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Gay Gladden Pappin
Louisiana State University and Agricultural & Mechanical College

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THE ORGAN WORKS OF GEORGE WHITEFIELD CHADWICK

The Louisiana State University and Agricultural and Mechanical Col.

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THE ORGAN WORKS OF
GEORGE WHITEFIELD CHADWICK

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by
Gay Gladden Pappin
B.M.E., Ouachita Baptist University, 1973
M.M., Louisiana State University, 1974
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ABSTRACT

George Whitefield Chadwick was one of the most prominent composers in America during the late nineteenth and early twentieth centuries. His organ works included didactic works called "studies," several short pieces, and two large concert works, both in variation form. These pieces are suitable for teaching, for service playing, and for recitals.

The goal of the study was to isolate the distinguishing stylistic features of Chadwick's organ music including his harmonic language, use of formal structures and melodic material, to examine the specifications of the organs Chadwick knew or might have known, and to determine the influence these instruments had on his organ works. The specifications of four organs that Chadwick played were also included. Chadwick's organ works were found to be a versatile group of pieces offering a variety of sounds and styles. Chadwick retained a conservative idiom throughout all his organ works, although the later pieces seemed to exhibit more chromatic voice leading, more chromatic non-harmonic tones, and distant key relationships. The study concluded with an examination of Chadwick's organ music from a practical perspective, evaluating registration, pedagogical use, and performance suitability. An evaluation of the difficulty of each work was presented in the Appendix.

PREFACE

One of the most prominent composers in America during the late nineteenth and early twentieth centuries was George Whitefield Chadwick, a versatile American composer whose compositions include symphonies, overtures, symphonic poems, string quartets, operas, choral works, and over 100 songs. Throughout his long career as a teacher, church organist, conductor, and Director of the New England Conservatory, Chadwick also wrote pieces for the organ. These works are suitable for teaching, for service playing, and for recitals.

George Chadwick's organ works have never been thoroughly studied or completely listed by his biographers. His organ music includes early didactic works called "studies," several short pieces in a variety of styles, and two large concert works, both in variation form. The only works which are currently in print are the Ten Canonic Studies and the Pastorale. The other organ works may be located in libraries.

The purpose of this project is to isolate the distinguishing stylistic features of Chadwick's organ music including his harmonic language and use of formal structures, to examine the specifications of the organs Chadwick knew or might have known, and to determine the influence these instruments had on his organ works.

CHAPTER ONE

BIOGRAPHICAL SKETCH

Early Life and Education

George Whitefield Chadwick was born into a Congregational family in Lowell, Massachusetts, on November 13, 1854. His father, Alonzo Calvin Chadwick, was an amateur musician who taught a singing class and organized a small neighborhood orchestra and chorus. His mother, Hannah Godfrey Fitts Chadwick, died of a fever a week after his birth, resulting in George's living with relatives for his first three years. His father remarried, and in 1858 the entire family moved to Lawrence, Massachusetts, where George's father began a prosperous fire and life insurance business.

Fitz Henry Chadwick, George's elder brother by fourteen years, gave George his first piano lessons. Together they played four-hand arrangements of Beethoven symphonies. Since his brother was the organist at Lawrence Street Church, it is very likely that George's "first connection with organ playing was at the handle of the bellows."¹ By the time he was fifteen George had substituted for his brother and at sixteen succeeded him as church organist,

¹Louis Charles Elson, The History of American Music. Revised to 1925 by Arthur Elson (New York: The Macmillan Co., 1925), p. 170.

a position he soon lost. George "liked to improvise and had favorite successions of chords that he used a good deal."² After the music committee complained of his lengthy prayer responses, one Sunday George simply played two chords on full organ--dominant seventh to tonic. Before the irate music committee could dismiss him, he informed them that he had accepted a position in another church.

George Chadwick's first compositions were songs and dances for the piano written while he was a student at Lawrence High School. He preserved some of these pieces and used them a quarter of a century later in his comic opera, Tobasco (1894). In June 1871, he dropped out of high school and went to work in his father's insurance business. Chadwick's first regular instruction in music began at age eighteen when he began commuting to the New England Conservatory in Boston to study harmony with Stephen A. Emery (1841-1891) and organ with George E. Whiting (1842-1923). He later studied with two prominent Boston organists, Dudley Buck (1839-1909) and Eugene Thayer (1838-1889). Although "his father opposed his musical tendencies as likely to be quite unremunerative," Chadwick commuted to Boston for musical training for the next four years while continuing as a clerk in his father's business.³ During this period, 1872-76, Chadwick performed several of Bach's organ fugues from memory and composed a few small orchestral compositions.

At the age of twenty-two, George Chadwick secured his first

²Hamilton C. MacDougall, "George W. Chadwick: An Appreciation of a Distinguished Life," Diapason 22 (May 1931), p. 8.

³Elson, p. 171.

teaching position at Olivet College in Olivet, Michigan. From 1876 to 1877 on the recommendation of Theodore Presser (1848-1925), he substituted for George Howard (1843-1917) who took a leave of absence due to illness. At Olivet, Chadwick taught piano, organ, harmony, and composition, led the choir and the glee club, lectured on music history and aesthetics, and gave a series of organ recitals. He also wrote his first organ composition, Four Canons, Opus 16, and on November 6, 1876, performed one of them on an organ recital.⁴

After one year of teaching, George Whitefield Chadwick decided to follow the lead of many other nineteenth century American composers to study in Germany. Chadwick encountered strong parental opposition to this decision, especially from his father. "Not only did the elder Chadwick refuse his son any money for his European trip but, for all practical purposes, he also disinherited him."⁵ Nevertheless, in 1877 Chadwick went first to Berlin to study with Karl August Haupt (1810-1891) who had taught his former organ teacher, Eugene Thayer. Although Haupt "was famed as a remarkable contrapuntist and brilliant virtuoso on the organ," Chadwick was dissatisfied with him as a teacher of composition and orchestration.⁶ He then went to Leipzig and studied privately for three months with Salomon Jadassohn (1831-1902) before enrolling in his class at the Leipzig Conservatory in 1878. George

⁴Victor Fell Yellin, "The Life and Operatic Works of George Whitefield Chadwick" (Ph.D. dissertation, Harvard University, 1957), pp. 36-7.

⁵Ibid., p. 39.

⁶Carl Engel, "George W. Chadwick," Musical Quarterly 10 (1924), p. 444.

Chadwick was considered by Jadassohn to be "the most brilliant student in his class."⁷ With Jadassohn he learned to write choral and chamber music. While in Leipzig he wrote two string quartets and the overture Rip van Winkle; the overture was performed on June 20, 1879, with Chadwick conducting the Leipzig Conservatory Orchestra. Chadwick also studied with Karl Reinecke (1824-1910) in Leipzig and briefly with Gustav Merkel (1827-1885) in Dresden.

In the summer of 1879, Chadwick joined a group of young, vagabond American artists under the direction of Frank Duveneck (1848-1919). They settled in a deserted monastery in Giverny, France, where Chadwick spent his time composing. At the end of the summer, he decided to continue his studies with Joseph Rheinberger (1839-1901) in Munich rather than with César Franck (1822-1890) in Paris. According to Louis Elson (1848-1920), he always regretted not studying with Franck, whom he greatly admired.⁸ Chadwick enrolled in the Hochschule für Musik in Munich in the fall of 1879 to study organ and composition with Rheinberger and score-reading and conducting with Ludwig Abel (1834-1895). Chadwick later wrote, "Rheinberger . . . was, as a teacher, conservative, almost to the verge of pedantry."⁹ Yet, "Chadwick got from Rheinberger something that Jadassohn with all his training, had not imparted to him: an orderly idea of strict composition. In Munich the process of musical expression became with him a fully

⁷Elson, p. 171.

⁸Ibid., p. 172.

⁹George Whitefield Chadwick, Horatio Parker (New Haven, Conn.: Yale University Press, 1921), p. 9.

conscious and consciously controlled discipline."¹⁰

Professional Career

After completing three years of formal music study in Germany, Chadwick returned to Boston in March 1880. On May 6, 1880, he conducted his overture Rip van Winkle for the triennial festival of the Handel and Haydn Society of Boston. After advertising in Dwight's Journal of Music as a teacher of organ, composition, and theory, he opened a private studio and attracted such students as Horatio Parker (1863-1919), Sidney Homer (1864-1953), and Arthur Whiting (1861-1936). In 1882 Chadwick began teaching harmony, composition, and instrumentation on a part-time basis at the New England Conservatory in Boston. However, it was jobs as a church organist that provided his main income. For seventeen years Chadwick was organist at various Boston churches including St. John's in the Highland District, Clarendon Street, Park Street, South Congregational, and Second Universalist.¹¹ During his tenure at the Park Street Congregational Church, he resided in the small living quarters inside the church. When the church sought a permanent organist, they chose someone else, perhaps because Chadwick sometimes played the organ in the middle of the night.¹² Chadwick's most prestigious organ position was at the church of Dr. Edward Everett Hale (1822-1909), the South Congregational Church, later known as the New Hollis Street Church. He held this position from

¹⁰Engel, p. 449.

¹¹Yellin, p. 67.

¹²Ibid., p. 173.

1883 to 1893, and he was married there on June 16, 1885, to a divorcee, Ida May Crocker. The couple had two sons, Theodore (b. 1891) and Noel (b. 1895).

George Chadwick began a successful conducting career in 1882 as the conductor of the Arlington Orchestral Club for two seasons. He was made conductor of the Orchestral Club of Boston for seven years beginning in 1887-88. Chadwick was also popular as a conductor of several festivals. These included the Springfield Festival from 1889 to 1899 as well as the Worcester Festival from 1897 to 1901. In addition, he served as guest conductor with many symphony orchestras.

The year 1897 marked a significant appointment for George Chadwick--the directorship of the New England Conservatory. He had held a part-time teaching position there for fifteen years. As Director, "he began a series of innovations including an opera workshop, a repertory student orchestra and courses in orchestration and harmony based on study of actual music rather than abstract principles."¹³ Within five years of his appointment as Director, Chadwick supervised the construction of a new conservatory building, Jordan Hall, which included a three-manual Hutchings organ, later rebuilt by Ernest Skinner. Chadwick continued teaching theory courses at the Conservatory and wrote a textbook, Harmony, which had had over fifty editions by 1924. Part of Chadwick's success as Director was his ability as a businessman, "often running the school at a profit level of one

¹³Stanley Sadie, ed., The New Grove Dictionary of Music and Musicians, s.v. "Chadwick, George Whitefield," by Victor Fell Yellin (London: Macmillan Publishers, Ltd., 1980).

hundred thousand dollars a year."¹⁴ Chadwick was also highly respected as the conductor of the Conservatory Orchestra. Allan Langley recounts his experience as a student in the orchestra:

At the head of the orchestra, Chadwick was a good deal of a personage. . . . The general esprit existed because each individual realized that he was playing and learning under the most important American composer of the day, who was understood to know everything from the scribbling of notes to their actual performance.¹⁵

In May 1930 Chadwick resigned the post of Director of the New England Conservatory and was made Director Emeritus. "The result of his thirty-three years of leadership was the creation of the first conservatory in the United States; if Chadwick had done nothing else, this service for music in America would entitle him to a position of historical importance."¹⁶

Chadwick enjoyed traveling and made several trips abroad. He accompanied Horatio Parker and Arthur Foote (1853-1937) to Europe in 1882. In 1901 he went to England to examine the Royal College of Music, the Royal Academy, and the Guildhall School of Music in order to gain ideas for planning the new conservatory building. Since Chadwick had earned an international reputation with the performance of his overture Melpomene at the Exposition Universelle in Paris (1889), he was invited to conduct several of his own works on a European tour in 1905-6.

¹⁴Marshall Bialosky, "Some Late Nineteenth-Century Members of ASUC: Paine; Parker; MacDowell; and Chadwick," American Society of University Composers, Proceedings 11-12 (1976-77), p. 40.

¹⁵Allan Lincoln Langley, "Chadwick and the New England Conservatory of Music," Musical Quarterly 21 (January 1935), p. 45.

¹⁶Yellin, p. 23.

Chadwick received several awards during his lifetime, including an honorary Master of Arts degree from Yale University in 1897 and an honorary Doctor of Laws degree from Tufts College in 1905. He was a founding member of the American Guild of Organists and served as honorary national president from 1909 to 1912. Chadwick was also elected a member of the National Academy and the National Institute of Arts and Letters, from which he received the Gold Medal in 1928.

Festivals at the New England Conservatory and the Eastman School of Music in 1930 marked the fiftieth anniversary of Chadwick's return from studying in Germany. Recalling the all-Chadwick concert at Eastman, Howard Hanson wrote: "Any concert consisting entirely of works by one composer is a stern test both of the music of the composer and the patience of the audience, but Chadwick emerged triumphant both as man and musician."¹⁷

Chadwick died suddenly on April 4, 1931, at the age of 76. His funeral was held in Trinity Church, Boston. In addition to his successful career as a conductor and Director of the New England Conservatory, Chadwick had attained wide recognition as a composer. Arthur Farwell and Dermot Darby wrote in 1915: "Mr. Chadwick enjoys the largest hearing of living American composers."¹⁸ "The hold that he once had on the Boston Symphony Orchestra and the appeal he had for the Boston public are indicated in the program book of April 25, 1930;

¹⁷Howard Hanson, Montgomery Lectures on Contemporary Civilization: Music in Contemporary American Civilization (Lincoln: University of Nebraska Press, 1951), p. 8.

¹⁸Arthur Farwell and W. Dermot Darby, The Art of Music, Music in America (New York: The National Society of Music, 1915), p. 337.

it lists no less than 31 performances of Chadwick's works from 1883 until 1930. No other American composer comes even close to this number."¹⁹

According to Chadwick's biographer Victor Yellin, ". . . it can be stated categorically that Chadwick was the first American composer of consequence to write in every field of music: operas, choral-orchestral compositions, orchestral pieces, chamber music, works for piano and organ, songs, ballet, incidental music for the stage and church music."²⁰ Chadwick is perhaps best remembered for his orchestral music--three symphonies, six overtures, and various symphonic poems, suites, and ballads. His suite, Symphonic Sketches, written between 1895 and 1904, is considered by Howard Hanson to be "his most successful work, judging by performances."²¹ His seven operas and operettas offer a variety of styles. Although it has never been performed, The Padrone (1915) is "one of the earliest examples of operatic verismo in the United States."²² Chadwick's chamber music consists of five string quartets and a quintet for strings and piano.

Chadwick is often considered a member of an American group of composers known as "the Boston classicists," "the academics,"

¹⁹Hugo Leichtentritt, Serge Koussevitzsky: the Boston Symphony Orchestra and the New American Music (Cambridge, Mass.: Harvard University Press, 1946), p. 27.

²⁰Yellin, p. 111.

²¹Hanson, p. 7.

²²Gilbert Chase, America's Music: From the Pilgrims to the Present, revised 2nd ed. (New York: McGraw-Hill, 1966), p. 373.

or "the second New England school."²³ Composers frequently labeled as such include Chadwick, Arthur Foote, Horatio Parker, Arthur Whiting, and Daniel Gregory Mason (1873-1953). Their music is characterized by "strong rhythms, use of classical forms, regularity of phrase structure, German romanticism, adherence to academically correct harmony and counterpoint."²⁴ In spite of a tendency to formality, Chadwick's works have been described by a "jauntiness and carefree spirit."²⁵ Howard Hanson summarizes by saying:

Chadwick's music is lusty, full-bodied, masculine, full of strength and humor. It is not derivative, but a personal expression of the man. Those of us who knew him, who remember the everpresent mischievous twinkle of his eyes, his salty humor and pungent expressions, are easily able to recognize the man in his music.²⁶

Organs Chadwick Knew

Before examining George Chadwick's organ works in detail, it is important to examine what type of organs Chadwick knew or might have known. His first acquaintance with the organ, at age sixteen, was in Lawrence, Massachusetts, at the Lawrence Street Orthodox Congregational Church where he acquired his first job as church organist.

²³Ibid., p. 365; Rupert Hughes and Arthur Elson, American Composers, 2nd ed. (Boston: L. C. Page & Co., 1914), p. 145; H. Wiley Hitchcock, Music in the United States: A Historical Introduction (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1969), p. 130.

²⁴Harold Gleason, Music Literature Outlines, series III: American Music from 1620-1920 (Rochester, New York: Levis Music Stores, 1955), p. 78.

²⁵John Tasker Howard, Our American Music: A Comprehensive History from 1620 to the Present (New York: Thomas Y. Crowell Co., 1965; originally published, 1931), p. 309.

²⁶Hanson, p. 33.

Here he found a two-manual organ that had been built by George Stevens and Company in 1853. Generally considered a conservative builder, Stevens built organs in the Boston area from the 1850s to the 1880s. Stevens' instruments, "while not extraordinary, were serviceable and pleasant sounding."²⁷ The organ built for the Lawrence Street Church was apparently moved to Chatham, Massachusetts, by Charles A. Ryder in 1893 and is still used by St. Christopher's Episcopal Church.²⁸ The specification for this instrument is found in Appendix A on page 101.

George Chadwick began his formal organ study and later spent all of his professional life in Boston, the center of organ building activity in America until the end of the nineteenth century. The earliest type of organs that Chadwick knew was that built prior to 1880, in an eighteenth century English style. The specifications generally included a Principal chorus extending through two-foot pitch, several reeds and mixtures, and a minimal Pedal stoplist. "The extant organs of the 1860s and '70s are clear and assertive, and the principal ensemble on the Great presents an exciting chorus. The bold, bright color is quite satisfying to the modern ear."²⁹

Chadwick began taking organ lessons from George E. Whiting (1842-1923) at the New England Conservatory in 1872, the same year a

²⁷Barbara Owen, "Organ Building in New England in the Eighteenth and Nineteenth Centuries" (M.M. thesis, Boston University, 1962), p. 139.

²⁸Organ specification, St. Christopher's Episcopal Church, Chatham, Massachusetts, 1982.

²⁹Orpha Ochse, The History of the Organ in the United States (Bloomington: Indiana University Press, 1975), p. 209.

twenty-stop Hook and Hastings organ was installed in the concert hall there. In 1827 Elias and George G. Hook had founded the oldest pipe organ building company in the United States. The two brothers and their partner, Francis Hastings, moved to Boston in 1868 and quickly assumed a position of leadership. "Tonally, Hook's work of the middle '60s is characterized by a cleanness and boldness in which the strength of the foundation stops is matched by the brilliance of the reeds and upper-work."³⁰ During the 1870s and 1880s they built about twenty organs a year. These organs are noted for "a good diapason chorus in the Great division and chorus reeds and more mixtures in the Swell."³¹ After 1870, several "stock" organs were available for immediate delivery. Whether the twenty-stop Hook and Hastings organ in the New England Conservatory was one of these standard models is unknown.

In addition to studying organ at the Conservatory, Chadwick took private organ lessons from Dudley Buck and Eugene Thayer in Boston before accepting his first teaching position in 1876. After a fire destroyed Buck's Chicago studio in the fall of 1871, he moved to Boston to become the organist of St. Paul's Church and of the Boston Music Hall Association. St. Paul's Church had a large organ built by Elias and George G. Hook in the 1850s, which undoubtedly impressed the young student Chadwick. The Boston Music Hall was famous for its huge four-manual organ with 89 stops built by the German builder Eberhard Friedrich Walcker (1794-1872). "The opening of the Walcker organ in

³⁰ Barbara Owen, The Organ in New England (Raleigh, N. C.: Sunbury Press, 1981), p. 191.

³¹ William Harrison Barnes, The Contemporary American Organ: Its Evolution, Design, and Construction, 8th ed. (Glen Rock, N. J.: J. Fischer, 1964), p. 275.

the Boston Music Hall on November 2, 1863, provided a major stimulus to organ playing in the United States, which has perhaps never since been equaled."³² Weekly recitals continued for over ten years, "and an average program by a good player would consist of roughly one-third older organ music, J. S. Bach (1685-1750), Johann Rinck (1770-1846), Felix Mendelssohn (1809-1847), etc., one-third orchestral or choral transcriptions of various periods, and one-third contemporary works, often including some by the performer."³³ As a student of Buck, Chadwick probably heard many recitals on this instrument and frequently played it himself. The Boston Music Hall organ introduced several new ideas to American organ builders, including thirty-two foot stops, intermanual pistons, string tones, the vox humana, full-compass Swell stops, a full pedal compass of thirty notes, a large Pedal division, a balanced Swell pedal, and the crescendo pedal. Since the hall was steam-heated several times a week, it was virtually impossible to keep the organ in tune. The cumbersome instrument was also criticized for its slow action and speech. By 1884 more stage space was needed to accommodate the newly-founded Boston Symphony Orchestra, so the \$70,000 organ was sold to W. O. Grover for only \$5000. The German-built instrument, which had been enjoyed by Bostonians, went into storage after only twenty-one years of use. Appendix A on pages 102-3 includes the specification of the large instrument.

Chadwick also studied organ with Eugene Thayer, who had opened

³²Howard Norman Bakken, "The Development of Organ Playing in Boston and New York, 1700-1900" (D.M.A. thesis, University of Illinois, 1975), p. 51.

³³Owen, The Organ in New England, p. 244.

the first private organ teaching studio in Boston. Thayer's studio contained a "moderate-sized but excellent example" of a Hutchings and Plaisted organ.³⁴ George Hutchings and his partner, M. H. Plaisted, worked together in the Boston area from 1872 to 1884, building fine quality organs with specifications similar to Hook and Hastings. Thayer's small tracker organ contained two manuals and sixteen stops, named in German and English. Thayer had studied in Germany and considered it important for his students to learn both sets of names. The German names were given first because they were thought to be more "correct."³⁵ The specification taken from the organ itself is found in Appendix A, page 104.

In 1876 Chadwick moved to Michigan where he taught at Olivet College and gave a series of organ recitals. It is not known where the recitals were given or what type of instrument he played. At the end of the school year Chadwick departed for Germany, the mecca for young American musicians. Although his studies in Germany were chiefly in composition and orchestration, Chadwick probably played organs built by the Schulze and Walcker companies, the most prominent nineteenth century organ building firms in Germany. Chadwick was familiar with German organs from his previous experience with the Walcker organ in the Boston Music Hall. "All of the better organs of this period . . . still had principal choruses in the various divisions. Naturally, the mixtures were not as high-pitched as Baroque mixtures had been. Mutations were also present, and eight-foot stops were there in

³⁴Ibid., p. 345.

³⁵Ibid.

abundance."³⁶

By the time George Chadwick returned to Boston in 1880, eight-foot stops were also becoming more numerous in American organs. Large, loud organs of three or four manuals were popular. Rather than a brilliant ensemble, the ideal was a thick, heavy mass of sound. Most of Chadwick's organ works were written from 1890 to 1927. During this period he held positions in several Boston Churches, although it is not known whether any of his organ works were intended for a particular instrument. At the Park Street Church, Chadwick played a three-manual organ built by the Boston-based Leslie Frazee Organ Company which believed that "the best tone can be produced only by utilizing large pipe scales and moderate wind pressure."³⁷

Chadwick played an older three-manual organ, built by Elias and George Hook, during his tenure at the South Congregational Church. The thirty-eight stop organ, Opus 349, designed by the church's former organist, Benjamin J. Lang (1837-1909), had a cost of \$12,000. John Sullivan Dwight (1813-1893) claimed that it was the largest organ in any Protestant church in America, although there were comparable organs elsewhere in Boston.³⁸ The South Congregational organ did have several significant features. The Swell was the largest division and included three divided stops: Bourdon 16', Gedact 8', and Dolce 8'.

³⁶Marilou Kratzenstein, Survey of Organ Literature and Editions (Ames: Iowa State University Press, 1980), p. 51.

³⁷Christine Merrick Ayars, Contributions to the Art of Music in America by the Music Industries of Boston 1640-1936 (New York: H. W. Wilson, Co., 1937), p. 181.

³⁸John Sullivan Dwight, "Another Large Organ," Dwight's Journal of Music 24 (November 26, 1864), p. 348.

Dwight thought the most unusual stop was the thirty-two foot Bourdon in the Pedal division, "giving tones low and deep, beyond the power of the ear to discriminate, which are felt rather than heard. It forms a foundation for the grand harmony of the whole, wonderfully pervading and sublime."³⁹ The pitch range in the Pedal from Grand Bourdon 32' to Flute 4' is also noteworthy. The Montre 8' was an innovation to an American organ although it was removed before Chadwick's time. There is disagreement as to whether this stop was imported from France or whether it was built by the Hooks. "The historical perspective of the montre rank indicates the first tug of what would be a strong influence of European concepts of orchestral voicing, particularly seen in the great popularity of the French builder Cavaillé-Coll."⁴⁰ Some changes were made in the specification of the South Congregational organ before Chadwick became the organist in the 1880s. In 1868 B. J. Lang replaced the Montre with a five-rank low-pitched mixture, added a sixteen-foot Trombone to the Pedal, replaced the Great Twelfth (2 2/3') with a four-foot Nighthorn, and added a powerful reed, the Tuba Mirabilis 8' to the Great.⁴¹ The specification of this organ as cited in Dwight's Journal of Music is found on page 105 in Appendix A.

In addition to the church positions Chadwick held, he played two recitals in a series entitled "Free Public Organ Recitals in

³⁹Ibid.

⁴⁰William Joseph Beasley, "The Organ in America, as Portrayed in Dwight's Journal of Music" (Ph.D. dissertation, University of Southern California, 1971), p. 252.

⁴¹Owen, The Organ in New England, p. 193.

Boston" (1897-98). These recitals, which had an average attendance of 1000, were played in various Boston churches.⁴²

Another organ which Chadwick knew in Boston was the three-manual instrument in Jordan Hall of the New England Conservatory. This organ was built by the Hutchings-Votey firm in 1902 while Chadwick was Director of the Conservatory and rebuilt with four manuals and seventy-one stops by Ernest M. Skinner in 1920. Skinner (1886-1961) is credited with developing several orchestral imitative stops: French Horn, Orchestral Bassoon, Orchestral Oboe, and others. Chadwick's concert works Theme, Variations and Fugue and Suite in Variation Form were probably written to be performed on the conservatory instrument. Neither the specification of the original organ nor the rebuild has been preserved. However, this instrument undoubtedly reflected trends in late nineteenth century organ design which continued well into the twentieth century and throughout Chadwick's lifetime. By 1900 the Principal chorus had virtually disappeared from American organs in addition to most stops higher than four-foot pitch. Scales widened so that eight-foot Diapasons were thick and muddy. Flutes began to dominate the Swell division. Builders tried to produce more pronounced contrasts between soft and loud stops as well as greater dynamic control of the enclosed division. There were also experiments with pneumatic and electric actions and console controls.

Dudley Buck, one of Chadwick's first organ teachers, provides an interesting commentary on the late nineteenth century American

⁴²Henry Charles Lahee, Annals of Music in America; a Chronological Record of Significant Musical Events, from 1640 to the Present Day (Boston: Marshall Jones Co., 1922), p. 295.

organ in his book, Choir Accompaniment. In this book, written in 1877, he emphasizes the fact that the eight-foot stops should predominate when accompanying voices as well as in solo organ works. "The violation of this principle more frequently leads to bad combinations in accompaniment than the selection of unsuitable qualities of tone for a given piece. The stops of high pitch are comparatively valueless in accompaniment unless they rest upon the eight-foot tone as a foundation."⁴³ The common perception of the organ as an imitator of the orchestra is obvious in his referral to "the stops or instruments."⁴⁴ Registration practices of the time may be seen in the following excerpts from the chapter "General Principles of Registration as Applied to Accompaniment":

When voices are sufficiently powerful to easily sustain four-foot tone, in fact to require it, the addition of sixteen-foot tone to the manuals becomes desirable. This addition is specially useful when dignity and solidity of tone are required.

The use of Mixtures or Compound Stops . . . is only justifiable in accompanying a very powerful choir, large chorus, or a whole congregation. A possible exception to this may be the use of the Swell Mixture, when the Full Swell is drawn as accompaniment to comparatively few voices. . . . Even in this case, it should not be long continued. . . .

. . . when the vocal power is sufficient to warrant a slight degree of increased brilliancy in the accompaniment--in other words, an addition of four-foot tone--the addition of the Principal or Octave may be found somewhat too radical. As a compromise to this, we have flutes of four feet which admirably answer this purpose and give a more delicate octave.⁴⁵

⁴³Dudley Buck, Illustrations in Choir Accompaniment with Hints in Registration (New York, 1877; reprint, New York: American Musicological Society Press, 1971), p. 6.

⁴⁴Ibid.

⁴⁵Ibid., pp. 7-9.

To summarize, George Chadwick was acquainted with a variety of organs from those designed with a Principal chorus in each division to the orchestral imitative instrument with many eight-foot stops. Although it is not clear whether any of Chadwick's organ works were intended for specific instruments, he was strongly influenced by organ building trends of the late nineteenth and early twentieth centuries. Chadwick included careful registration changes in his music, which are discussed in Chapter Four.

Publication of the Organ Works

George Chadwick's organ works were written over a period of more than fifty years (1876-1927) and published by five different publishers. His first organ compositions were two sets of canons, Four Canons, Op. 16, and Ten Canonic Studies, Op. 12. The Four Canons were published in the Organist's Quarterly Journal and Review in 1876, probably while Chadwick was teaching in Olivet, Michigan. The opus number of sixteen assigned to this work at the time of its publication is misleading. Chadwick's Opus 15, Dedication Ode for Chorus, Soli and Orchestra, was published by Arthur P. Schmidt ten years later. Perhaps Schmidt initiated his own system of numbering Chadwick's works when he began publishing them in 1881.⁴⁶ The Four Canons were dedicated to Chadwick's organ teacher in Boston, Eugene Thayer. The periodical, Organist's Quarterly Journal and Review, was edited by Thayer and published in Boston from April 1876 until January 1877.

⁴⁶Carl Engel reports that Schmidt published several of Chadwick's works in 1881, opus numbers 6-9 in 1882, opus 11 in 1883, opera 12-14 in 1885, and opus 15 in 1886. Engel, pp. 354-7.

Chadwick published no organ music while studying in Germany, but when he returned to Boston as a teacher and church organist he began writing short pieces for the organ. Ten Canonic Studies for the Organ, Op. 12, with "friendliest dedication" to Henry M. Dunham (1853-1929), was published by the Arthur P. Schmidt Company in 1885. Schmidt (1846-1921), a German-born publisher who devoted himself to the development of American music, later published Chadwick's second and third symphonies. In 1890 he published Pedal Etuden (Progressive Pedal Studies) für die Orgel simultaneously in Boston and Leipzig, reflecting Chadwick's popularity in Germany. This work was dedicated to Edward Morris Bowman (1848-1913), an organ student of Karl August Haupt in Berlin and later a church organist in St. Louis and New York City. Three pieces from this group were also issued as single works in 1890 and again in 1907 under the title Three Compositions for Organ. The first, entitled Prelude, is presently unavailable and could have been any one of three preludes included in Progressive Pedal Studies. The second, entitled Response, is the fourth pedal study; the third, entitled March, is the tenth pedal study. Perhaps these three pieces were the most popular of the ten Pedal Etuden since they were published individually.

Dudley Buck included four pieces by Chadwick in his four-volume anthology Vox Organi: A Collection of New Music for the Organ written for this Work by Eminent Composers of Europe and America. The anthology was "published only for subscribers" by the J. B. Millet Company of Boston in 1895-96 and contained Chadwick's Pastorale, Introduction and Theme, Requiem, and Canzonetta. Other composers represented by one or two compositions include Alexandre Guilmant (1837-1911), Horatio

Parker, Arthur Foote, and Dudley Buck.

Although Chadwick composed Theme, Variations and Fugue for organ and orchestra in 1908, there were no organ works published between 1896 and 1920. The next published organ work was Elegy, dedicated to the memory of Chadwick's close friend Horatio Parker (1863-1919). This piece was published by the Boston Music Company in The American Organ Monthly of May 1920 and by H. W. Gray in the St. Cecilia Series. Chadwick wrote an orchestral composition entitled Elegy (1921) which is unavailable for comparison.

The original Theme, Variations and Fugue for organ and orchestra was first performed from a manuscript in Jordan Hall at the New England Conservatory on November 13, 1908, Chadwick's fifty-fourth birthday, with Wallace Goodrich at the organ. Chadwick's arrangement for organ solo, dedicated to Goodrich, was published by the Boston Music Company in 1923. Suite in Variation Form, dedicated to Homer Humphrey, was also published in 1923 by the H. W. Gray Company.

In 1926 and 1927, the H. W. Gray Company published three more of Chadwick's short organ pieces in the St. Cecilia Series (#397-399) and in The American Organ Quarterly. In Tadaussac Church was dedicated to Charles H. Doersam of New York. The piece described "the quaint little church" built in 1735 in the Village of Tadoussac, Province of Quebec, Canada. ("Tadaussac" in the published title of the work is actually misspelled.) Chadwick's last organ works to be published were Marche Ecossaise, dedicated to Wallace Arthur Sabin (1869-1937), an English organist who lived in San Francisco, and Fantasie in E-flat, dedicated to Dr. William Churchill Hammond (1860-1949) of

Mt. Holyoke College. A catalogue of George Chadwick's organ works is found on page 107 in Appendix B.⁴⁷

⁴⁷Pedalazione Organistica by Gian Luigi Centemeri and published by G. Ricordi of Milan, Italy, in 1955, is incorrectly attributed to George Chadwick by Thomas R. Nardone, editor, of Organ Music in Print (Philadelphia: Musicdata, 1975).

CHAPTER TWO

STRUCTURAL ANALYSIS

Formal Structures

As a result of his study under German academicians, George Chadwick gave careful attention to the details of form as he composed for the organ. He shows a strong predilection for simple ternary form in his early works, written between 1890 and 1896, and in those of a later period, written from 1920 to 1927. In these pieces the three divisions are usually of equal proportion and are easily distinguishable, often marked by double bars. The larger pieces have strong, contrasting middle sections. In some of the short ternary pieces, the middle section is built around motives and sequences from the first section. The return of A is frequently identical to its first appearance, but it may be a variation. All the ternary works have a coda or at least an extension of the final cadence. Four of Chadwick's multi-sectional organ pieces have unique structures with some repeating sections.

Chadwick's organ output also includes works filled with contrapuntal imitation. In his canons he is careful to maintain strict imitation. Traditional tonic-dominant relationships are used in his two fugues and his one fugato. In addition to these works,

two variation sets complete his substantial contribution to organ repertoire.

The purpose of this chapter is to examine each of Chadwick's organ works with regard to his treatment of the formal structure employed, and to isolate specific characteristics of his melodic material.

Repeat Forms

Chadwick's first organ composition, Four Canons for the Organ, No. 1 (1876), is the only example of rounded binary form in his organ works. Written in E-flat major, the work's first section modulates from tonic to dominant and is repeated with a second ending. The next section begins in the dominant, B-flat major, then modulates to several closely related keys before returning to tonic. There is a reprise of the opening theme in the last seventeen measures of the B section. With the repeat of the first section, the two halves become almost equal in length with 32 and 31 measures, respectively. Since the most unique feature of the piece is its canon, it will be discussed further with imitative forms.

Chadwick's treatment of simple ternary form is consistent in his early works, Pedal Etuden, Pastorale, Requiem, and Canzonetta, and his late works, Marche Ecossaise, and Fantasie in E-flat. Although pedagogical, Pedal Etuden is a group of pieces which "may be used with effect for the church service as indicated by their titles, 'Prelude,' 'Postlude,' 'Offertory,' 'Response,' and 'March.'" ⁴⁸ Eight of the ten (studies I

⁴⁸G. W. Chadwick, Pedal Etuden (Boston and Leipzig: Arthur P. Schmidt, 1890), "Preface."

IV, V, VI, VII, VIII, IX, and X) are in ternary form, ranging in length from 29 to 119 measures. Etudes II and III have unusual forms with some repeating sections. Of the ternary pieces, studies I, IV, VII, and VIII have a middle section defined by contrasting thematic material. In Pedal Etude VIII, the middle section (page 18, line 3, measure 3, to page 19, line 3, measure 4) is further distinguished by a change in the key signature from A major to F major. The return of the A section beginning at measure 75 (page 19, line 3, measure 5) is an identical repeat of the first A section in the key of A major.

In studies V, VI, IX, and X, the middle section is based on previous material, often building sequences based on the original melodic motive. The contrasting section may involve a change of registration or a change of key. For example, in Pedal Etude VI, the shortest etude, the eight-measure middle section (page 14, line 2, measure 4, to line 3, measure 5) consists of sequential patterns, which are related by whole steps. The sequential material is based on the original motive presented in the first section on page 14, line 1, measure 1. The three sections of the ABA structure are symmetrical. A five-measure codetta completes the piece.

The first section is repeated in half of the ternary etudes (studies I, V, IX, and X), and set off by a double bar in two others (studies VII and VIII). The return of the first section is clearly distinguishable in all of the etudes with little or no variation from its first appearance. The length of the B section is equal to or longer than the A section in all of the etudes except the first one in which B is only half as long as A. Pedal Etude X has a twelve-measure introduction which features the pedals. Five of the eight

Pedal Etuden in ternary form (studies I, VI, VII, VIII, and X) also have codettas which range in length from five to twenty measures.

Three of Chadwick's early works from Buck's anthology Vox Organi (1895-96) are in ternary form. These include the Pastorale (Vol. I, pages 6-8), the Requiem (Vol. II, pages 272-275), and the Canzonetta (Vol. III, pages 345-351). The Pastorale, written in E-flat major with a typical 6/8 meter, is a three-part piece with sections of 16, 16, and 23 measures. The first section (Vol. I, page 6, line 1, measure 1, to line 3, measure 4) consists of two parallel periods which have the same melody but different harmonizations and different registrations. Both hands begin on the Swell for the first period (measures 1-8). The right hand takes the melody as a solo on the Great accompanied by the left hand on the Swell for the second period (measures 9-16). The B section (page 6, line 3, measure 5, to page 7, line 3, measure 2) also contains two eight-measure periods. These periods include motivic material which is similar to that of the A section. The right hand is on the Swell and the left hand is on the Great for the B section. Chadwick marks each section of the ternary structure with a change in registration. When the original theme returns for the final section (page 7, line 3, measure 3, to page 8, line 3, measure 7), the melody is taken by the left hand on the Great and slightly varied. An extended cadence accounts for the extra length of the last section.

The Requiem in D-flat major also displays a ternary structure. In the first section (Vol. II, page 272, line 1, measure 1, to line 3, measure 4) Chadwick presents the melody first on the Swell, then as a solo on the Great. The beginning of the B section (page 272, line 3,

measure 5) is clearly marked by a double bar and the addition of the Oboe to the Swell. This section is 25 measures long and incorporates motives from the A section. The return of A (page 274, line 1, measure 1, to page 275, line 2, measure 2) is a variation with the melody in an inner voice surrounded by sixteenth-note figures. A codetta (page 275, line 2, measure 3, to line 3, measure 12) played on the Swell Salicional or Vox Celestis completes the piece.

The third of Chadwick's ternary pieces in Vox Organi, the Canzonetta, is found in Volume III. The first section (Vol. III, page 345, line 1, measure 1, to page 347, line 2, measure 2) is in the key of G major and in 5/4 meter. This is Chadwick's only use of 5/4 meter in all the organ works. A brief motive presented in the first measure serves as a pattern for sequential development as well as for several points of imitation in the A section (Example 1). The imitation used in this work is discussed later with other imitative works.



Example 1. Chadwick, Canzonetta, Vox Organi, Vol. III, page 345, line 1, m. 1.

The character of the Canzonetta changes to a spirited pianistic-style dance in the middle section (page 347, line 2, measure 3, to page 349, line 2, measure 3). This section is distinguished by a new key signature of E-flat major (with a sub-mediant relationship to the tonic), a new meter of 3/4, and a change in registration. The material in the middle section shows no relationship to the outer sections. The return of the A section (page 349, line 2, measure 4) is an exact repetition of its first appearance.

Chadwick's Introduction and Theme, found in Vox Organi, Volume II, pages 200-203, is not in ternary form. The piece begins with an eight-measure introduction in recitative style (Vol. II, page 200, lines 1-3). A chorale-like theme in E-flat major then appears and is repeated (page 200, line 3, measure 2, to page 201, line 2, measure 2). A development of the theme in the parallel minor follows (page 201, line 2, measure 3, to page 202, line 3, measure 5). There is no recapitulation of the theme itself.

Two of Chadwick's organ works written after 1919 are in ternary form. The middle sections of these pieces, Marche Ecossaise and Fantasie in E-flat, present sharp contrasts to the first sections, with new material, meter, and key signature changes.

Chadwick's longest single organ piece, Marche Ecossaise (140 measures), is in ternary form with a coda. The A section of 77 measures (pages 1-4) is in a lively march tempo with driving syncopated rhythms and is built around the motive featured in Example 2 (page 30). Several sequences build the section to a fff climax requiring the "Crescendo Pedal" and the "Solo Reeds."

Fantasie in E-flat (1927) is a three-part composition in which homophonic outer sections frame a vigorous fugato. The first section (page 1, line 1, measure 1, to page 2, line 4, measure 3) presents a simple theme three times in E-flat major, E-flat minor, and again in E-flat major, with a few brief modulations. Although the meter changes from 2/4 to 4/4 for the fugato (page 2, line 4, measure 4), the key signature is not altered. Accidentals are added, however, to produce the keys of C minor and G minor. The three-voice fugato is described in the following section on imitation with Chadwick's organ fugues. After the fugato, the first section returns (page 5, line 3, measure 6) with very few changes except that the theme in the parallel minor is omitted. The melody, in the recapitulation of the A section, begins in the left hand on the Great with an accompaniment played by the right hand on the Swell. A short sequence extends the ending, but there is no coda.

Four of Chadwick's pieces have unusual structures with some recurring sections. These include two pedal etudes, Elegy, and In Tadaussac Church. Two of the Pedal Etuden, II and III, display structures similar to rondo patterns. Etude II, entitled "Postlude," has a main theme and a secondary theme which both appear three times, forming a pattern of ABABAB. Both themes are slightly varied each time they recur. The first statement of the main theme (page 5, lines 4-5) modulates from C major to G major and is repeated. The second appearance (page 6, line 2, measure 2, to line 3, measure 4) begins in B major and modulates to G major. The final appearance of the main theme (page 6, line 4, measure 3, to page 7, line 1, measure 2) is in C major and the melody is moved to the left hand. The secondary

theme seems to act as a transition between the second and third appearances of the main theme. The first two appearances of the B theme are only seven and five measures long, respectively. The first appearance (page 6, line 1, measure 1, to line 2, measure 1) begins in C major and modulates chromatically to B major. The second appearance (page 6, line 3, measure 5, to line 4, measure 3) remains in C major. The final appearance of the B theme is the longest. This fifteen-measure section (page 7, line 1, measure 3, to line 2, measure 10) includes a four-measure cadential extension. The final section begins in F major and concludes in C major. The unusual form of this etude may be seen in the chart in Figure 2.

Section A
mm. 1-12

Section B
mm. 29-33

Section B
mm. 13-19

Section A
mm. 33-44

Section A
mm. 20-28

Section B
mm. 45-59

Figure 2. Chadwick, Pedal Etude II, Formal Structure

Etude III, entitled "Offertory," is a quasi-rondo whose form is illustrated in the chart found in Figure 3 (page 33). The A section first appears in the tonic key, G major, followed by the B section, which modulates from tonic to dominant. The next two sections, A' and C, begin in keys unrelated to the tonic. The C section does modulate back to G major. The final A and B' sections remain in the tonic key. The coda begins in C major and modulates to G major. The meter is 9/8 for the first 46 measures then changes to 3/4 for B' and the coda (page 9, line 3, measure 3, to line 5, measure 8).

The meter change does not affect the actual rhythm of B' as compared with B because the duplets in 9/8 become eighths in 3/4 and the eighths in 9/8 become triplets in 3/4. Although the melody of the coda shows no relationship to the A or B sections, the pedals have a four-note pattern similar to that of the A section.

<u>Section A</u> mm. 1-8	<u>Section C</u> mm. 27-34
<u>Transition</u> mm. 9-12	<u>Section A</u> mm. 35-42
<u>Section B</u> mm. 13-18	<u>Transition</u> mm. 43-46
<u>Transition</u> mm. 19-22	<u>Section B'</u> mm. 47-52
<u>Section A'</u> mm. 23-26	<u>Coda</u> mm. 53-65

Figure 3. Chadwick, Pedal Etude III, Formal Structure

Another unusual structure is found in George Chadwick's requiem to Horatio Parker, Elegy. The formal structure which may be represented as AA'BA is illustrated in Figure 4.

<u>Section A</u> mm. 1-28
<u>Section A'</u> mm. 29-64
<u>Section B</u> mm. 65-83
<u>Section A</u> mm. 1-28

Figure 4. Chadwick, Elegy, Formal Structure

Each section is set off by double bars. The first 64 measures (A and

A') are simply built around the four-measure theme found in Example 3. This theme is repeated many times, with slight variations, and it is frequently doubled at the octave and fifteenth. Although section B is in the major key of C major, the character is more suggestive of a dirge than the rest of the piece. The return of A is indicated by D. C. al Fine.



Example 3. Chadwick, Elegy, The American Organ Monthly, May 1920, page 29, line 1, mm. 1-4.

Chadwick states that the character of his only programmatic organ work, In Tadaussac Church (1926), was suggested by "a diminutive bell" in the belfry of the church and "a little figure of the Holy Child which is an object of veneration to devout worshippers," set in the chancel.⁴⁹ The form of this piece, ABAC, may be seen in the chart in

⁴⁹Chadwick, In Tadaussac Church (New York: H. W. Gray Co., 1926), p. 1.

Figure 5.

Section A
mm. 1-19

Section B
mm. 20-44

Section A
mm. 45-65

Section C
mm. 66-99

Figure 5. Chadwick, In Tadaussac Church, Formal Structure

The first section (page 1, lines 1-3) has a modal flavor with the melody played on the Choir by the left hand. The pastorella which follows as section B suggests the shepherds' journey to see the Holy Child. The beginning of this section (page 2, line 1, measure 1, to page 3, line 1, measure 4) is marked by a change in the key signature to F major, a new meter of 6/8, and an oboe added to the registration of the Swell to further suggest the shepherds. The B section is built around several sequences and modulates to two closely related keys, D minor and B-flat major. The first section returns (page 3, line 1, measure 5, to line 4, measure 7) with the melody in the right hand, again only slightly varied. The final section (page 4, lines 1-4) follows with the key signature changed to A major and the meter changed to 3/4. The registration for the C section requires the voix celestes and harp or celesta, seemingly to describe the small church bell. A comparison of the main theme of section A (Example 4, page 36) and the theme of the C section (Example 5, page 36) show some melodic similarity in their descending stepwise motion (bracketed in the examples).

Andantino



Example 4. Chadwick, In Tadaussac Church, page 1, line 1, mm. 1-5.

Adagio religioso



Example 5. Chadwick, In Tadaussac Church, page 4, line 1, mm. 1-5.

Imitative Works

Most nineteenth century organ composers wrote some contrapuntal works for the organ. George Chadwick undoubtedly became familiar with the canons and fugues written by Robert Schumann, Felix Mendelssohn, and Gustav Merkel (1827-1885) during his three-year sojourn to Germany. Chadwick began composing for the organ using simple canonic imitation and later demonstrated his skill at more complex counterpoint in two fugal variations. His first organ

works, Four Canons for the Organ and Ten Canonic Studies for the Organ, contain a variety of two- and three-voice canons at the third, fourth, fifth, sixth, seventh, octave, and fifteenth.

The first group of imitative pieces consists of Four Canons for the Organ, composed in 1876. Canon No. 1, apparently the only one of this group which has been preserved, reveals a four-voice work with the soprano and tenor forming a continuous canon at the octave at a distance of one measure. This is illustrated in Example 6.



Example 6. Chadwick, Four Canons, No. 1, page 1, line 1, mm. 1-4.

The imitation remains strict with the exception of a slight rhythmic alteration in the tenor in measure seven and a melodic alteration in the second ending. The two free voices, alto and bass (pedal), are less active, contributing a chordal feeling to the piece similar to that of Schumann's canon in B major for pedal piano, Op. 56, VI.

Although no specific registration is given, the canon can be easily

distinguished by using two contrasting manuals (as Chadwick indicates), with the soprano and alto voices taken by the right hand on a piano registration and the solo tenor voice taken by the left hand with a mezzo-forte registration. The piece is unified by a strong rhythmic motive which is slightly altered or extended each time it recurs.

Chadwick's contrapuntal style in the Ten Canonic Studies is simple and straightforward, with no use of retrograde, inversion, augmentation, or diminution. A specific description of each piece is shown in Figure 6.

<u>Canon</u>	<u>No. of voices</u>	<u>Dux/Comes</u>	<u>Distance of canon</u>	<u>Key</u>	<u>Length</u>
#1	3	RH/LH	2 m./octave	C minor	30 mm.
#2	4	Bass/divided	2 m./octave	E-flat major	26 mm.
#3	3	Pedal/RH	2 m./octave	A-flat major	27 mm.
#4	3	Pedal/RH	2 m./15th	D major	30 mm.
#5	3	RH/LH	$\frac{1}{2}$ m./4th	F major	28 mm.
#6	3	Pedal/LH	2 m./3rd	A major	30 mm.
#7	3	RH/LH	1 m./7th	F major	38 mm.
#8	3	LH/RH	1 m./6th	F major	29 mm.
#9	4	Sop/Alto/Tenor	1 m./5th	B-flat major	45 mm.
#10	4	Sop/Alto/Tenor	1 m./7th	E minor	44 mm.

Figure 6. Chadwick, Ten Canonic Studies for the Organ, statistics

Seven of the studies (Canons No. 1, 3, 4, 5, 6, 7, and 8) have two canonic voices and one free voice, which actively participates in the counterpoint and is usually in faster note values than the canon. Canons No. 9 and No. 10 have three canonic voices with a fourth voice participating equally in the counterpoint. Canon No. 2 is unusual in that the pedal and an inner voice form a slow-moving canon entirely in whole notes, obscured by two more active non-canonic voices. The registration indicates that the right hand, a free voice, is actually

a solo accompanied by the left hand and pedal. The two-voice canons range in length from 26 to 38 measures with a typical distance of two measures between the dux and comes. The three-voice canons are 44 and 45 measures long with the canon at a distance of only one measure.

Example 7 is from the third study, "Canon in the Octave," and illustrates how Chadwick cleverly involves the independent voice with the two canonic voices to create a lively contrapuntal trio. The canon (between the pedal and right hand) appears to be at the fifteenth, but it actually sounds at the octave when the pedal is registered using four-foot stops, as Chadwick suggests. With such registration, the free voice in the left hand would then sound as the lowest voice.



Example 7. Chadwick, Ten Canonic Studies, No. 3,
page 4, line 1, m. 1, to line 2, m. 1.

The last two studies in this group, the three-voice canons, reveal Chadwick's greatest canonic skill. Canon No. 9, entitled "Three voiced Canon in the Fifth with accompaniment," is a vigorous

canon between soprano, alto, and tenor at the descending intervals of a fifth. Although the pedal line is not a part of the canon itself, it is an active participant in the contrapuntal interplay and provides more than mere accompaniment. In fact, the pedal line frequently appears to be derived from the canon. For example, the first two measures of the pedal line are closely related to the opening three-note motive of the dux and the comes. The entrance of each voice of the canon and the pedal may be seen in Example 8.



Example 8. Chadwick, Ten Canonic Studies, No. 9, page 10, line 1, mm. 1-3.

The close relationship between the pedal and the canon is also apparent later in the piece when the pedal line imitates the canonic imitation. This is illustrated in Example 9 (page 41).

Andante con moto



Example 9. Chadwick, Ten Canonic Studies, No. 9,
page 11, line 1, mm. 1-2.

The pedal in Canon No. 10, "Three voiced Canon in the Seventh with accompaniment" also participates in the counterpoint, but is not derived from the canonic voices. The opening motive of the canon (Example 10) recurs several times, giving unity to the composition.

Allegro moderato



Example 10. Chadwick, Ten Canonic Studies, No. 10,
page 12, line 1, mm. 1-4.

Although Chadwick generally confines his use of imitation to specific structures such as canon or fugue, he occasionally employs imitation within a section of a larger form. The outer sections of the Canzonetta contain several points of two-voice imitation at the octave. The three-measure sequence in Example 11 (page 43) includes imitation based on the main theme of section A (see Example 1, page 28).

Chadwick's most advanced contrapuntal skills are displayed in his two organ fugues, each a part of a larger composition. These fugues are final movements for variation sets entitled Theme, Variations and Fugue for organ and orchestra (1908), arranged for organ solo in 1923, and Suite in Variation Form (1923). Chadwick also wrote a fugato which comprises the middle section of Fantasie in E-flat (1927). In his fugues and his fugato, Chadwick devises interesting subjects and employs several contrapuntal devices such as stretto, inversion, and augmentation.

Chadwick's first organ fugue was written as the last movement of Theme, Variations and Fugue. This movement entitled "Finale: Introduction and Fugue" includes an introduction, five-voice fugue, and coda. The measure numbers of each section are found in Figure 7.

Introduction
mm. 1-25

Fugue
mm. 26-128

Coda
mm. 129-144

Figure 7. Chadwick, Theme, Variations and Fugue, "Finale,"
Formal Structure

Andantino



Example 11. Chadwick, *Canzonetta*, *Vox Organi*, Vol. III, page 345, line 3, mm. 1-2 and page 346, line 1, m. 1.

The introduction of the "Finale" of Theme, Variations and Fugue is a majestic variation of the main theme set in the parallel major using augmented note values. It begins on the Great, which is registered "Full to Fifteenth," and all manuals are coupled to the Great and to the Pedal, which includes 32', 16', 8', and 4' stops. This introduction builds with the addition of reeds to a sforzando dominant chord. The fugue follows with a change to triple meter, an "Allegro molto" tempo, and a reduction in registration. The subject is based on the first phrase of the variation theme and is characterized by a syncopated rhythmic pattern. A comparison of the theme and the subject, which can be observed in Example 12 (below) and Example 13 (page 45), reveals how Chadwick altered and extended the original theme to devise the fugal subject.

Andantino con moto

Theme

Example 12. Chadwick, Theme, Variations and Fugue, page 3, line 1, mm. 1-4.



Example 13. Chadwick, Theme, Variations and Fugue, "Finale,"
page 22, line 2, mm. 1-6.

The subject modulates from D major to A major. The opening interval of the subject, dominant to tonic, is given a tonal answer in the dominant key (page 22, line 3, measures 1-6). However, the answer does not complete the subject. Instead, it merges to a link, returning to D major for the third statement of the subject. The order of entry of the five voices is bass (manuals), tenor, alto, soprano, and pedal. The countersubject, which is also syncopated, is heard against the entry of the second, third, and fourth voices. The answer and the countersubject are included in Example 14 (page 46).


After the well-crafted exposition, the lively subject and countersubject provide motives for various episodes to several closely related keys. Motives from the subject appear twice in two-voice stretto (page 24, line 2, measure 3, to line 4, measure 3, and page 27, line 1, measures 1-3). The fugue subject is never restated in its entirety.

Unlike the counterpoint in his other fugue, Chadwick's counterpoint in this fugue remains essentially very clear and unencumbered by added voices until the transition leading into the coda. The coda is in a "Maestoso" tempo and has a compound meter. It is reminiscent


of the introduction in style. The piece builds to the final chord marked ffff (page 28, line 3, measure 6) with eight voices on the manuals and double pedaling. Although this was Chadwick's first attempt at fugal writing, it is his only five-voice fugue, and it contains his most skillful counterpoint. The rhythmic interplay between the subject and countersubject propels the fugue through the exposition, the tightly woven development, and into the coda for a brilliant conclusion to the variation set.

Answer

Allegro molto



Countersubject



Example 14. Chadwick, Theme, Variations and Fugue, "Finale," page 22, line 2, m. 6, to line 4, m. 1.

The second organ fugue Chadwick wrote is the sixth movement or "Finale" of Suite in Variation Form (1923). This eighty-measure fugue is actually a double fugue in which the subject and countersubject are presented simultaneously at the beginning of the fugue and throughout the exposition. The countersubject also serves as the basis for episodic material. The subject, like the bass line of the suite's main theme, is based on the opening motive of the fourth movement of Mozart's last symphony. The countersubject is derived directly from the counterpoint of the suite's theme and is, in fact, more rhythmically active than the subject. The first phrase of the variation theme and the initial entry of the fugue subject and countersubject appear in Example 15 (below) and Example 16 (page 48). Although the note values are augmented for the fugue, the meter is changed so that the relationship between the two voices remains the same.

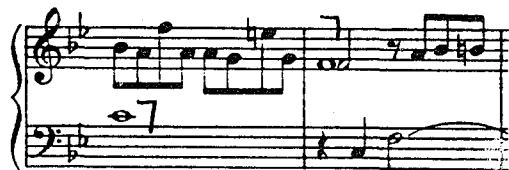
Andante moderato

Mozart's theme

Example 15. Chadwick, Suite in Variation Form, "Tema," page 11, line 1, m. 1, to line 2, m. 2.



Subject, based on Mozart's theme



Example 16. Chadwick, Suite in Variation Form, "Finale,"
page 13, line 1, m. 1, to line 2, m. 2.

The subject enters first in the left hand (page 13, line 1, measure 1, to line 2, measure 2), is given a real answer in the alto by the right hand (page 13, line 2, measure 2, to line 3, measure 3), and then appears in the pedal (page 13, line 3, measure 5, to line 4, measure 6). With the pedal entrance several voices are added to the manuals, creating a thicker texture and octave doublings. The addition of a reed to the pedal, as Chadwick indicates, ensures that the subject will be clearly recognized. The exposition is followed by brief episodes which connect several appearances of the subject and countersubject. A sequence of tritone-related major-minor seventh chords (page 15, line 2, measures 2-5) brings the fugue to a dramatic climax before the final statement of the subject in the pedals in the tonic key (page 15, line 3, measure 6, to page 16, line 1, measure 8).

Another reed, the Bombard, is added to the Pedal for the final statement of the subject, and the manuals are marked "Full Organ." This appearance of the subject is unique in that it is accompanied by the exact counterpoint of the suite's theme rather than by the fugue's countersubject (Example 17). The tempo changes from "Allegro moderato" to "Maestoso" for this concluding section, and then to "Molto animato" (page 16, line 2, measure 1) for a twenty-six measure coda containing fragments of both subject and countersubject. This fugue provides a dramatic finale to the Suite in Variation Form by incorporating the suite's theme and counterpoint within a fugal setting.

Counterpoint

Maestoso



Subject



Example 17. Chadwick, Suite in Variation Form, "Finale," page 15, line 3, m. 6, to line 4, m. 7.

One of Chadwick's last works, Fantasie in E-flat, includes a forty-nine measure fugato with an incomplete exposition as its middle section. This contains Chadwick's only fugal subject not based on a pre-existent theme. The fugato is distinguished from the outer sections of the work by a faster tempo, "Allegro, Doppio il tempo," and the addition of higher-pitched stops. The subject and countersubject are both announced at the beginning, just as they are in Suite in Variation Form. The countersubject plays an important part throughout the fugato. The strong rhythmic interaction between the long subject and countersubject, which is typical of Chadwick, is illustrated in Example 18.

Allegro, Doppio il tempo

Subject

Countersubject

Example 18. Chadwick, Fantasie in E-flat, page 2, line 4, m. 3, to page 3, line 2, m. 2.

After the initial entry of the subject in the alto voice (page 2, line 4, measure 3, to page 3, line 2, measure 2), it is given a real answer in the soprano (page 3, line 2, measure 2, to line 4, measure 2), then appears slightly altered in the pedals (page 3, line 4, measure 2, to page 4, line 2, measure 2). The subject never appears in the tenor voice. This fugato is also similar to the fugue from Suite in Variation Form in that the number of voices played by the hands is greatly increased when the subject makes its final entrance in the exposition. Chadwick shows considerable freedom by using an altered version of the countersubject against the answer and only a fragment of it with the final presentation of the subject, which is also slightly altered. After the exposition, the countersubject is used in inversion as a basis for a sequential passage (page 4, line 2, measures 1-3) marked "cresc. ed accelerando." Although the subject never recurs in its entirety after the exposition, its opening motive is played by double pedals (page 4, line 3, measures 3-4). Another three-note motive based on the subject is heard several times in augmentation with "Full Organ" (page 4, line 4, measures 3-4). The fugato comes to a close with a reduction of stops (page 5, line 2, measure 5), and the tempo is reduced to "Poco Lento." The closing section of the three-part Fantasie follows (page 5, line 3, measure 6, to page 6, line 4, measure 8).

Variations

George Chadwick's two largest organ works are variation sets. Theme, Variations and Fugue was arranged for organ alone in 1923, the same year Suite in Variation Form was published. The theme of

Theme, Variations and Fugue is presented first, then followed by six variations. Suite in Variation Form is unusual in that the theme or "Tema" is preceded by four variations which Chadwick entitled "Prelude," "Recitative," "Cipher," and "Romance." A fugue and coda provide the finale for both works making a total length of 359 measures for Theme, Variations and Fugue and 240 measures for Suite. In both works the variations become progressively more diverse, retaining fewer elements of the theme and modulating to distantly related keys.

The theme of Theme, Variations and Fugue begins with four-voice writing for manuals alone and remains in a homophonic style throughout its thirty measures. When the pedal enters as the bass voice at measure 19 (page 4, line 1, measure 5) the manuals are reduced to three voices. The theme, which begins and ends in D minor, modulates to A minor, C major, and F major. The entire theme is built upon the first four-measure phrase. (See Example 12, page 44). The form of the piece may be represented by ABA', although both A and B are based on similar melodic material. The form of the theme is illustrated in Figure 8.

Section A
mm. 1-10

Section B
mm. 10-18

Section A'
mm. 18-30

Figure 8. Chadwick, Theme, Variations and Fugue, Formal Structure of Theme

The first section consists of two parallel phrases, four measures and six measures, respectively. Section B is composed of two four-measure

phrases and modulates from the relative major back to the tonic for the return of A. The melody is then treated as a solo on the Choir for the final section, which is accompanied by the left hand on the Swell. The final cadence is extended by four additional measures with a rhythmic pattern in the left hand. This theme is a tightly structured unit which offers an easily recognizable melody and simple harmonies to the variations which follow. The chart in Figure 9 (below) gives the key, meter, length, and tempo of each variation of the set. The registration suggestions are discussed in Chapter Four.

<u>Variation</u>	<u>Key signature</u>	<u>Meter</u>	<u>Length</u>	<u>Tempo</u>
Theme	D minor	2/4	30 mm.	Andantino con moto
I	D minor	2/4	30 mm.	L'istesso tempo
II	D minor	2/4	30 mm.	Più mosso: brillante
III	B-flat major	12/8	30 mm.	Alla pastorella
IV	G minor	4/4	30 mm.	Allegro risoluto
V	G major	4/4	29 mm.	Andante sostenuto
VI	B minor	4/4	36 mm.	Molto moderato
Finale	D major	4/4	145 mm.	Maestoso/Allegro molto

Figure 9. Chadwick, Theme, Variations and Fugue, statistics

Although the melody is taken by the pedals for the first eighteen measures of Variation I, it is almost identical to the melody of the theme. The texture of the upper voices is thicker, however, especially when the hands double each other. The harmony is also very similar to that of the theme. When the melody is moved to the hands (page 6, line 1, measure 4, to line 2, measure 4), the pedals have a rapid figural pattern. The theme and Variations I and II end with a Picardy third. There are clear cadential breaks between all the variations except Variations IV and V.

Variation II retains the basic harmony of the theme while the melody itself is embroidered with sixteenth notes in a scherzo-like fashion. The first meter and key signature changes occur in Variation III which is "in the style of a little pastorale." The theme is not recognizable, although the melodic contour may be traced in both the oboe solo and the accompaniment. Some harmonic retention is apparent as illustrated by the use of the Neapolitan Sixth chord found in measure 25 of both the theme and Variation III.

The theme is reduced to a motive, found in Example 19, for Variation IV, a fiery toccata with staccato chords and chromatic scale passages (beginning at measure 3).



Example 19. Chadwick, Theme, Variations and Fugue, Var. IV, page 12, line 1, mm. 1-2.

The piece modulates from G minor to B-flat minor at the beginning of the second phrase (page 12, line 2, measure 3), but the harmony for

measures 5-6 is identical to measures 1-3. The last four measures (page 14, line 3, measure 2, to line 4, measure 3) modulate to the parallel major, G major, and the registration is reduced to soft eight-foot stops for Variation V which begins without a break. In this variation, the left hand and pedal provide a four-voice hymn-like setting of the theme with occasional double pedal. The theme is discernible though altered melodically and rhythmically. A descant of triplets and sixteenth notes occupies the right hand. The most unusual variation is number VI, which begins as a solo by an "Orchestral Oboe or Clarinet" on the Choir accompanied by the Vox Humana on the Swell. An outline of the theme occasionally appears in the pedal, which is marked "quasi-pizzicato." This variation is highly chromatic in both its melody and harmony. After a middle section of arpeggios and chords (page 19, line 1, measure 3, to line 3, measure 3), the solo returns briefly (page 20, line 1, measure 1-3), giving the variation a ternary effect. The "Introduction and Fugue" conclude the work.

The theme of Suite in Variation Form, appearing as Movement V, is in three-part form with the melody appearing in the bass voice. The counterpoint in the upper voices is also used as a variable element throughout the four variations. Sections A and B begin with similar bass lines and similar counterpoint, although the texture of the middle section becomes thicker. The A section, measures 1-8 (page 11, lines 1-3), modulates from B-flat major to G minor and D major; the B section, measures 9-16 (page 11, line 3, measure 3, to page 12, line 2, measure 2), modulates from B-flat major to D-flat major; and the final A section, measures 17-25 (page 12, line 2,

measure 3, to line 4, measure 4), remains in the tonic key, B-flat major. The "Tema" has more chromaticism than Chadwick's other variation theme, from Theme, Variations and Fugue. The chromaticism permeates the variations, which become progressively more chromatic. Figure 10 (below) provides a summary of key, meter, length, and tempo of the six variations from the Suite in Variation Form.

<u>Variation</u>	<u>Key Signature</u>	<u>Meter</u>	<u>Length</u>	<u>Tempo</u>
I: Prelude	B-flat major	4/4	26½ mm.	Moderato
II: Recitative	B-flat major	4/4	26 mm.	L'istesso tempo
III: Cipher	B-flat minor	12/8 & 4/4	26 mm.	Allegretto grazioso
IV: Romance	F-sharp major	4/4	30½ mm.	Andantino espressivo
V: Tema	B-flat major	4/4	25 mm.	Andante moderato
VI: Finale	B-flat major	2/2	106 mm.	Allegro moderato

Figure 10. Chadwick, Suite in Variation Form, statistics

The Suite in Variation Form actually begins with a variation entitled "Prelude," in which the theme melody found in the pedals is rhythmically altered. The ternary structure of the theme is retained in the "Prelude" as well as in the next three variations. Chadwick states at the beginning of the Suite that "the Variations are to be played consecutively without pauses between them."⁵⁰ Variation II, "Recitative," is similar to the "Prelude" in its harmony and counterpoint. The theme is again found in the pedals; however, the character is changed considerably in Variation II by the treatment of the counterpoint as a solo in a highly expressive recitative style.

The key changes to the parallel minor, B-flat minor, for

⁵⁰ Chadwick, Suite in Variation Form (New York: H. W. Gray Co., 1923), p. 1.

Variation III, "Cipher (Pastorale)." The "cipher" effect is created by a locked f on the Choir, which acts as a dominant or tonic pedal point (page 5, line 1, measure 1, to page 7, line 1, measure 2). The theme is present in the pedals, but the melody and rhythm are changed more than in the previous variations. The counterpoint in the upper voices is also much more chromatic. This piece contains Chadwick's only simultaneous use of two meter signatures.

The key signature changes to F-sharp major for Variation IV, "Romance," which Chadwick marks "Andantino espressivo." The ternary structure of the theme is marked by another change of key signature to F-sharp minor for the B section (page 9, line 1, measure 1, to line 3, measure 2) and back to F-sharp major for the return of the A section (page 9, line 2, measure 1, to page 10, line 4, measure 3). The melody is clearly heard in the pedals, while a highly chromatic solo on the Swell is accompanied by staccato chords on the Choir. The "Tema" is finally heard as Movement V.

A comparison of Chadwick's two variation sets reveals many similarities in his treatment of the variation concept. The themes of Theme, Variations and Fugue and Suite in Variation Form are almost the same length as the themes, ranging from 26 to 36 measures. The ternary structure is always retained. The first variation of both works is very similar to the theme, and the third variation is a "Pastorale." A substantial fugue serves as the final variation of both sets.

Melodic Material

Throughout his organ compositions Chadwick wrote tonal melodies that contain some chromatic elements. His melodies vary in style according to their functions. They may be grouped into canons,

short pieces including pedal studies, and variation themes.

The simple melodies employed as canons for the Ten Canonic Studies for the Organ generally have long note values and large leaps such as octaves and sevenths. The range may exceed two octaves. The counterpoint in the free voice is usually in faster note values than the canon itself. The contrapuntal voice also has more stepwise motion than the canonic voices. In his research Douglas Campbell counted 12,740 melodic intervals in the music of Chadwick in order to determine that "he preferred major or minor seconds, i.e. conjunct movement."⁵¹ The melodies in the canons seem to contain a mixture of large intervals and chromatic movement, which are illustrated in Example 20 (page 59). The "Canon in the Fifteenth" is between the pedal and the right hand.

The fifth canonic study, "Canon in the Fourth," is interesting in that the canonic melody contains many perfect fourths, and the distance between the dux and the comes is also a perfect fourth. The beginning of this canon is found in Example 21 (page 59).

Chadwick's melodies in his eight single organ pieces and ten Pedal Etuden are more lyrical than those in his Ten Canonic Studies, and, therefore, are often treated on a solo manual for part of the piece. The melodies are unified by short motives and sequential patterns. The range is generally limited to an octave or an octave and a fourth or fifth. The third pedal study, "Offertory," has a graceful melody based on several sequences. Part of the melody appears in Example 22 (page 60).

⁵¹Douglas Campbell, "George W. Chadwick: His Life and Works," (Ph.D. dissertation, Eastman School of Music, University of Rochester, 1957), p. 151.



Example 20. Chadwick, Ten Canonic Studies, No. 4, page 5,
line 1, measure 1, to line 2, measure 2.



Example 21. Chadwick, Ten Canonic Studies, No. 5, page 6,
line 1, mm. 1-4.



Example 22. Chadwick, Pedal Etuden, III, "Offertory,"
page 7, line 3, m. 1, to line 4, m. 4.

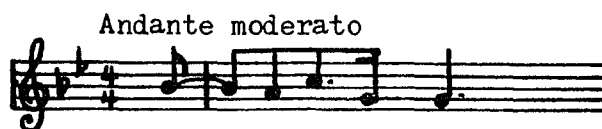
Chadwick frequently organizes his melodies into four-measure phrases which are varied or extended upon repetition. This is particularly evident in Introduction and Theme, Pastorale, and Fantasie in E-flat. Chadwick also likes to vary a melody by changing to the parallel minor mode. This occurs in Introduction and Theme (Vox Organi, Vol. II, page 201, line 2, measure 3, to line 3, measure 4), Canzonetta (Vox Organi, Vol. III, page 345, line 3, measures 1-2, and page 350, line 1, measures 1-2), Marche Ecossaise (page 7, line 1, measure 1, to line 2, measure 4), and Fantasie in E-flat (page 1, line 3, measures 2-4).

The most unusual melody in Chadwick's organ music is the first theme of In Tadaussac Church. The harmonization of the melody is

sometimes distinctly modal and sometimes predominantly major with dominant-tonic relationships. The use of the Aeolian mode, Phrygian cadences, and a thin texture give this piece a unique contemporary flavor. The first five measures of this melody appear in Example 4 (page 36).

The themes for Chadwick's two variation sets have versatile melodies which can easily be altered for variations or employed as fugue subjects. It has been shown that the entire theme of Theme, Variations and Fugue is based on the first four-measure phrase and is in ternary form. This naturally contributes a strong feeling of unity to the theme. The melody is quite lyrical, often outlining tonic and dominant triads. The melody features new harmonies in Variation I, embroidery with sixteenth notes in Variation II, a strong rhythmical motive in Variation IV, and a hymn-style setting in Variation V. The theme is scarcely evident in Variations III and VI, the most chromatic of the set.

The most important melody of the "Tema" of Suite in Variation Form is actually in the bass voice with counterpoint in the soprano voice. Although the bass melody is changed rhythmically in each variation it provides the foundation for four rather chromatic movements. The bass melody has long notes and consists largely of step-wise motion. The first four measures are found in Example 15 (page 47). The contrapuntal melody of the theme is based on a short rhythmic motive repeated twelve times within the twenty-five measure theme. This motive appears in Example 23 (page 62).



Example 23. Chadwick, Suite in Variation Form, V, "Tema,"
page 11, line 1, m. 1.

The two variation sets contain Chadwick's most chromatic melodic material. Variation VI of Theme, Variations and Fugue and Variation IV, "Romance," of Suite in Variation Form have melodies which are unrelated to the variation themes. Both melodies are played on a solo manual and contain many appoggiaturas and chromatic passing tones. The theme is apparent in the pedals in "Romance," but only traces of the theme may be found in the pedals of Variation VI of Theme, Variations and Fugue.

George Chadwick's treatment of form, rhythm, and melody is summarized in the following quote regarding his instrumental works:

. . . the textures combine homophony with a virile counterpoint; his melodic treatment may show a Mendelssohnian figural succession or an expansive freedom reminiscent of Liszt; his rhythms are regular and have strong forward movement and his conventional Romantic harmonies sometimes approach the richness of Brahms' progressions. Although a Classicist in the frequent and proper use of forms built of contrasting thematic material, . . . Chadwick imbued new life and freshness into these often stereotyped structural formats.⁵²

⁵²Arthur C. Edwards and W. Thomas Marrocco, Music in the United States (Dubuque, Iowa: Wm. C. Brown, Co., 1968), pp. 48-49.

CHAPTER THREE

HARMONIC LANGUAGE

As it was previously mentioned, Chadwick followed the pattern of most New England musicians of his day and went to Germany to complete his formal education in composition, orchestration, conducting, and organ. There he gained a thorough knowledge of traditional harmonic procedures and a respect for symmetrical structures. The strong influence of Chadwick's German training is apparent in the last chapter or "lesson" of his textbook, Harmony, in which all of the examples included for analysis are by German composers: Johann Sebastian Bach (1685-1750), Franz Joseph Haydn (1732-1809), Wolfgang Amadeus Mozart (1756-1791), Ludwig van Beethoven (1770-1827), Felix Mendelssohn (1809-1847), Robert Schumann (1810-1856), and Richard Wagner (1813-1883).⁵³

As a composer Chadwick's "purpose was to write within the established principles of [his] time, leading hopefully to an art distinguished by clarity and purity, good taste, and sound craftsmanship."⁵⁴ He

⁵³Chadwick, Harmony, A Course of Study (Boston: B. F. Wood Co., 1897), pp. 226-231.

⁵⁴William Osborne, "Five New England Gentlemen," Music/The A.G.O.-R.C.C.O. Magazine 3 (August 1969), p. 28.

resisted the trends of the early twentieth century and strictly adhered to conventional harmonies. In an appendix added to the later editions of Harmony Chadwick reiterates his respect for traditional harmonic principles:

We may be sure that the modern masters did not arrive at their consummate mastery by throwing the basic principles of harmony to the winds. With all of their radical innovations, they often show the effect of the same discipline by which the older composers profited. If some of them have carried their innovations beyond the endurable limits of the human ear, we may be sure that time will rectify whatever is aesthetically unsound and that nothing which outrages the principles of eternal truth and beauty will survive.⁵⁵

Chadwick retains a conservative style throughout all his organ works, although the later pieces seem to exhibit more chromatic voice leading, more chromatic non-harmonic tones, and distant key relationships. The purpose of this chapter is to examine the specific harmonic language of Chadwick's organ works with regard to chord types, non-harmonic tones, modulation, and cadences.

Chord Types

In his organ works Chadwick employs traditional harmonic progressions within a tonal idiom. His harmonic language includes many seventh chords especially the supertonic, dominant, and leading tone seventh chords. Chadwick most often uses the supertonic half-diminished seventh chord ($ii^{\flat 7}$) and the leading tone full-diminished seventh chord ($vii^{o 7}$) in major keys as chords borrowed from their parallel minor keys.⁵⁶

⁵⁵Chadwick, Harmony, A Course of Study, 73rd ed. (Boston: B. F. Wood Music Co., 1925), p. 260.

⁵⁶The symbol $\flat 7$ will be used to designate a half-diminished seventh chord and the symbol $o 7$ will be used to designate a full-diminished seventh chord.

In the organ works there are over thirty examples of the ii° and $ii^{\flat 7}$ chords used in major keys. The $ii^{\flat 7}$ used within a phrase is usually preceded by tonic or subdominant and followed by dominant or tonic in second inversion. The following is an example from one of Chadwick's early pieces, Requiem, in which the $ii^{\flat 7}$ is preceded by tonic and followed by dominant.

Andante con moto

D: IV I₆ ii^{♭7} — V

Example 24. Chadwick, Requiem, Vox Organi, Vol. II, page 273, line 3, mm. 6-7.

Chadwick also uses the supertonic half-diminished seventh chord to extend a final cadence in a major key. This is illustrated in the "Prelude" of Suite in Variation Form shown in Example 25 (page 66).

Moderato

B \flat : I^7/V V^7 I $ii^7_{\frac{4}{2}}$ I

Example 25. Chadwick, Suite in Variation Form, I, "Prelude,"
page 2, line 4, mm. 3-5.

The leading tone full-diminished seventh chord is usually preceded by dominant or supertonic and resolved to tonic when it is found in major keys. Chadwick's consistent use of this progression can be seen in both early and late works. This is illustrated in Example 26 (below).

Allegro molto

G: I_6 $IV_{\frac{4}{2}}$ $V_{\frac{6}{3}}$ $vii^7_{\frac{3}{3}}$ $I_{\frac{4}{3}}$ IV $vii^7_{\frac{3}{3}}$ I_6

Example 26. Chadwick, Theme, Variations and Fugue, "Finale,"
page 26, line 1, m. 4, to line 2, m. 1.

Chadwick frequently builds full-diminished seventh chords on various altered scale degrees. Of these, Chadwick shows a preference for the $\#ii_6^{\circ}$ to I_6 with a chromatic bass line. In the following example the $\#ii_6^{\circ}$ passes between tonic chords in first and second inversion. Example 27 also illustrates Chadwick's use of another altered chord, the augmented dominant.

Lento dolente

$E^b: V^7$ I_6 V^7 IV iii_6 $V_{\frac{4}{2}}$ $V^+ - I_6$ $\#ii_6^{\circ}$ $I_6^{\frac{4}{4}}$

Example 27. Chadwick, Elegy, The American Organ Monthly, May 1920, page 32, line 1, mm. 1-4.

The most prevalent non-diatonic chords in all of Chadwick's organ music are the secondary dominants, V , V^7 , and $vii^{\circ 7}$. There are over one hundred examples of these in the organ works. They occur equally in major and minor keys with regular and irregular resolutions. Example 28 (page 68) is from Suite in Variation Form and contains three secondary dominant seventh chords.

Allegretto grazioso

$B^b: V_{\frac{4}{2}}$ I_6 $vii_{\frac{3}{3}}^{\circ}/vi$ vi_6 $vii_{\frac{3}{3}}^{\circ} li$ $V_{\frac{4}{2}} I_6$ vi

$V_{\frac{4}{2}}^{9-8}$ V^7 I IV^9 IV I

p poco rall.

Example 28. Chadwick, Suite in Variation Form, III, "Cipher," page 7, line 2, m. 1, to line 3, m. 3.

Augmented sixth chords are also an important part of Chadwick's harmonic vocabulary and can be found in each of his organ works. Two-thirds of his augmented sixth chords are French sixths, usually resolved to the dominant. Example 29 (page 69) includes two French sixths, the second one used to modulate from C minor to B-flat major.

Tempo di Marcia

cm: vii^o₄ II VI ii^o₃ V Fr. 6 G^b V / (II') (V') B^b Fr. 6 V —

Example 29. Chadwick, Marche Ecossaise, page 3, line 1,
m. 5, to line 2, m. 2.

Non-harmonic Tones

Chadwick uses a variety of non-harmonic tones in his organ works, but shows a predilection for the appoggiatura and chromatic accented and unaccented passing tones. He uses altered non-harmonic tones more freely in his later works, although a few examples of chromatic passing tones may be found in the Pedal Etuden and the four pieces from Vox Organi. Chadwick often uses chromatic passing tones in contrapuntal passages to create dissonance. The following example (page 70) includes several consecutive chromatic passing tones as well as the locked pedal point (sustained by a wedge). The passing tones are circled.

Allegretto grazioso

$b^b m: i \quad i \quad V \quad V \quad III \quad V_4 \quad 2$

Example 30. Chadwick, Suite in Variation Form, III, "Cipher," page 5, line 2, mm. 2-3.

Long appoggiaturas may be found throughout the organ works of Chadwick. The appoggiatura is particularly featured in the solo voice of the second and fourth variations of Suite in Variation Form. Octave doublings of all non-harmonic tones are prevalent in the later works which are generally registered with lower-pitched stops. Example 31 (page 71) from Elegy contains a doubled passing tone and a tripled appoggiatura.

Lento dolente

E^b: V⁹ iii₆ V⁺_{4/2} V⁺_{4/2} I₆ G.6 #ii_{6/5}^o I_{6/4}

Example 31. Chadwick, Elegy, The American Organ Monthly, May 1920, page 32, line 2, mm. 2-4.

Modulation

In his textbook Chadwick defines modulation as "the connection of chords belonging to different keys by means of harmonies common to both."⁵⁷ He is usually very careful to use a common chord when modulating, but sometimes goes directly into a new key using chromatic voice leading. In Example 32 (page 72) Chadwick smoothly progresses from a dominant chord in F major to a dominant seventh chord in B-flat major using chromaticism in the alto voice.

Chadwick modulates several times in each of his pieces for the organ with the exception of Ten Canonic Studies, No. 7 and No. 9, which remain in the tonic key. In his early organ works he generally limits modulation to closely related keys. He does, however, employ the major key signature of the lowered sixth scale degree for the middle

⁵⁷ Chadwick, Harmony, A Course of Study, 1897, p. 83.

sections of Canzonetta and Pedal Etude VIII. In addition to modulations to the relative major or minor key, the organ works often contain modulations to the subdominant key. Examples of Chadwick's preference for the subdominant relationship may be found in the third, fourth, and eighth canons and the second, third, and fourth pedal studies.



Example 32. Chadwick, Suite in Variation Form, VI, "Finale," page 13, line 3, mm. 3-5.

There are a few modulations to foreign keys in the Pedal Etuden apparently for pedagogical reasons. For example, Pedal Etude II modulates from C major to B major to allow the feet to play staccato patterns using the black keys of the pedal board. In choosing distantly related keys Chadwick frequently modulates to the parallel minor and its closely related keys. This is particularly evident in his later works such as Suite in Variation Form and Fantasie in E-flat.

Chadwick shows a predilection for the key signature of E-flat

major, which is used as tonic in six pieces for the organ--namely:

Four Canons, No. 1; Ten Canonic Studies, No. 2; Pastorale; Introduction and Theme; Fantasie in E-flat; and Marche Ecossaise (middle section).

Cadences

Chadwick generally employs traditional cadence patterns throughout his organ works. His only Phrygian cadences are found in In Tadaus-sac Church (page 1, line 3, measures 3-4; page 3, line 1, measures 2-3; and page 3, line 4, measures 2-3). He frequently extends a final cadence by repeating the tonic chord several times or by inserting a chord borrowed from the parallel minor after an apparent cadence. A typical example is found in the coda of Marche Ecossaise, which consists of large repeated chords and arpeggios. This is illustrated in Example 33.

Tempo di Marcia

CODA

fff Solo Reeds

Vivo

ten.

B^b: I₆ - - V[/]_I V I

I iv I

Example 33. Chadwick, Marche Ecossaise, page 7, line 3, m. 1, to line 4, m. 5.

Although a $V^7 - I$ cadence occurs at the end of the piece (page 7, line 3, measures 3-4), it is extended by arpeggios outlining the tonic chord. The final cadence which follows employs a borrowed chord, subdominant to tonic.

Chadwick sometimes creates a ritard at the end of a piece by lengthening the note values. In the last six measures of Canzonetta (Example 34) the note values of the three-note motive are doubled, longer note values suddenly occur, and the authentic cadence at measure 67 (page 351, line 3, measure 2) is extended by several measures.

Andantino

Sw. Sw. rall.

G: I vii° vi I V^{\sharp} vi V I V^7 I V^7 I V^7 I ii^7 V

4-3 4-3 9-8

(67)

piu p *pp*

Sw.

I IV ii V^7 IV I ii I I I

4 4 4 4 4 4 4 4 4 4

Example 34. Chadwick, Canzonetta, Vox Organi, Vol. III, page 351, line 2, m. 3, to line 3, m. 5.

In conclusion it should be stated that although George Chadwick acknowledges "the elimination of a fixed tonality" as an "important element in the new art," he stayed within the bounds of his nineteenth century conservatory training in writing music for the organ.⁵⁸ A contemporary of Chadwick wrote in 1920 that "his harmonic structure is solid, yet he always manages to obtain effects that are romantic, poetic, or dramatic in color without resorting to eccentricity."⁵⁹ Indeed this was clearly his purpose.

⁵⁸ Chadwick, Harmony, A Course of Study, 73rd ed., 1925, p. 237.

⁵⁹ Waldo Selden Pratt, ed., Grove's Dictionary of Music and Musicians: American Supplement (New York: Macmillan Co., 1920), p. 158.

CHAPTER FOUR

PERFORMANCE SUGGESTIONS

As an organist and teacher himself George Chadwick was particularly aware of the need for performance indications in his music for the organ. This may be seen in the indications of registration, specific manual indications, and dynamic markings in each of his organ works except the earliest canons. Some of the organ works are pedagogical and may be used for teaching beginning organ students as well as advanced students. One group of pieces, Pedal Etuden, was written for teaching as well as for church use. The concluding chapter contains an examination of Chadwick's organ music from a practical perspective, evaluating registration, pedagogical use, and performance suitability.

Registration

Although Chadwick does not mention any specific instruments in his organ music, it is interesting to note the correlation between the registration he suggests and the organs he knew. The organs of the late nineteenth and early twentieth centuries included many eight-foot stops and few stops higher than four-foot pitch, and they undoubtedly influenced Chadwick in the registration he suggested for his organ works. (See above, pages 11-20 for a discussion of the organ during Chadwick's time.)

His only piece without specified registration is his earliest work, Four Canons for the Organ, No. 1. The only indications are dynamic markings for the left and right hands. The writer feels that the selected stops should follow these markings, piano for the right hand and mezzo forte for the left. Some possible combinations might be the Viol de Gamba 8' on the Swell for the right hand, the Principal 8' or Oboe 8' on the Great or Choir for the left hand, and the Bourdon 16' and 8' for the Pedal.

The Ten Canonic Studies for the Organ was Chadwick's first organ work published after his return from Europe. Although the registration suggestions are not as detailed as those in some of his later works, a few general observations can be made. Figure 11 lists the registration Chadwick indicated for each canon except No. 1 where he indicated only "Manual I, II, and Pedal."

<u>Canon</u>	<u>Manual I</u>	<u>Manual II or III</u>	<u>Pedal</u>
#1	-	-	-
#2	Dulciana 8'	Solo register of 8'	-
#3	not used	8'	Coupled to Man. I with 4'
#4	Melodia 8'	Oboe 8', Principal 4'	8' & 16'
#5	I or III: 8' & soft 4'	8' soft registers	16' only
#6	Gamba & Flute 8'	8' & 4' Flute	16' & 8'
			coup. to Swell
#7	Open Diapason & Principal 8' & 4'	All the 8' & 4' registers	16' to Man. I
#8	8' slightly more prominent than Man. II	8' <u>forte</u>	16' & 8'
#9	Gt. & Sw: Couple all the soft 8' & 4'		16' & 8' coupled
#10	Full to 15th	not used	Coupled to Great

Figure 11. Chadwick, Ten Canonic Studies for the Organ, registration

The chart in Figure 11 shows that Chadwick often registers one manual with eight-foot stops alone. In fact, there are three canons which require only eight-foot stops on both manuals, No. 2, No. 3, and No. 8. Canon No. 10, in which both hands are on Manual I, is the only canon registered to include a two-foot stop. Chadwick does include a variety of eight-foot stops: Dulciana, Melodia, Oboe, Gamba, Flute, Open Diapason, and Principal. All of these stops except the Dulciana and Open Diapason are included on the three-manual Hook organ in South Congregational Church in Boston, where Chadwick was the organist for many years. (The specification of this organ is on page 105 in Appendix A.) Three of the canons have the optional use of a third manual, another feature which could easily be accommodated on the large Hook organ.

Chadwick does not indicate any specific stops for the Pedal of the Ten Canonic Studies. A pedal board of twenty-seven notes is required for their performance. Chadwick's use of Pedal couplers is confusing in the canons and throughout his organ works. It is doubtful that he actually intended for the Pedal division to be coupled to the Great or Swell manuals although he indicates this unusual coupling in the Ten Canonic Studies, Pedal Etuden, three pieces from Vox Organi, Marche Ecossaise, and Fantasie in E-flat. None of the organs Chadwick knew were equipped with the ability to couple the Pedal to a manual, and, it is unlikely that he wanted the sixteen-foot Pedal stops coupled to the manuals. Furthermore, when the directive to couple the Pedal to a manual appears, it is always printed with the registration for the Pedal or near the Pedal staff, thus indicating that the Pedal division, not the manual, would be affected by the

coupler. Chadwick, therefore, probably intended the reverse, manual coupled to Pedal. In some cases Chadwick suggests no stops for the Pedal other than the coupler. For example, in the tenth canon of the Ten Canonic Studies the only Pedal registration given is "Pedal to Great," undoubtedly meaning the opposite. Chadwick indicates the use of the couplers Great to Pedal and Swell to Pedal in Theme, Variations and Fugue and Suite in Variation Form.

Chadwick gives registration indications for each of the ten Pedal Etuden (Progressive Pedal Studies), published in 1890 and again in 1918. Combining all of the recommended stops, an organ suitable for the performance of the etudes would have the specification given in Figure 12. "Although the registration is indicated for a two-manual organ of moderate size, . . . these studies can be made more effective on an organ of three manuals."⁶⁰

<u>Great</u>	<u>Swell</u>	<u>Pedal</u>
Dulciana 8'	Stopped Diapason	<u>f</u> 16' & 8'
Melodia 8'	Open Diapason	<u>p</u> 16' & 8'
Gamba 8'	Flute 8'	<u>pp</u> 16'
Flute 8'	Viol. 8'	
Flute 4'	Quintadena 8'	
<u>f</u> 16', 8', & 4'	Salicional 8'	
Fifteenth	Flute 4'	
	Reed	
	Oboe	

Figure 12. Possible organ specification for Pedal Etuden

Although the Hook organ in South Congregational Church contained a Dulciana 8' on the Choir rather than on the Great, and the Swell had

⁶⁰ Chadwick, Pedal Etuden, "Preface."

no Stopped Diapason or Quintadena, the etudes were probably written while Chadwick was organist there. In his "Preface" to the Pedal Etuden, Chadwick states that when the studies are used for the church service "the registration can be altered ad lib. by the intelligent organist."⁶¹ The three preludes and two offertories are registered with soft or moderate stops while the three postludes are registered with louder stops. Two of the postludes, No. II and No. IX, require a sixteen-foot stop on the Great and the Swell reed. The fifth etude, entitled "Postlude," is the only one which requires a stop higher than four-foot pitch. It is evident that Chadwick preferred to use several eight-foot stops combined rather than adding higher-pitched stops. As in most of the organ works Chadwick lists only dynamic and pitch indications for the Pedal. American organ builders of the late nineteenth century also seemed to show little concern for the Pedal division, which was often quite small.

Chadwick's registration for his four pieces from Vox Organi is unusual in that the Swell oboe is used in combination with soft eight-foot stops in each piece. It is not clear whether the registration was suggested by George Chadwick or by Dudley Buck, editor of Vox Organi. Both were influenced by the huge Walcker organ housed in the Boston Music Hall from 1863 until 1884. The specification found in Appendix A on pages 102-3 shows that the Swell oboe was of four-foot pitch. Perhaps this is what Chadwick intended by the requirement of the Swell oboe in Vox Organi. He could have also intended another reed stop, the Basson Bass, found on the Swell of the Walcker instru-

⁶¹Ibid.

ment. Although the Vox Organi pieces require a third manual, the Choir, containing a Dulciana, Flutes 8' and 4', and Clarinet 8', they do not necessarily require a large organ. The Aeoline 8' indicated at the end of Requiem is a string stop which was included on the Solo manual of the Walcker organ. Extensive dynamic markings in all four pieces presume the availability of expression pedals for the enclosed divisions.

George Chadwick completed and signed the manuscript of Theme, Variations and Fugue on August 13, 1908, and it was first performed three months later on the Hutchings-Votey organ in Jordan Hall of the New England Conservatory. The work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, bass trombone, timpani, strings, and organ. The organ is tacet in Variation II while in the other variations it is used as an independent instrument seldom duplicating the orchestra. The registration given by Chadwick in this work requires an organ with at least the minimal specification appearing in Figure 13 (page 82). Although the specification of the 1902 Hutchings-Votey organ is not known, the organ was rebuilt in 1920 by Ernest Skinner, undoubtedly including several orchestral imitative stops. A comparison of Chadwick's arrangement for organ alone (1923) with the original version reveals that the organ is treated as an imitator of the orchestra in the solo version. For example, in Variation VI the organ duplicates the oboe solo in the original work using the "Orchestral Oboe or Clarinet" stop on the Choir. Although the registration is somewhat different for the two works, the only additional stops needed for the 1923 solo organ version are the Trumpet on the Great and the Sub Octave coupler on the Swell. The unusual effect of the Bourdon 16' and Mixture

is used in the sixth variation of both works. The Vox Humana, a stop introduced in America by the Walcker organ in the Boston Music Hall, is also required for the sixth variation of both pieces.

<u>Great</u>	<u>Swell</u>	<u>Choir</u>	<u>Pedal</u>
16'	Bourdon 16'	16'	32'
Flute 8'	Diapason 8'	Flute 8'	Bourdon 16'
Gamba 8'	Flute 8'	Flute 4'	Bourdon 8'
Gemshorn 8'	Aeoline	2'	
Flute 4'	Flute 4'	Clarinet 8'	
Fifteenth 2'	2'		
	Mixture		
	Oboe 8'		
	Vox Humana 8'		
	Voix Celestes 8'		

Figure 13. Possible organ specification for Theme, Variations and Fugue for organ and orchestra (1908)

Chadwick gives no unusual registration indications for his other large work, Suite in Variation Form (1923). He generally registers each variation with various eight-foot stops, requiring a Flute 4' or Violino 4' occasionally. A substantial third manual containing a Diapason 8', Bourdon 8', Dulciana 8', Flute 4', Clarinet, and Tremulant is needed. Chadwick indicates the combination of several eight-foot stops for the solo variations. In Variation II, "Recitative," he suggests the Clarinet, Flute 8', and Tremulant on the Choir. For the solo in "Romance," Variation IV, the Swell should be registered using the Oboe 8', Bourdon 8', Quintadena 8', and Tremulant. Typically, he gives only pitch and volume indications for the Pedal, except in the "Finale," where he specifically adds the Bombard.

Three manuals and pedal are necessary for the performance of

each of Chadwick's four pieces written between 1920 and 1927. These works are registered almost entirely with several eight-foot stops together, often combined by intermanual couplers. Interestingly, Chadwick does require higher-pitched stops for the contrapuntal section of Fantasie in E-flat (1927). Soft reeds are used in combination with eight-foot strings and flutes in Elegy (1920), In Tadaussac Church (1926), and Marche Ecossaise (1927). The Aeoline, required earlier in Requiem and Theme, Variations and Fugue, is combined with the Flute 8' or Stopped Diapason 8' in In Tadaussac Church and Fantasie in E-flat. Chadwick lists no specific pedal stops for these works.

In general Chadwick's registration indicates that he is more concerned with the contrast between soft and loud stops than the contrast between tone colors or pitch levels. He uses extensive dynamic markings, crescendos and decrescendos, throughout his organ works. Specific pedal stops are rarely indicated. Chadwick's works written after 1920 reflect the trend towards the heavy massing of eight-foot sounds with few higher-pitched stops. To compensate for this, Chadwick may double the melody at the octave or fifteenth, as he does in Elegy, or move both hands up an octave, as he does in Marche Ecossaise and Fantasie in E-flat. The Principal chorus used in the "Finale" of Theme, Variations and Fugue is virtually absent from his later works. In fact, Chadwick's only use of the mixture is found in Theme, Variations and Fugue. One of his favorite sounds (found in his early pieces in Vox Organi as well as in his later works) is the soft reed combined with eight-foot stops. Although a performer might be tempted to change the registration given by Chadwick or ignore it altogether, it is important to follow his directives as closely as

possible to achieve an stylistic performance of his organ works. Small changes to accommodate a particular instrument are certainly permissible, but the music deserves to be heard in keeping with the registration practices of George Chadwick's time.

Pedagogical Use

Chadwick's teaching experience began at the age of twenty-two at Olivet College. Four years later after completing his formal education in Europe he opened a private studio in Boston where he taught composition and theory in addition to organ. At the New England Conservatory he was primarily an instructor of theory, but it was under his supervision as Director that a new organ was built.

Chadwick's organ works were written throughout his career and reflect his experience as a teacher and performer. The Pedal Etuden are his only pieces composed with specific pedagogical goals.

According to Chadwick,

These studies are designed to develop [sic] the independence of the feet in a systematic and progressive manner, and to this end each study will be found to serve a special purpose. For example, No. 1 is for the simplest use of alternate feet without crossing or skips, No. 2 for staccato, No. 3 for the left heel and point and for octave reaches, etc. With thus [sic] is combined simple registration and some practise [sic] in the manipulation of the draw stops.⁶²

The chart in Figure 14 (page 85) lists the pedal technique demonstrated in each of the ten etudes and illustrates how the pedaling gradually becomes more difficult. The chart may be used to select an etude for a particular student.

⁶²Ibid.

<u>Title</u>	<u>Length</u>	<u>Pedal Technique</u>
I. Prelude	46 m.	Basic alternation of toes; little use of heels. Most intervals within the compass of a fifth. Some substitution of toes.
II. Postlude	59 m.	Larger compass. All staccato. Large skips for each foot at fast tempo.
III. Offertory	65 m.	Mostly left heel and toe. Octave reaches. Rhythmically complicated. Simple double pedal at end.
IV. Response	101 m.	Both feet used equally. Substitution between right and left toes and from heel to toe for left foot.
V. Postlude	50 m.	Both feet working together. Dotted rhythms. Some pedal solo measures. Some double pedal.
VI. Prelude	29 m.	Large skips. Five-note patterns for feet working together.
VII. Prelude	87 m.	Wedge-like figures spreading to 10th played staccato by alternating toes. Many broken octaves; mostly toes.
VIII. Offertory	119 m.	Feet used close together. Very fast pattern repeated many times.
IX. Postlude	72 m.	Fast legato patterns. Left foot is more active than right.
X. March	62 m.	Pedal solo. Double pedal, some in octaves. Scale passages. Substitution from toe to heel.

Figure 14. Pedal Technique for Pedal Etuden

Chadwick states in his "Preface" to the etuden that the pedaling is given "with a view to practise [sic] for the feet and for this reason the easiest method has not always been chosen."⁶³ Indeed, the pedaling is rather awkward in some places with toe crossing over

⁶³Ibid.

toe. The heels are used sparingly and substitution is minimal. To further enhance the usefulness of the etudes for students, some simple stop manipulation and manual changing is included.

The Ten Canonic Studies is another group of pieces which has a considerable amount of pedaling given. Again, Chadwick seems to prefer the use of alternate toes. Although no specific goals are stated by Chadwick, the canons would serve well for teaching. The chart found in Figure 15 evaluates the pedal technique of each canon and may be helpful in selecting a canon for teaching purposes.

<u>Canon</u>	<u>Length</u>	<u>Pedal Technique</u>
No. 1	30 m.	No pedaling given. Some staccato. Large compass of pedal; octave skips.
No. 2	26 m.	No pedaling given. Long notes. Easy.
No. 3	27 m.	Some toe crossing and substitution. Especially good for left hand and pedal.
No. 4	30 m.	More heel used. Substitution from toe to heel and between feet.
No. 5	28 m.	Large leaps, staccato touch, and very active pedal contribute to difficulty.
No. 6	30 m.	Heel used often. Toe crossing. Good for right hand and pedal.
No. 7	38 m.	Very active and fast pedal. High range. Difficult.
No. 8	29 m.	Substitution. Some double pedal in octaves. Patterns similar to pedal exercises.
No. 9	45 m.	All staccato. Large leaps. Difficult.
No. 10	44 m.	Very fast. Large leaps. Legato.

Figure 15. Pedal Technique for Ten Canonic Studies

Minimal pedaling is indicated in Chadwick's other organ works. The easiest pedaling is found in Introduction and Theme and In Tadaussac Church. More advanced pedal technique, including scale passages and double pedal, is needed for Marche Ecossaise and Fantasie in E-flat. A list of Chadwick's works which require double pedal include the following: Four Canons for the Organ, No. 1; Ten Canonic Studies, No. 8; Pedal Etuden, III, V, and X; Requiem; Theme, Variations and Fugue, III, V, and "Finale"; Suite in Variation Form, "Finale"; Elegy; Marche Ecossaise; and Fantasie in E-flat.

Chadwick's works may also be used for teaching trio coordination, another aspect of organ pedagogy. Canon No. 1 and Nos. 3-8 of the Ten Canonic Studies would be excellent choices since they are for two manuals and pedal. The canons seems to become progressively more difficult, and the fast tempos naturally add to the difficulty. In the "Foreword" to a recent edition of the canons, Robert Kendall states, "The trios are delightful to play and make a fine companion set to Rheinberger's Opus 49."⁶⁴ Perhaps Chadwick's study with Rheinberger inspired his Ten Canonic Studies.

In addition to the independence of hands and feet, some of Chadwick's more advanced works require skillful manual technique. Difficult fingering passages are found in Canzonetta, Marche Ecossaise, Variation IV of Theme, Variations and Fugue, and Variation III of Suite in Variation Form. Chadwick includes an easier version of the double thirds in the second variation of Theme, Variations and Fugue (1923,

⁶⁴ Chadwick, Ten Canons for Organ, ed. by Robert Kendall (Minneapolis: Augsburg Publishing House, 1976), "Foreword."

solo version, page 8, line 3, measures 1-5). This variation also includes some optional notes for the left hand. Fingering, pedaling, and registration changes contribute to the difficulty of his most advanced works, Suite in Variation Form and Theme, Variations and Fugue.

A student might profit further from studying the recordings of Chadwick's organ music. Three works are currently available: Pastorale in E-flat, Theme, Variations and Fugue for organ alone, and Suite in Variation Form. Information regarding these recordings is found in the Bibliography on page 97. Appendix C (page 110) contains a classification of the difficulty of each of Chadwick's organ works. Tempo, stop manipulation, and manual changes have been taken into consideration as well as manual and pedal technique.

Performance Suitability

In addition to their usefulness as teaching pieces, many of Chadwick's organ works can be adapted for the church service or for recital programs. The versatile Pedal Etuden (1890) are the only pieces which Chadwick specifically suggested as service music, and they were titled accordingly. The etudes were evidently quite popular; they were reprinted in 1918, and three of them were printed singly in 1890 and again in 1907. The collection includes three preludes, two offertories, three postludes, one response, and one march. The preludes have slow tempos and soft registration while the postludes are fast and loud. Etude X: March could also be used as a showy postlude. It is unusual that the preludes are shorter in performance time than the offertories. "Response" could also be used for a prelude or offertory. All of these pieces could be played on a two-manual

organ of moderate size using the given registration or, as Chadwick suggests, the registration could be altered for a large instrument.

Other works which are particularly suitable as service music are Ten Canonic Studies, Nos. 1 and 3, the four pieces from Vox Organi, In Tadaussac Church, and Fantasie in E-flat. Some of Chadwick's organ works were written for specific purposes. It has been mentioned above that In Tadaussac Church was composed to describe a small church, its bell, and a little figure of the Holy Child. This is Chadwick's only programmatic organ work. Two works, Requiem and Elegy, could be played for a funeral or memorial service.

Chadwick intended some of his works as recital literature. He played one of his first canons on a recital in Olivet, Michigan, in 1876. His Theme, Variations and Fugue with orchestra was first performed at the New England Conservatory in 1908 during his tenure as Director. Although it has never been published the original manuscript is owned by the Library of Congress.

Chadwick's larger solo organ works, Theme, Variations and Fugue and Suite in Variation Form are excellent choices for the recitalist. The variations offer a variety of sounds and styles from the lush harmonies to the brilliant fugal finales. Some of the shorter works such as Canzonetta, Pastorale, Marche Ecossaise, and Fantasie in E-flat are also easily programmable. William Osborne says the Pastorale "has about it a certain straightforward integrity and solidity which makes it viable and attractive."⁶⁵

⁶⁵Chadwick, Pastorale in E-flat. Musical Heritage Society #0263F: Anthology of American Organ Music, Vol. II: Nineteenth Century. Jacket notes by William Osborne.

George Whitefield Chadwick's organ works provide solid teaching material, interesting service music, and challenging recital repertoire. Although all the music is not readily available, an organist may be surprised to discover some of Chadwick's organ works at a library or music store. All of Chadwick's organ music is certainly worthy of consideration and study by the serious organ student, teacher, or performer.

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APPENDICES

APPENDIX A

ORGAN SPECIFICATIONS

Appendix A contains the specifications of the organs that
George Chadwick knew.

Lawrence Street Congregational Church
Lawrence, Massachusetts
George Stevens and Company, 1853
Source: St. Christopher's Episcopal Church,
Chatham, Massachusetts, 1982

<u>Great</u>		<u>Swell</u>	
Open Diapason	8'	Bourdon	16'
Dulciana	8'	Open Diapason	8'
Clarabella	8'	Viol de Gamba	8'
St. Diapason Treble	8'	Stopped Diapason	8'
St. Diapason Bass	8'	Swell Bass	8'
Principal	4'	Principal	4'
Flute	4'	Cornet	III-II
Twelfth	2 2/3'	Hautboy	8'
Fifteenth	2'	Tremolo	
Sesquialtra	III-II		
Cremona	8'		
<u>Pedal</u>			
Sub Bass	16'		

Couple Great & Swell

Manual compass: CC-g³, 56 notes

Pedal compass: CCC-C, 25 notes, the top octave playing the pipes
of the bottom octave.

Boston Music Hall
E. F. Walcker, 1863
Source: Orpha Ochse, The History of the Organ
in the United States, pp. 201-3.

<u>Great</u>		<u>Swell</u>	
Principal	16'	Bourdon	16'
Tibia Major	16'	Principal	8'
Viola Major	16'	Salicional	8'
Basson	16'	Dolce	8'
Ophycleide	8'	Quintatoen	8'
Principal	8'	Gedekt	8'
Flöte	8'	Trombone Bass	8'
Gemshorn	8'	Trombone Discant	4'
Viola di Gamba	8'	Basson Bass	8'
Gedekt	8'	Hautbois Discant	4'
Trombone	8'	Principal Octav	4'
Trompete	4'	Rohrflöte	4'
Octav	4'	Traversflöte	4'
Fugara	4'	Cornettino	4'
Hohlflöte	4'	Quintflöte	5 1/3'
Flute d'Amour	4'	Nasard	2 2/3'
Clairon	4'	Octav	2'
Waldflöte	2'	Mixture	V
Quint	5 1/3'		
Tertz	3 1/5'		
Quint	2 2/3'		
Octav	2'		
Cornett	V		
Mixtur	VI		
Scharff	IV		

<u>Choir</u>		<u>Solo</u>	
Gedekt	16'	Bourdon	16'
Principal Flöte	8'	Geigen Principal	8'
Spitzflöte	8'	Aeoline	8'
Bifra	II	Conzert Flöte	8'
Gedekt	8'	Corno-Bassetto	8'
Clarín Bass	8'	Vox Humana	II
Clarín Discant	4'	Gemshorn	4'
Viola	8'	Piffaro	II
Physharmonica	8'	Vox Angelica	4'
Hohlpfeife	4'	Quint	2 2/3'
Principal Flute	4'	Piccolo	2'
Dolce	4'		
Flautino	2'		
Super-Octav	1'		
Sesquialtera	II		

Pedal

Forte Division:

Principal Bass	32'
Grand Bourdon	V
Bombardon	32'
Octav Bass	16'
Sub Bass	16'
Trombone	16'
Contra-Violon	16'
Octave Bass	8'
Hohlflöte-Bass	8'
Violoncell	8'
Trompete	8'
Corno-Basso	4'
Octav	4'
Cornettino	2'

Piano Division:

Bourdon	16'
Viola	8'
Flöte	8'
Flöte	4'
Waldflöte	2'
Basson	16'

Accessories

4 manual couplers

13 combination pedals (all double acting):

Zungenwerke: draws all the reed stops

Fortissimo: draws all Great manual stops except reeds,
Cornett, and ScharffForte: draws all 8', 4', and one 16' stop of the Great manualPiano: draws all 8' stops of the Great manualSolo: draws the Corno-Bassetto stop of the Solo manualVolleswerk: draws the full organ except Vox Humana and Phys-
harmonicaManual to Pedal couplers for Great, Swell, Choir and Solo manualsAll manuals to Pedal coupler

Coupler which engages the Forte pedal division

(no designation): draws the full Swell organ

Register crescendo

Studio of Eugene Thayer
 Boston, Massachusetts
 Hutchings, Plaisted, & Company, 1875
 Source: Barbara Owen, "Organ Building in New England
 in the Eighteenth and Nineteenth Centuries," p. 188.

Manual I or Great

Principal or Open Diapason	8'
Gedeckt or Stopped Diapason	8'
Dolce or Aeoline	8'
Octave or Principal	4'
Lieblieh Flöte or Flute d'Amour	4'
Quinte or Twelfth	2 2/3'
Super Octave of Fifteenth	2'
Mixture II Fach or Sesquialtera	II

Manual II or Swell

Bourdon or Double Diapason	16'
Geigen Principal or Violin Diapason	8'
Salicional or Viol d'Amour	4'
Traversflöte or Flute Harmonique	4'
Trompet or Oboe	8'

Pedale

Principal or Sub Bass	16'
Bourdon or Double Dulciana	16'
Violoncello or Octave	8'

South Congregational Church

Boston, Massachusetts

Elias and George G. Hook, Opus 349, 1864

Source: John Sullivan Dwight, Dwight's Journal of Music,
November 26, 1864, p. 348.Great

Grand Principal	16'
Montre	8'
Principal	8'
Viola Da Gamba	8'
Doppel Flöte	8'
Melodia	8'
Octave	4'
Twelfth	2 2/3'
Fifteenth	2'
Mixture	II
Mixture	II
Trumpet	8'

Choir

Aeolina	16'
Principal	8'
Gedact	8'
Dulciana	8'
Violin	4'
Hohl Pfeife	4'
Clarinet	8'

Pedal

Grand Bourdon	32'
Open Diapason	16'
Dulciana	16'
Violoncello	8'
Flute	4'

Swell

Bourdon Bass	16'
Bourdon Treble	16'
Open Diapason	8'
Salicional	8'
Gedact Bass	8'
Gedact Treble	8'
Dolce Bass	8'
Dolce Treble	8'
Flute Harmonique	4'
Octave	4'
Vox Angelica	4'
Piccolo	2'
Mixture	III
Trumpet	16'
Trumpet	8'
Oboe	8'
Vox Humana	8'

Mechanical Registers

Swell to Great coupler
 Swell to Choir coupler
 Choir to Great coupler
 Great to Pedale coupler
 Swell to Pedale coupler
 Choir to Pedale coupler
 Tremulant ("swell")
 Tremulant ("choir")
 Swell Combination Pedal
 Balanced Swell Pedal, with double
 action

APPENDIX B

CATALOGUE OF ORGAN WORKS

Appendix B includes the publisher, date of publication, and number of pages in each of George Chadwick's organ works.

Abbreviations of publishers

APS Arthur P. Schmidt, Boston, Leipzig, & New York
 BMC Boston Music Company, Boston & New York
 HWG H. W. Gray, New York
 JBM J. B. Millet, Boston

<u>Title</u>	<u>Publisher & Date</u>	<u>Length</u>
<u>Four Canons, Op. 16</u>	<u>Organist's Quarterly Journal and Review.</u> Boston: White, Smith, and Co., 1876	#1, 3pp.
<u>Ten Canonic Studies, Op. 12</u>	APS (Plate #655), 1885. Minneapolis: Augsburg, 1976	11 pp.
<u>Progressive Pedal Studies (Pedal Etuden)</u>	APS (Plate #2547), 1890 & 1918	26 pp.
<u>Three Compositions for the Organ</u>	APS (Plate #7433-7435), 1890 & 1907	#1: <u>Prelude</u> #2: <u>Response</u> , 2 pp. #3: <u>March</u> , 3 pp.
<u>Pastorale</u>	JBM: <u>Vox Organi</u> , I, pp. 6-8, 1895	3 pp.
<u>Introduction and Theme</u>	JBM: <u>Vox Organi</u> , II, pp. 200-203, 1896	3 pp.
<u>Requiem</u>	JBM: <u>Vox Organi</u> , III, pp. 272-275, 1896	3 pp.
<u>Canzonetta</u>	JBM: <u>Vox Organi</u> , III pp. 345-350, 1896	5 pp.
<u>Elegy: in Memoriam Horatio Parker</u>	BMC (Plate #6489), <u>The American Organ Monthly</u> (May 1920), pp. 29-33. HWG (St. Cecilia Series #250), 1920	5 pp.
<u>Theme, Variations and Fugue</u>	Organ and orchestra, 1908. Organ solo, BMC (Plate #6708), 1923	Ms., 71 pp. Solo, 26 pp.

- Suite in Variation
Form HWG, 1923 16 pp.
- In Tadaussac Church HWG (St. Cecilia Series #399), 1926. American
Organ Quarterly, Oct.
1926 4 pp.
- Marche Ecossaise HWG (St. Cecilia Series #397), 1927. American
Organ Quarterly, January
1927 7 pp.
- Fantasie in E-flat HWG (St. Cecilia Series #398), 1927. American
Organ Quarterly, January
1927 6 pp.

APPENDIX C

CLASSIFICATION OF DIFFICULTY

Appendix C contains a classification of the difficulty of George Chadwick's organ works. Three categories will be used: easy, medium, and difficult.

Easy

Four Canons for the Organ, No. 1
Ten Canonic Studies, Nos. 1 and 2
Pedal Etuden, I-IV
In Tadaussac Church

Medium

Ten Canonic Studies, Nos. 3-10
Pedal Etuden, V-VIII
Pastorale
Introduction and Theme
Canzonetta
Requiem
Elegy
Marche Ecossaise

Difficult

Pedal Etuden, IX and X
Theme, Variations and Fugue
Suite in Variation Form
Fantasie in E-flat

VITA

Gay Gladden Pappin, the daughter of Mr. and Mrs. Robert H. Gladden, was born on January 15, 1951, in Little Rock, Arkansas. She graduated from Little Rock Central High School in 1969. She received the Bachelor of Music Education degree from Ouachita Baptist University, Arkadelphia, Arkansas, in 1973 and the Master of Music degree from Louisiana State University, Baton Rouge, in 1974. She is married to Joseph L. Pappin III and has one son, Gladden John. She currently resides in Atlanta, Georgia, where she is the Choir Director-Organist of Salem Presbyterian Church in Lithonia, Georgia.

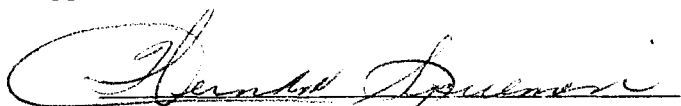
DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Gay Gladden Pappin

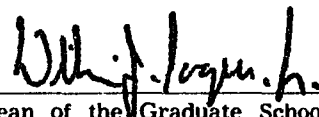
Major Field: Organ Performance

Title of Dissertation: The Organ Works of George Whitefield Chadwick

Approved:

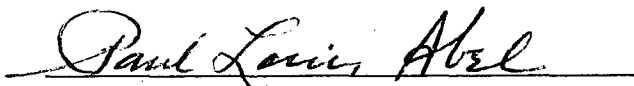


Major Professor and Chairman

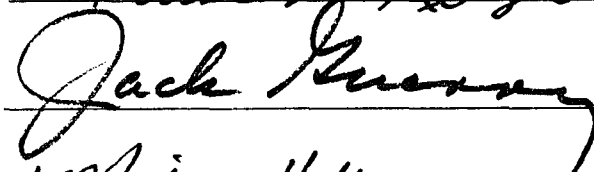


Dean of the Graduate School

EXAMINING COMMITTEE:











Date of Examination: November 19, 1985