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DOUGLAS STUART MOORE (1893-1969) AS ORGANIST AND COMPOSER OF
ORGAN MUSIC

by

Richard Dean Owen

A Dissertation

Submitted in Partial Fulfillment of the

Requirements for the Degree of

Doctor of Musical Arts

Major: Music

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ABSTRACT

Owen, Richard Dean. DMA. The University of Memphis. May 2014. Douglas Stuart Moore (1893-1969) as Organist and Composer of Organ Music. Major Professor: Kenneth R. Kreitner.

The early twentieth-century American composer Douglas Stuart Moore (1893-1969) is best known for his works for the lyric opera stage. However, before achieving notice in the opera world, Moore, in his first professional position, had the responsibility to give organ recitals.

The purpose of this document is to present information about the organ study and performance activities of Douglas Stuart Moore by exploring his studies with Charles Tournemire and Nadia Boulanger. A complete repertory list of Moore's recitals at the Cleveland Museum of Art is included.

Moore also composed for the organ. This document establishes a definitive list of his works for the organ. There are nine unpublished organ pieces (*Gavotte; Fugue; Prelude; Four Museum Pieces: Fifteenth Century Armor, A Madonna of Botticini, Chinese Lion and Unhappy Flutist, Statue of Rodin; Scherzo; A March for Tamburlaine*) and one published piece (*Dirge – Passacaglia*). Each composition is given careful examination. Its origins in the context of Moore's professional life are explored and each piece analyzed. Thus Moore's compositional techniques and his development as an organist are explored, contributing to a more complete view of this composer and his contributions to American organ music in the period.

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CHAPTER ONE

INTRODUCTION

The early twentieth-century American composer Douglas Stuart Moore (1893-1969) is best known for his works for the lyric opera stage. These include *The Devil and Daniel Webster* (1939), *Giants in the Earth* (1951), and the pinnacle of his operas, *The Ballad of Baby Doe* (1956).¹ However, before achieving notice in the opera world, Moore, in his first professional position, had the responsibility to give organ recitals. This is the only position he held where playing the organ was part of his responsibilities.

The purpose of this document is to address the vacuum in the collective knowledge concerning the organ music and organ performance activities of Douglas Stuart Moore. Moore published only one piece for organ, *Dirge – Passacaglia* (1939). A search for other organ works began by using any secondary sources that could be found. To date, there has not been an article, book, thesis, or dissertation that concentrates on his organ works. Most secondary sources are concerned with biographical information, which usually gives way to a discussion of the operas, songs, orchestral, and chamber music works. If the writers mention the organ works at all, the *Four Museum Pieces* (1922) are mentioned as an introduction to Moore’s orchestral works. These were originally written for organ but later orchestrated. Theses and dissertations focus on the vocal music, operas, orchestral works and piano pieces.

Through four secondary sources, I created a list of organ pieces that might still exist in manuscript. These four secondary sources are the article “American Composers,

¹ *The New Grove Dictionary of Music and Musicians*, online edition, s.v. “Moore, Douglas S.,” by Andrew Stiller (1 December 2013). [All biographical material and works list information are from this same source unless otherwise documented.]

XX: Douglas Moore,” by Otto Luening (*Modern Music*, 1943);² the 1952 publication *Modern Music Makers: Contemporary American Composers* by Madeleine Goss,³ “Douglas Moore” in the 2001, eighth edition, of *Baker’s Biographical Dictionary of Musicians*,⁴ and the 2013 “Douglas Stuart Moore” entry found at *Grove Music Online* by Andrew Stiller.⁵

The compiled list is as follows.

1919-1922	<i>Prelude</i>
1919-1922	<i>Fugue</i>
1922	<i>March</i>
1922	<i>Scherzo</i>
1922	<i>Four Museum Pieces</i>
1927	<i>Scherzo</i>
1928	<i>A March for Tamburlaine</i>
1939	<i>Dirge – Passacaglia</i>

In examining these sources, we can see development and clarification in the knowledge of the organ works of Moore. The Luening article (1943) is the first that contains an overall works list of Moore’s compositions. Luening names three pieces: *Scherzo* (1927), *A March for Tamburlaine* (1928) and *Dirge* (1939), the first two in manuscript and the last published. Luening lists the *Four Museum Pieces* as an unpublished orchestral work and does not mention that they were originally for organ. Goss, in her book (1952), retains the same entries as Luening. She still lists *Four Museum*

² Otto Luening, “American Composers, XX: Douglas Moore,” *Modern Music* 20 (1943): 248-253.

³ Madeleine Goss, *Modern Music Makers: Contemporary American Composers* (Westport, Connecticut: Greenwood Press Publishers, 1952), 153-165.

⁴ *Baker’s Biographical Dictionary of Musicians*, 8th ed., s.v. “Moore, Douglas.”

⁵ Andrew Stiller, “Moore, Douglas S.,” *Grove Music Online*.

Pieces as for orchestra but in her discussion states that it was originally for organ. The entry in the eighth edition of *Baker's Biographical Dictionary of Musicians* lists a *Prelude and Fugue* (1919-1922), *Four Museum Pieces* (1922), *March* (1922), *Scherzo* (1923), and *Passacaglia* (1939). This is the first time in a works list that we see the authors acknowledge the two versions of *Four Museum Pieces*. In relationship to *Passacaglia*, this is also the first mention of the arrangement of this piece for band by a K. Wilson and titled *Dirge*. (Specifics about this are found in the later detailed discussion of *Dirge – Passacaglia*). This listing also sees a change in the dating of the *Scherzo* from 1927 to 1923 as well as that of the *A March for Tamburlaine* from 1928 to 1922 and now titled *March*. Growth in the number of pieces known is evident by the addition of *Prelude and Fugue* and *Four Museum Pieces*. The 2013 works list compiled by Andrew Stiller for *Grove Music Online* retains the list from *Baker's* and adds the possibility of thirteen student compositions for keyboard. There are no specifications as to whether these student compositions are for organ or piano.

My search for manuscripts revealed that most of the titles are located in two libraries: the Library of Congress in Washington D.C. and in the Douglas Stuart Moore Collection in the Rare Books and Manuscripts Library at Columbia University in New York City.

The Library of Congress has the following organ pieces in manuscript. There is also another piece for organ not previously found in any works list, *Gavotte*.

1921 *Fugue*
1921 *Gavotte*
1922 *Four Museum Pieces for Organ*
1923 *Scherzo*
1939 *Passacaglia: Dirge*

The Douglas Stuart Moore Collection in the Rare Books and Manuscripts Library at Columbia University in New York City contains the following pieces.

- 1919-1922 *Prelude*
- 1922 *March for Tamburlaine*
- 1923 *Four Museum Pieces for Orchestra*, full orchestral score and orchestra parts

These manuscripts were given to the library in two separate gifts (1993 and 1996) from Moore's daughters, Mrs. Mary Moore Kelleher and Ms. Sarah Moore.

Research through the previously published works list, the catalogues of the Library of Congress and the Rare Books and Manuscripts Library of Columbia University and my personal examination of microfilm and facsimiles yields the following titles of organ works by Douglas Stuart Moore.

- 1921 *Prelude*
- 1921 *Fugue*
- 1921 *Gavotte*
- 1922 *Four Museum Pieces*
 - 15th Century Armor*
 - A Madonna of Botticini*
 - The Chinese Lion and the Unhappy Flutist*
 - A Statue by Rodin*
- 1922 *A March for Tamburlaine*
- 1923 *Scherzo*
- 1939 *Dirge – Passacaglia*

In the following chapters, I will discuss these pieces and the three periods of Moore's life in which they are associated.

CHAPTER TWO

LIFE AND STUDY

Douglas Stuart Moore was born on August 10, 1893 in Cutchogue, Long Island, New York. His parents were from a line of noble English and New England families. His father, Stuart Hall Moore, was the publisher of one of the first successful women's magazines, *Ladies' World*. Douglas's mother, Myra Drake Moore, was not only an editor of the magazine but took an active role in local musical and choral societies. The family frequently hosted rehearsals and concerts at their home in Brooklyn, New York.¹ The Moore children enjoyed producing their own plays and taking piano lessons. Mrs. Moore was so intent on their musical development that she hired a "practice teacher" to supervise their daily work.²

Douglas's early piano study was not all joyful. Joseph Machlis tells of how this unpleasant chore took a turn for the better.

Douglas's pleasure in music took a sudden turn for the worse when he began to take piano lessons and had to practice scales and exercises. His dislike mounted steadily until his mother promised to stop the lessons. But when the time came for him to go away to school – he was thirteen then – she changed her mind and insisted that he must continue to study piano. ... However, he began to take a more friendly view of the piano when he was allowed to make up his own melodies.³

¹ Joseph Machlis, *American Composers of Our Time* (New York: Thomas Y. Crowell Company, 1963), 43.

² Madeleine Goss, *Modern Music Makers: Contemporary American Composers* (Westport, Connecticut: Greenwood Press Publishers, 1952), 154-155.

³ Machlis, *American Composers of Our Time*.

As was the custom for families of the social status of the Moores, Douglas was sent to preparatory school. The years at the Hotchkiss School in Lakeville, Connecticut, did not focus on the development of his musical talents through music theory or composition but did allow for his general musical development through piano lessons. He set verses of his classmate Archibald MacLeish to music. During summer vacations, Moore composed songs and incidental music for family dramatic productions.

Moore enrolled at Yale University in 1911. The university's course was liberal arts-based and did not allow for a concentrated study of music until a student's junior and senior years. This was not a deterrent to Moore. He continued to compose songs principally in the popular style. During his freshman year, he wrote what was to become Yale's favorite football rally song, *Goodnight Harvard*.

It was in his junior year that he truly considered becoming a musician. At the same time his formal music theory and composition study began with David Stanley Smith. Moore was asked to write incidental music for a college production of Walter Scott's play *Quentin Durward*. He completed the score despite having meager skills and little understanding of musical form.

It is because of this musical project that one of the most important relationships of Moore's career would begin. Horatio Parker, a senior faculty member, overheard Moore rehearsing one afternoon. Parker walked into the room sat down at the piano and played the *March* from the *Quentin Durward* score. Parker then asked Moore if he had composed it. Moore answered, "Yes." Parker replied, "It's not bad."

As the story goes, Moore was not sure what impressed him the most: Parker's keen ear and musical memory or that Parker had taken the time to encourage an unknown student.⁴

Moore continued to study with Smith and received his Bachelor of Arts degree in 1915. He stayed at Yale for two more years to study composition with Parker and received a Bachelor of Music degree in 1917.

Even though Horatio Parker was an organist, there is no evidence that Moore ever studied either organ or piano with him. Moore was totally immersed in composition.

Parker wanted Moore to take a teaching position after his graduation. Instead, Moore enlisted in the Navy as American participation in World War I had just begun. For the next two years (1917-1919) he served first at the U.S. Naval Academy in Annapolis, Maryland; then on the U.S.S. Cleveland and U.S.S. Murray; and finally at the U.S. Naval Headquarters in Paris, France.⁵ During his service, he continued to write songs for the amusement of his fellow sailors. Madeleine Goss tells how one of these led to his first publication.

One of these [songs,] *Destroyer Life*, became so popular and was so widely sung that John Niles, "dean of American Balladeers," believed it to be a folk song and started to include it in a collection he was about to publish. Someone however recognized the music and said "You can't print that as a folk song – it was written by Douglas Moore."⁶

⁴ Goss, *Modern Music Makers*, 154.

⁵ Arthur Shepherd, *The Cleveland Orchestra Program Notes: Sixth Season 1923-1924*. Vol. 5. Cleveland: The Musical Arts Association (1923-1924): 109.

⁶ Goss, *Modern Music Makers*, 156-157.

Niles got in touch with the young composer to find out if *Destroyer Life* really was his song. Moore admitted his authorship and said “I should be delighted to have it appear in your collection. As a matter of fact I have a lot more songs. Why don’t we do a book together?” The idea appealed to Niles and the two of them collaborated in a racy, highly amusing volume: *Songs My Mother Never Taught Me*.⁷

Moore was faced with a dilemma when discharged from the Navy at the end of the war. He had to decide whether to go into the publishing business with his brother or to commit to becoming a first-rate composer. Moore turned to his longtime friend Archibald MacLeish for advice. He asked him his opinion of three new songs he had written which used MacLeish’s poetry. MacLeish praised them. This friendly support coupled with Moore’s passion for music aided in building enough confidence that he committed to becoming a composer.⁸

Moore realized he needed to further develop his skills. So, with an inheritance he received from his father, who had died just before the end of the war, he chose to return to Paris, where he could continue his musical studies. This was to be the first of two periods of music study in Paris.

From 1919 to 1921 Moore attended the Schola Cantorum, where he studied composition with Vincent d’Indy and began to study the organ with Charles Tournemire. Tournemire is the first of the two organ teachers with whom Moore is known to have studied.

Moore did not write much about his study with d’Indy. He does however give us a glimpse into his admiration of and relationship to Tournemire in an article he wrote in 1940 for *The Diapason*,

⁷ Ibid.

⁸ Machlis, *American Composers of Our Time*, 45-46.

I had the great fortune of being one of Tournemire's organ pupils for a few months in 1920, when I was studying composition at the Schola Cantorum with Vincent d'Indy. There were many famous organists teaching then – Widor, Vierne, Decaux and Bonnet – I had never heard of Tournemire. But had I heard of Franck and made a pilgrimage to Sainte Clotilde to hear his organ and see his church. I shall never forget the magnificence of Tournemire's improvisation.⁹

Moore goes on to discuss Tournemire's teaching,

Compared to other organ teachers I have observed or with whom I have studied, I should hardly say that Tournemire was a great teacher. Details of phrasing or registration were somewhat casually regarded. He had a great love and understanding of Bach, particularly the chorale preludes, and it was an inspiration to hear his ideas about them. But it was his own composition which absorbed his enthusiasm and the hour for the lesson usually interrupted him in the middle of a large score.¹⁰

Later, Moore continues to tell how his study with Tournemire ended:

Our meetings came to an abrupt end one day when he [Tournemire] told me that he had come into a small inheritance and would now be able to give up all his teaching and devote himself to composition. He was solicitous and kind about my plans for going on with another teacher, but I could see that this represented a great ambition and he could hardly contain his excitement.¹¹

From this article, Moore's study with Tournemire can be determined to be short and of no great quality. He received little about playing the instrument. What he did receive were tools to conceptualize and interpret music.

It is at this point where some sources become confused simply because they focus solely on reporting Moore's compositional lineage. Moore now became a private organ

⁹ Douglas Moore, "Tournemire, Composer, Improviser; Tribute from American Pupil," *The Diapason* 31 (March 1, 1940): 10.

¹⁰ Ibid.

¹¹ Ibid.

student of Nadia Boulanger. Because of Boulanger's importance to the development of many American composers of the twentieth century, some writers assume that Moore studied composition with her during this first period of study in Paris. Sadly, they ignore that she also was an organist and taught organ.

During a brief trip back to the United States in 1920, Moore married Emily Bailey of Harrisburg, Pennsylvania. She was supportive of his music endeavors and returned with him to Paris.

Moore did not leave any article about his organ study with Boulanger as he did concerning his study with Tournemire. But there is evidence in a March 31, 1970, interview with Donald Reagan in which Mrs. Emily Bailey Moore recalls their relationship with Boulanger and helps to establish that Douglas did not study composition with Boulanger prior to 1925.

She opened up music to you. Nadia liked Douglas and me very much, but she didn't like the kind of music he wrote. She liked the kind of music Fauré wrote ... it was in her own style. Douglas Moore was the only composer who didn't fall in and study composition with her.¹²

The years in Paris were not only for study. The Moores reveled with friends. Stephen Vincent Benét, a friend of from Yale and a person who was gaining fame in the literary world, joined the Moores in Paris. Moore would later set many of Benét's poems to music, and they would collaborate to produce one of Moore's most famous operas, *The Devil and Daniel Webster*.

As this first period of study in Paris drew to a close, the new Cleveland Museum of Art was looking for someone to give organ recitals on their new organ, to give

¹² Donald Reagan, "Douglas Moore and His Orchestra Works" (Ph.D. diss., The Catholic University of America, 1972), 245.

lectures, and to supervise the music programs. The Curator of Musical Arts for the Museum, Thomas Whiting Surette, at the recommendation of Archibald MacLeish, hired Douglas Moore (by correspondence only—there was no audition) as the assistant curator of music in 1921.¹³

Douglas and Emily moved to Cleveland, Ohio. While living there, they had two daughters, Mary and Sarah. Moore quickly built the music program at the museum and his success was rewarded in 1922 when he was named Curator of Music.

Moore played frequent organ recitals at the museum and served as organist at St. Adelbert College and at Western Reserve University. In his spare time, Moore revived his interest in acting by participating in several stage productions at the Cleveland Playhouse.

Moore's deep interest in composing did not take a secondary role. Because of the progressive artistic climate of Cleveland and the newly formed Cleveland Institute of Music, many young composers such as Roger Sessions, Quincy Porter, Bernard Rogers, and Theodore Chandler came to study with Ernest Bloch.

Moore found a circle of friends that shared his interest in new music. He spent two years studying privately with Bloch.¹⁴ In 1968, Moore claimed: "He [Bloch] was by far the best composition teacher I ever had ... He was a marvelous person because what he

¹³ Goss, *Modern Music Makers*, 158.

¹⁴ *Ibid.*

wanted you to do was to be yourself. He didn't want you to write his music at all; in fact, he made fun of you if you did."¹⁵

While working at the Cleveland Museum of Art, Moore met another literary influence, Vachel Lindsay. Lindsay was "most sympathetic to the direction his [Moore's] music was taking – engendered as it was by the American past and present."¹⁶ It is during the four years Moore spent in Cleveland that he began to distill his thoughts and philosophies about music and the type of music he wanted to write.

Moore's tenure in Cleveland came to an end in 1925 when he received a Pulitzer Travelling Prize for his composition *Four Museum Pieces*. The prize money allowed him to take a year off and return to Paris to study composition with Nadia Boulanger.

This time, study with Boulanger was not pleasant. Longtime friend and colleague Jack Beeson remembers that: "His [Moore's] sessions with Nadia Boulanger were unsatisfactory for them both; some of what he learned at Yale, particularly from David Stanley Smith, had to be unlearned; other problems remained to be mastered... ." ¹⁷ The difficulty sprang from the intrinsic differences found between a European conservatory education and an American university education. Because of Moore's American education, Boulanger had him do remedial work in reading all clefs, sight-singing, and ear-training. ¹⁸

¹⁵ Reagan, "Douglas Moore and His Orchestra Works," 245.

¹⁶ Jack Beeson, "In Memoriam: Douglas Moore (1893-1969) An Appreciation, Written in a Country Churchyard," *Perspectives of New Music* 8 (1969), 159.

¹⁷ Ibid. 158.

¹⁸ Machlis, *American Composers of Our Time*, 47.

In an interview with Walter Shephard on August 9, 1968, at WRVR in New York, entitled “Douglas Moore at 75,” Moore recalled his study and relationship with Nadia Boulanger: “... we did not get along together aesthetically very well She was very prejudiced against anybody who had studied with d’Indy.”¹⁹ This unsatisfactory time of study ended Moore’s formal educational pursuits and ushered in a professional academic career.

Moore joined the faculty of the Barnard College of Columbia University in 1926. He later joined the faculty of Columbia University where, in 1940, he became the chair of the music department, a position he retained until his retirement in 1962.

Moore showed a great ability to teach amateurs an understanding of music. He gathered together his lectures and published them in two books, *Listening to Music* (W. Norton, New York, 1933) and *From Madrigal to Modern Music: A Guide to Musical Styles* (W. Norton, New York, 1941; revised 1963).

During his mature professional life, Moore was teaching, administrating, composing, and conducting. He wrote in nearly all genres but his attention turned mainly to composing opera – inevitably because of his great love of music, literature, drama, and theatre. Moore had much success in all his endeavors and was rewarded handsomely.

The following is a list of honors and awards which he received during his lifetime.

- 1925 Pulitzer traveling fellowship.
- 1933 Guggenheim Fellowship.
- 1941 Elected to membership in the National Institute of Arts and Letters.
- 1943 Appointed MacDowell Professor of Music at Columbia University.
- 1946-1952 President of the National Institute of Arts and Letters.
- 1951 Pulitzer Prize in Music for the opera *Giants in the Earth*.
- 1958 New York Critic’s Circle Award for the opera *The Ballad of Baby Doe*.

¹⁹ Reagan, “Douglas Moore and His Orchestra Works,” 245.

1960-1962 President of the American Academy of Arts and Letters.
1960 Great Teacher Award, Columbia Society of Older Graduates.

Honorary Doctoral degrees

1946 Cincinnati Conservatory.
1947 University of Rochester.
1955 Yale University.
1958 Adelphi College.
1963 Columbia University.

Douglas Moore died July 25, 1969, in Greensport, Long Island, New York after a short illness.

CHAPTER THREE

WORK IN CLEVELAND AS CONCERT ORGANIST

Douglas Moore joined the staff of the Cleveland Museum of Art at a most exciting time. In 1918, the Board of Trustees of the Museum decided that a performing arts department should be developed that would be equal to the high standards required of the visual arts. This department would create educational courses and regularly schedule recitals and concerts, many of which would feature the new Ernest M. Skinner pipe organ. Frederic Allen Whiting, the Museum's director, tells more about how the organ would assist in the mission of the department of musical arts.

The appreciation and love of the best music is also encouraged through a Department of Musical Arts, made possible by income from the P. J. McMyler Musical Endowment Fund and the presentation of the McMyler Memorial Organ. Under the direction of a Curator and assistant, organ recitals and interpretive talks on great compositions, illustrated by competent musicians are given weekly.¹

Thomas W. Surette was the first Curator of Musical Arts at the Cleveland Museum. It was reported in an article about the history of the museum, "He instituted classes in music literature and appreciation, and arranged lectures by such prominent musicians as Maurice Ravel, Béla Bartok, Ottorino Respighi, and Nadia Boulanger."²

Moore arrived at the Museum in 1921 just after studying organ with Nadia Boulanger and as the Skinner firm was installing the new organ. It was the firm's Opus 333 and consisted of 3 manuals and 44 ranks.

¹ Frederic Allen Whiting, "The Cleveland Museum of Art," *Art and Archeology: The Arts Through the Ages* 16, No. 4-5 (October-November 1923): 189-191.

² "History of the Performing Arts at the Cleveland Museum of Art: 1918-1974," <<http://www.clevelandart.org/events/music-and-performances/about-performing-arts-music-and-film/history-performing-arts/history-performing-arts-1918-1974>> (January 30, 2014).

The organ's specification is as follows:

Great

16' Bourdon (did not couple to the Pedal until 1923)
8' 1st Diapason
8' 2nd Diapason
8' Clarabella
8' Philomela (did not couple to the Pedal until 1923)
8' Erzahler
8' Gamba (did not couple to the Pedal until 1923)
8' Gamba Celeste
8' Diapason (Swell)
8' Gedeckt (Swell)
8' Voix Celeste II (Swell)
8' Flute Celeste II (Swell)
4' Orchestral Flute (did not couple to the Pedal until 1923)
8' Tuba
8' Cornopean (Swell)
Cathedral Chimes
Harp (Choir) (did not couple to the Pedal until 1923)
Celesta (Choir) (did not couple to the Pedal until 1923)
Piano (prepared)

Swell

16' Bourdon
8' Diapason
8' Claribel Flute
8' Gedeckt
8' Gamba
8' Salicional
8' Voix Celeste
8' Spitz Flute
8' Flute Celeste
4' Octave
4' Flute
4' Unda Maris II
2' Flautino
III Mixture
16' Contra Posaune
8' Cornopean

8' Flugel Horn (enclosed in CH)
(did not couple to the Pedal until 1923)
8' Vox Humana
4' Clarion
Tremolo

Choir

16'	Gamba
8'	Diapason
8'	Concert Flute
8'	Dulciana
8'	Kleine Erzähler
4'	Flute
2'	Piccolo
16'	Bassoon (did not couple to the Pedal until 1923)
8'	Tuba Mirabilis (did not couple to the Pedal until 1923)
8'	French Horn (did not couple to the Pedal until 1923)
8'	English Horn (did not couple to the Pedal until 1923)
8'	Orchestral Oboe (did not couple to the Pedal until 1923)
8'	Clarinet (did not couple to the Pedal until 1923)
	Tremolo
	Harp
	Celesta

Pedal

32'	Resultant
16'	Diapason
16'	Bourdon (Great)
16'	Gamba (Choir)
16'	Echo Lieblich (Swell)
8'	Octave (Great)
8'	Gedeckt (Great)
8'	Still Gedeckt (Swell)
8'	Cello (Great Gamba 8')
4'	Flute (Great)
16'	Trombone
16'	Bassoon (Swell)
8'	Tromba (Extension of Pedal Trombone 16')
16'	Piano
8'	Piano ³

The organ pipes were placed in an attic that was located between the Inner Garden Court and the Rotunda above a sub-skylight. The organ's console was located below in the Museum's Palm Court.

The Museum's organ project consultant, Dr. Archibald T. Davidson, professor of music at Harvard, played a private dedication program for the McMyler family and their

³ Jeff Scofield, website manager, "The Aeolian Skinner Archives, Op. 333," <<http://aeoliaskinner.organsociety.org>> (January 30, 2014).

friends on March 4, 1922. This concert was a disappointment to all because the organ could not be heard clearly through the glass of the sub-skylight. Because the placement of the organ resulted in a disappointing concert, the donors of the instrument, the McMyler family, along with the Museum, the Skinner Organ Company found themselves to at odds with each other. In a history of the organ at the Cleveland Museum, Paul Cox tells: “In a letter to her lawyer, Mrs. McMyler laments that her friends had travelled all the way from the West Coast to hear a dysfunctional organ. ‘When I sit here in Boston and think of the amount of money involved, it just makes me sick.’”⁴

Moore’s first organ recital at the Museum was on March 22, 1922, which was only a couple of weeks after the disappointing dedication concert by Dr. Davidson. Moore’s recital may have been the first public concert on the instrument. His program consisted of the following:

J. S. Bach: Fantasia and Fugue in G minor
Martini: Gavotte
Handel: Aria from 10th Organ Concerto
Franck: Chorale No. 3 in A minor
de Severac: Cantilene Mélancolique
Boulangier: Pièce sur des Airs Populaires Flamands
Vierne: Finale from Organ Symphony No. 1.

This program required Moore not only to have fluid manual technique for all pieces but also to have the commanding pedal technique that is needed to successfully perform this particular Bach fugue.

After a great deal of discussion, the organ was moved in late 1923 from the attic location to the Inner Garden Court balcony. This is the exact location where Mr. Skinner had originally wanted to place the organ. He had not been allowed to because the trustees

⁴ Paul Cox, *The McMyler Memorial Organ*, <<http://www.clevelandart.org/educef/musarts/html/McMyler.html>> (October 17, 2005).

of the Museum did not want to spoil the medieval garden setting. Even though the organ was moved to the Inner Garden Court, this mindset still existed. Moveable draperies that blended with the masonry were placed in front of the organ and were closed when the organ was not in use. After the completion of the relocation project, guest organist Charles Courboin, on January 16, 1924, “gave the first wholly successful recital on the newly installed organ.”⁵

By this time, Moore was well into his second year on staff and had advanced to the position of Curator. Beginning his professional life with the difficulties arising from a unfortunate organ installation and having to oversee its move and reinstallation did not dampen his enthusiasm for the mission of the musical arts department. In an article about the Museum, Moore states his and the Museum’s approach to music.

Music is regarded with the same critical gaze that surveys each art object brought within the hallowed portals. Concerts are given in the same spirit as other art exhibitions. No one cares if they are popular so long as they are good. Anyone can come to the Museum and hear certain kinds of music of an unquestioned standard, such as chamber music, organ music, and choral singing; for it is obvious that no art museum could do more than complete the city’s music and the kind of music attempted must be determined by what the city needs and what it has.⁶

There is no question that Moore and the Museum had high standards. In examining the repertory from Moore’s recitals,⁷ it can be seen that he realized this goal of

⁵ Cox, *The McMyler Memorial Organ*.

⁶ Douglas Stuart Moore, “Music in Cleveland,” *Art and Archeology: The Arts through the Ages* 16, Nos. 4-5 (October-November, 1923): 184.

⁷ Michael McKay, Assistant Manager, Office Operations Performing Arts, Music and Film of the Cleveland Museum of Art on October 24, 2005 made available an Excel database of Douglas Moore’s concerts. No specific catalog numbers for the works of Bach, Mozart or Louis Vierne are given in the database.

excellence by having the solid technical skills required to perform a large repertory with frequency, that he enjoyed the music of many composers, and that he had a special interest in presenting new music.

During his three-and-a-half-year tenure, Moore played a total of thirty-nine repertory programs in over fifty-five separate performances. Some weeks, Moore performed the same program twice. To create the thirty-nine programs, Moore was not shy about repeating single works from previously performed programs.

In 1922, Moore played a program each month in March, April, May, and June. There is no indication he performed in July, August, or September. This is the time that the Museum tried to remedy the organ's bad installation above the sub-skylight by cutting holes in some of the glass panels. This construction project may be the reason that there were no recitals during these three months. Moore, in October, played three separate programs over five recitals, and in November he played a program of Czechoslovakian music. In December he played a program of Franck's organ and vocal music and also a program of Christmas music; both of these were presented twice.

Moore presented six programs over twelve recitals in the first five months of 1923. The Skinner firm took from June through December to move the organ from the attic location to the Inner Garden Court.

The next year, 1924, Moore gave fourteen programs over eighteen recitals. His first recital after the new installation was four days after Couboin's successful recital. Moore's program consisted of virtuosic repertory.

J. S. Bach: Prelude in E-flat

J. S. Bach: Aria in A minor

J. S. Bach: Chorale Prelude: Liebster Jesu wir sind hier

Rameau: Musette en Rondeau

Dupré: Prelude and Fugue in G minor
Franck: Cantabile
Schumann: Canon in B minor
DeLamarter: Carillon
Widor: Toccata from 5th Organ Symphony

Moore played programs in every month of 1924 except for August. A recital in March was hosted by the Museum and sponsored by the Northern Ohio Chapter of the American Guild of Organists and featured both Moore and Arthur W. Quimby. (Quimby, in July of 1925, would follow Moore as the Curator of Musical Arts at the Museum.)

The last six months of Moore's tenure were filled with nine different programs over nine recitals. Five of these were given in the month of June.

The amount of music required to sustain thirty-nine recitals is immense. A total of sixty-eight composers are represented in over one hundred and fifty compositions. This repertory contains chorale preludes, orchestral transcriptions, free works, full sonatas, one full organ symphony, and various movements from other organ symphonies. Looking more closely at Moore's repertory, we can see that he played pieces from all style periods. The list reveals three composers from the late Renaissance/early Baroque, fourteen from the Baroque, one from the Classical, five from the early to mid-nineteenth century, fourteen from the late nineteenth century, and thirty composers writing during the early twentieth century. Over eighty-five works performed on Moore's recitals were from the late nineteenth century through the early twentieth century. By this we can see that he presented many new works.

He favored the music of just a few: J. S. Bach (eleven chorale preludes, nine free works and five transcriptions), Louis Vierne (one full organ symphony and five single movements), César Franck (eight organ pieces), Charles-Marie Widor (nine single

movements from the organ symphonies Nos. 1 through 5), and his own (eight pieces). Moore definitely favored the French organ symphonists of the late nineteenth century and the music of J. S. Bach. Moore's study in Paris would have no doubt given him the opportunity to hear Widor and Vierne perform and his study with Tournemire – a pupil of Franck – along with Tournemire's love of Bach would have influenced him to develop a repertory steeped in the work of these composers. Also, the romantic and symphonic tendencies of the Skinner organ would have aided in performing the symphonists' style successfully.

To define a list of his most played pieces, the approach was to find those works played five or more times. No one work was repeated more than eight times.

Pieces performed five times:

- Bach, Johann Sebastian (1685-1750)
 - Chorale Prelude "Oh Mensch beweine deine Sünde gross"
 - Chorale Prelude "Wachet auf, ruft uns die Stimme"
 - Prelude and Fugue in E minor
 - Prelude in C minor
 - Adagio e dolce from Sonata No. 3 in D Minor
 - Sonatina from the Cantata "Gottes Zeit ist die allerbeste Zeit"
- Franck, César (1822-1890)
 - Chorale in B minor
 - Pastorale
- Grieg, Edvard (1843-1907)
 - Chorale: "Gedankenvoll ich wandere"
- Marcello, Benedetto (1686-1739)
 - Psalm 19
- Ropartz, Joseph-Guy (1864-1955)
 - Prière
- de Severac, Déodat (1872-1921)
 - Cantilène Mélancolique
- de la Tombelle, Fernand (1854-1928)
 - Marche Pontificale
- Vierne, Louis (1870-1937)
 - Prelude from Symphony No. 1

Pieces performed six times:

Bach, Johann Sebastian (1685-1750)
Chorale Prelude "Liebster Jesu"
DeLamarter, Eric (1880-1953)
Carillon
Dupré, Marcel (1886-1971)
Tocatta on "Ave Maris Stella"
Pachelbel, Johann (1653-1706)
Chorale Prelude "Vom himmel hoch"
Rameau, Jean Philippe (1683-1764)
Musette en Rondeau
Schumann, Robert (1810-1856)
Canon in B minor
Vierne, Louis (1870-1937)
Finale from Symphony No. 1

Pieces performed seven times:

Brahms, Johannes (1833-1897)
Chorale Prelude "Es ist ein Ros entsprungen"
Gigout, Eugène (1844-1925)
Scherzo

Piece performed eight times:

Franck, César (1822-1890)
Chorale in A minor

Of the fifteen composers on this most frequently performed list, eight are French or influenced by them (Franck, Vierne, Dupré, Ropartz, de Severac, and de la Tombella, DeLamarter, and Gigout), and four are Baroque composers (Bach, Marcello, Pachelbel and Rameau.) The remaining two are from the nineteenth century German school (Schumann and Brahms) and one is from Norway (Grieg). The music that is not French is mainly smaller pieces. The larger pieces are all from the French school. In the 1920's, this music would have been "new music" for all those hearing it.

Moore did pay homage to all his teachers (Parker, d'Indy, Bloch, Boulanger) by performing their compositions. The only exception was the music of Tournemire, of whose music there is no performance listed in the programs from the Cleveland Museum of Art.

With a repertory as large as this and with some of the technically demanding compositions performed, coupled with teaching, performing, composing, acting, and raising a family, Moore must have been able to learn music quickly, or he had studied organ study more than just his two years in Paris prior to going to Cleveland. I would surmise that Moore had begun his organ studies with Horatio Parker at Yale. This would have given him a larger amount of time to learn all of this repertory. There is no indication from the sources that Moore studied both composition and organ with Parker. This list also suggests that Moore should have been grateful to his mother for requiring him to study piano throughout his studies. The larger works listed certainly require great technical control and mastery that he surely would have gained from a long period of piano study.

Moore's abilities aside, he showed great enthusiasm in music making during his years in Cleveland. This may have been his gift to Cleveland, or it may have been Cleveland's influence on him. Moore writes: "And Cleveland has the one quality which is the foundation stone of the art of music without which nothing is possible, enthusiasm."⁸

Moore's enthusiasm for organ performance did not continue after he left Cleveland in 1925. There is no indication he ever gave another organ recital. It is only in

⁸ Moore, "Music in Cleveland," 185.

1939 with his composition *Dirge – Passacaglia*. that he again paid attention to music for the organ.

**Summary of Douglas Moore's Organ Repertory with Performance Dates
from Concerts Given at the Cleveland Museum of Art 1922-1925**

d'Aquin, Louis Claude (1694-1772)

Four Noels

December 27, 1922

December 31, 1922

Variations on an old Noel

April 6, 1924

December 31, 1924

Bach, Johann Sebastian. (1685-1750) (Information in parentheses are possible BWV numbers.)

Chorale Preludes from *Orgelbüchlein*:

Christ lag in Todesbanden (BWV 625)

June 18, 1924

Christum wir sollen loben schon (BWV 611)

September 24, 1924

December 31, 1924

Das alte Jahr vergangen ist (BWV 614)

December 27, 1922

December 31, 1922

December 31, 1924

Ich ruf zu dir, Herr Jesu Christ (BWV 639)

June 24, 1925

Liebster Jesu wir sind hier (BWV 633 or 634)

January 20, 1924

May 28, 1924

June 1, 1924

October 15, 1924

February 27, 1925

May 31, 1925

O Mensch beweine deine Sünde gross (BWV 622)

April 19, 1922

March 19, 1924

May 28, 1924

June 1, 1924

June 28, 1925

Wenn wir in höchsten Nöthen sein (BWV 641)

February 13, 1924

February 17, 1924

Chorale Preludes from *Leipzig Chorales*:

Nun danket alle Gott (BWV 657)

May 31, 1922

Miscellaneous Chorale Preludes:

Herzlich thut mich verlangen (BWV 727)

May 10, 1922

May 31, 1922

July 16, 1924

April 5, 1925

Nun freut euch (BWV 734)

May 28, 1924

June 1, 1924

Chorale Prelude from the *Schübler Chorales*:

Wachet auf, ruft uns die Stimme

April 6, 1924

May 28, 1924

June 1, 1924

June 7, 1925

June 24, 1925

Free Works:

Prelude and Fugue in E-flat major (BWV 552)

May 28, 1924

June 1, 1924

Prelude in E-flat

October 11, 1922

October 15, 1922

January 20, 1924

March 18, 1925

Fugue in E-flat major

April 6, 1924

Prelude and Fugue in E minor (BWV 548 or BWV 533)

October 1, 1922

May 14, 1924

May 18, 1924

February 27, 1925

June 28, 1925

Toccatina in F (BWV 540)

May 2, 1923

May 6, 1923

May 28, 1924

June 1, 1924

Prelude and Fugue in D major (BWV 532)

June 21, 1922

Fugue in D major

May 28, 1924

June 1, 1924

Fantasia and Fugue in G minor (BWV 542)

March 22, 1922

February 13, 1924

February 17, 1924

June 24, 1925

Trio Sonata No. 3 in D Minor (BWV 527)

February 21, 1923

February 25, 1923

May 28, 1924

June 1, 1924

Adagio e dolce from Sonata No. 3 in D Minor

June 7, 1922

Canzona (BWV 588)

October 25, 1922

October 29, 1922

Prelude and Fugue in C minor (BWV 546 or 549)

March 21, 1923

March 25, 1923

September 24, 1924

Prelude in C minor

April 19, 1922

May 31, 1922

Prelude and Fugue in A minor (almost certainly BWV 543)

May 24, 1922

January 10, 1923

January 14, 1923

Transcriptions:

Air for G String

February 27, 1925

Air in A minor

January 20, 1924

May 28, 1924

June 1, 1924

September 24, 1924

Aria

June 21, 1925

Postillion's Air from "Caprice written upon the departure of his brother"

May 28, 1924

June 1, 1924

Sonatina from the Cantata "Gottes Zeit ist die allerbeste Zeit"

March 12, 1924

March 16, 1924

May 28, 1924

June 1, 1924

November 12, 1924

Barié, Augustin Charles (1883-1915)

Intermezzo

February 13, 1924
February 17, 1924
March 19, 1924
November 12, 1924

Barnes, Edwin Shippen (1887-1979)

Toccatà on a Gregorian Theme

April 30, 1924
May 4, 1924

Bloch, Ernest (1880-1959)

Chanty from "Poems of the Sea"

July 16, 1924
May 31, 1925

Boulanger, Nadia (1887-1979)

Pièce sur des Airs Populaires Flamands

March 22, 1922
April 6, 1924

Brahms, Johannes (1833-1897)

Es ist ein Ros entsprungen

May 24, 1922
June 21, 1922
December 27, 1922
December 31, 1922
May 14, 1924
May 18, 1924
March 18, 1925

O Welt, ich muss dich lassen (There is no indication in the database if Moore performed Op. 122 No. 3 or Op. 122 No. 11)

February 21, 1923
February 25, 1923
March 12, 1924
March 16, 1924

O wie selig seid ihr doch ihr frommen

November 12, 1924

Bridge, Frank (1879-1941)

Andante con moto

June 18, 1924

Andante moderato
January 10, 1923
January 14, 1923

Bull, John (c.1562-1628)

The King's Hunt
May 16, 1923
May 20, 1923
July 16, 1924

Chausson, Ernest (1855-1899)

Choral and Antienne on Gregorian Themes
March 12, 1924
March 16, 1924
Prière
April 19, 1922
Sortie douce
April 19, 1922
Prelude funebre
April 19, 1922

Clerambault, Louis-Nicolas (1676-1749)

Prelude
June 18, 1924
November 12, 1924
June 21, 1925

Couperin, François (1668-1733)

Agnus Dei
March 21, 1923
March 25, 1923
Sarabande grave
May 24, 1922
Rondo "Soeur Monique"
September 24, 1924
May 31, 1925
June 28, 1925

Czernohorsky, Bohuslav Matěj (1684-1742)

Toccata
November 8, 1922
Fugue in A minor
November 8, 1922

DeLamarter, Eric (1880-1953)

Carillon

May 2, 1923
May 6, 1923
January 20, 1924
April 30, 1924
May 4, 1924
June 7, 1925

Dubois, Théodore (1837-1924)

Fanfare

March 21, 1923
March 25, 1923

Dupré, Marcel (1886-1971)

Toccata on Ave Maris Stella

February 21, 1923
February 25, 1923
May 16, 1923
May 20, 1923
May 14, 1924
May 18, 1924

Prelude and Fugue in G minor

January 20, 1924

Elgar, Edward (1857-1934)

Andante espressivo from Organ Sonata in G

June 18, 1924

Farnaby, Giles (c1563-1640)

Giles Farnaby's Dream, His Rest, His Humour

February 13, 1924
February 17, 1924

Ferrari, Gustave (1872-1948)

Prelude

February 21, 1923
February 25, 1923
March 18, 1925

Fibich, Zdeněk (1850-1900)

Paradise

(Transcription by Václav Urban)

November 8, 1922

Franck, César (1822-1890)

Cantabile

January 20, 1924

March 19, 1924

April 5, 1925

June 21, 1925

Chorale No. 2 in B minor

December 6, 1922

December 10, 1922

February 13, 1924

February 17, 1924

March 18, 1925

Chorale No. 3 in A minor

March 22, 1922

October 25, 1922

October 29, 1922

December 6, 1922

December 10, 1922

June 18, 1924

May 31, 1925

June 28, 1925

Fantaisie in C

May 10, 1922

October 1, 1922

Grande Pièce Symphonique

June 7, 1922

May 2, 1923

May 6, 1923

April 6, 1924

Pastorale

June 21, 1922

December 6, 1922

December 10, 1922

December 31, 1924

June 7, 1925

Pièce Heroïque

April 19, 1922

January 24, 1923

January 28, 1923

October 15, 1924

Prelude, Fugue and Variation

February 21, 1923

February 25, 1923

July 16, 1924

Frescobaldi, Girolamo Alessandro (1583-1643)

Toccata Per L'Elevazione

June 18, 1924

Gigout, Eugène (1844-1925)

Scherzo in E

October 11, 1922

October 15, 1922

January 24, 1923

January 28, 1923

July 16, 1924

April 5, 1925

June 21, 1925

Grieg, Edvard (1843-1907)

Chorale: Gedankenvoll ich wandere

October 11, 1922

October 15, 1922

May 14, 1924

May 18, 1924

June 14, 1925

Guilmant, Alexandre (1837-1911)

Cantilene Pastorale

May 10, 1922

October 1, 1922

May 14, 1924

May 18, 1924

Marche Religieuse

June 21, 1922

May 16, 1923

May 20, 1923

June 14, 1925

March on a Theme of Handel

February 13, 1924

February 17, 1924

de Guridi, Jesús (1886-1961)

Improvisacion

January 10, 1923

January 14, 1923

Handel, George Frideric (1685-1759)

Aria

June 7, 1925

June 24, 1925

Aria from 10th Organ Concerto
March 22, 1922
Aria from Organ Sonata in D minor
February 27, 1922
Bourée
February 27, 1925
Concerto in D minor
October 15, 1924
Largo from *Xerxes*
October 1, 1922
February 27, 1925
April 5, 1925
June 14, 1925
Minuet in E-flat
January 24, 1923
January 28, 1923
Minuet
February 13, 1924
February 17, 1924

Harwood, Basil (1859-1949)

Requiem aeternam
October 11, 1922
October 15, 1922
April 6, 1924

d'Indy, Vincent (1851-1931)

Pavane et gaillarde
June 7, 1922
February 21, 1923
February 25, 1923

Inghelbrecht, Désiré-Emile (1880-1965)

Ballad of the Little Jesus
December 27, 1922
December 31, 1922

Jepson, Harry Benjamin (1891-1952)

Papillons Noirs
April 30, 1924
May 4, 1924

Jongen, Joseph (1873-1953)

Cantabile
March 12, 1924
March 16, 1924

Pastorale
September 24, 1924

Liszt, Franz (1811-1886)
Papal Hymn
November 12, 1924
June 24, 1925

Litzau, Jan Barend (1822-1893)
Variations on an Old Bohemian Song
November 8, 1922

Malling, Otto Valdemar (1848-1915)
The Shepherds in the Field
December 27, 1922
December 31, 1922

Marcello, Benedetto (1686-1739)
Psalm 19
May 10, 1922
February 21, 1923
February 25, 1923
March 19, 1924
May 31, 1925

Martini, Giambattista (1706-1784)
Gavotte
March 22, 1922
October 1, 1922
March 19, 1924

Mason, Daniel Gregory (1873-1953)
Passacaglia and Fugue
May 16, 1923
May 20, 1923
April 30, 1924
May 4, 1924

Mendelssohn, Felix (1809-1847)
Sonata No. 3 in A Major
March 12, 1924
March 16, 1924
December 31, 1924
Sonata No. 6 in D minor
July 16, 1924

Andante from Sonata No. 6

June 21, 1922

Chorale and Andante Sostenuto from Sonata No. 6

May 24, 1922

Monteverdi, Claudio (1567-1643)

Toccatà

March 18, 1925

Moore, Douglas Stuart (1893-1969)

Four Museum Pieces: complete

October 11, 1922

October 15, 1922

December 31, 1924

Fifteenth Century Armour / A Madonna of Botticini from Four Museum Pieces:

June 24, 1925

Gavotte

April 19, 1922

Gavotte and Sarabande

April 30, 1924

May 4, 1924

Prelude and Fugue

January 24, 1923

January 28, 1923

Scherzo

June 18, 1924

Mozart, Wolfgang Amadeus (1756-1791)

Fantasia in F (There is no indication if he performed the K. 594 or K. 608.)

January 24, 1923

January 28, 1923

June 18, 1924

Novak, Vítězslav (1870-1949)

In the Church from "Slovak Suite"

(Originally for small orchestra. Transcription by Václav Urban)

November 8, 1922

Pachelbel, Johann (1653-1706)

Chorale Prelude: Vom Himmel hoch

December 27, 1922

December 31, 1922

March 21, 1923

March 25, 1923

May 14, 1924

May 18, 1924

Palestrina, Giovanni (c.1525-1594)

Ricercare

May 2, 1923

May 6, 1923

Parker, Horatio (1863-1919)

Scherzo from Organ Sonata in E-flat

May 2, 1923

May 6, 1923

Two Movements from Sonata in E-flat minor

April 30, 1924

May 4, 1924

Allegretto from Sonata, Op. 65

May 24, 1922

Rameau, Jean Philippe (1683-1764)

Majestic Air

December 27, 1922

December 31, 1922

November 12, 1924

Musette en Rondeau

January 20, 1924

May 10, 1922

October 25, 1922

October 29, 1922

March 18, 1925

June 14, 1925

Reger, Max (1873-1916)

Melodia

March 21, 1923

March 25, 1923

Rheinberger, Joseph (1839-1901)

Intermezzo from Organ Sonata in E-flat major

June 21, 1922

Marcia Religiosa

May 14, 1924

May 18, 1924

Sonata in E-flat minor

October 25, 1922

October 29, 1922

November 12, 1924

Rogers, James Hotchkiss (1857-1940)

Scherzo in Modo Pastorale from Sonata No. 2 for Organ

May 16, 1923

May 20, 1923

April 30, 1924

May 4, 1924

Ropartz, Joseph-Guy (1864-1955)

Prière pour les Trépassés

May 24, 1922

March 21, 1923

March 25, 1923

May 14, 1924

May 18, 1924

Saint-Saëns, Camille (1835-1921)

Rhapsody on Breton Folk Songs

(Moore's title is a translation of *Trois rhapsodies sur des cantiques bretons* (1866). There is no indication in the database as to which of the three was performed)

May 16, 1923

May 20, 1923

May 14, 1924

May 18, 1924

Marche Héroïque

September 24, 1924

June 7, 1925

Samazeuilh, Gustave (1877-1967)

Prelude

June 21, 1922

May 16, 1923

May 20, 1923

September 24, 1924

Schubert, Franz (1797-1828)

Fugue in E minor

October 11, 1922

October 15, 1922

Schumann, Robert (1810-1856)

Canon in B minor

April 19, 1922

October 25, 1922

October 29, 1922

January 20, 1924

October 15, 1924

June 24, 1925
Canon in B major
June 7, 1922
April 6, 1924

Sessions, Roger (1896-1985)

Chorale Prelude: Jesu meine Freude
June 24, 1925

de Severac, Déodat (1872-1921)

Cantilene Mélancolique
March 22, 1922
January 24, 1923
January 28, 1923
October 15, 1924
June 28, 1925

Smetana, Bedřich (1824-1884)

Symphonic Poem-Blaník
(Originally for orchestra. Transcription by Václav Urban)
November 8, 1922
March 12, 1924
March 16, 1924

Sowerby, Leo (1895-1968)

A Joyous March
April 30, 1924
May 4, 1924

Stravinsky, Igor (1882-1971)

Berceuse from "L'Oiseau de Feu"
June 24, 1925

Suk, Josef (1874-1935)

Meditation
November 8, 1922

de la Tombelle, Fernand (1854-1928)

Marche Pontificale
May 24, 1922
October 1, 1922
July 16, 1924
March 18, 1925
April 5, 1925

Urteaga, Luis (1882-1960)

Salida

November 12, 1924

June 21, 1925

Vierne, Louis (1870-1937)

Arabesque (24 Pièces en Style Libre, Livre II)

May 10, 1922

February 13, 1924

February 17, 1924

Berceuse (24 Pièces en Style Libre, Livre II)

October 25, 1922

October 29, 1922

March 18, 1925

Carillon (24 Pièces en Style Libre, Livre II)

December 27, 1922

December 31, 1922

December 31, 1924

Prelude (24 Pièces en Style Libre, Livre I or Pieces de Fantasie, Suite I)

March 21, 1923

March 25, 1923

July 16, 1924

Symphony No. 1

January 10, 1923

January 14, 1923

Prelude from Symphony No. 1

June 21, 1922

May 14, 1924

May 18, 1924

Final from Symphony No. 1

March 22, 1922

September 24, 1924

June 21, 1925

June 24, 1925

Adagio from Symphony No. 3

June 18, 1924

Vierne, René (1878-1918)

Communion from "Messe Basse"

November 12, 1924

Wesley, Samuel (1766-1837)

Gavotte

January 10, 1923

January 14, 1923

March 12, 1924

March 16, 1924

Widor, Charles-Marie (1844-1937)

Prelude from Symphony No. 1

June 7, 1922

Pastorale from Symphony No. 2

January 10, 1923

January 14, 1923

March 12, 1924

March 16, 1924

Finale from Symphony No. 2

March 21, 1923

March 25, 1923

Marcia from Symphony No. 3

October 15, 1924

Andante cantabile from Symphony No. 4

February 13, 1924

February 17, 1924

September 24, 1924

June 14, 1925

Symphony No. 5

I. Allegro Vivace

May 10, 1922

II. Allegro cantabile

April 19, 1922

May 2, 1923

May 6, 1923

IV. Adagio

October 1, 1922

V. Toccata

May 10, 1922

January 20, 1924

Zach, Jan (1699-1773)

Prelude

November 8, 1922

On March 19, 1924 Douglas Moore and Arthur Quimby played a joint recital for the Northern Ohio Chapter of the American Guild of Organists. The listing in the database does not specify who played which pieces. I have concluded that the pieces

listed below were most likely played by Mr. Quimby since Moore had played all the other pieces listed on the program in previous performances.

Bridge, Frank (1879-1941) Adagio
Handel, George Frideric (1685-1759) Aria in F
Mailly, Alphonse Jean Ernest (1833-1918) Toccata
Roger-Ducasse, Jean (1873-1954) Pastorale

CHAPTER FOUR

THE EARLY ORGAN WORKS (1921)

The organ works of Douglas Moore can be divided into three general periods: student works while in Paris studying at the Schola Cantorum (1919-1921), the mature works written during his early professional years while at the Cleveland Museum of Art (1921-1925), and the last work for organ composed in 1939 while on faculty at Columbia University in New York.

The works found in the first period group are the three student compositions he wrote while studying with Vincent d'Indy: *Gavotte*, *Prelude*, and *Fugue*. Two of these, the *Fugue* and *Gavotte*, have d'Indy's brief comments on their last page. They also have on their front pages indecipherable handwriting. I speculate it to be in Moore's handwriting. These may be notes indicating what assignments these compositions may have fulfilled been during Moore's composition study with d'Indy. Both *Gavotte* and *Fugue* have clear musical calligraphy. The third piece from this period, *Prelude*, is not a fair copy and seems to be only a part of Moore's working sketches. There is no written evidence that d'Indy ever saw this piece or commented upon it since there are no written comments from him on the score.

Gavotte, 1921

Gavotte, for manual only, is in the key of C# minor and is in the usual binary form of Baroque dance movements. There is a nine-measure **A** section (mm. 1-9) that is repeated and a twenty-five-measure **B** section (mm. 9-34). A three-voice texture dominates the piece. Moore thickens the texture at strategic points to emphasize dynamics or harmonic surprises.

The **A** section (mm. 1-9) begins with a half-bar anacrusis typical of a Gavotte. It contains two four-measure phrases *a* and *b* and has no closing material. The harmonic language is extremely diatonic. A basic phrase and harmonic outline of *Gavotte* is as follows:

A		B
<i>a</i> <i>b</i>	<i>a</i> ¹ <i>a</i> ² <i>b</i> ¹	<i>closing material</i>
c# minor: i-----III	E major: I-----iii---III	V-----I----i--iv V i
		ii-IV ₆ -V ⁷ - V/vi

Moore stayed true to the traditional harmonic concepts of binary form. As we see in Examples 4.1-3, all modulations are achieved through carefully planned chromatic alternations of the bass line with movement through the sixth, seventh and tonic scale degrees in natural, harmonic, or melodic minor scales.

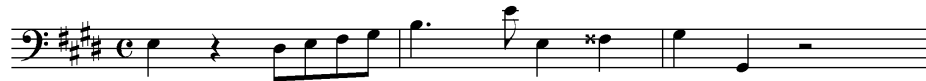
Example 4.1. *Gavotte*. mm. 1-4. *a* phrase.



Example 4.2. *Gavotte*. mm. 5-8. *b* phrase; modulation C# minor to E major.



Example 4.3. *Gavotte*. mm. 13-15. Transition from E Major to G# minor.



The **B** section contains the most interesting harmonic event of the piece. As we see in Example 4.4, instead of harmonizing the C-natural in m. 10 with a minor subdominant chord (iv), Moore reaches outside the key of E major to C minor (flat vi). He returns to a more diatonic harmonic practice in m. 11 when the C-sharp is diatonically harmonized as a minor submediant (vi). These two chords, the c-minor and the c#-minor are given a *sf* dynamic marking.

Example 4.4. *Gavotte*. mm. 10-15.

Musical notation for Example 4.4, showing measures 10-15 of the Gavotte. The notation is in grand staff (treble and bass clefs) with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. Measures 10-11 show a C minor chord (flat vi) in the bass clef, marked with a *sf* dynamic. Measures 12-15 show a C# minor chord (vi) in the bass clef, also marked with a *sf* dynamic. The treble clef contains a melody of eighth and quarter notes.

Moore is careful in his dynamic markings and he frequently indicates crescendos and decrescendos throughout the piece. These can be achieved on either the organ or

piano. The dynamic indications in a piece for manual only suggest he may have originally intended it for piano. But he performed *Gavotte* as an organ work at the Cleveland Museum of Art on April 19, 1922, April 30, 1924, and on May 4, 1924.

At the bottom of the last page, Moore gives his registration notes.

Great		
	8'	Clarabella
	8'	Erzahler
	8'	Gamba Celeste
	4'	Orchestral Flute
Swell		
	III	Mixture
	8'	Voix Celeste
	4'	Unda Maris II
	8'	Gamba
	8'	Salicional
Choir		
	16'	Gamba
	16'	Bassoon
	8'	English Horn

He did not notate the use of couplers. In the score, there are no indications of manual assignments or manual changes. From this registrational notation and score markings we can surmise: 1) he used couplers but did not notate their use, 2) that he played alternating between uncoupled manuals or 3) freely played with the hands on separate manuals emphasizing different tonal colors.

Vincent d'Indy wrote at the end of the piece “trés bien et *beau devoir* (almost unreadable) le style de le suite ancienne.” This translates as “very good and nice exercise in the style of the ancient suite.”

Fugue, 1921

Fugue is composed for manual and pedal. It is in the key of E minor and is 111 measures long. No registrational indications are notated in or on the score.

The voice entries in exposition (mm. 1-23) are in order: tenor (T), alto (A), soprano (S) and bass (B). As we see in Example 4.5, the exposition begins head-and-tail subject in the tenor (T) immediately followed by a real answer in the alto (A) at m. 6. The tenor introduces the first counter-subject I (CSI) at this point.

Example 4.5. *Fugue*. mm. 1-10. Subject and Counter-subject.

The image shows a musical score for the first ten measures of a fugue. It is written in E minor (one sharp, F#) and 3/4 time. The score is presented in two systems, each with a grand staff (treble and bass clefs). Measure numbers 1 through 10 are indicated above the notes. In the first system, measures 1-5 show the tenor voice (T) with a subject in the bass clef and a counter-subject in the treble clef. Measure 6 shows the alto voice (A) with a real answer in the treble clef. The second system shows measures 7-10, where the tenor voice continues with the counter-subject in the bass clef and the alto voice continues with the answer in the treble clef.

There is a brief linking Episode I (mm. 10-13) of free material that remains in E minor.

The soprano (S) enters at m. 14 on the tonic without a counter-subject while the alto and tenor are in free counterpoint. The bass voice (B) appears as a real answer to the soprano (S) in m. 19 as the soprano states the CSI.

Episode II (mm. 24-29), as we see in Example 4.6, follows and modulates to the key of B minor. Moore creates a motive derived from the end of the subject and sequences it in bass (the pedal) by downward motion from b-a-g#-f# to reach the key of B minor. Chromatic tones help create the first use of an Italian sixth chord in m. 27.

Example 4.6. *Fugue*. mm. 24-29. Episode II.

The musical score for Example 4.6, *Fugue*, mm. 24-29, Episode II, is presented in two systems. The first system covers measures 24 to 27, and the second system covers measures 28 to 30. The music is in 3/4 time and B minor. The treble clef staff contains the main melodic line, while the bass clef staff features a descending chromatic pedal point (B2, A2, G#2, F#2) that modulates to B minor. Measure 27 features an Italian sixth chord. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a time signature of 3/4.

The counter-exposition (mm. 30-57) begins in B minor and will ultimately modulate back to E minor. The voice entries vary only slightly from the Exposition's TASB pattern. Here they enter in the TAST order. The texture thins to only three voices during the tenor subject statement. The soprano and bass are in free counterpoint. As the

alto enters in m. 35, the bass has the CSI. Moore again uses an episode between the subject entries just as he did in the exposition. Episode III (mm. 40-48) uses a three-voice texture and modulates from E minor to G major. As the soprano states the subject in G major the new counter-subject II (CSII) begins in the alto voice in m. 48 as we see in Example 4.7. This new counter-subject (CSII) gains rhythmic intensity by using a sixteenth-note rhythmic pulse inclusive of energetic rests.

Example 4.7. *Fugue*. mm. 48-50. Counter-subject II.



When the tenor returns to make its subject statement in D major (m. 53), the alto has the CSII. The soprano at the same time introduces a new melodic and rhythmic motive – the ascending scale motive (ASM) as shown in Example 4.8 – that will be used later to increase the rhythmic density and excitement. Example 4.9 shows how Moore works out all these new motives.

Example 4.8. *Fugue*. m. 53. Ascending Scale Motive.



Example 4.9. *Fugue*. mm. 48-58. Counter-exposition with Subject, CSII and ASM.

The musical score is presented in four systems, each containing a grand staff (treble and bass clefs) and a separate bass line. The key signature is one sharp (F#) and the time signature is 3/4. The first system (mm. 48-50) shows the Subject in the treble clef and the Counter-Subject II (CSII) in the bass clef. The second system (mm. 51-53) shows the Subject in the treble clef and the Answer in the bass clef. The third system (mm. 54-56) shows the Subject in the treble clef and the Answer in the bass clef. The fourth system (mm. 57-58) shows the Subject in the treble clef and the Answer in the bass clef.

Episode IV (mm. 57-61) within a three-voice texture modulates from E minor to G major. It retains the sixteenth-note energy that the CSII introduced and in m. 61 Moore will use the ASM to usher in the middle or working out section.

A large development section (mm. 62-99) begins with a return to four-voice texture. It begins with the bass stating the subject while the soprano has the CSII and the free counterpoint in the tenor begins with the ASM. The bass's subject statement is incomplete by only the last two pitches. During this statement Moore modulates from G major to E major via a downward motion of b-a-g#-f#-e. Episode V (mm. 66-73) modulates from E major to A major via chromatic motion and has a deceptive F minor to A minor cadence in mm. 72-73 as we see in Example 4.10. It is a third relation.

Example 4.10. *Fugue*. mm. 72-73. Episode V Deceptive Cadence.

The musical score for Example 4.10 consists of three staves. The top two staves form a grand staff with a treble clef and a bass clef, both in 3/4 time. The key signature is one sharp (F#). Measure 71 shows a melodic line in the treble and a rhythmic accompaniment in the bass. Measure 72 shows a deceptive cadence with a half note in the treble and a half note in the bass. Measure 73 shows a melodic line in the treble and a rhythmic accompaniment in the bass. The key signature changes to two sharps (D major) in measure 73. The bottom staff is a separate bass clef staff in 3/4 time, showing a melodic line that spans across measures 71, 72, and 73.

The developmental section continues in four voices and has a complete statement of the subject in A minor in the soprano (mm. 73-77). Moore here also introduces another melodic and rhythmic motive, the descending scale motive in the alto (m. 73), shown in Example 4.11, and in the tenor (m. 74).

Example 4.11. *Fugue*. mm. 73. Descending Motive



Episode VI (mm. 77-82) begins with a false entry in the tenor that is only the head motive of the subject accompanied by free counterpoint that results in a harmonic area that vacillates between C minor and A minor. The rhythmic intensity slows in this episode while the sixteenth note energy from the CSII motive disappears. This episode moves to a E major chord in m. 82 as we see in Example 4.12. The expected resolution to E major/minor is avoided as Moore uses a retrogression or sudden shift downward from B major to A major as the augmented head motive of the subject appears in the bass at m. 82.

Example 4.12. *Fugue*. mm. 81-85.

The musical score for Example 4.12, *Fugue*, measures 81-85, is presented in two systems. The first system covers measures 81-83, and the second system covers measures 84-85. The music is in 3/4 time and A major. The treble staff contains the main melodic lines, while the bass staff contains the bass line and the pedal. The pedal part is characterized by a rhythmically augmented head motive, which is first stated in A major (mm. 83-86) and then in B major (mm. 87-90). The score shows the subject in the treble and the pedal, with the bass staff providing harmonic support.

The rhythmically augmented head motive in the bass (pedal) is first stated in A major (mm. 83-86) and then in B major (mm. 87-90.) As we see in Example 4.13, the head motive is stretched from its main third interval to that of the tritone and fourth in mm. 87-90. This leads to where the tenor, alto and soprano have the head motive in stretto in mm. 91-92. In inversion form, it appears in tenor, alto and soprano in mm. 93-94. All of this is accompanied by the ASM and DSM leading to what seems to be a cadence to E minor. The free material and the ASM and DSM give way to a descending motion in m. 90 that has a stretto of the head of the subject and its inversion freely used in mm. 91-94. This stretto slows the rhythmic energy.

Example 4.13. *Fugue*. mm. 85-95.

The musical score is presented in three systems, each with a grand staff (treble and bass clefs) and a separate bass line below. The key signature is one sharp (F#) and the time signature is 3/4. Measure numbers 85 through 95 are indicated at the beginning of their respective measures.

- System 1 (mm. 85-87):** The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes. The left hand has a steady eighth-note accompaniment. The bass line consists of quarter notes.
- System 2 (mm. 88-90):** The right hand continues with intricate rhythmic figures. The left hand has a more active accompaniment with eighth notes. The bass line has a few quarter notes.
- System 3 (mm. 91-95):** The right hand has a more melodic line with some rests. The left hand has a steady eighth-note accompaniment. The bass line has a steady quarter-note accompaniment.

In m. 95, the expectation of a final cadence in E minor is avoided. The use of a French augmented sixth chord that would resolve its outer voices to the pitch E is not harmonized with the usual E minor tonic chord (E-G-natural-B) but with a C major chord. Episode VII (mm. 95-96) melodically makes use of the DSM. Harmonically it reestablishes the moves back to E minor at m. 97. As we see in Example 4.14, Moore returns to the use of stretto in mm. 97-99, when the melodic content of the middle of the subject is stated in the tenor, alto and soprano. Here the rhythmic energy is back to that of just quarter and eighth notes.

Example 4.14. *Fugue*. mm. 96-100.

The concluding section begins in m. 99 with the final statement of the subject in the tonic. It begins in the alto voice and concludes in the tenor. The last two pitches of the subject are missing. All is stated above dominant pedal tone (The pedal tone links and is extended from mm. 98-106).

The coda section (mm. 101-111), as we see in Example 4.15, begins with a false entry in the soprano with only the head motive. The energy of the fugue slows as the

opening descending third of the head motive is stated on the downbeats of mm. 103-105. Moore gives the tenor the DSM in m. 107 and the alto the ASM in m. 108. This gives a sense of last gasps of breath prior to the last statement of the unaccompanied head of the subject in m. 109 that leads to the final E minor chord in m. 110.

Example 4.15. *Fugue*. mm. 101-111.

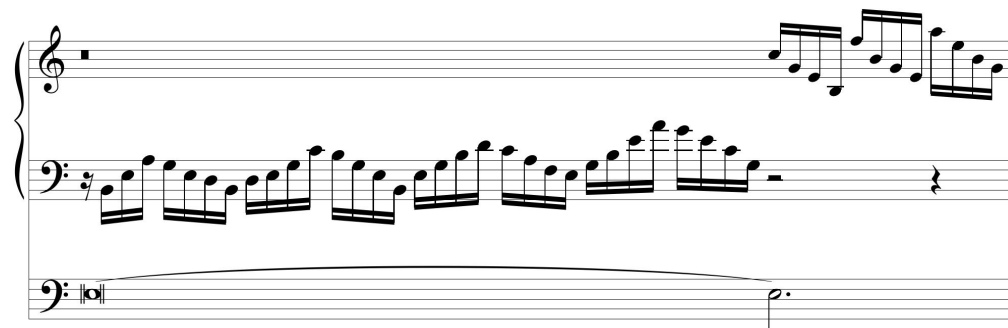
In various places throughout the score a new voice is very lightly penciled in. This may be suggestions from d'Indy. D'Indy pens another congratulatory note in the bottom margin: “tres bien travailet expressif.” (“very good work and expressive.”)

Prelude, 1921

The facsimile is extremely difficult to read but it clearly gives the date of composition as “July, 21,” presumably July 1921. This sketchbook piece contains no registrations, dynamic markings, accent marks or notations from an instructor. The score gives no key or time signature but it appears to be in E minor and in common meter. The 84-measure work is structurally divided into an **A B A¹ B¹ Coda**.

The **A** section (mm. 1-17) is represented by cadenza, *a*, *b*, *c*, and *d*. has three phrases that are framed by an unmeasured cadenza-like opening gesture. (Example 4.16) This creates an erratic and tempestuous mood. As we see in Example 4.16, the rising cadenza is grounded by an E pedal point.

Example 4.16. *Prelude*. m. 1. Opening Cadenza.

The image shows a musical score for the first measure of the Prelude. It consists of three staves. The top staff is in treble clef and contains a rising melodic line of eighth notes. The middle staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The bottom staff is in bass clef and contains a single note on E, which is held throughout the measure, indicated by a long horizontal line above the note. The key signature is one flat (B-flat) and the time signature is common time (C).

The final note of the cadenza elides with the *a* phrase (mm. 2-5) as we see in Example 4.17. The texture becomes more chordal. Dissonant chords in the manuals are underpinned with an e pedal tone that slides to an E-flat in mm. 4-5 as the manuals resolve to a C minor chord.

Example 4.17. *Prelude*. mm. 2-5.

The image shows a musical score for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 4/4 time. The first staff (treble) has a melodic line starting on a half note G4, followed by a quarter note A4, and a quarter note B4. The second staff (treble) has a chordal accompaniment with a half note G4, a quarter note A4, and a quarter note B4. The third staff (bass) has a melodic line starting on a half note G3, followed by a quarter note F3, and a quarter note E3. The fourth staff (bass) has a chordal accompaniment with a half note G3, a quarter note F3, and a quarter note E3. The score is numbered 2, 3, 4, and 5 at the beginning of each measure.

As we see in Example 4.18, the **b** phrase (mm. 6-10) states the descending melodic fourth interval that forecasts the opening interval of the **c** phrase melody. Both the **a** and **b** phrases are rhythmically calm.

Example 4.18. *Prelude*. mm. 6-15.

The musical score is presented in three systems, each with a grand staff (treble and two bass clefs) in 4/4 time. Measure numbers 6, 7, 8, 9, 10, 11, 12, 13, 14, and 15 are indicated above the treble clef staff.

- System 1 (Measures 6-11):** The treble staff contains chords in measures 6 and 7, followed by rests in measures 8, 9, and 10, and a single note in measure 11. The middle bass staff has chords in measures 8, 9, and 10, and a melodic line in measure 11. The bottom bass staff has a single note in measure 6, another in measure 7, and a long note with a slur in measures 8-11.
- System 2 (Measures 12-13):** The treble staff has a single note in measure 12 and a two-note chord in measure 13. The middle bass staff has a melodic line in measure 12 and a more complex melodic line in measure 13. The bottom bass staff has a long note with a slur in measures 12-13.
- System 3 (Measures 14-15):** The treble staff has a two-note chord in measure 14 and a melodic line in measure 15. The middle bass staff has a melodic line in measure 14 and a melodic line in measure 15. The bottom bass staff has a long note with a slur in measures 14-15.

The low B in the pedal in mm. 6-7 (Example 4.18) does not exist on the standard American organ pedal board. This notational error in Moore's sketchbook is most likely intended as a low C. The *c* phrase (mm. 11-14) is a four-measure melody that is accompanied by sixteenth note descending broken chords. The first measure of the *d* phrase (mm. 15-17) relates to the opening gesture of the cadenza and quickly moves to end on an E minor seventh chord.

The **B** section (mm. 18-33) shown in Example 4.19 has two eight-measure phrases, *e* (mm. 18-25) and *f* (mm. 26-33). Moore slows the rhythmic motion of the accompaniment and moves all voices into the treble range. The *e* phrase (mm. 18-25) is more lyric and gives much needed rest to the storminess of the **A** section. The *f* phrase (mm. 26-33) is tonally adventurous where the melody bends into the chromatic mixture of seventh chords of all types and their resolutions. Moore is experimenting with extreme harmonic progressions and tonal color. Harmonically this section is in D minor.

Example 4.19. *Prelude*. mm. 18-33.

The musical score is presented in three systems, each with three staves. The first system (measures 18-22) shows a right-hand melody with eighth notes and a left-hand accompaniment of eighth notes. The second system (measures 23-28) continues the melody with some grace notes and a more complex left-hand accompaniment. The third system (measures 29-33) features a right-hand melody with some grace notes and a left-hand accompaniment that includes rests in the bass staff.

The **A**¹ section (mm. 34-47) is built as *cadenza*¹-*a*¹-*cadenza*²-*c*¹-*d*¹. The stormy unmeasured opening cadenza is now shortened. A dominant D pedal tone underpins an F# diminished seventh chord which cadences to G major as *a*¹ begins. The upper notes strongly ring out a descending minor third G-E. Another two-measure cadenza follows and leads from G major to the tonal area of G#. The *c*¹ section retains its dissonant characteristics with a melody in F minor accompanied by a broken chord accompaniment outlining G# minor. The goal of the *c*¹ section is to ultimately move to G# minor for the *d*¹ phrase.

The **B**¹ (mm. 48-71) reverses the *e* and *f* phrases from the **B** section. Moore doubles the length of the *f*¹ (mm. 48-63) to sixteen measures. There is a shift from G# minor directly to a G major at mm. 57-58. The *f*¹ phrase ends with an authentic cadence in G major. The *e*¹ (mm. 64-71) phrase retains its restful melodic and harmonic characteristics with an underpinning of a G pedal tone. The G pedal tone steps down through F# to E in m. 71 leading to the coda (mm. 72-84).

The coda (mm. 72-84) shown in Example 4.20 begins on a half-note C⁷ chord in first inversion. There is no resolution to F major. The E pedal note becomes a pedal tone over which a descending fourth from D to A (a motive taken from m. 6) slowly moves towards the end of the piece. In m. 76, the E pedal tone moves to D with the upper two voices suggesting G major. The return of the E pedal tone in m. 79 is joined by a B pedal tone in the upper voice. These pedal tones are the boundaries for the repetition of a descending melodic fourth, D to A. The piece ends mysteriously with pitches E, A, and B sounding. There is no final tonic chord.

Example 4.20. *Prelude*. mm. 72-84.

The musical score for Example 4.20, *Prelude*, measures 72-84, is presented in two systems. The first system (measures 72-77) shows the right hand with a whole rest in measure 72, followed by quarter notes in measures 73-75, and eighth notes in measures 76-77. The left hand plays a series of quarter notes with phrasing slurs. The second system (measures 78-84) continues the right hand melody with quarter notes and eighth notes, while the left hand continues with quarter notes and phrasing slurs. The bottom staff features a series of quarter notes with phrasing slurs.

Moore performed a *Prelude* and *Fugue* of his own in recital at the Cleveland Museum of Art on January 24, 1923 and again on January 28, 1923. This fact assists to establish that there is companion relationship of the *Prelude* to the *Fugue*. Both are in the key of E minor. This is within common Baroque practice of pairing a prelude and fugue. The prelude is usually not a contrapuntal piece; it usually establishes the tonal center and mood as well as being used to get the listener's attention through virtuosic techniques, beautiful melodies, or other composition techniques. Moore accomplishes this in the opening sweep of this *Prelude*. The relationship of the *Prelude* and *Fugue* can also be supported through a study of melodic content. In a comparison of Examples 4.21 and

4.22 shows that the four-measure melody that Moore composed for the *b* of the *Prelude* has a similar heads-and-tail contour to the subject of *Fugue*.

Example 4.21. *Prelude*. mm. 10-13. Subject.



Example 4.22. *Fugue*. mm. 1-5. Subject.



CHAPTER FIVE

THE MATURING WORKS (1921-1925)

A second period contains works written during the years of his tenure at the Cleveland Museum of Art (1921-1925). These maturing works are *Four Museum Pieces*, *Scherzo*, and *A March for Tamburlaine*.

Four Museum Pieces, 1922

Fifteenth Century Armor, *A Madonna of Botticini*, *Chinese Lion* and *Unhappy Flutist*, and *A Statue of Rodin* are the four works of art that inspired Moore to compose this set. Moore gives this history of this set and the instrumentation required for the orchestrated version in his notes in the program for the November 15 and 17, 1923 premiere when he conducted the Cleveland Symphony Orchestra.¹

These pieces, composed for organ at Peterboro, New Hampshire, in June 1922 and scored for orchestra June 1923, are an attempt to depict musically the moods evoked by four widely differing works of art. The styles of works themselves are contrasted and range from plainchant to the gay irresponsibility of contemporary music.²

The pieces are scored for the following instruments: one piccolo, three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, kettle drums, bass drum, snare, drum, cymbals, gong, tambourine, two harps, organ and strings.³

As organist at the Cleveland Museum of Art, Moore performed this set in its entirety in the original organ version three times: on October 11, 1922; October 15, 1922;

¹ Goss, *Modern Music Makers*, 158.

² Douglas Moore, *The Cleveland Orchestra Program Notes: Sixth Season 1923-1924*. Vol. 5, Cleveland: The Musical Arts Association (1923-1924), 109-111.

³ *Ibid.*, 111.

and on December 31, 1924. He performed *Fifteenth Century Armor* and *A Madonna of Botticini* on June 24, 1925. A popular organ virtuoso of the time, Lynnwood Farnam, performed one movement, *A Madonna of Botticini*, from manuscript in March of 1923 in a concert in New York City.⁴ This shows a bit of the popularity that Moore enjoyed. The *Four Museum Pieces* also received other honors and performances, including a Pulitzer Traveling Fellowship in 1925 for the orchestrated version. It was this prize that allowed Moore to return to France to study composition with Nadia Boulanger.

The *Four Museum Pieces* were never published in either version. In researching this work a discrepancy was discovered. Harold Gleason (noted organist and musicologist) and Warren Becker in their book note that the orchestrated version was published by Carl Fischer.⁵ The Special Collections Librarian and Archivist for the Sibley Music Library of Eastman School of Music where archival copies of the Carl Fischer publications confirms that *Four Museum Pieces* were not published by Carl Fischer.⁶ The following analyses of each piece are offered as introductions and as explorations to Moore's developing compositional language.

Fifteenth Century Armor

The title of this piece, in Moore's hand, is different on the organ score, the orchestral full score, and within the separate orchestral parts. On the organ score Moore

⁴ "Plans of Musicians," *New York Times*, 18 March 1923, sec. X3.

⁵ Harold Gleason and Warren Becker, "Douglas Moore," *Twentieth Century American Composers*. Second Edition. (Bloomington: Frangipani Press-TIS Publications, 1980), 129-137. [This work includes an extensive bibliography up to 1980.]

⁶ In an e-mail communication with David Peter Coppen on 13 December 2007 at 10.20am, Coppen, the Special Collections Librarian and Archivist for the Sibley Music Library of Eastman School of Music where archival copies of the Carl Fischer publications are held, states: "I can confirm that this work [*Four Museum Pieces*] was not published by Carl Fischer, LLC, and therefore we have no pertinent archival records on-site that would assist you."

writes “XVI Century Armor.” On the instrumental parts for orchestra he writes either “Sixteenth Century Armor” or “16th Century Armor.” Atop the orchestral full score he pens “15th Century Armor.” Since in the following description taken from Moore’s own notes from the orchestral program of the Cleveland Orchestra, I will use the “Fifteenth Century Armor” as title.

The first piece – “*Fifteenth Century Armor*,” is a strange little march, an echo of an earlier age of chivalry, faint rhythms suggestive of battles long forgotten and knights half remembered. Here and there is heard a battle cry or a trumpet blast but it is all very remote and intangible.⁷

To hark to an earlier era, Moore uses a melodic and harmonic language derived primarily from the Dorian mode and secondarily from the key of D minor. The Dorian scale produces the following chordal qualities: i, ii, III, IV, v, vi^o and VII. Moore also uses deceptive cadences and extreme use of the tritone interval to produce a dramatic 62-measure march in **ABA**¹ form.

The **A** section is divided into four sections: **a** (mm. 1-7), **b** (mm. 8-15), **a**¹, (mm. 16-18) and closing material (mm. 19-27). The first four measures of **a** are for manuals only. Moore quickly establishes a feeling of an impending battle in an opening eighth-note rhythmic gesture followed by a strong quarter-note pulse. The modal elements are established from the outset by melody and the harmony generated from the Dorian mode. In mm. 5-6, the major VII chord of the mode allows Moore to move easily from D Dorian to F major. This leads to a series of secondary dominant chords that tries to move the tonal center back to D minor but is thwarted by a deceptive cadence on B minor. Measure 8 begins the **b** section where B minor is altered chromatically to a B diminished

⁷ Moore, *The Cleveland Orchestra Program Notes*.

chord that, in m. 9, resolves to C minor leading to G major. This starts an extended cadential section that again tries to move to a tonal center on D. The *b* section (mm. 8-15) introduces a new melodic motive – the tritone interval. This appears in the tenor in mm. 8-9.

Example 5.1. *Fifteenth Century Armor*. mm. 1-9. mm.

The musical score for Example 5.1, 'Fifteenth Century Armor', measures 1-9. The score is in common time (C) with a key signature of one flat (B-flat major). It consists of three systems. The first system contains measures 1-5. The second system contains measures 6-9. The third system contains measures 10-12. The notation includes a treble clef, a bass clef, and a tenor clef. The music features complex harmonic textures with diminished seventh chords and tritone intervals.

This results in a series of diminished seventh chords. At m. 12, Moore extends the harmonic tension when the anticipated cadence to a D minor chord is replaced with a D diminished chord. This assists with the movement to B-flat major at m.16. The D diminished chord of m. 12 functions as $vii^{\circ}/E\text{-flat}$. This dominant functioning chord

moves to A-flat and then moves to B-flat in m. 16. The *a*¹ section (mm. 16-18) is a reharmonization of mm. 1-3 in B-flat major that cadences in D minor in m. 19. The closing material, representing Moore's concept of "battles long forgotten," is musically depicted by trumpet calls (upper manual) and agitated staccato eighth notes in mm. 19-22. In mm. 22-27, there is a secondary dominant relationship as in mm. 5-7. The material is more intense than the first because the move to A-flat is altered when Moore returns to the melodic use of the D Dorian scale in m. 24 but retains the harmonization around A-flat. The use of E-natural creates an augmented A-flat chord [substitute dominant] to F minor which lasts for two measures (mm. 24-25) and moves directly to D Dorian with a measure and a half of V/ii progressing through v to i in m. 28.

The **B** section (mm. 28-38), shown in Example 5.2, musically depicts the knights riding their steeds into battle. The cantering and galloping of horses is heard in the consistency of the staccato eighth-note motive in the pedal (alluded to previously in m. 10). The three-voice-fanfare chords in the manuals ride atop in mm. 28-33. The harmonies move from D major with modal elements to – by the help of the "trumpet blast ... very remote" that is a remote e-flat open fifth – move the harmony to D-flat major in m. 32. The fanfare in the manuals has a thicker texture but remains in D-flat. The deceptive cadence to F major on the third beat of m. 32 is brief, for the intensity of battle grows, requiring the musical material to become more intense. The abrupt movement to F major in m. 33 is followed by a repeated tritone in the pedal. No supporting voices help to determine where the piece is harmonically. Is it an F⁷ chord leading to B-flat? A two-beat change in m. 35 sounding an A⁷ is no help in answering the question of key because it returns immediately to the E-flat, a tritone interval. This pattern is repeated in m. 36.

This disintegration of harmonic stability creates the most tension in m. 37-38 when the repetition of the pedal tritone motive is doubled in the manuals. The resolution comes in m. 39 with a cadence in a triumphant D Dorian.

Example 5.2. *Fifteenth Century Armor*. mm. 28-39.

The musical score is presented in three systems, each with three staves. The top staff is the right-hand piano part, the middle staff is the left-hand piano part, and the bottom staff is the lute part. The key signature is one flat (B-flat) and the time signature is 4/4. Measure numbers 28 through 39 are indicated above the right-hand piano staff. A dynamic marking of 8^{va} Lower is placed above the right-hand piano staff at the beginning of measure 30. The lute part consists of a continuous eighth-note bass line.

The cadence to D Dorian signals the beginning of the A^1 section. This section follows the harmonic progression of the A section. The melody of a^2 is in the pedal with thick half note chords in the manuals punctuating the triumphant return of the knights. This type of re-voicing thickens the texture until in mm. 48-56 where the original b and a^1 appear. The closing material is truncated. In Example 5.3, the harmonic motion of D (i) to C (VII) to D (i) now has the descending tritone motive played in the pedal. Next is a restatement of the E-flat open fifth “distant trumpet call” from m. 31. This (flat ii) creates an altered (minor) Neapolitan chord (E-flat minor) over a tonic D pedal tone that resolves directly to D minor. This leaves the listener feeling that the scene has ended.

Example 5.3. *Fifteenth Century Armor*. mm. 57-62.

A Madonna of Botticini

The second piece – “*A Madonna of Botticini*,” is an attempt to delineate the fine line and the pure religious feeling of the fifteenth century Italian painters. This Madonna is clear-eyed and serene, almost austere in her simplicity of expression. The music is in four short phrases suggestive of the ancient plainchant and is played by a single flute. Each phrase is sustained at the end by a few simple chords by the strings, winds or brass.⁸

⁸ Moore, *The Cleveland Orchestra Program Notes*.

In this 38-measure piece, Moore alternates four chant-like solo sections with a chordal section that is always in 3/4. To create the unmeasured feeling of chant, Moore varies meter signatures and ties notes into downbeats, thus evading a feel of pulse. The chords that punctuate the solo are not so “simple” as Moore states. They have a specific direction and purpose.

As we see in Example 5.4, even though the key signature of the piece is F major, Moore avoids establishing a tonal sense of F major by not revealing the entire scale until the last solo. Each chant solo has a pitch set with a specific function.

Example 5.4. *A Madonna of Botticini*. mm. 1-10.

The musical score for Example 5.4 consists of two systems of music. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The music is written for a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The meter signature changes frequently: measures 1, 3, and 5 are in 3/4; measures 2, 4, and 6 are in 2/4; measure 7 is in 3/4; measure 8 is in 4/4; and measure 9 is in 3/4. The notation includes various rhythmic values, ties, and phrasing slurs. The bass line is mostly silent in the first system, with some activity in the second system.

The opening Solo I (mm. 1-6) avoids the use of the leading-tone scale degree, E, and uses a melodic formula (pitches 3-4-5 of the F major scale) that leads the listener to hear a modal cadence to C.

Example 5.5. Pitch set for Solo I.

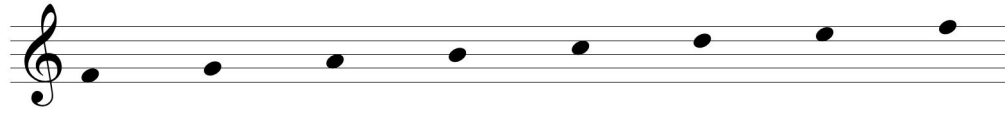


Its three-measure chordal response (mm. 7-9) is, as all four chordal responses, in 3/4 meter. The last note of the flute solo creates an upper C pedal tone under which the chordal progression moves from a tonal center on f to C via the following progression:

F: iii-v-vi^{♭7}-i⁷ (substitute dominant of ii) ii-V

With the appearance of the pitches B-natural and E-natural, Solo II (mm. 10-14) is in the tonal area of C. Moore retains the tonal feel by centering the melody on the pitch a. The B-naturals emphasize the modal feeling. The melodic cadence of A-B-natural-C-D-E (m. 13) has its E pitch sustained in the chordal response, and with it finally cadences to the pitch F in m. 17.

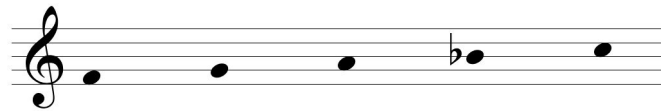
Example 5.6. Pitch set for Solo II.



The chordal response helps to define the tonal areas of mm. 10-17.

Solo III (mm. 18-22) melodically contains only the first five notes of the F major scale and is constructed to center around the pitch F.

Example 5.7. Pitch set for Solo III.



The phrase created in mm. 20-22 is the first place Moore provides a real sense of F major. This dominant C pitch is first harmonized deceptively with an A-flat major chord (flat VI of C) at m. 22 which moves to C major in m. 25.

Solo IV (mm. 26-29) uses all the pitches of the F major scale.

Example 5.8. Pitch set for Solo IV.



Moore reveals the tonic with a cadence in which the melodic scale degrees lead to the tonic. The final tonic F is sustained by the longest chordal progression of the piece (mm. 30-38). Even though Solo IV is the one that is most tonal, the following progression with its beginning the relative minor (vi) and avoiding of the V-I cadence is the most modal.

This piece ends with a full tonic F major chord releasing its third to produce an open fifth, F-C in mm. 36-38.

Chinese Lion and Unhappy Flutist

Among the facsimiles received from the Library of Congress of *Four Museum Pieces*, this is the only piece that is found in a revised version. When comparing the organ score and the orchestrated version, we see that the orchestrated version is based upon the revised organ score. There is only one place where the orchestrated version does not follow the revised organ score. This exception will be discussed later.

Moore states in his program notes to the performance of the orchestrated version the storyline of this programmatic piece.

The third piece – “*The Chinese Lion and the Unhappy Flutist*,” is unabashedly program music. It presents an impossible lion, “the dog Foo,” who, fatigued from his glorious and boastful adventures, presently goes to sleep. An unhappy flutist coming by with his melancholy lay causes the lion to stir, to wake and after shamefully stalking the unconscious flutist, with a horrendous leap and scream, silences the lament.⁹

The Original Organ Version

In this 72-measure piece Moore observes the traditional harmonic patterns of binary form and adds an introduction and closing material. He also employs compositional techniques of the late-Romantic and Impressionistic era such as pentatonic

⁹ Moore, *The Cleveland Orchestra Program Notes*.

scales, bitonality, extended harmonies, altered functions, and added-note chords. With two dramatic characters, Moore presents references to the lion in 2/4 time and to the flutist in 3/4 time. The formal structure that results is an Introduction (mm. 1-8), **A** (mm. 9-42), **B** (mm. 43-66), Closing (mm. 67-72).

In the harmonically ambiguous introduction, Moore sets the scene of a parading lion by using open fifths in the left hand starting on G and moving downward to E, avoiding any sense of major/minor modality.

The **A** section evokes the lion's "glorious and boastful adventures" that exhaust him and ultimately see him falling to sleep. This section is made up of *a* (mm. 9-18), *b* (mm. 19-34) and closing material (mm.35-42). The *a* phrase, is a bitonal mix where the left hand and pedal begin in G major and steps down to E minor. As we see in Example 5.9, above it in the right hand Moore fashions a majestic tune which begins in F# and emphasizes the scale degrees of the pentatonic scale, then the F# minor scale and then the F# major scale.

Example 5.9. *Chinese Lion and Unhappy Flutist*. mm. 9-14.

A cadence in E minor is reached with the pompous roar of the lion created by a sweeping C# minor seventh arpeggio that lands on a B-flat major chord (an altered dominant) and resolves to an E minor chord. The following two measures of connecting material alternate open fifth and E minor chords, providing the harmonic stabilization to E minor and showing the lion happily on his way. Another adventure is alluded to in the **b** phrase where the harmonies change slightly but are related to the **a** phrase. The right hand melody is not scalar as in **a** but now outlines chords: a C# diminished chord, an A major chord and D diminished chord. All parts move together to a G chord. On the last eighth pulse of m. 23 there is an F-natural appoggiatura. This appoggiatura resolves to an E-flat in the pedal. As we see in Example 5.10, the last five measures of the **b** phrase (mm. 24-28) see the bitonality coalescing into a denser texture that results in extended harmonies and the slowing of both the rhythmic and harmonic motion.

Example 5.10. *Chinese Lion and Unhappy Flutist*. mm. 24-29.

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It is divided into two systems. The first system contains measures 24, 25, 26, and 27. The second system contains measures 28 and 29. The right hand (RH) plays a melodic line with various ornaments and articulations. The left hand (LH) provides accompaniment, including a prominent pedal point in measure 29.

The *b* phrase concludes with variation of the *a* phrase scalar melody beginning on the downbeat of m.29, now an octave which is accompanied by a G in the pedal and with slow moving chromatic sixths in the left hand. The closing material, mm.35-42, depicts the Lion going to sleep after his adventure. The texture thins – there is no pedal sounding – and the right hand melody consists of only the final motive played down an octave and in a chromatic sequence that ends on B-flat. The accompaniment descends chromatically from G# to G-flat. Because of this root movement to G-flat with a B-flat above it, a cadence on G-flat is briefly felt. The lion in deep sleep is evoked during the final five measures that are all played by the pedals and are alternating open fifths on D-B. The *A* sections achieves the tonal area of (V) D-major at its end.

In the **B** section (mm. 43-66), the unhappy flutist happens upon the sleeping lion. This section is made up of *c* (mm. 43-48), *a*² (mm. 49-51), *c*¹ (mm. 52-57), *a*³ (mm. 58-61) and *c*² (mm. 62-66). Moore cleverly uses the overall phrase structure to show the interplay between the characters when he associates the *c*, *c*¹, *c*² with the flutist and the *a*² and *a*³ with the lion. Here is where the time signatures are also part of the identification, as the flutist's material is 3/4 time and the lion's in 2/4 time. Since the lion's material retains bitonal elements of *a*, Moore further delineates the two characters.

The six-measure *c* phrase (mm. 43-48), as we see in Example 5.11, has a sustained D minor chord in the lower voices representing the sleeping lion, and the flutist's melody remains above it. This melody, clearly centered on the pitches D and A, has as color an A-flat, C# and D#. This melody does not end on a tonic or dominant, but on a B-natural (m.48). These coloring pitches create a melodic tension but never steer the listener away from any true sense of the D minor tonal center.

Example 5.11. *Chinese Lion and Unhappy Flutist*. mm. 43-48.

The musical score for Example 5.11 consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line starting at measure 43 with a quarter note G4 (labeled 43), followed by quarter notes A4 (labeled 44), B4 (labeled 45), C#5 (labeled 46), and D5 (labeled 47). The line concludes at measure 48 with a quarter note B4 (labeled 48). The middle and bottom staves are in bass clef with the same key signature and time signature. They provide harmonic support with sustained chords. The middle staff has a D4 (labeled 43) in the first measure, which is sustained through the entire phrase. The bottom staff has a D3 (labeled 43) in the first measure, which is also sustained through the entire phrase.

The lion shows his annoyance in *a*² with the B major melody over a C major open fifth. Above it, the flutist's melody retains the same pitch set as before but is rhythmically altered by adding longer values to create even more tension. The lion is shown disturbed again in *a*³ (mm. 58-61) now with an F major melody over a G-flat major open fifth accompaniment. At *c*² (mm. 62-66) the phrase is shortened to five measures. The ultimate confrontation between the two characters is alluded to by the alternating the time signatures and by the interpolation of the lion's motivic and time signature from the *a* phrase into the third measure of the phrase while the flutist sustains a high A. This results in an unstable but balanced phrase (2+1+2). The flutist's last three unaccompanied pitches are A-D#-A. It is interesting that the flutist's shrieking motif is the same interval, a tritone (A-D#-A,) as the E-B-flat-E of the lion's roar at the cadence in m.15-18.

The closing material for this piece (ms. 67-72) is made up of the lion's roar – the C# minor seventh arpeggio from ms.15-16. But in mm.67-68, it functions as a C# diminished/minor 7 that is vii^o/V in G leading to the V and ultimately to I. Moore colors this traditional progression with added pitches resulting in V flat 9/+5 to an open fifth with an added augmented fourth. The piece concludes as it began, with an open fifth on G.

The Revised Organ Version

The revised version is 86 measures long, ten measures longer than the original. With a shortened introduction and a further developed **B** section, the formal structure is now: Introduction (mm. 1-4), **A** (mm. 5-38), **B** (mm. 39-75), Closing (mm. 76-86). The new introduction is only four measures long. From the start, it illustrates the furious nature of the lion with a growling three-measure pedal trill on low E. In mm. 2 though 4,

the left hand adds a cluster of E and E-flat. Over this in m.4, the right hand on the second beat plays a sixteenth note E-major scale. The underpinning of the E pitch makes the listener expect that this scale will end on G as it elides with an E-minor chord at m. 5, but it ends surprisingly on an F# that ushers in the bitonal *a* phrase of the first large section.

The **A** section was not changed in the revision. But in considering the three versions of this piece that exist (two organ versions and the orchestrated version), it is important to take a moment here to mention that the orchestrated version concludes the **A** section differently from the original and revised organ score version. The final five measures of the orchestral version are still alternating half-note open fifths but instead of the D and B-natural open fifths it is now open fifths on D and B-flat. This change takes the cadence from with normal diatonic and modal connotations (I-vi or I-VI) into the realm of third relationship.

The revised version of **B** shows the play between the lion and flutist in a more graphic and dramatic way. Here the listener has a greater sense of the lion “shamefully stalking” the flutist. Since Moore further develops his ideas, this new **B** section is made up of *c* (mm. 39-44), *d* (mm. 45-52), *c'* (mm. 53-58), *a'* (mm. 59-67), *c''* (mm. 68-75). Moore here still uses the overall phrase structure to show the interplay between the characters when he associates the *c*, *c'*, *c''* with the flutist and the *d* and *a'* with the lion. Another significant difference is in the revised version the flutist is unaccompanied in *c* and *c'*. This helps to show that the flutist is totally unaware of the lion. The lion in the revision remains unaccompanied by the flute in *d* or in *a'* just as in the original. The lion’s reaction in *d* is new material consisting of a low G major chord with a single note melody above it for the first three measures. This sinks first to an E minor chord, then to

an E-flat minor chord, and finally to a D major chord. This shows that the lion, disturbed from his sleep, is now resting again. The flutist at *c'* (mm. 53-58) is given the material of the original (mm. 52-57) as solo material but again with no accompaniment. The lion's response in *a'* (mm. 59-67 of the revised version) is based upon the material of the original version (mm.49-50), reworked and extended. It now opens with a fast ascending C major scale in the left hand. The *c'* phrase (mm. 68-75), as we see in Example 5.12, depicts the confrontation. The lion, shown through slowly rising chords, is shamefully stalking and waiting for the right time to attack. The flutist plays a melody that retains the pitch set of *c* but with rhythmic motivic development. Suddenly realizing the presence of the lion, the flutist is terrified. This is represented in the climax on D# in m. 75.

Example 5.12. *Chinese Lion and Unhappy Flutist*. mm. 68-75.

The demise of the flutist is shown as the closing material elides with the last note of D# in m. 75. The lion's attack is signaled by a pedal trill on low G. These two notes at the dissonance level of an augmented fifth are held for two measures until in m. 77. The lion pounces in m. 77, shown by the quick D major scale that runs to punctuate an A⁹ chord on the downbeat of m. 78. This is followed by F# and G open fifths that ascend to an altered (V) D chord (no third or fifth but with added fourth and flat ninth) in m. 79. The final tonic (I) sound is a G open fifth with an added sharp fourth creating a cluster of sound possibly to depict a purring, satisfied lion.

An overall outline of the harmonic progression of the revised version's **B** and closing section is:

mm. 39-58.

D-----G/D-----D

mm. 59-67.

B/C-----B⁷

mm. 68-84.

E⁷--A--B-f#⁷--D--E^o--F#^o--G--A⁷/G#-A⁹--D--G

Organ Performance Considerations

Moore in two places wrote notes that do not exist on the organ keyboard. In the **A** sections of both the original (mm. 35-37) and revised (mm. 31-33) versions, he wrote a low G#, G-natural and G-flat for the left hand. Since there are no pedals playing at that time, I believe that he may have penned them on the left hand staff by mistake. There is an argument that this same thing may have occurred in mm. 18-19. I would state that since the first interval is an open fifth and that this is two measures of connecting material, Moore did not want the pedal to play there. Another place is in the **B** section of the revised version at mm. 62 and 65. The left hand accompaniment goes to a low B-B-flat-A. This is a place where moving it to the pedal would not work well due to the active nature of the material. Register the left hand using 16' pitch and playing up an octave will deliver the required pitch to solve this difficulty.

Moore has in three places curious rhythmic notational mistakes. The first is in the original at mm. 34-38. He retains the 2/4 time signature, but his calligraphy clearly has

whole notes in mm. 34-37 and two half notes in m. 38. Judging by the meter signature, he must have meant half notes in mm. 34-37 and two quarter notes in m. 38. The second is in the revised version at m. 52. Moore marks the key signature as 4/4 but the rhythmic values in the measure clearly add up to 3/4. Atop the next page at m. 53, he clearly marks 3/4. The third instance is also in the revised version in the top voice in m. 72. The last four pitches in his calligraphy are eighth notes. To fit the 2/4 meter signature, the eighths need to be taken as sixteenths. Moore corrected each of these errors in the orchestral version. In the A sections of both the original (m. 37) and revised (m. 33) versions, the two half notes notated in one measure of 2/4 are now correctly spread to two measures of 2/4 and the D open fifths are tied.

Within this piece, Moore clearly takes the best concepts of the French Impressionists and the early twentieth-century composers to reflect a work of art he encountered at the Cleveland Museum of Art. He showed great creativity and daring by using his immense mastery of melodic writing and harmonic tools such as bitonality, pentatonic scales, melodic fragments, extended added-note harmonies, non-functional use of chords and free use of alternating textures to tell an exciting story in sound.

Statue by Rodin

The fourth piece is suggested by Rodin's "Man of the Age of Bronze." A stark figure of a man waking to the consciousness of his superb strength and power, one feels in this statue the intense affirmation of life. The music presents a sort of chaos, indistinct and low, from which fragments of a theme gradually emerge. As the theme becomes clearer the music grows in volume until, with the full orchestra, and the organ, the theme on its complete intent is exposed in a triumphant affirmation of power and the will to live.¹⁰

¹⁰ Moore, *The Cleveland Orchestra Program Notes*.

Moore successfully depicts the emerging strength and self-awareness of the “Man in the Age of Bronze” by developing one theme over the entirety of this movement. The thematic development with uses of other late-nineteenth-century compositional techniques results in a departure from a traditional form: Introduction (mm. 1-21), A (mm. 22-37), A¹ (mm. 38-62), Coda (mm. 63-71).

In a seemingly static introduction (mm. 1-21), Moore sets the scene of a man slowly beginning to break through an encapsulating membrane of unconsciousness. Man is represented throughout the introduction by a low pedal tone on the tonic, D, while material built on the leading tone (VII) and the upper leading tone (flat-II) sonically create the encapsulating membrane. Man’s emergence comes in mm. 18-21 as a build up of D fifths begins in the pedal and is joined by both hands. This creates a large crescendo and a thicker texture. Man in a nascent state is conscious and free. Harmonically, the introduction moves from

D C#/D G minor E-flat minor D.

Within this harmonic tension a motive gently appears in mm. 12-13 (Example 5.13) that will become the basis for the melody that Moore will further develop.

Example 5.13. *Statue by Rodin*. mm. 12-13.

Musical score for Example 5.13, measures 12-13. The score is in 4/4 time and D major. It consists of three staves. The top staff is a grand staff with a bass clef on the left and a treble clef on the right. The middle staff is a bass clef staff. The bottom staff is a bass clef staff. Measure 12 shows a melodic line in the grand staff starting with a quarter rest, followed by quarter notes G, A, B, and C. The middle staff has a whole note chord of G, A, and B. The bottom staff has a whole note G. Measure 13 shows a melodic line in the grand staff starting with a quarter rest, followed by quarter notes D, E, F, and G. The middle staff has a whole note chord of G, A, and B with a flat sign over the A. The bottom staff has a whole note G.

Through two melodic phrases of seven measures – *a* (mm. 22-28) and *b* (mm. 28-36) – and with harmonic movement from iv-V, the **A** section (mm. 22-37) shows that man is becoming aware of his physical nature and his potential power. As we see in Example 5.14, the melodic cell found in m. 12 is now presented as the opening of a fully developed melody line in the soprano voice.

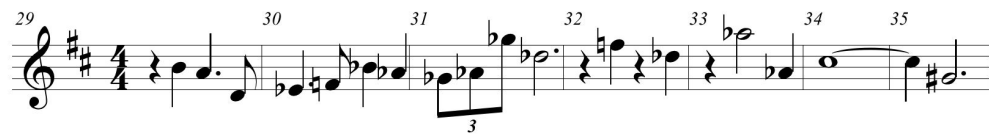
Example 5.14. *Statue by Rodin*. mm. 22-28.

Musical score for Example 5.14, measures 22-28. The score is in common time (C) and D major. It consists of a single staff with a treble clef. Measure 22 starts with a quarter rest, followed by quarter notes G, A, B, and C. Measure 23 has quarter notes D, E, F, and G. Measure 24 has a triplet of quarter notes G, A, and B, followed by a quarter note C. Measure 25 has quarter notes D, E, and F. Measure 26 has a triplet of quarter notes G, A, and B, followed by a quarter note C. Measure 27 has a quarter note D, a quarter note E with a flat sign, and a quarter note F. Measure 28 has a whole note G.

The contour of this melody depicts the first movements of man. It bends downward and stretches upward by an escape tone to return to A, then reaches upwards before bending downward and, by use of another escape tone, settles back to A.

The accompanying voices support man's careful movement by slow rhythmic motion. Because this melody is so bound to the dominant tone, Moore has the ability to extend the length of tension through chordal mutation. The harmonic motion of the *a* phrase is calm. It begins on G minor. It is expected to cadence to the dominant A (V) chord in m. 27. But Moore chooses to lengthen the tension by evading the cadence with a substitute dominant, an F#^{o7} chord (iii^{o7}). This chord is also an altered dominant to B major on which the *b* phrase (mm. 29-36) begins. As we see in Example 5.15, in the melody of the *b* phrase, there is no longer an emphasis on a central pitch as in the *a* phrase. It stresses the ascent of man. It is more chromatic and the range presses upward.

Example 5.15. *Statue by Rodin*. mm. 29-35.



The harmonic motion of this phrase moves from a second position B major chord that chromatically descends to first-inversion G-flat chord by m. 31. Moore only uses three chords to harmonize mm. 32-35: G-flat, F minor, and A major. Here Moore again uses movement between chords of third relation to lengthen tension at the cadence. Because the melodic phrase ends on a G#, the cadence to the pure A major chord happens at m. 36. This begins two measures of connective material (mm. 36-37). An A major chord is sustained as D#, G# and F# are added rhythmically at the half note pulse. These pitches transform the A chord into a first-inversion minor F#⁹ chord. This chord also can be seen as an altered dominant to G minor on which the **A**¹ section begins. Moore uses this

technique to lengthen the dissonance and tension by continuously manipulating the functions of chords. This manipulation pushes the energy forward and allows for a smooth elision to the A^1 section while compositionally recalling the end of the introductory section. The overriding harmonic motion of A is:

g D $f\#^{o7}$ (evaded cadence to V, A) B g-flat f A-($f\#^9$)

The A^1 section, mm. 38-62, is made up of an a^1 phrase (mm. 38-50) of thirteen measures and a b^1 phrase (mm. 51-62) of twelve measures. Moore creates the sonic image of man's growing confidence and power by further widening the range of pitch, by increased rhythmic activity in melody and accompaniment, by more use of chordal mutation, and by expansion of the melodic idea of a . As we see in Example 5.16, the a^1 phrase begins stating the melody an octave and a fourth higher, on D.

Example 5.16. *Statue by Rodin*. mm. 38-50.

Moore expands the melody by repeating m. 41 down a third. Measures 47-48 are a repetition but down a whole step. Moore concludes this developed version of the theme by repeating an upward reaching motive with greater tension in the accompaniment. Each voice at m. 43 is given its own independent idea as we see in Example 5.17. The alto voice has a repetitive triplet pattern, the tenor has a trumpeting countermelody, and the pedal develops its own melody idea as the top voice has an upper pedal tone.

Example 5.17. *Statue by Rodin*. mm. 43-46.

With the increased activity in the accompanying voices, the harmonic rhythm slows. At m. 47 there is a return to the ascending marching chromatic chords and pedal tone

beneath the melody. This brings the *a'* phrase to close. The overall harmonic motion of the *a'* phrase is:

g B-flat F f# c#

This follows Moore's previous practice of evading the cadence by moving by the interval of a third. Now it goes in the opposite direction from the expected A (V) to C# minor. The bass moves to B-natural, propelling the energy forward into the *b'* phrase. As we see in Example 5.18, the expanded twelve-measure *b'* phrase (mm. 51-62) is an extreme development of the *b* phrase. In the first half of this new phrase, Moore creates tension by stepwise chromatic motion, lengthening rhythmic values and stretching the pitch range upwards. In the second half, great energy is shown by increased rhythmic activity and intervallic leaps. Man is truly realizing his strength and power.

Example 5.18. *Statue by Rodin*. mm. 51-62.

As the melody rises, descending chromatic chords over a B-natural pedal tone and then an ascending chromatic scale over a B-flat pedal create chaos and harmonic instability (mm. 51-52). As the melody reaches the whole note at m. 53, the accompaniment returns to patterns as in m. 43. Moore creates a frenzy of tension beginning in m. 57-62 when the harmonic motion quickens to a quarter note pulse with ascending root position chords. The result is a complex linear harmonic motion that ends with a plagal cadence into the coda. Man is represented as rising and growing ever more aware and powerful. The harmonic movement of *b¹* is:

b	f#	G#	G ⁷	b ⁰	<i>Chromatic root movement-----</i>	f	B-flat	g
vi	iii	#IV	IV ⁷			v/VI	VI	iv

As we see in Example 5.19, it is in the coda (mm. 63-71) where Man finally seems to stand proud and with great confidence shouts his might and power.

Example 5.19. *Statue by Rodin*. mm. 63-71.

The musical score consists of two systems of three staves each. The first system covers measures 63 to 66, and the second system covers measures 67 to 71. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part features a melodic line in the right hand and a grounding pedal point in the left hand. In measures 63-66, the melodic fragment (D4-E4-F#4-G4) is repeated four times with rhythmic augmentation. In measures 67-71, the fragment resolves into a full D major chord, with the F# being released in measure 70.

Moore emphasizes the upward stretching melodic fragment from the beat fourth of m. 23. Over a grounding pedal tone D, this motive is stated four times. Each statement is rhythmically altered by augmentation to create a feeling of expansion. As the melody keeps reaching upward, a descending chromatic accompaniment creates further tension. Resolution is achieved in mm. 68-71 with the full D major chord. To show man raging with power, the F# is released in m. 70 resulting in an open D and A fifth using the full resources of the organ.

Scherzo, 1923

As mentioned in Chapter One, there is a discrepancy in the dating of this piece. Otto Luening (*Modern Music*, 1943)¹¹ and the 1952 publication of *Modern Music Makers: Contemporary American Composers* by Madeleine Goss,¹² both list *Scherzo* as being composed in 1927. The Columbia University Library holdings of Moore's papers has no composition entitled *Scherzo* dated 1927. On the title page of the facsimile from the Library of Congress is written "1923." Also, this score beneath Moore's signature is written "June 1923." Moore performed this work in concert on June 18, 1924 at the Cleveland Museum of Art while he was the Curator of Music. This helps to support the conclusion that *Scherzo* was composed in 1923 and not in 1927.

Moore's dedicated this piece to his assistant curator: "to Arthur W. Quimby with affectionate regard." When Moore left the Cleveland Museum of Art, Quimby assumed the position of Curator of Music.

Scherzo is 100 measures long. It is in G major and in 6/8 throughout. It is more technically demanding than anything that Moore had written to this point. There are rapid scale passages, leaps of an octave or more, arpeggiated material, chromatic alterations within fast passages that require careful technical attention, sixteenth-note chromatic motives and octave leaps and rapid melodic material in the pedal, as well as a pedal melody at the 4' pitch. All of this gives the excited and playful energy expected of a scherzo.

The formal structure of *Scherzo* is **A B C A¹ C¹ B¹**. In his harmonic scheme, Moore opts for a third relation of key (G major to E-flat major) in the **A** and **B** sections

¹¹ Luening, "American Composers, XX: Douglas Moore."

¹² Goss, *Modern Music Makers*.

rather than movement to the dominant. In the **C** section, he moves to the more expected tonal area of the relative minor – to E minor/modal (Phrygian). Both motions are by the interval of a third. One is a major third and one is a minor third away from the tonic of G major.

Intro	A	B	C	A¹	C¹	B¹
G	G-E ♭	E ♭-G	e	G-E ♭	E ♭	E ♭-G
I	I- ♭VI	♭VI-I	vi	I- ♭VI	♭VI	♭VI-I

The usual quick and whimsical character of a scherzo is found in the **A**, **A¹**, **B**, and **B¹**. The contrasting trio section is the **C** and **C¹**.

As we see in Example 5.20, *Scherzo* begins with an introduction (mm. 1-4) in which the harmonic progressions of I-V-I is outlined. The introduction begins melodically with a whimsical single sixteenth note gesture that is joined briefly at the fifth. Then quickly returns to a chromatic and disjunct single note passage. The introduction concludes with an ascending G major scale at the fifth that swiftly elides to **A**.

Example 5.20. *Scherzo*. mm. 1-4. Introduction.

As we see in Example 5.21, the **A** section (mm. 5-16) is characterized by a left hand quick scalar passage under a jaunty motive of dotted eighths and sixteenths is punctuated by a pedal. The overall harmonic motion is from G major to E minor (mm. 9-12) and by the use of chromatic motion downwards and with a reliance on secondary dominants and sevenths, Moore reaches the deceptive C 4/2 chord at m. 15. The C 4/2 does not resolve to F major or F minor, but further the chromatic alteration becomes a D⁰⁷. Moore crafts two measures of connecting material using the opening motive of the introduction. The connective material (mm. 17-18) outlines a D⁰⁷ chord. It is again altered to create a B-flat⁷ (V of E-flat) that elides into the **B** section that begins on a root

position dominant seventh chord, B-flat⁷. By doing this, Moore creates a continuous motion of energy from one section into the other. It is almost a feeling of breathlessness.

Example 5.21. *Scherzo*. A section (mm. 5-16) with connecting material (mm. 16-18).

The musical score is presented in four systems, each with three staves (treble, piano, and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. Measure numbers 5 through 18 are indicated above the notes. The score shows a continuous flow of energy through various chordal and melodic textures.

As we see in Example 5.21, the hands have the majority of the activity in the **B** section (mm. 19-33). The pedal is practically inactive with the exception of an occasional note to punctuate the arrival of a harmonic section. The **B** section contains four phrases of differing character. Moore, in the first phrase (mm. 19-22), switches the melodic and rhythmic material first heard in the **A** section. Now the right hand has the quick scalar passages over a jaunty motive of dotted eighths and sixteenths. It harmonically moves from E-flat to A-flat. The second phrase (mm. 23-27) the texture becomes more homophonic with the omission of scalar material. It begins in A-flat but with chromatic alterations and again relying on secondary functions moves to G. In the third phrase (mm. 27-31), the right hand steadily punctuates the dotted-quarter-note pulse. These strong dotted-quarter-note chords are exciting due to their chromatic characteristics. The third phrase is also exciting harmonically as the cadence includes a French sixth chord in m. 30. The closing material here is the three-measure phrase (mm. 31-33) that begins in G and modulates to E minor by a deceptive cadence on m. 33. There is no truncated introductory-like material connecting **B** to **C**, but rather an elision into the **C** section.

Example 5.22. *Scherzo*. B section (mm. 19-33).

19 20 8va

21 22 8va

23 24 25 26 27 28

29 30 31 32 33 8va

The **C** section (mm. 34-49), shown in Example 5.22, is characteristically calmer. Over a pedal solo that is played at the 4' pitch (the melody is heard one octave above where it is played), the accompaniment in the hands has a simpler texture. Rhythmic and melodic interest is created in the inner voices by using passing tones. This section has a balanced 8+8 measure phrase structure.

To achieve great harmonic color, Moore blurs the lines among E minor, G major, and E Phrygian in this section that is rooted in E minor. He does so by borrowing scales and harmonies found within the modes. Since Moore used this technique in his earlier works, it is not surprising to see him do it again.

There is not a connective section from **C** to **A**¹. Moore cadences in E minor at m. 49 to end the **C** section and immediately begins in G major at m. 50 for the **A**¹ section.

Example 5.23. *Scherzo*. C section (mm. 34-49).

34 35 36 37 38

Pedal played at 4' pitch level

39 40 41 42 43

44 45 46 47 48 49

The **A**¹ section returns with only few changes. Mainly, pedal notes have been omitted. The introductory type material originally in mm.17-18 of **A** is changed. As we see in Example 5.24, the C 4/2 in m. 61 chromatically descends to a C-flat 4/2 (flat-vi⁷ in E-flat). The introductory gesture mm. 61-62 leads to the **C**¹ section by third motion from C-flat 4/2 to E-flat.

Example 5.24. *Scherzo*. Connecting material (mm. 59-63).

The **C**¹ section retains the 8+8 phrase structure. The pedal melody of **C** is moved to the top voice in the hands. Even with this voicing change, the generic pitches stay the same. The most startling change is that the key signature changes from E minor to E-flat major. The melody is now harmonized throughout in E-flat. As we see in Example 5.25, because of the new key signature, the most intense chromatic harmonies result in m. 74.

This section concludes with exact material in the original mm. 17-18 that connected **A** to **B** now connects the **C**¹ with the **B**¹ section from mm. 79-80.

Example 5.25. *Scherzo*. mm. 74-83.

The musical score for Example 5.25, *Scherzo*, mm. 74-83, is presented in three systems. The key signature is B-flat major (two flats) and the time signature is 6/8. The first system (mm. 74-78) shows a melodic line in the right hand and a bass line in the left hand. The second system (mm. 79-81) features a more active right hand with sixteenth notes and a bass line with chords. The third system (mm. 82-83) includes a first ending bracket over measures 82 and 83, with a repeat sign and a first ending flourish. The score concludes with a final chord in the right hand and a whole note in the left hand.

In the concluding **B**¹ section (mm. 81-90), Moore retains the E-flat major key signature for mm. 81-86. In the **B** section (mm. 19-33) all the accidentals required in G major to function in E-flat were written in the score. Purely for convenience and for no functional reason, Moore here may have kept the E-flat key signature.¹³ With a cadence on m. 87 to G major, Moore changes the key signature back to G major as we can see in Example 5.26. Closing material (mm. 89-100) is created in mm. 89-92 by adding a measure of a two-octave descending A-flat major scale in left hand to the original **B** section's third phrase (mm. 28-29). This is again extended with a two-octave descending A-flat minor scale in left hand. In mm. 97-98, Moore simply ends with I-V⁷-I in G major. The cadential extension in mm. 99-100 sees the texture thin to just one voice that ends on the tonic tone.

¹³ This is an unusually early example of the concept of “signature transformation” as developed by twenty-first century music theorist Julian Hook.

Example 5.26. *Scherzo*. mm. 84-100.

84 85 86 87

88 89 90 91

92 93 94 95

96 97 98 99 100 δ^{ma}

A March for Tamburlaine, 1922

As mentioned in Chapter One, there is a discrepancy in the dating of this piece. Otto Luening (*Modern Music*, 1943)¹⁴ and the 1952 publication of *Modern Music Makers: Contemporary American Composers* by Madeleine Goss,¹⁵ both list *March* as being composed in 1928. The date on the facsimile is 1922. Moore composed this piece during the time he was employed at the Cleveland Museum of Art, though there is no record of his performing it there. Faint registration notations and manual directions on the facsimile suggest that he did perform the work somewhere.

With Moore's lifelong interest in literature and the theatre, it is not surprising that he would turn to Christopher Marlowe's (1564-1593) play, *Tamburlaine*, for inspiration for a programmatic piece for organ. *Tamburlaine* is about a shepherd who becomes a ruthless Mongolian warlord and conquers much of Asia. Marlowe stresses concepts of hubris and passion. Whatever the true program, Moore uses his maturing compositional skills to successfully tell the story of a war hero leaving for battle, remembering his love, engaging in battle, and returning the victor. Compositionally, Moore employs an extreme use of chromatically altered added-note chords, lengthy linear modulations, and enharmonic modulations. The result is a 121-measure piece with the formal structure of **A B A¹ B¹ A²** and **Coda**. Each of the **A** sections is similar in character, a marching or battle-driven scene. They are also similar in structure and character but share little thematic material. The **B** sections are lyrical and share more thematic material.

¹⁴ Luening, "American Composers, XX: Douglas Moore."

¹⁵ Goss, *Modern Music Makers*.

The overall harmonic movement of this work stresses root movement by third: C minor – A-flat – B major (enharmonic C-flat) – D major (enharmonic E-double flat) – G major – C major.

The A section (mm. 1-24) shows the army parading to war with seriousness and eager determination. As we see in Example 5.27, Moore uses a chordal texture punctuated with dotted motives in various voices to achieve forward motion. In the key of C minor, Moore incorporates chromatic added-notes for create an intensity of emotion.

Example 5.27. *March for Tamburlaine*. mm. 1-8.

The image displays a musical score for measures 1 through 8 of the piece 'March for Tamburlaine'. The score is written in 4/4 time and the key of C minor (two flats). It features a piano accompaniment with a treble and bass clef, and a separate bass line. The piano part consists of chords and dotted rhythms, while the bass line provides a steady, rhythmic foundation. Measure numbers 1 through 8 are indicated above the staff.

As we see in Example 5.28, at the end of m. 12, Moore moves to a cadence in G major. The clarity of this chord is challenged by the accompanying motives that foreshadow the impending battle.

Example 5.28. *March for Tamburlaine*. mm. 12-14.

The musical score for Example 5.28, *March for Tamburlaine*, measures 12-14, is presented in 4/4 time and G major. The score is written for piano, with a treble and bass staff. Measure 12 begins with a cadence in G major, marked with a half-diminished seventh chord (G7b9). The melodic line in the treble staff features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The bass staff features a marching pedal line in quarter notes (G2, A2, B2, C3). Measure 13 continues the melodic line with a triplet of eighth notes (D5, E5, F5) followed by a quarter note (G5). The bass staff continues the marching pedal line. Measure 14 shows a cadence in C major, marked with a half-diminished seventh chord (C7b9). The melodic line in the treble staff features a quarter note (C4) followed by a half note (G4). The bass staff features a marching pedal line in quarter notes (C2, G2, C3, G3).

Moore quickly shifts down by third motion to E-flat at m. 14. It begins in a major key and retains the chordal style with a marching pedal line in quarter notes. The harmonic rhythm slows and a cadence in C is sounded on the downbeat of m. 22. But Moore avoids the clarity of C major and minor by using a half-diminished seventh chord that resolves to a C pedal tone. Two-measures of a pulsing C pedal tone creates the connective material to the **B** section. Here the hero arrives in camp on the night prior to battle and thinks about the lover to whom he hopes to return victoriously.

The **B** section (mm. 24-46) is very different in character to the **A** section. Moore marks “oboe” above a sustained solo melody of three phrases. This theme rides above an accompaniment which is tension-filled with the anxiety of battle. Moore fuels this by an extreme use of linear modulation as can be seen in the harmonic reduction schematic of

Example 5.29. Functionally in A-flat at m. 27, the low pulsing C pedal tone dramatically beats the drum throughout the **B** section of the plotting defense in mm. 24-27. Intensity rises chromatically in the left hand chords in mm. 24-47.

Example 5.29. *March for Tamburlaine*. Reduction of mm. 28-47.

The musical score consists of two staves of music. The first staff contains measures 28 through 38, and the second staff contains measures 39 through 47. Each measure is marked with a circled 'C' below it, indicating a low pulsing C pedal tone. The chords in the left hand are marked with various accidentals (sharps and flats) to show their chromatic progression. The key signature changes from A-flat major in measure 28 to B major in measure 47.

In keeping with his overall concept of movement by third for each formal section, Moore moves to C-flat major in m. 47, but by using the key of B major avoids the difficult reading of multiple accidentals in such a chromatic composition.

The battle is played out in the **A**¹ section (mm. 47-70). Beginning with a galloping motive in the accompaniment and the blasts of trumpets in the upper voice, the army charges bravely. As we see in Example 5.30, the battle frenzy is shown in mm. 56-57. The rhythmic activity ushers in the cadence on F# in m. 58.

Example 5.30. *March for Tamburlaine*. mm. 56-58.

Musical score for Example 5.30, measures 56-58. The score is in 4/4 time and consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is three sharps (F#, C#, G#). Measure 56 features a treble staff with a triplet of eighth notes (G4, A4, B4) and a bass staff with a triplet of eighth notes (G3, A3, B3). Measure 57 continues the triplet pattern in both staves. Measure 58 shows a treble staff with a triplet of eighth notes (G4, A4, B4) and a bass staff with a triplet of eighth notes (G3, A3, B3).

Here, as in the A section, a clear cadence to the dominant is blurred by the activity of the inner voices. As we see in Example 5.31, the second phrase continues the marching triplet idea of the cadence but rhythmic values increase greatly in mm. 63-66.

Example 5.31. *March for Tamburlaine*. mm. 63-66.

Musical score for Example 5.31, measures 63-66. The score is in 4/4 time and consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is three sharps (F#, C#, G#). Measure 63 features a treble staff with a quarter note (G4) and a bass staff with a quarter note (G3). Measure 64 features a treble staff with a quarter note (A4) and a bass staff with a quarter note (A3). Measure 65 features a treble staff with a quarter note (B4) and a bass staff with a quarter note (B3). Measure 66 features a treble staff with a quarter note (C5) and a bass staff with a quarter note (C4).

A cadence to B major is set up in m. 65 with an F#⁷ chord, but the cadence is evaded when a D augmented chord is reached in m. 66. As we see in Example 5.32, now aiming at D major, Moore uses four measures of connecting material in which the bass in

stepwise motion reaches the dominant to D in m. 70. Moore seems to have neglected to mark an A-natural in m. 70 to create a dominant to D. In the example below it is added. The battle is over and the hero can remember his lover.

Example 5.32. *March for Tamburlaine*. mm. 67-70.

The **B**¹ section (mm. 71-96) retains the character and tune of the **B** section (mm. 23-46) with the three-phrase lyric melody. But the accompaniment here is much less dissonant and is more harmonically functional. The thoughts of the hero are filled with relief that the battle is over. Harmonically, Moore uses this section to navigate to the dominant of C major. At the conclusion of the second lyric phrase (m. 81), Moore changes the key signature from D major to C major. He enters this section not on C major but through the V/V – V. The third lyric phrase in C minor quickly becomes more militant and the solo voice joins the chordal texture. The extreme chromatic linear modulation of the **B** section that underlined the lyric melody for the entire section is much calmer in the **B**¹ section. As we see in Example 5.33, the motion to return to C major is begun but through harmonic motion downward by third in mm. 85-88.

The anticipation of a triumphant return is strengthened as Moore prolongs the arrival of the dominant in mm. 93-96.

Example 5.33. *March for Tamburlaine*. mm. 85-96. Harmonic Schematic.

A heroic victory march is finally reached in the A^2 section (mm. 97-115). With a homophonic texture in the manuals and a quarter-note marching scalar pedal line, the hero is portrayed as having survived his battle and is being welcomed home by throngs of admirers. Moore in the opening eight-measures of this section (mm. 97-104) stays solidly in C major. As in the A and A^1 sections, cadences to the dominant are avoided. In m. 104, a cadence to G is evaded substituting an E major chord (III) – a chord of third relation. In m. 106, the marching pedal line returns and is more chromatic. As the pedal line marches forward, the harmonic rhythm slows. In m. 115, the final cadence in major is thwarted when in the melody Moore chooses to use the rising natural minor scale pitches of A-flat and B-flat as he moves to C. This expected ii-V-I cadence becomes a ii-v-i cadence.

As we seen in Example 5.34, Moore in the coda at mm. 116-117, changes the 4/4 time signature to 3/4 time. The chords of the opening are recalled when the dramatic C minor to E-flat minor chords are sounded.

Moore returns to 4/4 in m. 118 and pushes through to the final C major resolution in mm.

118-121. The hero has returned home to prepare to conquer another foe in the future.

Example 5.34. *March for Tamburlaine*. mm. 116-121.

The musical score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature changes from 3/4 to 4/4 at measure 118. Measure 116 starts with a whole rest in the treble and bass staves, followed by a half note in the bass staff. Measure 117 continues with a whole rest in the treble and bass staves, followed by a half note in the bass staff. Measure 118 starts with a whole rest in the treble and bass staves, followed by a half note in the bass staff. Measure 119 features a triplet of eighth notes in the treble and bass staves, followed by a half note in the bass staff. Measure 120 features a triplet of eighth notes in the treble and bass staves, followed by a half note in the bass staff. Measure 121 features a whole note in the treble and bass staves, followed by a half note in the bass staff.

CHAPTER SIX
THE FINAL ORGAN WORK (1939)

Dirge – Passacaglia for Organ, 1939

When Moore returned from Paris in 1926, he began to teach at Columbia University. His compositional attention was focused on songs, opera, symphonic works, movie scores and piano pieces. But in 1939, with a commission from H. W. Gray Company, Moore again composed for organ, and this would be his last composition for organ solo. *Dirge – Passacaglia for Organ* appears in H. W. Gray's *Contemporary Organ Series 4*, in 1941 and later in the collected edition of *Contemporary Masterworks*.¹ In 1941, this new series was announced and reviewed in the two major journals targeted to organists. Harold Thompson writes in *The Diapason*:

Mr. Gray has started a new "Contemporary Organ Series" which does credit to his well known willingness to take a chance on modern works. All these need good performance and are of the kind that you like not, depending whether you are willing to try something fresh and at the same time very well constructed. The issues which I have seen include works by some of our best-known "modern" composers...

Moore, Douglas – "Dirge" (Passacaglia). This is pretty sure to be used a good deal.²

¹ Richard Corliss Arnold, *Organ Literature: A Comprehensive Survey, Volume II: Biographical Catalogue*, Third Edition (Lanham, Maryland and London: The Scarecrow Press, Inc., 1995), 568-569.

² Harold W. Thompson, "New Music for Easter and Reviews of Other Latest Publications," *The Diapason* 34 (March 1, 1941): 6. [Also mentions works by Wagenaar, Jacobi, Copland, Sowerby, Piston and Sessions.]

An unnamed source reviews *Dirge* in *The American Organist*:

In the new Gray Contemporary Series. It is a passacaglia and a rather good one, though still in the inescapable 3/4 rhythm of Bach's example; not wild and extravagant in order to gain attention, but develops rather smoothly and sanely. The public will not call it musical, but it's from an important contemporary and as such is worth a welcome.³

A discrepancy of title arises when looking at Andrew Stiller's work list in his *New Grove* article. He lists the title as *Passacaglia* from 1939 and in brackets states "arr. band by K. Wilson as *Dirge*."⁴ This leads one to the conclusion that the original title was *Passacaglia* and that it received the title *Dirge* after K. Wilson arranged it for band. The title on the facsimile of the organ version from the library of Columbia University is *Dirge – Passacaglia for Organ*. The K. Wilson that Stiller mentions is possibly the former Yale University band director and clarinet professor Keith Wilson. In a search for his transcription of *Dirge*, I discovered that Wilson did transcribe one of Moore's piano compositions, *Three Contemporaries: Careful Etta, Grievin' Annie, and Fiddlin' Joe* (1935-1940). In 1958, Carl Fischer of New York published Wilson's transcription as *Three Contemporaries; Suite for Band*.

Moore gives specific registrational instructions throughout so to assist any organist performing this work to achieve the full musical affect.

At the end of the manuscript, Moore noted "Cutchogue, N. Y. Sept. 1939." In September 1939, Hitler's Nazi troops were poised at Poland and the world was heading fully into World War II. As a veteran of World War I, Moore truly knew the horrors and

³ "Repertoire and Reviews," *The American Organist* 24, No. 6 (June 1941): 164.

⁴ Stiller, "Moore, Douglas S.," Grove Music Online.

sadness facing all people in a time of war. The overall character of this work is very emotional in a sober and restrained manner. Otto Luening observed:

The *Passacaglia* for organ (1939) is a solemn piece in which the rise and fall of the melodic line carries one to a majestic, affecting close. The contours of these lines have special interest because each one leads into the other without a break. It is a sound pattern in which even the arpeggios and scale passages fall into melodic relations. The piece evokes somber and tragic images and is a moving expression of our time.⁵

Moore composed this final organ work in a neoclassical manner. His use of a strong Baroque form coupled with restrained manner make it a fine example. *Dirge* is in 3/4 time with the tempo indication of “Allegro Moderato.” In 116 measures, the passacaglia ostinato is repeated twenty-one times after its initial statement. As we see in Example 6.1, the ostinato is five measures in length and is characterized by rhythmic fluidity. This construction assists Moore in floating the variations above it to increase tension. The tonal center is clearly on the pitch D and in modal/minor. Moore avoids the raised leading tone and entirely avoids using the sixth scale degree.

Example 6.1. *Dirge*. Ostinato (mm. 1-5).



Four larger sections result from his ingenuity: **A** (mm. 1-36), **B** (mm. 36-61), **C** (mm. 61-80), and **D** (mm. 81-116).

⁵ Luening, “American Composers, XX: Douglas Moore.”

Moore begins with creating a serious and somber feeling by simply stating the ostinato in the pedal at the 16' pitch. During the **A** section (mm. 1-36), all the ostinato statements are played in the pedal with the 16' pitch. The rhythmic pulse increases and texture thickens in the six variations. Harmonies in this section are all built on tones of the D-natural minor scale. This allows Moore to avoid traditional cadences and thereby create emotional tension. The only exception is in m. 7 where Moore gives a C# accidental. As the number of voices increase, the harmonies that result are extended harmonies from the D-natural minor scale. This section begins and ends in D minor.

There are six variations in the **A** section. Moore groups variations together to create longer compositional sections, resulting in forward motion. Variation 1 is paired with 2, variation 3 with 4, and variation 5 with 6. As we see in Examples 6.2-3, variation 1 (mm. 6-10) and variation 2 (mm. 10-15) are melodically linked and are homophonic. The soprano note of each is doubled at the octave in the tenor. The plaintive descending motives in thirds use a dotted eighth-sixteenth rhythm. Both variations follow the contour of the ostinato. Even though Moore avoids any use of traditional cadences in either variation, there is a sense of completion.

Example 6.2. *Dirge*. Variation 1 (mm. 6-10).

Example 6.3. *Dirge*. Variation 2 (mm. 11-15).

As we see in Example 6.4, Variation 3 (mm. 15-20) begins on the third beat of m. 15; a full quarter beat earlier than the previous variations. Moore flows directly between ostinato 2 and 3 – in fact, there is no eighth-rest from between ostinato 2 and 3 in m. 16. Variation 3 retains the three-voice texture but now there is no doubling and full three-note chords appear. With an energetic sweep up in m. 20, Moore elides variation 3 with variation 4 (mm. 20-25). Variation 4 begins a full quarter beat before its corresponding ostinato statement in m. 21. The texture thickens to four voices in the hands. The left hand attains some melodic prominence with a descending triplet motive. This is the first indication Moore gives that the homophonic texture of the preceding variations will be soon give way to more independence of voices. The second half of this variation is in thirds doubled in both hands.

Example 6.4. *Dirge*. Variation 3 (mm. 15-20) and Variation 4 (mm. 20-25).

The image displays a musical score for a piece titled "Dirge", specifically Variations 3 and 4. The score is written for piano and guitar, spanning measures 11 through 28. It is organized into four systems, each with a grand staff (treble and bass clefs) and a separate bass line for guitar.

- System 1 (Measures 11-15):** Measures 11-14 feature chords in the right hand and a steady eighth-note bass line in the left hand. Measure 15 includes a *mf* dynamic marking and a *Ch.* (Chord) marking. A triplet of eighth notes is marked in measure 13.
- System 2 (Measures 16-20):** Measures 16-19 continue the chordal texture in the right hand and the eighth-note bass line. Measure 20 features a *f* dynamic marking. A *Gt. to Ped. off* instruction is placed below the guitar line in measure 17. Triplet markings are present in measures 18 and 19.
- System 3 (Measures 21-24):** Measures 21-24 show a more complex right-hand texture with chords and moving lines. Measure 21 has a *f* dynamic marking. A *Gt.* marking is placed above the guitar line in measure 24. Triplet markings are present in measures 22, 23, and 24.
- System 4 (Measures 25-28):** Measures 25-28 continue the right-hand texture. Measure 25 has a *f* dynamic marking. A *Gt. to Ped.* instruction is placed below the guitar line in measure 26. Triplet markings are present in measures 27 and 28.

As variations 3 and 4 began a full quarter-note pulse earlier than the ostinato, variation 5 (mm. 25-29) begins a full beat and a half earlier yet. As we see in Example 6.5, Moore begins on the second half of beat two in m. 25, whereas the corresponding statement of the ostinato begins in m. 26. Here the rhythmic vitality is increased to sixteenth notes. In the right hand the melodic activity is mainly in thirds while the left hand has two voices of increasing independence. The tenor voice recalls the dotted-eighth-sixteenth-note motive while the bass voice in the left hand moves more slowly. The texture expands to five voices in the hands in m. 29. Variation 5 elides into variation 6 at m. 30. The texture retains the five voices in the hands. It is in this intense variation that Moore abandons the descending melodic contour of the beginning of each previous variation and instead ascends to the highest pitch so far, a high D in m. 32. Variation 6 begins a full measure before its corresponding ostinato statement (m. 31). Although Moore in each variation increases the rhythmic activity, the final variation of this section does not move on to the thirty-second pulse but is dominated by a syncopated rhythm that relaxes as a cadence is finally reached on the downbeat of m. 35 on D minor. This is established with the implied v-i progression in mm. 34-35 and the four-three suspension of m. 35 to the downbeat of m. 36. This is the first feeling of cadence so far.

Example 6.5. *Dirge*. Variation 5 (mm. 25-29) and Variation 6 (mm. 30-36).

The image displays a musical score for a piano piece, divided into four systems. Each system consists of a grand staff (treble and bass clefs) and a separate bass line. The first system covers measures 25 to 29. The second system covers measures 30 to 31. The third system covers measures 32 to 35. The fourth system covers measures 36 to 40. The score includes various musical notations such as chords, arpeggios, and triplets. Performance instructions are provided throughout, including 'Gt. to Ped.', 'add', 'Ch.', 'reduce', and 'mf'. Measure numbers are indicated at the beginning of each measure.

25. 26. 27. 28.

Gt. to Ped.

29. 30. 31.

add

32. 33. 34. 35. Ch. reduce

36. 37. 38. 39. 40.

mf Gt. to Ped. off

The **A** section (mm. 1-36) focused on downward melodic motion, faster rhythms and thickening texture. During the **B** section (mm. 36-61), Moore places the melodic contour of the variation higher, lengthens the variations, and places the ostinato in a higher register. Tension is further developed as Moore changes the harmonic landscape by adding chromatic notes from outside the D natural minor scale.

The **B** section (mm. 36-61) may be described as ascending anxious prayers for a world in turmoil. Throughout this entire section the ostinato is placed in the hands. The pedal has an independent bass voice that is still at the 16' pitch. As we see in Example 6.7, this section begins with variation 7 (mm. 36-47). Moore amps up the tension by giving each voice its own melodic and rhythmic identity. Because of this, variation 7 can be thought of as encompassing ostinato statements 7 (mm. 36-41), ostinato 8 (mm. 41-46), and the head of ostinato 9 (mm. 46-47).

Example 6.6. *Dirge*. Variation 7 (mm. 36-47).

Variation 7

37. 38. 39. 40.

mf Ostinato 7 Gt. to Ped. off

41. 42. 43. 44.

Ostinato 8

Variation 8

45. 46. 47. 48.

l.h. *p* reduce Gt. Ostinato 9 reduce Ped.

As we see in Example 6.7, variation 8 (mm. 47-51) begins slightly after the ostinato 9 statement but its calmer rhythmic flow concludes with the ostinato statement to create a moment of repose on a G^9 chord in m. 51.

Example 6.7. *Dirge*. Variation 8 (mm. 47-51).

The musical score for Example 6.7, Variation 8 (mm. 47-51) is presented in three systems. The first system (measures 45-48) features a treble clef staff with a left hand (l.h.) and a right hand (r.h.). The right hand part includes a dynamic marking of *pp* and the instruction "reduce Gt." in measure 47. The bass clef staff includes the instruction "reduce Ped." in measure 47. The second system (measures 49-52) continues the right hand part with a dynamic marking of *pp* and the instruction "Gt." in measure 51. The bass clef staff includes the instruction "Sw." in measure 52. The third system (measures 53-56) shows the right hand part with a dynamic marking of *pp* and the instruction "Gt." in measure 51. The bass clef staff includes the instruction "Sw." in measure 52.

As we see in Example 6.8, variation 9 (mm. 51-61) encompasses ostinato statements Nos. 10 (mm. 51-56) and 11 (mm. 56-60). Here Moore creates an ethereal feeling by using only the manuals. Ostinato 10 (mm. 51-56) is in the lowest treble voice of a three-voice texture and ostinato 11 (mm. 56-60) moves to the highest voice. Harmonically Moore reaches a peak of dissonance in m. 58 when the ostinato theme reaches its highest point and is harmonized with a B major seventh chord. This chromatically moves to D minor. This sections end most peacefully with an ascending broken chord in m. 61.

Example 6.8. *Dirge*. Variation 9 (mm. 51-61).

The musical score is presented in four systems, each with a grand staff (treble and bass clefs).
System 1 (measures 49-52): Measure 49 features a piano (*pp*) texture with a slur over measures 50 and 51. Measure 52 includes a *Sw.* (Swell) marking. A *Gr.* (Grave) marking is placed above the staff.
System 2 (measures 53-56): Measure 53 has a *pp* marking. Measure 56 includes a *Sw.* marking.
System 3 (measures 57-60): Measure 57 has a *pp* marking. Measure 58 includes a *rit.* (ritardando) marking. Measure 59 includes a *a tempo* marking. Trills are indicated with a '3' above the notes.
System 4 (measures 61-64): Measure 61 has a *pp* marking. Measure 64 includes a *3* marking above the notes. The instruction *8' only* is written below the bass staff.

The continuous D minor is replaced here by cadence chords in third relationship. Moore began variation 7 (m. 36) on D minor and concluded in mm. 45-46 on a B-flat chord. Variation 8 (m. 47) begins with that B-flat and ends in m. 51 on a G⁹ major chord. Variation 9 (m. 52) moves back to D minor and then in m. 58 shifts to a B major before chromatically moving back to D minor in m. 59.

The **C** section (mm. 61-80) follows dreamily from the **B** section, but in its second half it quickly develops a disturbed emotional character. Moore moves the ostinato theme downward through the registers. The theme is altered slightly to achieve longer phrases, and Moore increases chromatic motion with even more use of the raised sixth of the Dorian mode. As we see in Example 6.9, the ostinato theme returns in m. 61 and is played in the pedal but at 8' pitch and an octave higher than previous pedal statements. Here again Moore pairs the variations. Variation 10 (mm. 62-65) is paired with variation 11 (mm. 65-71) and variation 12 (mm. 73-77) with variation 13 (mm. 77-80). Variation 10 (mm. 62-65) appears over ostinato 12 (mm. 61-65). Variation 11 (mm. 65-71) appears over ostinato 13 (mm. 66-70). The variations are characterized by harp-like sixteenth-note ascending broken chords, following the contour of the ostinato. Variation 11 follows rhythmically from variation 10 but develops into free counterpoint. During the playing of variation 11, Moore indicates the return of the 16' pitch for the pedal, so the listener hears the theme dropping an octave.

Example 6.9. *Dirge*. Variation 10 (mm. 62-65) and Variation 11 (mm. 65-71).

The image displays a musical score for three systems of music, likely for piano. The first system (measures 61-64) is marked *pp* and includes the instruction "8' only" below the bass staff. The second system (measures 65-67) includes the instruction "add" above the treble staff and "add 16'" below the bass staff. The third system (measures 68-71) includes the instruction *mf* above the treble staff. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with various articulations and dynamics.

Moore begins to increase the tension subtly by eliding ostinato 13 (mm. 66-71) to ostinato 14 (mm. 71-76) by omitting the eighth rest in the pedal and extending the free counterpoint of variation 11 above it. This variation reaches a cadence on G minor above the head of ostinato 14 (m. 71). This brings the contemplative first half of this section to a close. The second half of this section is characterized by an angry, modal, trumpeting double-dotted rhythmic motive that takes over the mood. Variation 12 (m. 73-76) begins

in middle of the ostinato 14 (mm. 71-76). As we can see in Example 6.10, It concludes on an A minor chord (v) in m. 76. Variation 13 (mm. 77-80), which is played over ostinato 15 (mm. 76-80), continues in the same manner and brings this section to a close on a D minor added sixth chord in m. 80. The final note of the ostinato is not tied into the next measure at m. 81.

Example 6.10. *Dirge*. Variation 12 (mm. 73-76) and Variation 13 (mm 77-80).

The musical score is presented in three systems. The first system covers measures 72 to 75. The treble clef part contains chords and melodic lines, with annotations 'add' and 'Gt. f'. The bass clef part features a rhythmic ostinato with a 'Gt. to Ped.' annotation. The second system covers measures 76 to 79. The treble clef part continues with chords and melodic lines, with an 'add' annotation. The bass clef part continues the ostinato. The third system covers measures 80 and 81. Measure 80 shows a final chord with an 'add Full Sw.' annotation. Measure 81 shows a melodic line with fingering numbers (1, 1, 3, 4) and a '3' annotation.

The **D** section (mm. 80-116) races in with great fury. Moore reestablishes the ostinato in the lowest 16' pitch register by playing it in the original pitch level. He also removes any rests within or between the six remaining ostinato statements (No. 16-21). This creates an extremely long sense of underpinning and irresistible forward motion. Eight variations are developed (14 through 21) that contain the fastest rhythmic subdivisions so far, sweeping modal scales and sextuplet figures, extreme chromatic intensity in block chords, a canon at the third, and finally a restatement of the melodic motives of the first variation. All of this allows Moore to create a sound portrait of being on the battlefield with gunshots, bombs and missiles blowing by, and leads to an ending that leaves the listener with a sense of total desolation.

As we see in Example 6.11, variation 14 (mm. 80-86) begins with sweeping modal scales. These give way to descending block chords in the right hand as the left hand plays a scalar sextuplet pattern that climaxes in m. 86 with an ascending sweep of an E-flat scale. This variation is played over ostinato 16 (mm. 81-86).

Example 6.11. *Dirge*. Variation 14 (mm. 80-86).

The musical score is presented in three systems, each with three staves (treble, middle, and bass clefs). The key signature is one flat (B-flat major or D minor). Measure numbers 80, 82, 84, 86, and 87 are indicated at the beginning of their respective systems.

- System 1 (Measures 80-81):** Measure 80 features a 12-measure melodic line in the treble staff with a slur and a fermata. Below it, the instruction "add Full Sw." is written. The bass staff has a 3-measure triplet. Measure 81 shows a 4-measure melodic line in the treble staff and a 3-measure triplet in the bass staff.
- System 2 (Measures 82-83):** Measure 82 has a 6-measure melodic line in the treble staff and a 6-measure melodic line in the bass staff. Measure 83 has a 6-measure melodic line in the treble staff and a 3-measure triplet in the bass staff.
- System 3 (Measures 84-87):** Measure 84 has a 10-measure melodic line in the treble staff and a 7-measure melodic line in the bass staff. Measure 85 has a 7-measure melodic line in the treble staff and a 7-measure melodic line in the bass staff. Measure 86 is marked "legato" and has a 10-measure melodic line in the treble staff and a 7-measure melodic line in the bass staff. Measure 87 is marked "Sw. & Ch." and has a 7-measure melodic line in the treble staff and a 7-measure melodic line in the bass staff.

As we see in Example 6.12, variation 15 (mm. 87-90) calms the action in only four measures by switching the block chords to the left hand and the melodic material to the right hand. It is played over ostinato no. 17 (mm. 86-91).

Example 6.12. *Dirge*. Variation 15 (mm. 87-90).

The musical score for Example 6.12, Variation 15 (mm. 87-90) is presented in three systems. The first system covers measures 86 and 87. The second system covers measures 87 and 88. The third system covers measures 89 and 90. The score is written for piano and guitar. The piano part is in the upper two staves, and the guitar part is in the lower staff. The key signature is one flat (F major/D minor) and the time signature is 3/4. The score includes several performance markings: 'legato' in the piano part, 'poco rall.' in the piano part, 'Sw. & Ch.' in the piano part, 'Sw' in the piano part, '3' in the guitar part, and 'off Gt. to Ped.' in the guitar part. The score also includes measure numbers 86, 87, 89, and 90, as well as fingering numbers 10 and 7.

Variation 16 (mm. 90-94) is a calm two-voice canon at the third above the beginning of ostinato no. 18 (mm. 91-96). As we see in Example 6.13, the character quickly changes when variation 17 (mm. 94-97) begins at the end of ostinato 18 (m. 94). The first dominant A major chord of the piece appears in the manuals on the third beat of m. 95. Moore evades a cadence to D by moving to a B diminished chord on the downbeat of m. 96.

Example 6.13. *Dirge*. Variation 17 (mm. 94-97).

Moore returns to the opening melodic material from the first two variations in variation 18 (m. 98-101) and variation 19 (m. 102-105) over new accompaniment. Variation 20 (mm. 106-107) is just a short two measures with descending chromatic chords in the left hand which end on an A major chord (V) in m. 107. As we see in Example 6.14, variation 21 (mm. 108-110) begins with an ascending scale on the dominant that finally arrives on a D fifth interval on the downbeat of m. 108. An ascending countermelody in the tenor voice is given prominence through the use of a solo reed stop. The last note of the last pedal ostinato no. 21 (mm. 106-116) becomes a tonic pedal tone for variation 22 (mm. 110-116). With the upward sweeping modal scales the final cadence is reached at m. 113. With the addition of a B-natural in the upper pedal, the final D minor chord is marked with uncertainty.

Example 6.14. *Dirge*. mm. 107-116.

The musical score is presented in three systems. The first system covers measures 107 to 110. Measure 107 begins with a piano part in the left hand and a guitar part in the right hand. The guitar part has a 'rall.' (ritardando) marking and a 'Gt. ff' (guitar fortissimo) dynamic. The second system covers measures 111 to 116. Measure 111 features a piano part with a triplet of eighth notes. Measure 112 has a guitar part with an '11' fingering. Measure 113 has a piano part with a triplet of eighth notes. Measure 114 has a guitar part with an '11' fingering and a '3' fingering. Measure 115 has a piano part with a triplet of eighth notes. Measure 116 has a piano part with a triplet of eighth notes and a 'ff' (fortissimo) dynamic. The score is written for piano, guitar, and solo reed.

CHAPTER SEVEN

CONCLUSIONS

Since Douglas Stuart Moore is best known for his works for the lyric opera stage, it is known that he was successful in telling a story through instrumental music. The exploration of his organ works composed during his student and early professional life reveals aspects that he developed successful compositional techniques that he would later use in other genres.

In the early works, Moore composed using techniques of late nineteenth-century composers. He composed within traditional forms. As his harmonic language is rooted in the diatonic, few harmonic surprises arise from use of chromaticism and resulting third relations, altered chords, extended harmonies. He also explored tonal color in dissonance using bitonal sections.

In his maturing works, Moore clearly retains the late nineteenth-century techniques but takes the best concepts of the French Impressionists and the early twentieth-century composers by expanding his growing mastery of melodic writing and harmonic tools within his use of modes, bitonality, pentatonic scales, melodic fragments, extended added-note harmonies, non-functional use of chords, and free use of alternating textures, all to tell an exciting story in sound.

After a sixteen-year hiatus from composing for the organ, Moore's final work, *Dirge – Passacaglia* shows the culmination of his compositional skills where linear motion, thematic development, and harmonic control all function within a traditional formal structure.

In an era where there were many new compositional techniques and procedures, reactionary philosophical concepts as well as fads that could pull a composer's attention into new realms, Moore stayed true to the traditional and conservative techniques. In a remembrance by one of Moore's students remembers Moore's philosophy concerning conservative and reactionary composers as it relates to Bach. This comment can be aptly applied to Moore's approach to composition as well.

It was in his [Moore's] Bach Seminar that he impressed on us the difference between a conservative and reactionary composer. In comparing the music of Telemann, I believe, or possibly that of Fasch or Muffat with Bach's, Moore defined Bach as a "healthy" conservative: One who perforce had to be better equipped than others with technical know-how, for he could not rely on the "shock" value of musical innovations to make his music palatable and exciting to his listeners; he had to be aware and versatile in all the "modern" devices in order that his compositions would make the same impact as his contemporaries' within tried and true harmonic, polyphonic, and melodic means.¹

It is hoped that in introducing and exploring the nine unpublished organ works as well as the one published organ work, that all these pieces find publication and a place in the organist's repertory of high quality twentieth-century American organ music not based in music for the church but in music for the concert hall.

This new knowledge also raises questions for further research: with whom did Moore study organ prior to Tournemire and Boulanger?; is there a relationship of Moore's organ works to his of orchestra pieces, especially between *Four Museum Pieces* and his *Pageant of P.T. Barnum*?; how are Moore's development of melodic line and harmonic color by using traditional techniques influenced by a musical world exploding with new compositional techniques?; was *March for Tamburlaine* originally conceived as

¹ Thomas Scherman, "Douglas Moore: The Optimistic Conservative," *Music Journal* 27 (1969): 24-25.

music to the Yale Dramatic Association 1919 production of Christopher Marlowe's *Tamburlaine?* (This was a production that used a new acting version script prepared by Moore's friend Stephen Vincent Benét.); and was *Dirge – Passacaglia* written for the rededication of following the 1938 renovation of the Skinner organ in at Columbia University's St. Paul Chapel?

It is with sincere hope that this music has a chance to live in performance and in research into further aspects of music literature of the early twentieth-century.

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