instrument for accompanying church music," (ACM 32) belies his impatience with the Colonial fetish for a cappella church music.

Mason's concerns were ultimately religious, only incidentally aesthetic; for, properly handled, he envisions church music as "a powerful auxiliary to the faithful preacher." (ACM 7)

Mason's "I will extol thee" clearly illustrates his premises for good church music. The harmony is "proper" in his accepted mid-nineteenth century understanding--diatonic melodies with modulations only to closely related keys (up or down a fifth); no attempt at contrapuntal effects with contrast coming through tempo fluctuations and shifting choral textures--unison chorus, then four part writing, and an occasional duet; and, of course, organ accompaniment throughout. This was one of Mason's "best known anthems." (LMH 473)

Foster's "Suffer Little Children"

Waters, Henry (ed.). THE ATHENEUM COLLECTION (New York: Horace Waters, 1863)

Stephen Foster (b. Lawrenceville, PA, 1826; d. NY, 1864) had sparse formal training in music and was considered a "problem child" by his family. He married Jane McDowell (1850), having published by then a dozen songs, including the famous "O! Susanna" and contracted with the important New York publisher, Firth, Pond and Co. In 1852 he made his only trip South--a month's steamboat

ride--and was often separated from his wife and daughter (b. 1851), but the source of conflict (emotional or financial) is unclear. (SFB v) Myth persists about his financial problems, but his professional career (of 14 years) was well compensated for.

Much gossip information was generated in nineteenth century journalistic accounts of his life, particularly concerning his separation from the family, his drinking habits and his bizarre final end at Bellevue Hospital. This confusion is only compounded by twentieth century critics who perhaps too heavily emphasize his cultural significance--one writer speaks of his domination by "sentimentality, conventionalism and propriety": another dates his degeneration from "when he ceased to be an amateur songwriter and entered the commercial music racket." (SFB vi).

Late in his career he wrote twenty Sunday School songs for Horace Waters, a publisher of decided evangelical leanings, following a pattern, found earlier, of occasionally writing both text and music. There is a naive charm about his "Suffer Little Children" though critics persistently condemn his efforts of the final years as "fail (ing) to rise above routine level." (PCM 112)

#### Woodbury's "The Singing Lesson"

Woodbury, Isaac B. THE CYTHARA (New York: F. F. Huntington-Mason Bros., c. 1854).

Isaac Baker Woodbury (b. Beverly, MA. 1819; d. Columbia, SC, 1858) began his musical studies in Boston at the age of 13, continuing them in London and Paris (at age 19), and soon thereafter was active in Boston, very much under the influence of Lowell Mason. A gifted singer and singing-school instructor, his teaching took him far afield; he organized and conducted for many years both the New Hampshire and Vermont Music Associations. He was active in New York (after 1851), particularly as editor of the New York Musical Review.

"Just before his death it was said his music was sung by more worshipers in the sanctuary than the music of any other man" (AWC 282-3); his "Ho! Reaper's of Life's Harvest," for example, was such a favorite of President Garfield's, that it was sung at his funeral.

New England's once rich eighteenth century singing school heritage had deteriorated by the early nineteenth century into a "trial of scholarship in committing lessons to memory." (CMA 91) Lowell Mason and his singing-school instructor-disciples, such as Isaac Woodbury, radically reversed this direction, approaching music instruction from the premise of "things before signs," or, in Mason's words (of 1860), "we would not commence (music instruction) with book rules . . . but from practice to theory . . . teaching which is called Pestalozzianism of inductive." (LMH 168) A difficult work such as "The Singing Lesson" could show-case a mastery of newly acquired singing techniques, appropriate for a singing school recital. It is found in Woodbury's CYTHARA (1854) under the section "Instructions for the Singing School".

#### Bristow's "We Praise Thee, O God"

Bristow, George. NEW ORATORIO/PRAISE TO GOD/A CHORAL AND INSTRUMENTAL WORK. (Boston: Oliver Ditson & Co., 1860)

George Bristow (b. Brooklyn, NY, 1825; d. New York, NY, 1898) was a professional violinist who played in the New York Philharmonic forty years after its founding in 1842. He was the first American composer to successfully handle opera and symphony, and indeed was quick to fight for the cause of American composers. His Rip Van Winkle, the earliest opera by an American with a libretto from American lore, is something of a landmark, having enjoyed a four weeks' run at New York's Nible's Theatre (1855). In 1861 the New York Harmonic Society, under his direction, performed his oratorio PRAISE TO GOD: and his propensity for writing "theatrical" music is clearly evident therein to anyone examining the dramatic, perhaps flamboyant, setting of such portions of the text as "We Praise Thee, O God."



In 18th century New England the pipe organ was generally proscribed in Congregational churches, and as late as 1790, when Boston's prestigious Brattle Street Church installed its first organ "one wealthy gentleman of the parish...offered to pay into the Treasury of the church for the benefit of the poor, the whole cost of the organ and freight, if it might be thrown overboard below the light-house." (ORG 192)

The 19th century saw opposition gradually disappear until Lowell Mason could proclaim (1826) "the organ is certainly the most valuable instrument for accompanying church music." (CM 32) And indeed the organ becomes the standard accompanying instrument for most church music of the century.

The Great Walcher Organ in Boston's Music Hall, over five years in construction in Germany before its installation in Boston (1863) merely represents the culmination of interest in the pipe organ. John Paine was among the recitalists at its inauguration. The Boston Symphony, founded in 1881, soon eclipsed interest in the Music Hall instrument which later was bought (for \$1,500.00) and rebuilt in Metheun, Massachusetts. Its original cost was \$60,000.00!

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- AWC Metcalf, Frank. AMERICAN WRITERS AND COMPILERS OF SACRED MUSIC (New York & Cincinnati: Abingdon Press, 1925)
- LML Pemberton, Carol. "Lowell Mason: His Life and Work," University of Minnesota, Thesis, 1971.
- MIA Ritter, Frederic. MUSIC IN AMERICA, 2nd ed. (New York: Burt Franklin, 1972, reprint, 1890 ed.)
- CMB Smith, Ronald L. "The Church Music of Benjamin Carr..." Southwest Baptist Theological Seminary, Thesis, 1969.
- BES Sonneck, Oscar. A BIBLIOGRAPHY OF EARLY SECULAR AMERICAN MUSIC (Wm. Upton, rev. & enlarge) (Washington: Library of Congress, 1945)
- SFB STEPHEN FOSTER SONG BOOK, Richard Jackson, edit. (New York: Dover Pub., 1974)
- PCM Stevenson, Robert. PROTESTANT CHURCH MUSIC IN AMERICA (New York: W. W. Norton & Co., Inc., 1966)
- ORG Sumner, William. THE ORGAN (London: Macdonald, 1952)

## SOURCES FOR NINETEENTH CENTURY AMERICAN SACRED MUSIC

Side One

- Paine's "Dona Nobis"  
Paine, John. MASS (IN D) FOR 4 VOICES (New York: Beer & Schirmer, 1867)
- Foote's "Jubilate"  
Foote, Arthur. TE DEUM AND JUBILATE IN E FLAT MAJOR (Boston: Arthur P. Schmidt, 1886)
- Foote's "The Lord's Prayer"  
Foote, Arthur. "The Lord's Prayer" Sacred Octavo Series (1896)
- Parker's "Pars Mea, Rex Meus"  
Parker, Horatio. HORA NOVISSIMA . . . (London: Novello & Co., Limited, 1893)
- Ives' "Turn Ye, Turn Ye"  
Ives, Charles. "Turn Ye, Turn Ye" (New York: Mercury Music Corp., 1952) MC 170.
- Buck's "I will lift up mine eyes"  
Buck, Dudley. BUCK'S MOTETTE COLLECTION (Boston: Oliver Ditson, 1864).

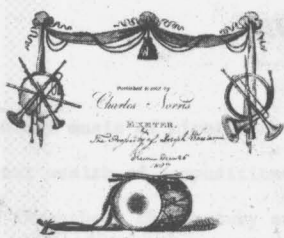
Side Two

- Ingalls' "Northfield"  
Ingalls, Jeremiah. THE CHRISTIAN HARMONY (Exeter, 1805)  
Cheney, Simeon (ed.) THE AMERICAN SINGING BOOK (Boston: White, Smith, & Co., 1879)
- Carr's "Kyrie Eleison"  
Carr, Benjamin. MASSES, VESPER, LITANIES (Baltimore, 1805)
- Shaw's "Praise Ye the Lord"  
Shaw, Oliver. THE SACRED SONGS, DUETTS, ANTHEMS . . . WITH ACCOMPANIMENT FOR THE PIANOFORTE OR ORGAN (Providence: Pub. by Author, (1823))  
Shaw, Oliver, THE SOCIAL MELODIST (Providence: Pub. by Author, 1835)
- Zeuner's "Cantate Domino No. 8"  
Zeuner, Charles. CHURCH MUSIC (Boston: Richardson, Lord & Holbrook, 1831)
- Mason's "I will extol thee, my God, O King"  
Mason, Lowell. I WILL EXTOL THEE, MY GOD (Boston: Kidder & Wright, 1836)  
Mason, Lowell. THE MODERN PSALMIST (Boston: Wilkins and Carter, 1839)
- Foster's "Suffer Little Children"  
Waters, Henry (ed.). THE ANTHEMUM COLLECTION (New York: Horace Waters, 1863)
- Woodbury's "The Singing Lesson" (1854)  
Woodbury, Isaac B. THE CYTHARA (New York: F. F. Huntington-Mason Bros., c. 1854)
- Bristow's "We Praise Thee, O God"  
Bristow, George. NEW ORATORIA/PRAISE TO GOD/A CHORAL AND INSTRUMENTAL WORK. (Boston: Oliver Ditson & Co., 1860)



Other Folkways Records by David P. McKay:

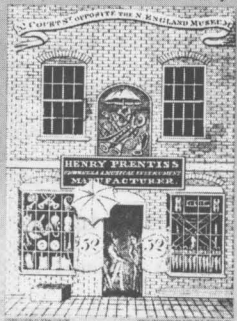
**MUSIC FOR THE COLONIAL BAND**  
Played by the Colonial Band of Boston  
David McKay, Bandmaster



**FTS 32378 MUSIC FOR THE COLONIAL BAND.**

Played by the COLONIAL BAND OF BOSTON, DAVID MCKAY, Bandmaster. Section I: New England Band Music — Trumpet Tune with 'Fuging' Section - Josiah Flagg (1738-1794), A Lesson (Allegro, Andante, Jig)-William Selby (1737-1798), Masonic Processional March # 1 - Samuel Holyoke (1762-1820), Judea-William Billings (1746-1800), Jargon-William Billings (1746-1800); Section II: Colonial Band And Vocal Music — (Opera, Oratorio, Anthem) — "O! had I been by fate decreed (Opera ayre from Love In A Village-1762), "My Dolly was the fairest thing" (Opera ayre from Love In A Village-1762), "Save me O Lore" (Oratorio ayre from Johan-1789), "Anthem for Christmas Day"-William Selby (1737-1798) — a.-The Heavens Declare, b.-The King's Praise, How Matchless Is Thy Form, c.-O Royal Bride, so Shall Thy Beauty Charm, d.-The Lord of Hosts; Section III: Patriotic Music — Three eighteenth century settings of Star-Spangled Banner - a.-Anachreonic Hymn John Smith's 'original' tune of 1787, and many more. Descriptive Notes. 1-12" LP

**MUSIC FOR THE COLONIAL ORCHESTRA**  
18th Century American Orchestral Music  
The Wayland Consort Orchestra, David P. McKay, Conductor



**FTS 32380 MUSIC FOR THE COLONIAL ORCHESTRA**

18th Century American Orchestral Music. The Wayland Consort Orchestra, David P. McKay, Conductor. Handel's Water Piece; Overture in Ptolemy; Overture to Artaxerxes; Saliment: Minuetto; Felton: Minuet with variations; Stanley: Concerto; Death Song of an Indian Chief; A Youth Adorn'd; Save Me O Lord; Billows Foam; Bremner: Little Colonial suite; Bach: Overture III; Boyce: Symphony; Symphony from Thomas & Sally. Descriptive Notes. 1-12" Stereo LP

About the Musicians:

The First Church's music program reflected Worcester, Massachusetts' increasing prosperity in the early nineteenth century. It had an annual music budget of less than \$100.00 in the early part of the century, which by the time of the Civil War had expanded to an annual cost of over \$2,000.00 when it boasted of one of the finest professional choirs in the region.

Its tradition for musical excellence has continued into the twentieth century, until at present its fifteen-voice ensemble is one of the few professional choir extant in New England. The soloists are: soprano--Suzanne Oparowski, Carol Vella; alto--Mary Lou Thompson; tenors--Fred Frabotta, John Mercurie; and bass--Gordon Gurney.

The organist, Stephen Long, is an authority on early American pipe organs and a gifted recitalist. His organ registrations have been selected to reflect what would have been normative for nineteenth century American church music, utilizing primarily foundation stops (eight and four foot) with an avoidance of mixtures and mutations.

David McKay, the director, has edited numerous works from the early American repertoire and is the co-author of the prize-winning WILLIAM BILLINGS OF BOSTON (Princeton University Press, 1975).

The present recording was made from a live performance in First Church on 4 May 1980.