

Eric DeLamarter's Concerto for Organ in E Major:
An Edition and Analysis

by

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Preface

Eric DeLamarter rapidly achieved fame in the 1920s with the premieres of several orchestral works including two organ concertos with the Chicago Symphony Orchestra. Both organ concertos were premiered with the composer at the console of the old Lyon & Healy organ at Orchestra Hall and DeLamarter's mentor and friend, esteemed CSO conductor Frederick Stock at the podium. However, neither concerto was published, and they only survive in handwritten performance scores DeLamarter prepared for his friend and fellow organist, Palmer Christian. Christian performed both organ concertos later in the 1930s and 1940s as part of University of Michigan's faculty and student recitals and a tribute to DeLamarter's work as a composer. But the concertos and the rest of DeLamarter's compositions quickly fell out of favor soon after his death in 1953.

Organ concertos are already a rarely performed sub-genre among American orchestras, and even in academia there is next to nothing written about DeLamarter's music. This project attempts to revive interest in the music of Eric DeLamarter, especially his compositions involving the pipe organ, and to provide a modern edition of his first organ concerto.

This study of DeLamarter's Concerto for Organ in E Major, is organized in three sections. Part I begins with a biographical and bibliographical survey of DeLamarter's life and music—particularly during his meteoric rise with the Chicago Symphony Orchestra in the 1910s and 1920s—and continues with a description of the concerto's manuscript sources. A discussion of this concerto—in relation to DeLamarter's second concerto composed less than two years after the first—and the premieres of both concertos by the composer and the Chicago Symphony Orchestra follows along with some discussion of DeLamarter's solo organ works also composed during this time. A bibliography concludes Part I.

Part II presents a discussion and analysis of the first concerto's motivic and harmonic material. Part III consists of the transcribed and edited organ score with piano reduction. This transcription is taken from the performance score prepared and handwritten by the composer himself for his good friend, concert organist Palmer Christian, who frequently promoted and performed DeLamarter's organ music.

Several persons contributed to the preparation of this project. I am grateful to Frank Villela of the Chicago Symphony Orchestra Rosenthal Archives for his assistance during my visit there. Great appreciation is extended to Professor John Chappell Stowe and my doctoral performance and research committee who gave invaluable counsel and support. And I am of course indebted to my wife Barbara, and my children Ivy, Charlie, and Lainie who tolerated my frequent absences and many hours sequestered away transcribing, researching, and writing.

Jeffrey R. Neufeld
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Part I

Introduction

One of the earliest nicknames given to the city of Chicago is “Mud City.” Thomas J. English writes: “The city had been built, inexplicably, in the middle of a mud flat, which necessitated raising portions of the downtown area on stilts above the sloshy earth...”¹ Like the structures rising out of the mud, the city itself was in the process of pulling itself up after the Great Chicago Fire of 1871. The 1893 World’s Columbian Exposition had reestablished Chicago as a world-class city and kicked off a flurry of modern inventions. With that came the trappings of world-class status: growth in arts and music, sports, architecture, commerce, and cathedral-like places of worship.

Yet when one thinks of Chicago in the late 1910s or early 1920s, one is invariably drawn to the themes of Prohibition, gangsters, the Roaring Twenties, and in the world of music: jazz. The eponymous Chicago Style of jazz came into being in 1917 through the likes of King Oliver, Jelly Roll Morton, and Louis Armstrong. Via Armstrong and his “Hot Five” band, Chicago and jazz became synonymous, and the fresh style put Chicago on the musical map, distinct from the earlier New Orleans styles. In the ultimate cross-over, even the gangsters of Chicago engaged top-name musicians like Earl Hines to lead an orchestra in one of the city’s top venues. Armstrong himself was friendly with gangsters including the ubiquitous Al Capone who frequently bought out jazz clubs for an evening for private use.²

¹ T. J. English, *Paddy Whacked: The Untold Story of the Irish American Gangster* (New York: William Morrow, 2013).

² Thomas Brothers, *Louis Armstrong: Master of Modernism*. (New York: W.W. Norton & Company, 2015), 227.

But while jazz might define 1920s Chicago for the casual observer, Chicago is also known for another musical genre coming into its own between 1910 and 1930: the professional symphony orchestra. And if we drill down further into the morass of stockyards, gangsters, speakeasies, jazz clubs, high rises, and movie palaces, we find a young diamond in the rough: Eric DeLamarter—organist, conductor, composer, and music critic.

DeLamarter would expand his reputation beyond the world of church music in 1917 when he was appointed assistant conductor of the still-fledgling Chicago Symphony Orchestra (CSO) which itself had gained its new identity only a few years before following the death of its legendary founder, Theodore Thomas. The establishment and growth of the CSO, first as the “Chicago Orchestra” in 1891, then as the “Theodore Thomas Orchestra” in 1905—so renamed upon its founder’s death the previous year—and then into its ultimate identity under the baton of the inimitable Frederick Stock is immortalized in the 1924 work by Philo Otis, *The Chicago Symphony: Its Organization, Growth, and Development, 1891-1924*.

The CSO’s meteoric growth was matched only by Eric DeLamarter’s; a frequent protagonist in the storied annals of the orchestra’s first couple decades of the twentieth century and the Chicago music scene, he appears no less than forty times in Otis’s work: here as organist, there as conductor, there again as promoter, critic, and musicologist. Beside the CSO, Eric DeLamarter would also make an indelible mark on the Chicago church music scene as organist and music director of the renowned Fourth Presbyterian Church on Chicago’s famous Michigan Avenue for two decades.

Both the Chicago orchestra music scene and Eric DeLamarter had to endure and find their way through a one-two-three-four punch of economic recessions between 1899 and 1911, the Great War, the Spanish Flu pandemic, Prohibition, and the Depression. Through it all, Eric

DeLamarter's star power shone through as he performed as organ soloist, premiered his own compositions including two organ concertos, and sustained the CSO through the crisis of temporarily losing its maestro, Frederick Stock, in a citizenship imbroglio.

Chicago certainly produced many household names in the world of jazz, but both the American orchestral scene and modern church music would likely be unrecognizable and Chicago's place as a jewel of the symphonic world would not have been strengthened if not for Eric DeLamarter, a fast-rising star in a city of big shoulders built on top of the mud.

Biographical Survey

Eric DeLamarter was born February 18, 1880, in Leslie, Michigan, a small town twenty-four miles south of Lansing. Eric's parents were the Rev. Louis DeLamarter and Mary Elizabeth (née Baker) DeLamarter. He had two younger sisters, Elsie and Luella, and one younger brother, Donald.³ As the son of a church minister, Eric studied organ and piano from an early age, and he gained his first employment as church organist at the age of fifteen.⁴ Eric's advanced organ studies took place with George Herbert Fairclough and with Wilhelm Middelschulte, the latter a German emigrant who had gained considerable renown from his performances in the Music Hall of the 1893 Columbian Exposition in Chicago. While in Chicago, DeLamarter also studied piano with Mary Wood Chase and conducting with Theodore Spiering.⁵

That DeLamarter's organ pedigree would feature both Fairclough and Middelschulte was a presage of his dominance in both the church and orchestral music arenas and a worthy successor to Middelschulte's own significant mark on turn-of-the-century Chicago music and the

³ Ancestry Family Search. "The Life Summary of Eric DeLamarter," Ancestry.com, accessed August 7, 2021. <https://ancestors.familysearch.org/en/KHBT-511/eric-delamarter-1880-1953>.

⁴ Margery Morgan Lowens, *Eric De Lamarter*. (Oxford: Grove Music Online, 2013).

⁵ Ibid.

CSO. Fairclough, a prominent figure in the establishment of musical pedagogy in Minnesota and the man who “built” the University of Minnesota’s Northrop Auditorium with its magnificent four-manual Aeolian-Skinner organ, is noted as first arriving in St. Paul, Minnesota in 1901.⁶ Given that Grove Music places DeLamarter in Paris studying with Guilmant and Widor in the winter of 1901-02 having graduated from Albion College (Michigan) in 1900,⁷ it is conceivable that DeLamarter’s study with Fairclough was sometime during his high-school years while still in Michigan. Precisely when he studied with Middelschulte in Chicago is not clear, though a birthday tribute article from 1978 by Chicago Tribune music critic John Von Rhein states that DeLamarter “studied organ and piano [in Chicago] while commuting from Albion College.” The *Eric DeLamarter Collection* in CSO’s archives also make the claim DeLamarter came to Chicago in 1899 to commence his studies with Middelschulte and piano with Mary Wood Chase.⁸

Philo Otis’s historical survey of the CSO provides additional color in a footnote for the timeline of DeLamarter’s studies and additional details of his professional activities—although it omits references to either Fairclough or Guilmant:

Eric DeLamarter...came to Chicago in 1899 to enter on his life work. He acquired his musical education from Wilhelm Middelschulte (organ) and Mary Wood Chase (piano). After a season in Paris, where continued his organ studies with Charles Marie Widor, he returned to Chicago and resumed his studies, being largely aided by the counsels of Adolf Weidig and Adolf Brune in musical theory, and in orchestral writing by the criticisms of Frederick Stock. Mr. DeLamarter was musical critic (1908-1909) for the Record-Herald. In 1910 he substituted for W. L. Hubbard on the Chicago Tribune, and in 1911 was critic for the Inter-Ocean.⁹

⁶ Robert T. Laudon, *George H. Fairclough, Dean of Organists* (Minneapolis: University of Minnesota, 1998), 12.

⁷ Lowens, *De Lamarter*.

⁸ Chicago Symphony Orchestra, “Eric DeLamarter Collection,” *Rosenthal Archives of the Chicago Symphony Orchestra*. Special Collections, # SC34-0.

⁹ Philo Adams Otis. *The Chicago Symphony orchestra: its organization, growth, and development, 1891-1924*. (Chicago: Clayton F. Summy, 1924), 311.

Since DeLamarter had already taken the post of organist and choir director at New England Congregational Church in Chicago in 1900—and would remain there until 1912—he may have in fact studied first with Middelschulte, then made the trip to study with the Paris masters, and then returned to the States for continued studies with Middelschulte and ancillary study with Fairclough.

After a brief two-year stint at the Church of Christ Scientist in Chicago (1912-1914), DeLamarter reached the apex of his church music career with his twenty-two year tenure (1914-1936) at the Fourth Presbyterian Church on Chicago's Magnificent Mile.¹⁰ DeLamarter was recruited to Fourth Presbyterian by its Rev. John Timothy Stone, who had come to Fourth Presbyterian himself in 1908 and led the congregation's exponential growth among the immigrant communities of the Twenty-First Ward. Rev. Stone moved the church from its original site at Rush Street and Superior Street to its present site at Michigan and Chestnut, and he was able to procure funding for the new church building from the likes of Cyrus H. McCormick, Jr., son of the founder of International Harvester Company, and his mother Nettie Fowler McCormick.¹¹ Rev. Stone's recruitment of DeLamarter, as well as securing a new organ built by Ernest M. Skinner, ensured the sounds of the church were to be as magnificent as its Gothic edifice. The McCormick family was again a benefactor as Mrs. Emmons Blaine, daughter of Cyrus H. McCormick, Sr., provided the funding for the Skinner organ.¹² In James Wellman's history of Presbyterianism in Chicago, DeLamarter is referred to as "a noted musician in the

¹⁰ Lowens, *De Lamarter*.

¹¹ James K. Wellman, Jr., "The Decentering of the Protestant Mainline: John Timothy Stone in Chicago, 1908—1930," *The Journal of Presbyterian History* (1997-) 76, No. 3 (Fall 1998): 204-205, <https://www.jstor.org/stable/23335463>.

¹² Wellman, Jr., "The Decentering of the Protestant Mainline", 204.

nation” and a key part of Rev. Stone’s “enticing product” to the young men and women otherwise tempted by the more than ninety saloons and dance halls of the Near North Side.¹³

In 1918, DeLamarter was appointed Assistant Conductor of the Chicago Symphony Orchestra under its director, Frederick Stock. DeLamarter had already proven himself as an orchestral conductor when he had previously succeeded Stock as conductor of the Musical Art Society for two seasons, 1911-12 and 1912-13. Upon DeLamarter’s CSO appointment, he was immediately pressed into service as principal conductor when the German-born Stock suddenly resigned due to the U.S. Justice Department’s ongoing investigations of native-born Germans in the U.S. following the end of World War I.¹⁴

Stock would eventually return, and DeLamarter then remained in multiple roles at the CSO until 1936. The CSO Archives indicate more specific dates for DeLamarter’s various CSO duties: Assistant Conductor from 1918-1933, Associate Conductor from 1933-1936, and as keyboard player from 1918-1924.¹⁵ During that time, DeLamarter also conducted the Chicago Civic Orchestra, which served as the training orchestra for the CSO; the summer concerts at Ravinia; and two concerts a day for ten weeks during the Century of Progress International Exposition in 1933.¹⁶

DeLamarter married Rubee Belotta Wilson on April 19, 1906, in Wausau, Wisconsin. Eric was twenty-six and Rubee was 20 at the time of their marriage.¹⁷ Wilson was a soprano and performed in the Wessels & Voegeli concert series at Orchestra Hall, usually accompanied by

¹³ Wellman, Jr., “The Decentering of the Protestant Mainline”, 204.

¹⁴ Otis, *The Chicago Symphony orchestra*, 305-306.

¹⁵ CSO Archives, “Eric DeLamarter Collection”.

¹⁶ Lowens, *De Lamarter*.

¹⁷ Ancestry Family Search. “The Life Summary of Rubee Belotta,” *Ancestry.com*, accessed August 7, 2021. <https://ancestors.familysearch.org/en/9FKT-LFC/rubee-belotta-wilson-1886-1979>

her husband on the piano.¹⁸ Together they had two daughters: Jeanne, born in 1907, and Marjorie, born in 1912.¹⁹

DeLamarter left Chicago in 1936 and spent a year directing orchestral concerts while as a staff conductor for the radio station WOR in New York City. He then had brief stints teaching at the University of Michigan, University of Missouri, Ohio State University, and the University of Texas at Austin during the 1940s.²⁰ DeLamarter even appeared on the silver screen as the orchestra conductor in the 1946 film *Humoresque* starring Joan Crawford.²¹ Eric died at the age of seventy-three on May 17, 1953, in Orlando, Florida. He is buried in Mount Hope Cemetery, along with his two sisters, in Lansing, Michigan. Both his younger brother Donald and his younger sister Elsie had preceded him in death, the former in 1900 at age 15, and the latter in 1929 at age 46. His widow, Rubea, lived until age 92 when she died in 1979 in Santa Fe, New Mexico.²²

The CSO Years

As described previously, DeLamarter's rise to fame came at a time of considerable social, economic, and artistic upheaval and change in the early decades of the twentieth century, and his star rose almost in parallel with the CSO's own ascent as a world-renowned orchestra.

DeLamarter was first introduced to the concert-going public in the CSO's 1913-1914 season when his Symphony in D major was performed among other "important novelties by American

¹⁸ CSO Archives, "Eric DeLamarter Collection."

¹⁹ Ancestry Family Search. "The Life Summary of Rubea Belotta."

²⁰ Lowens, *De Lamarter*.

²¹ CSO Archives, "Eric DeLamarter Collection."

²² Ancestry Family Search. "The Life Summary of Rubea Belotta."

composers” at the concerts of January 23 and 24, 1914. The Tribune’s music critic wrote of DeLamarter:

Art is measured by the canons of art, before which all men are equal. The fact that Mr. DeLamarter was born February 18, 1880, in Lansing, Michigan, should not be a disadvantage. Mr. Stock and the Orchestra performed wonders with the new work.²³

The CSO’s twenty-eighth season, 1918-1919, proved especially tumultuous but provided DeLamarter with his breakout role. Newly appointed in 1918 as associate conductor of the CSO, DeLamarter was immediately thrust into a regency when maestro Frederick Stock suddenly resigned. Philo Otis summarizes the whirlwind season as follows, and then describes it in more detail:

Frederick Stock tenders his resignation until the question of his loyalty has been determined—Resignation of Bruno Steindel—Eric DeLamarter appointed Assistant Conductor—Conducts First Program—Letter from President Carr to Frederick Stock—Annual Festival of the Civic Music Association—A gift of \$1,000 from Mrs. Jessie Spalding Walker to the Pension Fund—Visiting Conductors—Mr. Stock returns and conducts Nineteenth Program—A gala occasion—Death of George Putnam Upton.²⁴

...

Soon after the opening of the season the World War ended by the signing of terms between the allies and Germany, Monday, November 11, a day to be famous in the annals of history and known as “Armistice Day.” When the United States of America entered the war, the authorities as Washington started a rigid inquiry as to all native-born Germans residing in this country, regarding their loyalty, and requiring all such persons to show their naturalization papers. Frederick Stock, Conductor of the Chicago Symphony Orchestra, took out his first papers on his arrival (1895) in America, but in consequence of his absorbing duties in connection with the Orchestra, neglected to apply for his second papers until 1916, when he found his first papers had lapsed and it was necessary to take out new ones. Before the time for issuance of his final papers arrived, the United States had entered the war against Germany. Mr. Stock decided, therefore, in

²³ Otis, *The Chicago Symphony orchestra*, 304.

²⁴ *Ibid.*, 305.

order to relieve the Trustees from possible embarrassment, to tender his resignation [in a letter dated August 17, 1918].²⁵

The Trustees of the Orchestra met on October 1, 1918, to reluctantly accept Stock's resignation, and to also accept the resignation of the principal cellist, Bruno Steindel, who had been with the Orchestra since its founding in 1891. At this same meeting, the Trustees determined the Orchestra needed a permanent Assistant Conductor and formally approved DeLamarter to the post he had already been filling on an ad-hoc basis.²⁶

DeLamarter, who was already known to the concert-going public for his performances as organist with the orchestra, and for his compositions previously heard in other seasons, made his official conducting debut at the season opening concerts on October 11 and 12, 1918. The program opened with the Star-Spangled Banner—an overtly patriotic and anti-Kaiser move—and then proceeded with a program²⁷ conspicuously devoid of any German composer's music:

Overture to “Benvenuto Cellini,” Opus 23,	.	.	.	Berlioz
Symphony in D Minor,	.	.	.	Franck
—Intermission—				
Overture, Fantasia, “Romeo and Juliet,”	.	.	.	Tschaikowsky[sic]
Symphonic Poem, “The Sirens,” Opus 33,	.	.	.	Glière
Irish Rhapsody,	.	.	.	Herbert

Philo Otis noted of DeLamarter's debut:

To the Conductor's room to meet Mr. DeLamarter and congratulate him. Tall and graceful, he made a great impression as he came to the stand. Mr. DeLamarter had the Orchestra and audience with him from the very start. What an opportunity for this young Conductor, who proved to be a man of genuine force, fulfilling all our expectations!”²⁸

But DeLamarter's brilliant, breakout turn at the podium was short-lived. The Spanish Flu pandemic had arrived in Chicago, and the CSO's concerts of October 18, 19, 25, and 26 were

²⁵ Otis, *The Chicago Symphony orchestra*, 308.

²⁶ *Ibid.*, 310.

²⁷ *Ibid.*, 311.

²⁸ *Ibid.*, 310.

postponed “owing to the epidemic of influenza then prevalent in Chicago.”²⁹ In an episode eerily similar to the past few years of 2020 to present, Orchestra Hall and other entertainment venues were closed by order of the Board of Health. Residents were also advised to stay home or to wear “gauze masks” if they went out. But Chicago of 1918 and 1919 proved much more resistant to a “shutdown” of life than today’s society, and concerts quickly resumed on November 1 and 2 after the epidemic subsided. Upon reopening, there also followed the annual festival for the Civic Music Association in which DeLamarter conducted the CSO along with performances by soprano Claudia Muzio, and the Association’s children’s chorus of 800 voices on November 5 in Orchestra Hall.³⁰

DeLamarter’s regency at the podium came to an end when Frederick Stock completed the immigration naturalization process. The Trustees met on February 14, 1919, and received the following report:

Mr. Stock had complied with all the requirements of the law, having filed his application for second papers February 7, the first day under the law when he was permitted to do so. Ninety days from that date Mr. Stock will become a citizen, there being nothing in his long residence in the United States against his record.

The matter was referred to the orchestra’s Executive Committee who then voted on February 19 and unanimously passed a resolution to reinstall Stock in his position as Conductor the week following. Stock returned to the stage on February 28, to thunderous cheers from the galleries, a prolonged “fanfare” from the Orchestra, and shouts of applause and waving of handkerchiefs in the audience. Stock gave a speech in which he profoundly thanked DeLamarter for “the loyal manner in which he had performed his difficult task.”³¹

²⁹ Otis, *The Chicago Symphony orchestra*, 311.

³⁰ *Ibid.*

³¹ *Ibid.*, 317.

DeLamarter returned to the conductor's podium again for the twenty-second program on March 21 and 22 in which he conducted the Chicago premiere performance of his own *Suite from "The Betrothal."* He had composed the suite as incidental music to the Maurice Maeterlinck play, "The Betrothal, Or the Blue Bird Chooses: A Fairy Play in Five Acts Being a Sequel to the Blue Bird," produced along with pictures by Herbert Paus at the Schubert Theater in New York City.³²

DeLamarter also conducted several of a series of nine "popular concerts" in coordination with the City Club and the Civic Music Association where the orchestra played popular music and well-known classical works. The concerts were held on November 14 and 28, December 26, January 16 and 30, February 20, March 13 and 27, and April 17. DeLamarter conducted the first four and the sixth with a guest conducting the fifth, and Mr. Stock resuming leadership for the remaining three.³³

Concerto Premiere (Twenty-Ninth Season, 1919-1920)

With the return of Stock and with DeLamarter having confirmed his skills at the podium, the CSO Executive Committee voted on December 4, 1919, to establish the Civic Music Student Orchestra. The resolution stated, "The Director of the Orchestra shall be Frederick Stock, and in his absence Eric DeLamarter, and in the absence of both, such person as Mr. Stock might appoint."

DeLamarter made a significant appearance in the season's twenty-fifth program on April 2 and 3, 1920, when as organ soloist he premiered the first of his two organ concertos under the baton of his friend and mentor Stock. The Friday afternoon concert was held at 2:15 p.m., and

³² Otis, *The Chicago Symphony orchestra*, 317.

³³ *Ibid.*, 320.

the Saturday evening concert at 8:15 p.m. The program also included Bach, Sibelius, and Wagner:³⁴

Concerto No. 3, G Major,	Bach
Symphony No. 2, D Major	Sibelius
—Intermission—		
Concerto for Organ, E Major,	DeLamarter
Scenes from “Parsifal,”	Wagner
Good Friday Spell,		
Transformation Scene,		
Glorification.		

DeLamarter collaborated with Felix Borowski to provide extensive, scholarly program notes for the program. When it came to the concerto, the notes give a recap of his biography followed by a description of a number of his other compositions:

...His published compositions comprise a short oratorio, “The Testimony of John,” a part song, “The De’il’s Awa’,” a suite, “In Miniature,” for organ, etc. Other orchestral works by Mr. DeLamarter include a symphony in D major—produced at these concerts, January 23-24, 1914; serenade[sic], played for the first time at one of the American concerts directed by Glenn Dillard Gunn, 1915; overture to a fantastic comedy, “The Faun”; overture, “Masquerade,” written for the convention of the National Federation of Women’s Clubs at Los Angeles, 1916; suite, “Alice in Wonderland” (drawn from incidental music written for the dramatization of Lewis Carroll’s story by Alice Gerstenber and produced at the Fine Arts Theatre, Chicago, 1915. The suite was played at Ravinia Park in the summer of 1915, with the composer as conductor). “The Fable of the Hapless Folk-tune” was first produced at these concerts April 6-7, 1917. A suite drawn from incidental music for Maeterlinck’s drama “The Betrothal” was performed at these concerts under the direction of the composer March 21-22, 1919. In addition to the works mentioned above there are two concert overtures, a suite, a solo cantata for solo baritone and orchestra.³⁵

³⁴ Orchestral Association. “Twenty-Fifth Program Notes,” *The Chicago Symphony Orchestra, Season Twenty-Nine (1919-1920)*. (Chicago, 1920), 291.

³⁵ *Ibid.*, 298-300.

DeLamarter continued the program notes with his own analysis of the Concerto's three movements:³⁶

The concerto for organ, played on this occasion, was completed in March 1920. The orchestral portion of the score calls for the following instruments: Two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, side drum, bells and strings.

I. The first movement (Fast, with verve, 3-4 time, E major) begins with an orchestral figure, used later as a motive, the solo instrument stating the principal theme shortly afterward. The second theme is a twin, so to speak: The one aspect given to the strings, and the other to the organ. After a few bars from the strings the Recapitulation takes place, with a very brief coda.

II. The second movement (Very slowly, 4-4 time, C major), also is in simple "ternary" form, the main theme given out by the organ, a subsidiary motive by a solo clarinet and oboe, followed by a figured variation for the solo instrument. In A minor are heard three short phrases from the English horn and solo 'cello, with antiphonal commentary from the organ. A climax with organ, strings and brass is followed by a quiet close, the main theme of the movement being the basis.

III. The last movement (Brightly, 6-8 time, E minor) is begun by a rhythmic motive in the orchestra and a cadenza for the organ pedals. The organ gives out the main theme (somewhat in "Gregorian" vein) and the remainder of the movement is a sequence of variations, with orchestral interludes, mainly based, also, on the principal theme. A coda, with a suggestion of the previous pedal cadenza, brings the work to a close.

Otis's survey does not make any mention of how the concerto was received. A newspaper clipping of unknown origin in the CSO archives is included with a copy of the concert program from the premiere, but the article instead seems to refer to DeLamarter's first symphony rather than the concerto. Despite this, one can still get a sense of DeLamarter's compositional style:

Mr. DeLamarter has a genuine creative gift. He can bring into being from his inner consciousness a theme of musical force and individuality, a new thing which did not exist before. There is freshness in the harmonic treatment of his themes, and a fine sense of orchestral coloring, in both of which his natural trend toward the mode of the modern Frenchmen is evident, his cast of mind running spontaneously along the same general

³⁶ Orchestral Association. "Twenty-Fifth Program Notes," 298-300

lines. These things form the foundation of music, the force to imagine a melody and the instinct to clothe it in fitting harmonic garment, and these Mr. DeLamarter has of distinctive quality and artistic worth. The structural sense, the power to take these materials and amalgamate them into an organic whole in which each part firmly supports each other part and carries the thought thru its various phases with logical sequence, we could not find in the piece as we heard it yesterday for the first time. Episodes of great charm there were, where a musical thought of spontaneous beauty was given graceful orchestral expression ... [page cut off]³⁷

DeLamarter continued to make other appearances throughout the season as assistant to Stock, especially with the numerous Civic Orchestra (student) concerts. He also received accolades for his “interesting and instructive” program notes.³⁸

Second Concerto Premiere (Thirty-First Season, 1921-1922)

DeLamarter must not have been particularly active as a soloist or conductor during the thirtieth (1920-1921) season, as he garnered no mention in Otis’s historical survey. However, he returned “with bells on” in the 1921-1922 season with the premiere of his second organ concerto in the February 24 and 25, 1922 concerts and the composer himself at the organ bench. The program featured:³⁹

“On the Cliffs of Cornwall,”	Smyth
Symphony No. 2, A Minor, Opus 85,.	Saint-Saëns
Tone Poem, “Transfigured Night,”	Schönberg
—Intermission—	
Concerto No. 2, A Major, for Organ with Orchestra	DeLamarter
Symphonic Poem, No. 2, “Tasso: Lamento e Trionfo,”	Liszt

This time, Otis remarks about the premiere of the second concerto:

³⁷ Newspaper clipping of unknown origin, c. 1919-1920. “Eric DeLamarter Collection,” *Rosenthal Archives of the Chicago Symphony Orchestra*. Special Collections, # SC34-0

³⁸ Otis, *The Chicago Symphony orchestra*, 337.

³⁹ Orchestral Association. “Twentieth Program Notes,” *The Chicago Symphony Orchestra, Season Thirty-One (1921-1922)*. (Chicago, 1922), 239.

The concerto, written in 1921, had at these concerts its first public hearing. Without going into a technical, scientific analysis of his work, I can truly say it contains interesting themes, melodious in character, which are so well employed that the listener hears not only good music, but something better than our modern music, and it is music we will want to hear again. Mr. Stock and his men gave Mr. DeLamarter a vigorous, sympathetic support in his performance of the concerto.⁴⁰

The program notes provided by Felix Borowski in collaboration with DeLamarter again gave an informative summary of the second concerto:

The second concerto for organ was completed, as to the score, in September 1921. The orchestral portion comprises two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, side drum, bells and strings. Mr. DeLamarter has kindly contributed to the following analysis of his work to this program:

I. “The first movement (Fast, 2-2 time, A major) is in sonata form, with the exception that the recapitulation reverses the sequence of the first and second themes. The first theme is stated at the outset by the higher strings and woodwinds; it forms the “leading motive” of the entire work, and will be found, in one form or another, through-out. The counter-subject, heard first from the tuba, also appears frequently. Much of the development is given antiphonally to the solo instrument and the orchestra. The second theme, given out by the strings, also reappears in the finale.

II. “The second movement (Very slowly, 3-2 time, D flat major) is in the simple ‘ternary’ form, the organ stating the main theme, the ‘cellos, following a climactic point, stating the second. With the two sections of this second theme the orchestra and the organ alternate in variations, the solo instrument being displayed in three cadenzas. With the brief return of the main theme, altogether in the orchestra, the movement closes.

III. “The finale (Fast, 6-8 time, A major) is begun with a florid solo for the organ pedals, brass and kettledrums bursting in from time to time. From then on, the movement is practically a free fantasia on the thematic material of the first two movements. Much of this variation is antiphonal again between the solo instrument and the orchestra. A brief return to the florid phrases given the pedals at the start prefaces the broad coda, in which all the themes of the concerto are heard in relation to each other.”

While no reviews of this performance have been unearthed to date, the fact that Otis gives it positive remarks and references DeLamarter’s first concerto indicates both concertos

⁴⁰ Otis, *The Chicago Symphony orchestra*, 345.

were well enough received, and the success of the first garnered a second premiere less than two years later.

DeLamarter again received accolades for his program notes and conducting duties in the “Pops” concert series and a series of concerts for children. DeLamarter’s first concerto in E major received a repeat performance on March 19, 1922, by the Civic Orchestra with Stock at the helm and the composer again on the organ bench as soloist.⁴¹

DeLamarter’s connection with the University of Michigan (and organist Palmer Christian) probably began with the Ann Arbor Festivals which had been founded by U of M conductor Albert A. Stanley. Stanley and Stock had jointly directed the Festivals from 1905 to 1921, and when Stanley withdrew, a Mr. Earl V. Moore took over and continued the joint directorship with Stock. And where Stock went, likely there too went DeLamarter. It was at the thirty-first festival taking place between May 21st and 24th, 1924, that the DeLamarter-Christian connection first publicly appeared—even though they undoubtedly already held an acquaintance if not friendship as DeLamarter dedicated his 1920 solo work, *Prelude on a Theme in Gregorian Style*, to Palmer Christian. DeLamarter’s second organ concerto was performed on the May 21 evening program with Palmer Christian playing the organ part and the composer conducting.

The Otis historical survey and numerous appearances in CSO programs leave no doubt that Eric DeLamarter’s star rose fast, like a new building rising on stilts out of the mud flats of turn-of-the-century Chicago, though it was certainly a matter of him being in the right place at the right time to pick up the pieces after Stock’s sudden departure and the pandemic-interrupted 1918-1919 season. From that fateful autumn, the rest of his career must have seemed like smooth

⁴¹ Otis, *The Chicago Symphony orchestra*, 349-350.

sailing, and DeLamarter continued to find considerable success as conductor, composer, and performer. DeLamarter's music continued to be featured prominently in the University of Michigan concert series during the 1940s in no small part through the promotion of Palmer Christian.

Even after his time in Chicago ended in 1936, he was famous enough to get a turn on the silver screen alongside Joan Crawford and John Garfield in the movie *Humoresque*. In the pivotal later scenes, DeLamarter is conducting the orchestra in a rehearsal with the protagonist (a violin virtuoso), and then again in the pivotal final performance when Crawford's character took her own life by walking into the ocean after Garfield's character opted not to give up his music for her sake.

Very little in the CSO Archives or in secondary sources references his church music, including choral works and vocal solos, though what little posthumous recognition DeLamarter enjoys generally stems from his church music and a handful of solo organ pieces. With this project, the hope is that his music—now approaching or in centennial anniversary range—will experience a revival, and that additional research can provide greater insight into more of his compositions.

Solo Organ Works

Before delving further into DeLamarter's first concerto, it may be helpful to review some of his solo organ works from around the same time as the concerto's premiere. As mentioned previously, DeLamarter's church music career reached a significant milestone when he was recruited by The Reverend John Timothy Stone in 1914 to become the music director and organist at Fourth Presbyterian Church on Michigan Avenue where he would preside over the

brand-new E.M. Skinner organ funded by the McCormick family—of McCormick

Reaper/International Harvester fame. Glen Gunn, music critic for the *Chicago Tribune* wrote,

Eric DeLamarter has been chosen from the many able organists of the city to fill this coveted post, and he deserves the honor. Such flexible, sensitive, and varied response as his art calls forth may be likened only to the playing of a great orchestra under a great conductor.⁴²

And just a few years after taking the post at Fourth Presbyterian, DeLamarter took on another young up-and-coming organist and composer, Leo Sowerby, as associate organist. DeLamarter would remain at Fourth Presbyterian for over two decades, and he and Sowerby would remain friends and frequent performers of each other's compositions even after their careers took them in different directions.

Between his leaving New England Congregational in 1912 and taking the post at Fourth Presbyterian, DeLamarter's first solo organ piece, *Suite (In Miniature)*, was published by the Clayton F. Summy Co. in Chicago in 1913 and sold for \$1 a copy—about \$30 today.

DeLamarter's *Suite (In Miniature)* follows standard compositional forms and comprises three movements. The first movement is a Prelude in ABA form in the key of D major; both A sections contain a sweeping melody of mostly quarter notes over a rubato-like accompaniment of eighth notes in parallel thirds on the "and" of each beat—both over a drone low D in the pedals. The B section is immediately more chromatic than the A section but still retains a very lyrical feel with its own counter melody, building from a fuller Swell registration into fortissimo on the Great before receding back to the soft, original registration of the A section. Of course, the

⁴² Chicago Symphony Orchestra. "Eric DeLamarter Collection," *Rosenthal Archives of the Chicago Symphony Orchestra*. Special Collections, # SC34-0

fortissimo is relative to the earlier, softer sections and does not require the use of full organ for the *ff* dynamic.

The second movement, called *Adagietto*, is also in ternary form with a simple melody and accompaniment—but this time the accompaniment is more chromatic with frequent step-wise motion, and the pedal is more like a *pizzicato* double bass accenting beats one and three. However, the movement is still firmly rooted in the key of B-flat major. The B section again contrasts the softer A sections by starting a new melodic theme on the Great with the other manuals coupled, and then continues to build to a *forte* climax before devolving through a series of descending sequences into the recapitulation of the A section. The piece closes softly with an ascending arpeggio into the final tonic chords.

The third and final movement is a boisterous March in D major—it carries similarities to numerous marches composed for organ by Alexandre Guilmant and is perhaps a reflection of DeLamarter's time spent studying with Guilmant. Once again in ternary form, the A section is characterized by a staccato antecedent and legato consequent, the pedals usually appearing as accompaniment to the legato sections. The main theme on the Great is answered in the dominant key of A on the Swell and then returns to the Great and tonic D. The middle section is a sweetly melodic trio in B-flat, with the melody played on the Great and the Swell accompanying, and the melody also moving back and forth between treble and bass clefs. The first two bars of the trio are used as sequence material demarcated by the first two bars of the A section in a sort of antiphonal response. This serves as transition back to D major and the recapitulation. However, as the main theme returns, DeLamarter destabilizes the familiar material with a pedal point on the fifth tone of the scale, but then the main theme returns a bit later, this time triumphantly and

solidly over a D pedal point. The coda increases to triple forte and uses fragments of the main theme to carry us into the final, large D major chords on full organ.

Overall, the formulaic nature of the piece is not so much indicative of a young composer finding his way but rather one offering something accessible for his first publication and for other church musicians' use in a worship rather than concert setting. And yet the secular form, sweeping aria-like melodies, dramatic episodes, and crowd-pleasing conclusion still make this work useful as a concert piece.

The increased fame from his brief turn as principal conductor of the CSO certainly helped DeLamarter publish several more works during 1919 and 1920. In 1919 were published "The Pipes of Pan" for eight voices *a cappella*, and three pieces for solo organ: *Carillon*, *Toccatina*, and *Stately Procession*. Then in 1920 the works published included "Sing We to Our God" for solo high voice accompanied by organ, and three more solo organ pieces: *Intermezzo*, *March for a Children's Festival*, and *Prelude on a Theme in Gregorian Style*.

The *Carillon* and its two companion pieces were critiqued in the April 1921 edition of *The New Music Review*, which described it and its composer thus:⁴³

These three new organ pieces are further evidence of the versatility of the Chicago Symphony Orchestra's assistant conductor. Mr. DeLamarter has a decided individuality in his writing, and he obviously writes to please himself. His use of dissonance is always bold and sometimes even startling...we find none of the disjointed incoherence which characterizes so much of the music which we call 'ultra-modern'...The *Carillon* is a characteristic bit of writing, in which the Chimes are exploited, but not worked to death. The theme is announced, unaccompanied, by the Choir Quintadena, after which it is developed by the Flute and English Horn, with soft string-tone accompaniment in the Swell. There is a second theme, sung by the Chimes played from the Pedal keyboard.

⁴³ American Guild of Organists. *The New music review and Church music review*. New York: Novello, Ewer & Co, v. 20-21, April 1921, page 181.

This melody appears against a bell-like figure played on the Swell Vox Celeste over a ground-bass of empty fifths. Both themes are repeated with further development.

Though published later than the *Carillon*, the *Prelude* was critiqued earlier, being written of in the October 1920 edition of *The New Music Review*:⁴⁴

Mr. DeLamarter's *Prelude* is an extremely interesting adventure in the field of "Theme and Variations." His Variations are not set apart as separate divisions but are developed with great freedom and variety. The Theme itself is not strikingly Gregorian in character but is excellent material for just such a treatment as that to which the composer subjects it...the music is scholarly without being pedantic...The theme is announced without introduction, appearing first unaccompanied on the Echo Chimes. It is next harmonized in four parts on the Echo Vox Humana. Then appears a secondary theme of fanfare-like character, given out by the Swell reeds. This secondary theme appears at intervals throughout the work. The Gregorian theme then is sung on the English Horn, with shifting chromatic harmonies above it on 8-foot flute. In the next variation the Gregorian theme issues forth sonorously in the Pedals, with a brisk accompaniment on the manuals in a 6/8 rhythm. Further development leads to a gradual but constant crescendo to a brilliant climax. Then follows a dignified fugue, and the last movement is in flowing, lyric vein—the melody sung by a reed, accompanied by choir flutes in decorous [parallel] sixths. [A two-note signal by the chimes], and the theme in four-part harmony from the Echo Vox Humana brings the composition to a close.

The *Prelude* was premiered by DeLamarter himself in a recital at Fourth Presbyterian, during which DeLamarter also played Felix Mendelssohn's *Organ Sonata No. 6 in D minor*—a piece similarly in theme and variations form. In the *Prelude*, DeLamarter employs several features common to Mendelssohn's *Sonata*: the dramatic climax of the piece is reached in the middle with a toccata-like variation which is then followed by a fugue at a lesser volume. DeLamarter's variation that follows his fugue is quite like Mendelssohn's third variation which has the melody on a reed stop accompanied by pizzicato-like strings in parallel sixths. Finally, DeLamarter closes his *Prelude* softly with the return of the harmonized chorale melody

⁴⁴ American Guild of Organists. *The New Music Review and Church Music Review* 19-20 (October 1920): 372-373.

following Mendelssohn's practice in his *Sonata No. 6* with a softer, chorale-like *andante* movement.

DeLamarter's *March for a Children's Festival* was published along with *Intermezzo* in 1921, between the premiers of his two concertos in 1920 and 1922, respectively. Again, in *The New Music Review* of July, 1921, his pieces are described by an unnamed critic:

These two new organ pieces by Mr. DeLamarter are distinctly contrasted in style. The *March* bears the sub-title, "For a Children's Festival," but it need not be so limited in use as this. It is a bright and joyous march, a little off the beaten track in theme and treatment. It is strongly rhythmic, but avoids the monotony which is so often an unfortunate characteristic of marches for the organ. There is a suave and ingratiating melody for the trio section, which is played by the left hand, later appearing in the right hand in inverted form. This trio melody is used for the climax [coda], after the recapitulation of the main theme, appearing this time in octaves in both hands.

The *Intermezzo* is a delicate and subtle composition which is distinctly modern in feeling. It is the type of thing that Karg-Elert does so well, a pastel of pale tints and shadows, elusive and suggestive, especially adapted to the tonal coloring of the modern organ. It is one of the most beautiful things we have ever seen from Mr. DeLamarter's pen and is more atmospheric than his usual vigorous style. In fact, we do not hesitate to pronounce it one of the most interesting and significant of recent compositions for the instrument. It gives splendid opportunities to mellow flutes and soft-voiced reeds, with the harmonics shifting chromatically in delicate string-tones.⁴⁵

It is not clear from the research to date whether these pieces were written for special occasions, but the *March* is certainly meant to be light and entertaining for a presumably younger or less sophisticated audience—in contrast to the *Prelude on a Theme in Gregorian Style*.

DeLamarter and Stock both frequently conducted at music festivals that would have included concerts intended for children or feature large children's choruses—like the one DeLamarter had conducted immediately following the shutdowns during the 1918 influenza pandemic. If the

⁴⁵ American Guild of Organists. *The New music review and Church music review*. New York: Novello, Ewer & Co, v. 20, July 1921, p. 280

Prelude was academic or high-brow, or intended for a leading concert artist like Palmer Christian, then the *March* is surely intended to be a general crowd-pleaser, a barn stormer. DeLamarter would appear to be having a bit of irreverent fun, as if writing an accompaniment to a comedic silent film. For instance, in the cadenza marked “broadly”, the pedals present a pair of silly trombone licks before the *finale* devolves into a manic test of just how fast the performer can fly through the sixteenth note runs before crashing into the wall of the final, quadruple-*forte* chord.

Beginning with the *Suite (In Miniature)* in 1913 and the premiere of his Symphony No. 1 in D in 1914, DeLamarter seems to have hit his stride in the early 1920s with the premieres of his two concertos only two years apart and then the publication of several more organ solo works and vocal pieces. There would be a dearth of organ pieces in the rest of the 1920s and 1930s. Only one piece was published in 1937, *A Gothic Prelude* dedicated to Leo Sowerby “great artist and steadfast friend.”

DeLamarter’s lack of publishing output for the second half of the 1920s and most of the 1930s can probably be attributed to his heavy conducting schedule alongside the rigors of his Fourth Presbyterian Church job not to mention branching out into other areas of interest. After Frederick Stock’s return from his citizenship snafu, the CSO created the Civic Music Student Orchestra with Stock as principal conductor and DeLamarter as his assistant. However, despite Stock being the nominal director of the Civic Orchestra, DeLamarter took the lion’s share of the conducting duties with Stock often only appearing for the final couple of concerts in a series. At the start of the 1930s, the Chicago Symphony Orchestra presented 125 concerts at the Swift Bridge of Service, which linked the mainland with Northerly Island at 23rd Street. For ten weeks, the Orchestra regularly presented as many as fourteen concerts each week—a matinee at

3:30 p.m. and an evening concert at 8:00 p.m. every day of the week—only occasionally canceling due to extreme heat or rain and rarely repeating repertoire. DeLamarter would conduct over two-thirds of those concerts.⁴⁶

After his successful symphony and concerto premiers, DeLamarter also found himself among high society, frequently going wherever Stock was invited. A bit of Chicago history centers on the John J. Glessner house on Prairie Avenue—an architectural treasure of Chicago—and a high society dinner during Christmas, 1924, that included both Stock and DeLamarter. The musicians were seated in positions of honor on either side of the hostess, and after dinner and a celebratory toast, the party traveled down to Orchestra Hall, where Stock led one of his “popular concerts” consisting of lighter works, with tickets priced from 15 to 50 cents, making the concerts available to a wide audience.

In 1925, radio station WMAQ inaugurated its new thousand-watt transmitter. The station used seven microphones in picking up the first Chicago Symphony Orchestra radio broadcast on December 10, 1925. Frederick Stock conducted at Orchestra Hall and seated in the organ loft with a clear view of the Orchestra, assistant conductor Eric DeLamarter operated the radio-control unit used to regulate the microphones (switching in and out, but not controlling volume) in order to produce the best possible balance.⁴⁷

It was only after he left the CSO and departed Chicago in 1936 that DeLamarter returned to publishing music. After the 1937 publication of *A Gothic Prelude*, it wasn't until 1943 that DeLamarter would again publish something, and he would go on to publish seventeen more

⁴⁶ Chicago Symphony Orchestra. “Eric DeLamarter Collection,” *Rosenthal Archives of the Chicago Symphony Orchestra*. Special Collections, # SC34-0.

⁴⁷ *Ibid.*

organ works—constituting the bulk of his solo organ output—through the rest of the 1940s including three works published in 1950. His last published work was a piece titled *Soliloquy* and dedicated to well-known organist virtuoso Catherine Crozier. The table beginning on the following page lists DeLamarter’s solo organ works. The list has been gathered from the International Music Score Library Project (IMSLP) and supplemented with information from the Rosenthal Archives and the Newberry Library’s online catalog.

Title	Publisher	Movements	Year	Dedication/Other Information
Suite in Miniature	Chicago: Clayton F. Summy Co., 1913. Plate C.F.S. Co. 1454.	1. Prelude 2. Adagietto 3. March	1913	
Carillon	New York: H.W. Gray Co., 1919. St. Cecilia Series. Plate St.C. 154.		1919	Ernst Schmidt
Intermezzo	Saint Cecilia Series, No.149 New York: The H.W. Gray Co., 1920. Plate St. C. 149.		1920	Published together with <i>March for a Children's Festival</i>
March for a Children's Festival	Saint Cecilia Series, No.150 New York: The H.W. Gray Co., 1920-21. Plate St. C. 150.		1920	Published together with <i>Intermezzo</i>
Prelude on a Theme in Gregorian Style	New York: The H.W. Gray Co., 1920.		1920	To Palmer Christian
A Stately Processional	Saint Cecilia Series, No.152 New York: The H.W. Gray Co., 1921.		1921	
Toccatino	Saint Cecilia Series, No.153 New York: The H.W. Gray Co., 1921		1921	
A Gothic Prelude	New York: G. Schirmer, Inc., 1937. Plate 37566.		1937	To Leo Sowerby, a great artist and steadfast friend
Nocturnes	New York: The H.W. Gray Co., 1943.	1. Nocturne at Sunset 2. The Fountain 3. Nocturne at Twilight	1943	
Festival Prelude	New York: M. Witmark & Sons, 1945. Plate M.W. & Sons 20499.		1945	To Frank Campbell-Watson
Suite for Organ	New York: M. Witmark & Sons, 1945. Plate M.W. & Sons 20500.	1. Flourish 2. Melody 3. Scherzo	1945	
Chorale Prelude 'Ach bleib bei uns, Herr Jesu Christ'	New York: M. Witmark & Sons, 1946. Plate M.W. & Sons 20535.		1946	
From the Long Room of the Sea	New York: M. Witmark & Sons, 1946. Plate M.W. & Sons 20580.		1946	
Minuet	New York: M. Witmark & Sons, 1946. Plate M.W. & Sons 20536.		1946	
Scherzetto	New York: M. Witmark & Sons, 1946. Plate M.W. & Sons 20537.		1946	
Four Eclogues	New York: M. Witmark & Sons, 1947. Plate M.W. & Sons 20592	1. Slowly the Dusk Unfolds 2. Swing in the Wind, O Heart 3. You Raise the Flute to Your Lips 4. There Where the Flaming Sun Goes Down to Die	1947	1. To Alexander Russell 2. To Palmer Christian 3. To Ruth S. Broughton 4. To Clair Coci

Title	Publisher	Movements	Year	Dedication/Other Information
Overture	New York: M. Witmark & Sons, 1947. Plate M.W. & Sons 20593.		1947	To Arthur Poister
Four Pieces for the Organ	New York: M. Witmark & Sons, 1947. Plate M.W. & Sons 20657.	1. Prelude 2. At the Elevation 3. Tune for Oboe 4. Whimsy	1947	1. – none - 2. To Rev. Omer Goulet S.S.S. 3. To Esma Beth Anderson 4. To Paula Weberling
At St. Etienne-du-mont	New York: M. Witmark & Sons, 1948. Plate M.W. & Sons 20675.		1948	To Ernest M. Skinner
Thumb-Box Sketches	New York: M. Witmark & Sons, 1948. Plate M.W. & Sons 20702.	1. Harvest Sunset 2. April Morning 3. Shadows in Purple 4. The Two Aspens 5. Birches in Sunlight 6. Quiet Pines 7. Lilt in May	1948	
Chapel in 'The Smokies'	New York: M. Witmark & Sons, 1949. Plate M.W. & Sons 20810.		1949	
Six Pieces for the Organ	New York: M. Witmark & Sons, 1949. Plate M.W. & Sons 20734.	1. A Lad from Tiste-Vale (Norwegian Folk Song) 2. Siciliano 3. The Jovial Clarinet 4. At San Juan Capistrano 5. Tracery 6. Gaudeamus	1949	1. To Bessie Bracken Gunn 2. To Marilyn Mason 3. To Frieda Opt' Holt Vogan 4. To A. Leslie Jacobs 5. To William Lester 6. To Charles Raymond Cronham
Homage to Pachelbel	New York: M. Witmark & Sons, 1950. Plate M.W. & Sons 20866.	1. Prelude 2. Chorale 3. Recitative 4. Finale	1950	
Short Suite on Gregorian Themes	New York: M. Witmark & Sons, 1950. Plate M.W. & Sons 20860.	1. Alleluia (Mode V - Feast of the Assumption) 2. Ave, maris stella (Mode I) 3. Ite, missa est (Mode V - De angelis)	1950	
Soliloquy	New York: M. Witmark & Sons, 1950. Plate M.W. & Sons 20859.		1950	To Catherine Crozier

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Part II

The following edition and analysis of the Concerto for Organ in E Major is based on the organ solo and piano reduction score available on IMSLP at the following link:

<https://petruccimusiclibrary.ca/files/imglnks/caimg/9/9c/IMSLP566932-PMLP913226->

[De Lamarter Organ Concerto.pdf](#) and on the full orchestral score available on Hathi Trust at

this link: <https://hdl.handle.net/2027/mdp.39015007804183> . A physical copy of the full

orchestral score is held at the University of Michigan. The transcription is of the organ solo with

piano reduction and is done in Finale® notation software, version 27.3.0.137. Both the organ

score and the full orchestra score are handwritten by Eric DeLamarter, presumably prepared on

request for Palmer Christian's use in performance. That the musical notation is DeLamarter's

handwriting is evident in the block script and text markings within both scores. Similarities are

especially evident in capital letters, for instance the L's, E's, and F's. A dedication page with the

full score bears DeLamarter's signature in the bottom right. A notation in the upper left of the

full score's cover page appears to be that of Palmer Christian's, with the words "gift score" and a

"PC" monogram. The organ score has a copyright date of 1941, and while the full score bears no

copyright date, a clue to its dating can be drawn from the inscription on both scores:

*Inscribed to Palmer Christian
Great Artist and Great Friend –
Finished, March 19 1920 Chicago
First Performance, Chicago Symphony Orchestra
April 2 and 3, 1920
Soloist, the Composer
Conductor, Frederick A. Stock
Time of Performance, 18 minutes (Palmer Christian)*

Based on the inscription's reference to the premiere performance, and then an additional performance by Palmer Christian, it stands to reason the scores were produced for the concerto's

1940 performance in the University Orchestra Series of the University of Michigan School of Music. Palmer Christian was the organ soloist with Thor Johnson conducting the University Symphony Orchestra, and the concert took place on Sunday, October 27, 1940 at 4:15 p.m. It is fairly certain given this evidence the scores were produced specifically for this performance and Palmer Christian's use, and then dedicatory and copyright information was added by the composer for later reference. DeLamarter's original manuscript of this concerto has yet to be found. The CSO Archives online record for DeLamarter listed a manuscript, but if one exists, it was not present among the DeLamarter materials—or may have been misplaced elsewhere in the archives. Further research may uncover the original manuscript within the CSO archives, or perhaps in additional personal papers of DeLamarter's contained at the Newberry Library—the latter of which were not available in time for this project due to COVID restrictions.

However, DeLamarter was his own toughest critic as described by John Von Rhein in his birthday tribute article, and in pencil on a revised version of the finale of the second organ concerto, DeLamarter scribbled a note to Frederick Stock: "Never finished, too stuffy, in the Rheinberger style for this age. You want the full score as far as this goes? If not, I'll burn it."⁴⁸ To date, a score for the second organ concerto has not been found. Given his severe self-critique and apparent propensity to destroy scores, there is surely an uphill battle for future research to find any additional extant manuscripts of either of the two concertos.

⁴⁸ John Von Rhein. "A Birthday Reprise Remembers City's Forgotten Musical Pioneer." *Chicago Tribune* (Chicago), February 25, 1978.

Analytical Commentary

First movement: Fast – with verve

The first movement (Fast, with verve, 3-4 time, E major) begins with an orchestral figure, used later as a motive, the solo instrument stating the principal theme shortly afterward. The second theme is a twin, so to speak: The one aspect given to the strings, and the other to the organ. After a few bars from the strings the Recapitulation takes place, with a very brief coda.⁴⁹

The first movement certainly starts with a fiery flourish in the orchestra lasting only three bars before the organ enters, and the momentum never really lets up until the end—just a hair over five minutes later. DeLamarter does not give metronome markings in any of his organ works, and when he gives tempo indications, he uses English terms rather than the typical Italian musical terms. This practice of using English musical terms was in vogue with some American composers of DeLamarter’s generation who were attempting to set themselves apart from the Europeans. Leo Sowerby who was somewhat known for his English-terminology usage likely picked it up from DeLamarter when he was DeLamarter’s associate at Fourth Presbyterian.

Unfortunately, nowhere does DeLamarter provide a dictionary of how his terminology lines up with the standard *andante*, *allegro*, *vivace*, etc. Therefore, “Fast – with verve” is somewhat left to the interpretation—and skill—of the performer. Given DeLamarter was himself a virtuoso organist, and the concerto’s only other performer, Palmer Christian, was likewise a virtuoso, the tempo for this movement could conceivably range from 90 to over 100 beats per minute to the quarter note.

⁴⁹ Orchestral Association. “Twenty-Fifth Program Notes,” *The Chicago Symphony Orchestra, Season Twenty-Nine (1919-1920)*. Chicago, 1920

The movement is in simple ternary form, with—as DeLamarter described—the middle section containing a “twin” theme divided between the strings and the organ. The orchestra opens with a figure that becomes motivic material later on—especially the initial triplet figures in the horns which get used frequently later as interlude material. The organ soon enters with the principal theme: the *fff* half note followed by a sixteenth note flourish immediately grabbing the audience’s attention and not letting go. Example 1 illustrates the organ’s theme beginning in m. 5 and characterized by longer notes on strong beats that frequently give way to sixteenth note flourishes on weaker beats or the second half of measures. The orchestra punctuates only every other measure with pizzicato strings until it takes up the organ’s theme at m. 22.

Fast - with verve

The image shows a musical score for Example 1, titled "Fast - with verve". It is in 3/4 time and E major. The organ part is in the upper staves, and the horns part is in the lower staves. The organ part starts with a half note followed by a sixteenth note flourish. The horns part starts with a triplet figure. The organ part is marked "8va" and "ff". The horns part is marked "(Horns)".

Example 1. DeLamarter, *Concerto for Organ in E Major*, mvt. 1, mm. 1-6

As the organ shifts to E-flat at m. 30, the horns’ opening triplet figure, shown in Example 2, begins appearing as sharp interjections to the organ’s running sixteenth note passages at mm. 30, 34, 37, and 41. The orchestra drops the key back down to E major as it transitions to the

middle section, but the tonality rather tends to hover around the dominant B major and its dominant.

Example 2. DeLamarter, *Concerto for Organ in E Major*, mvt. 1, mm. 27-31

The strings begin the “twin theme” section at m. 46 in the strings, and the woodwinds enter for a brief interlude at m. 53 before the strings close out the first of the twin themes. At m. 57 the organ enters with the melody played in the right hand on the 8-ft Flute in the Great division and accompanied by the Swell strings coupled to a soft 16-ft in the Pedals. This gives the organ’s entrance a continuation of the woodwinds and strings at the conclusion of the first twin theme. And though the organ entrance picked up the B major tonality from the orchestra, it transitions to B minor through a brief sequence at mm. 60-63 before the cadence is reached in m. 64. From here the 8-ft Clarinet of the Choir division enters with a scalar flourish taking over the melody while the accompaniment continues on the Swell string stops. During this section the Pedal is more sustained and melodic—almost a countermelody to the longer notes in the Swell

accompaniment. Previously, in mm. 57-65, it only sparingly punctuated upbeat-downbeat dominant and tonic chords.

After the Clarinet solo cadences in F-sharp major, the Great 8-ft Flute takes over the melody again with the Pedal returning to its upbeat-downbeat punctuation. The second twin theme comes to a close on another F-sharp major cadence, and then, as shown in Example 3, a cadenza of dueling flutes follows—the Choir division, now having been changed to its 8-ft Flute,

Example 3. DeLamarter, *Concerto for Organ in E Major*, mvt. 1, mm. 81-83

and another 8-ft Flute in the Echo division. No stop list for the 1904 Lyon & Healy at Orchestra Hall survives, but a similarly-sized Lyon & Healey as the Orchestra Hall organ was installed two years earlier at Our Lady of Sorrows Roman Catholic Basilica in 1902, opus 90. However, this extant Lyon & Healey does not contain an Echo division, leading one to believe DeLamarter instead had his Fourth Presbyterian organ's Echo division in mind. He made a similar registration instruction utilizing an Echo division in his Gregorian Prelude solo piece where he called for a specific stop that did exist on the E.M. Skinner organ at Fourth Presbyterian.

An interesting aside: the organ at Hill Auditorium on the campus of University of Michigan where this concerto was performed by Palmer Christian was originally the 1893 Farrand & Votey organ, Opus 700, from the World's Columbian Exposition in Chicago. The organ was moved to the University of Michigan in 1913 and rebuilt by the Hutchings Organ

Company. It was rebuilt again by the Skinner Organ Company in 1927, this being the incarnation on which Palmer Christian played the concerto. Throughout those iterations, there was an Echo division with a wooden 8-foot flute under various names: Clarabella (1893), Gedacht (1913), Gedekt (1927). In any regard, it is notable that when DeLamarter is this specific about registration, his specificity—especially as evident in his solo organ works—tends to gravitate around or be influenced by his organ at Fourth Presbyterian.

The cadenza continues in this “dueling flutes” manner with the Echo flute literally echoing what is played on the Choir flute. The motivic material in the cadenza bears a slight resemblance to the second of the twin themes: for instance, the soprano dotted quarter, eighth, and four sixteenths in m. 84 could be heard as a variation or embellishment of the soprano voice in m. 57 and mm. 71 and 73. But perhaps more likely they are simply cadential figures bearing a passing resemblance, and the cadenza is characterized more by the quarter note and sixteenth note fragments that are an echo within an echo after each opening sextuplet flourish. On the Choir flute, the right and left hands trade quarter-note-four-sixteenth-note patterns echoing each other an interval of a fourth apart. After that phrase is repeated on the Echo 8-foot flute, the Choir continues with sixteenth note trills that ascend and accelerate into a trill of parallel thirds before a final set of ascending parallel thirds landing back in E major.

Muted brass begin the recapitulation with the organ’s theme from m. 5 before continuing with the first twin theme of the B section in the strings. This presents a recapitulation in reverse as the organ’s first theme and the middle twin-themes are played before the orchestra finally rediscovers its own opening theme at m. 118.

The organ re-enters at m. 130 with a full, *fff* registration—while the orchestra provides first, weak beat punctuation and then, pizzicato downbeat accompaniments—as the organ

modulates through B major into F major. At m. 145 the full orchestra responds, still holding onto F major, with material from m. 21; and then both organ and orchestra continue building through a sequence utilizing a fragment of the organ's motif in m. 6 into a dramatic V-I cadence at mm. 154-155. The cadence elides into a codetta over a low E pedal point in the organ before the concluding large chords. The final harmonic progression is a little hard to classify in traditional terms, but essentially the lower orchestra voices—or what amounts to the left hand in the piano reduction—and the left hand in the organ sustain a first inversion A-sharp diminished chord while the upper voices move through A major (without a third), E major, G major, and the final E major. The note spellings and the sustained A-sharp diminished obscure the progression, but the penultimate chord could perhaps be interpreted as a C9 giving a VI⁹-I final cadence. The modulations and unconventional spellings throughout the movement but especially in the conclusion speak to DeLamar's skill with exploring new chromatic territory without being overly shocking or abstract—that is still maintaining a recognizably melodic nature with an intentional tonal center.

Second Movement: Very Slowly

The second movement (Very slowly, 4-4 time, C major), also is in simple “ternary” form, the main theme given out by the organ, a subsidiary motive by a solo clarinet and oboe, followed by a figured variation for the solo instrument. In A minor are heard three short phrases from the English horn and solo ‘cello, with antiphonal commentary from the organ. A climax with organ, strings and brass is followed by a quiet close, the main theme of the movement being the basis.⁵⁰

As the composer's own program notes from the premiere performance indicate, the second movement is in C major and 4/4 time, the flat submediant of the first movement's E major and a deliberate pulse change from its 3/4 meter. It also follows a ternary form: the A

⁵⁰ Orchestral Association. “Twenty-Fifth Program Notes,” *The Chicago Symphony Orchestra, Season Twenty-Nine (1919-1920)*. Chicago, 1920

section comprises mm. 1-61, the B section mm. 61-91, and the A prime section mm. 92-116. As was evident with the first movement, DeLamarter's writing continues to comport with Margery Lowens' statement: "...his works are based on classical forms and, though they may incorporate elements of dissonance and American popular idioms, are predominantly traditional in style."⁵¹

There is also the interesting use of the somewhat unrelated key of C major in what is perhaps a nod to late Romanticism. Although DeLamarter can be seen as at the forefront of a new, modern American sound independent from the nineteenth century European masters like Middelschulte, he still keeps a toe dipped in Romantic tonal language as he does with his classical forms. What intentional meaning might be gleaned from DeLamarter's use of E major's flatted sixth for the second movement is not clear from available research, but one could easily ascribe it to the romantic concepts of national character, spirit, or pride—what Richard Taruskin refers to as idealizing the "we".⁵² As we've seen from DeLamarter's biography, he was thrust into the spotlight at a tumultuous time for the United States and for Americans' self-awareness as a nation in the midst of world wars, redrawing of national maps, mass immigration, and the rapid growth of technology in an ever-shrinking globe. However, it is just as likely if not more so that DeLamarter was simply utilizing a known technique, one intended to provide a striking contrast to the outer movements, and emulating Josef Rheinberger's *Organ Concerto No. 1 in F major* where the second movement is in D-flat. Rheinberger's music was a staple of American organists, and both of his organ concertos, opuses 137 and 177, were standard repertoire in the decades around 1900.

⁵¹ Lowens, *De Lamarter*.

⁵² Richard Taruskin. *Music in the Nineteenth Century: The Oxford History of Western Music* (Oxford University Press, Incorporated, 2009), 62.

This implicitly “romantic” movement opens with a sixteen-measure organ solo, the first eight of which form the antecedent phrase with the melody in the soprano. But despite the intentional use of the flatted submediant tonality, DeLamarter’s use of chromaticism immediately tends to weaken the sense of C major, and he then closes the antecedent with a half cadence that might resemble but is not quite a Neapolitan chord (which would be spelled F-Ab-Db). The consequent phrase concludes with a diminished subtonic to tonic cadence, inclusive of a 4-3 suspension in the tonic chord. DeLamarter then utilizes the first six notes of the theme as a repeating figure for the B section of the organ solo which serves as closing material leading to a weak iv^6 -I cadence. But one must take caution here trying to shoehorn DeLamarter’s writing into traditional methods like Roman-numeral analysis. His frequent use of seventh and ninth chords as well as passing chromatic notes at cadences make strict chordal analysis subjective and of limited practicality.

Examples 4 and 5 illustrate how the first instance in mm. 9-10 of the six-note motif is up a fourth from the original theme but landing on the G below middle C for a span of a 9th; and the second instance in mm. 11-12 is up a semitone from the first, but this time has a span of a 5th.

Example 4. DeLamarter, *Concerto for Organ in E Major*, mvt. 2, mm. 6-10

Example 5. DeLamarter, *Concerto for Organ in E Major*, mvt. 2, mm. 11-15

The sequencing and altered material from an opening theme is reflective of organ improvisation technique and serves to unify the period. (For additional insight into the art of organ improvisation, the reader may be interested in Robert Sholl's conversation with Olivier Latry, titular organist at Cathédrale Notre-Dame de Paris).⁵³ As the organ concludes its solo, the orchestra clarinets enter with a subsidiary theme from the middle of m. 16 to the middle of m. 19. The oboes then answer with a countersubject carried into m. 22 where the cellos then pick up the clarinets' theme but raised a semitone. The violins enter with a version of the six-note motif from the main theme and stretch its span to an octave.

The rhythm and contour of the clarinet and oboe themes have some similarity to the opening phrase of the organ in the first movement (m. 5). While DeLamarter is not explicitly sharing material between movements, a rhyming is perceptible. In m. 17 the motif of eight notes, dotted quarter, and three more eighth notes closely resemble the strings' first theme of the "twin-themed" B section in m. 47 the first movement. Likewise, the oboes' countermelody in this movement seems to emulate the dueling flute cadenza of the first movement. As the orchestra ends its antiphonal response to the opening solo, the organ returns for two solo variations of its main theme.

As shown in Example 6, the first variation calls for the Swell Oboe 8' accompanied by *pianissimo* stops in the Choir. The variation is chorale-style with a soprano melody in the tonic, triplet eighth note figures in the accompaniment, and an obbligato pedal. A second variation follows starting in m. 41 with both registration and manual changes. The accompaniment is now on full Swell with the box closed, and the cantus firmus is in the tenor and played on the Great

⁵³ Robert Sholl and Olivier Latry, "A L'ombre de Notre-Dame," *The Musical Times* 137, no. 1842 (1996): p. 36, <https://doi.org/10.2307/1003969>.

Diapason II with the Swell coupled. This style of variation with an accompaniment that is stepwise and chromatic harkens to Max Reger's *Choralfantasien*, and a line can be drawn from DeLamarter to Reger through maestro Stock who was an important advocate of Reger's music in the United States.

The image shows a musical score for three staves. The top staff is in bass clef, starting at measure 30, with dynamics *f* and *pp*. The middle staff is in treble clef, also starting at measure 30, with dynamics *p* and *pp*. It includes annotations: "[Ed: full score has *f dolce* rather than *p*]", "SW: Cornop. 8'", and "CH: *pp*". The bottom staff is in bass clef, starting at measure 30, with dynamics *p*. The score includes various musical notations such as slurs, triplets, and the word "legato".

Example 6. DeLamarter, *Concerto for Organ in E Major*, mvt. 2, mm. 30-33

The variation, now in D minor, continues to crescendo as the Swell box is opened, then switches both hands to the Great as the score calls for opening the Crescendo pedal starting in m. 47. At that same point, DeLamarter uses fragments of the theme as sequence material, including a rhythmically diminished version in m. 49. DeLamarter uses that diminutive fragment to continue building in dynamics through a series of 7th chords and a modulation to E major—the key of the first movement—before landing on a *fortississimo* (*fff*) G13 chord and stating a fragment of the Oboes' countersubject. The organ solo closes with what resembles non-diminished vii-I cadence. The brass enter at m. 57 answering with the same fragment of the Oboes' countersubject, before a drastic diminuendo and return to *Tempo I* to conclude the second section.

An argument could be made this section is not a set of variations *per se* but rather developments of the theme through sequencing, transposition, and embellishment. DeLamarter tends to use only the head of the theme to sequence, expand, and repeat—an example of which can be seen, in Example 7, in the lead-up to the climactic chord in m. 53—as opposed to creating a variation of the entire theme. At the same time, this section is similar in rhythm and contour to the middle of DeLamarter’s *Gregorian Prelude* which does serve as a variation to that piece’s chorale theme, but which one was the inspiration or model for the other is not readily apparent since the relative dates of these compositions are unknown and not yet ascertainable from the resources available.

Example 7, DeLamarter, *Concerto for Organ in E Major*, mvt. 2, mm. 50-53

The third section appears to begin with another new theme presented by the English Horn in m. 61. Pizzicato strings accompany the English Horn solo through m. 64 when the organ answers softly with an arpeggiated sixteenth note passage on the 16-foot, 8-foot, and 4-foot strings (optionally including a pedal 32-foot stop). Without a surviving stop list from the Orchestra Hall Lyon & Healy organ, we might take a clue from DeLamarter’s 1913 E.M. Skinner organ at Fourth Presbyterian Church in Chicago. That organ possessed a 32-foot Contra Violone, named for the largest member of the viola da gamba family. A typical example of this

stop is softer and slower in speech with an initial rasping effect which resembles the sound of a string being bowed. DeLamarter makes this stop optional to allow for smaller organs that do not possess such a stop and for the performer's discretion.

Throughout this orchestral solo section until m. 93-94 is an interesting role reversal: DeLamarter uses the solo voices in the orchestra—English Horn, Clarinet, Oboe—in a way the organ's reed stops would typically be used in a concerto, and the organ's string stops instead serve as the orchestral accompaniment or interludes to the solos. In m. 69, the English Horn restates its theme but down a 5th and again accompanied by pizzicato strings. With the orchestra having shifted to D major, the organ answers with the same arpeggio and sixteenth note passages transposed, and this time on the 16-foot, 8-foot, and 4-foot flutes (optional pedal 32-foot). Now the violoncello picks up the English Horn's theme at m. 77 but with the organ accompanying in homophonic chords instead of the orchestra strings. Example 8 illustrates how as the violoncello continues its melancholy solo, the organ's 8-foot Flute breaks into a set of trills at m. 79 that gives way to a fluttering, improvisatory series of sixteenth-note sextuplets, thirty-second notes, and then broken sixteenth-note triplets—all before organ and violoncello settle into an A minor cadence.

Example 8. DeLamarter, *Concerto for Organ in E Major*, mvt. 2, mm. 78-81

At m. 85 the solo Clarinet line returns followed by the Oboe solo line in m. 88.

DeLamarter then combines a fragment of the Clarinet theme, stated by the violins, with the French Horn restating the main theme in m. 92 signaling the recapitulation. The brass section follows with a dramatic crescendo and broadening of the tempo, but then backs off just as suddenly when the organ comes back in with its own altered and extended version of the English Horn theme in the soprano.

In the fourth beat of m. 99 the strings re-enter with the violins picking up the original main theme in unison with the organ, but then at m. 102 the organ abandons the theme, relinquishing it to the strings. The orchestra then uses a 6-note motif derived from the main theme as sequence material leading to another chordal passage from the organ as shown in Example 9.

The image shows a musical score for Example 9. The top staff is a piano part, starting with a forte (ff) dynamic. It features a series of chords and melodic lines, with a large slur encompassing the first four measures. The bottom staff is an organ part, starting with a forte (f) dynamic. It includes performance instructions: "Off. Diap 1 (Gt.)", "Boxes open", and "Off. Gt. to Ped." The organ part also features a large slur encompassing the first four measures.

Example 9. DeLamarter, *Concerto for Organ in E Major*, mvt. 2, mm. 101-105

A breath mark before the final note of a triplet in m. 106, beat 4 demarcates a statement of the main theme's consequent phrase—but still a 6-note fragment. Previously, in mm. 104-105 the orchestra had hinted at a repeated 3-note fragment plucked from the main theme: C-A-B \flat

then *Bb-G#-A*. This pattern is picked up by the organ as the Swell and Great manuals engage in a call-and-answer, the Swell utilizing the 8' Flute Céleste, and the Great employing the 8' Gemshorn with the Swell coupled. The Gemshorn organ stop is a conical flue with a tone classified as a flute and string hybrid. Likewise, the Flute Céleste is a flute/string hybrid, but in the Swell division is of a smaller scale and softer tone than the Gemshorn in the Great division. The use of these stops at this point provides a natural echo effect.

The organ closes its part with a diminished D to C-first-inversion cadence. The brass section makes one more attempt at the English Horn's theme which hints at DeLamarter's commitment to using a cyclical approach in a multi-movement work. But here, the English Horn's theme is inverted and only vaguely similar where it appears in the second Tuba part. A quick crescendo to *ff* with a timpani roll just as quickly dies away to *pp* with one more final *p* to *pp* sigh in the strings.

Third Movement: Brightly

*The last movement (Brightly, 6-8 time, E minor) is begun by a rhythmic motive in the orchestra and a cadenza for the organ pedals. The organ gives out the main theme (somewhat in "Gregorian" vein) and the remainder of the movement is a sequence of variations, with orchestral interludes, mainly based, also, on the principal theme. A coda, with a suggestion of the previous pedal cadenza, brings the work to a close.*⁵⁴

What exactly is meant by DeLamarter's use of Gregorian as a descriptor—specifically the phrase “somewhat in ‘Gregorian’ vein”—is a topic that future research could expand on. Here as in his *Prelude on a Theme in Gregorian Style* (1920), the Gregorian label does not indicate a pre-existing chant melody or even the typical markers of a Gregorian chant such as a final or a reciting tone. Rather it seems to be used loosely to describe something in a minor

⁵⁴ Orchestral Association. “Twenty-Fifth Program Notes,” *The Chicago Symphony Orchestra, Season Twenty-Nine (1919-1920)*. Chicago, 1920

modal key and a chant-like quality in the melody. The lack of leading-tones in an otherwise minor theme may have been sufficient for listeners of the era to conjure ancient music, something for which there was a distinct fascination among German musicians and scholars like DeLamarter's mentors Middelschulte and Stock.

As in the first two movements, DeLamarter both titles the movement and instructs the player with an English term: "Brightly." As mentioned previously, nothing yet among DeLamarter's papers has been found to provide a glossary of DeLamarter's tempo expressions and how they related to standard Italian tempo markings. How exactly does "Brightly" differ from "Fast – with verve"? Surely, they are not the same, but could we assume that "Fast – with verve" was *allegro* and "Brightly" might be *allegretto*? Or is the difference more akin to *vivace* and *allegro*, respectively? As before, the performer might draw clues from the relative performance skills of DeLamarter and Palmer. The term "Brightly" also seems to indicate more of an expressiveness and playing quality rather than tempo. Given this movement has several pedal cadenzas (played by the feet) rife with long passages of sixteenth notes—and at full organ—an organist of advanced skill might find ♩ = 100 sufficiently quick that the sixteenth notes are still fast and fiery without losing clarity.

Other clues might be drawn from DeLamarter's solo organ works. For instance, his *Intermezzo* (1920) is also labeled "Brightly"; the piece is in 3/8 with mostly sixteenth notes in the melody played by the Swell 8-foot Oboe and flutes accompanying on the Choir and Great manuals. Both the texture of the writing and DeLamarter's registration instructions imply a light, airy style of playing but not too fast so that clarity remains. Likewise, in the *Prelude on a Theme in Gregorian Style*, the second variation is branded "Brightly," and its 6/8 meter and staccato notation are in stark contrast to the main theme (in chorale-style) and the first variation with

heavy chromaticism and overlapping voices. The “Brightly” for this variation is also specific to the manuals and is juxtaposed with the heavier, longer-note quasi-chorale tune in the pedals. The 6/8 “Brightly” variation is followed by a fugue variation marked “Very slowly (Grave).” So again, though one might not associate the word brightly with a tempo, it is used by DeLamarter in the same context as words that clearly evoke a tempo—and so “Brightly” is performing both functions as a tempo and an articulation marking.

Before returning to the concerto, but not to belabor the point too much, DeLamarter’s *March for Children’s Festival* (1920) also receives the “Brightly” moniker. In this case, the composer’s intent for tempo and style are more obvious to the performer simply because the label is used in the context of a march—which has its own inherent tempo and articulation standard. In this way, the *Children’s March* is probably most analogous to how the performer should approach the concerto’s third movement. In both, running sixteenth note passages are frequent and extended, and must be both clear and quick.

The movement begins in E Minor with a quick eight-bar introduction: pizzicato strings in a recurring two-sixteenths-eighth-eighth figure, the bassoons and trombones accenting beats 3 and 6 which runs, and an extended trill in the woodwinds with the brass and strings playing strongly accented and syncopated chords. Examples 10 and 11 show the organ entering at m. 9 with a *fortississimo* pedal note before taking off in a virtuosic pedal solo passage where DeLamarter instructs the performer to play “freely – brilliantly – in rhapsodic style”. This type of extended pedal solo is an homage to the playing and compositional style of DeLamarter’s teacher and Chicago Symphony predecessor, Middelschulte. The organ’s pedal cadenza settles into C-sharp minor and then gives way to a brief orchestra interlude which now combines and rearranges motives from the introduction: the syncopated brass chords, the two-sixteenth-eighth-

eighth figure, and the dotted-quarter descending chords in the brass and woodwinds. The pedal cadenza returns at m. 30 repeating much of the first cadenza's ascending line of sixteenth notes, but this time leading into a passage of parallel thirds (requiring the organist to play with both feet at once alternating heel-to-toe) before starting the descending line of sixteenth-note runs and again landing in C-sharp minor.

5 *8^{va}*

5

(Without '32)

fff

Example 10. DeLamarter, *Concerto for Organ in E Major*, mvt. 3, mm. 5-11

12

(Freely - brilliantly - in rhapsodic style)

Example 11. DeLamarter, *Concerto for Organ in E Major*, mvt. 3, mm. 12-16

The final movement being in E minor while the concerto is titled as E major is perhaps a nod by DeLamarter to an unusual practice that became more common in the nineteenth century of starting in a major key and ending in minor while retaining the same keynote. Like the use of the flatted submediant in the second movement, DeLamarter keeps one foot in the past while looking to the future in his compositional style. Despite DeLamarter establishing a loose E Major tonality in the last few measures of the movement, he still avoids a clear dominant-tonic progression so that the last few measures function as an extended Picardy third. The entire work's major/minor duality places it among other multi-movement works following this practice such as Brahms' Piano Trio No. 1 in B, Op. 8; Handel's Concerto Grosso Op. 3, No. 6 in D; Mendelssohn's Symphony No. 4 in A, "Italian"; and Shostakovich's String Quartet No. 2 in A, Op. 68.

At m. 45 a short passage of concluding material, first in the English Horn, then in muted trumpets, woodwinds, and soft, pizzicato strings returns the listener to E minor and brings the introduction/cadenza to a soft close. However, the organ, while the woodwinds' final note is played, immediately commences the main theme, in homophonic chorale-style at *fortissimo* including the lowest 32-foot stops in the pedals. The orchestra provides brief interludes between the organ's melodic phrases, again making use of both the syncopated chords and the two-sixteenth-eight-eighth fragment at different junctures.

As DeLamarter describes, a series of variations follows the statement of the organ's main theme. The first variation beginning at m. 85 is played on the Swell manual only—no Pedal—and using flue stops: the 4-foot Flute and 16-foot Bourdon. The theme is in the soprano voice, legato, with staccato sixteenth-note arpeggios underneath. The concept of organ registration is parallel to orchestration, and here DeLamarter creates an interesting effect. The 4-foot flute stop

helps the theme in the soprano sing out clearly, while the 4-foot's lower registers in combination with the 16-foot Bourdon (also a flute) and staccato articulation emulate pizzicato strings. The same also ensure the lower accompaniment does not drown out the sweetness of the 4-foot's melody line.

As the variation is drawing to a close, the orchestra reeds and cellos enter at m. 115 in a long, tied G reminiscent of the pedal cadenzas' first note as shown in Example 12. First entering softly, they quickly build to forte and continue the orchestral interlude as strings join in using motivic fragments from the tail-end of the main theme's phrases. Yet there is enough distinction in this material to establish a second theme. This one is different than the organ's "Gregorian" theme, and it opens with a descending seventh and ranges through a wide tessitura relative to the limited range of the first theme. The interlude continues to move through several key changes and sequences before cadencing in B minor with the two-sixteenth-eighth-eighth figure from the opening of the movement reappearing.

The image displays two systems of musical notation. The first system is for English Horn and Violoncellos, starting at measure 114 with a piano (*p*) dynamic. The second system is for the organ, also starting at measure 114, featuring a descending seventh interval and a circled number 7 above a measure.

Example 12, DeLamarter, *Concerto for Organ in E Major, mvt. 3, mm. 114-118*

The next organ variation places the theme in the soprano but played by the left hand on the Swell 8-foot Vox Humana and with oscillating chords underneath. A quick aside about DeLamarter's choice of organ stop for the melody is apropos. The Vox Humana is one of the

oldest organ stops, dating back at least as far as the late 1500's. It is a short-resonator reed stop, so named because of its supposed resemblance to the human voice. Typically, the stop is used with a tremulant, which undulates the wind supply, causing a vibrato effect. The Vox Humana is therefore intended to evoke the impression of a vocal choir or soloist, though the success of this to the listener depends as much upon the acoustics of the room into which the organ speaks as it does the construction and voicing of the pipes.

This choice of stop, the melody in the soprano voice, and the supporting “alto” voices evoke a choir in the “Gregorian” vein as DeLamarter described. The variation is further accompanied by staccato pedal octaves, emulating a pizzicato double bass, and ornamented flourishes in the right hand. These flourishes alternate between a Great 8-foot flute and the 8-foot Clarinet in the Choir. At the conclusion of this variation, the orchestra’s interlude returns to the original tempo and again combines motivic elements from the opening two-sixteenth-eighth-eighth figure and syncopated chordal passages. The upper strings also emulate the “Gregorian” passages from the organ’s variation.

A fugue marked “Gravely (slower)” serves as the organ’s third variation. This fugue bears a strong resemblance to the fugue in DeLamarter’s *Prelude on a Theme in Gregorian Style* which is also the third variation in that piece and is similarly marked “Very slowly (Grave)” — though the concerto’s fugue remains in 6/8 while the *Prelude*’s fugue switches to 4/4 after a preceding 6/8 variation. This fugue is in B minor with the pedal making the first entrance on the tonic; the tenor enters next at the fifth, followed by the alto at tonic, and finally the soprano at the fifth. The organ score does not indicate which manual is to be played, but the orchestra score does indicate the fugue’s manual entrances are to begin on the Swell. The performer could have

surmised this since a switch to the Great manual in the left hand is indicated at m. 211 where the organ begins very gradually building in volume through the development.

The organ continues increasing in volume as the player is instructed to very slowly open the Crescendo pedal (adding stops), and here the variation takes on an even stronger resemblance to the second variation of the *Prelude* than the fugal third variation. The Crescendo pedal is a large, flat pedal set into the organ console immediately above the pedal notes and to the right of center (usually above F2 and G2). The pedal is used to incrementally activate stops as it is pressed forward and remove stops as it is depressed backward. When worked by the organist, the pedal does not move the draw knobs or stop tabs on the console; rather, the stops are electronically activated inside the organ. The Crescendo pedal owes its invention to the German *Rollschweller*, a mechanical device common in German organs and late 19th-century English organs. This device consisted of a wheel and axle mounted horizontally above the pedalboard and operated with the organist's foot. The organist could roll the wheel forward or backward indefinitely so that the adding and removing of stops was smoother and more gradual. This device was essential in playing the organ works of Max Reger, Franz Liszt, and Sigfrid Karg-Elert whose works were often written for organs that featured a *Rollschweller*. American organ builder Ernest M. Skinner took full advantage of the new technology of electrical switching to design his device as a pedal that could be placed next to the other expression pedals (for the enclosed Swell or Choir divisions). Skinner's invention helped organists more easily achieve crescendos and diminuendos while their hands and feet were otherwise occupied playing orchestral transcriptions—something that was immensely popular in America in the late nineteenth and early twentieth centuries.

Returning to the score, the organ's theme is now in the soprano with rapid, triplet sixteenth note arpeggios underneath, and long pedal notes—an almost exact replica of the writing in the *Gregorian Prelude* and a texture borrowed from the late 19th-century German and French organ repertoire. At m. 227 the horns and trombones enter with the theme back in E minor. In the organ, the soprano voice and pedals use material from the fugue theme as accompaniment while the triplet sixteenth note arpeggios continue. As shown in Example 13, the soprano of the organ part has B-D-B-D-B-A patterned after the theme's second half, m. 201-202, and the pedal uses G-A-G-A as an inversion of the first half, m.199-200. Volume continues to build, and at m. 250 the brass are now in octaves with the theme and together with the organ come to a *fff* climax at m. 256.

Example 13, DeLamarter, *Concerto for Organ in E Major*, mvt. 3, mm. 227-229

A caesura with a fermata gives the listener a bit of a break before the orchestra's familiar opening fanfare motive commences the recapitulation. This time the organ only has one pedal cadenza before a very broad "Gregorian" chorale at full, *fff*, organ. The orchestra antiphonally answers between organ phrases with more fanfares, and at m. 301 the horns first and then the rest of the brass make a final declamation of the orchestra's thematic material from mm. 116-122 over the organ's sustained chords. A long kettle drum roll carries the piece into the final E major cadence.

Critical Notes

With only these two handwritten scores available, there is not the usual contention in reconciling differences between the sources or in trying to determine which is the most authentic or closest to the original manuscript. However, both scores are *prepared* scores, and so we can't yet know DeLamarter's compositional process or how these two scores differ from his earliest drafts. At first glance, the composer's monogram on the last page of the orchestral score implies this score was prepared for the concerto's premiere performance with the CSO, but the March 19, 1920, date merely refers to the concerto's original completion date and matches the more detailed inscription on the cover of the organ score. Since it is conceivable both scores were prepared specifically for Palmer Christian's performance of the concerto at the University of Michigan in 1940, it is difficult to pit one score against the other for supremacy. However, one might assume that the organ score was prepared more meticulously and reflected both DeLamarter's and Christian's performance adjustments and therefore has a slight supremacy over the full score.

In all, DeLamarter's notation is quite meticulous, and there are very few conflicts between the scores and no earlier scores or manuscripts available from which to draw other conclusions. Throughout both scores, DeLamarter is quite detailed in providing articulation, dynamics, expressive text, and instrumentation text. All such texts, including organ registrations, references to orchestral instrument entrances—whether in parentheses or not (DeLamarter is inconsistent in that regard)—are those of the composer. Likewise, DeLamarter is quite generous with courtesy accidentals, and only in the rarest of occasions is an accidental not reflected in the transcribed Finale score—if only because of Finale's own constraints around spacing and formatting.

A feature of DeLamarter's scoring, and something that his protégé Leo Sowerby picked up as well, was to use English expressive and tempo terms. Frequently, DeLamarter uses the phrase "Retard - - - Tempo" to indicate a slowing down (*ritardando*) and then resumption of the original tempo. These indications have been preserved in this edition as-is without correcting the spelling of "retard". Another item that has been preserved in most cases is the placement of rehearsal numbers. In the organ score, DeLamarter tends to place them between the organ and piano staves when both are playing. Otherwise the rehearsal numbers are placed at the top.

One area where DeLamarter is a little less precise is in slurring, or more accurately, in the termination of slurs. He is in fact quite detailed in marking overall phrasing and melodic lines with slurs, but sometimes his slurs tend to fade off without a clear terminus on a note. These questionable slur markings are still few but are noted below.

Any editorial or textual comments in the score that are not DeLamarter's own are enclosed in square brackets and preceded by "Ed:". The tables below reflect the few discrepancies, edits, or clarifications that were actually necessary.

First Movement

Measure Comments

- | | |
|----|---|
| 60 | The slur over the soprano F-sharp appears to end over the dotted half note in the organ, but in the full score it extends to the tied eighth note in the next measure matching the tie in the left hand. The slur matches the full score in this edition. |
| 61 | A slur under the alto voice appears to connect to a bass clef note in m. 65. This became too cluttered in notation software, so in this edition two slurs are used with their tails modified to give the appearance of a single slur crossing staves. |
| 76 | Similar to m. 60, the treble slur ends in mid-measure, but in the full score it extends toward the downbeat of m. 77. The slur matches the full score in this edition. |
| 81 | Here is an oddity in both the organ score and full score: the dotted half-note F-sharp in the pedal is tied to nothing in the next measure while the soprano is tied to an eighth note on the downbeat of m. 82. It is possible that DeLamarter intends for the |

performer to be sure to give the full value of the note in the pedal, but still release slightly before the soprano note does. No change is made in this edition.

- 89-90 As the performer switches to the Choir manual in m. 89, the F-sharp 16th note appears tied to nothing in the middle staff in m. 90 while the new phrase continues in the upper staff. In the full score, the note in m. 89 is clearly tied to the continuing phrase and is all contained on the same staff. In this edition, the staff separation remains to match the organ score, but the slur has been redirected to show the two F-sharp sixteenths are tied together.

Second Movement

Measure Comments

- 2 In the organ score, the slur beginning in m. 1 appears to end prematurely in m. 2 with a second slur continuing until the G in m. 4. A third slur above both seems to be an indication to “slur the slurs”, or it was a correction to match the single long slur that extends the entire first four measures in the full score. This edition matches the full score’s slur.
- 11 The pianissimo mark is missing in the full score. This edition matches the organ score.
- 17 The organ score is missing staccato marks on both eighth notes in the treble clef; the full score has the staccato marks. This edition matches the full score.
- 31 The full score is marked with “*f dolce*” in the organ part, while the organ score is simply marked *p*. Given the specified registration, the Cornopean stop would be naturally prominent in relation to the accompaniment on the Choir manual. This edition matches the organ score.
- 44-45 In the full score, the right-hand switches to the Great manual on the fourth beat of m. 44, but in the organ score the manual switch occurs on the downbeat of m. 45. Here is one instance where the full score needs to take precedence as its marking to change to the Great manual correctly fits the phrase. This edition matches the full score.
- 48-49 The organ score has a new slur beginning m.49 beat 1 while the full score has the new slur beginning m.48 beat 4 inclusive of the 16th note D. This edition matches the full score.
- 50-52 In a continuation of the previous two measures, the slurs in the full score cover smaller phrases than in the organ score. The full score slurs break on the last beat of m. 50 and start again on the downbeat of m. 51 continuing to the dotted half note in m. 53. This edition matches the full score.
- 62 The tempo indication “Broadening - - - Greatly” exists in the full score and begins with the orchestra’s entrance at m. 57. In the organ score, the text “Retarding

- greatly” is placed under the piano reduction stave and begins only at m. 59. This edition matches the full score.
- 65 The last sixteenth note has no A-natural accidental in either score. But the natural accidental would make more sense and be parallel to transposed material in m. 73. The A-natural is added to the organ part in this edition.
- 86 The manuscripts have the last sixteenth note F-sharp on two different staves, but since it would be impossible to play the both F-sharp keys on the Choir and Echo manuals simultaneously, it is recommended the player takes the F-sharp in the right hand on the Echo manual only.
- 109-111 In the organ score, DeLamarter utilizes a fourth organ staff to separate a solo line on the Great manual from echo passages on the Swell. Finale’s “Ossia” tool could not quite accomplish the same visual, so for simplicity and spacing efficiency this edition places the Great solo passages up into the piano reduction’s staff.

Third Movement

Measure Comments

- 126 In m. 126 the piano score has G in the tenor/baritone voice, but in the full score both the Viola and Fagotto have an F natural. The orchestral score is given precedence in this edition.
- 139 The organ score is missing a tie between the dotted quarter E and quarter note E, but the tie exists in the full score. This edition matches the full score.
- 191, 211-213 The orchestra score indicates the fugue’s manual entrances are to begin on the Swell at m. 191, but the organ score does not. The performer could have surmised this as practical since a switch to the Great manual in the left hand is indicated later at m. 211, where the organ begins very gradually building in volume through the development, and again in m. 213 for the right hand. This edition matches the full score.

Part III

Eric DeLamarter: Concerto for Organ in E major – Edition 2023

Inscribed to Palmer Christian

Great Artist and Great Friend

~ ~ ~

Finished March 19, 1920, Chicago

First Performance: Chicago Symphony Orchestra

April 2 and 3, 1920

Soloist: the Composer

Conductor: Frederick A. Stock

Time of Performance: 18 minutes (Palmer Christian)

Concerto for Organ in E major

Organ score
with piano reduction

I. Fast - with verve

Eric DeLamarter
1880 - 1953

Fast - with verve

Piano

ff

(Strings)

(Horns)

ff

Organ

fff

The score is written for three parts: Piano, Organ, and Horns. The key signature is E major (three sharps) and the time signature is 3/4. The tempo is marked "Fast - with verve". The piano part begins with a forte (*ff*) dynamic and includes markings for "(Strings)" and "(Horns)". The organ part is mostly silent, with a fortissimo (*fff*) dynamic appearing in the final measures. The score includes various musical notations such as triplets, slurs, and accents.

Concerto for Organ in E major

The image displays a musical score for Piano (Pno.) and Organ (Org.) in E major, covering measures 7 through 12. The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with dynamic markings of *f* and *ff*. The organ part consists of four staves, with the upper two staves in treble clef and the lower two in bass clef, providing harmonic support and texture. The organ part includes various articulations such as staccato and slurs, and dynamic markings of *f* and *ff*. The score is marked with a '7' at the beginning of each system, indicating the measure number.

Concerto for Organ in E major

Pno.

(pizz.)

1

13

ff

Org.

Concerto for Organ in E major

18

Pno.

ff

2

18

Org.

fff

Detailed description of the musical score: The score is for a Concerto for Organ in E major, measures 18-21. It features two staves: Piano (Pno.) and Organ (Org.). The Pno. part begins with a whole rest in measure 18. In measure 19, it plays a chord in the right hand and a chord in the left hand. In measure 20, it plays a chord in the right hand and a chord in the left hand. In measure 21, it plays a melodic line in the right hand and a chord in the left hand. The Organ part has a melodic line in the right hand and a bass line in the left hand. The right hand starts in measure 18 with a quarter note, followed by eighth notes. The left hand starts in measure 18 with a quarter note, followed by eighth notes. The Organ part has a circled '2' in measure 21. Dynamics include *ff* for the Piano and *fff* for the Organ. The key signature is E major (three sharps).

Concerto for Organ in E major

The image shows a musical score for Piano (Pno.) and Organ (Org.) in E major, measures 22-25. The score is written in 4/4 time. The Piano part (measures 22-25) features a melodic line in the right hand and a supporting bass line in the left hand. A forte (*ff*) dynamic marking is present in measure 24. The Organ part (measures 22-25) features a melodic line in the right hand and a supporting bass line in the left hand. A fermata is placed over the final note of the organ's right-hand line in measure 25. The key signature is E major (three sharps: F#, C#, G#).

Concerto for Organ in E major

The image shows a page of a musical score for a concerto in E major, specifically measures 27 through 32. The score is arranged in three systems. The first system is for the Piano (Pno.), the second for the Organ (Org.), and the third is a single staff. The key signature is E major (three sharps). Measure 27 begins with a piano introduction. In measure 28, the organ part features a triplet of eighth notes. The piano part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. In measure 29, the piano part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. In measure 30, the piano part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. In measure 31, the piano part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. In measure 32, the piano part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The organ part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The horn part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The dynamic marking *ff* (fortissimo) is present in measures 29, 30, 31, and 32. The tempo is marked *Allegro*. The score is written for a concert band or orchestra.

Concerto for Organ in E major

The image shows a musical score for Piano (Pno.) and Organ (Org.) for measures 32 through 35. The key signature is E major (one sharp) and the time signature is 4/4. The Piano part (measures 32-35) features a melody in the right hand with dynamics *f* and *ff*, and a bass line in the left hand. The Organ part (measures 32-35) features a complex texture with a treble staff containing a melodic line marked *8va* and a bass staff with accompaniment. A third staff at the bottom of the Organ system is empty. The score includes various musical notations such as slurs, accents, and dynamic markings.

Concerto for Organ in E major

Pno.

Measures 36-41 of the piano part. Measure 36 starts with a treble clef, key signature of two flats, and a common time signature. The music features a series of chords and triplets. A circled number '4' is placed below the bass staff in measure 37. The piece concludes with a double bar line and a key signature change to E major.

Off: Cresc. Ped.
Set: Ch- Clar. 8'
Gt- Fl. 8'
Sw- Str. 8'
Ped- Dolce 16' to Sw.

Org.

Measures 36-41 of the organ part. Measure 36 begins with a treble clef, key signature of two flats, and a common time signature. The organ part consists of a melodic line in the right hand and a bass line in the left hand. A dashed line labeled '8va' indicates an octave shift in the right hand. The piece ends with a double bar line and a key signature change to E major.

Pno.

Measures 42-47 of the piano part. Measure 42 starts with a treble clef, key signature of three sharps, and a common time signature. The music is marked with a hairpin crescendo and includes dynamic markings of *pp* and *p*. A 'Strings' marking is present in measure 45. A dashed line above the staff indicates a tempo change from 'Retarding slightly' to 'In time'. The piece concludes with a double bar line and a key signature change to E major.

(K.D.)

Concerto for Organ in E major

51

Pno.

Woodwinds

Strings

5

51

Org.

GT: Fl. 8'

p

SW:

p

Concerto for Organ in E major

Org.

59

6

CH: Clar. 8'

Org.

64

64

Concerto for Organ in E major

69

Org.

GT: Fl. 8'

75

Org.

Retarding - - - - -

Concerto for Organ in E major

Org. **Cadenza** (brilliant)

81

CH: Fl. 8'

sfz

ECHO: Fl. 8'

sfz

Retard - - - Tempo

Retard - - - -

Org.

85

CH:

ECHO

CH:

Retard - - - - Tempo

Retard - - - -

ppp

pp

Concerto for Organ in E major

90

Pno.

90

Org.

(CH)

accelerating

8va

90

Concerto for Organ in E major

94

(muted Brass)

(Strings)

Pno.

p

p

6 Tempo 1

Org.

94

quasi trillo

Retarding - - - - - Tempo 1

Concerto for Organ in E major

Piano score for measures 100-104. The score is in E major (three sharps) and 4/4 time. It features a melodic line in the right hand and a supporting bass line in the left hand. A large slur covers the entire passage. The organ part is silent, indicated by a horizontal line in both staves.

Piano score for measures 105-111. The score is in E major (three sharps) and 4/4 time. It features a melodic line in the right hand and a supporting bass line in the left hand. A large slur covers the entire passage. The dynamic marking *f* (forte) is present. A circled number 7 is placed above the staff, with the text "(Woodwinds)" to its right.

Concerto for Organ in E major

110 (Strings) *pp* *p*

118 (muted Brass) *mf* *p* (Oboe) 8 3 3

The image shows two systems of musical notation. The first system, starting at measure 110, is for the piano (Pno.) and strings. The piano part is in bass clef with a key signature of three sharps (F#, C#, G#). It features a series of chords and moving lines, with dynamic markings *pp* and *p*. The strings part is in treble clef and includes a melodic line with slurs and accents. The second system, starting at measure 118, is for the piano (Pno.), muted brass, and oboe. The piano part is in bass clef and includes chords and moving lines, with dynamic markings *mf* and *p*. The muted brass part is in treble clef and includes a melodic line with slurs and accents. The oboe part is in treble clef and includes a melodic line with slurs and accents, featuring triplet markings '3'. A circled '8' is placed above the oboe part, indicating a repeat sign.

Concerto for Organ in E major

The image shows a musical score for Piano (Pno.) and Organ (Org.) for measures 124 to 128. The key signature is E major (three sharps). The Piano part features a complex rhythmic pattern with triplets and a dynamic marking of *ff*. The Organ part is mostly silent, indicated by horizontal lines on the staves. The score includes annotations for (Horns) and (Violins) with dynamic markings and a *8va* instruction.

Piano (Pno.)

Measures 124-125: Treble clef, E major key signature. The right hand plays a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). The left hand plays a triplet of eighth notes (G3, F3, E3) followed by a triplet of eighth notes (D3, C3, B2). A fermata is placed over the final notes of both hands.

Measure 126: Treble clef. The right hand plays a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). The left hand plays a triplet of eighth notes (G3, F3, E3) followed by a triplet of eighth notes (D3, C3, B2). A fermata is placed over the final notes of both hands.

Measure 127: Treble clef. The right hand plays a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). The left hand plays a triplet of eighth notes (G3, F3, E3) followed by a triplet of eighth notes (D3, C3, B2). A fermata is placed over the final notes of both hands.

Measure 128: Treble clef. The right hand plays a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). The left hand plays a triplet of eighth notes (G3, F3, E3) followed by a triplet of eighth notes (D3, C3, B2). A fermata is placed over the final notes of both hands.

Organ (Org.)

Measures 124-128: The Organ part is mostly silent, indicated by horizontal lines on the staves.

Annotations

- (Horns) 3
- (Violins) 3
- ff*
- 8va*

Concerto for Organ in E major

The image shows a musical score for Piano (Pno.) and Organ (Org.) in E major, measures 129-134. The score is written in treble and bass clefs for both instruments. The key signature is E major (three sharps). The piano part begins at measure 129 with a dynamic of *f* and features a melodic line with eighth-note patterns and a crescendo leading to *ff*. An *8va* marking is present above the first measure. The organ part begins at measure 129 with a dynamic of *fff* and features a melodic line with eighth-note patterns and a crescendo leading to *fff*. The organ part continues with a melodic line in the right hand and a bass line in the left hand, both featuring eighth-note patterns and a crescendo leading to *fff*. The piano part ends at measure 134 with a dynamic of *ff*. The organ part ends at measure 134 with a dynamic of *fff*. The score is written in a standard musical notation style with a key signature of three sharps and a time signature of 4/4.

Concerto for Organ in E major

135

Pno.

ff

(pizz)

9

Org.

ff

Concerto for Organ in E major

141

Pno.

Org.

The musical score is written for Piano (Pno.) and Organ (Org.). It begins at measure 141. The key signature is E major, indicated by three sharps (F#, C#, G#). The piano part (Pno.) is written in a grand staff with treble and bass clefs. The organ part (Org.) is written in a grand staff with treble and bass clefs, and includes a separate bass line at the bottom. The organ part features a complex melodic line in the right hand and a rhythmic accompaniment in the left hand, with a separate bass line at the bottom. The score is divided into three systems. The first system is for Piano (Pno.) and the second and third systems are for Organ (Org.).

Concerto for Organ in E major

Piano and Organ score for measures 146-150. The score is in E major and 3/4 time. The piano part (Pno.) features a *ff* dynamic and includes a triplet of eighth notes in measure 147. The organ part (Org.) features a *fff* dynamic and includes a triplet of eighth notes in measure 147. The organ part has three staves: two for the manual and one for the pedal.

Concerto for Organ in E major

The image shows a musical score for Piano (Pno.) and Organ (Org.) in E major, measures 151-156. The score is written in treble and bass clefs. The Piano part features a complex texture with many beamed notes and rests, while the Organ part has a more melodic line with some grace notes. A circled number '10' is placed above the Organ staff at measure 155. A '8va' marking with a dashed line is at the top right. The key signature has three sharps (F#, C#, G#).

151

Pno.

151

Org.

10

8va

Concerto for Organ in E major

(8^{va})

157

Pno.

157

Org.

The image shows a musical score for Piano (Pno.) and Organ (Org.) in E major, measures 157-160. The Piano part is written in treble and bass clefs, with a circled melodic line in the right hand and a bass line in the left hand. The Organ part is written in three staves (treble, middle, and bass clefs), with a melodic line in the upper right and a bass line in the lower left. A dashed line labeled '(8^{va})' indicates an octave transposition for the Piano part. The score includes various musical notations such as notes, rests, and dynamic markings.

Concerto for Organ in E major

161

Pno.

allarg. - - - Tempo

161

Org.

allarg. - - - Tempo

II. Very slowly

Organ

p SW: Diap. 8'

Org.

Org.

pp

Concerto for organ in E major

1

(Clar.)

p

(Oboe)

mf

Pno.

Org.

16

SW: Cornop. 8' (or, Flugal Horn 8')

SET: CH: Soft Flts 8'

PED: Bourd. 16' to Ch.

21

(viol. I)

(VC.)

Pno.

25

2

f

(Trombones)

Pno.

Concerto for organ in E major

Pno.

30

f *pp*

Detailed description: This system shows the piano accompaniment for measures 30 to 33. It consists of two staves in bass clef. Measure 30 features a half-note chord of G2 and B2, followed by a half-note chord of G2 and B2 with a fermata. Measure 31 has a half-note chord of G2 and B2, followed by a half-note chord of G2 and B2 with a fermata. Measures 32 and 33 are whole rests.

Org.

30

[Ed: full score has *f dolce* rather than *p*]

SW: Cornop. 8'

CH:

p *pp* *legato*

Detailed description: This system shows the organ score for measures 30 to 33. It consists of three staves. The top staff is in treble clef and contains a melodic line starting on G4, moving to A4, B4, and C5, with a fermata over the final note. The middle staff is in bass clef and contains a complex texture of triplets and chords, starting with a *pp* dynamic and marked *legato*. The bottom staff is in bass clef and contains a simple bass line starting on G2, moving to A2, B2, and C3, with a *p* dynamic.

Org.

34

Detailed description: This system shows the organ score for measures 34 to 37. It consists of three staves. The top staff is in treble clef and contains a melodic line starting on G4, moving to A4, B4, and C5, with a fermata over the final note. The middle staff is in bass clef and contains a complex texture of triplets and chords, starting with a *pp* dynamic and marked *legato*. The bottom staff is in bass clef and contains a simple bass line starting on G2, moving to A2, B2, and C3, with a *p* dynamic.

Concerto for organ in E major

38

Org.

SW: Full (closed)

GT: Diap. II Sw. coupled

42

Org.

Gt. [Ed: man. chg m44b4 per full score; d'-c' 8th notes m45b2]

Swell box - open gradually [Ed: player may want to tie the R.H. common tone 16th F to 8th F to achieve legato]

+ Gt. to Ped.

46

Org.

Very gradually accelerating

Cresc. Ped.

[Ed: for the common tone C on beat 4 in R.H. see m. 42 for similar technique suggestion]

Concerto for organ in E major

Org. *(accel.)* 50 *3* *Fairly fast* *fff*

fff [Ed: the performer may consider the quarter-note pulse in mvt. 1 as informing the tempo here]

Pno. 55 *ff* *pp* (Eng. Horn)

Org. 55 *Broadening greatly* *TEMPO I*

Concerto for organ in E major

62

Pno.

62

Org.

4

Strings 4'
8'
16'
(32')

p

66

Pno.

(Eng. Horn)

p

66

Org.

Concerto for organ in E major

Pno.

Measures 70-73 of the piano part. Measure 70 features a triplet of eighth notes in the right hand and a bass line with chords. Measure 71 continues the bass line with chords. Measure 72 has a melodic line in the right hand and a bass line with chords. Measure 73 shows a melodic line in the right hand and a bass line with chords.

Org.

Measures 70-73 of the organ part. Measures 70-72 are silent. Measure 73 begins with a melodic line in the right hand and a bass line with chords, marked *p*. A dynamic hairpin is shown above the staff.

OFF: Strings ON: Fl. 4'
8'
16'
(32')

Pno.

Measures 74-77 of the piano part. Measures 74-76 are silent. Measure 77 begins with a melodic line in the right hand, marked *p* and labeled *V'Cello Solo*.

Org.

Measures 74-77 of the organ part. Measures 74-76 feature a complex melodic line in the right hand and a bass line with chords. Measure 77 features a melodic line in the right hand and a bass line with chords, marked *p*. A circled number 5 is above the staff. A dynamic hairpin is shown above the staff.

OFF: 4' 16' 32'
ADD: Str: 8'

Concerto for organ in E major

Pno.

78

3

6 6

Detailed description: This system shows the piano accompaniment for measures 78-81. The right hand features a melodic line with a triplet of eighth notes in measure 78 and a long slur over measures 79-81. The left hand has a rhythmic accompaniment of eighth notes in measures 79 and 80, with a '6' marking below the staff.

Org.

78

GT: Fl. 8'

Ed: trill F-E.nat

6 6 6 6 6

8va

Detailed description: This system shows the organ score for measures 78-81. The upper manual (treble clef) has a melodic line with a trill in measure 78, marked 'Ed: trill F-E.nat', and a '6' marking below. The lower manual (bass clef) has a harmonic accompaniment. A 'GT: Fl. 8'' marking is present. A '6' marking is also present in measure 81. A '8va' marking is at the end of the system.

Pno.

82

6

(Clar.)

p *p*

Detailed description: This system shows the piano accompaniment for measures 82-85. The right hand has a melodic line with a crescendo in measure 82, a decrescendo in measure 83, and a '6' marking above measure 84. The left hand has a simple accompaniment. Dynamics *p* are marked in measures 83 and 84. A '(Clar.)' marking is at the end of the system.

slightly retarding - - - - - Tempo I

Org.

82

3 3 3 3 3 3 3 3 3 3

Detailed description: This system shows the organ score for measures 82-85. The upper manual (treble clef) has a melodic line with triplets in measures 82-85. The lower manual (bass clef) has a harmonic accompaniment. A '3' marking is at the end of the system.

Concerto for organ in E major

Pno.

86

(Oboe)

Org.

GT-SW-CH: Diapason Chorus 16' 8'
Boxes closed

Pno.

91

(Strings) *f*

mf (Horn)

(V'Cellos)

(Brass) *ff*

7 *Broadening tremendously*

Org.

91

GT: *f*

(Diap. 16' 32')

mf

Gt. to Ped.

Concerto for organ in E major

8^{va}-----

96

Pno. *p*

Org.

(divided violins)

101

Pno. *ff*

Org.

Off: Diap 1 (Gt.)
Boxes open

f

Off: Gt. to Ped.

Concerto for organ in E major

(8^{va})

106

Pno.

[Ed: Solo line of organ on Gt.]

pp

Gt.

mf

Slightly retarding - - - - - *Tempo I*

Org.

106

SW: Fl. Cel. 8'

GT: Gemshorn 8'

Sw. coupled

p

Sw. *p*

diminish to 16' (soft)

112

Pno.

pp

ff

p

pp

ppp

Org.

112

(K.D.)

III. Brightly

Piano

ff

Organ

The image shows a musical score for a piece titled "III. Brightly". It is divided into three parts: Piano, Organ, and a third staff. The Piano part is written in treble and bass clefs with a key signature of one sharp (F#). It begins with a forte (ff) dynamic and features a complex melodic line in the treble staff, characterized by slurs and accents. The bass staff provides a rhythmic accompaniment with chords and single notes. The Organ part consists of three staves, each with a treble and bass clef, and contains only rests throughout the piece. The third staff at the bottom is a single bass clef staff, also containing only rests.

III. Brightly

The musical score is divided into three systems. The first system is for the Piano (Pno.), consisting of two staves. The right hand (treble clef) features a rapid sixteenth-note pattern in the first two measures, followed by chords and eighth notes. The left hand (treble clef) plays chords and eighth notes. The second system is for the Organ (Org.), consisting of two staves. The right hand (treble clef) and left hand (bass clef) both play sustained chords. The third system is a single bass clef staff with a performance instruction "(Without '32)" and a dynamic marking "fff" (fortissimo) over a series of notes.

5

Pno.

8^{va}

1

5

Org.

(Without '32)

fff

III. Brightly

12

Pno.

Org.

(Freely - brilliantly - in rhapsodic style)

The image shows a musical score for Piano (Pno.) and Organ (Org.). The top two systems are for Pno. and Org., each with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). Both systems are marked with a measure number '12' and contain five measures of music, each represented by a single horizontal line with a bar line. Below these systems is a detailed bass line for the Organ, starting at measure 12. The bass line features a complex, rhythmic pattern with many sixteenth notes, slurs, and accents. The first five measures of the bass line are grouped by a large slur. The sixth measure has an accent (>) and is followed by a series of notes with slurs and accents. The key signature is F#.

III. Brightly

The image shows a musical score for a piano and organ. The piano part is written in bass clef with a key signature of one sharp (F#). It begins with a *ff* dynamic marking. The first two measures feature chords with accents and a circled '2' below the first measure. The organ part is written in treble and bass clefs with a key signature of one sharp. It starts at measure 17. A solo line is written in bass clef at the bottom of the page, featuring a melodic line with slurs and accents.

III. Brightly

Piano (Pno.) and Organ (Org.) score for measures 23-29. The score is in G major (one sharp) and 3/4 time. The piano part features a complex melodic line with many beamed eighth notes and sixteenth notes, often grouped with slurs and accents. The organ part is mostly silent, indicated by horizontal lines, with a few notes in the bass line at the beginning of the section. A circled '3' indicates a triplet in the piano part at measure 28.

23

Pno.

23

Org.

3

III. Brightly

The image shows a musical score for three parts: Piano (Pno.), Organ (Org.), and a solo line. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system consists of six measures. The Pno. part has a melody in the right hand and a bass line in the left hand, both starting at measure 30. The Org. part is silent in the first three measures and then has a sustained chord in the right hand and a bass line in the left hand. The second system consists of six measures. The Pno. part is silent. The Org. part is silent. The solo line starts at measure 30 with a *fff* dynamic marking and features a long, sweeping melodic line with a trill-like texture in the final measures.

III. Brightly

36

Pno.

ff

Org.

The image shows a musical score for two instruments: Piano (Pno.) and Organ (Org.). The score begins at measure 36. The Pno. part is written in treble and bass clefs with a key signature of one sharp (F#). It features a forte (ff) dynamic marking. The Pno. part consists of several measures of complex chordal textures, including triplets and sixteenth-note patterns. The Org. part is mostly silent, with a few measures of rests. At the bottom of the page, there is a detailed bass line for the Pno. part, showing a sequence of notes with slurs and ties, including a triplet of eighth notes and a series of sixteenth notes.

III. Brightly

41

Pno.

(Eng. Horn)

p

4

41

Org.

The image shows a musical score for two instruments: Piano (Pno.) and Organ (Org.). The score is divided into two systems. The first system covers measures 41 to 45. In the Pno. part, measures 41-44 contain whole rests in both staves. In measure 45, the Pno. part begins a four-measure phrase. The first two measures of this phrase are marked with a piano (*p*) dynamic. The second measure of the phrase is circled with the number 4. The Org. part also has whole rests in measures 41-44. In measure 45, the Org. part plays a melodic line starting with a quarter note, followed by eighth notes, and ending with a quarter note. The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and dynamic markings.

III. Brightly

The image shows a musical score for Piano (Pno.) and Organ (Org.) starting at measure 47. The Pno. part is written in treble and bass clefs with a key signature of one sharp (F#). It begins with a *pp* dynamic and features a complex texture of chords and moving lines. A wavy line above the staff indicates a tremolo effect. The Organ part is written in treble and bass clefs and remains mostly silent until measure 49, where it enters with a *ff* dynamic. A double bar line with the instruction "(with 32')" is placed above the Organ staff at the end of measure 49. The score concludes with a final *ff* dynamic marking.

47

Pno.

pp

(Violins)

(muted Trpts.)

47

Org.

ff

(with 32')

ff

III. Brightly

54

Pno.

ff

5

54

Org.

(legato Ped.)

The image shows a musical score for Piano (Pno.) and Organ (Org.) for measures 54 through 60. The key signature is one sharp (F#). The Piano part begins with a rest in measure 54 and enters in measure 55 with a forte (*ff*) dynamic. It features a melodic line in the right hand and a bass line in the left hand. A circled number '5' is placed below the piano part in measure 56. The Organ part starts in measure 54 with a complex chordal texture in both hands. A long, sweeping line in the bass clef of the Organ part spans from measure 54 to measure 60, with the instruction '(legato Ped.)' written below it. The score concludes in measure 60 with a final chord in both instruments.

III. Brightly

63

Pno.

ff

ff

Org.

63

III. Brightly

73

Pno.

ff

73

Org.

The image shows a musical score for two instruments: Piano (Pno.) and Organ (Org.). The score begins at measure 73. The Piano part is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). It features a fortissimo (*ff*) dynamic marking. The Organ part is written on three staves (two treble clefs and one bass clef) with the same key signature. The Organ part consists of complex chordal textures and melodic lines, including a prominent bass line with a long slur.

III. Brightly

6

Pno.

ff (Horn) p

Org.

83

OFF: Ch.-Ped. SW: Fl. 4' Bourd. 16'

p

Detailed description: The image shows a musical score for measures 83 through 87. The top system is for the Piano (Pno.) and the bottom system is for the Organ (Org.). The key signature is one sharp (F#) and the time signature is 4/4. The piano part begins with a fortissimo (ff) dynamic, playing a rhythmic pattern of eighth notes in the left hand and chords in the right hand. A horn part is indicated in the first measure. The organ part starts at measure 83 with a piano (p) dynamic, playing a melodic line in the right hand and a bass line in the left hand. The organ part includes performance instructions: 'OFF: Ch.-Ped.' and 'SW: Fl. 4' Bourd. 16''. The organ part continues with a melodic line in the right hand and a bass line in the left hand, both marked with a piano (p) dynamic.

III. Brightly

88

Org.

Musical score for organ, measures 88-91. The score is in G major and 2/4 time. It features a treble and bass staff with a grand staff bracket on the left. The treble staff has a melodic line with a slur over measures 88-91. The bass staff has a rhythmic accompaniment. A third staff at the bottom is empty.

92

Org.

Musical score for organ, measures 92-95. The score is in G major and 2/4 time. It features a treble and bass staff with a grand staff bracket on the left. The treble staff has a melodic line with a slur over measures 92-95. The bass staff has a rhythmic accompaniment. A third staff at the bottom is empty.

III. Brightly

97

Org.

Musical score for organ, measures 97-100. The score is in G major and 4/4 time. It features a treble and bass staff. The treble staff has a melodic line with slurs and accents, while the bass staff has a rhythmic accompaniment. A fermata is placed over the final note of the first staff in measure 100.

101

Org.

Musical score for organ, measures 101-104. The score is in G major and 4/4 time. It features a treble and bass staff. The treble staff has a melodic line with slurs and accents, while the bass staff has a rhythmic accompaniment. A fermata is placed over the final note of the first staff in measure 104.

III. Brightly

106

Org.

Musical score for organ, measures 106-110. The score is written for three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). The music features a melodic line in the upper treble staff, a harmonic accompaniment in the middle treble staff, and a bass line in the lower bass staff. A large slur covers the entire passage. The melody consists of eighth and sixteenth notes, often beamed together. The accompaniment consists of chords and moving lines. The bass line is mostly rests.

110

Org.

Musical score for organ, measures 110-114. The score is written for three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). The music continues from the previous system. The melodic line in the upper treble staff continues with eighth and sixteenth notes. The accompaniment in the middle treble staff consists of chords and moving lines. The bass line in the lower bass staff is mostly rests.

III. Brightly

114 *(Eng. Horn & V'Cellos)*

Pno. *p* *f*

Org.

7

119 *(Clar.)*

Pno.

8

III. Brightly

128

Pno.

134

Pno.

f *p* *pp*

Slower - very quietly

9

134

Org.

SW (Vox. Hum. 8')

Slower - very quietly

p *p*

GT.

Fl. 16' & 8'

III. Brightly

141

Org.

Musical score for Organ, measures 141-146. The score is in G major and 4/4 time. It features a complex texture with multiple voices. The upper voice has a melodic line with a long slur. The middle voice has a series of chords. The lower voice has a rhythmic pattern of eighth notes. The organ part is marked "Org." on the left.

147

Org.

CH: *p*

(Clar. 8')

GT. *p*

Musical score for Organ, measures 147-152. The score is in G major and 4/4 time. It features a complex texture with multiple voices. The upper voice has a melodic line with a long slur. The middle voice has a series of chords. The lower voice has a rhythmic pattern of eighth notes. The organ part is marked "Org." on the left. There are also markings for "CH: *p*", "(Clar. 8')", and "GT. *p*".

III. Brightly

154

Pno.

154

Org.

L.H.

p

The image shows a musical score for two instruments: Piano (Pno.) and Organ (Org.). The score begins at measure 154. The Pno. part consists of five measures, each with a whole rest in both the treble and bass staves. The Org. part also starts at measure 154 and spans five measures. The right hand of the organ plays a melodic line with eighth and sixteenth notes, including a triplet in the final measure. The left hand plays a bass line with sustained notes and rests. Dynamics include a piano (*p*) marking and a crescendo hairpin. The key signature has one sharp (F#).

III. Brightly

159

Pno.

Tempo I

f

(Strings)

10

159

Org.

L.H.

Tempo I

SET:	SW: Full - closed	SW. to GT.
	GT: Fl. 8' and 4'	CH. to GT.
	CH: Full - closed	SW. & CH. to PED.
	PED: To balance, with soft 32'	

III. Brightly

Pno.

165

p

Pno.

172

pp

11

III. Brightly

179

Pno.

f

(Muted Trpts)

p

(Horns)

p

Gravely (slower)

179

Org.

Gravely (slower)

p

III. Brightly

188

Org.

[SW:]

p

197

Org.

p

III. Brightly

205

Org.

(SW. and CH.)

a - - very - - gradual - - - - - crescendo

GT.

212

Org.

GT.

GT. to PED. ----- Swell --- boxes ----- only -----

III. Brightly

219

Org.

very gradually accelerating into Tempo I

Cresc. Ped. - -

221

Org.

on - - - - - very

III. Brightly

223

Org.

3 3 3 3 3 3 3 3 3 3 3 3

gradually

225

Org.

3 3 3 3 3 3 3 3 3 3 3 3

III. Brightly

(Horns and Trombones)

Pno. *f* *Tempo I*

12

227

Org. *f* *Tempo I*

f - - - - - *still* - - - - - *gradually* - -

III. Brightly

Pno.

The piano accompaniment consists of two staves. The right hand plays a sequence of notes: a quarter note G4, a quarter rest, a quarter note A4, a quarter note B4, and a dotted quarter note C5. The left hand plays a sequence of notes: a quarter note G3, a quarter rest, a quarter note A3, a quarter note B3, and a dotted quarter note C4. The key signature is one sharp (F#).

13

242

Org.

The organ accompaniment consists of two staves. The right hand features a melodic line with a slur over measures 240-243, starting on G4 and moving up stepwise to C5. The left hand features a bass line with a slur over measures 240-243, starting on G3 and moving up stepwise to C4. The key signature is one sharp (F#).

A single bass staff containing a sequence of notes: a quarter note G3, a quarter note A3, a quarter note B3, and a dotted quarter note C4. The key signature is one sharp (F#).

III. Brightly

245

Pno.

245

Org.

3 3

still

III. Brightly

250

Pno.

ff

Org.

250

(ff)

The musical score is divided into three systems. The first system, labeled 'Pno.', shows measures 250-253. The piano part has a melody in the right hand with accents and slurs, and a bass line with similar markings. The dynamic is *ff*. The second system, labeled 'Org.', shows measures 250-253. The organ part has a complex texture with triplets in both hands and a sustained bass line. The dynamic is *(ff)*. The third system shows measures 254-257, continuing the organ part's texture.

III. Brightly

No retard - steadily in tempo

Pno.

253

Org.

No retard - steadily in tempo

fff

still - - - - *increasing* - - - - *fff*

The image shows a musical score for Piano (Pno.) and Organ (Org.). The Piano part consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature. It features six measures of music, each starting with a measure rest marked '253' and a dynamic marking 'v'. The Organ part also consists of two staves (treble and bass clef) with the same key signature and time signature. It features six measures of music, each starting with a measure rest marked '253'. The organ part includes a series of triplets in the bass line and a melodic line in the treble. Performance instructions include 'No retard - steadily in tempo' for both parts, and dynamics of 'fff' and 'still' to 'increasing' to 'fff' are indicated. A large slur covers the entire organ part.

III. Brightly

256

Pno.

Tempo I - Brightly

pp

256

Org.

Tempo I - Brightly

The image shows a musical score for Piano (Pno.) and Organ (Org.) for measures 256-259. The Piano part is in the upper system, and the Organ part is in the lower system. Both parts are in the key of D major (one sharp) and 4/4 time. The Piano part starts with a melodic line in the right hand and a bass line in the left hand. The Organ part starts with a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'Tempo I - Brightly' and the dynamic is 'pp'. The score includes a repeat sign at the beginning of measure 256 and a double bar line at the end of measure 259.

III. Brightly

260

Pno.

14

ff

8va

8va

260

Org.

(without 32')

fff

III. Brightly

266

Pno.

Org.

The image shows a musical score for three parts: Piano (Pno.), Organ (Org.), and a solo line. The score begins at measure 266. The Piano part consists of two staves, treble and bass, with notes and rests. The Organ part also consists of two staves, treble and bass, with rests. The solo line is in bass clef and features a melodic line with a large slur. The key signature is one sharp (F#).

III. Brightly

271

Org.

Musical score for measures 271-277. The top system shows a grand staff with treble and bass clefs, mostly containing rests. The bottom system shows a single bass clef staff with a complex melodic line featuring many accidentals and slurs. A fermata is placed over the final note of the bottom system.

278

Org.

Very broadly

fff (like a Chorale)

fff

sva

Musical score for measures 278-284. The top system shows a grand staff with treble and bass clefs. The middle system shows a single bass clef staff with a complex melodic line. The bottom system shows a single bass clef staff with a simpler melodic line. Dynamics include "fff" and "ffff". A "sva" marking is present at the end of the top system.

III. Brightly

287 (Winds) *ff* (Violins)

Pno.

287 (*8va*) *ff* OFF: Reeds, Mixt, Oct. Couplers

Org.

15

Detailed description of the musical score: The score is for measures 287 to 301. The Piano part (Pno.) is in the upper system, with a treble clef and a key signature of one sharp (F#). It begins with a forte (*ff*) dynamic and a rhythmic pattern of eighth notes with accents. The Organ part (Org.) is in the lower system, also in the same key signature. It starts with a melodic line in the treble clef, marked with a forte (*ff*) dynamic and a trill (*8va*) above the first note. The organ part includes instructions to turn off reeds, mixtures, and octave couplers. A circled number 15 is positioned between the two systems. The score concludes with a double bar line.

III. Brightly

Pno.

295

(Horns)

ff

Detailed description: This system contains the piano part for measures 295 to 302. It features a complex texture with many beamed sixteenth notes in both hands. A large slur covers measures 295-298. A circled number '16' is placed below the staff at measure 300. The dynamic marking *ff* is at the end of the system.

Org.

295

Detailed description: This system contains the organ part for measures 295 to 302. It consists of three staves. The top two staves (treble and bass clef) have a similar texture to the piano part, with many beamed sixteenth notes and a large slur over measures 295-298. The bottom staff (bass clef) has a simpler line with quarter and eighth notes, also featuring a large slur over measures 295-298.

III. Brightly

303 (Trpts)

Pno.

303

Org.

fff

(Kettle Drums) - - - -

fff

The image shows a musical score for Piano (Pno.) and Organ (Org.) starting at measure 303. The Pno. part is written for Treble and Bass clefs, with a melody for Trpts (Trumpets) in the Treble clef. The Org. part is also written for Treble and Bass clefs, with a melodic line in the Treble clef and a bass line in the Bass clef. The Organ part includes a forte (*fff*) dynamic marking. A Kettle Drums part is indicated by a dashed line. The score is in 2/4 time and the key signature has one sharp (F#).

III. Brightly

312

Pno.

Kettle Drums -----

Org.

The musical score is divided into two systems. The first system, labeled 'Pno.', consists of a grand staff with a treble clef and a bass clef. It begins at measure 312. The right hand plays chords and melodic fragments, while the left hand plays a steady accompaniment. Dynamic markings include *p* (piano) and *ff* (fortissimo). A 'Kettle Drums' part is indicated by a dashed line. The second system, labeled 'Org.', consists of three staves: two treble clefs and one bass clef. It also begins at measure 312. The upper two staves play sustained chords, and the lower staff plays a melodic line. A large slur spans across the first two measures of the organ part.