

## 2020-2021 Fisk on Fourth Recital Series

Peter Morey, organist

*Recorded October 20, 2020*

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Fanfare and Chorale

Calvin Fuller (b. 1943)

Dies sind die heil'gen zehn Gebot' BWV 678

Johann Sebastian Bach (1685-1750)

Fantaisie en la majeur

César Franck (1822-1890)

Suite no. 1 for organ

Calvin Hampton (1938-1984)

III. Toccata

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### *Program Notes*

Calvin Fuller is a living, African-American composer from Houston, Texas. A composition student of David Ashley White, his brilliant **Fanfare and Chorale** is a study in contrasting rhythms and tonalities. The opening fanfare pits multiple sonorities against each other and morphs into the broader Chorale theme. Throughout the Chorale, the Fanfare continues to peek through, until the broader theme gives way to a full recapitulation. At the very end, the Fisk's powerful Tuba Mirabilis shouts one last fanfare in a declamatory end to this compact piece. Fuller's work is published in GIA's "King of Kings" anthology of organ music by African-American composers.

J.S. Bach's setting of the chorale **Dies sind die heil'gen zehn Gebot', BWV 678** (These are the Ten Holy Commandments) is drawn from one of the most important organ works of all time, the Clavierübung III. Written as a German organ mass, the Clavierübung III contains settings of the Kyrie and Gloria, Lutheran catechism hymns, 4 duettos, and is bookended by the famous Prelude and Fugue in E-flat. One of these catechism hymns, this chorale prelude is in five voices: two in a wandering ritornello, two which state the chorale tune in canon, and one in the pedal. All told, there are five statements of the chorale tune, plus the short "Kyrieleis", which when stated in canon makes for 10 total entrances of the tune. Some writers have compared the wandering accompaniment and the canon to musical depictions of chaos and law, a fitting setting for this chorale text.

The monumental **Fantaisie en la majeur** of Franck is without a doubt the centerpiece of this recital. Sometimes called the “fourth chorale”, the work certainly echoes the form and mood of his famous three chorales. A declamatory first theme is stated in unison between the manuals and pedals and returns continually throughout the piece. The second theme, played on the voix humaine, is in full contrast; it is sentimental, lugubrious, and even spiritual. The culmination of this work happens midway through as the development of themes bursts into a nearly full organ double recap. As both themes are stated, one in the manuals, and the other in the pedals, we have reached the peak of the Fantaisie. What follows is the long descent through ideas we have already heard, even echoing the original development in major. As the piece slowly loses momentum, we return to one last iteration of the voix humaine. As the music fades away, Franck leaves us with a simple A minor chord on the softest stops of the organ.

To finish out the program is Calvin Hampton’s lesser-known **Toccata**, from his Suite no. 1. Though published during his lifetime, both of Hampton’s suites are now out of print, and performances of this work are rare. While the rapid toccata figuration stays throughout, Hampton punctuates the movement with random fanfares of seemingly disparate chords. As we return to the opening material, the toccata becomes more frenetic, more impatient. The pedal shouts forth the secondary theme in canon with the manuals now and seems unable to settle on a key area. As Hampton finally starts to slow the Perpetuum Mobile of the movement, we travel through a whole host of keys, finally exploding back into the opening G major.

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*About the Performer*

**Peter Morey** is an emerging sacred musician from Baltimore, MD. Currently, Peter serves as the Cathee Jean Huber Organ Scholar at St. Paul’s Episcopal Church in Greenville, NC. As organ scholar, he accompanies the Parish Choir, and shares service and voluntary playing duties with Organist & Choirmaster Andrew Scanlon on the parish’s magnificent organ by C.B. Fisk, Opus 126.

Accepted on a merit scholarship at the age of 16, Peter holds a Bachelor of Music degree from the Peabody Institute of the Johns Hopkins University. While there, he studied oboe performance, music education, and conducting. A latecomer to the organ, Peter began his studies there with Donald Sutherland. During his time there, he was the recipient of the Harold Randolph Prize in Performance and can be heard playing English Horn on Peabody’s recent CD of works by Kevin Puts, conducted by Marin Alsop and released by NAXOS Records.

In 2017, Peter was organ scholar for the Royal School of Church Music training course in Charlotte, NC. Later that summer, he began serving as the first Organ & Choirmaster Fellow at Christ Church, Raleigh. At the encouragement of Prof. Andrew Scanlon, Peter began a Master of Music in Sacred Music degree at East Carolina University in Fall 2019. There, he holds the Clay J.H. Endowed Organ Scholarship and recently received a Colleague certification from the American Guild of Organists. In 2020, he was named one of the Organ Historical Society’s E. Power Biggs Scholars.

Peter's mentors and teachers have included Andrew Scanlon, Jane Marvine, Donald Sutherland, Harlan Parker, Douglas Buchanan, and David Jernigan. *For more info, please visit [petermorey.net](http://petermorey.net)*