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Concerto No. 2 for Organ and Orchestra

Dennis Janzer
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UNIVERSITY OF MIAMI

CONCERTO NO. 2 FOR ORGAN AND ORCHESTRA

By

Dennis Janzer

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

Coral Gables, Florida

May 2008
A doctoral essay submitted in partial fulfillment of
the requirements for the degree of
Doctor of Musical Arts

CONCERTO NO. 2 FOR ORGAN AND ORCHESTRA

Dennis Janzer

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Doctoral essay supervised by Professor Ferdinando DeSena.
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Concertos performable by upper-intermediate to advanced-level soloists and orchestras are numerous for most instruments. The organ is an exception, having limited repertoire available for organ and orchestra. The extensive listings of repertoire for youth concerto contests embody literature from varying periods and levels of difficulty. The organ, though accepted in numerous contests, has limited options regarding available repertoire. This organ concerto is written in a response to that void, and is composed to be of a comparable difficulty level to the keyboard concertos currently performed at youth concerto contests. The level may be identified as: “Advanced High School: Difficult; College: Moderately Difficult.” The orchestra size required is of modest size, reflecting the instrumentation of concertos already on the contest lists. The concerto is cast in the traditional three-movement format, however, Movement I segues directly into Movement II. The compositional style employs elements such as modal lines, synthetic scales and non-triadic harmony. Recurring melodic and rhythmic gestures unify the composition. The movements are: I-Intrada; II-Basso Ostinato; III-Flourishes and Fanfares. An electronically realized version of the orchestra part is included for rehearsal purposes.
ACKNOWLEDGEMENT

With deep felt thanks to all who bring music and joy into my life.
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Chapter 1

INTRODUCTION

The first use of the term concerto is found in the publication *Concerti di Andrea, et di Gio. Gabrieli, organisti* (Venus, 1587). It denoted the musical collaboration of various ensembles or groups, either vocal, instrumental or any combination of them.\(^1\) The Classical concerto form was constructed around a concise tonal plan and structured on the Sonata Allegro design. With recapitulation of material satisfying key centers within the required constraints of the dialog entrance, the orchestra and soloist share the same thematic material. With the nineteenth century came dramatic changes epitomized in the virtuosic, large-scale concertos. Though, the listener was still given material shared by the soloist and orchestra, it was presented and developed in quite a different fashion. The concerto was not so much a dialog as before, but more of a confrontation. The precise structural constraints were lifted, and composers experimented with new structures. This is most evident in Liszt’s *Second Concerto for Piano and Orchestra*. It is a single movement concerto with an improvisatory or fantasia-like form and each section elides with the next.\(^2\)

Twentieth century concertos are a diffusion as well as amalgamation of past principals. The duality of the concerto forces prevails, but there is a diffusion of the duality, forming a texture that is a complex unity of the orchestra and soloist. Kerman


states: “For with complete diffusion, obviously, duality vanishes, and that is what
happened in the twentieth-century concerto for orchestra.” It is with this rich and diverse
historical background and structural freedom that my organ concerto was written.

This concerto is in three movements. Movement I begins with a single pitch, a G
pedal point, in the lower strings and timpani. The winds present motivic material over the
pedal point. A brief orchestral *tutti* is answered by the organ, which presents additional
thematic material used throughout the concerto. The first two movements are elided
through the use of a massive “saturation” chord that contains all pitches of a D-flat Major
13th. Movement II features an *ostinato* and is more static rhythmically as compared to
the first movement. The *ostinato* allows an improvisational style of composition and
performance, something for which the organ is known. As a means of maintaining
structural balance, the third movement is subdivided into two large sections and is
equivalent in length to the first two movements combined. New material is presented half
way through Movement III, *Flourishes and Fanfares*, signaling the start of the
movement’s second section. This final section’s form is a descending chromatic line
played in the organ pedals, the bass line. This chromatic bass relates back to the bass line
of Movement II, *Basso Ostinato*. All three movements are unified through the use of
motivic and melodic material that is presented in Movement I, *Intrada*.

The writing utilizes a tonal language, recurring motives, harmonic structures
employed as sonic elements, and key centrality. The concerto is conceived as a single

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unit, not as independent movements. Strong identifiable rhythmic elements are featured which unify the composition while allowing rhythmic development.

Consideration of the level of difficulty for both organ soloist and instrumentalists was of prime importance in the writing of this composition. The repertoire available for Young Artist’s Concerto Contests is limited for organists, more so than for other instrumentalists. My goal was to write at the level of upper-intermediate to advanced level as related to the keyboard literature currently used in concerto competitions. The size of the orchestra and the number of winds and brass, were likewise taken into consideration. The forces required are of the same demand as the concertos on many of the competition lists provided for Young Artist’s Concerto Contests.
Chapter 2

COMPARATIVE COMPOSITIONS

The organ is making a resurgence, in as well as outside of the church. It is becoming very visible with its inclusion in most newly built concert halls. The organ is again found at many colleges, no longer only tucked away in small practice rooms but in concert halls and performance spaces. This is witnessed by the New York Times article titled: “MUSIC; Organs Roar Back, All Pipes Blaring”

Newly built concert halls that have installed pipe organs or hall renovations that included restoration of their pipe instruments include: Walt Disney Concert Hall in Los Angeles, CA, Orchestra Hall in Chicago, IL, Overture Hall in Madison, WI, Uihlein Hall in Milwaukee, WI, Verizon Hall in Philadelphia, PA, Severance Hall in Cleveland, OH, Symphony Hall in Boston, MA and Jacoby Symphony Hall in Jacksonville, FL. Colleges have also followed suit. An incomplete list for Florida includes Wertheim Concert Hall at Florida International University, Miami, University Auditorium at the University of Florida, Gainesville, and two instruments available at Eckerd College, St. Petersburg, one each in Roberts Music Center Recital Hall and in Griffin Chapel.

Many eighteenth and nineteenth century concert halls had organs, but these were allowed to go into disrepair. Concert hall organs originally become popular as one-man orchestras, playing transcriptions, choral accompaniments, for popular entertainment, and

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often functioned as a substitute for orchestras, which were expensive because of the sheer numbers involved for performances. With the advent of recordings, the organs main role of that era had disappeared.

The organ is rich in its solo literature, but while the concerto form endowed the piano and many of the orchestral instruments with great compositions, the organ seemed neglected. The organ was not the major keyboard instrument favored for concertos, the piano being the instrument of choice. It was the French who kept the organ concerto genre alive, in part because of the fine instrument at the Palais de Chaillot for which many works for organ and orchestra were written and then premiered in that hall. The French concert works for organ and orchestra from that period by Jongen, Guilmant, and Saint-Saëns are still performed regularly today. The scores employ the vast resources of the large-sized Romantic orchestras and the virtuosic style of writing prevalent at the time. Of particular note in the Twentieth Century, is the organ concerto by Poulenc. It is not scored for full orchestra, rather, for strings and timpani, for the practical reason of performance space. The following offers an insight into performance problems. It is also an interesting commentary on the ecclesiastical nature of the instrument.

Poulenc was asked whether he conceived of the concerto as an instrumental work for the church, in the manner of a concerto da chiesa, or as a concert work, in which “the organ is used only by virtue of its tonal resources, making no allusion to its nature as an ecclesiastical instrument.” He replied that “it occupies an important place in my work, in the margin of my religious music. It is not a concerto da chiesa, properly speaking, but by limiting myself in the orchestra, to strings alone and three timpani, I rendered the performance of it possible in the church.”

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Langlais also contributed an organ concerto. It was premiered in 1951 at the cathedral in Bern, Switzerland. In part because of space restrictions, it is written for double winds and strings with no percussion or brass. This composition is practical to perform due to the nature of its orchestral forces. The work is tonal and instrumental parts are not overly difficult. However, the organ solo does have its challenges. Though it does limit pedal usage, the keyboard part seems more pianistic, with many parallel thirds, octaves and even what could be described as sixteenth-note six-four chords running on for long periods. This pattern is easily playable by the woodwinds, who only play one note at a time and are given rests every second measure in which to breath. No breaks in the organ part were given for finger substitution. This type of writing is more difficult to execute on the organ than on a piano because of the key’s action and responsiveness.

Factors prompting me to write a work for organ and orchestra include the increased availability of organs for performance outside of churches, the number of youth orchestras and pre-professional training programs that have developed, and the longstanding tradition of concerto contests for youth or pre-professional musicians. Most instrumentalists have much literature to choose from for these concerto contests, varying in style, from different musical periods and of various graded difficulty levels. This does not appear to be true regarding concertos for the organ.

What one finds, in general, is that most of the organ-orchestra concertos are unsuitable for performance by many of the youth orchestras because of the technical demands made upon the instrumentalist, rehearsal and/or performance hall space limitations, and the reduced number of players of these youth orchestras. This deficiency
in the literature, the lack of upper-intermediate or pre-professional level compositions for organ with orchestra, is the perceived need for which I have written this concerto.

The instrumentation of the concertos most often required or performed in young artist contests is more limited than the instrumental requirements of most organ and orchestra compositions. Beginning with the comprehensive concerto list from Furman University, I have added the instrumentation for each of the concertos as available in *Orchestral Music: A Handbook*, by David Daniels. This information is found in Appendix B.

Furman’s concerto list does in fact include several organ concertos. These include representations from three diverse periods: the Baroque, represented by Handel’s concertos Opus 4, and Opus 7; the Romantic, if “churchy,” Rheinberger F major, and the Twentieth Century Poulenc. The organ list only outnumbers that of the piccolo, with one concerto named, and the euphonium, which has two entries. The tuba overshadows the organ with four entries. The piano wins hands-down with over 30 entries!

The ratio changes somewhat if one concedes that the Handel concertos contained in Opus 4 and Opus 7, with six in each, number twelve in total. There are two additional organ concertos of Handel not on the Furman concerto list, HWV 295 and HWV 296a. HWV 295, *The Cuckoo and the Nightingale*, one of the most popular, is oddly not included on the Furman list. In reality, some of the most performed organ concertos are these by Handel. The concertos employ baroque ensembles of limited size. Most, in fact,

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work very well using only one person on each of the string parts. Appendix A can be explored to ascertain the instrumental requirements for each of these concertos. These delightful Baroque works are not in the category of the ones being discussed, but are of the *concerto grosso* style.

The ideal organ for a performance of the Handel concertos is really a chamber organ, since these works make little or no use of the pedal clavier and are easily performed on a single manual instrument. The Handel works are often performed with no more than single or double players on the strings with the wind instruments added as required. The typical instrumentation Handel would have used is of a much smaller scale than even our “modern” chamber orchestras. The chamber organ suitable for Handel is in sharp contrast to the large concert instruments of today with three or four manuals, full pedal board and a vast array of colorful stops, reflecting the modern day orchestra, with its breadth of colors and greater number of players. The organ on which Handel played these works had to be transported to the theater. These concertos were played during the breaks in his oratorios. The few participating instrumentalists received parts; these could even be called sketches, of the concertos. Handel then improvised or extemporaneously performed the organ parts. It was often only later that he committed the organ part to paper by request of his publisher. The Handel organ is not the type or scale of instrument with which I am here concerned.

The literature for organ with instruments is vast and varied. There are a great number of compositions for various types of brass ensembles and organ. If woodwinds are the instruments of choice, the organ generally takes on an accompanimental role,

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though often required to supply a counter melody in duet fashion as in a trio sonata. It is with works for organ with orchestra that the choices become limited. If one then takes into account the performance space that may limit the size of the orchestra and the difficulty level, the potential choices are minimal. And yet, as Craig Whitney wrote in the New York Times, “The sudden prominence of pipe organs in concert halls and in other places around the country provides an opportunity for organists to appeal to audiences with music not limited to conventional repertory.”

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Chapter 3

INSTRUMENTATION

In deciding what orchestral forces should be used, I researched the concertos of all types that were performed and/or used as required pieces for concerto contests for youth. Contests for either piano or string seem to be most prevalent, but winds, brass and even voice are all well represented in concerto competitions. This paper looks only into instrumental concertos. The concertos performed vary greatly in difficulty, yet it is often performer age that is used to determine categories, not always the literature. Terms describing each level of entry vary with the different contests, as do the age requirements, but in general: the Junior level may include those below age twelve, or in other contests, the Junior level include those below sixteen. Senior level maximum age varies between eighteen and twenty, but sometimes twenty-five is a maximum. If the sponsoring institution is a high school or college, the age requirements reflect the targeted student body. There is also the pre-professional level that is open to a maximum age of twenty-eight or sometimes a maximum of thirty. At this upper level, the sponsoring orchestra is often professional, and the literature accepted is not limited by difficulty or instrumental requirements.

Though my concerto may find its way into this category, it is possible to be performed by musicians of the senior, non-professional level, called “collegiate” in some contests. This would be identified as “Advanced High School: Difficult; College:
Moderately Difficult” according to the Contemporary Music Project’s encoding. This is ideal for the youth orchestras of today. In addition, most community orchestras or ad hoc orchestras that churches organize for performances would find this a useful addition to the repertoire, requiring some rehearsal, but well within the technical limitations often found in those ensembles.

The instrumentation for my organ concerto is:

- 2 Flutes
- 2 Oboes
- 2 Clarinets (in B-flat)
- 2 Horns (in F)
- 2 Trumpets (in B-flat)
- Timpani (3 timpani used)
- Percussion (two players)
- Organ solo
- Violin I
- Violin II
- Viola
- Cello
- Contrabass

The limited number of wind and brass players was chosen to coincide with the commonly performed concerto repertoire that is currently being performed, allowing double billing of my organ concerto on programs already featuring competition winners, for example. Though I include two percussion players in addition to the timpani player, this should not pose a problem, since the target orchestras would have these players available. Much of the literature these groups perform, other than the concertos, also employ two or more percussionists. The instruments assigned to the two percussionists are found in Appendix E, Figure 4.

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My concerto, with 2 2 2 2 – 2 2 0 0 – tmp – str – perc:2, (format based on that used in *Orchestral Music: A Handbook*, Fourth Edition by David Daniels), has comparable instrumentation, for example, to the Mendelssohn piano concertos, 2 2 2 2 – 2 2 0 0 – tmp – str, Mendelssohn’s violin concerto’s instrumental requirements are the same other than not using any trumpets. The popular Grieg *Piano Concerto in A minor*, even though quite difficult, requires 2 2 2 2 – 4 2 3 0 – tmp – str; however, it is noted that “the original used two horns and that a 1917 Peters edition added two additional horns that mostly double horns 1&2, and thus are sometimes omitted in modern performances.” A recent performance of Movement I of the Grieg *A minor Concerto* (January 26, 2008) was included in a concert by the winners of the Sixth Annual Young Artists Concerto Competition Concert. This competition was held in Davie, FL with the Ars Flores Symphony Orchestra under the direction of Dr. Christine Jackson. The program featured six winners playing six different concertos, though only one movement of each concerto was programmed. A complete concert program listing the compositions performed can be found in Appendix D. Instrumental requirements can be cross-referenced with the information found in Appendix B regarding the concertos performed.

String section size varies with each orchestra according to available musicians, space availability and even budget. This was taken into account in writing my concerto, especially regarding use of *divisi* strings. However, a moderate sized orchestra possesses

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a multitude of colors, with wind and brass sections well represented, and also reflects the number of players most of the performed concerto literature utilizes.

Regarding difficulty level, one concerto stands out because it was conceived as, and even titled “Youth Concerto,” Piano Concerto No. 3 of Dmitri Kabalevsky, which is scored for 2 2 2 2 – 2 2 2 0 – tmp – str – perc:3. Though notably missing from previous concert performances, it has been revived in recent years. It does not appear on the approved list of the Furman Concerto Competition, but it did make the list of pre-approved repertoire for the intermediate piano level (age requirement maximum of 15 years) Northern Alberta Concerto Competition.

The Northern Alberta Concerto Competition is for piano, organ and voice, with two levels for piano, Intermediate and Senior, and one level, Senior, for voice. No designation, or any additional information is given for organ, other than including the organ as one of the only three acceptable performing forces for this competition. The Senior Piano level (maximum age of 24) identifies: “Any complete concerto, or extended solo work with orchestra, from the standard repertoire.”

See Appendix C for a list of their pre-approved Intermediate level piano concertos. Though the Northern Alberta Concerto Competition is open to organists at both entry levels, no repertoire is pre-approved, and no additional information is given regarding acceptable repertoire. One caveat regarding piano repertoire is that “Any other selections require his (Mr. Massey, the conductor of the Edmonton Youth Orchestra) approval to make sure the selections are

orchestrally feasible and scores are available.\textsuperscript{14} Should one surmise that the organist follow the same guidelines given for piano repertoire? None-the-less, the concern expressed regards the orchestration and instruments available, thus highlighting the need for more organ repertoire to be written for these concerto competitions utilizing the readily available orchestral resources.

Chapter 4

LEVEL OF DIFFICULTY

Of particular concern in writing this concerto, was addressing the feasibility of performance. The issue of instrumentation and the choices made have been discussed, but something needs to be said of the elusive nature of defining technical difficulty levels. Hal Leonard is known for its contribution to school music and education, and uses a graded level system to assist conductors in choosing music. The *Instrumental Series Guide* contained in its Band/Orchestra/Jazz catalog, assign numerical ratings with difficulty levels ranging from one to five. These are shown in Table 1.\(^\text{15}\)

Table 1. Hal Leonard: Graded Instrumental Guide

<table>
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<th>Numeric system</th>
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<tbody>
<tr>
<td>1</td>
<td>Very Easy</td>
<td>1 Year playing experience</td>
</tr>
<tr>
<td>2</td>
<td>Easy</td>
<td>2 Years playing experience</td>
</tr>
<tr>
<td>3</td>
<td>Medium</td>
<td>3-4 Years playing experience</td>
</tr>
<tr>
<td>4</td>
<td>Medium Advanced</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Advanced</td>
<td></td>
</tr>
<tr>
<td>P</td>
<td>Professional</td>
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</tbody>
</table>

Of note is that no type of description is given that helps the purchaser decide the differences between the levels 4-Medium Advanced, 5-Advanced, and P-Professional. Also, blurring the lines of demarcation further, the terms seem to change when Hal Leonard describes the solo keyboard and solo instrumental music. Numerical ratings have disappeared and now the levels of difficulty found are identified as: Easy, Moderately Easy, Easy/Medium, Moderate, Medium, Intermediate, Difficult. I devised this order from information I gleaned from the descriptions given for various titles in the catalog. The term “Advanced” also finds its way into the descriptors, sometimes combined with another term, e.g. “Early Advanced.” It also might be used to describe a collection that runs the gamut of difficulty as in “Beginning to Advanced.” Some even receive the rating: “Very Advanced.” It seems there may be some arbitrary quality to all of this. My goal was to write, corresponding to Hal Leonard’s numerical value of grading, at level 5 with occasional areas of 4, in order to balance the learning curve in regards to both the orchestra and soloist. However, the description of the difficulty level that better seems to identify this work, uses the terminology employed by the Contemporary Music Project. That level of difficulty being: “Advanced High School: Difficult; College: Moderately Difficult,” as referenced earlier in the paper.

**Orchestral and Instrumental Performance Demands**

In regard to technical requirements concerning the strings, the first violins are required to play in third position with some regularity, but when the extreme upper register beyond that position is required, octave divisi is often used to facilitate performance of these sections. Also the second violins are not required to use extreme
registers. I also wrote some divisi sections as an aid to players in tuning for the high tessitura by using octave doubling.

There are areas of divisi that are intended to fill out harmonies in the string sections. These were purposefully constructed, and balance was taken into account. Orchestras that I am targeting may have a reduced number of strings in each section; divisi causes a loss of intensity. In the places requiring divisi, the strings are not overpowered by other instruments or the organ, but rather given space to be heard, or in some cases, additionally supported by the inclusion of winds.

No extraordinary playing techniques are needed, but pizzicato, tremolo and harmonics are required. Nothing necessitates fast changes or other procedures that would add to the difficulty. Some double stops are used; these, again, are easily fingered and played, and often involve at least one open string. Ranges for brass, especially the horns, were taken into consideration. Horns are notoriously difficult to play, and at this age, the players may not have developed fully. Range considerations and ample resting time for the horn players were a special concern. The trumpets are not given any extremely high notes, and even when those in the playable upper range are included, preparation time and recovery time is provided.

Winds should have no problems with their parts. Again, the greatest problem, in general for winds, would be breath control. Sufficient time for breathing between phrases and judicious writing of shared parts between first and second players alleviates any problems. Flute I is required to play quite a bit in the upper register. The importance of breath support was taken into consideration. This part should be playable by any college level flautist, with the allowances made in the inclusion of recovery time.
Organ Performance Considerations

The organ solo’s difficulty level may be described as moderately difficult college level. Many high school aged organists would also find this playable. In any event, the difficulty level lies right in the middle of where students fall regarding the age requirements for most youth concerto competitions. One of the problems observed with organ students is that they often begin to study the instruments later than, for example, pianists. In fact, most organists began as pianists and at some point begin studying the organ, some in grade school, some during high school, and many in college. Though this is a consideration, I tried to compose within the framework described, posing enough challenges and rewards for the performers, while portraying excitement and bravura, color and interest, for the audience.

The organ’s many various toccata patterns were developed to fit comfortably under the fingers; however, these are not the simple repetitions that might be seen in basic or beginning organ repertoire. I purposely developed patterns and melodic lines that would be reminiscent of various organ schools. In particular, the French School has offered many toccatas that are in every organist’s repertoire. The patterns developed in my concerto, will feel “at home” for many. Other organists who have not explored that literature will, hopefully, delve into it because of the exposure presented within my concerto. Instructors, who may be helping a student prepare this concerto, will readily make the musical connections to those works or the organ schools that are intimated within the composition.
Though there is some contrapuntal writing in the organ part, no fugue or even extended sections of simultaneous independent lines in hands and feet are used. When the pedals are active, less activity is given to the manuals. When both are active, for example at the very opening using the toccata in the hands with the melody in the pedal, the body placement was considered. Physical balance is an issue, and the pedal line falls easily if placed directly under the body’s center of gravity, rather than at the extremes of the pedal board. Here the pedal melody does “walk” its way up the keyboard in those two measures, but it still lies under the hand’s placement as the feet are playing towards the same end, the upper half, of the keyboards. Another aid in performing at this point, is that the feet are always in contact with the pedal board as there are no rests in the musical line. This helps to counter-balance the body’s movement or pivot as the feet extend to the upper portion of the pedal board.

As exemplified in these instances described, the difficulty level was addressed throughout the compositional process. The goal throughout the composition, whether for the soloist or members of the orchestra, was always to be idiomatic to the instrument. For the organist, the comfort level of performing at the instrument, not just the ease of playing the notes themselves, has also been taken into account.

Another feature of the organ that sets it apart from other instruments is the changes of sounds that are possible. This adds both interest and excitement to the music, but also adds difficulty to the performance. This chameleon-like character, with the ability to vary its sound in a moment, is accomplished through stop changes. Registrational aids facilitate these changes and are now taken for granted. This was not always the case and some instruments are still to be found without any registrational
assist at all. The multi-memory, reliable capture systems are considered a modern improvement to organs. However one still often finds combination actions that are unreliable or even non-functional. This is especially true in older instruments found in churches. If working properly, with a simple push of a piston or button, changes of registration are taken care of in an instant. Even on a working system, however, changes can be difficult if not planned for in the music itself. In the concerto, adequate time is given to facilitate these changes. In fact, most of the time, hand registration is possible, as terraced dynamics are most frequently used. However, there is a particular effect known as the “English crescendo” in which a continuous and smooth crescendo is accomplished by adding stops gradually over a period of time while playing. This device is utilized in the first movement, measures 53-58. Creating a gradual crescendo through the addition of stops is difficult to control, then, while simultaneously employing the swell box to achieve that smooth, gradual build-up, it becomes even more challenging. However, at this moment in the concerto, both feet are free to perform the maneuver. With a bit of “cheating” using the crescendo pedal to add stops, this effect will work very successfully, even for the novice. This crescendo effect is used in the section shown in Example 1.
Example 1. English *crescendo*, mvt. 1 mm. 53-58.

From a pedagogical standpoint, inclusion of this device may inspire the organists to look further into the English Romantic School of organ playing and see how these effects came about and are used in standard organ literature. For those already familiar with and accomplished at using this effect, this will be a comfortable moment. A rapid *decrescendo* can be accomplished with the swell box. Stops may also be removed. The *diminuendo* is additionally facilitated as the upper voices drop out.

There are several moments where fast passages will require extra study. Moving into the last few measures of the concerto, the chromatic passage may seem daunting to a novice player. Looking into its construction reveals its simplicity and facilitates its mastery. To further assist in the learning process, fingerings have been included in the example. The notes in the lower staff are a reduction of the chromatic line of the right hand, or rather, what the chromatic line was based on in its conception. The actual music played by the left hand at this point is not included here. As one detects technical difficulties located in other areas in the concerto, searching out these sub-structures will
reveal the inner lines that are used in their construction and thus facilitate the mastery over the passage in question. The reduction and fingering are shown in Example 2.

Example 2. Chromatic passage: fingering and construct, mvt. 3 mm. 354-357.

Playing this concerto should feel comfortable, maybe even familiar. What I have tried to do is incorporate certain techniques into the composition that relate to standard and familiar organ literature. This was done consciously for two reasons: first to help in the learning process, so that even though it is challenging, it would feel familiar, and second that if the player is unfamiliar with some of the literature and the techniques required to perform this piece, they would be inspired to delve further into the repertoire and various organ schools. I strived to incorporate a comparable balance between the musical characteristics and the educational benefits it provides to the player.
The concerto is divided into what appears to be the standard three-movement format, even separated and titled as such: I *Intrada*; II *Basso Ostinato*; III *Flourishes and Fanfares*. The movements also reflect the overall tempo changes expected: fast-slow-fast. The first two movements are of similar length, approximately six and five minutes respectively. Movement III is almost twice as long at ten minutes, but is structurally subdivided into two sections. This balances the timing of the opening two movements, which are conceived as a whole, though subdivided into the two sections or movements.

At the end of Movement I, rather than arriving at a final cadence and a break, a transition is made by way of an interlude, fusing the two movements together. However they are distinct and vary in character and tempo. Movement III is comprised of two large sections, this is even implied in the title. Though the contrast between sections is not as emphatic as between the first two movements, new melodic material, a *moto perpetuo toccata* in the organ and a slow moving, descending chromatic scale in the pedals set this second section apart structurally from the first half. An overall balance is maintained through this scheme. Example 3 graphically shows the timings of the three movements and the balance that the subdivision of Movement III creates.
Example 3. Balance of timing of individual movements.

Concerto 20 min.

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<tr>
<td>m. 1</td>
<td>m. 105</td>
<td>m. 178</td>
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Movement I – Intrada

The typical Classical concerto, has the hallmark of a strong cadence to conclude the first movement, most often, shortly following the soloist’s cadenza. What audience wouldn’t want to show their appreciation with applause at that rousing conclusive moment. But, without a strong cadence and conclusion, that tendency disappears. In this concerto, the conclusion of the first movement is signaled with a massive chord. This weakens the cadence and allows the first two movements to be linked sonically, though a static moment is an integral part of the link. Residual sound from the percussion instruments, the suspended cymbal and tam-tam continue to ring, provide a background reverberation during one measure of instrumental rest in measure 105.

Moving into the concluding moments of Movement I, in what appears and sounds like a cadential arrival that completes the movement, the organ makes its presence heard by building a “saturation” chord, by progressively adding dissonant notes to the orchestra’s stable sounding open fifths of Cs and Gs. These open fifths were even arrived at in a strong cadential fashion. This sound, at the end of the first movement, adds unrest and imparts a foreboding quality, setting the mood for the impending start of the second movement. This character or mood change reflects the strong ominous character of the
opening with its jagged melodic upward leaps. The tonal center C is further reinforced with the orchestra arriving at the open fifths of Cs and Gs throughout the orchestra. This climactic build-up, or saturation of all the chromatic pitches, is found in the organ part. It can be observed in Example 4. The orchestral parts, the open fifths, are reduced in this example for clarity.

Example 4. First “saturation” chord, mvt. I, mm. 103-104.

The components of this chord are taken from a complete D-flat 13, (the sub-dominant from the Key of A-flat) inverted over the seventh (C). This sonority is shared with the Neapolitan chord (D-flat) in the key of C. It also embodies the Phrygian relationship that is fundamental to the structure of the concerto. However, it is the clash of the organ against the orchestra that drives the use of this chord. The sheer weight of this unresolved dissonant sonority lends a stability or even finality of arrival to this moment. The pitches employed are shown in a triadic root position for identification in
Example 5. The transitional material springing from this will be discussed later, as it relates more to the second movement.

Example 5. Triadic order D-flat sonority, mvt. I, mm. 103-104.

Returning to the beginning of the concerto, the three opening cells presented in the winds can be identified as transposed three-note pitch class sets when reduced to prime form. These structures are important in the compositional aspect of this work. Each of the first three is (0 2 5), then the next two entries are expansions of the opening cells, (0 2 6) and (0 2 7). The ear will hear approximations and directly relate each of these events to the other, even if they are not the exact intervals, especially because of the consistent rhythmic gesture. Both the rhythm and the melodic motive are used as unifying devices throughout the concerto. The motivic material is identified in Example 6.

Of musical importance is the information contained in these cells, the rhythm in sixteenth notes, and the use of the seconds, thirds and fourths. The fourths, or outer pitches of these cells, come to the fore in a rising scalar passage that leads to an orchestral *tutti* in measure 5. The scale passage is constructed on G-flat Lydian, but arrives on the open fifths C and G unexpectedly. However, preparation for this was established through the use of the G pedal in the strings and timpani building throughout measures 1 to 4. Example 7 changes the rhythm, from consecutive sixteenths to simultaneous eighths, and reduces any octave displacement for analytic purposes.

Example 7. G-flat Lydian, mvt. I, mm. 5-6.

![Example 7](image)

In measures 5 and 6, a rhythmic descending pattern built on the pitches of the cluster chord, shown above in Example 4, cascades through the orchestra. In measure 7, an embellished descending chromatic scale makes use of the material of the opening cells, but, now begins to saturate the inner space between the fourths and fifths of the outer pitches. Finally, all pitches are introduced in the form of a descending chromatic scale. The chromatic scale takes on important structural importance in movements II and III. This is further discussed later in the essay.
This descending chromatic line is never allowed to complete its descent to the octave. From the high point of G-flat, the descent is truncated a half-step short. The organ makes its first entrance in A major, featuring a toccata over a broad sweeping melody in the pedals. Example 8 shows the toccata pattern of the organ’s first entrance. For analytic purposes, the pattern is condensed to three-note triads (0 2 5) that are used in the construction of the toccata, referring back to the opening motive of the concerto.

Example 8. Toccata pattern, motivic basis, mvt. I, m. 9.

Example 9 illustrates the added note structure of the organ’s entrance with the preceding measures containing the instrumental chromatic line and its counter line. Note the imbedded opening motives within these lines. The motives are bracketed and labeled to identify these interlocked motives used in the construction of the line. This means of unification occurs throughout the concerto, a building of lines based on, and related to, the motivic gestures of the opening. Example 9 identifies these relationships, reducing the orchestra score to its two-part essence.
Example 9. Interlocking motivic material, mvt. I, mm. 7-9.

The organ’s entrance chord can be broken down into these smaller components as well. It includes the 11th and 13th chord factors and is used as the source material for the melodic line, first presented in the pedal of the organ, then modified in a consequent presentation by the winds and strings. With each melodic entrance, the first notes consistently reflect the opening motives, though embellished. They contain, in essence, (0 2 5) and also (0 2 7). The chordal material and the melodic lines contain similar material. The chord is made up of interlocking triads of intervallic content of (0 2 5). The same intervallic material is found in the melodic lines. This provides the unifying force between the accompaniment pattern and the melody.

When the melodic line is passed back to the organ, it returns to the pedals. It begins on the same pitch as before, in fact, each entrance has been on B. The line itself, though, is altered each time, and now shifts harmonically to the subdominant area. The winds and strings reply and they move harmonically to the supertonic area. The organ begins the melody once more, played with the feet on the pedal keyboard. This is of a sonic importance. The registration for the pedal includes stops of 16’ pitch. This means that it sounds an octave lower than concert pitch. Included are 8’ pitches and upper work, these sound at concert pitch and multiple octaves and the harmonics above. All this
imparts to the pedal line both gravity and distinction. In reality, the line will sound lower and fuller than the orchestra rendition of similar melodic material, due to the fact that it is producing pitches one, two and three octaves lower than the string and wind version of the line.

The pedal’s third iteration begins on B as it did previously, but the similarity changes quickly. The rhythm is augmented and quarters replace eighths while dotted-quarter with eighths replace the eighths and sixteenths used in the previous two statements. Then the line moves in a step-wise descent, returning to that insistent G from the opening. The string melody continues reminiscent of those opening motives, now (0 2 5). Each of these entrances is shown in a simplified form in Example 10. For ease of reference a split-measure is used, allowing a clear recognition of the different implied harmonic areas.

Example 10. Organ’s entrance theme, development, mvt. I, mm. 10-22.
New material presented by the winds and strings begins in measure 29. In the Phrygian mode, this material features an insistent rhythm. The prevalent use of thirds, fourths and fifths in the melodic gestures up to this point has now all but disappeared, with most movement now by seconds and with a profusion of scalar passages. The organ solo part interjects rapid scales during a single beat, adding to the energy of this section. The rhythmic and melodic content of this Phrygian gesture returns in various forms throughout the composition. The musical line, as first stated in the winds and strings, is shown in Example 11.


Permutations of this theme quickly traverse distant key centers, but, as the organ crescendos, the instruments drop out, and the organ restates the dotted-quarter – eighth gesture from measure 5. This is even restated in the original key and includes the descending chromatic line (mm. 39-42). A transformation of the material takes place, and the solo organ continues with a brief medieval chant-like section that is built by combining the movements opening three-note gesture with the Phrygian line, commencing in measure 47. It quickly morphs into C Aeolian and majestically arrives, finally, on a C major triad, blatant and exposed. Organists, and composers of organ
music, favor C as a key center and favor the C chord itself, because of the use of the lowest pedal tones available on the organ. In fact, in this concerto, the low C has not been played by the organist up to this point, thus, making this, its first arrival, even more effective.

Diatonic parallel chords, harmonizing an “operatic” melody in the organ part, and C major scale patterns in the orchestra, reinforce C as the tonal center. This tonality is immediately subverted through the use of a modified whole-tone scalar descending line. This tonal shift, accomplished through the use of a whole tone melody, is shown in Example 12.

Example 12. Whole tone motive, mvt. I, mm. 49-52.

A woodwind entrance interrupts the flow with the return of the Phrygian theme. Underneath, the organ continues its support with the parallel chord movements. No longer centered in any tonal area, these parallel chords impart an improvisational quality to the music. Imbedded in the use of these chords is a device previously presented within that initial chromatic line. The device of not being allowed to arrive at completion of its scalar descent. Looking at the root movements of the chords, the descent starts on B-flat, and is only allowed to descend to B-natural, then forced to cadence on A-flat. This arrival
is strengthened through the use of open fifths as a stable sonority. Counter to that descent, a synthetic scale built on whole and half steps, reminiscent of the Phrygian mode, soars above it. Example 13 illustrates the chords reduced to root position, making the scalar descent of the roots clear.

Example 13. Parallel chords and synthetic Phrygian scale. mvt. I, mm. 54-58.

In measures 58-59, over the organ’s parallel chords, the winds interject an extended, altered and playfully version of the Phrygian melody. No longer Phrygian, in the extended form it changes from major to minor. This is in contrast to the organ’s somber and contrapuntal presentation of similar material of measures 43-46, austere and chant-like. Example 14 shows the woodwind version of this material reduced to a single melodic line.

The organ replies making use of the opening cell’s harmonic and rhythmic material embellished further with added fourths and fifths. The winds reiterate the gesture, as simultaneously, the string sections add a synthetic Phrygian scale. The organ moves to the background, and an open fifth toccata emerges providing a static framework for the instrumentalists. Individual solos are passed back and forth between instruments. The strings enter as a section and present the same melodic material in augmentation providing a contrasting and calming effect. A developmental section utilizes a dialogue effect of these two contrasting gestures.

This continues until, with resolve, the strings arrive on octave Cs. The organ relinquishes its sixteenth-note drive and in a modern version of fauxbourdon, parallel chords, in both organ and strings, explore a more chromatic tonal area, only to revert to the octave Cs. This is the position in a typical concerto where the cadenza is placed, and as if following this set form, an organ solo begins with a brief pedal solo. The hands enter in a contrapuntal, imitative style. This quickly builds to several climactic chords. Unlike a cadenza, it is not overly virtuosic. The purpose of this section is to add to the forward motion of the concerto. Flow, at this point, is more important to this composition than the moment of carnival a cadenza provides as exemplified by Kerman. He states: “From the standpoint of musical discourse, the cadenza is a disruption, a poltergeist in the stately home of Classical Music.”¹⁶ This disruption does not happen in this concerto, in fact, the first movement progresses directly into the second. Before this contrapuntal flourish turns into a full-fledged cadenza, the orchestra returns tutti, stating, with embellishments, the

opening dotted-note theme, and (with a bow to Bach), the referential gesture that begins his *D minor Toccata for Organ* is included. Though somewhat obscured because of its placement in the inner voices and transposed to a different scale degree than the original. This Bach mordent also provides melodic material for the interlude between movements one and two.

That first descending melodic line from the opening of the movement was unable to complete its tonal goal. In this iteration, it is allowed to arrive on C as expected, unlike the excursion to A as happened at the organ’s first entrance. However, even at this strong harmonic arrival, the organ will not allow the tonality to settle into a cadential or finite conclusion. The cluster or saturation chord, the D-flat Major 13th chord, is constructed. Upon its release, the percussion instruments, the cymbal and tam-tam, are allowed to vibrate, to continue the sound, in assisting the transition into the second movement. There is a single measure of rests allowing for much of the sound to dissipate. Tempo should be maintained through the measure, as it leads directly to transition material that sets up the next movement. The flutes exchange the Bach mordent gesture, now played slowly and lyrically. Within these ensuing five measures (mm. 105-109), the Bach gesture is again played in various forms: transposed, inverted, and rhythmically augmented and diminished. Simultaneously the first violins are given a melodic treatment of the transposed cells (0 1 5). The pedal G returns, reminiscent of the opening, and provides a smooth, cohesive transition directly into movement II: *Basso Ostinato.*
Movement II – Basso Ostinato

As the title suggests, Movement II uses an ostinato bass. Of interest is its length of nine measures, and the use of the unresolved chromatic descending line initially heard in the first movement. Instead of completing the chromatic descent, the line proceeds from the D-flat to A-flat, rather than to the expected C. It is a false arrival, and as if to start the ostinato pattern again, begins a second descent. Because of the length of the ostinato, this would certainly be heard as a repetition of the pattern, until it makes a solid half cadence on G. The line also features octave displacement, which employs the dotted quarter rhythm, harkening back to the first movement. Structural liberties taken, in deference to a continuous ostinato or chaconne, have historical precedent.

Many twentieth century composers found Baroque forms of interest, and looked to the likes of the passacaglia or chaconne as a means of unifying a composition. They did not find it necessary to follow strict rules of the form, but rather to utilize the basic concepts. It would not have to be in triple meter, nor squared off with the typical four-bar ostinato, as was necessary when it was to be danced. Even Buxtehude relaxed the rules and his compositions in these forms were played in churches. In the Ciacona in C minor, which happens to borrow both rhythmic and melodic material from Frescobaldi, Buxtehude varies the treatment of the ostinato, the bass line. Buxtehude even allows his ostinato to move to other voices at times.

In the Ciacona in C minor, Buxtehude repeats the bass line seven times unchanged, then moves it freely into other voices, and, also varies it. At times the ostinato contour is changed and only the harmonic content remains. For one of the
iterations, the key is changed from C minor to G minor. In order to modulate back, Buxtehude inserts a fifth measure before the next return of the four bar ostinato.

Prominent twentieth century compositions and the composers who wrote in these genres were: Webern, *Passacaglia* op.1; Schoenberg, *Perret lunaire* op. 21, “Nacho”; Berg, *Wozzeck*, act 2, sc. 4; and Stravinski, *Septet*. The ostinato is used in many styles of music, taking on a broader definition. The musicologist Robert Rawlins, who is also well known in the jazz field as a performer and theorist, defines an ostinato as "any clearly defined melodic or rhythmic pattern that is repeated persistently."

As shown in Example 15, the ostinato is mostly chromatic, but with several intervallic moves that reflect those opening gestures. Though not an exact quote, this does provide a unifying factor with the previous movement. Note that the cell gestures, (0 1 7), interlock and that the consistent dotted rhythm, unify the ostinato, echoing back to the first tutti of Movement I.

**Example 15.** Organ pedal line: ostinato. mvt. II, mm. 113-121.

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In Movement II, I have taken a number of liberties; in fact I have allowed the ostinato to “disappear” for a time. A chordal section beginning in measure 140 retains the bass pitches, but the distinctive dotted rhythm has dissolved and the note values have been augmented. The nine-bar phrase now traverses eighteen measures. This section is homophonic, in contrast to the preceding sections. It is like a chorale played by the strings while the organ soloist adds embellishments of roulades and arpeggios in an improvisational, quasi fantasy manner. These improvisational lines gradually transform to include much of the opening material of Movement I: the ascending fourth pattern, the cell motives, as well as a references to that first pedal melody.

Beginning in measure 152, the pedal interjects material from the opening melody, (Example 10 above). An orchestral tutti section follows, and the ostinato changes into a chaconne. Chords replace the melodic bass line and provide an accompaniment for the organ-pedal solo.

The organ reiterates the melodic material of the opening cells in a variety of forms. The rhythmic character of the ostinato is subdued as the rhythmic subdivision increases. At all times there are either, four, five or six sixteenth-note tuplets moving across each beat, a type of moto perpetuo in miniature. Of special note, is that the soloist is finally successful in completing the full compass of a chromatic scale (mm. 174-176). In fact a full three octaves of chromatic scales are traversed bringing the movement to a close.
Movement III – Flourishes and Fanfares

The organ begins as a solo voice, but plays an accompanimental role here. The entrance is rhythmic and driving, yet provides very little melodic material. The rhythm pattern of the left hand reflects the rhythm of the ostinato in Movement II. When the organ made its first entrance in Movement I, with the additive chord of an A major sonority, the third of the chord, (C-sharp), imbued the toccata pattern with a brilliant sound. That quality is subdued at this point, with the third of the structure now missing. The tonal center of C is also darker sounding when compared to that distinctive A major color used in the opening.

The chords at this point are built on the opening cell intervals, as were the chords previously discussed above. These are non-triadic, making use of seconds and fourths. The brass and percussion give this movement a royal or majestic quality. Brass and organ, often with timpani, are one of the ensembles that have become staples of the organ with instruments literature. This has become a familiar sound to many as representing the sound of Easter and other special church occasions. This is not the case here. The strings and winds are quick to enter in measure 184 with a sweeping scale, certain to retain the composition as a symphonic event. Measure 185 reintroduces thematic material from the C major area of Movement I discussed above. Example 16 compares the melodic and harmonic content of the first bar of these two areas. Note the movement of the third in the chord and the feeling of suspensions over a pedal point in this example from the third movement. The theme that was exposed on the first entrance in Movement I, is sublimated here in the third movement, where it is shared in the inner voices. The example reduces this information to clearly show the relationship.
Example 16. Thematic comparison, mvts. I and III.

Energy is maintained in this movement through the employment of rhythmic permutations of those distinctive rhythms presented in previous movements. Looking back to the concerto’s opening, two recognizable rhythmic motives have appeared consistently. Each has a syncopated aspect. The dotted rhythms, both dotted-quarter and dotted-eighth have been in use consistently, as have the sixteenth-note groupings that make use of a rest on one of the strong pulses. This second gesture is quite recognizable, especially as it has been coupled with the Phrygian theme much of the time.

Example 17 identifies the main rhythmic patterns first presented in Movement I, from which many of the rhythms employed in the concerto are derived. These are identified as to when and where they make their first appearance. Many of the gestures are combinations or permutations of the initial three. Several rhythmic motives are identified in the example.
Example 17. Unifying, identifiable rhythmic gestures, mvt. I.

It is hoped that the listener will not always hear these as isolated gestures, rather, that they add to the cohesiveness of the concerto, with the employment of new melodic material using rhythms already presented. Similarly with the opening cell motive and its melodic content of seconds, thirds and fourths, the listener will detect a skip or leap in contrast to the conjunct lines, and recollect this motive. Thus both rhythm and melodic/harmonic content help to unify all three movements.

Movement II made almost exclusive use of the dotted-quarter rhythm. However, the concluding portion brought back some of the other rhythmic devices in preparation of Movement III, where the rhythmic drive is the main feature of the first half of this final movement. The organ is treated as if it is a second orchestra, complete within itself. Antiphonal effects are employed. Melodic and rhythmic material is not necessarily shared in these antiphonal effects, still, there are times the gestures respond in true antiphonal fashion. Beginning in measure 192, strings present a driving sixteenth-note pattern; winds join in the next measure, then the organ answers antiphonally in measure 194. Each group is given distinctive musical material, but in each case, the rhythmic devices can be traced...
back to the list of rhythms in Example 17 while the melodic content is traceable back to the opening of the concerto. In measures 195 and 196, strings give way to a combination of winds and brass, which share the material the organ played. What was in the right hand toccata pattern is given to the winds, and the dotted-eighths featuring those fourths from the left hand, are expanded into a fanfare and given to the brass. The organ returns solo in measure 197. Winds, brass and strings answer in measures 198 and 199 with a return to organ alone in measure 200.

The next cycle is winds with brass (m. 201) then organ, (m. 202) now with a block chord chorale-like treatment of the material presented forte. The left hand and pedal part are offset in time from the right hand by a half-beat. This provides rhythmic drive in this section. Finally, in measure 204, it appears that the organ and instrumental groups have come together. This is not the case, however, and the organ reiterates the chorale with the offset rhythm, then abruptly begins a toccata very similar to the organ’s first entrance in Movement I. Sounding similar to the first organ entrance of Movement I, new thematic material is presented in the organ pedal solo line. It makes use of a distinctive rising perfect fifth, then, ascends by step-wise motion.

The exposition of the melodic fifth at this point introduces new motivic material that becomes exploited throughout this section, even gaining in importance as this leads to the fanfare section. The theme is given a tonal answer, whereas the fifth becomes a fourth at a different pitch level. Some of the melodic content is also altered, then becomes available for further developmental usage. Example 18 identifies the new melodic line and some of its varied uses showing these alterations. Aural recognition is maintained through the distinctive head motive.
Example 18. New melodic material, utilizing interval of the fifth, mvt. III.

New theme, first iteration in pedal mm. 206-210

Woodwinds mm. 210-213

Organ (pedals) mm. 213-217

Strings m. 224-228

This movement has consistently maintained high rhythmic energy. In contrast, a relaxation of the motion commences in measure 232. All sixteenth-note activity ceases with very little movement even by eighth-notes in this section. This segment is given over to the orchestra, with the organ only sounding a few chords that echo the strings in measures 245 and 246, but the organ mostly remains silent for 16 measures. A muted trumpet breaks the introspective quality established in this section. The interjecting sixteenth-note pattern of thirds signals a change of mood. The winds answer the trumpet with the fourths and fifths that hearken back Movement I. The organ enters and continues alone, increasing the intensity by using quintuplet patterns. Then the pedal enters in an improvisational style, interjecting those melodic fifths, slightly altered, sounding as if one were trying to find the right notes, playing not only a fifth, but a diminished fifth, and a fourth. The pedal line continues with thirds and seconds and an angular melody develops employing the quarter-note dotted rhythm from the opening.
Above this, chords are explorative of several tonal areas, also in an improvisatory style, then finally settling on the Neapolitan in measure 256. This prepares for the pedal’s arrival on the low C. The hands, however, have not yet reached their goal, and still venture into foreign tonal territory. The orchestra provides off-beat chords against the organ. All arrive together in measure 260, fully in C major.

The melody, with that fifth opening, is placed in the organ pedal line against a toccata in the hands. The winds and brass provide counter melodies and fanfares. No development occurs with the line at this time and a virtuosic C Phrygian scalar passage ensues in the organ. Following this scalar passage (mm. 264-266), an orchestral pyramid of brass and strings begins the transition to the Fanfares section. The pyramid is shown in Example 19.


The orchestra at measure 269 immediately interjects material, using sixteenth-note motives previously identified. The organ interrupts, entering fortissimo with a chorale in A major that makes use of a modified inverted fifth theme. The orchestra’s thematic answer is inverted and lacks the distinctive rising fifth. It is less brilliant than the
organ’s gesture, and is no longer diatonic, having made a modal shift. The organ and string chorales are compared in Example 20.


One of the hallmarks of the Romantic concertos was the heroic finale, where an orchestral challenge was met with the obligatory rousing conclusion. According to Kerman: “Liszt established the ecstatic or heroic or triumphant finale, and this was to become the characteristic nineteenth-century solution.”

In planning the conclusion to this organ concerto, several things became important. The organ must do something the orchestra is unable to do. I chose to use several such devices in combination and exploit those in this final section. For material, I drew on some musical concepts and techniques I had used in previous compositions. One example is in the pedal line: a chromatic descending scale that sounds every note of the bottom octave of the organ. This descending scale line as a compositional device is well known to organ aficionados as

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that exploited by Saint-Saëns at the end of his *Organ Symphony*. His use of the
descending C major scale in the organ pedals, heralds the climax of that work, by, again,
making the most of that all important low end of the sonic spectrum, and most
importantly, takes advantage of the deepest pitch available, that of the lowest C on the
pedal keyboard.

The organ has lower pitches available than any of the instruments in the orchestra.
It has higher ones as well, but those do not suit my purpose here. Composers have
explored that upper realm of the spectrum giving it soloistic prominence. However, like
Saint-Saëns, I chose to look into the lowest octave. Movement II, *Basso Ostinato*, was
built on a descending chromatic line. In my finale, a musical line of long sustained
pitches makes a gradual chromatic descent, each held for at least 2 measures. Each note is
to be connected, that is, played *legato*. This is an idiomatic feature of the organ, the
ability to produce continuous sound.

This descending chromatic scale, like before, does not make it to the low C as
expected on its first foray, but is forced to move back to mid-range and explore what is
still foreign tonal territory. In addition, the manuals are given a continuous *toccata*
pattern throughout most of this section, a perpetual motion. The orchestra is allowed to
soar with scales, fanfares, and counter melodies high above the droning bass pedals. A
tally of the pitches of the longest duration: E-flat held 4 measures, (mm. 303-306); D-flat
held 6 measures, (mm. 309-314); G almost 11 measures, (mm. 317-327) C held 5
measures, (mm. 338-342); then a return of G, (mm. 343-346) and C, (mm. 347-353). A
cursory comparison to the Saint-Saëns *Organ Symphony* regarding held notes, shows that
there is a G held for 16 measures, (tempo and meter change during this period, somewhat
altering the perception of time.) Saint-Saëns’ famed C major descending scale in the pedals is completed in 4 measures, yet, is one of the most memorable scales in musical history.

An introduction of a triplet fanfare in the brass, measure 277, signals a change. This triplet is interjected over the next 8 measures. The harmonic content and orchestral color gradually changes as more pitches and instruments are added. It becomes denser and more dissonant, ultimately arriving on open fifths – Cs and Gs, – by measure 285. It is at this point that the organ enters and begins its chromatic descent into the nether regions of the sonic spectrum. The 32’ stops are to be used at this point, giving gravity to the line. This section is quite pantonal, yet, makes quick shifts to unrelated tonal centers dictated by the changing chromatic pedal line pitches. Melodic lines in the strings bring back many of the musical elements previously heard. The former melodic use of the rising fifth is now inverted to a descending fourth. The rhythm is also combination of those previously presented. Example 21 shows the dotted-eighth rhythm and the intervallic incorporation of (0 2 5) in this melody.


Against this, the winds interject the sixteenth-note material, rhythmically isolated in measure 302. In measures 328-330, intervallic content and linear contours from previous melodies are superimposed on these rhythmic gesture. The organ helps to
support and reinforce the development of these gestures when it breaks away from the
*moto perpetuo* after 44 measures of use. The rhythmic gesture as stated by the winds over
the string melody is presented in Example 22.

Example 22. Rhythmic motive in woodwinds, mvt. III m. 302.

One more theme should be pointed out. It was presented by the brass at their
entrance at the beginning of this movement. It makes a return appearance in this section
in the winds, strings and brass at various times. The distinctive dotted eighth rhythm and
eighth-quarter syncopation tend to make it easy for the listener to identify it as this
fanfare theme moves throughout the orchestra. This victory fanfare gesture is used
extensively in this section. Example 23 shows it in its original 4-bar form as first stated
by the brass at the beginning of this movement.

Example 23. Brass victory fanfare. mvt. III mm. 181-182.
Another exclusive sonic feature of the organ is its massive sound capability. This has been used with some restraint throughout the concerto, not-withstanding the several special moments where the organ was required to eclipse the orchestra. It is now time to allow it to dominate. A *tutti* orchestral pyramid ensues from measures 338 to 341, then the organ takes over, sounding out block chords of great intensity, arriving on a chord built a tritone above the pedal. This is in preparation to a cluster chord heralding back to the conclusion of Movement I. Beginning in measure 343, over a pedal G, clearly a dominant at this point, rhythmic block chords, some dissonant, others triadic, are antiphonally tossed back and form from the organ to *tutti* orchestra. The organ arrives majestically on a low C, and a gradual build up of pitches ensues. Beginning in whole tones, a shift to include other pitches begins in the midrange. In performing this build-up, it is necessary for the organist to block several notes with the thumb. Additionally, the right hand must employ finger substitution to allow the hand to shift position to reach the ensuing notes, while holding those already played. At one point the right hand must lift entirely, giving a short sonic break of the upper work. This provides the correct articulation for this section.

Even though it is an octave from the extreme of the keyboard, with the final arrival at the C chord in measure 352, the organ pitches sounding are higher than any that the orchestra can produce because of the registration. This chord can be held as long as one deems desirable. A suspended cymbal is rolling during all of this to add overtones and brilliance, other than that, the moment is for the organ alone. The orchestra enters, one final time, the brass present the fanfare motive (Example 23) and the organ completes an embellished chromatic descent across the range of the keyboard.
simultaneous with the statement of the fourths and fifths that opened the composition.

The orchestra reenters with one final period, securing C as the tonal center.
As the intent in writing this concerto is to provide a composition for the intermediate-advanced player, I thought it prudent to provide a means of assistance in learning the piece. Orchestral rehearsal time is not only valuable, it is often hard to come-by, especially with an organist, or more correctly with an organ. With first hand experience in preparing for performances of works for organ and orchestra, I know that, one often must utilize pianos in the rehearsal halls during regularly scheduled orchestra rehearsal time. The organs are often in the concert halls, and though these halls may even be located within the same building of the rehearsal facility, they may be unavailable for the orchestra to move into until the dress rehearsal. In order to assist in learning how the organ part interacts with the orchestra, a rehearsal CD is made available for this purpose. It would also allow someone to perform the work, for example, in a church situation which may have a good sound system, but no orchestra or even space for one. This does not usurp the need for a quality orchestral performance. By its vary conception and nature, it is the musical interplay that creates the excitement of a concerto performance.

The use of CD accompaniment is already accepted as an important tool in learning the concerto literature. Recorded orchestral accompaniments have been commercially available for rehearsal and student performance for quite some time. Most of the works sited on the concerto contest accepted repertoire lists can readily be located. The best known, and probably the first to provide this service, is “Music Minus One.” A cursory search for “concerto” on their web site brings results that total 236 albums of
available concerto accompaniments.\textsuperscript{20} The advanced search offers an extensive list of accompaniments for numerous instruments with sub-categories for further refinement. Organ, however, did not make the list. This may be the first rehearsal CD available for the preparation of an organ concerto.

On the CD, the rehearsal marks in the score (A, B, C, etc.) are identified as individual tracks. The CD player should be set on “Continuous Play” so sections will not stop at each marker. Text indicating the rehearsal markings for individual tracks is imbedded and will be displayed on the player. In addition, major sections that do not have a rehearsal marking in the score are also given a track marker. Table 2 identifies CD track numbers and the areas they identify. The full score with organ part, also synthesized, is included on tracks 27-29.

<table>
<thead>
<tr>
<th>Track</th>
<th>Rehearsal Marker (Section)</th>
<th>Measure number</th>
<th>Track</th>
<th>Rehearsal Marker (Section)</th>
<th>Measure number</th>
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<tbody>
<tr>
<td>1</td>
<td>Mvt. I Intrada</td>
<td>1</td>
<td>15</td>
<td>Flourishes and Fanfares</td>
<td>179</td>
</tr>
<tr>
<td>2</td>
<td>A</td>
<td>17</td>
<td>16</td>
<td>L</td>
<td>191</td>
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<td>3</td>
<td>B</td>
<td>17</td>
<td>17</td>
<td>M</td>
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<td>4</td>
<td>C</td>
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<td>18</td>
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<td>19</td>
<td>O</td>
<td>239</td>
</tr>
<tr>
<td>6</td>
<td>E</td>
<td>20</td>
<td>20</td>
<td>P</td>
<td>258</td>
</tr>
<tr>
<td>7</td>
<td>F</td>
<td>21</td>
<td>21</td>
<td>Maestoso</td>
<td>270</td>
</tr>
<tr>
<td>8</td>
<td>Interlude</td>
<td>22</td>
<td>22</td>
<td>Q</td>
<td>285</td>
</tr>
<tr>
<td>9</td>
<td>Mvt. II Basso Ostinato</td>
<td>23</td>
<td>23</td>
<td>R</td>
<td>302</td>
</tr>
<tr>
<td>10</td>
<td>G</td>
<td>24</td>
<td>24</td>
<td>S</td>
<td>322</td>
</tr>
<tr>
<td>11</td>
<td>H</td>
<td>25</td>
<td>25</td>
<td>Maestoso</td>
<td>332</td>
</tr>
<tr>
<td>12</td>
<td>I</td>
<td>26</td>
<td>26</td>
<td>T</td>
<td>343</td>
</tr>
<tr>
<td>13</td>
<td>J</td>
<td>27</td>
<td>27</td>
<td>Mvt. I Intrada</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td>K</td>
<td>28</td>
<td>28</td>
<td>Mvt. II Basso Ostinato</td>
<td>113</td>
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The rehearsal CD was prepared using standard MIDI interfaces between software and hardware. Equipment used in the preparation of this CD is listed in Table 3.

Table 3. Rehearsal CD production: Hardware and software used

<table>
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<tr>
<th>Hardware</th>
<th>Software</th>
<th>Sound Libraries</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apple Dual 2 GHz PowerPC G5</td>
<td>Mac OS X 10.4.11</td>
<td>KONTAKT 3 Library</td>
</tr>
<tr>
<td>1.5 GB DDR SDRAM</td>
<td>FINALE 2008</td>
<td>KONTAKT 2 Library</td>
</tr>
<tr>
<td>EDIROL UM-1SX</td>
<td>Cubase SE3</td>
<td>GPO (Garritan Personal Orchestra)</td>
</tr>
<tr>
<td>Casio Keyboard WK-3500</td>
<td>KONTAKT 3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Toast/CD Spin Doctor 2</td>
<td></td>
</tr>
</tbody>
</table>
As an organist, I have had the opportunity to play the organ with an orchestra on many occasions, as a soloist, as a member of the orchestra and as a member of a continuo group. Any instance that an organist can play with an instrumental ensemble, large or small, is a special occasion and elicits notice. Through this composition I hope to open up more opportunities for those extraordinary types of occasions. The literature for orchestra and solo organ has its limitations preordained, both by availability of an instrument, and then if one is available, the space allotment for the orchestra. There is also the issue of difficulty level of available compositions, where only the professional orchestras or soloists can manage to play the repertoire. With this concerto, I have made a new work available within this intermediate level repertoire, which is musically accessible and technically playable by youth and community orchestras, and even the church ad hoc ensembles. The rehearsal CD will aid in the learning process, as the organist does not always have adequate preparation time in rehearsal with the orchestra, especially if the orchestra’s rehearsal space does not have an organ, only the concert space.

The concerto repertoire, so rich in compositions for piano, strings, winds and brass instruments, is lacking in regards to those for organ and orchestra. With the addition of my Organ Concerto No. 2 to the organ and orchestra repertoire, I hope that the Young Artists Concerto Competitions are able to entice more organists to participate in these contests. In addition, I hope that this project has also brought an awareness of the necessity for more organ and orchestra compositions, especially at the intermediate
difficulty level. Above all, I hope the organists who perform this concerto, will be inspired to delve into the great literature for the organ, both solo and with other forces, that is already available, and lead to a life-long pursuit of musical excellence.


APPENDIX A

Instrumentation: Organ Concertos of George Frideric Handel

Six Organ Concertos – op. 4 HWV 289-294

Concerto Nr. 1 g-Minor HWV 289
  Oboe 1, 2 Violin 1, 2, 3, Viola, Violoncello/ Contrabass/ Bassoon, Harpsichord
Concerto Nr. 2 B-Major HWV 290
  Oboe 1, 2 Violin 1, 2, Viola, Violoncello/ Contrabass/ Bassoon, Harpsichord
Concerto Nr. 3 g-Minor HWV 291
  VSolo, VcSolo,
  Oboe 1, 2, Violin 1, 2, Viola, Violoncello/ Contrabass/ Bassoon, Harpsichord
Concerto Nr. 4 F-Major HWV 292
  Oboe 1, 2, Violin 1, 2, Viola, Violoncello/ Contrabass/ Bassoon, Harpsichord
Concerto Nr. 5 F-Major HWV 293
  Oboe 1, 2, Violin 1, 2, Viola, Violoncello/ Contrabass/ Bassoon, Harpsichord
Concerto Nr. 6 B-Major HWV 294
  Oboe 1, 2, Violin 1, 2, Viola, Violoncello/ Contrabass/ Bassoon, Harpsichord
  (2 recorders instead of oboes)

Six Organ Concertos – op. 7 HWV 306-311

Concerto 1 B-Major HWV 306
  Oboe 1, 2 Violin 1, 2, Viola, Basso continuo
Concerto 2 A-Major HWV 307
  Oboe 1, 2 Violin 1, 2, Viola, Basso continuo
Concerto 3 B-Major HWV 308
  2 Ob,Str, Bc
Concerto 4 d-Minor HWV 309
  2 Ob,2 Fag,Str,Bc
Concerto 5 g-Minor HWV 310
  2OrgSolo,Oboe 1, 2 Violin 1, 2, Viola, Basso continuo
Concerto 6 B-Major HWV 311
  Oboe 1, 2 Violin 1, 2, Viola, Basso continuo

Two Organ Concertos – HWV 295-296a
Concerto F-Major HWV 295 : (No. 13) “The Cuckoo and the Nightingale”
  Oboe 1, 2 Violin 1, 2, Viola, Basso continuo
Concerto A-Major HWV 296a
  Oboe 1, 2 Violin 1, 2, Viola, Basso continuo
# APPENDIX B

## Furman Concerto Competition - Approved Repertoire

Furman University, Greenville, SC

**Violin,**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Arrangement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach</td>
<td>E Major</td>
<td>str, cnt</td>
</tr>
<tr>
<td>Barber</td>
<td>Concerto (I)</td>
<td>[2 2 2 2 - 2 2 0 0 - tmp+1 pf str]</td>
</tr>
<tr>
<td>Bruch</td>
<td>Gm (I,III)</td>
<td>[2 2 2 2 - 4 2 0 0 - tmp - str]</td>
</tr>
<tr>
<td>Lalo</td>
<td>Symphonie Espagnol (I)</td>
<td>[3 2 2 2 - 2 2 3 0 tpm+1 - str]</td>
</tr>
<tr>
<td>Mendelssohn</td>
<td>Concerto (I,III)</td>
<td>[2 2 2 2 - 2 2 0 0 - tmp - str]</td>
</tr>
<tr>
<td>Mozart</td>
<td>GM, DM, AM (I)</td>
<td>[*2 2 0 0 2 0 0 0 - str]</td>
</tr>
<tr>
<td>Saint-Saens</td>
<td>Introduction &amp; Rondo</td>
<td>[2 2 2 2 - 2 2 0 0 - tmp - str]</td>
</tr>
<tr>
<td>Tchaikovsky</td>
<td>Concerto (I, III)</td>
<td>[2 2 2 2 - 4 2 0 0 - tmp - str]</td>
</tr>
<tr>
<td>Vivaldi</td>
<td>Four Seasons (any 1)</td>
<td>str, cnt</td>
</tr>
<tr>
<td>Wianawski</td>
<td>Concerto No. 2 (1 or 3)</td>
<td>[2 2 2 2 - 2 2 3 0 - tmp - str]</td>
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**Viola,**

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<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Arrangement</th>
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</thead>
<tbody>
<tr>
<td>Bach, JC</td>
<td>Concerto</td>
<td>[2 0 0 0 - 2 0 0 0 - str]</td>
</tr>
<tr>
<td>Bartok</td>
<td>Concerto</td>
<td>[3 2 2 2 - 3 3 2 1 tmp+2 str]</td>
</tr>
<tr>
<td>Bloch</td>
<td>Suite Hebraique</td>
<td>[3 3 3 3 - 4 3 3 1 - tmp+2 - 2hp, cel - str]</td>
</tr>
<tr>
<td>Handel</td>
<td>(Cas.) Concerto</td>
<td>[2 0 0 2 - str]</td>
</tr>
<tr>
<td>Stamitz</td>
<td>Concerto in DM</td>
<td>str</td>
</tr>
<tr>
<td>Telemann</td>
<td>Concerto in GM</td>
<td>str, cnt</td>
</tr>
<tr>
<td>Walton</td>
<td>Concerto</td>
<td>[2 2 2 2 - 4 2 3 0 - tmp - hp - str]</td>
</tr>
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**Cello,**

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<tr>
<th>Composer</th>
<th>Work</th>
<th>Arrangement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boccherini</td>
<td>Concerto in BflatM</td>
<td>[0 2 0 0 - 2 0 0 0 - str]</td>
</tr>
<tr>
<td>Dvorak</td>
<td>Concerto in Bm(I,III)</td>
<td>[2 2 2 2 - 3 2 3 1 - tmp+1 str]</td>
</tr>
<tr>
<td>Elgar</td>
<td>Concerto in Em (I, IV)</td>
<td>[2 2 2 2 - 4 2 3 1 - tmp - str (Tuba opt.)]</td>
</tr>
<tr>
<td>Faure</td>
<td>Elegie</td>
<td>[2 2 2 2 - 4 0 0 0 - str]</td>
</tr>
<tr>
<td>Haydn</td>
<td>Concerto in CM, DM (I,III)</td>
<td>[2 2 2 2 - 2 0 0 0 - str]</td>
</tr>
<tr>
<td>Lalo</td>
<td>Concerto in Dm (I, III)</td>
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</tr>
<tr>
<td>Saint-Saens</td>
<td>Allegro Appasionata</td>
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</tr>
<tr>
<td>Saint-Saens</td>
<td>Concerto No. 1</td>
<td>[2 2 2 2 - 2 2 0 0 - tmp - str]</td>
</tr>
<tr>
<td>Shostakovich</td>
<td>Concerto No. 1 (I)</td>
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</tr>
<tr>
<td>Tchaikovsky</td>
<td>Variations/Rococo Theme</td>
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### Double Bass

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<th>Instrumentation</th>
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<tr>
<td>Botessini</td>
<td>Concerto No. 2 in Bm</td>
<td>1202 – 2000 – tmp - str</td>
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<tr>
<td>Dittersdorf</td>
<td>Concerto (I)</td>
<td>2000 - 2000 - str, cnt</td>
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<tr>
<td>Dragonetti</td>
<td>Concerto (I)</td>
<td>str</td>
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<tr>
<td>Koussevitsky</td>
<td>Concerto (I,III)</td>
<td>2222 - 40000 - tmp - hp str</td>
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<tr>
<td>Larsson</td>
<td>Concerto (I)</td>
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<tr>
<td>Rodrigo</td>
<td>Gentlehombre, d’Aranquez</td>
<td>2222 - 2200 - str</td>
</tr>
<tr>
<td>Tedesco</td>
<td>Concerto in D, C</td>
<td>2121 - 2100 - tmp+3 - str</td>
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<tr>
<td>Villa Lobos</td>
<td>Concerto</td>
<td>1111 - 1010 - str</td>
</tr>
<tr>
<td>Vivaldi</td>
<td>Concerto in DM, AM</td>
<td>str, cnt</td>
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<tr>
<td>Ponce</td>
<td>Del Sur</td>
<td>1111 - tmp+1 - str</td>
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<tbody>
<tr>
<td>Debussy</td>
<td>Sacred/Profane Dances</td>
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<td>Dittersdorf</td>
<td>Concerto</td>
<td>0200 - 2000 - str</td>
</tr>
<tr>
<td>Handel</td>
<td>Concerto</td>
<td>2rec - str, cnt</td>
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<tr>
<td>Mozart</td>
<td>Concerto for Flute, Harp</td>
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### Flute

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<tr>
<td>Griffes</td>
<td>Poeme</td>
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<tr>
<td>Hanson</td>
<td>Serenade</td>
<td>hp - str</td>
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<tr>
<td>Ibert</td>
<td>Concerto</td>
<td>2222 - 2100 - tmp str</td>
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<td>Mozart</td>
<td>Concerto in GM, DM (I)</td>
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<tr>
<td>Nielson</td>
<td>Concerto</td>
<td>02222 - 2010 - tmp - str</td>
</tr>
<tr>
<td>Reineke</td>
<td>Concerto in DM</td>
<td>x</td>
</tr>
</tbody>
</table>

### Piccolo

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Description</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vivaldi</td>
<td>Concerto in C, F. VI</td>
<td>str, cnt</td>
</tr>
</tbody>
</table>

### Oboe

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Description</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cimarosa</td>
<td>Concerto in Cm</td>
<td>Strings</td>
</tr>
<tr>
<td>Handel</td>
<td>Concerto in Cm</td>
<td>str, cnt</td>
</tr>
<tr>
<td>Haydn</td>
<td>Concerto in CM</td>
<td>0200 - 2200 - tmp - str</td>
</tr>
<tr>
<td>JS Bach</td>
<td>Concerto in Dm for Vln, Ob</td>
<td>str, cnt</td>
</tr>
<tr>
<td>Marcello</td>
<td>Concerto in Dm, Cm</td>
<td>str</td>
</tr>
<tr>
<td>Mozart</td>
<td>Concerto in CM</td>
<td>0200 - 2000 - str</td>
</tr>
<tr>
<td>V. Williams</td>
<td>Concerto</td>
<td>str</td>
</tr>
</tbody>
</table>
### Clarinet

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Description</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusell</td>
<td>Concerto in Fm (I)</td>
<td>x</td>
</tr>
<tr>
<td>Debussy</td>
<td>Premiere Rhapsody</td>
<td>3 3 2 3 - 4 2 0 0 - 2perc -2 hp - str</td>
</tr>
<tr>
<td>Mozart</td>
<td>Concerto in AM (I,III)</td>
<td>2 0 0 2 - 2 0 0 0 - str</td>
</tr>
<tr>
<td>Nielsen</td>
<td>Concerto</td>
<td>0 0 0 2 - 2 0 0 0 - 1perc - str</td>
</tr>
<tr>
<td>Weber</td>
<td>Concertino</td>
<td>1 2 0 2 - 2 2 0 0 - tmp - str</td>
</tr>
<tr>
<td>Weber</td>
<td>Concerto in Fm, EflatM</td>
<td>*2 2 0 2 - 3 2 0 0 - tmp - str</td>
</tr>
</tbody>
</table>

### Bassoon

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Description</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. Phillips</td>
<td>Concert Piece for Fg</td>
<td>x</td>
</tr>
<tr>
<td>David</td>
<td>Concertino, Op. 12</td>
<td>x</td>
</tr>
<tr>
<td>Mozart</td>
<td>Concerto, K. 191</td>
<td>0 2 0 0 - 2 2 0 0 - tmp - str</td>
</tr>
<tr>
<td>Vivaldi</td>
<td>Concerto in Am, F. 8, No. 2</td>
<td>str, cnt</td>
</tr>
<tr>
<td>Weber</td>
<td>Concerto in F, Op. 75</td>
<td>2 2 0 2 - 2 2 0 0 - tmp - str</td>
</tr>
<tr>
<td>Weber</td>
<td>Hungarian Fantasy, Op. 35</td>
<td>2 2 0 2 – 2 2 0 0 - tmp - str</td>
</tr>
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</table>

### Saxophone

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Description</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creston</td>
<td>Concerto</td>
<td>x</td>
</tr>
<tr>
<td>Debussy</td>
<td>Rhapsody</td>
<td>3 3 2 2 - 4 2 3 1 - tmp+2 - hp - str</td>
</tr>
<tr>
<td>Ibert</td>
<td>Concerto da Camera</td>
<td>1 1 1 1 - 1 1 0 0 - str quintet (or str)</td>
</tr>
<tr>
<td>Glazounov</td>
<td>Concerto</td>
<td>str</td>
</tr>
<tr>
<td>Milhaud</td>
<td>Scaramouche</td>
<td>2 2 2 2 – 2 2 2 0 – 1pdrc - str</td>
</tr>
<tr>
<td>Villa-Lobos</td>
<td>Fantasia</td>
<td>3hn - str</td>
</tr>
</tbody>
</table>

### Horn

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Description</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Forster</td>
<td>Concerto No. 2</td>
<td>x</td>
</tr>
<tr>
<td>Haydn</td>
<td>Concerto No. 2</td>
<td>2ob - str, cnt</td>
</tr>
<tr>
<td>Mozart</td>
<td>Concerto No. 1,2,3,4</td>
<td>*0 2 0 0 - 2 0 0 0 - str</td>
</tr>
<tr>
<td>Saint-Saens</td>
<td>Morceau de Concert, Op. 94</td>
<td>2 2 2 2 - 0 0 3 0 - tmp str</td>
</tr>
<tr>
<td>Strauss</td>
<td>Concerto No. 1 (I,III)</td>
<td>2 2 2 2 - 2 2 0 0 - tmp str</td>
</tr>
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### Trumpet

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Description</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artunian</td>
<td>Concerto</td>
<td>2 2 2 2 – 4 2 3 1 – tpt +3 – hp - str</td>
</tr>
<tr>
<td>Bohme</td>
<td>Concerto</td>
<td>x</td>
</tr>
<tr>
<td>Genzmer</td>
<td>Konzett</td>
<td>x</td>
</tr>
<tr>
<td>Haydn</td>
<td>Concerto</td>
<td>2 2 0 2 - 2 2 0 0 - tmp - str</td>
</tr>
<tr>
<td>Haydn, M.</td>
<td>Concerto No. 2</td>
<td>x</td>
</tr>
<tr>
<td>Hummel</td>
<td>Concerto</td>
<td>1 2 2 2 - 2 0 0 0 - tmp str</td>
</tr>
<tr>
<td>Neruda</td>
<td>Concerto</td>
<td>2 0 0 0 – cnt - str</td>
</tr>
<tr>
<td>Tartini</td>
<td>Concerto in C</td>
<td>0 0 0 0 – 2 0 0 0 - str</td>
</tr>
</tbody>
</table>
### Trombone

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>David</td>
<td>Concertino</td>
<td>x</td>
</tr>
<tr>
<td>Ewazen</td>
<td>Concerto</td>
<td>2 2 2 2 – 4 2 3 0 – tmp - str</td>
</tr>
<tr>
<td>Grondahl</td>
<td>Konzert Symphonique</td>
<td>x</td>
</tr>
<tr>
<td>Guilmant</td>
<td>Morceau Symphonique</td>
<td>x</td>
</tr>
<tr>
<td>Jacob</td>
<td>Concerto (I)</td>
<td>x</td>
</tr>
<tr>
<td>Larsson</td>
<td>Concertino for Tuba</td>
<td>str</td>
</tr>
<tr>
<td>McCarty</td>
<td>Sonate</td>
<td>x</td>
</tr>
<tr>
<td>Serocki</td>
<td>Sonatine</td>
<td>x</td>
</tr>
<tr>
<td>Spillman</td>
<td>Concerto</td>
<td>x</td>
</tr>
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</table>

### Euphonium

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>David</td>
<td>Concertino</td>
<td>x</td>
</tr>
<tr>
<td>Guilmant</td>
<td>Morceau Symphonique</td>
<td>x</td>
</tr>
</tbody>
</table>

### Tuba

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anderson, E.</td>
<td>Concerto No. 1 in B minor</td>
<td>x</td>
</tr>
<tr>
<td>Gregson</td>
<td>Concerto</td>
<td>x</td>
</tr>
<tr>
<td>Jager</td>
<td>Concerto</td>
<td>x</td>
</tr>
<tr>
<td>V. Williams</td>
<td>Concerto</td>
<td>2 1 2 1 - 2 2 2 0 - tmp+2 - str</td>
</tr>
</tbody>
</table>

### Percussion

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creston</td>
<td>Marimba Concertino</td>
<td>x</td>
</tr>
<tr>
<td>Kurka</td>
<td>Marimba Concerto</td>
<td>x</td>
</tr>
<tr>
<td>Milhaud</td>
<td>Percussion Concerto</td>
<td>2 0 2 0 - 0 1 1 0 - str</td>
</tr>
<tr>
<td>Mayuzumi</td>
<td>Concerto for Xylophone</td>
<td>2 2 2 2 – 2 2 2 1 asx tmp+1 – hp - str</td>
</tr>
<tr>
<td>Rosauro</td>
<td>Marimba Concerto</td>
<td>3 3 3 3 – 2 3 3 2 a/tsx – tmp+4 StBs or str (only) or wind ensemble</td>
</tr>
<tr>
<td>Vivaldi</td>
<td>Marimba (violin) Concerto in Am, Op. 3, No. 6</td>
<td>str, cnt</td>
</tr>
</tbody>
</table>

### Organ

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Handel</td>
<td>Concerti, Op. 4, Op. 7</td>
<td>0 2 0 1 - str, cnt</td>
</tr>
<tr>
<td>Rheinberger</td>
<td>Concerto in F Major</td>
<td>3hn - str</td>
</tr>
<tr>
<td>Poulenc</td>
<td>Concerto for Org., Str., Tym.</td>
<td>tmp - str</td>
</tr>
</tbody>
</table>
**Piano**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Concerto Title</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach, J.S.</td>
<td>Concerto in D minor, F minor</td>
<td>Strings</td>
</tr>
<tr>
<td>Bartók</td>
<td>Concerto No. 2, 3</td>
<td>3 3 3 2 - 4 3 3 0 tmp+2 hp - str</td>
</tr>
<tr>
<td>Beethoven</td>
<td>Concerto No.1-5</td>
<td>at most: 2 2 2 2 - 2 2 0 0 tmp - str</td>
</tr>
<tr>
<td>Brahms</td>
<td>Concerto No.1, 2</td>
<td>2 2 2 2 - 4 2 0 0 - tmp - str</td>
</tr>
<tr>
<td>Chopin</td>
<td>Concerto No. 1, 2</td>
<td>*2 2 2 2 - 4 2 1 0 tmp - str</td>
</tr>
<tr>
<td>Franck</td>
<td>Symphonic Variations</td>
<td>2 2 2 2 - 4 2 0 0 - tmp - str</td>
</tr>
<tr>
<td>Gershwin</td>
<td>Rhapsody in Blue</td>
<td>2 2 3 2 - 4 3 3 1 - 2asax, tsx - tmp+3 - banjo - str</td>
</tr>
<tr>
<td></td>
<td>Concerto in F</td>
<td>3 3 3 2 - 4 3 3 1 - tmp+3 - str</td>
</tr>
<tr>
<td>Grieg</td>
<td>Concerto in A minor</td>
<td>2 2 2 2 - 2 0 0 0 - 2perc - str</td>
</tr>
<tr>
<td>Haydn</td>
<td>Concerto in D major</td>
<td>0 2 0 0 - 2 0 0 0 - str</td>
</tr>
<tr>
<td>Khachaturian</td>
<td>Piano Concerto</td>
<td>2 2 3 2 - 4 2 3 1 - tmp+2 flexatone - str</td>
</tr>
<tr>
<td>Liszt</td>
<td>Concerto No.1, 2</td>
<td>*3 2 2 2 - 2 2 3 1 - tmp+2 str</td>
</tr>
<tr>
<td>MacDowell</td>
<td>Concerto No. 2</td>
<td>3 2 2 2 - 2 2 3 1 tmp+3 str</td>
</tr>
<tr>
<td>Mendelssohn</td>
<td>Concerto No. 1, 2</td>
<td>2 2 2 2 - 2 2 0 0 - tmp - str</td>
</tr>
<tr>
<td>Mozart</td>
<td>Any solo concerto</td>
<td>*1 2 0 2 - 2 2 0 0 - tmp str</td>
</tr>
<tr>
<td>Poulenc</td>
<td>Concerto for Two Pianos</td>
<td>2 2 2 2 - 2 2 2 1 - 1perc - str</td>
</tr>
<tr>
<td>Prokofiev</td>
<td>Concerto No. 1, 2, 3</td>
<td>8.8.4.4.4.</td>
</tr>
<tr>
<td>Rachmaninoff</td>
<td>Concerto No. 2, 3</td>
<td>*3 2 2 3 - 4 2 3 1 - tpm+1 - str</td>
</tr>
<tr>
<td>Ravel</td>
<td>Concerto in G major</td>
<td>2 2 2 2 - 2 1 1 0 - tpm+3 hp str</td>
</tr>
<tr>
<td></td>
<td>Concerto for the Left Hand</td>
<td>3 3 4 3 - 4 3 3 1 - tpm+4 hp str</td>
</tr>
<tr>
<td>Saint-Saens</td>
<td>Concerto No. 2, 4</td>
<td>2 2 2 2 - 2 2 3 0 - tmp - str</td>
</tr>
<tr>
<td>Schumann</td>
<td>Concerto in A minor</td>
<td>2 2 2 2 - 2 2 0 0 - tmp - str</td>
</tr>
<tr>
<td>Shostakovich</td>
<td>Concerto No. 1</td>
<td>Trumpet and strings</td>
</tr>
<tr>
<td>Tchaikovsky</td>
<td>Concerto No. 1</td>
<td>2 2 2 2 - 4 2 3 0 - tmp - str</td>
</tr>
</tbody>
</table>

*Where multiple concertos are listed together, the largest of the instrumentation requirements are listed.

x For several concertos, instrumentation was not readily available. The concerto titles remain on the list for the sake of completion.
APPENDIX C

Intermediate Piano Pre-Approved Repertoire

The Alberta Registered Music Teachers’ Association (1982) Edmonton Branch and The Edmonton Youth Orchestra Association

27th Annual Northern Alberta Concerto Competition for Piano, Organ and Voice

<table>
<thead>
<tr>
<th>Concerto in B flat major</th>
<th>J.C. Bach</th>
<th>Strings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concerto in d minor</td>
<td>J.S. Bach</td>
<td>Strings</td>
</tr>
<tr>
<td>Concerto in f minor</td>
<td>J.S. Bach</td>
<td>Strings</td>
</tr>
<tr>
<td>Concerto #1 in C major, Op. 15</td>
<td>Beethoven</td>
<td>1222-2200-tmp str</td>
</tr>
<tr>
<td>Party Piece</td>
<td>Richard Rodney Bennett</td>
<td></td>
</tr>
<tr>
<td>Concerto in D major</td>
<td>Haydn</td>
<td>2 Oboe, Bassoon ad lib.2 Hn, Strings</td>
</tr>
<tr>
<td>Concerto in G major</td>
<td>Haydn</td>
<td>2 Oboe ad lib., 2 Horn ad lib., Strings</td>
</tr>
<tr>
<td>Concerto in D major K. 175</td>
<td>Mozart</td>
<td>0200-2200-tmp str</td>
</tr>
<tr>
<td>Concerto in C major K. 246</td>
<td>Mozart</td>
<td>0200-2000-str</td>
</tr>
<tr>
<td>Concerto in F major K. 413</td>
<td>Mozart</td>
<td></td>
</tr>
<tr>
<td>Concerto in A major K. 414</td>
<td>Mozart</td>
<td></td>
</tr>
<tr>
<td>Concerto in C major K. 415</td>
<td>Mozart</td>
<td></td>
</tr>
<tr>
<td>Concerto #3 (the Youth) Op. 50</td>
<td>Kabalevsky</td>
<td>2222-2220-tmp +3 str</td>
</tr>
<tr>
<td>Miniature Concerto</td>
<td>Rowley</td>
<td></td>
</tr>
</tbody>
</table>

All repertoire on this list has been pre-approved by Mr. Massey, the conductor of the Edmonton Youth Orchestra. Any other selections require his approval to make sure the selections are orchestrally feasible and scores are available. (Vocal requirements have not been reproduced here.)
APPENDIX D

Sixth Annual Young Artists Concerto Competition Concert

Ars Flores Young Artists Competition Winners
January 26, 2008, Saturday 7:30 PM
Rose & Alfred Miniaci Performing Arts Center, Davie

The Annual Concerto Competition offers gifted young musicians the opportunity to solo with the Ars Flores Symphony Orchestra.

Sixth Annual Concerto Competition Winners:
DIVISION I   (Senior High School)

Joyce Wang, Piano
*Piano Concerto No. 1 in E minor* (Chopin)

Alexander Cox, Cello
*Cello Concerto in K minor* (Lalo)

Connor Mautner, Piano
*Piano Concerto in A Minor, OP 16* (Grieg)

DIVISION II   (Ages 18-25)

Daniel Furtado, Piano
*Piano Concerto K 467* (Mozart)

Krume Andreevski, Piano
*Piano Concerto No. 3 for piano, OP 26* (Prokofiev)

Casey Maltese and Steven Slaff, French Horn
*Concerto in Eb major for Two Horns & Orchestra* (Haydn)
CONCERTO NO. 2 FOR ORGAN AND ORCHESTRA

I Intrada
II Basso Ostinato
III Fanfares and Flourishes

INSTRUMENTATION

2 Flutes
2 Oboes
2 Clarinets in B♭
2 Bassoons
2 Horns in F
2 Trumpets in B♭
2 Trombones
1 Timpani
2 Percussion
Organ Solo
Violin I
Violin II
Viola
Cello
Contrabass*

*The extended contrabass range is used at times, but standard range is always included, divisi during these moments may also be used depending the instruments available.
Table 4. Percussion instrument assignments

<table>
<thead>
<tr>
<th>Movement</th>
<th>Percussion 1</th>
<th>Percussion 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Glockenspiel</td>
<td>Cymbal (crash)</td>
</tr>
<tr>
<td></td>
<td>Triangle</td>
<td>Cymbal (suspended)</td>
</tr>
<tr>
<td></td>
<td>Snare drum</td>
<td>Snare drum</td>
</tr>
<tr>
<td></td>
<td>Cymbal (crash)</td>
<td>Wood block</td>
</tr>
<tr>
<td></td>
<td>Cymbal (suspended)</td>
<td>Triangle</td>
</tr>
<tr>
<td></td>
<td>Bass drum</td>
<td>Wind chime</td>
</tr>
<tr>
<td></td>
<td>Tam-tam</td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>Glockenspiel</td>
<td>Wind chime</td>
</tr>
<tr>
<td></td>
<td>Cymbal (crash)</td>
<td>Cymbal (suspended)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cymbal (crash)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bass drum</td>
</tr>
<tr>
<td>III</td>
<td>Glockenspiel</td>
<td>Cymbal (crash)</td>
</tr>
<tr>
<td></td>
<td>Triangle</td>
<td>Cymbal (suspended)</td>
</tr>
<tr>
<td></td>
<td>Bass drum</td>
<td>Triangle</td>
</tr>
<tr>
<td></td>
<td>Cymbal (crash)</td>
<td>Snare drum</td>
</tr>
<tr>
<td></td>
<td>Snare drum</td>
<td>Wind chime</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bass drum</td>
</tr>
</tbody>
</table>

Staff placement

Bass Drum  Tam-tam  Windchimes  Wood block  Cymbals  Snare drum  Triangle

Glockenspiel is always played by percussionist 1.

Percussionists may share instruments if preferred, limited only by placement. The score asks for use of crash/choke and suspended cymbals. All cymbal parts are playable on a suspended cymbal, though a crash cymbal is favorable at times for its visual as well as musical effect.
CONCERTO NO. 2 FOR ORGAN AND ORCHESTRA

I. INTRADA

II. BASSO OSTINATO

III. FLOURISHES AND FANFARES

DENNIS JANZER

Duration of movements:
I. Intrada: 6 minutes
II. Basso Ostinato: 5 minutes
III. Flourishes and Fanfares: 10 minutes
Approximate total duration: 21 minutes
\[cresc.\]

Fls.
Obs.
B♭ Cls.
Bsns.
F Hns.
B♭ Tpts.
Tbns.
Timp.
1
Perc.
2

Sw.: Full, Mixture and Reeds

Org.

Vln. I
Vln. II
Vla.
Ve.
Cb.

Gt.: with Reeds (or Solo reed) Gt.:Reeds off (Gt.:Reeds off)
In the image, there is a musical score with various instrument sections labeled. The notation includes dynamics, articulations, and other musical symbols typical of classical music. The instruments represented are Fls. (Flutes), Obs. (Oboes), B♭ Cls. (B♭ Clarinets), Bsns. (Bassoons), F Hns. (French Horns), B♭ Tpts. (B♭ Trumpets), Tbn. (Tuba), Timp. (Timpani), Perc. (Percussion), Org. (Organ), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Cello), and Cb. (Contrabass). The score features the text "poco rall." and "Broader (♩ = c. 69)" indicating dynamic and tempo changes.
Majestic ($\frac{1}{4} = c. 66$)

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poco rall.
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C  Majestic ($\frac{1}{4} = c. 66$)
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Tempo I \( \{ \frac{\text{q} = c}{72} \} \)

\( \text{Fls.} \)
\( \text{Obs.} \)
\( \text{B\textsuperscript{b} Cls.} \)
\( \text{Bsns.} \)
\( \text{F Hns.} \)
\( \text{B\textsuperscript{b} Tpts.} \)
\( \text{Tbns.} \)
\( \text{Timp.} \)
\( \text{Perc.} \)
\( \text{Org.} \)
\( \text{Vln. I} \)
\( \text{Vln. II} \)
\( \text{Vla.} \)
\( \text{Vc.} \)
\( \text{Cb.} \)
Fls. 60
Obs.
B♭ Cls.
Bsns.
F Hns.
B♭ Tpts.
Tbns.
Timp.
1
2
Vln. I
Vln. II
Vla.
Vc.
Cb.
Sw.: Foundations 8' and 4'
Gt.: Flute 8', Principals 4' and 2
Sw. mp
D  Playfully (♩ = c. 72)

Fls.
Obs.
B♭ Cls.
Bsns.
F Hns.
B♭ Tpts.
Tbns.
Timp.

66

Sw.: Flutes 8', 4', and 1' non-legato

Org.

66

one Solo

Vln. I
Vln. II
Vla.
Vc.
Cb.
Sw.: Foundations and mixtures

non-legato

Sw. mf
**In tempo** (♩ = c. 76)

- Fls.
- Obs.
- B♭ Cls.
- Bsns.
- F Hns.
- B♭ Tpts.
- Tbns.
- Timp.
- 1
- Perc.
- 2
- Org. Full, no Gt. reeds
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.
Broadening

F Majestic (\( \dot{d} = c.66 \))

Fls.

Obs.

B♭ Cls.

Bsns.

F Hns.

B♭ Tpts.

Tbns.

Timp.

Perc.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.
Deliberately

Fls.
Obs.
B♭ Cls.
Bsns.
F Hns.
B♭ Tpts.
Tbns.
Timp.
Perc.
Org.
Vln. I
Vln. II
Vla.
Vc.
Cb.

101

mf
bass dr.
f
	tam-tam

rip

susp. cym.

a2

bass dr.

l.v.

f

sf2

13
Interlude

Meno mosso e cantabile  
\( \text{\( \frac{\text{c. 60}}{\text{(in time)}} \)} \)

\( \text{Fls.} \)
\( \text{Obs.} \)
\( \text{Bb Cls.} \)
\( \text{Bsns.} \)
\( \text{F Hns.} \)
\( \text{Bb Tpts.} \)
\( \text{Tbns.} \)
\( \text{Timp.} \)
\( \text{Perc.} \)
\( \text{Org.} \)
\( \text{Vln. I} \)
\( \text{Vln. II} \)
\( \text{Vla.} \)
\( \text{Vc.} \)
\( \text{Cb.} \)

\( \text{Meno mosso e cantabile} \)
\( \text{\( \frac{\text{c. 60}}{\text{(in time)}} \)} \)

\( \text{\( \frac{\text{molto legato e espresivo}}{\text{\( \frac{\text{(yarn mallets)}}{\text{\()}} \)} \)} \)

\( \text{Meno mosso e cantabile} \)
\( \text{\( \frac{\text{c. 60}}{\text{(in time)}} \)} \)

\( \text{Meno mosso e cantabile} \)
\( \text{\( \frac{\text{c. 60}}{\text{(in time)}} \)} \)
Sw.: Flutes 8' and 4'
Gt.: Flutes 8' and 4'
Pd.: Soft 16' and 8'

wind chime

p

p

mp

mp
\( I \) cantabile e espressivo

139

Fls.

Obs.

B\(^\flat\) Cls.

Bsns.

F Hns.

B\(^\flat\) Tpts.

Tbns.

Timp.

1

Perc.

2

Sw.: add 2' Sw. to Gt.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.
Sw.: Full  Sw. to Gt.
Gt.: Principals 8', 4', 2'
Ped.: Foundations 16', 8' and 4',
Reed 16'
Sw.: Flutes 8', 4', and 2'
III
Flourishes and Fanfares

179 Allegro moderato \( \left\{ \frac{\text{\textbf{\textperiodcentered}}}{c.72} \right\} \)

Flutes 1 2
Oboes 1 2
Clarinets 1
in B♭
Bassoons
Horns 1 2
in F
Trumpets 1 2
in B♭
Trombones 1 2
Timpani 1 2
Percussion

Sw.: Full (Sw. to Gt., Sw. and Gt. to Ped.)
Gt.: Foundations 8', 4', and 2', Mixture
Ped.: Foundations 16', 8', and 4', Reeds 16' and 8'

\textbf{\textit{Organ}}

179 Allegro moderato \( \left\{ \frac{\text{\textbf{\textperiodcentered}}}{c.72} \right\} \)

Violin I
Violin II
Viola
Cello
Contrabass
Sw.: Full (Box closed) (Sw. to Gt., Sw. and Gt. to Ped.)
Gt.: Foundations 8’, 4’, and 2’, Mixture
Ped.: Foundations 16’, 8’, and 4’, Reeds 16’ and 8’
poco cresc.

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172
\begin{verbatim}

Fls.  
Obs.  
B♭ Cls.  
Bsns.  
F Hns.  
B♭ Tpts.  
Tbps.  
Timp.  
Perc.  
Org.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.  

\end{verbatim}
poco agitato \( \dot{\jmath} = \text{c. 84} \)
poco rall.

Maestoso (\( \frac{d}{d} = c.72 \))
Poco agitato ($\downarrow = c.92$)
Più allegro  \( \frac{\text{d}}{\text{d}} = \text{c. 100} \)
Dennis Janzer is a composer and organist with many published compositions in regular use. Born in Hartford, Wisconsin, February 12, 1954, his musical education began in second grade at St. Kilian grade school with the School Sisters of St. Francis. The order also ran Alverno College in Milwaukee, a Fine Arts private girls college. Men were allowed in the music school, but as non-degree. Dennis studied organ at Alverno and piano at the Wisconsin College Conservatory while he was in Hartford Union High School. Instead of music, Dennis pursued the sciences and was awarded a Bachelor of Science in Biology, and a Master of Science in Biomedical Engineering from Marquette University. After working for ten years in cardiac research at the Medical College of Wisconsin, a return to school at the University of Wisconsin – Milwaukee resulted in attaining a Bachelor of Fine Arts and Masters in Music – Theory/Composition, where he then taught for ten years. Dennis is active as a composer and organist and recipient of awards from ASCAP, the International Trumpet Guild and the Milwaukee Symphony Orchestra to name a few. A move to Miami permitted the pursuit of a terminal degree. At the University of Miami Frost Music School, Dennis became Dr. Janzer and was granted the Doctor of Musical Arts in Composition in May 2008.

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