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THREE TRANSCRIPTIONS FOR SOLO ORGAN:
SONATA DA CHIESA OP. 3, NO. 3, BY ARCANGELO CORELLI,
OVERTURE TO LA FORZA DEL DESTINO BY
GIUSEPPE VERDI, *FESTIVE OVERTURE*
OP. 96, BY DMITRY SHOSTAKOVICH

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the Faculty of
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by
Sinhae Jang
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APPROVAL SHEET

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SONATA DA CHIESA Op. 3, No. 3, BY ARCANGELO CORELLI,

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PREFACE

I wish to recognize several people who have contributed to the completion of this dissertation. Dr. Sandra C. Turner served as my organ professor and as the chairperson of my Committee of Instruction. She has guided the entire dissertation process with enthusiasm and meticulous attention to detail. Especially, she provided not only invaluable advice and instruction in the preparation of successful performances of the three organ transcriptions, but also positive encouragement and motivation. A special word of thanks is expressed to Dr. Ronald Turner for his guidance in transcribing the Corelli and Verdi works, and also for insightful comments and editorial suggestions for the dissertation. Dr. Thomas Bolton has offered careful reading and encouragement as a committee member.

Sincere appreciation is extended to Dr. Douglas Smith, who supervised transcription of Shostakovich's *Festive Overture* and contributed to selecting Verdi's piece for the dissertation. I am grateful to Broadway Baptist Church for the use of their sanctuary and the wonderful Gheens Memorial Aeolian-Skinner organ for the performances of this project. Finally, words cannot express my profound gratitude to my lovely family for support, patience, and encouragement during the entire process.

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Louisville, Kentucky

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CHAPTER 1

INTRODUCTION

The purpose of this project is to provide additional organ repertoire for use in worship services and concerts by transcribing for solo organ three selected orchestral pieces. The transcribed works include *Sonata da chiesa*, Op. 3, No. 3, by Arcangelo Corelli (1653-1713); *Overture to La forza del destino* by Giuseppe Verdi (1813-1901); and *Festive Overture* Op. 96, by Dmitry Shostakovich (1906-1975). The project provides three performing scores for solo organ, along with a commentary that discusses the process of transcription for each piece, comparing the organ transcription with the original score. In addition, a brief performance guide for each transcription focuses on organ registration and manual suggestions to minimize technical and interpretive issues that may be encountered in an organist's preparations for performance.

The three original pieces have been chosen from different musical epochs and from composers whose output does not include organ compositions. Most of all, each work has been selected not only for its technical accessibility, but also for its artistic possibilities in the transcription medium of solo organ. The limited range of Corelli's piece, as well as its polyphonic, trio-setting texture, makes it eminently transferable to the organ without impairing its melodic progress. Both Verdi's *Overture to La forza del destino* and Shostakovich's *Festive Overture* contain a variety of characteristics, textures,

and tone colors that offer exciting opportunities for performance on the pipe organ or a high-quality digital organ.

The Problems

General Statement

The transcription of music from one medium to another entails some degree of alteration of the original work to make it suitable for the new performing medium. The central problem involves adaptation while attempting to ensure the balance between authenticity and creativity. Another transcription issue involves solving those problems in a way that makes the transcriptions playable on uniquely different organs. Commentaries, indications in the transcription score, and a performance guide will aid organists in the practical preparation and successful performance of these transcribed works.

Specific Problems

Each work has been transcribed with reference to the particular period of composition, the period's particular stylistic characteristics, and the instrumentation of the original work in an attempt to preserve its distinctive features within the new medium of the organ.

Specific problems encountered in transcribing Corelli's *Sonata da chiesa* relate principally to achieving a Baroque-organ stylistic performance. Thus the transcription of this four-movement piece, originally written for two violins, plus a cello and a basso continuo keyboard instrument such as harpsichord, emphasizes Baroque organ idioms commonly found within a keyboard trio setting. The goal is to preserve the independence of each voice. Along with changing articulation and adding ornamentation such as trills

and turns, each transcribed movement is designed for performance employing a variety of typical organ trio-stop combinations.

There are three major problems involved with transcribing Verdi's *Overture to La forza del destino*: (1) to represent the variety in the characteristic themes and sections extracted from the specific opera scenes; (2) to reduce the texture from full orchestra (including two harps) to a texture accessible on the organ; and (3) to transfer the orchestra's original instruments to similar idiomatic organ stops. Another particular technical problem is how to treat non-keyboard compositional techniques, such as the tremolo of strings, "tongued" repeated notes of brasses, and sudden full-orchestra crescendos.

As the title suggests, Shostakovich's *Festive Overture*, composed for a large orchestra containing a number of percussion instruments alongside a full complement of brass instruments, presents *bravura* march-like passages of music in a fast tempo, in addition to the development of two uniquely different themes. The central problem of transcribing this work relates to reproducing its colorful mood, while reducing its texture to one that is manageable by one organist at a playable tempo that does not disturb the Overture's exciting nature.

Definition of Terms

In *The New Harvard Dictionary of Music*, the term "transcription" is defined as "the adaptation of a composition for a medium other than its original one, e.g., of vocal music for instruments or of a piano work for orchestra."¹

¹Don Michael Randel, *The New Harvard Dictionary of Music*, 4th ed. (Cambridge, MA: The Belknap Press of Harvard University Press, 2003), 53.

Herbert F. Ellingford (1878-1966), one of the greatest performers of organ transcription, further defines the term “transcription” in his excellent treatise of 1922, *The Art of Transcribing for the Organ*:

Transcription is not the imitation or reproduction of exactly similar effects. It is rather a re-writing of the original form in order that the melodic and rhythmic phrases and figures, the harmonic background, and all the principal features may be distributed as far as possible, to suit the altered conditions of production or presentation.²

Delimitations

This study is limited to transcriptions of the three selected works with performance guides and commentaries for each of them. Thus, neither a complete theoretical analysis of the original works nor biographical backgrounds for the composers is included.

One chapter is devoted to each transcription, divided into three parts: (1) an introductory overview of the process of transcription with musical examples; (2) a performer’s guide to specific problems and possible solutions with commentary; and (3) the organ transcription score. The introductory overview cites, for example, how the music of the original score, composed for many players, was necessarily altered to accommodate the needs of keyboard performance by one player. This is demonstrated through comparative musical examples. The performance guide provides (1) basic, though not exhaustive, music analysis, when necessary; (2) registration and manual suggestions with practical application to various organs; and (3) tempo suggestions for each movement or section.

²Herbert F. Ellingford, *The Art of Transcribing for the Organ: A Complete Text Book for the Organist in Arranging Choral and Instrumental Music* (Boston, MA: Wayne Leupold Editions, Inc., 1992), vii.

Finally, the performing score, the heart of each chapter, also shows suggested registration and manual changes, the composer's original musical expression markings, including tempo and dynamics, as well as editorial performance suggestions made by the transcriber, placed in brackets so as to make them distinct from the composer's indications. An additional indication of the original orchestration may assist organists in selecting their own stop (sound) combinations. A premise upon which these works were transcribed, however, is that it is more important to play them as *organ works* than to try to imitate the orchestra itself. The transcription score will also offer alternative choices for an accessible and effective performance, depending upon the performer's personal ability and the various unique qualities of the organ to be used.

The organ transcription of Corelli's *Sonata da chiesa*, four brief movements playable in approximately eight minutes, is limited to the requirements of the typical church pipe organ (or high quality digital organ) of two manuals and pedal. This version is of easy-to-moderate difficulty, suitable for the limitations of smaller instruments and organists of relatively limited technical prowess.

Given its intrinsic complexity, Verdi's *Overture to La forza del destino*, a ten-to-twelve-minute work, is likely to be accessible only to advanced organists. A large registration with dynamic flexibility is desirable for this transcribed overture, most likely calling for a large three-manual organ with enclosed swell and choir divisions. An organ of "American classic" design or earlier "orchestral organ" stop list is best for this transcription. It will not be as accessible on a neo-baroque instrument.

The transcription of Shostakovich's *Festive Overture* is an approximately ten-minute piece of medium difficulty. Like the Verdi work, this transcription most likely will require a three-manual instrument with enclosed swell and choir divisions.

Appendices to this dissertation will include the stop list of the Aeolian-Skinner pipe organ of Broadway Baptist Church in Louisville, Kentucky, on which all three transcriptions have been performed, as well as the registration lists used for the performances of these transcriptions.

Basic Assumptions

It is assumed that a transcription is not a literal treatment of the original piece, but a transformation crafted for a different medium. (see "General Statement" on p. 2.) Therefore, the ultimate direction of this project is to maximize the organ idiom, pursuing well-blended organ sounds so that each transcription is accepted as an organ piece. Major considerations behind these transcriptions for solo organ are as follows: (1) to maintain the composition's original musical concept and structure; (2) to reduce the orchestral texture to two hands and two feet, which sometimes may require octave transpositions or the addition or removal of notes from chords; and (3) to adjust rhythm, dynamics, and articulation only insofar as necessary to accomplish playability by an organist.

It is also assumed that a transcription evolves in collaborative stages from the composer through the transcriber to the performer. Ultimately, how an organ transcription is performed is determined differently by performers according to their own musical tastes and the state of the various organs on which they play these pieces, including the number of organ ranks, stops, number of manuals, the kind of combination action available, and the acoustic of the building.

Another basic assumption is that providing each transcription with a performer's guide and commentary offers to a potential performer the transcriber's unique and personal perspective for the understanding and performing of these pieces.

The Need for the Study

The repertory area that includes keyboard transcriptions, arrangements, and paraphrases is extensive. The Library of Congress holds over 150,000 piano transcriptions.³ In the field of organ, on the other hand, numbers of published transcription scores are more limited, even though the practice of organ transcription has been ongoing and large numbers of recordings have demonstrated the popularity of this genre. Perhaps it is the lack of standardization among organs that decreases the "market" for published transcriptions. Also, it is not uncommon for transcribers of orchestral works to do so more for their own performance and enjoyment than for publication.

Another reason for the current relative paucity of organ transcriptions may be the attitude toward transcription that developed among organ "purists" in the early-to-mid twentieth century. With the resurgence of Baroque-style organ building, many organists eschewed *any* work that was not originally composed for organ. "Arrangements" were considered second-class works at best. Interestingly, perhaps Ferruccio Busoni (1866-1924), a virtuoso who carried on the tradition of Liszt with his enormous transcriptions⁴, answered such critics best, when he declared: "Why are Variations considered worthy

³Maurice Hinson, *The Pianist's Guide to Transcriptions, Arrangements, and Paraphrases* (Bloomington, IN: Indiana University Press, 1990), x.

⁴*Ibid.*, 34.

because they change the original, while arrangements [e.g., transcriptions] are considered unworthy because they also change the original?”⁵

However, over a period of time transcriptions have come to incorporate two major purposes, the educational and the practical, which may intermingle with each other. For instance, Bach’s six concerti for solo organ, regarded as the earliest important organ transcriptions, are based on violin concerti by Johann Ernst and Antonio Vivaldi. Bach learned to develop their musical ideas in an Italian ritornello form. He then later applied these techniques to his larger organ preludes, which frequently employed the concerto elements commonly found in the violin works of Ernst and Vivaldi.

William Thomas Best (1826-1897), one of the most prolific organ transcribers of the late nineteenth century, published *Arrangements for the Organ from the Scores of the Great Masters* (1892) to provide concert repertoire for organists and to educate audiences in the music of the masters. He published this work for the simple reason that concert life was limited, as many communities had neither a symphony orchestra nor an opera company.

Therefore, the transcription of orchestral works for solo organ performance is a valid and acceptable practice. Furthermore, styles of transcription can adapt to the expected construction styles of organs in general use today. Today, playing transcriptions helps organists to explore the potential of their instrument and to enrich their own skills in adapting “other” music, including orchestral accompaniments to choral works, to the organ. The majority of organists have continually been involved with making alterations

⁵Alan Walker, “In Defense of Arrangements,” *The Piano Quarterly* 143 (Fall 1988): 26.

of published music, whether their duty is to accompany a simple service, to play a hymn written for voices, or to deal with sophisticated music of a variety of styles not originally conceived for the organ. The present three transcriptions for solo organ exemplify both educational and practical purposes by providing detailed scores, along with performance considerations that are applicable to other pieces as well. Moreover, these transcriptions are designed for practical use either in worship (the Corelli work) or concert (the Verdi and Shostakovich overtures).

Related Literature

There are few primary sources that relate directly to this project. Essentially this project requires the transcriber's creative compositional activity. However, there are many precedents for making organ transcriptions of orchestral works. As stated earlier, even Johann Sebastian Bach made organ transcriptions of works by Antonio Vivaldi, his direct contemporary. Indeed, in the late nineteenth and early twentieth centuries the playing of such transcriptions by organists was almost more the norm than the exception, both in worship and in organ recitals. In the era before the development of sound recordings and music broadcasts, many orchestral works, opera excerpts, and other musical genres were frequently first heard by audiences as organ transcriptions.

Although in the second half of the twentieth century organ transcriptions fell out of favor as recital literature, the first decade of the twenty-first century has seen a resurgence of interest among organists in playing transcriptions. In fact there are several recently-published organ transcriptions that have provided the impetus for the present study. Peter Sykes's (b.1958) excellent organ transcription of *The Planets* (1998), composed by Gustav Holst (1824-1934), includes detailed commentary for a performer's

consideration, along with registration suggestions. Sykes's performance of this transcription, and the enthusiastic reception it received by organists who heard it, was in fact part of the impetus for this project. Another earlier source that made a case for embracing organ transcription is Wilhelm Middelschulte's (1863-1943) transcription of *Chaconne* (1912) from *Partita* No. 2, in D Minor for solo violin, BWV 1004, by J. S. Bach.

Additional organ transcriptions that have influenced this project include *Pilgrim's Chorus from Tannhäuser*, composed by Richard Wagner, transcribed by Franz Liszt, and published in 1862; *Liebestod from Tristan und Isolde*, also composed by Wagner, transcribed by Archer Gibson (1875-1952), and published in 1902; and *Symphony in D Minor*, composed by César Franck (1822-1890), transcribed by Calvin Hampton (1938-1984), and published in 2006.

Ellingford's *The Art of Transcribing for the Organ* is the definitive volume on the subject and a principal reference for this study, containing an entire chapter that lists dozens of transcriptions for organ. Ellingford's book was helpful, too, as it provided strategies and methods for transcribing various works for organ, along with extensive musical examples.

Procedure in Collecting Data

The orchestral scores served as primary resources for the three transcriptions. Several reliable recordings of the original works were also essential, because the written score itself cannot provide either the sound quality or the balance of the various timbres of an orchestra. *Finale* software played a significant role in both the scoring and the editing of each transcription, offering constant visual and audible feedback. Scores and

books for background research for each piece came from the music library of the James P. Boyce Centennial Library on the campus of The Southern Baptist Theological Seminary, Louisville, Kentucky.

Procedure in Treating Data

There are three essential stages related to treating data for this project. First of all, listening to different recordings of each work with score in hand is necessary to understand best the work as a whole. The next stage incorporates developing the transcription score, using *Finale* music software. In this stage, Sykes's organ transcription of *The Planets* served as a model both in the treatment of scoring and in indications for the organist's performance considerations. The last and the most important step encompasses the playing of the transcription and the making of necessary revisions to the organ score. This step requires the skill to adapt and refine the score further and a willingness to change the transcription when some part of it is not playable on the organ. In this stage, the transcriber explores the full potential of the instrument to ensure technical accessibility and artistic possibilities, especially with regard to registering the transcriptions successfully on the organ.

CHAPTER 2

SONATA DA CHIESA OP. 3, NO. 3

Introduction

Sonate da chiesa (Church Sonatas) Op. 3, written by Arcangelo Corelli in 1689, contains twelve pieces in trio settings: two violins with a cello and harpsichord (or organ) for a basso continuo. Sir John Hawkins, an eighteenth-century theorist, claims that along with Opus 5, this set represents the widespread recognition of Corellian style, characterized by “balanced beauty, vigorous clarity, noble emotion, and a sense of graceful perfection.”¹ The popularity of the Corellian style has resulted in the phenomenal number of reprints of the six opuses (each containing 12 pieces) between the time of their appearance and the end of the eighteenth century. The Opus 3 sonatas have been reprinted in at least thirty editions.²

Transcribing and performing Corelli’s work must start with an understanding of his musical language. Corelli’s remarkable achievement resulted not from virtuosity, but from the beauty of his music, often expressed as “the language of nature” and

¹Hawkins also points out several of the leading traits of the Corellian style including “the variety of beautiful and well worked-out fugal subjects, the exact observance of the laws of harmony, the firmness of the basses, and the fitness for exercising the hand of the performer.” Cited in Boris Schwarz, *Great Masters of the Violin: From Corelli and Vivaldi to Stern, Zukerman, and Perlman* (New York: Simon and Schuster, 1983), 55.

²*Ibid.*, 55.

“controlled emotion.”³ Corelli gives particular attention to the melody line, the tone of which is comforting and flowing. As a consequence, the instruments that he uses typically play within the range of their corresponding human voice. Most importantly, he deliberately limited the range of the violin and rarely exceeded the third position (the range of soprano voice), while his contemporaries’ compositions had much greater ranges. Corelli avoided flashy passages that demand great velocity.

Therefore, of utmost priority for the transcription of *Sonata da chiesa* Op. 3, No. 3, is a natural flowing of the melodic line and clarity of independent voices, to replicate the traditional Baroque organ idiom.

The organ transcription of Corelli’s *Sonata da chiesa* Op.3, No. 3, occurs on page 19 (*Grave* or Movement I), page 20 (*Vivace* or Movement II), pages 21-22 (*Largo* or Movement III), and pages 22-25 (*Allegro* or Movement IV).

Example 1(p. 14) demonstrates how the top two voices of the original string version intermingle and overlap each other.

³Schwarz, *Great Masters of the Violin: From Corelli and Vivaldi to Stern, Zukerman, and Perlman*, 56.

Example 1⁴: Overlapping of the Top Two Voices

Corelli, *Sonata da chiesa* Op. 3, No. 3, *Vivace* (II), mm. 1-6,
2 Violins, Cello and Basso Continuo

For organ performance, it is necessary to adjust the range of the second voice (from the top) in Example 1, not only to clarify the melody line of each voice, but also to make the passage playable by a keyboardist. In addition, using different stops for the top two voices contributes to the independence of the voices. In Example 2 the second violin voice is shifted one octave lower.

Example 2: Adjusted Range of the Second Voice

Corelli, *Sonata da chiesa* Op. 3, No. 3, *Vivace* (II), mm. 1-6, Organ

⁴Arcangelo Corelli, *Historisch-Kritische Gesamtausgabe der musikalischen Werke, Sonata da chiesa, Opus I und III* (Laaber, Germany: Laaber-Verlag, 1987), 132.

The organ version (above) also exemplifies rhythmic redistribution by inserting eighth rests between the second and third beats in mm. 1, 5, and 6. Additional ornamentation over the leading tone in the top voice (m. 3) and the addition of slurs add Baroque stylistic elements to the organ score.

In Example 3, stylistic organ ornamentation was added in m. 15.

Example 3: Adding Ornamentation

Corelli, *Sonata da chiesa* Op. 3, No. 3, *Allegro* (IV), mm. 13-16, Organ

13 14 15 16

hemiola A new section begins (B)

Main motive

Bb: V7 ii6 V7/vi ii V7/vi vi g-: i

The additional ornamentation on the appoggiatura to the leading tone in Example 3 helps to emphasize the hemiola in mm. 14-15. This is a significant compositional technique used by Corelli in the last *Allegro* movement.

On the other hand, Examples 4 and 5 demonstrate how adding texture (notes) based on the figured bass, can enhance the rich sonority of full harmonic chords as the orchestral score is transcribed and made playable on the organ.

Example 4⁵: The Original Texture

Corelli, *Sonata da chiesa* Op. 3, No. 3, *Grave* (I), mm. 1-4,
2 Violins, Cello and Basso Continuo

Example 5: Adding Texture

Corelli, *Sonata da chiesa* Op. 3, No. 3, *Grave* (I), mm. 1-4, Organ

The Performer's Guide

Corelli composed sonatas in two styles—for the church (*da chiesa*) and for the chamber (*da camera*). The former are more artful and dignified, while the latter are more dance-like in spirit. Corelli is often credited with composing with the clearest

⁵Corelli, *Historisch-Kritische Gesamtausgabe der musikalischen Werke, Sonata da chiesa*, 132.

differentiation between these two types of sonatas. He also established four movements as the norm in both. Corelli's typical church sonatas include an opening slow movement followed by two (either fast/slow or slow/fast) movements and a final fast movement that employs fugal writing. The third of the Op. 3 sonatas follows this general scheme of *Sonata da chiesa* and consists of four contrasting movements: *Grave* (I)—*Vivace* (II)—*Largo* (III)—*Allegro* (IV). Like his other sonatas, this work also includes fugal writing in the third and fourth movements. On the other hand, in this sonata, the church idiom comes closer to the chamber idiom, given this sonata's greater proportion of movements in quick tempo and semi-binary form.

The opening *Grave* movement, I (p. 19) is characterized as an introduction to the sonata. The organ version, which deviates from the orchestral work by adding texture, consists of sonorous full chords, but with a balance of tone between manuals and pedal. Thus, a general forte (*f*) sound (diapasons, flutes, and mixtures) without reeds is desirable for this movement. The tempo should not be slower than $\downarrow = 52$ due to its irregular, long phrase structure and the numerous suspensions.

On the other hand, the second movement, *Vivace*, II (p. 20), appears to be in a typical four-measure phrase structure. However, mm. 13-18 are actually a six-measure phrase, followed by three two-measure phrases (mm. 18-19, 20-21, 22-23). Although the first eight measures are basically homophonic chords, the next twenty-three measures of sequential and repetitious material consist mostly of arpeggiated chords that end with a dominant-chord preparation for the third movement, *Largo*. A quick tempo ($\downarrow = 142-152$) along with detached playing (especially of the eighth notes) provides an appropriate dance-like style. A natural transition to the slow *Largo* movement can be achieved by a

ritard toward the *Vivace*'s ending. A registration using flutes of varying timbres will aid the clarity of the three individual voices.

In the *Largo* movement, III (p. 21), two voices begin together, a walking bass line in the pedal and a graceful arch-shaped melody played on a soft solo reed (or flutes). Two measures later, another voice with flutes (or a solo reed) appears canonically. The major figure of this movement is an upward-leaping fourth and descending syncopated quarter notes (mm. 5-6, 15-16). A suggested tempo is ♩ = 60.

The final *Allegro* movement, IV (p. 22) has characteristics of both the church sonata, in its fugal writing, and the chamber sonata, with its characteristics of a fast 6/4 tempo and dance-like leaping sequences throughout. The form of the *Allegro* consists of five brief sections (Ⓐ Bb Major mm. 1-14—Ⓑ G Minor mm. 15-25—Ⓒ F Major mm. 26-36—Ⓓ Bb Major mm. 37-51—Ⓔ Bb Major mm. 51-60). Each section begins with the main motive and finishes with a hemiola (marked with brackets) that in turn functions harmonically as the dominant-preparation for the next new key and section. (see Example 3 on p. 15.) Thus, it is important for the performer to pay close attention to these hemiolas. The use of some detached playing will aid in their rhythmic precision and make them most audible within the contrapuntal texture.

Unlike the *Vivace* (II) and *Largo* (III) movements, the final *Allegro* (IV) should have stops gradually added at the beginning of each of the five sections in order of flute, diapason, and mixture to end the sonata in a way comparable to the tone and volume of the opening *Grave* (I) movement, and to give a strong, lively ending to the entire sonata. An appropriate tempo for this movement is ♩ = 132-138, with a slight ritard in the last two or three measures.

The Transcription Score for Solo Organ
SONATA DA CHIESA OP. 3, NO. 3

Grave ♩ = 52-56

Arcangelo Corelli

I (Sw). Flute 8', 4', 2'
II (Gt). I, Diapason 8', 4, Mixture
Pedal. 16', Gt to Pd

Transcribed by Sinhae Jang

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a forte dynamic marking 'f' and a Roman numeral 'II' indicating the Great manual. The middle staff is a grand staff (treble and bass clefs) with a forte dynamic marking 'f'. The bottom staff is a bass clef with a forte dynamic marking 'f'. The music is in a slow, grave tempo.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats and a common time signature. It begins with a measure number '7'. The middle staff is a grand staff (treble and bass clefs). The bottom staff is a bass clef. The music continues with various chordal textures and melodic lines.

The third system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats and a common time signature. It begins with a measure number '12'. The middle staff is a grand staff (treble and bass clefs). The bottom staff is a bass clef. The system concludes with a double bar line.

In this *Grave* movement, notes are added to pursue the richer sonority of full harmonic chords. Roman Numeral II (m.1) refers to the Great manual upon which this movement would be played. The manual containing flutes is coupled to the Great.

Vivace ♩ = 152

I. Flute 8', 2'

II. Flute 8', 4'

Pedal. 8', Soft16'

The middle voices of this and the following movements are shifted to a lower octave in order to be accessible for a keyboard performer.

Measures 1-6 of the musical score. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features three staves: Flute I (top), Flute II (middle), and Pedal (bottom). Measure 1 includes fingerings 'I' and 'II' for the flutes. The music consists of eighth and quarter notes with some rests.

Measures 7-12 of the musical score. The score continues with the same three staves. Measures 7-12 feature more complex rhythmic patterns, including eighth-note runs and quarter notes. Measure 7 includes a fermata over the first two notes.

Measures 13-18 of the musical score. The score continues with the same three staves. Measures 13-18 feature eighth-note runs in the flute parts and quarter notes in the pedal part. Measure 13 includes a fermata over the first two notes.

Measures 19-24 of the musical score. The score continues with the same three staves. Measures 19-24 feature eighth-note runs in the flute parts and quarter notes in the pedal part. Measure 19 includes a fermata over the first two notes.

Measures 25-30 of the musical score. The score continues with the same three staves. Measures 25-30 feature eighth-note runs in the flute parts and quarter notes in the pedal part. Measure 25 includes a fermata over the first two notes. Measure 29 includes the marking *rit.* (ritardando).

Largo ♩ = 60

I. Flute 8', 4'

II. Solo Reed

Pedal. 8', 16'

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The grand staff contains two parts: Part I (Flute) and Part II (Solo Reed). Part I begins with a measure rest, then enters with a melodic line. Part II enters in the second measure with a similar melodic line. The bass clef staff provides a steady accompaniment of quarter notes.

Second system of musical notation, starting at measure 5. The grand staff continues with Part I and Part II. Part I has a more active melodic line with eighth notes. Part II follows with a similar line. The bass clef staff continues with quarter notes, showing some rhythmic variation.

Third system of musical notation, starting at measure 9. The grand staff continues with Part I and Part II. Part I has a melodic line with some rests. Part II follows with a similar line. The bass clef staff continues with quarter notes, showing some rhythmic variation.

Fourth system of musical notation, starting at measure 14. The grand staff continues with Part I and Part II. Part I has a melodic line with some rests. Part II follows with a similar line. The bass clef staff continues with quarter notes, showing some rhythmic variation.

19

Allegro ♩ = 132-138

I. Flute 8', 2'

II. I, III, Flute 8'

III. Flute 8', 4'

Pedal. 8', 16'

1

5

9

12

(B)

16

20

24

(C)

Add flute 4', 2'

Add flute 2'

mp

28

Musical score for measures 28-31. The score is in 3/4 time and B-flat major. It features a treble and bass clef system. The melody in the treble clef consists of quarter and eighth notes, often beamed together. The bass clef provides a steady accompaniment of quarter notes.

32

Musical score for measures 32-35. The score continues in 3/4 time and B-flat major. The treble clef melody includes some half notes and quarter notes. The bass clef accompaniment remains consistent with quarter notes.

36

(D) Add diapason 8'

Musical score for measures 36-39. The score continues in 3/4 time and B-flat major. Dynamic markings include *mf* and *p*. A circled 'D' with the text '(D) Add diapason 8'' is placed above the treble clef staff in measure 37. The treble clef melody features quarter notes and rests. The bass clef accompaniment includes quarter notes and rests.

40

Musical score for measures 40-43. The score continues in 3/4 time and B-flat major. Dynamic markings include *p* and *mf*. The treble clef melody includes quarter notes and rests. The bass clef accompaniment includes quarter notes and rests.

44

p *mf* *p* *mf*

p *mf* *p* *mf*

48

Ⓔ Add diapason 4', 2'
light mixture

f

52

56

rit.

CHAPTER 3

OVERTURE TO LA FORZA DEL DESTINO

Introduction

Of Giuseppe Verdi's thirty-five operas only four are graced with a full-scale overture. Among these, according to Norman Del Mar, the overture to *La forza del destino* is "incomparably the finest, and holds its place in the orchestral repertoire as a popular opener."¹ This overture, introduced in 1869, is an elaboration of an earlier Prelude.² As was typical of Verdi's early opera preludes, according to Budden, this overture demonstrates an extension of the ground-plan utilizing various ideas from the opera³ and deploying a pattern of ". . . a brusque motive to arrest the attention; an ethereal theme, usually a prayer, with high shimmering violin; and a fierce crescendo and decrescendo like a tidal wave, leaving a sense of tragic desolation as it recedes."⁴ It goes without saying that this overture anticipates the epic character of the opera.

The original full-orchestra version is necessarily altered to meet the needs of an organ performance. The following musical examples (Examples 1 and 2) represent the

¹Norman Del Mar, *Conducting Favourite Concert Pieces*, ed. Jonathan Del Mar (New York: Oxford University Press, 1998), 228.

²The original opera with its orchestral Prelude was completed in 1862 and premiered in St. Petersburg on November 10 of that year.

³It was common practice for Italian composers to preface their operas with loosely constructed "previews" featuring the most prominent themes of the opera.

⁴Julian Budden, *The Operas of Verdi* (New York: Oxford University Press, 1979), 444.

balance between authenticity and creativity. First of all, Example 2 (p.31) provides the necessary reduction of orchestral texture to accommodate the organ's two manuals with pedal. Other "adjustments" are made because of (1) the organ's more limited range of available notes; (2) the organist's limitations in playing certain rhythms accurately with adequate audible sounds on the organ; and (3) the difficulty of emulating exact full-orchestra articulations upon the organ. Consequently, the scores for full orchestra (Example 1 on pp. 28-29) and for organ transcription (Example 2 on p. 31) are quite different.

Example 1⁵: The Original Orchestra Score

Verdi, *Overture to La forza del destino*, mm. 92-109, Orchestra

This image shows a page of an orchestral score for Giuseppe Verdi's *Overture to La forza del destino*, measures 92-109. The score is arranged in a standard orchestral layout with 15 staves. The instruments included are Piccolo, Flute, Oboe, Clarinet in A, Bassoon, Cornet I, II in E, Cornet III, IV in C, Trombone in E, Trombone I, II, III, Tuba, Timpani, Violin I, Violin II, Viola, Cello, and Contrabass. The music is in 3/8 time and the key signature has one sharp (F#). The score begins at measure 92. The Piccolo, Flute, Oboe, Clarinet in A, Bassoon, and Cello parts feature melodic lines with accents and slurs. The strings (Violin I, Violin II, Viola, Cello, and Contrabass) play a rhythmic accompaniment of eighth notes. The brass instruments (Cornets, Trombones, and Tuba) play sustained chords and rhythmic patterns. The Timpani part features a triplet of eighth notes. The dynamic marking *ff* (fortissimo) is used throughout the score, indicating a very loud volume. The score is written in a clear, professional notation style with various musical symbols such as accents, slurs, and dynamic markings.

⁵Giuseppe Verdi, *Overture to La forza del destino* (Madison Heights, MI: Luke's Music Library, 1964), 11-12.

101

Picc.
Fl.
Ob.
A Cl.
Bsn.
Cor. I, II, in E
Cor. III, IV in C
Tbn. in E
Tbn.
Tuba
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This page of a musical score, numbered 101, contains 17 staves. The woodwind section includes Piccolo, Flute, Oboe, Alto Clarinet, Bassoon, and Cor Anglais (I, II in E; III, IV in C). The brass section includes Trumpet in E, Trumpet in C, Trombone in E, Trombone, and Tuba. The percussion section includes Timpani. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as accents (>) and hairpins (>) are present throughout. The key signature is one sharp (F#) and the time signature is 4/4.

In Example 1, Verdi develops the first part of the Overture's Destiny theme (see Example 3 on p. 32). The motive "a" (the first part of the Destiny theme) appears first in mm. 92-93 in the lower voices of the clarinet, cello, and bass. In stretto fashion, motive "a" then appears in the higher-pitched instruments of the piccolo, flute, oboe, and violins. Finally, in the motive's third appearance, some brass instruments join and change the entire sonority (m. 95). At this entrance other brass instruments support the motive with fundamental harmony in block chords.

As Example 2 illustrates, the most natural organ transcription for this complex orchestral passage is to have the higher voices played by the right hand and the lower voices' motive "a" played by the left hand. However, when some of the brasses join in the third entrance (m. 95), the motive is best transcribed for the pedal division at a *fortissimo* dynamic level. The other brass parts that contain blocked-chord harmony remain on the manuals in firm, accented chords. This accomplishes best Verdi's orchestral score's increasing excitement and harmonic pulse.

Example 2: The Adjustment for the Organ Transcription

Verdi, Overture to *La forza del destino*, mm. 93-109, Organ

The image displays a musical score for organ transcription, consisting of two systems of three staves each. The first system (measures 93-109) features a treble staff with a melodic line, a middle staff with a bass line, and a bottom staff with a bass line. The second system (measures 110-119) features a treble staff with a trill, a middle staff with a bass line, and a bottom staff with a bass line. The score includes dynamic markings such as *ff* and *ff*, and various musical notations including slurs, accents, and trills.

Transcribing such an orchestral passage necessitates a judicious selection of the notes from the original score in order to minimize doublings and to place the new score appropriately in the keyboard's range. In Example 2, a simple texture with a condensed range on the manuals enables the melodic line to be most prominent in the pedal. Similarly, the trill in the top voice (played on the flute in the orchestra) continues for four measures in the organ transcription to emulate the quality of the vigorous repetitive figure played by the orchestra strings. This particular transcribing technique provides accessibility in performance as well as a coherent and natural flow upon the organ.

The Performer's Guide

The overture consists of ten sections delineated by different tempo expressions and enclosed within double bar lines: *Allegro* (m. 1)—*Allegro agitato e presto* (m. 9)—*Tempo I* (m. 43)—*Andantino* (m. 51)—*Andante mosso* (m. 68)—*Presto come prima* (m. 83)—*Andante come prima* (m. 122)—*Allegro brillante* (m. 129)—*Ritenuato grandioso* (m. 201)—*Più animato* (m. 242). In the first half of the piece the fermatas between the sections build tension and anticipate the next section. However, in spite of its unorthodox form, the overture manages to integrate the various sections into a true formal unity. Along with moving to a related key, each section moves at a tempo that corresponds to those before and after it to provide a natural flow and coherence. For example, an eighth note of the *Andante mosso* relates exactly to a measure of the following *Presto come prima* section (♩ = ♩. = 80-84). Each section incorporates the signature motive, the Destiny theme⁶ (Example 3), in various ways to provide further unity and variety.

Example 3: The Destiny Theme

Verdi, *Overture to La forza del destino*, mm. 9-17, Organ



The signature Destiny theme plays a significant role throughout the overture. It occurs as a main melody, as a countermelody combining with other themes, and even as a

⁶Budden, *The Operas of Verdi*, 444. The Destiny motive, an action theme derived from the finale of Act I, is important throughout the opera, recurring with a sense of sinister fatality in association with Leonora, who is a main character.

transitional passage employing a short motive derived from the longer theme. Thus, it is necessary to be aware of the Destiny theme and motives from it when considering choosing organ registrations.

The overture begins with three *forte* brass unisons (see on p. 38), reappearing in m. 43.⁷ Budden has expressed this motive as “Thus does Fate knock on the door.”⁸ Played on the Great division with reeds (4’, 8’, 16’), supportive diapasons, and couplers to Great, but without mixtures, an alarming “opening” is provided. Since Verdi’s tempo marking is *Allegro*, each note can be played $\downarrow = 60-70$ with separations for special effect and to grab the audience’s immediate attention.

In the *Allegro agitato e presto* section (mm. 9-42), the Destiny motive presents the balanced full statement in the first sixteen measures. The registration of the entry follows the original orchestral instrumentation, but adds supporting organ fundamental stops as well: the eight-foot stringed tone and flutes carry the melody while soft reeds accompany the theme on a different manual. As the restless theme breaks up into smaller and smaller patterns, the volume level of the organ swells to a full *forte*. The organ’s crescendo must be a gradual one, with stops added according to motivic treatment. (The music score indicates this.) Using the crescendo pedal is beneficial for this transition to the climax at m. 39. The suggested tempo is generally a little slower in the organ transcription than in the original orchestral version ($\downarrow = 80-84$). This slower tempo will not only make playing this passage more accessible for the performer, but will allow for a more artistic performance.

⁷Like the overture, the opera employs this motive twice, appearing at the beginning of the first and the second Acts.

⁸Budden, *The Operas of Verdi*, 444.

After the return of the original three *forte* brass unisons that open the Overture (m. 43), the new *Andantino* section (mm. 51-67) contrasts sharply in regard to its tempo, texture, and general character. Two contrasting motives combine to form the primary theme in the *Andantino*. The more expressive motive (originally played by the woodwinds) is quite beautiful when registered on the organ's oboe or a similar stop. In order to make evident the independent motives, the strained Destiny motive, when registered with the organ's strings and a light diapason, shows its uniquely different, agitated characteristic quality. Light *pizzicato* flutes in manuals and pedal do not take attention away from the *Andantino*'s "composite" theme. Furthermore, the tempo of this section relates to the previous *Allegro*, since the value of each eighth note is equal to a measure in the *Allegro agitato* (♩ = 80-84).

In the *Andante mosso* (mm. 68-82) a longer expressive theme (the prayer of Leonora from Act II) is accompanied by an agitated rhythmic motive in its own meter of 3/8. This rhythmic figure is relentless and occurs as an ostinato accompaniment in the lower voice beneath the plaintive "*religioso*" theme. Stops can be added to the expressive Leonora theme each time it recurs: flutes at m. 76 and diapasons at m. 80. The opening of the expression pedal also helps the main theme to receive its due prominence as this section continues. Again the tempo corresponds to the previous *Andantino* (♩ = 80-84).

In the *Presto come prima* (mm. 83-121) the short Destiny motive's rhythm, again in 3/8 meter, receives *stretto* treatment, occurring over and over again for twelve measures. Since the Verdi orchestra score calls for full tutti, full organ with reeds is used at m. 95 (p. 43). However, on the thirteenth measure of this passage (m. 95) this

section's theme enters in the pedal (the orchestra's cello, brasses, and lower voices) and should not be overpowered by what is being played on the manuals. In terms of the tempo, a measure (a dotted-quarter note) of the *Presto* relates to an eighth note in the preceding *Andante mosso*.

The *Andante come prima*, the eighth section of the overture, is a short lyrical seven-measure transitional passage (mm. 122-128). The *Allegro brillante* (mm. 129-200) follows; it is quite long and can be divided into four sub-sections. There is great variety in melodies, rhythms, dynamics, and tone colors that requires quick registration and manual changes for the organist. The four sections (A, B, C, D) appear as follows:

The "A" section (m. 129) announces a new theme with a *cantabile* melody that contains a triplet-note accompaniment. A soft solo reed such as a clarinet or oboe can be accompanied by flutes to play the original harp triplet-note accompaniment.

In the "B" section (m. 149), two fanfare-like passages alternate at two different dynamic levels. Quick movement from one manual to another (both manuals registered with different-timbre reeds) requires the organist's agility in manual changing. The dynamic level of the *Allegro brillante* rises and the tempo increases from ♩ = 120 to 132, adding to the challenging performance of this passage on the organ.

In the "C" section (m. 169), the Father Superior's "*A te sia loda, Dio clemente*" theme from the Act II duet with Leonora enters with quiet reeds—but only after full-organ crashing chords in mm. 167-168 that climaxed the "B" passage. At this point (m. 169) the tempo must be reduced to allow for the majesty and sonority that this passage of block chords requires, to match how it would be played by the full brass in an orchestral performance.

The Destiny theme returns at a *pianissimo* level in the “D” section (m. 183). Begun with strings and flutes, the developing sequences with the addition of organ stops create a breathless excitement that builds to the next *tutti forte*. At that point the tempo has also increased to an agitated $\downarrow = 142$.

The brief *Ritenuato grandioso* section (mm. 201-206) supplies the climactic measures of the entire Verdi overture. It is reminiscent of Leonora’s prayer (m. 68), but occurs in augmented rhythm and at Full organ, requiring a strong, dominating pedal part. The tempo of the performance of this short passage depends upon the organ’s power and the acoustic needed to project Verdi’s theme of majestic chords, played originally by the entire orchestra. At mm. 205-206 the organist may make a quick *accelerando* into a dramatically sharp release on the fourth beat of m. 206, as is the custom of many Italian orchestra conductors of this overture.

After a *fermata*, this section continues using the themes of Leonora’s prayer. However, its rhythmic figure is modified, consisting of *staccato* triplets played by the violins (m. 207). The organ’s flutes are most appropriate for the performance of this transformed Leonora theme, providing contrast with the Destiny theme on the organ string stops (m. 208). A challenge for the performer is to keep a steady tempo of the *staccato* triplets in the right hand as they occur continuously above the contrasting rhythms of the Destiny motive in the lower voices (in the left hand). Although there is no specific tempo marking for this rhythmically complex section, $\downarrow = 120$ or a reduced pace is appropriate in order to ensure as much clarity as possible in performance. Following the triplet passage, a highly vigorous coda with graduated *accelerando* leads to the last *Più animato* section of the overture.

The tenth and final section, *Più animato* (mm. 242-264) is an extended coda that includes festive compositional techniques of syncopated octaves and chords, bravura scale playing, and chromatic passages, all of which heighten the excitement of the ending, which then culminates in the final eight measures of E-major chords or E-major chord tones. This festive ending requires no change of registration or manuals. However, a dramatic effect may be to increase the tempo until the final eight measures of the finale are reached (p. 56).

The Transcription Score for Solo Organ

LA FORZA DEL DESTINO
OVERTURE

Giuseppe Verdi

Transcribed by Sinhae Jang

Allegro $\text{♩} = 60$

brass [Reeds 16', 8', 4']

f

Allegro agitato e presto $\text{♩} = 60$

I. Flute 8', Strings 8'

II. Soft reeds

III. Diapason 8', 4', 2', I, II

Pedal: soft 16'

9

strings

I *p*

II *pp* Fog., Trbn.

pp

15

* plays an octave higher in the original orchestral score.

21

* Add 4'

cresc.

27

33

Add gradually

III

A crescendo pedal may be used in this transition.

Tempo I

[Reeds 16', 8', 4']

39

45

Andantino ♩ = 80-84

- I. Solo reed (Cl. or Ob.)
- II. Diapason 8', strings 8'
- III. Flute 8', 4'

Pedal: soft 16' Woodwinds

51

55

Musical score for measures 55-58. The system consists of three staves: Treble, Bass, and a lower Bass staff. The key signature is one sharp (F#) and the time signature is 4/4. Measure 55 starts with a treble clef and a half note G4. The bass staff has a piano (*p*) dynamic and features a triplet of eighth notes. Measures 56-58 continue with similar patterns, including triplets and slurs. Roman numerals II and III are placed above the bass staff. The lower bass staff contains a simple rhythmic accompaniment of eighth notes.

59

Musical score for measures 59-62. The system consists of three staves: Treble, Bass, and a lower Bass staff. The key signature is one sharp (F#) and the time signature is 4/4. Measure 59 starts with a treble clef and a half note G4. The bass staff has a piano (*p*) dynamic and features a triplet of eighth notes. Measures 60-62 continue with similar patterns, including triplets and slurs. The lower bass staff contains a simple rhythmic accompaniment of eighth notes.

63

Musical score for measures 63-66. The system consists of three staves: Treble, Bass, and a lower Bass staff. The key signature is one sharp (F#) and the time signature is 4/4. Measure 63 starts with a treble clef and a half note G4. The bass staff has a piano (*p*) dynamic and features a triplet of eighth notes. Measures 64-66 continue with similar patterns, including triplets and slurs. A *rit.* (ritardando) marking is present above the treble staff in measure 65. The lower bass staff contains a simple rhythmic accompaniment of eighth notes.

Andante mosso ♩ = 80-84

I. Flute 8', Celeste 8'

II. I, III, Principal 8'

III. I, Flute 8', 4'

Pedal: soft 16'

68 * Vln.

I *ppp con espress.*

III *pp* cellos, bsns.

tremolando

74

[Add Fl]

III *p*

II

p

77

II

p

80 [Add Diapason] *rit.*

I, III to Pedal

Presto come prima ♩ = 80-84

II. Full organ without reeds

Pedal: II, Reeds 16', 8', 4'

83

f

f

91 [Add Reeds 8', 4']

ff

ff

ff

99

107

115

① See p. 57 for optional performance suggestions

Andante come Prima ♩ = 80

122

Clar

Ob

Fl

p dolce

p

p

poco allarg

Allegro brillante ♩ = 120

I. Flute 8', 4', Principal 4'

II. I, Flute 8'

III. Soft reed 8'

Pedal: I, Bordon 16, Principal 16'

A 129

Clar

III *p espress. cantabile*

I

Harp *p* 3 3 3

p

134

[Change to Flute]

138

142

- I. Reeds 8', 4'
- II. I, Strong Reed 8', Principal 8', 4'
Mixture
- III. Gamba 8', Flute 8', 4', 2'
Principal 8', 4'

146

② See p. 57 for optional performance suggestions

150

II I II

ff *p* *ff*

Vla

153

I II

p *ff* *mf*

[Principal 8', 4'
Flute 8', 4', 2'
Soft Mixture]

mf

156

Add

f *f*

159

ff

ff [Reeds 16', 8', 4']

This system contains measures 159, 160, 161, and 162. It features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Measure 159 starts with a piano introduction in the grand staff, followed by a dynamic marking of *ff*. The grand staff continues with complex rhythmic patterns and slurs. The separate bass clef staff has a melodic line with accents and slurs. A dynamic marking of *ff* is placed below the first measure of this staff, followed by the instruction [Reeds 16', 8', 4'].

162

This system contains measures 162, 163, 164, and 165. It features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with complex rhythmic patterns and slurs. The grand staff has a melodic line with accents and slurs. The separate bass clef staff has a melodic line with accents and slurs.

165

This system contains measures 165, 166, 167, and 168. It features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with complex rhythmic patterns and slurs. The grand staff has a melodic line with accents and slurs. The separate bass clef staff has a melodic line with accents and slurs.

I. Oboe 8', Trompet 8', flute 8'
III. Flute 8', 4'

C 169

III
mp Vln
mf Brass
mf

176

f

D [Pomposa 8', Flute 8', 4']

182

pp cresc.
pp
pp

186

Add

189

Add

192

Add gradually

cresc.

195

f

f

f

200

Ritenuato grandioso

Full organ

rit.

ff

ff

♩ = 120

- I. Flute 8', 2'
- II. I, III, Flute 8'
- III. Pomposa 8', Flute 8'
- Pedal. 16'

207

pp leggiero

Vln

Vla, Vc

III *pp*

pp

211

p

215

II

mp

219

Add

mf

223

Musical score for measures 223-226. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The music features a complex texture with many sixteenth notes and slurs. Dynamics include *f* and *ff* [Reeds].

227

Musical score for measures 227-230. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The music features a complex texture with many sixteenth notes and slurs. Dynamics include *ff* and *f*.

231

Musical score for measures 231-234. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The music features a complex texture with many sixteenth notes and slurs. Dynamics include *ff* and *mp*. A flute part is indicated by the instruction [Flute8', 4', 2'].

235

Add

mf

f

mf cresc.

mf cresc.

239

Piu animato

Full Organ with Reeds

ff

ff

243

mf

mf

247

ff

ff

251

254

8va

8va

257 *ff* *graz.* 3

261 *graz.*

③ See p. 57 for optional performance suggestions

Optional Performance Suggestions

① See mm. 105-108

Musical notation for optional performance suggestion 1, measures 105-108. The score is in 3/8 time and D major. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains a complex rhythmic pattern of eighth and sixteenth notes with many accidentals. The separate bass staff contains a simpler pattern of quarter notes with accents.

② See mm. 149-152

Musical notation for optional performance suggestion 2, measures 149-152. The score is in 4/4 time and D major. It consists of a single staff. The first two measures show a rhythmic pattern of eighth notes. The last two measures feature a guitar-like texture with chords and a melodic line, marked with 'Gt' and 'Sw.' above the staff. Dynamics include *p* (piano) and *ff* (fortissimo).

③ See mm. 259-260

Musical notation for optional performance suggestion 3, measures 259-260. The score is in 4/4 time and D major. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains block chords in the right hand and chords with accents in the left hand. The separate bass staff contains a rhythmic pattern of eighth notes.

CHAPTER 4

FESTIVE OVERTURE OP. 96

Introduction

Dmitry Shostakovich composed *Festive Overture* in 1954 for a concert held at the Bolshoi Theatre in Moscow to commemorate the thirty-seventh anniversary of the Russian October, 1917 Revolution. There is a fascinating story behind this exuberant work that reveals the true nature of a composer's genius. Shostakovich's friend and house-guest, Lev Lebedinsky, related the story of how in the fall of 1954 Shostakovich was visited by a conductor from the Bolshoi Theater Orchestra. The orchestra needed a new work to celebrate the October Revolution for a concert that was only three days hence. Shostakovich had his friend Lebedinsky sit down next to him while he began to compose. Lebedinsky relates:

The speed with which he wrote was truly astounding. Moreover, when he wrote light music he was able to talk, make jokes and compose simultaneously, like the legendary Mozart. He laughed and chuckled, and in the meanwhile work was under way and the music was being written down.¹

This overture, representing Shostakovich's typical style, except in a lighter vein,² came near the beginning of the period when Shostakovich began to criticize *avant-*

¹*Festive Overture* was commissioned by the Bolshoi's conductor, Vassili Nebolsin, for the opening piece of the concert. The overture Shostakovich provided for that occasion, was given its premiere at Moscow's Bolshoi Theater on November 6, 1954, and survived its original function to take its place in the international repertoire. Norris, *Shostakovich: the Man and his Music*, 97.

²Shostakovich combines his themes as the overture progresses. (see "The Performer's Guide" on p. 67.)

garde composition. During this period he produced conservative works such as a score for the film, *The Gadfly* (1955), the Piano Concerto No. 2 (1957), and the Symphony No. 11 (1957).³ Thus, *Festive Overture* was written using the most conventional classical devices of form and harmony.

Like Mikhail Glinka's *Overture to Ruslan and Lyudmila*, believed by Norris to be "clearly the model" for this piece,⁴ *Festive Overture* combines astonishing orchestral virtuosity and speed with instantly "catchy" melodies. Furthermore, the exultant and colorful nature of this piece is displayed in passages that alternate among three themes: a brass fanfare passage (Example 5 on p. 65), a scalar, "running" theme (Example 6 on p. 65), and a lyrical melody (Example 7 on p. 66). In addition to its thematic appeal, a variety of tone colors results from the employment of different instrumentations as each theme is stated and then restated.

The major consideration in transcribing *Festive Overture* was to bring out the various themes as clearly as possible. As with Verdi's overture, this transcription required a reduction of the numerous orchestra doublings. Such simplification often resulted in a single melodic line with various kinds of accompaniments. Consequently, the organ transcription of the melodies could not be over-powered by the accompaniment, and a balance of organ tone was necessary. However, when a richer and more *forte* sonority was desired, especially in the latter part of the transcription, octave doubling of the melody was most effective.

³Christopher Norris, *Shostakovich: the Man and his Music* (Salem, NH; Marion Boyars Inc.), 97.

⁴*Ibid.*, 96.

The adjustment of texture for the organ transcription also closely relates to reinterpretation of the composer's original dynamic indications and general tone quality. In other words, the original dynamics are necessarily adjusted based on the overall context. Examples 1 (original orchestra) and 2 (organ transcription) below demonstrate modifications of dynamics with subsequent textural treatment.

Example 1⁵: Shostakovich, *Festive Overture* Op. 96, mm. 189-195, Orchestra

The image shows a musical score for measures 189-195 of Shostakovich's *Festive Overture*. The score is divided into three main sections: Clarinet (Cl.), Trombone (T-ro), and Archi (strings). A rehearsal mark [18] is located above the Clarinet staff at measure 191. The strings play a dramatic chord progression starting at measure 191, marked with a forte (f) dynamic. The Clarinet part has a dynamic marking of f and a fingering 'a2' above the final notes.

From m. 191 (rehearsal mark [18]), the orchestral score shows that strings play *forte* with a dramatic chord progression that extends over a wide tessitura. However, there are two reasons that this *forte* is not suitable for the organ transcription. First of all,

⁵Shostakovich, *Festive Overture* Op. 96 (Madison Heights, MI: Luke's Music Library, 1962), 26.

the indication of *forte* is limited to only the strings which play short block chords. With the absence of loud instruments such as brass, the string section does not produce full orchestral sonority. In addition, the strings function as a transition to the accompaniment part of an upcoming melody carried by a pair of unison clarinets (m. 195). In order to maintain this passage’s overall tone and balance between a relatively light-weight melody and a full-string accompaniment, this passage had to be transposed to the organ’s softer stops rather than a *forte* registration. In this way the solo’s “clarinet” quality is not lost, but becomes more prominent. Retreatment for organ transcription is shown in Example 2.

Example 2: Shostakovich, *Festive Overture* Op. 96, mm. 189-195, Organ

The musical score for Example 2 consists of three staves. The top staff is in treble clef and contains the main melodic line, starting at measure 189 with a piano (*p*) dynamic. At measure 191, the dynamic changes to mezzo-piano (*mp*). At measure 195, a clarinet part (Cl.) is introduced, with the organ registration specified as Cl. [Flute 8', 4', 2']. The middle staff is in bass clef and provides a reduced accompaniment, with light pedal notes added. The bottom staff is also in bass clef and shows further reduction of the accompaniment. The key signature is B-flat major and the time signature is 3/4.

Example 2 demonstrates how the texture of the string parts of mm. 191-195 is reduced by minimizing doublings. Consequently, the combination of these notes (and the deletion of doublings) achieves a decreased dynamic level from *forte* to *mezzo piano*. There is still a relative increase in volume, however, given that mm. 191-195 develop out of the preceding passage’s *piano* (mm. 189-190). In m. 195 the texture of the string accompaniment part played by the organist’s left hand is even more reduced in order that the melody line may be heard. Light, but distinct pedal notes are added to provide balance and to avoid a passage that is “top-heavy” in sonority.

The orchestral version of Example 3 is definitely not “keyboard friendly.” However, the following Example 4 presents a possible transcription solution of this passage for organ performance, attempting to balance faithful authenticity with creativity. With the additional dynamic indications in the organ transcription (Example 4) the orchestra’s emphasis on downbeats in mm. 67, 69, and 71 is accurately reflected upon the organ.

Example 3⁶: Shostakovich, *Festive Overture* Op. 96, mm. 66-72, Orchestra

67

The musical score is arranged in three systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The second system includes Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-nl e Tuba), Timpani (Timp.), and Trombone (T-ro). The third system is for the Strings (Archi). The score is in 2/4 time and features a key signature of one sharp (F#). The Piccolo, Flute, and Clarinet parts have a dynamic marking of *a2* (fortissimo) at the beginning of the passage. The woodwind parts (Cor, Tr-be, Tr-nl e Tuba) feature a rhythmic pattern of eighth notes with accents. The strings play a steady accompaniment of eighth notes.

⁶Shostakovich, *Festive Overture* Op. 96, 13.

In Example 3, the trombones continuously play fast, repeated notes while the woodwinds are added for emphasis on alternating measures. Woodwind grace notes and the strings make up the harmony with block chords that extend over a wide tessitura to produce sudden *forte* effects. To make this passage playable on the organ it was necessary both to alter the non-keyboard effects and to specify within the organ score dynamic expressions that require quick manual changes. Example 4 illustrates possible solution for organ playing.

Example 4: Shostakovich, *Festive Overture* Op. 96, mm. 67-70, Organ

The image shows a musical score for organ, specifically measures 67-70 of Shostakovich's *Festive Overture*. The score is written for two manuals, III and II, and includes dynamic markings of *f* (forte) and *mp* (mezzo piano). The music is in 3/4 time and features a complex texture with rapid manual changes and dynamic shifts. The score is presented in three systems, with the first system starting at measure 67. The first system shows a *f* dynamic on manual III, followed by a *mp* dynamic on manual II. The second system shows a *f* dynamic on manual III, followed by a *mp* dynamic on manual II. The third system shows a *f* dynamic on manual III, followed by a *mp* dynamic on manual II. The score is written in a key signature of two flats (B-flat and E-flat) and a time signature of 3/4.

This passage is basically played on two different manuals registered to produce contrasting dynamic levels—*forte* for full orchestra (III) and *mezzo piano* for continuing brass (II). A *forte* arpeggiated chord on manual III yields a similar effect to the orchestral woodwinds' grace notes and timpani roll. The texture of this chord is modified to allow quick shifting to another manual with as minimal movement as possible. On the other hand, the rhythmic adjustment of the trombone part takes place in the second beat of m. 67 by inserting ties and removing unessential notes. This increases accessibility for the organist.

The Performer's Guide

Festive Overture (see p. 70) consists of four sections that correspond to tempo changes: *Allegretto* (m.1)—*Presto* (m. 27)—*Poco meno mosso* (m. 347)—*Presto* (m. 364). Each section contains one or more motives derived from three main themes: a fanfare passage (Example 5), a scalar, “running” theme (Example 6), and a secondary lyrical theme (Example 7).

Example 5: Fanfare Passage

Shostakovich, *Festive Overture* Op. 96, mm. 1-5, Organ

The musical score for Example 5, titled "Fanfare Passage," covers measures 1 through 5 of Shostakovich's *Festive Overture* Op. 96. It is arranged for Organ and Tuba/Contrabass. The music is in 3/4 time and B-flat major. The organ part begins with a fanfare marked *ff* Brass, featuring a series of chords and triplet figures. The tuba/contrabass part provides a rhythmic accompaniment, with a triplet figure in measure 5. The score includes dynamic markings and articulation symbols.

Example 6: First Theme (Scalar, “Running”)

Shostakovich, *Festive Overture* Op. 96, mm. 31-38, Organ

The musical score for Example 6, titled "First Theme (Scalar, 'Running')," covers measures 31 through 38 of Shostakovich's *Festive Overture* Op. 96. It is arranged for Organ. The music is in 3/4 time and B-flat major. The organ part features a scalar, "running" theme marked *mf*. The score includes dynamic markings and articulation symbols.

Example 7: Second Theme (“Lyrical”)

Shostakovich, *Festive Overture* Op. 96, mm. 127-134, Organ

These themes are varied by different colors and motivic development in their recurrences. In addition, various transitional passages between the themes provide even richer colors within the piece.

The central consideration for performing this overture transcription is how best to achieve the work’s exultant, colorful nature on the organ. The player must select effective stops (registration) for each of the themes, somewhat according to the original orchestration, but also with a view toward the unique sound of the organ. The transcription score presents both the original instrumentation and a detailed suggested registration, as used by the transcriber in performance on the Gheens Memorial Organ of Broadway Baptist Church, Louisville.

As it is helpful for performers to understand the musical structure of any piece they may perform, the following paragraphs provide a basic formal overview for the major sections of *Festive Overture*.

The *Festive Overture* opens *Allegretto* (mm. 1-26) with introductory ceremonial fanfares (Example 5 on p. 65) in 3/4 meter, played on the organ’s most brass-

like reeds. This fanfare, which reappears in the beginning of the Coda (m. 347), continues to build until it reaches full orchestral chords (mm. 24-26). Accordingly, organ stops can be gradually added at points of motivic repetition until a full organ sound is achieved. A suggested tempo range is ♩ = 100-108.

The subsequent long *Presto* section (mm. 27-346) in 2/2 meter demonstrates Shostakovich's well-crafted motivic development, contrasting the two primary themes of the overture (Examples 6 and 7). Each theme employs different instrumentation with each recurrence, providing a variety of colors that requires quick registration and/or manual changes. In Shostakovich's thematic development, the *Presto* divides into three sub-sections (A, B, and C).

The "A" section (m. 27) appears with the scalar, running theme (Example 6 on p. 65) played on a solo reed (the clarinet). An extended passage made up of running motives (m. 39 on p. 72) incorporates a contrasting color—the flute. In the restatement of this major theme (m. 55) a different timbre of reed offers both more color and additional volume. On the other hand, organists may use the same registration for the accompaniment part, but with the melody varying its color. Finally, Shostakovich mixes stylistic features of the brass fanfare passage with the running theme. In m. 104 on p. 74 (last measure), the modified scalar theme doubles its note values from eighth-notes to quarter-notes. The *forte* left hand and pedal provide a dramatic climax that leads to the next section.

In the "B" section (m. 127), the contrasting lyrical second theme (Example 7, p. 66) is presented in the dominant key with the horns and cello (on the organ, a solo reed). This theme also reappears with either different instrumentation or motivic metamorphosis

throughout the piece. After the recurrence of the second lyrical theme (m.143), played on a combination of diapasons and flutes, plus a light mixture stop, the overture becomes generally softer (m. 161). However, at m. 161, intensity grows in anticipation of the upcoming new melody (m. 195 on p. 78) derived from the scalar, running first theme. The performer may use a flute stop and the expression pedal for this soft passage. From this point forward the overture noticeably breaks up into brief motives with repetitions. Prominently, a short motive from the first theme (in the top voice of m. 210) is placed against an ostinato-like motive from the second theme (in the pedal, m. 209), and the two themes are combined to achieve an exciting transition to the next section.

The “C” section (m. 227 on p. 79) follows the same beginning as the “A” section, starting with the first theme in an extended running passage, but with a different tone color. The organist may possibly use the same registrations as for the “A” section. The following combination of the first scalar theme (in the right hand) and the second lyrical theme (in the left hand) in mm. 251-267 reflects Shostakovich’s typical complex compositional style. Once again, the lyrical second theme in full organ alternates with the running theme and both move toward the climactic fanfare passage, which ends the overture.

In all, this *Presto* section (mm. 27-346) requires quick right-hand solo registration changes that often can be performed while the left hand plays simple chords interspersed with quarter-note rests. Another performance consideration to address is the off-beat nature of the accompaniment part throughout the *Presto* section. The performer necessarily must endeavor to keep a steady tempo by monitoring a sub-divided pulse. The suggested tempo of this section for the organ version, $\text{♩} = 120-126$, although slower

than the original orchestral performance ($\text{♩} = 152\text{-}156$), allows technical accessibility at the keyboard, while still retaining both excitement and artistic possibilities.

The *Poco meno mosso* section (mm. 347-363 on p. 84-85) in 3/2 reprises the opening fanfare played on full organ (including reeds) and functions as both a coda and the climax of the piece. The tempo ($\text{♩} = 92\text{-}96$) is even broader than the beginning fanfare to allow for the fanfare's most magnificent sonority and ending.

Consequently, the *Presto* section (mm. 364-386) in 2/2—the climactic coda—is dominated by the lyrical second theme, but with more march-like strong chords in the left hand and is played with full organ. Increasing the tempo from that of the previous *Presto* section (mm. 27-346) is desirable for this energetic Coda ($\text{♩} = 126\text{-}132$).

There is one further performance option to offer. Although this organ transcription for *Festive Overture* may be effectively played exactly as presented here, organists who have the resources to do so may wish to consider performing the organ transcription in combination with the original orchestral timpani part. The timpani part is available from the orchestral publisher, New York: Music Corp. of America, 1965. A performance of *Festive Overture* at Broadway Baptist Church, Louisville, with virtuoso timpanist James Rago of the Louisville Orchestra, received a most enthusiastic audience response.

The Transcription Score for Solo Organ

FESTIVE OVERTURE

Allegretto ♩ = 108

I. Reeds 8', 4'

II. I, III, Foundations, Mixture

III. Foundations, Strings

Pedal. 16', 32', I, II, III

Dmitry Shostakovich

Transcribed by Sinhae Jang

Musical score for measures 1-6. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The upper staff (treble clef) features a series of chords, many of which are triplets, marked with a forte (*ff*) dynamic and the instruction "Brass". The lower staff (bass clef) contains a melodic line with some rests and a triplet of eighth notes. The piece concludes with a fermata over the final notes.

Tuba, Contrabass

Musical score for measures 7-12. The upper staff (treble clef) continues with chords and triplets, marked with a forte (*ff*) dynamic. The lower staff (bass clef) features a rhythmic pattern of eighth notes, with some triplets. The piece concludes with a fermata over the final notes.

Musical score for measures 13-18. The upper staff (treble clef) features chords and triplets, with a section marked "II" and another marked "III". The lower staff (bass clef) features a rhythmic pattern of eighth notes, with some triplets. The piece concludes with a fermata over the final notes.

33

Musical score for measures 33-38. The system consists of three staves: a treble clef staff with a melodic line featuring slurs and ties, a middle treble clef staff with chords, and a bass clef staff with a simple accompaniment. The key signature has three flats and the time signature is 4/4.

Woodwinds
[Flute 8', 4', 2']

39

Musical score for measures 39-44. The system consists of three staves. The top staff is for Woodwinds (Flute 8', 4', 2') with a melodic line. The middle staff has chords, and the bottom staff has a simple accompaniment. The key signature has three flats and the time signature is 4/4.

45

Musical score for measures 45-50. The system consists of three staves. The top staff continues the melodic line from the previous system. The middle staff has chords, and the bottom staff has a simple accompaniment. The key signature has three flats and the time signature is 4/4.

Woodwinds

51

f

mf

Musical score for measures 51-56. The system consists of three staves. The top staff is for Woodwinds with a melodic line. The middle staff has chords, and the bottom staff has a simple accompaniment. Dynamic markings *f* and *mf* are present. The key signature has three flats and the time signature is 4/4.

57

63

69

75

Strings
[Principal 8', 4', Gamba 8']

① See p. 86 for optional performance suggestion.

81 [Reeds]

f p Brass

Strings

cresc. *f*

87

mf *f*

mf

93

99

cresc. *ff* *ff* *marcatissimo*

Tb, Tub

105

111

117

124

Horns, Cellos
[Solo Reed]

cresc. *f*

mf
stacc.

131

Musical score for measures 131-136. The score is in three staves: Treble, Bass, and a lower Bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the Treble staff features a long, sweeping line with a fermata. The Bass staff provides harmonic support with chords and single notes. The lower Bass staff contains a rhythmic accompaniment of eighth notes.

137

Musical score for measures 137-142. The score is in three staves: Treble, Bass, and a lower Bass staff. The key signature has three flats. The Treble staff continues the melodic line with a fermata. The Bass staff has a more active accompaniment with chords and eighth notes. The lower Bass staff continues the rhythmic accompaniment.

143

Strings
[Diapason, Flute, Mixture]

Musical score for measures 143-149. The score is in three staves: Treble, Bass, and a lower Bass staff. The key signature has three flats. The Treble staff has a melodic line with a fermata. The Bass staff has a rhythmic accompaniment of eighth notes. The lower Bass staff has a rhythmic accompaniment of eighth notes, marked "stacc."

150

Musical score for measures 150-155. The score is in three staves: Treble, Bass, and a lower Bass staff. The key signature has three flats. The Treble staff has a melodic line with a fermata. The Bass staff has a rhythmic accompaniment of eighth notes, marked "ff". The lower Bass staff has a rhythmic accompaniment of eighth notes, marked "mf".

157

Vlns.
[Diapason, Flute]

mf *dim.*

p

p

163

[Flute]

dim. *p*

p *p*

169

rit.

175

181

Musical score for measures 181-186. The score is in 3/4 time and B-flat major. The right hand features a melodic line with a crescendo hairpin. The left hand provides a steady accompaniment. The bass line is mostly rests.

187

Musical score for measures 187-192. The score is in 3/4 time and B-flat major. The right hand features a melodic line with a decrescendo hairpin and a *mp* dynamic marking. The left hand provides a steady accompaniment. The bass line is mostly rests.

193

Musical score for measures 193-198. The score is in 3/4 time and B-flat major. The right hand features a melodic line with a decrescendo hairpin and a *mp* dynamic marking. The left hand provides a steady accompaniment. The bass line is mostly rests.

Cl. [Flutes 8', 4', 2']

199

Musical score for measures 199-204. The score is in 3/4 time and B-flat major. The right hand features a melodic line with a *mf* dynamic marking. The left hand provides a steady accompaniment. The bass line is mostly rests.

Woodwinds
[Add Light Mixture]

205

cresc. ***ff***

f stacc.

f Strings [Add 32']

211

217

Vins.

p

p

223

Strings
[Solo Reed]

cresc.

mf stacc.

229

Woodwinds, Vlns
[Diapason, Flute, Mixture]

235

ff

241

247

ff

Brass
[Add Reeds]

253

Musical score for measures 253-258. The system consists of three staves: Treble, Middle, and Bass. The key signature is three flats (B-flat, E-flat, A-flat). Measure 253 features a rapid sixteenth-note melody in the Treble staff. The Middle staff provides harmonic support with chords and sustained notes. The Bass staff has a simple bass line with long note values.

259

Musical score for measures 259-264. The system consists of three staves: Treble, Middle, and Bass. The key signature is three flats. Measure 259 has a melodic phrase in the Treble staff. The Middle staff continues with harmonic accompaniment. The Bass staff has a steady bass line.

265

Woodwinds, Strings
[Full Organ]

Musical score for measures 265-271. The system consists of three staves: Treble, Middle, and Bass. The key signature is three flats. Measure 265 features a chordal texture in the Treble staff, marked with *ff* (fortissimo). The Middle staff has a rhythmic accompaniment of eighth notes. The Bass staff has a bass line with eighth notes. The text "Woodwinds, Strings [Full Organ]" is positioned above the Treble staff.

272

Musical score for measures 272-277. The system consists of three staves: Treble, Middle, and Bass. The key signature is three flats. Measure 272 features a melodic phrase in the Treble staff. The Middle staff has a rhythmic accompaniment. The Bass staff has a bass line with eighth notes.

279

ff

286

292

300

Vlns.
[Diapasons, Flutes]

f

305

311

317

323

329

f

mf

335

f

ff

341

cresc.

Poco meno mosso $\text{♩} = 92-96$

347 [Full Organ with Reeds]

fff

351

Musical score for measures 351-354. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff features complex chordal textures with triplets and a sextuplet. The bass staff has a simple bass line with quarter notes.

355

Musical score for measures 355-359. The system consists of three staves: a grand staff and a separate bass staff. The grand staff continues with complex chordal textures and triplets. The bass staff has a simple bass line with quarter notes.

360

ritenuto

Musical score for measures 360-363. The system consists of three staves: a grand staff and a separate bass staff. The grand staff features complex chordal textures with triplets. The bass staff has a simple bass line with quarter notes. The tempo marking *ritenuto* is present above the grand staff.

364

Presto $\text{♩} = 126-132$

ff

Musical score for measures 364-367. The system consists of three staves: a grand staff and a separate bass staff. The grand staff features a melodic line with a forte (**ff**) dynamic. The bass staff has a simple bass line with quarter notes. The tempo marking **Presto** and $\text{♩} = 126-132$ are present above the grand staff.

370

cresc.

375

ff *sffz*

381

sffz *sffz* *sffz* *fff*

Optional Performance Suggestion (mm. 65-66)

① III II

f *mp*

CHAPTER 5

CONCLUSION

Transcription of an orchestral composition to organ requires several stages. First of all, the transcriber must select an orchestral piece available for the new medium of the organ by considering (1) its technical accessibility on a keyboard instrument, and (2) the artistic possibilities for success, considering the range of sounds available on the organ. The original orchestra piece encompasses a distinct musical character, as well as textures and tone colors. The transcriber must ask: How successfully can this combination of musical characteristics be approximated on the organ? Usually, a composition that contains a somewhat strong bass and noticeable melodic lines is preferable. Clear formal structures with distinct sections also help when registering the organ transcription.

Once a piece is chosen, it is important for the organist to listen to several different recordings of the work with score in hand in order to understand the piece as a symphonic whole. At this stage, the arranger must pay special attention to instrumental tone quality and to the formal analysis of the work, both of which are vital to selecting registrations and necessary manual changes.

A major consideration in transcribing is how best to ensure a balance between authenticity and creativity. Maintaining authenticity requires following the composer's original musical concept, including the formal structure of the piece, and also the period's

particular stylistic characteristics. On the other hand, creativity relates to adaptation from the orchestral to the organistic idiom. This may require adjustment of textures, rhythm, dynamics, and articulation to make the piece most playable on the new medium.

Transcribers usually accomplish this task on the organ within their own ability as performers. Indeed most successful transcribers for the organ are organists themselves. In addition, for ideas on how to solve transcription problems, transcribers may refer to reliable sources such as published organ transcriptions by well-known arrangers. It is necessary to say that transcribing is not literally a simplification of a score, but rather is essentially a creative re-crafting of the orchestral score for a non-orchestra instrument. For instance, Example 2 of Verdi's Overture (p. 31) represents a careful, creative redistribution of textures for two manuals and pedal in order to realize a successful result on the organ. Example 1 of Shostakovich's Overture (p. 60) demonstrates another textural adjustment that required some reinterpretation of dynamics within an overall context. (see Example 2 on p. 61.)

Transcriptions in progress often require revisions as the organist/arranger realizes what works and what does not work in his/her transcription. Thus, revision becomes an important stage in the process, one that ensures both technical accessibility and artistic potential for playing the transcription on the organ. Furthermore, revision and subsequent rehearsal pursues a cohesive organ sound for the transcription as an organ piece. This stage involves mainly confirming range, dynamics, and colors (stop selection) for registration. The transcriber may add editorial commentary on the score, where necessary for successful performance.

This study did not initially follow all of the suggested steps above. Rather, the development of these steps was a by-product that resulted from carrying out the project. This project also provides transcribing procedures, techniques, and performance considerations that hopefully will be of help to future transcribers who choose to study both the text and the score included within these pages.

Organ transcription is certainly growing in popularity after a half-century of neglect. There are literally thousands of orchestral works, some well-known and others virtually unknown, that are rarely played in public. Many of these hold the possibility of being transcribed for the organ, where they may be played by one solo organist. The organ is still the only instrument that can adequately approximate the power of the orchestra. It is possible that organ transcriptions of orchestral works holds the possibility of “saving” many orchestral compositions from obscurity while at the same time expanding the audience that actually wants to hear the organ played.

APPENDIX 1

THE STOP LIST OF THE GHEENS MEMORIAL ORGAN
AT BROADWAY BAPTIST CHURCH

Aeolian-Skinner Organ, Opus 1392 (1962), 3 Manuals, 46 Ranks, 54 stops

| Pedal | Swell | Great | Choir | Coupler |
|---------------------|----------------------|-----------------------|----------------------|--------------------|
| Clarion 4 | Swell 16 | Liturgical Trumpet 8 | Choir 4 | Great to Pedal 8 |
| Contra Trompette 16 | Hautbois 8 | Mixtur IV | Tremulant | Swell to Pedal 8 |
| Contra Bombarde 32 | Contra Tompette 16 | 2 2/3 Sesquialtera II | Carillon III | Swell to Pedal 4 |
| Viola 8 | Plein Jeu IV | Holz Bordun 8 | Nasat 1 1/3 | Choir to Pedal 8 |
| Gemshorn 8 | Prinzipal 4 | Gemshorn 8 | II Flute Celeste 8 | Choir to Pedal 4 |
| Viola 16 | Contra Viola 16 | Chimes | Zimbelstern | ----- |
| Resultant 32 | ----- | ----- | ----- | Swell to Great 16 |
| ----- | Swell 4 | ----- | Choir 16 | Swell to Great 8 |
| Trompette 8 | Clarion 4 | Cymbel III | Liturgical Trumpet 8 | Swell to Great 4 |
| Bombarde 16 | Trompette 8 | Hellpfeife 2 | ----- | Choir to Great 16 |
| Fourniture IV | Flute Traverso 4 | Oktav 4 | Oktav 1 | Choir to Great 8 |
| Choral Bass 4 | Viola Pomposa 8 | Prinzipal 8 | Spillflöte 4 | Choir to Great 4 |
| Octave 8 | ----- | Gemshorn 16 | ----- | ----- |
| Principal 16 | Tremulant | ----- | Gamba Celeste 8 | Swell to Choir 16 |
| ----- | ----- | ----- | ----- | Swell to Choir 8 |
| Krummhorn 4 | Swell Unison Off | ----- | Choir Unison Off | Swell to Choir 4 |
| Krummhorn 8 | Vox Humana 8 | ----- | ----- | ----- |
| Gedackt Flöte 4 | Vox Humana Tremulant | ----- | Krummhorn 8 | Choir to Swell 8 |
| ----- | ----- | ----- | Prinzipal 2 | ----- |
| Gedeckt 8 | Block Flöte 2 | ----- | Rohrflöte 8 | Manual Interchange |
| Bordun 16 | Gedeckt 8 | ----- | Gamba 8 | ----- |
| Gemshorn 16 | Celeste 8 | ----- | ----- | ----- |

APPENDIX 2

THE REGISTRATION LIST OF *SONATA*
DA CHIESA OP. 3, NO. 3

The *Grave* Movement

General 1 (m. 1)

| | |
|---------|--|
| Pedal | Contra Viola 16, Octave 8, Principal 16, Gedeckt Pommer 8, Bordun 16, Gemshorn 16 |
| Swell | Prinzival 4, Flute Traverso 4, Block Flöte 2, Gedeckt 8 |
| Coupler | Great to Pedal 8, Swell to Pedal 8, Choir to Pedal 8, Swell to Great 8, Choir to Great 8, Swell to Choir 8 |
| Great | Mixtur IV, 2 2/3 Sesquialtera II, Holz Bordun 8, Hellpfeife 2, Oktav 4, Prinzival 8 |
| Choir | Spillflöte 4, Prinzival 2, Rohrflöte 8 |

The *Vivace* Movement

General 2 (m. 1)

| | |
|---------|--|
| Pedal | Contra Viola 16, Gedeckt Pommer 8 |
| Swell | Swell 4, Gedeckt 8 |
| Coupler | Swell to Great 8, Swell to Choir 8, Swell to Choir 4 |
| Great | Holz Bordun 8 |

The *Largo* Movement

General 3 (m. 1)

| | |
|---------|--|
| Pedal | Gedeckt Pommer 8, Bordun 16, Gemshorn 16 |
| Swell | Flute Traverso 4, Gedeckt 8 |
| Coupler | Swell to Great 8 |
| Great | Holz Bordun 8 |
| Choir | II Flute Celeste 8, Krummhorn 8, RohrFlöte 8 |

The *Allegro* Movement

General 4 (m. 1)

| | |
|---------|--|
| Pedal | Contra Viola 16, Bordun 16 |
| Swell | Block Flöte 2, Gedeckt 8 |
| Coupler | Swell to Pedal 8, Swell to Great 8, Choir to Great 8 |
| Great | Holz Bordun 8 |
| Choir | Choir 4, SpillFlöte 4, RohrFlöte 8 |

General 5 (m. 26)

| | |
|---------|--|
| Pedal | Contra Viola 16, Gedeckt Pommer 8, Bordun 16, Gemshorn 16 |
| Swell | Flute Traverso 4, Block Flöte 2, Gedeckt 8 |
| Coupler | Swell to Pedal 8, Swell to Great 8, Choir to Great 8, Swell to Choir 8 |
| Great | Holz Bordun 8, Hellpfeife 2, Oktav 4 |
| Choir | Choir 4, SpillFlöte 4, Prinzipal 2, RohrFlöte 8, Gamba 8 |

General 6 (m. 37)

| | |
|---------|--|
| Pedal | Contra Viola 16, Gedeckt Pommer 8, Bordun 16, Gemshorn 16 |
| Swell | Flute Traverso 4, Block Flöte 2, Gedeckt 8 |
| Coupler | Great to Pedal, Swell to Pedal 8, Choir to Pedal 8, Swell to Great 8, Choir to Great 8, Swell to Choir 8, Swell to Choir 4 |
| Great | Mixtur IV, Holz Bordun 8, Prinzipal 8, Oktav 4, Hellpfeife 2 |
| Choir | Choir 4, SpillFlöte 4, Prinzipal 2, RohrFlöte 8, Gamba 8 |

General 7 (m. 51)

| | |
|---------|--|
| Pedal | Contra Viola 16, Gedeckt Pommer 8, Bordun 16, Gemshorn 16 |
| Swell | Flute Traverso 4, Block Flöte 2, Gedeckt 8 |
| Coupler | Great to Pedal, Swell to Pedal 8, Choir to Pedal 8, Swell to Great 8, Choir to Great 8, Swell to Choir 8, Swell to Choir 4 |
| Great | Mixtur IV, Holz Bordun 8, Prinzipal 8, Oktav 4, Hellpfeife 2 |
| Choir | Choir 4, SpillFlöte 4, Prinzipal 2, RohrFlöte 8, Gamba 8 |

APPENDIX 3

THE REGISTRATION LIST OF *OVERTURE
TO LA FORZA DEL DESTINO*

Allegro

General 1 (m. 1)

| | |
|---------|--|
| Pedal | Contra Trompette 16, Contra Viola 16, Resultant 32, Bombarde 16, Octave 8, Principal 16, Gemshorn 16 |
| Swell | Hautbois 8, Contra Trompette 16, Prinzival 4, Trompette 8, Gedeckt 8 |
| Coupler | Great to Pedal 8, Swell to Great 8, Choir to Great 8 |
| Great | Liturgical Trumpet 8, Holz Bordun 8, Oktav 4, Prinzival 8 |
| Choir | Spillflöte 4, Krummhorn 8, Prinzival 2, Rohrflöte 8 |

Allegro agitato e presto

General 2 (m. 9)

| | |
|---------|--|
| Pedal | Contra Viola 16, Choral Bass 4, Octave 8 |
| Swell | Hautbois 8, Gedeckt 8 |
| Coupler | Swell to Pedal 8, Choir to Great 8 |
| Great | Gemshorn 8 |
| Choir | Spillflöte 4, Rohrflöte 8, Gamba 8 |

Tempo I

General 3 (m. 25)

| | |
|---------|--|
| Pedal | Contra Viola 16, Choral Bass 4, Octave 8 |
| Swell | Hautbois 8, Flute Traverso 4, Vox Humana 8, Block Flöte 2, Gedeckt 8 |
| Coupler | Choir to Pedal 8, Choir to Great 8, Choir to Great 4, Choir to Swell 8 |
| Great | Holz Bordun 8, Gemshorn 8, Prinzipal 8 |
| Choir | Spillflöte 4, Prinzipal 2, Rohrflöte 8, Gamba 8 |

Andantino

General 4 (m. 51)

| | |
|---------|---|
| Pedal | Contra Viola 16 |
| Swell | Gedeckt 8 |
| Coupler | Swell to Pedal 8, Swell to Great 16, Swell to Great 8, Swell to Great 4 |
| Great | Gemshorn 8 |
| Choir | II Flute Celeste 8, Krummhorn 8 |

Andante mosso

General 5 (m. 68)

| | |
|---------|--|
| Pedal | Contra Viola 16, Bordun 16 |
| Swell | Swell 4, Gedeckt 8, Celeste 8 |
| Coupler | Swell to Pedal 8, Swell to Great 8, Swell to Great 4, Choir to Great 8, Choir to Great 4, Swell to Choir 8 |
| Great | Gemshorn 8 |
| Choir | Choir 4, II Flute Celeste 8, Spillflöte 4, Gamba Celeste 8, Rohrflöte 8 |

Presto come prima

General 6 (m. 83)

| | |
|---------|--|
| Pedal | Contra Viola 16, Choral Bass 4, Octave 8, Principal 16, Gedeckt Pommer 8, Bordun 16, Gemshorn 16 |
| Swell | Prinzival 4, Flute Traverso 4, Viola Pomposa 8, Block Flöte 2 |
| Coupler | Great to Pedal 8, Swell to Pedal 8, Choir to Pedal 8, Swell to Great 8, Choir to Great 8, Swell to Choir 8 |
| Great | Mixtur IV, Holz Bordun 8, Gemshorn 8, Hellpfeife 2, Oktav 4, Prinzival 8 |
| Choir | Oktav 1, Spillflöte 4, Prinzival 2, Rohrflöte 8, Gamba 8 |

General 7 (m. 95)

| | |
|---------|--|
| Pedal | Contra Viola 16, Bombarde 16, Fourniture IV, Choral Bass 4, Octave 8, Principal 16, Gedeckt Pommer 8, Bordun 16, Gemshorn 16 |
| Swell | Prinzival 4, Flute Traverso 4, Viola Pomposa 8, Block Flöte 2 |
| Coupler | Great to Pedal 8, Swell to Pedal 8, Choir to Pedal 8, Swell to Great 8, Choir to Great 8, Choir to Great 4, Swell to Choir 8 |
| Great | Mixtur IV, Holz Bordun 8, Gemshorn 8, Hellpfeife 2, Oktav 4, Prinzival 8 |
| Choir | Oktav 1, Spillflöte 4, Prinzival 2, Rohrflöte 8, Gamba 8 |

General 8 (m. 122)

| | |
|---------|---|
| Pedal | Contra Viola 16, Bordun 16 |
| Swell | Flute Traverso 4, Gedeckt 8 |
| Coupler | Swell to Pedal 8, Swell to Great 16, Swell to Great 8, Swell to Great 4 |
| Great | Gemshorn 8 |
| Choir | II Flute Celeste 8, Krummhorn 8 |

General 9 (m. 124)

| | |
|-------|---|
| Pedal | Contra Viola 16, Bordun 16, Gemshorn 16 |
| Swell | Hautbois 8 |
| Great | Holz Bordun 8 |
| Choir | RohrFlöte 8 |

*Allegro brillante***General 10 (m. 129)**

| | |
|---------|--|
| Pedal | Contra Viola 16, Bordun 16, Gemshorn 16 |
| Swell | Prinzipal 4, Flute Traverso 4, Gedeckt 8 |
| Coupler | Swell to Pedal 8, Swell to Great 8, Choir to Great 8, Swell to Choir 8 |
| Great | Holz Bordun 8 |
| Choir | II Flute Celeste 8, Krummhorn 8 |

Choir 1 (m. 136)

| | |
|-------|---------------------------|
| Choir | SpillFlöte 8, RohrFlöte 8 |
|-------|---------------------------|

General 11 (m. 149)

| | |
|---------|---|
| Pedal | Viola 8, Gedackt Pommer 8 |
| Swell | Hautbois 8, Clarion 4, Trompette 8, Flute Traverso 4, Gedeckt 8 |
| Coupler | Swell to Pedal 8, Choir to Pedal 8, Swell to Great 8, Choir to Great 8, Swell to Choir |
| Great | Liturgical Trumpet 8, Mixtur IV, 2 2/3 Sesquialtera II, Holz Bordun 8, Hellpfeife 2, Oktav 4, Prinzipal 8 |
| Choir | Choir 4, SpillFlöte 4, Prinzipal 2, RohrFlöte 8, Gamba 8 |

Great 6 (m. 155)

| | |
|-------|---|
| Great | Mixtur IV, 2 2/3 Sesquialtera II, Holz Bordun 8, Hellpfeife 2, Oktav 4, Prinzipal 8 |
|-------|---|

General 12 (m. 159)

| | |
|---------|---|
| Pedal | Viola 8, Contra Viola 16, Bombarde 16, Fourniture IV, Octave 8, Principal 16, Gedeckt Pommer 8, Bordun 16, Gemshorn 16 |
| Swell | Hautbois 8, Prinzipal 4, Contra Viola 16, Trompette 8, Flute Traverso 4, Viola Pomposa 8, Block Flöte 2, Gedeckt 8 |
| Coupler | Great to Pedal 8, Swell to Pedal 8, Choir to Pedal 8, Swell to Great 8, Swell to Great 4, Choir to Great 16, Choir to Great 8, Swell to Choir 8, Swell to Choir 4 |
| Great | Mixtur IV, 2 2/3 Sesquialtera II, Holz Bordun 8, Hellpfeife 2, Oktav 4, Prinzipal 8, Gemshorn 16 |
| Choir | Oktav 1, SpillFlöte 4, Krummhorn 8, Prinzipal 2, RohrFlöte 8 |

General 13 (m. 169)

| | |
|---------|------------------------------------|
| Pedal | Contra Viola 16, Bordun 16 |
| Swell | Hautbois 8, Trompette 8, Gedeckt 8 |
| Coupler | Swell to Pedal 8, Choir to Great 8 |
| Great | Holz Bordun 8, Oktav 4 |
| Choir | Spillflöte 4, Rohrflöte 8, Gamba 8 |

Swell 1 (m. 183)

| | |
|-------|--|
| Swell | Flute Traverso 4, Viola Pomposa 8, Gedeckt 8 |
|-------|--|

General 14 (m. 183)

| | |
|---------|--|
| Pedal | Contra Viola 16, Bordun 16 |
| Swell | Flute Traverso 4, Viola Pomposa 8, Gedeckt 8 |
| Coupler | Swell to Pedal 8, Swell to Great 8, Choir to Great 8, Swell to Choir 8 |
| Great | Holz Bordun 8, Gemshorn 8, Prinzipal 8 |
| Choir | Spillflöte 4, Rohrflöte 8, Gamba 8 |

General 15 (m. 195)

| | |
|---------|---|
| Pedal | Viola 8, Contra Viola 16, Bombarde 16, Fourniture IV, Octave 8, Principal 16, Gedeckt Pommer 8, Bordun 16, Gemshorn 16 |
| Swell | Hautbois 8, Prinzipal 4, Trompette 8, Flute Traverso 4, Viola Pomposa 8, Block Flöte 2, Gedeckt 8 |
| Coupler | Great to Pedal 8, Swell to Pedal 8, Choir to Pedal 8, Swell to Great 8, Swell to Great 4, Choir to Great 16, Choir to Great 8, Choir to Great 4, Swell to Choir 8 |
| Great | Mixtur IV, 2 2/3 Sesquialtera II, Holz Bordun 8, Hellpfeife 2, Oktav 4, Prinzipal 8 |
| Choir | Oktav 1, Spillflöte 4, Krummhorn 8, Prinzipal 2, Rohrflöte 8 |

Ritenuato grandioso**General 16 (m. 200)**

| | |
|---------|---|
| Pedal | Contra Trompette 16, Contra Bombarde 32, Viola 8, Contra Viola 16, Resultant 32, Bombarde 16, Fourniture IV, Octave 8, Principal 16, Gedeckt Pommer 8, Bordun 16, Gemshorn 16 |
| Swell | Hautbois 8, Plein Jeu IV, Prinzipal 4, Trompette 8, Flute Traverso 4, Viola Pomposa 8, Block Flöte 2, Gedeckt 8 |
| Coupler | Great to Pedal 8, Swell to Pedal 8, Choir to Pedal 8, Swell to Great 8, Swell to Great 4, Choir to Great 16, Choir to Great 8, Swell to Choir 8, |
| Great | Liturgical Trumpet 8, Mixtur IV, 2 2/3 Sesquialtera II, Holz Bordun 8, Cymbel III, Hellpfeife 2, Oktav 4, Prinzipal 8 |
| Choir | Nasat 1 1/3, Oktav 1, Spillflöte 4, Krummhorn 8, Prinzipal 2, Rohrflöte 8 |

General 17 (m. 207)

| | |
|---------|------------------------------------|
| Pedal | Contra Viola 16, Bordun 16 |
| Swell | Viola Pomposa 8, Gedeckt 8 |
| Coupler | Swell to Great 8, Choir to Great 8 |
| Great | Holz Bordun 8 |
| Choir | Prinzival 2, RohrFlöte 8 |

Swell 2 (m. 219)

| | |
|-------|---|
| Swell | Prinzival 4, Flute Traverso 4, Viola Pomposa 8, Gedeckt 8 |
|-------|---|

Great 2 (m. 224)

| | |
|-------|--------------------------------------|
| Great | Holz Bordun 8, Hellpfeife 2, Oktav 4 |
|-------|--------------------------------------|

*Più animato***General 18 (m. 242)**

| | |
|---------|---|
| Pedal | Viola 8, Contra Viola 16, Bombarde 16, Fourniture IV, Octave 8, Principal 16, Gedeckt Pommer 8, Bordun 16, Gemshorn 16 |
| Swell | Hautbois 8, Prinzival 4, Trompette 8, Flute Traverso 4, Viola Pomposa 8, Block Flöte 2, Gedeckt 8 |
| Coupler | Great to Pedal 8, Swell to Pedal 8, Choir to Pedal 8, Swell to Great 8, Swell to Great 4, Choir to Great 16, Choir to Great 8, Choir to Great 4, Swell to Choir 8 |
| Great | Mixtur IV, 2 2/3 Sesquialtera II, Holz Bordun 8, Hellpfeife 2, Oktav 4, Prinzival 8 |
| Choir | Oktav 1, SpillFlöte 4, Krummhorn 8, Prinzival 2, RohrFlöte 8 |

General 19 (m. 248)

| | |
|---------|---|
| Pedal | Contra Trompette 16, Contra Bombarde 32, Viola 8, Contra Viola 16, Resultant 32, Bombarde 16, Fourniture IV, Octave 8, Principal 16, Gedeckt Pommer 8, Bordun 16, Gemshorn 16 |
| Swell | Hautbois 8, Plein Jeu IV, Prinzpal 4, Trompette 8, Flute Traverso 4, Viola Pomposa 8, Block Flöte 2, Gedeckt 8 |
| Coupler | Great to Pedal 8, Swell to Pedal 8, Choir to Pedal 8, Swell to Great 8, Swell to Great 4, Choir to Great 16, Choir to Great 8, Swell to Choir 8, |
| Great | Liturgical Trumpet 8, Mixtur IV, 2 2/3 Sesquialtera II, Holz Bordun 8, Cymbel III, Hellpfeife 2, Oktav 4, Prinzpal 8 |
| Choir | Nasat 1 1/3, Oktav 1, Spillflöte 4, Krummhorn 8, Prinzpal 2, Rohrflöte 8 |

APPENDIX 4

THE REGISTRATION LIST OF *FESTIVE OVERTURE* OP. 96

Allegretto

General 1 (m. 1)

| | |
|---------|---|
| Pedal | Contra Trompette 16, Contra Viola 16, Resultant 32, Octave 8, Bordun 16, Principal 16, Gedackt Flöte 4, Gedeckt Pommer 8, Gemshorn 16 |
| Swell | Hautbois 8, Clarion 4, Trompette 8 |
| Coupler | Great to Pedal 8, Swell to Pedal 8, Choir to Pedal 8, Swell to Great 8, Swell to Choir 8, Swell to Choir 4 |
| Great | Liturgical Trumpet 8 |
| Choir | Spillflöte 4, Prinzipal 2, Rohrflöte 8, Gamba 8 |

Presto

General 2 (m. 7)

| | |
|---------|--|
| Pedal | Contra Trompette 16, Contra Viola 16, Resultant 32, Trompette 8, Octave 8, Principal 16, Gedackt Flöte 4, Gedeckt Pommer 8, Bordun 16, Gemshorn 16 |
| Swell | Hautbois 8, Prinzipal 4, Clarion 4, Trompette 8, Flute Traverso 4, Block Flöte 2, Gedeckt 8 |
| Coupler | Swell to Pedal 8, Choir to Pedal 8, Swell to Great 8, Choir to Great 8, Swell to Choir 8, Swell to Choir 4 |
| Great | Liturgical Trumpet 8, Mixtur IV, Holz Bordun 8, Gemshorn 8, Hellpfeife 2, Oktav 4, Prinzipal 8, Gemshorn 16 |
| Choir | Spillflöte 4, Prinzipal 2, Rohrflöte 8, Gamba 8 |

General 3 (m. 27)

| | |
|-------|--|
| Pedal | Contra Viola 16, Gedeckt Pommer 8, Bordun 16, Gemshorn 16 |
| Swell | Flute Traverso 4, Block Flöte 2, Gedeckt 8 |
| Great | Holz Bordun 8, Hellpfeife 2 |
| Choir | SpillFlöte 4, Krummhorn 8, Prinzipal 2, RohrFlöte 8, Gamba 8 |

General 4 (m. 55)

| | |
|---------|---|
| Pedal | Contra Viola 16, Prinzipal 16, Gedeckt Pommer 8, Bordun 16, Gemshorn 16 |
| Swell | Hautbois 8, Clarion 4, Trompette 8 |
| Coupler | Choir to Pedal 8, Swell to Great 8, Choir to Great 16, Choir to Great 8, Choir to Great 4 |
| Great | Mixtur IV, 2 2/3 Sesquialtera II, Holz Bordun 8, Hellpfeife 2, Oktav 4, Prinzipal 8 |
| Choir | Choir 4, SpillFlöte 4, Prinzipal 2, RohrFlöte 8, Gamba 8 |

General 5 (m. 75)

| | |
|---------|---|
| Pedal | Gemshorn 8, Contra Viola 16, Octave 8, Prinzipal 16, Gedeckt Pommer 8, Bordun 16, Gemshorn 16 |
| Swell | Prinzipal 4, Flute Traverso 4, Block Flöte 2, Gedeckt 8 |
| Coupler | Great to Pedal 8, Swell to Great 8, Choir to Great 8, Choir to Great 4 |
| Great | Holz Bordun 8, Hellpfeife 2, Prinzipal 8 |
| Choir | Choir 4, SpillFlöte 4, Prinzipal 2, RohrFlöte 8, Gamba 8 |

Great 1 (m. 92)

| | |
|---------|--------------------------------------|
| Great 1 | Holz Bordun 8, Hellpfeife 2, Oktav 4 |
|---------|--------------------------------------|

Great 2 (m. 95)

| | |
|---------|---|
| Great 2 | Mixtur IV, 2 2/3 Sesquialtera II, Holz Bordun 8, Hellpfeife 2, Oktav 4, Prinzipal 8 |
|---------|---|

General 6 (m. 103)

| | |
|---------|--|
| Pedal | Contra Trompette 16, Gemshorn 8, Contra Viola 16, Resultant 32, Octave 8, Principal 16, Gedeckt Pommer 8, Bordun 16, Gemshorn 16 |
| Swell | Hautbois 8, Prinzipal 4, Clarion 4, Trompette 8, Flute Traverso 4, Block Flöte 2, Gedeckt 8 |
| Coupler | Great to Pedal 8, Swell to Pedal 8, Choir to Pedal 8, Swell to Great 8, Choir to Great 8, Swell to Choir 8, Swell to Choir 4 |
| Great | Mixtur IV, 2 2/3 Sesquialtera II, Holz Bordun 8, Hellpfeife 2, Oktav 4, Prinzipal 8 |
| Choir | Spillflöte 4, Prinzipal 2, Rohrflöte 8, Gamba 8 |

General 7 (m. 126)

| | |
|---------|---|
| Pedal | Contra Viola 16, Octave 8, Prinzipal 16, Gedeckt Pommer 8, Bordun 16, Gemshorn 16 |
| Swell | Prinzipal 4, Flute Traverso 4, Block Flöte 2, Gedeckt 8 |
| Coupler | Swell to Pedal 8, Swell to Great 8, Swell to Choir 8, Swell to Choir 4 |
| Great | Liturgical Trumpet 8 |
| Choir | Choir 4, Spillflöte 4, Prinzipal 2, Rohrflöte 8 |

General 8 (m. 143)

| | |
|---------|---|
| Pedal | Gemshorn 8, Contra Viola 16, Octave 8, Prinzipal 16, Gedeckt Pommer 8, Bordun 16, Gemshorn 16 |
| Swell | Prinzipal 4, Flute Traverso 4, Block Flöte 2, Gedeckt 8 |
| Coupler | Great to Pedal 8, Swell to Great 8, Swell to Great 4, Choir to Great 16, Choir to Great 8, Choir to Great 4, Swell to Choir 8, Swell to Choir 4 |
| Great | Mixtur IV, 2 2/3 Sesquialtera II, Holz Bordun 8, Gemshorn 8, Hellpfeife 2, Oktav 4, Prinzipal 8 |
| Choir | Choir 4, SpillFlöte 4, Prinzipal 2, RohrFlöte 8 |

General 9 (m. 169)

| | |
|---------|--|
| Pedal | Gemshorn 8, Contra Viola 16, Gedeckt Pommer 8, Bordun 16, Gemshorn 16 |
| Swell | Prinzipal 4, Flute Traverso 4, Block Flöte 2, Gedeckt 8 |
| Coupler | Swell to Great 8, Choir to Great 8, Choir to Great 4, Swell to Choir 8 |
| Great | Sesquialtera II, Holz Bordun 8, Hellpfeife 2 |
| Choir | SpillFlöte 4, Prinzipal 2, RohrFlöte 8 |

General 10 (m. 251)

| | |
|---------|---|
| Pedal | Contra Trompette 16, Gemshorn 8, Contra Viola 16, Resultant 32, Octave 8, Principal 16, Gedeckt Pommer 8, Bordun 16, Gemshorn 16 |
| Swell | Hautbois 8, Prinzipal 4, Clarion 4, Trompette 8, Flute Traverso 4, Gedeckt 8 |
| Coupler | Swell to Pedal 8, Choir to Pedal 8, Swell to Great 8, Choir to Great 16, Choir to Great 8, Choir to Great 4, Swell to Choir 8, Swell to Choir 4 |
| Great | Mixtur IV, 2 2/3 Sesquialtera II, Holz Bordun 8, Gemshorn 8, Hellpfeife 2, Oktav 4, Prinzipal 8 |
| Choir | SpillFlöte 4, Prinzipal 2, RohrFlöte 8 |

General 11 (m. 301)

| | |
|---------|---|
| Pedal | Gemshorn 8, Contra Viola 16, Resultant 32, Octave 8, Prinzipal 16, Gedeckt Pommer 8, Bordun 16, Gemshorn 16 |
| Swell | Prinzipal 4, Flute Traverso 4, Block Flöte 2, Gedeckt 8 |
| Coupler | Swell to Great 8, Choir to Great 8, Choir to Great 4 |
| Great | Mixtur IV, 2 2/3 Sesquialtera II, Holz Bordun 8, Hellpfeife 2, Oktav 4, Prinzipal 8 |
| Choir | Choir 4, Spillflöte 4, Prinzipal 2, Rohrflöte 8, Gamba 8 |

*Poco meno mosso and Presto***General 12 (m. 347)**

| | |
|---------|---|
| Pedal | Contra Trompette 16, Contra Bombarde 32, Viola 8, Contra Viola 16, Resultant 32, Bombarde 16, Fourniture IV, Octave 8, Principal 16, Gedeckt Pommer 8, Bordun 16, Gemshorn 16 |
| Swell | Hautbois 8, Plein Jeu IV, Prinzipal 4, Trompette 8, Flute Traverso 4, Viola Pomposa 8, Block Flöte 2, Gedeckt 8 |
| Coupler | Great to Pedal 8, Swell to Pedal 8, Choir to Pedal 8, Swell to Great 8, Swell to Great 4, Choir to Great 16, Choir to Great 8, Swell to Choir 8, |
| Great | Liturgical Trumpet 8, Mixtur IV, 2 2/3 Sesquialtera II, Holz Bordun 8, Cymbel III, Hellpfeife 2, Oktav 4, Prinzipal 8 |
| Choir | Nasat 1 1/3, Oktav 1, Spillflöte 4, Krummhorn 8, Prinzipal 2, Rohrflöte 8 |

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ABSTRACT

THREE TRANSCRIPTIONS FOR SOLO ORGAN:
SONATA DA CHIESA, Op. 3, No. 3, BY ARCANGELO CORELLI,
OVERTURE TO LA FORZA DEL DESTINO BY
GIUSEPPE VERDI, *FESTIVE OVERTURE*,
Op. 96, BY DMITRY SHOSTAKOVICH

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The purpose of this dissertation was to provide three transcriptions for solo organ along with a performance guide and commentaries for each of them. The original orchestral pieces, *Sonata da chiesa* Op. 3, No. 3 by Corelli, *Overture to La forza del destino* by Verdi, and *Festive Overture* Op. 96 by Shostakovich, were selected according to technical accessibility as well as artistic possibilities for the new performing medium.

Each chapter, devoted to one transcription, is divided into three sections: (1) an introduction, containing a brief overview of the piece and the process of transcription with musical examples; (2) a performer's guide, including basic analysis, registration and manual suggestions, and tempo suggestions for each movement or section; and (3) the organ transcription score, providing suggested registration and manual changes, tempo and dynamics, and an indication of the composer's original orchestration and instrumentation.

Four appendices are given. Appendix 1 presents the stop list of the Gheens Memorial Organ at Broadway Baptist Church in Louisville, Kentucky, on which all three

transcriptions have been performed. Appendices 2, 3, and 4 are the registration lists used for the performance of these organ transcriptions.

VITA

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PERSONAL

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