The Organ Transcriptions of Jean Guillou

By

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Sheung Chi CHAN

Submitted to the graduate degree program in Organ and the Graduate Faculty of the University of Kansas in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

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The Organ Transcriptions of Jean Guillou

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Abstract

This paper will analyze five organ transcriptions by Jean Guillou. The excerpts to be analyzed include: the six voice ricercare from Bach's *Musical Offering*, BWV 1079; Mozart's *Adagio and Fugue in C minor* K.546; Liszt's *Orpheus*; Mussorgsky's "La grande porte de Kiev" from *Pictures at an Exhibition*; and Prokofiev's *Toccata* Op.11. This analysis will involve comparing the transcriptions with the original and discussing how Guillou has altered the pieces, including any musical elements that are changed, added, or subtracted. These elements may include notes, rhythms, dynamics, registration, or articulation. The document will also explain how the changes facilitate the performance of these works on the organ.

In summary, we will see that Guillou's transcription of the Bach and Mozart works are based rather strictly on the original. The Prokofiev transcription is slightly more adventurous, while in the Liszt and Mussorgsky transcriptions, Guillou actually develops something that looks almost like a new piece, featuring enhanced virtuosity by including running notes, complex harmonies, and creative registrations. The document will demonstrate that this flexibility in approach to the process of transcription is a hallmark of Guillou's style.

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Introduction

Jean Victor Arthur Guillou was born on April 18, 1930 in Angers, France. As a boy he studied piano and later organ, becoming organist at Saint Serge in Angers at the age of twelve. In 1945 he enrolled in the *Paris Conservatoire* where he studied with Marcel Dupré. In addition, he took courses in compositional analysis with Olivier Messiaen and harmony with Maurice Duruflé. Later, he accepted a position as professor of organ and composition at the *Instituto de Alta Cultura* in Lisbon.

After that, Guillou took up residence in Berlin where he established himself as a recitalist before his appointment as Titular Organist at Saint Eustache in Paris in 1963. Over the course of his career Guillou has been a performer, church musician, teacher, organ building consultant, and author of the books "*L'orgue, souvenir et avenir*" (2010) and "*La musique et le geste*" (2012).[1]

As a performer, Guillou is particularly known for his improvisation. He has a fresh approach to improvisation that features colorful orchestral registrations.[2] Likewise, Guillou applies his innovative ideas to organ construction and design. For instance, he has introduced a mounted *cornet* stop made up of entirely *flûte harmonique* pipes and an organ case shaped like a hand.[3] His engagement in organ building has led to collaborations with several organ builders and the construction of new instruments in l'Alpe d'Huez, Chant d'Oiseau Church in Brussels, the Conservatory of Music in Naples, the Zürich Tonhalle, and the concert hall in Tenerife complete with its surround sound and thirteen keyboards.

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[1] Barry Millington and Paul Hale. "Guillou, Jean." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed May 26, 2013. http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/11995.

[2] Richard Smith, and Caroline Potter, *French Music Since Berlioz*. (Aldershot, England: Ashgate. 2006), 174.

[3] Alexia Tye, "Design Innovation - Organ Design Innovation: Back to the Future with Jean Guillou," *The Organ* 85, (2006): 10-11.

This spirit of innovation continues in Guillou's organ works, particularly his transcriptions. In the early nineteenth century, transcriptions of operatic music were often heard in the organ lofts of Parisian churches. But from the time of César Franck on, with the notable exception of Camille Saint-Saëns, most of the major French organ composers, including Louis Vierne, Charles Tournemire, Marcel Dupré, Maurice Duruflé, Jean Langlais, Olivier Messiaen, Jehan Alain, and Jeanne Demmesieux all focused their attention on original compositions instead of transcriptions. Guillou breaks this mold and does so decisively, with a significant body of work.

Guillou's compositions include solo organ works, organ with other instruments, organ transcriptions, orchestral works, and chamber works. His most frequently performed solo organ works include Toccata, Op.9 (1963), the Six Sagas, Op.20 (1970), and Saga no.7, Op.38 (1983). His orchestral works include three symphonies (1970, 1974, 1977), seven organ concertos (1960, 1963, 1965, 1978, 2000, 2002, 2006) and *Hyperion* (1987). In his chamber music, Guillou explores the sonorities of the organ in combination with other instruments, such as cello and organ in *Fantasie Concertante*, soprano and organ in *Andromeda* based on the work of Gerard Manley Hopkins, and marimba and organ in *Colloque No. 8* (2003). His compositional style features virtuosity and extreme chromaticism. He is noted for the strong, driving rhythmic quality of many of his compositions.

Guillou's organ transcriptions include: The *Musical Offering*, BWV 1079 by Johann Sebastian Bach (1747, arranged in 1957); the *Adagio and Fugue in C Minor*, K.546 (string quartet) by Wolfgang Amadeus Mozart (1788, transcribed in 1974); *Orpheus* (a symphonic poem for orchestra) by Franz Liszt (1853-54, transcribed in 1976); *Pictures at an Exhibition*

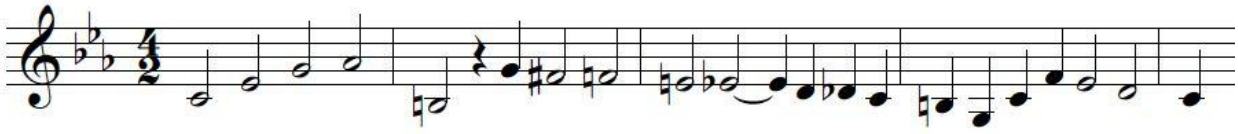
(suite for piano) by Modest Mussorgsky (1874, transcribed in 1988); *Toccata* Op.11 (for piano) by Sergei Prokofiev (1912, transcribed in 1972); and *Three dances* from *"Petrouchka"* by Igor Stravinsky (1911, transcription remains unpublished).

This paper will analyze five organ transcriptions by Jean Guillou. The excerpts to be analyzed include: the six voice ricercare from Bach's *Musical Offering*, BWV 1079; Mozart's *Adagio and Fugue in C minor* K.546; Liszt's *Orpheus*; Mussorgsky's "La grande porte de Kiev" from *Pictures at an Exhibition*; and Prokofiev's *Toccata* Op.11. This analysis will involve comparing the transcriptions with the original and discussing how Guillou has altered the pieces, including any musical elements that are changed, added, or subtracted. These elements may include notes, rhythms, dynamics, registration, or articulation. I will also explain how the changes facilitate the performance of these works on the organ.

Johann Sebestian Bach
The *Musical Offering*, BWV 1079

The original creation of the *Musical Offering*, BWV 1079 occurred because of a meeting between Bach and King Frederick the Great of Prussia in 1747. The *Musical Offering* is a collection of pieces including two ricercars, ten canons, and a trio sonata with four movements, all of which are based on the same theme. This is often called the "royal theme," as the King provided the fugue subject.

Example 1
Royal Theme

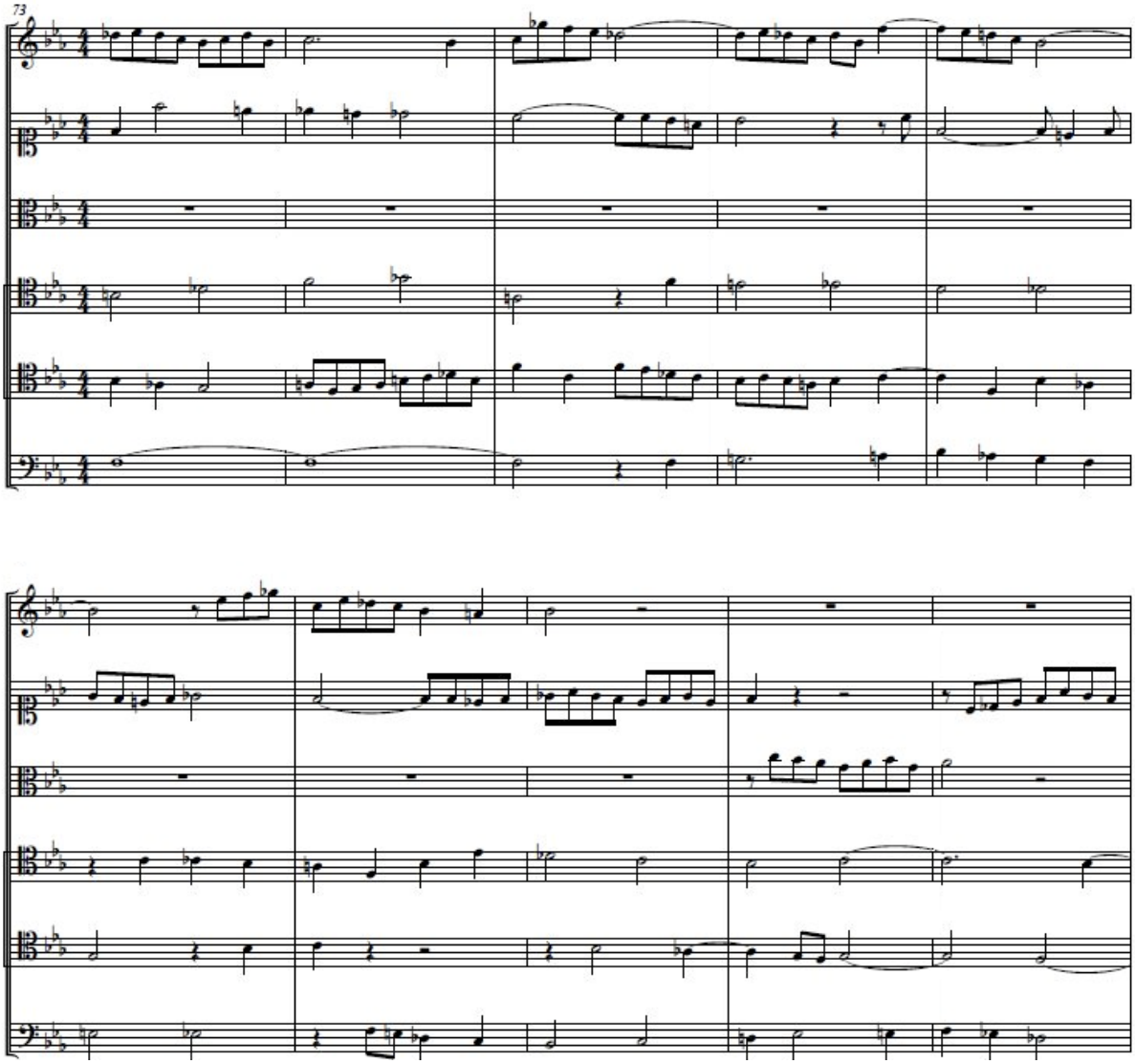


Guillou transcribed this piece because he believed that it sounds magnificent when it is played on the organ.[4] The purpose of transcribing the *Musical Offering* was not to show off the player's technique, but rather to afford the organist the opportunity to revel in Bach's contrapuntal genius and to employ different stops to create a variety of tonal qualities. Since Bach did not write this piece for any particular instrument, it might be more accurate to call what Guillou has done an arrangement rather than a transcription. Guillou did not alter a single note in the work; however, he did add some fingering, pedaling, registration and phrasing to Bach's original.

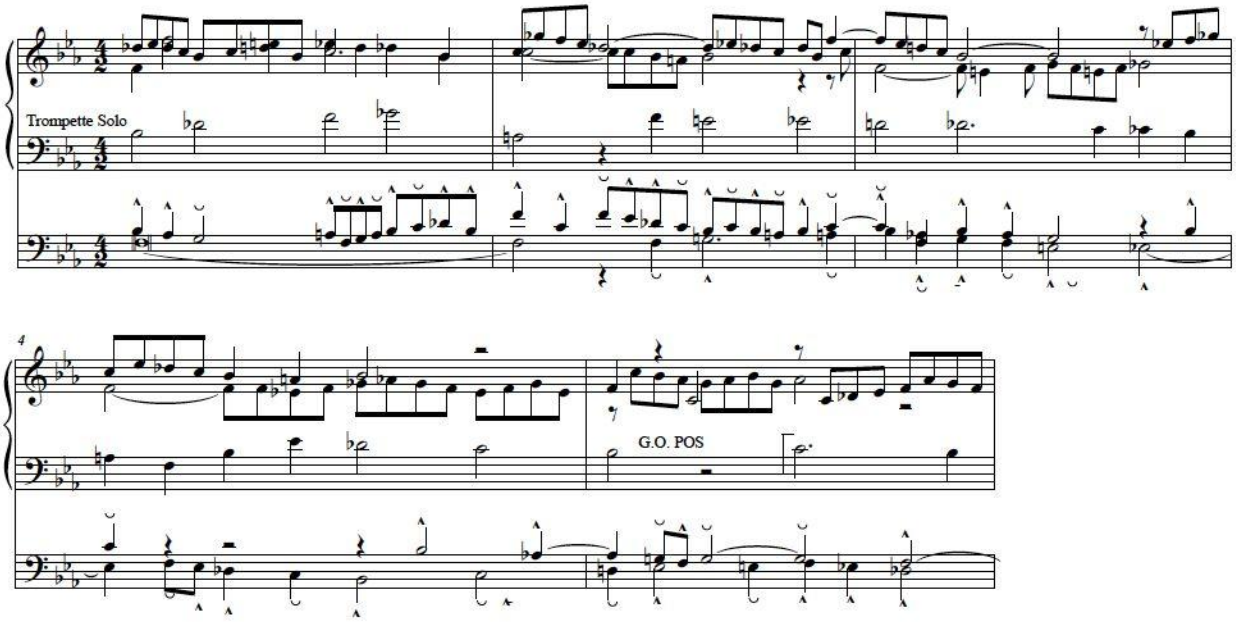
In *ricercar à 6*, Guillou adds pedal indications, and suggests which hand the performer might use at various moments in the piece. For example, Guillou adds pedaling in m. 63, where Bach writes a downward series of notes in stepwise motion, and also in mm. 73-77, where two voices are played by the pedal. In these same measures, Guillou separates the royal theme from the rest of the texture, where it is played by the left hand.

[4] Jean Guillou, preface to J. S. Bach, *Das musikalische Opfer, L'Offrande Musicale*, (Mainz: Schott, 2005), 3-5.

Example 2a
Pedal Indications and Royal Theme
Bach (mm. 73-77)

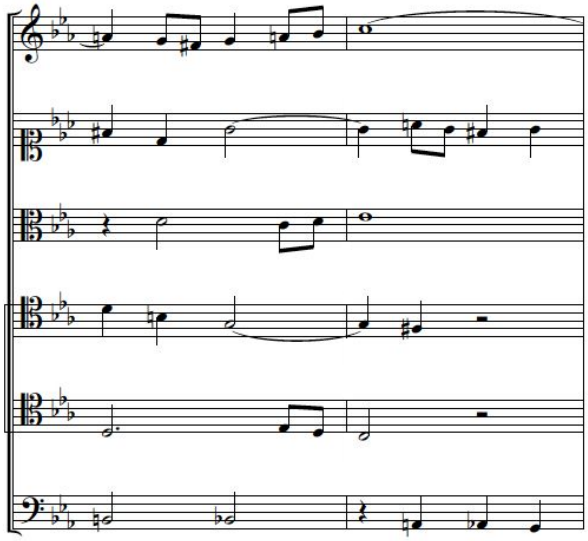


Example 2b
Guillou (mm. 73-77)

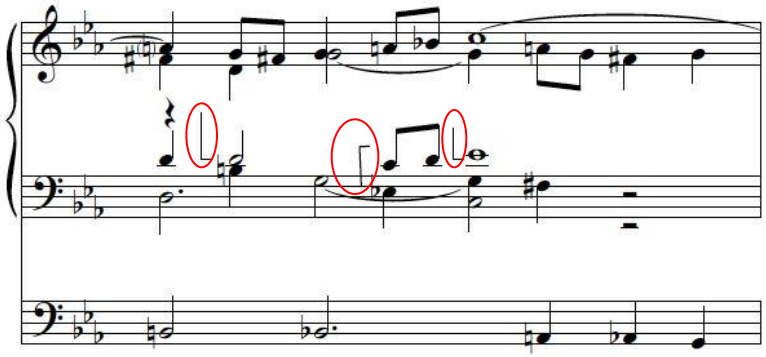


Another example of indications for hand usage is found in m. 27, where there are five voices played by the hands.

Example 3a
Hand Indications
Bach (m. 27)

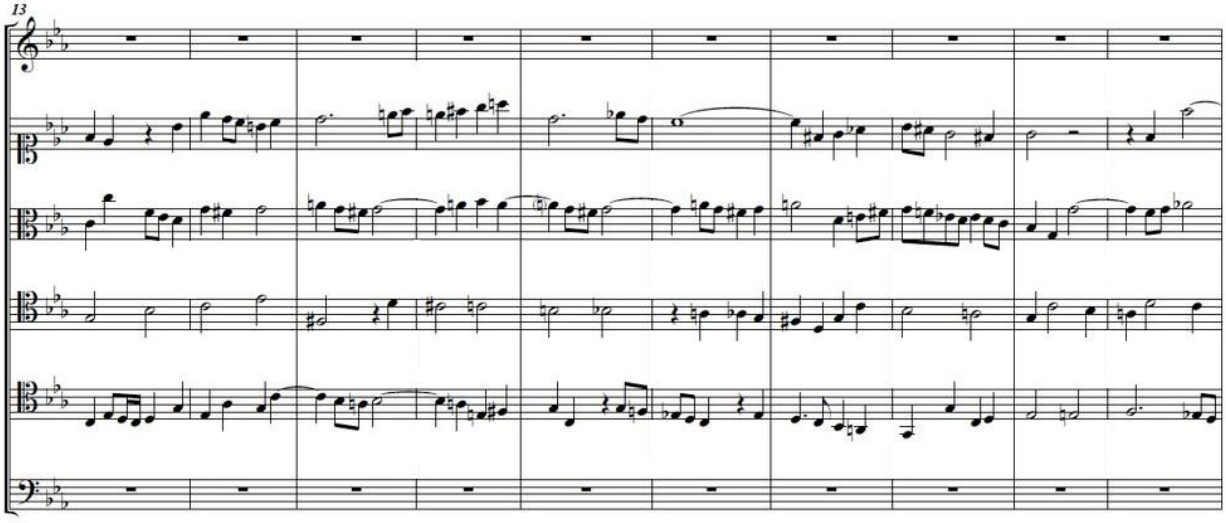


Example 3b
Guillou (m. 27)

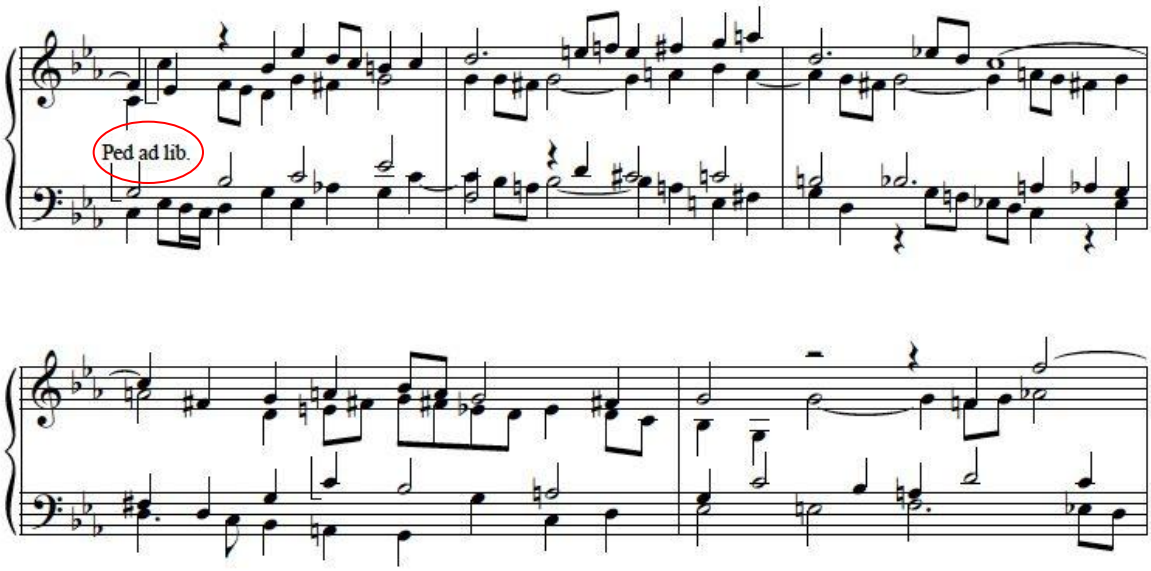


Sometimes, Guillou gives the choice to the performer, as in mm. 13-17, where the score indicates *Ped. Ad lib.* in the upper left hand part. That is, the performer can play this line either on the manual or the pedal.

Example 4a
Performer's Option
Bach (mm. 13-17)



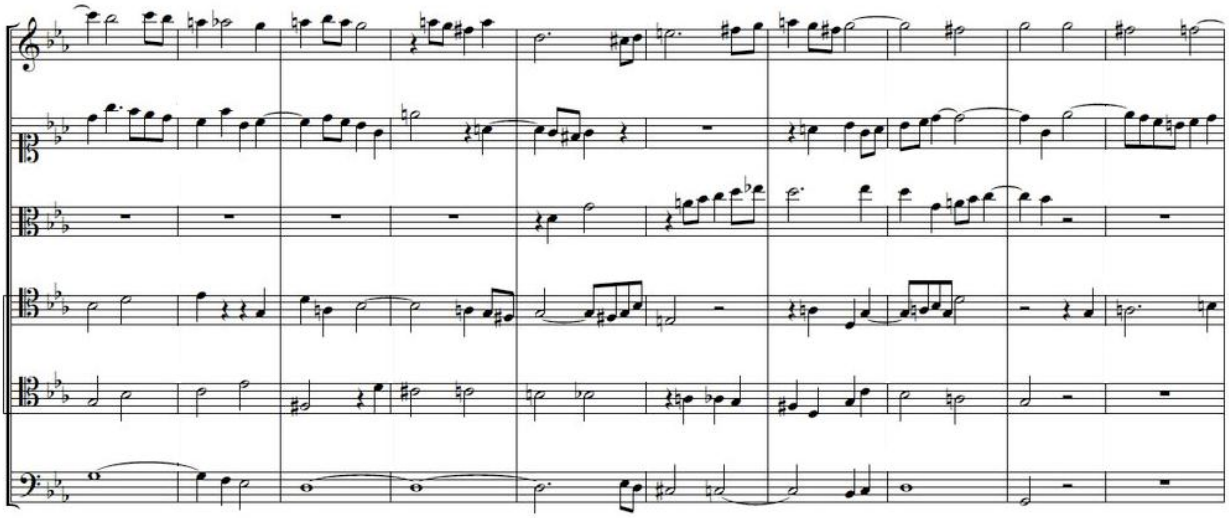
Example 4b
Guillou (mm. 13-17)



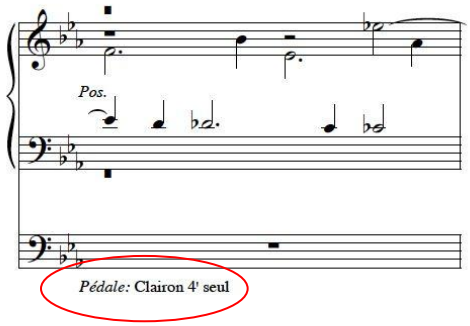
Registrations

Guillou also suggests some registrations. The suggestions sometimes are not traditional, including the 32" pedal in mm. 25-39 (registration marking in the upper left at the beginning). In mm. 48-52, and mm. 58-62, he chooses to play the inner part in the pedal an octave lower, with a *clarion* 4' solo (the registration marking is in m. 40). This results in the same pitch level as if the part was played on an 8' stop an octave higher. Guillou probably makes this change because he wants to have a clearer subject line.

Example 5a
Unorthodox Registration Suggestions
Bach (mm. 48-52)



Example 5b
Guillou (mm. 40)



Example 5c
Guillou (mm. 48-52)

Wolfgang Amadeus Mozart
Adagio and Fugue in C minor K. 546

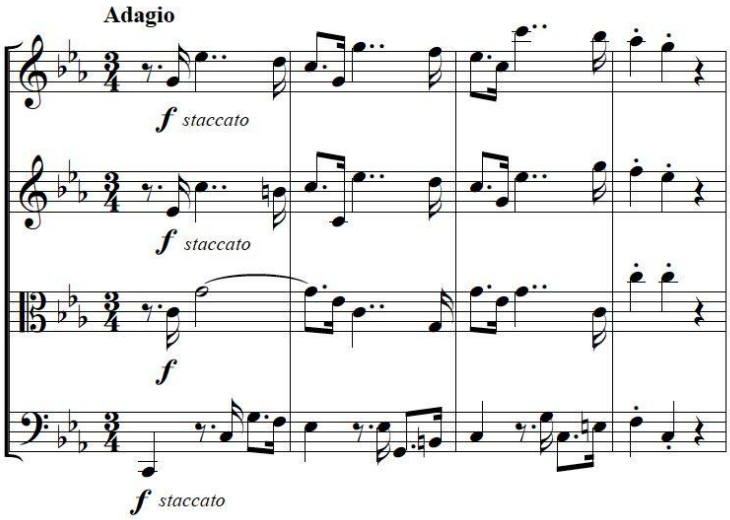
The *Adagio in C minor* was added to the *Fugue in C minor* K. 426 in 1788. The fugue was originally written for two pianos in 1783, and rearranged for string quartet when the *adagio* was added. In this piece, unlike the Bach *Musical Offering*, Guillou alters and adds notes in order to achieve a dynamic effect or to avoid frequent repeated notes that are not effective on the organ. Generally speaking, his alternations are relatively conservative. He does not add virtuosic passages as he does in his transcriptions of *Orpheus* or *Pictures at an Exhibition*, as we will discuss below.

Adagio:

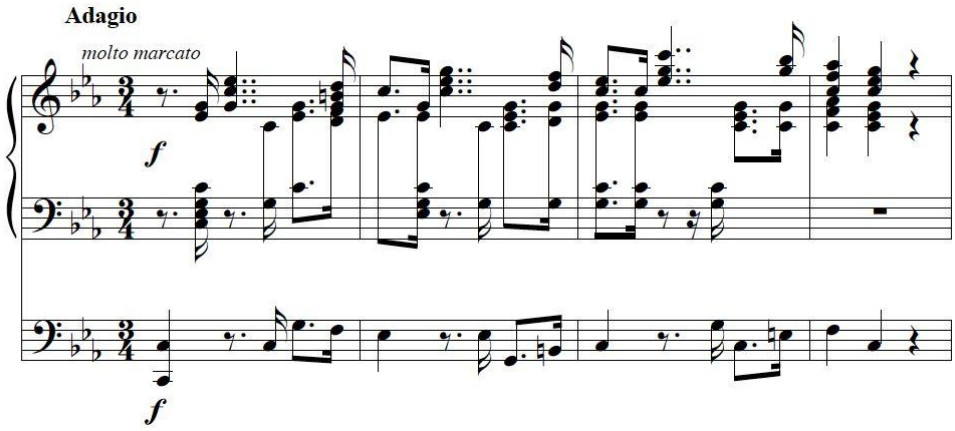
Texture

In the *Adagio*, Guillou takes the advantage of the organ and tries to thicken the texture in passages such as mm. 1-4 and 9-12. He retains the original harmonies, while doubling the chord tones, creating as much as an eight part texture. Mozart generally assigns one note to each instrument, with the single exception of the first beat of m. 9, where the violins and viola play double-stop contributions to the C-minor chord.

Example 6a
Texture
Mozart (mm. 1-4)



Example 6b
Guillou (mm. 1-4)



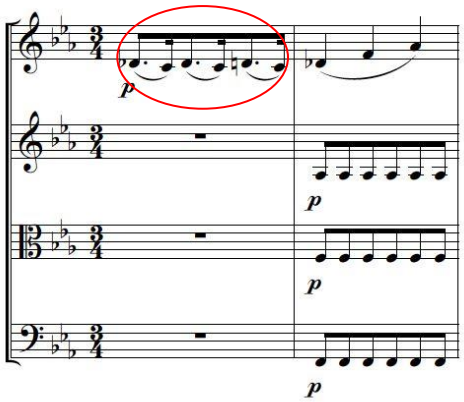
Touch and Articulation

In terms of touch and articulation, for example, in mm. 1 and 24, the marking is changed from *staccato* to *molto marcato*. Also, m. 5 and 13 in the original are grouped by beats, Guillou phrases m. 5 over four beats. In m. 13 he takes out all phrase marks.

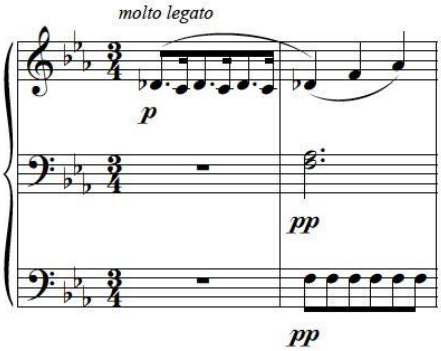
Repeated Notes

Repeated notes are often employed in Classical music. Sometimes they do not sound as good on the organ as they do on other instruments. Repeated notes that sound in multiple voices simultaneously often sound choppy. In addition, fast repeated notes may not sound clearly if they are performed in a live acoustical environment. Often Guillou's solution is to keep the repeated bass notes, but sustain the upper voices. For example, in m. 6, the middle voices hold a full bar, while the bass keeps the repeated notes as in the original.

Example 7a
Groupings and Repeated Notes
Mozart (mm. 5-6)

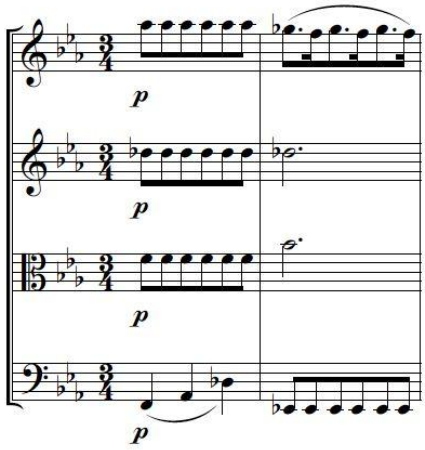


Example 7b
Guillou (mm. 5-6)

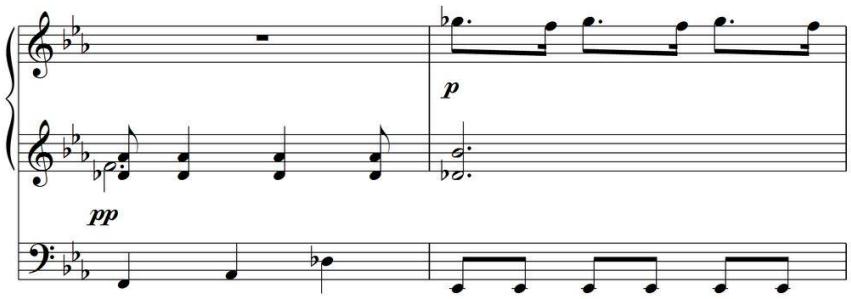


Another example is in m. 14 where the top three parts are repeated notes in the original. In the transcription, the part that corresponds to Mozart's viola line holds the notes for a measure, perhaps in order to clarify the voice leading; while the violin parts have a syncopated passage. Guillou places the violin II part in a lower octave and marks it *pp* in m. 14, while the violin I part enters in the original octave in m. 15 with the original dynamic marking of *p*.

Example 8a
Repeated Notes and Dynamics
Mozart (mm. 14-15)



Example 8b
Guillou (mm. 14-15)



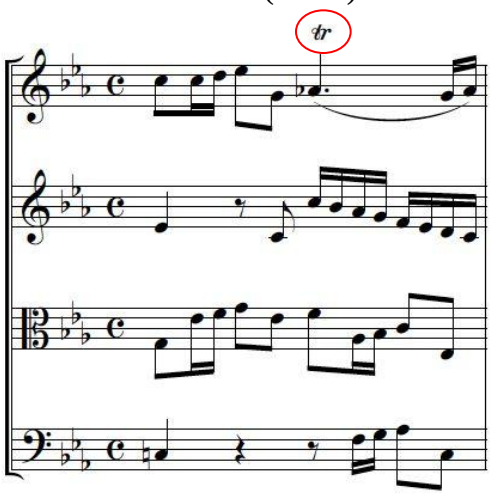
Fugue in C minor:

In the *Fugue in C minor*, we will compare the Mozart string quartet version to Guillou's organ version. In some instances it will be helpful to extend this comparison to Mozart's piano duet version.

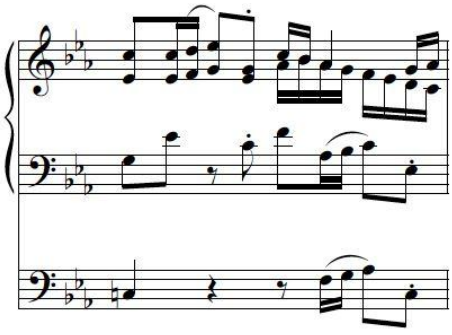
Trill Omission:

Guillou omits some motives from Mozart's writing in order to make the piece possible to play. Examples include: trills that are omitted in mm. 15 and 17, and omissions of the tenor voice in the third beat of m. 15, and the soprano trill in the third beat of m. 17.

Example 9a
Trill Omission
Mozart (m. 17)



Example 9b
Guillou (m. 17)



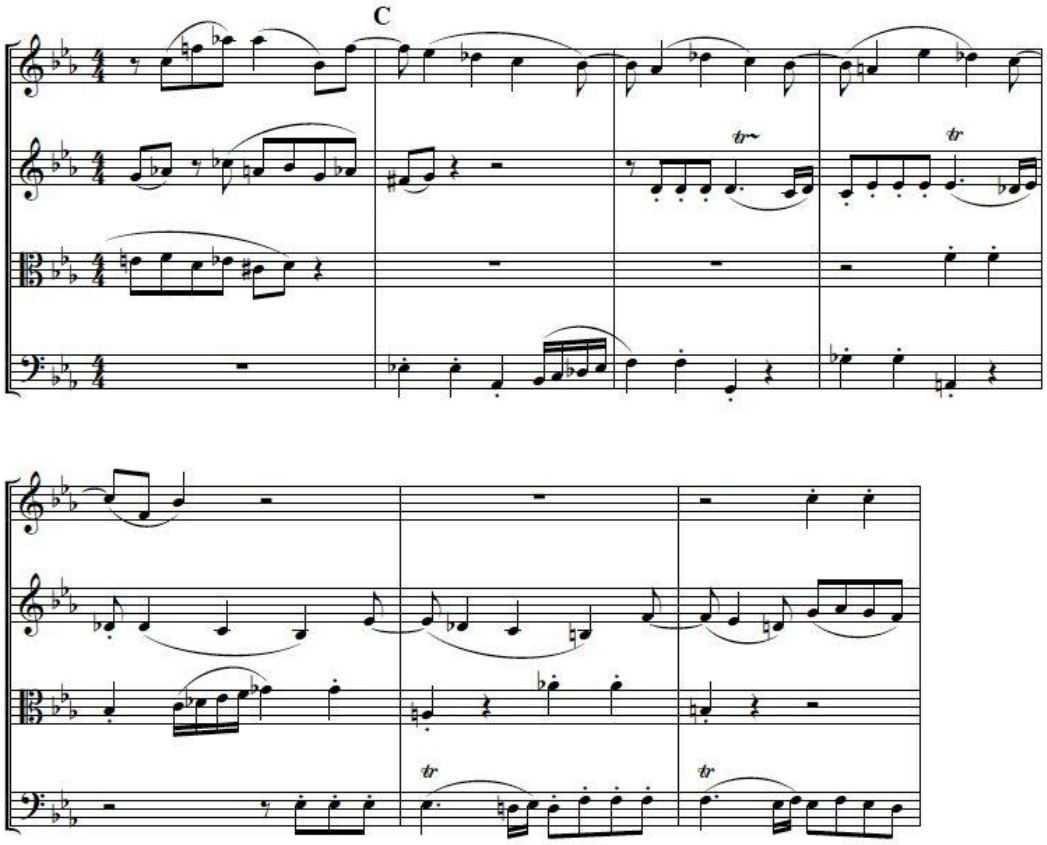
Pedaling

Like the other transcription, pedaling is included in this piece, especially in some difficult passages, such as the motive of five stepwise ascending notes in mm. 30-31.

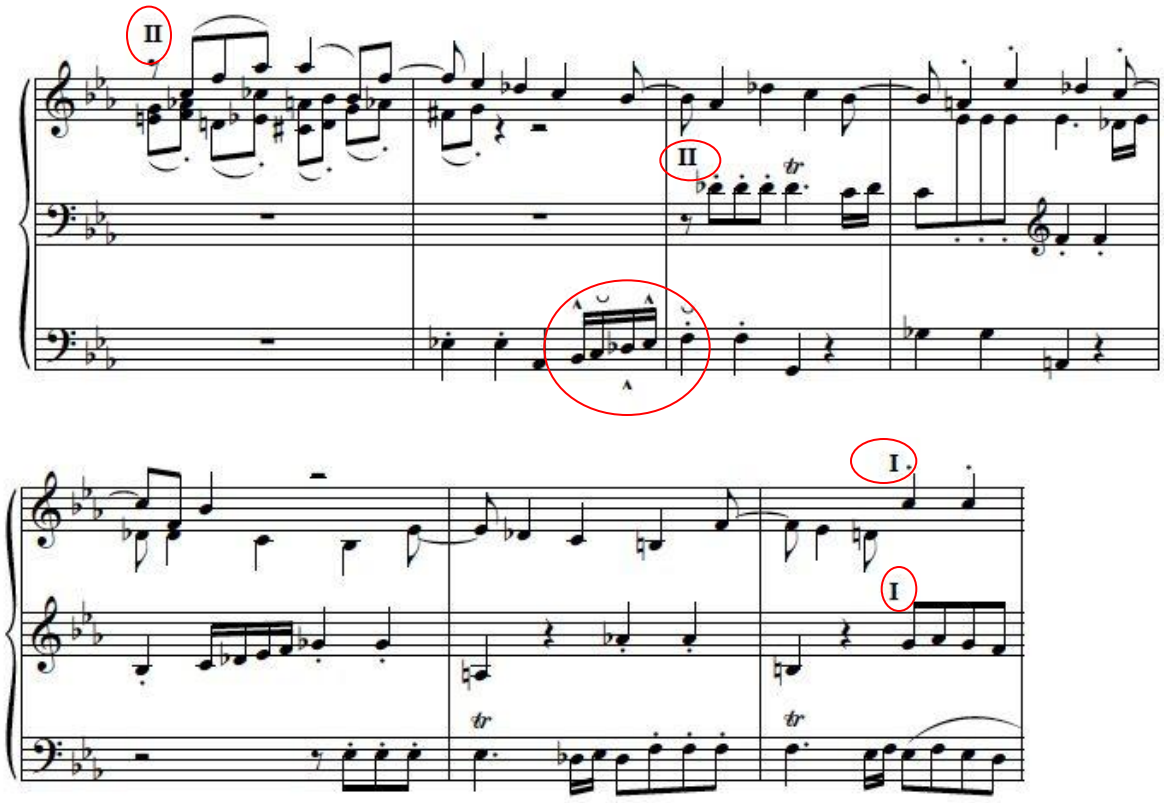
Manual Changes

Guillou suggests some places for changing manuals in order to obtain different dynamic levels. For example, the manual is gradually shifted from *Grand Orgue* to *Positif* in mm. 29-31, and gradually back to *Grand Orgue* in mm. 32-35.

Example 10a
Pedaling and Manual Changes
Mozart (mm. 29-35)



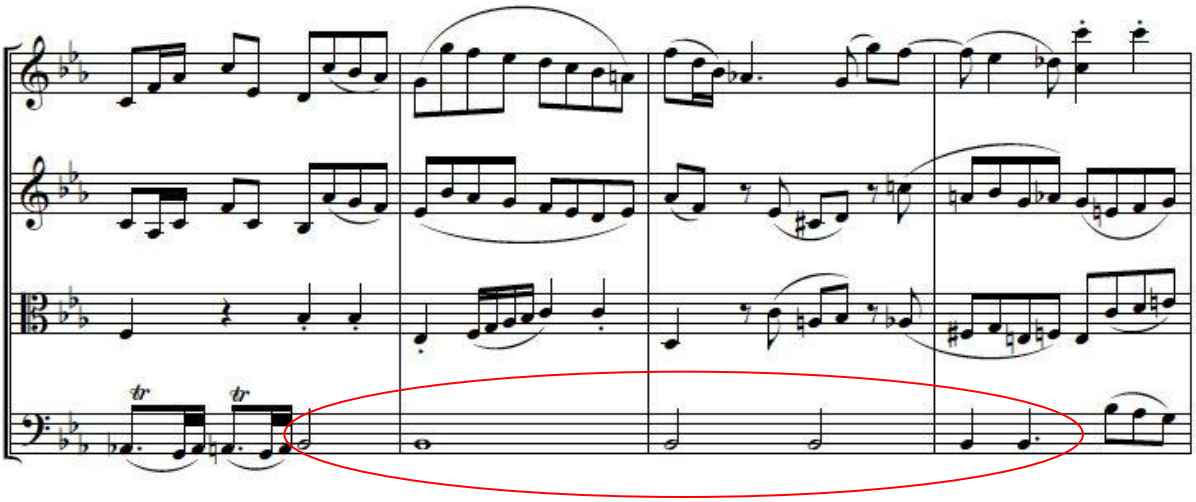
Example 10b
Guillou (mm. 29-35)



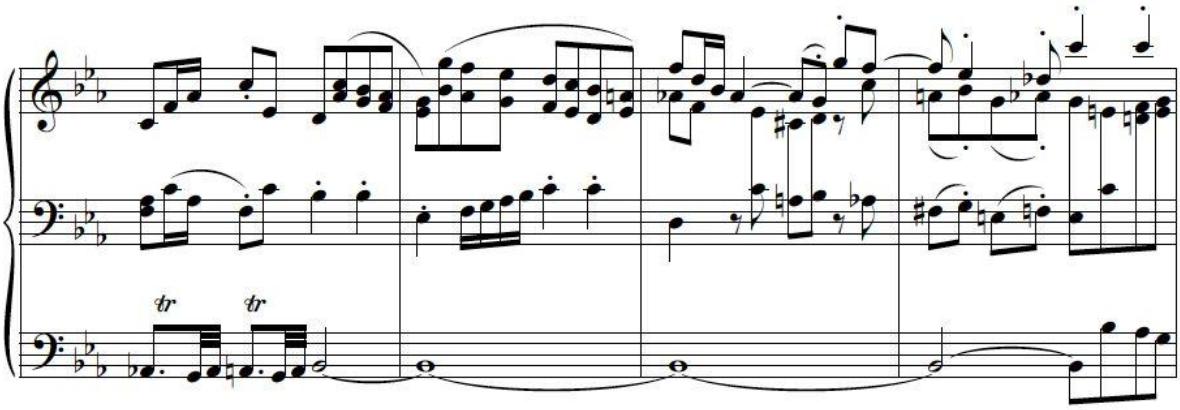
Repeated Notes

In his treatment of repeated notes, Guillou tends to hold the repeated notes that have a longer rhythmic value. For example, in the bass voice of mm. 19-22, the B flat pedal point is rearticulated in the original version, but not in the transcription.

Example 11a
Repeated Notes
Mozart (mm. 19-22)

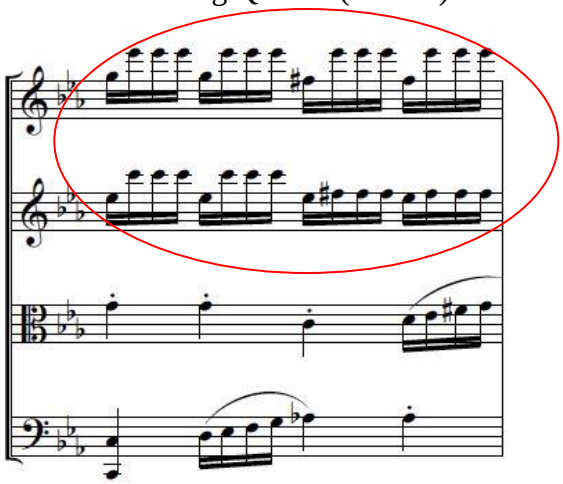


Example 11b
Guillou (mm. 19-22)

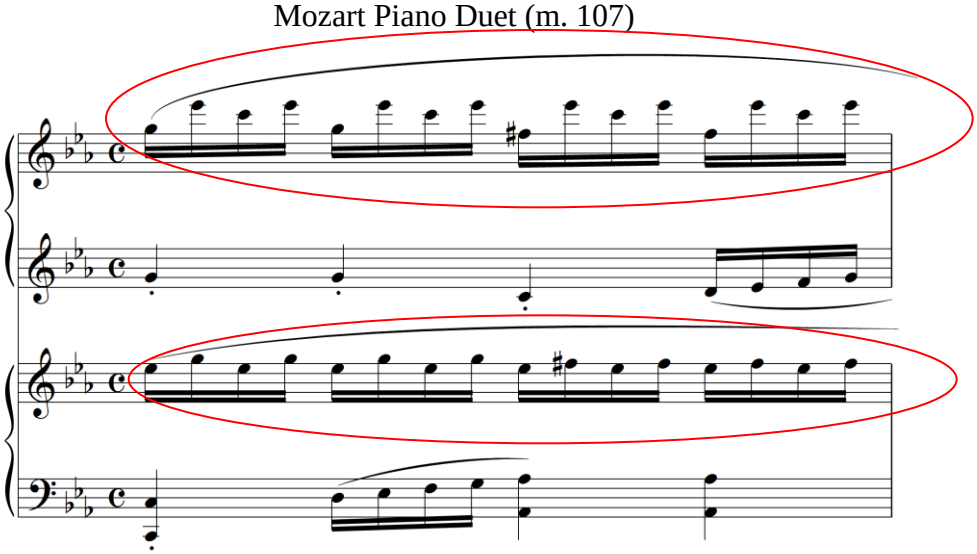


However, the treatment of faster repeated notes is different. In m. 107, Guillou chooses to alternates chord tones in order to avoid the choppy sound. This probably refers to the original piano duet version. however, in the string quartet version, the top two voices feature repeated notes.

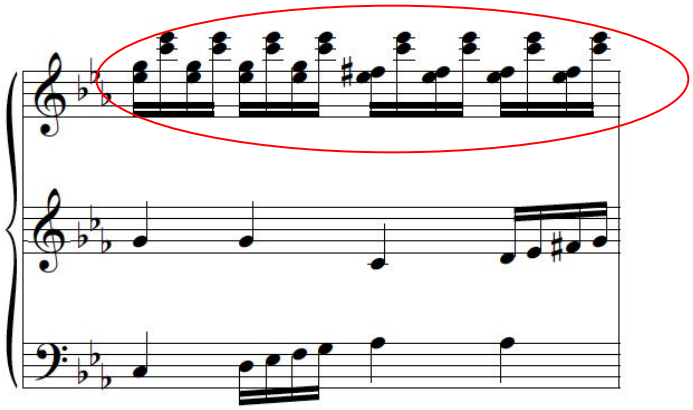
Example 12a
Fast Repeated Notes
Mozart String Quartet (m. 107)



Example 12b
Mozart Piano Duet (m. 107)



Example 12c
Guillou (m. 107)



Franz Liszt
Orpheus

Guillou chose to transcribe Liszt's *Orpheus* in part because he believed that there were some underlying linkages between the works of Liszt and his own compositions.[5] In particular, both Guillou's and Liszt's works have a very strong rhythmic pulse. Guillou listened to all the symphonic poems by Liszt before choosing which piece he would transcribe. He admired the boldness and richness of the writing in *Orpheus*, as well as the rhythmic invention.[6] In fact, Guillou was not the first person who transcribed *Orpheus* for the organ. Gottschalg, one of Liszt's pupils, did an organ transcription in the nineteenth century. Liszt himself transcribed the work for piano duet; it is known that he did not oppose the idea of transcribing this work for

[5] Jean Guillou, *La musique et le geste* (Paris: Beachesne, 2012), 275.
[6] Jean Guillou, Preface to *Liszt Orpheus,* (Mainz: Schott, 2005), 2-4.

other instruments.[7] Guillou himself only referred to the Liszt orchestral version when he was writing this trasncription.[8]

For Guillou, the challenge was to find a way to make the piece work on the organ. Guillou thought that it was important to match the dynamics and the texture of the original in the transcription.[9] He proposed an updated interpretation of the music of the past. For him, an exact re-creation would not be true to the genius of Liszt.

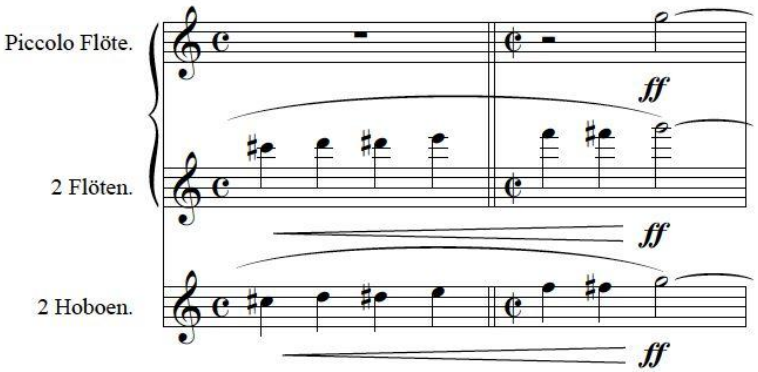
The original score of *Orpheus* involved a larger ensemble than any of the other pieces that Guillou transcribed. It was written for a piccolo, two flutes, two oboes, an English horn, two clarinets in A, four horns, two trumpets, two trombones, a bass trombone, a tuba, timpani, two harps, and strings. Undoubtedly, Liszt's orchestration posed a significant test for Guillou as he attempted to adapt the piece for a single player. In addition to making decisions about registration, Guillou adds more notes and the rhythmic values are often faster than the originals. He uses 4/4 meter instead of the original 2/2 meter in which Liszt set the piece, possibly because he wanted the player to have more time to play the fast running passages.

Additions, Deletions, and Alterations

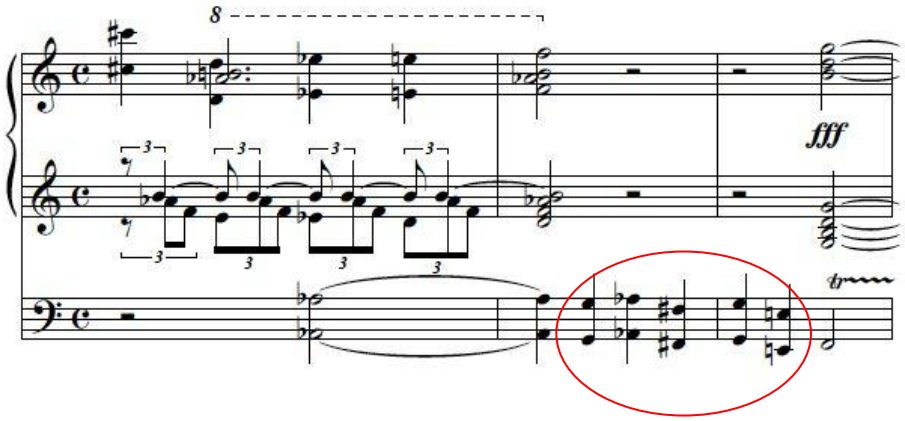
Guillou neither composes extra sections nor does he subtract any sections. There are a few additions and deletions in his transcription, and all are at cadence points. For example, in m. 144, the flutes and oboes play an ascending chromatic line as a link between two sections. In the transcription, the chromatic scale in the right hand stops at F. Following the F, Guillou inserts four beats in the pedal incorporating three sets of minor seconds (G –A flat, F sharp - G, E - F).

[7] Ibid.
[8] Jean Guillou, email message to author, June 19, 2013.
[9] Ibid.

Example 13a
Chromatic Link
Liszt (mm. 143-144)—Piccolo, Flutes, and Oboes



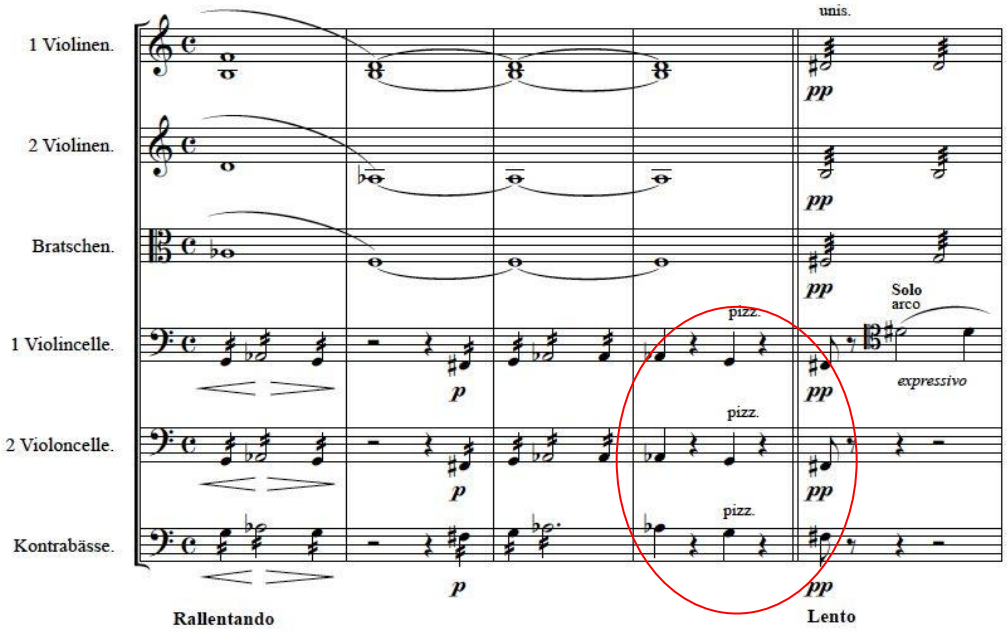
Example 13b
Guillou (mm. 143-145)



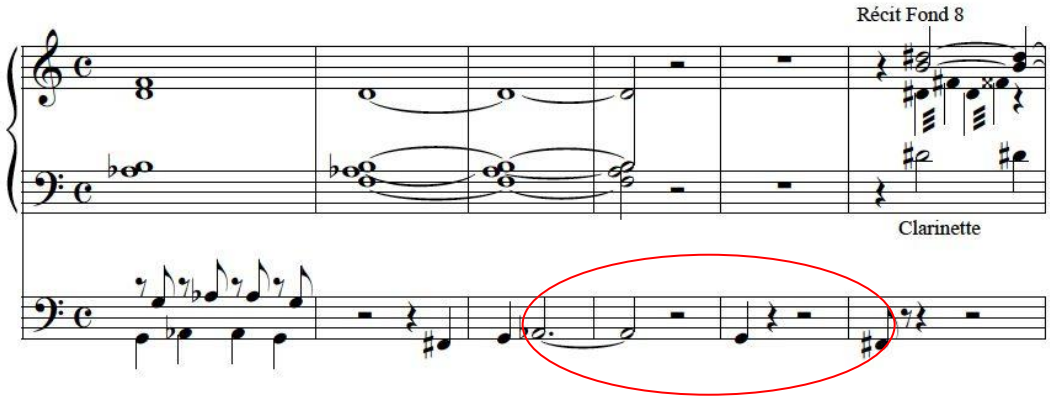
In m. 179 of the original work, the A flat and G are quarter notes, with quarter rests thereafter in the original. The transcription (mm. 180-181) augments these rhythmic values. (See Example 14)

Unlike the original, when the tempo starts to slow down in m. 176 and continues as a *Lento* in m. 180, Guillou indicates the same tempo before and after the cadence. However, Guillou extends the note values of A flat, G, and F in mm. 179-182 (Liszt mm. 178-180) instead.

Example 14a
Note Values
Liszt (mm. 176-180)—Strings

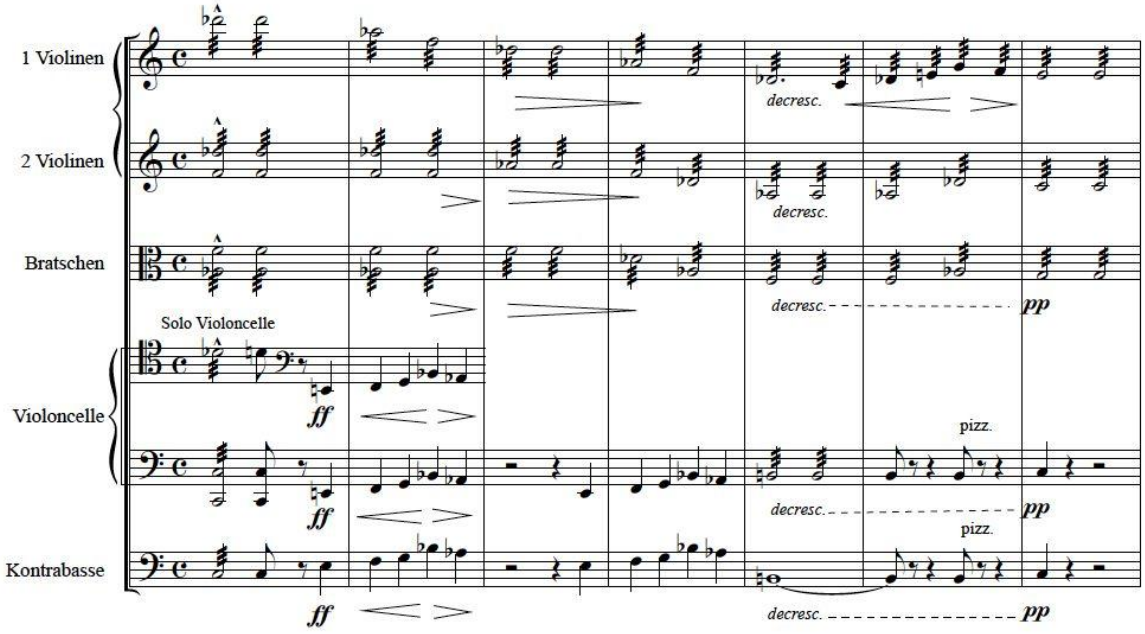


Example 14b
Guillou (mm. 177-182)

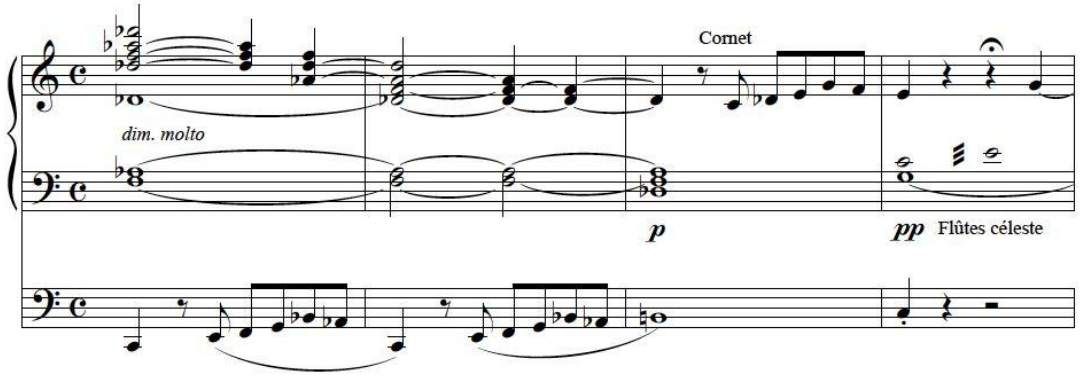


The only diminution occurs in mm. 202-206 (Liszt mm. 200-205), where Guillou reduces the theme from quarter notes to eighth notes.

Example 15a
Changed Note Values
Liszt (mm. 200-206)—Strings

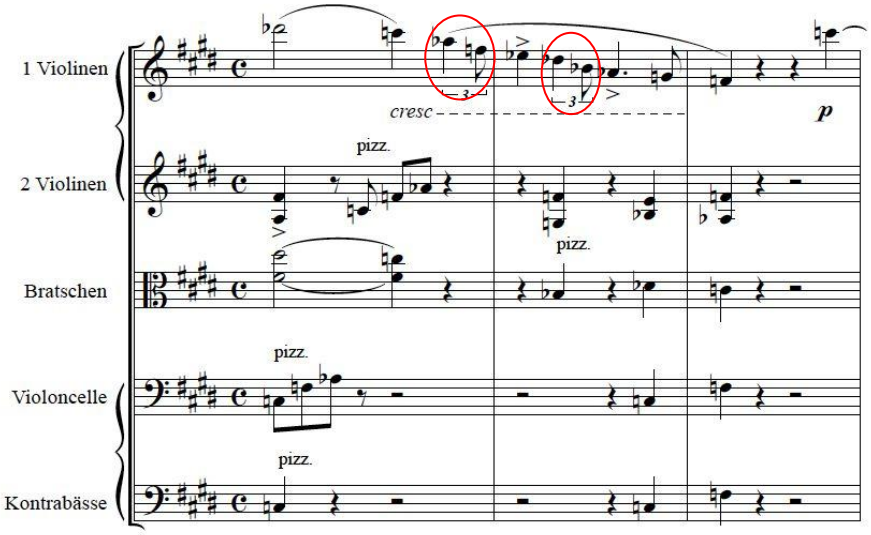


Example 15b
Guillou (mm. 202-205)

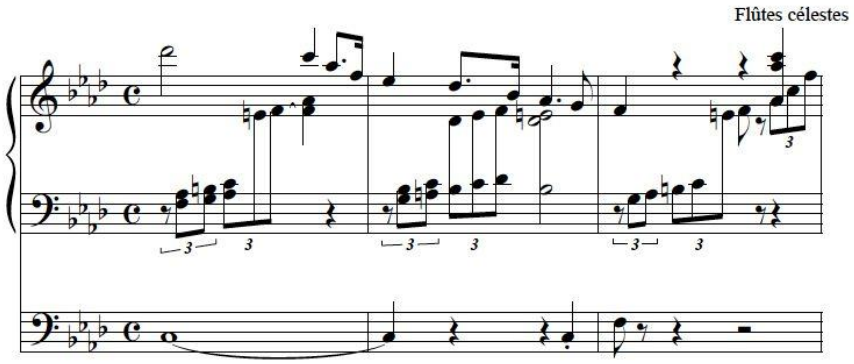


In addition, Guillou changes some of the rhythms. In mm. 90-91, and 98-101, for instance, the triplet is changed to dotted eighth and sixteenth notes.

Example 16a
Altered Rhythms
Liszt (mm. 90-92)--Strings



Example 16b
Guillou (mm. 90-92)



Harmonic Alteration

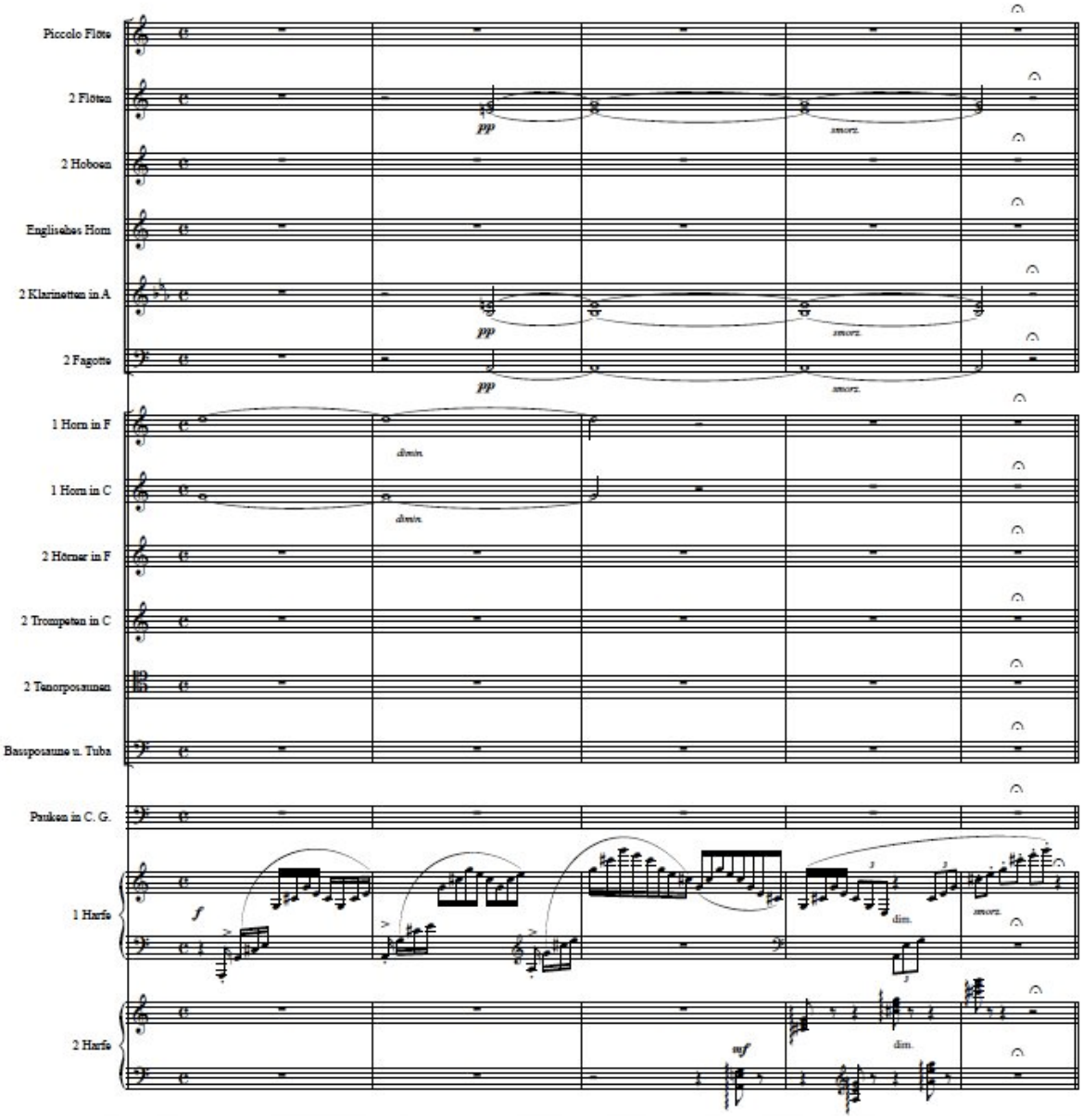
Guillou does alter some of the harmonies in his transcription. For example, in mm. 10-14, there is a C sharp diminished chord over a pedal point G in the original. Guillou combines new

harmonic progressions involving a variety of chromatic alterations that function to obliterate the original C sharp diminished chord. Guillou wrote,

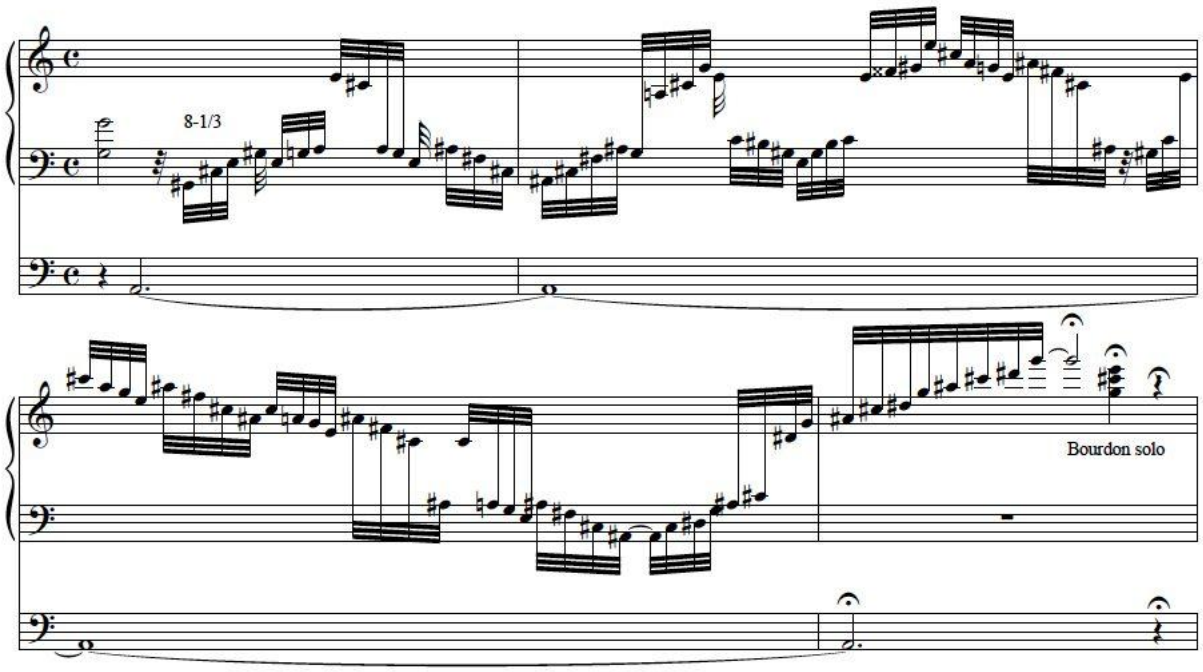
> I rewrote the very beginning of the work, because these arpeggios on the harp would have sound very poorly on the organ. Therefore, I wrote new arpeggios which could have been written from the very old Liszt.[10]

[10] Jean Guillou, email message to author, June 19, 2013.

Example 17a
Harmonic Alternation
Liszt (mm. 10-14)--Woodwinds, Brass, and Harps

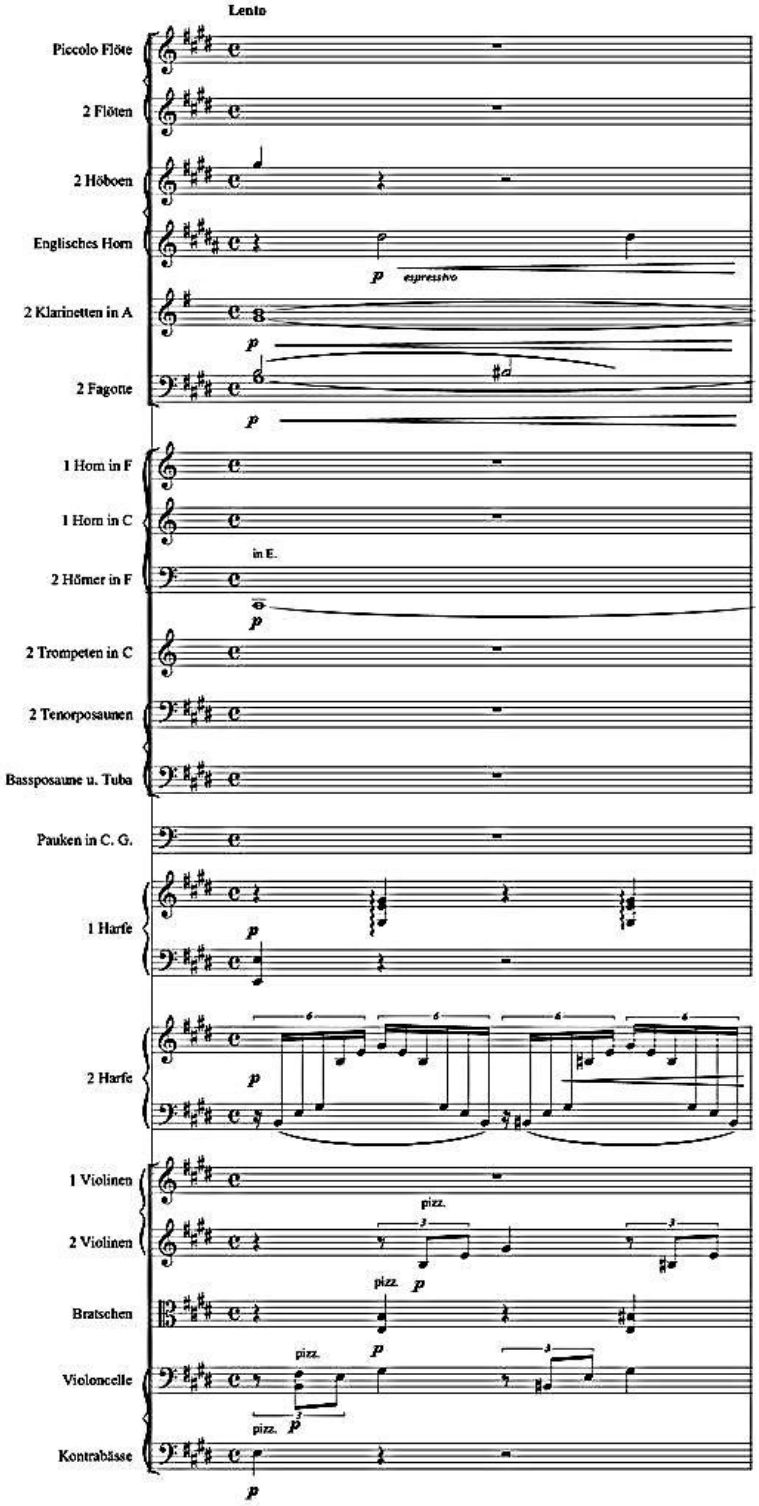


Example 17b
Guillou (mm. 10-14)



Furthermore, in mm. 72-84, Guillou adds many non-harmonic tones, especially notes that fall a half step below the chord tones. Similar passages adding chromatic passing notes are found in mm. 98-101, 130-144, 195-196 (mm.193-194 in the original).

Example 18a
Non-Harmonic Tones
Liszt (m. 72)--Full Score

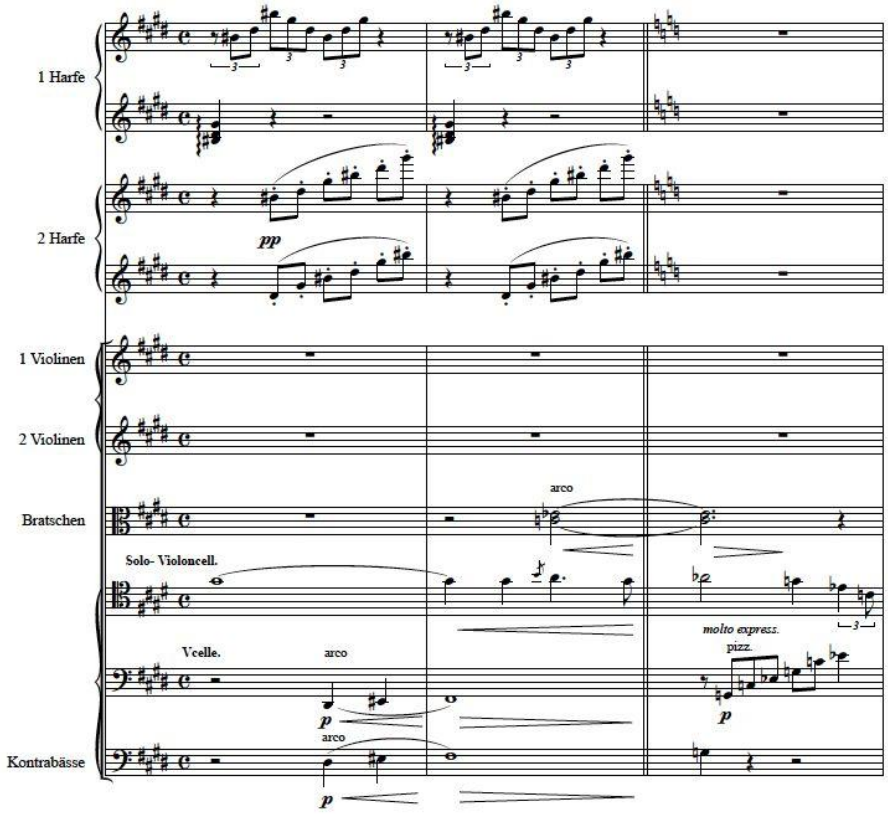


Example 18b
Guillou (m. 72)

Dynamics

In regard to the treatment of dynamics, Guillou basically follows the original, with a few exceptions. In some cases, organists may have more difficulty with rapid changes of dynamics than other instruments. Sometimes it is almost impossible to observe the rapid *crescendo* and *diminuendo* markings in the individual instruments, therefore, Guillou ignores the detailed change of dynamics in the transcription. This is illustrated in mm. 118-120.

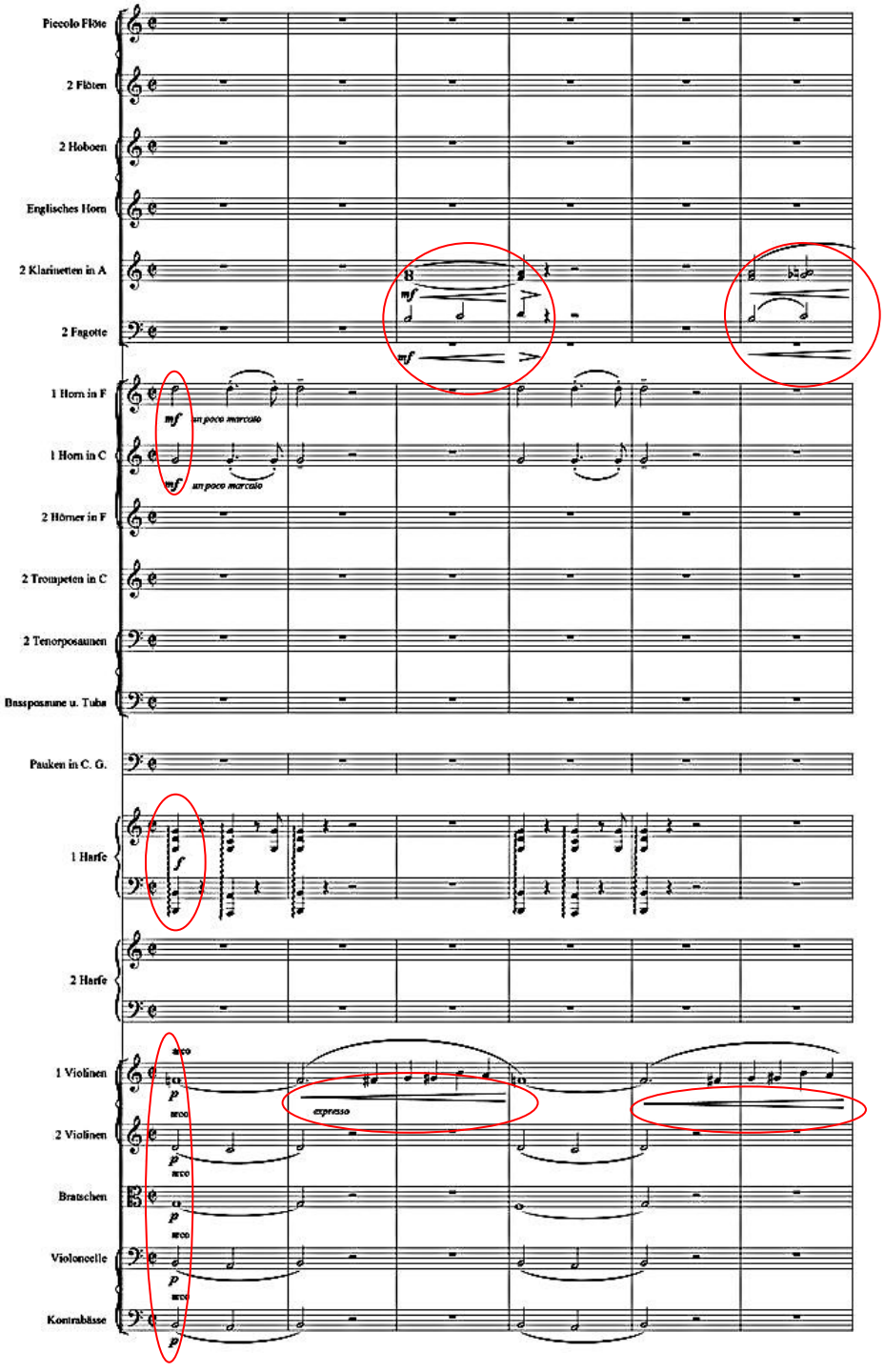
Example 19a
Dynamics
Liszt (mm. 118-120)—Harps and Strings



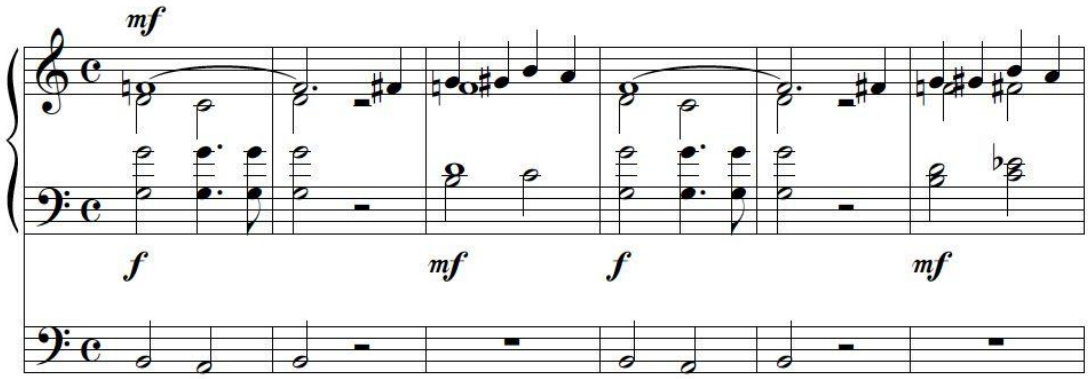
Example 19b
Guillou (mm. 118-120**)**

Sometimes Guillou thinks that it is important to maintain different dynamic levels in different parts. For example, in mm. 38-48 of the original, the first harp has the melody is marked *f*. Horns alternate with clarinets and bassoons at a level of *mf*, with changing dynamics in the clarinet and bassoon parts. Meanwhile, the strings start at *p* and then get louder. In the transcription, Guillou keeps the harp melody in the left hand *f*, which is stronger than the other parts, whose dynamic marking is *mf*. There are no dynamic markings in the pedal. Notice that the left hand alternates between the first harp part and the clarinet and bassoon parts, at different dynamic levels. This may either be played on different manuals or the organist needs to change the stops each time when the dynamic changes. The right hand and pedal play the string parts. The right hand part, with a dynamic level of *mf*, is louder than the *p* of the original.

Example 20a
Dynamic Changes
Liszt (mm. 38-43)—Full Score

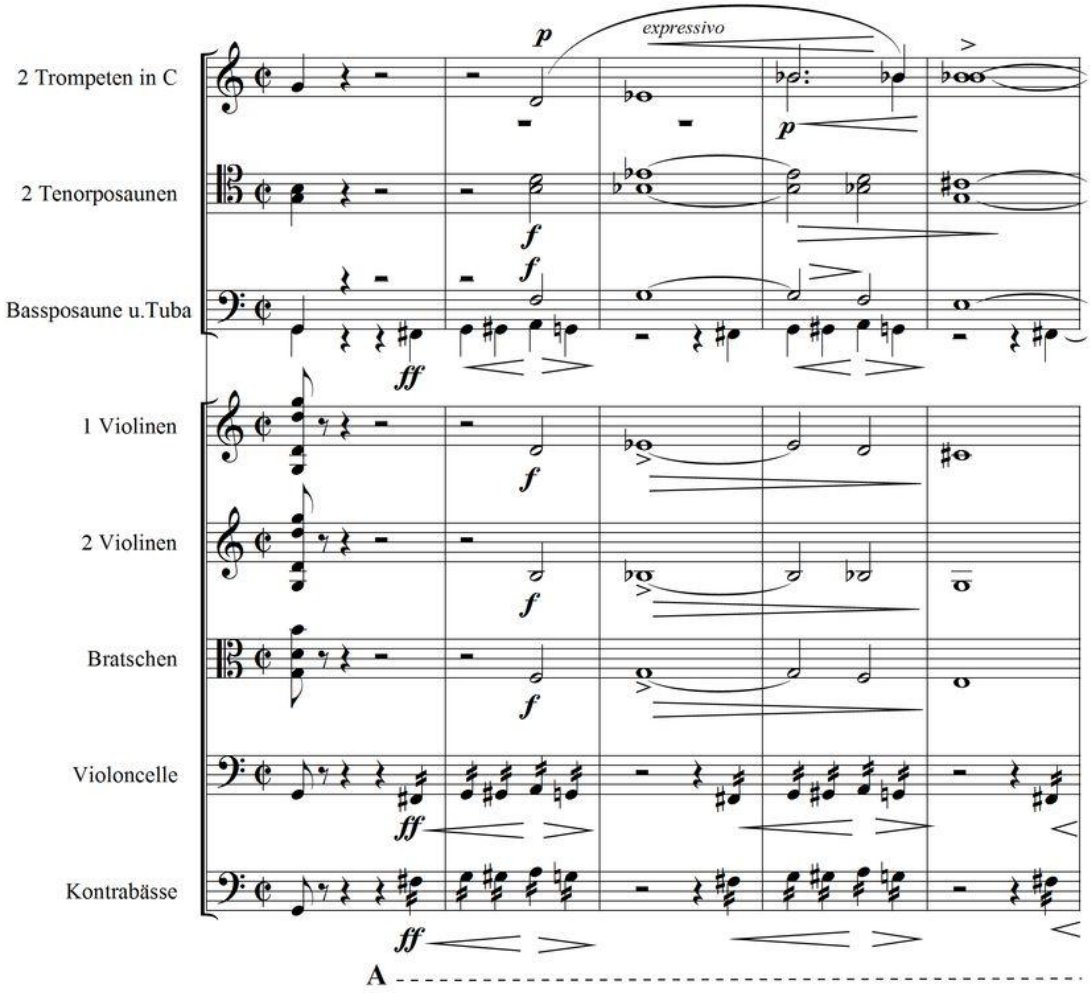


Example 20b
Guillou (mm. 38-43)

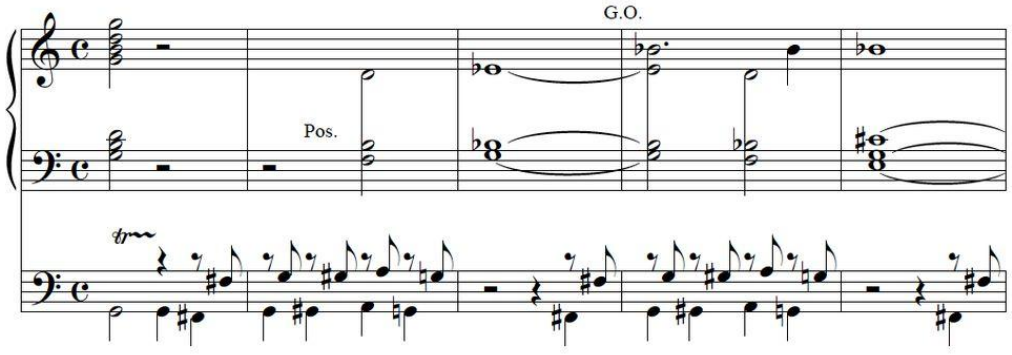


In mm. 155-159 of the original (mm. 156-160 of the transcription), the trumpet line keeps getting louder while the rest of the instruments are getting softer, or changing dynamics rapidly. At this point, Guillou divides the parts between two manuals. The trumpet is now played with the right hand on the *Grand Orgue*, while the rest of the parts are played with the left hand on the *Positif*. Meanwhile, the pedal alternates octaves in imitation of the string tremolo.

Example 21a
Dynamic Treatments
Liszt (mm. 155-159)—Brass and Strings



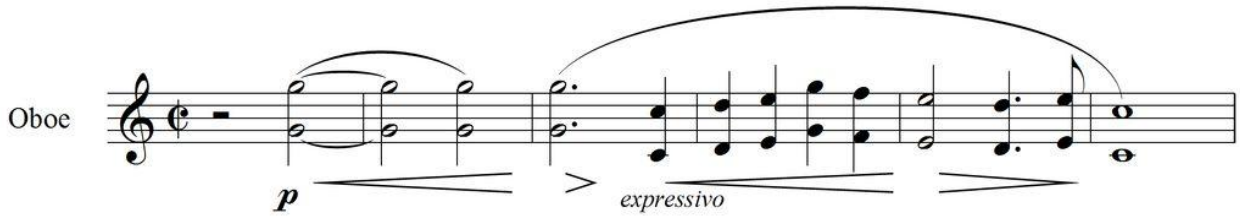
Example 21b
Guillou (mm. 156-160)



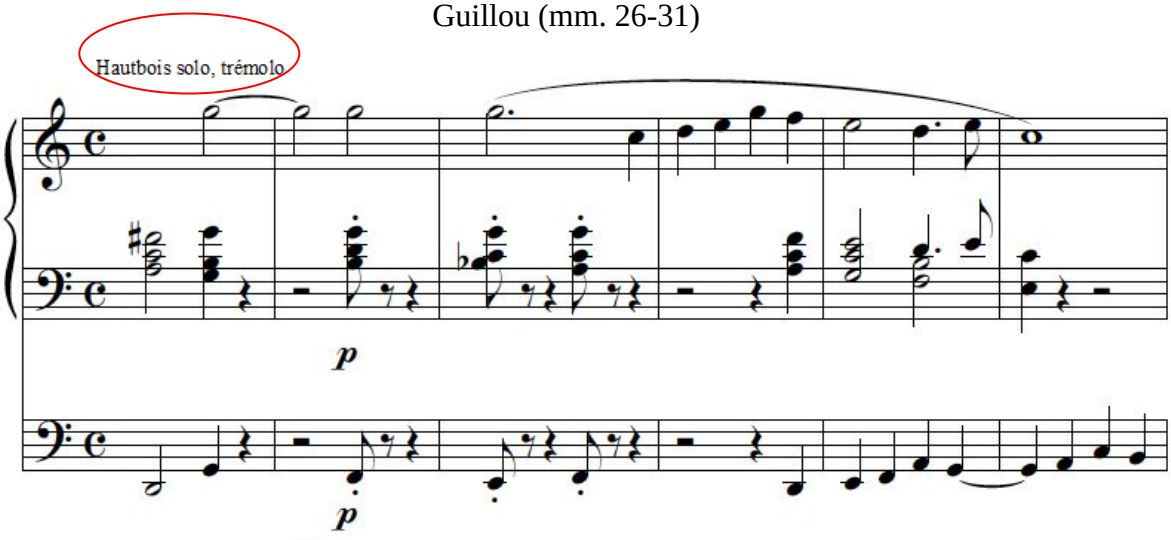
Registration

Both Liszt and Guillou made good use of the instruments for which they wrote. There are a few places that their choice of instruments matches one another. In mm. 26-31 and mm. 69-72, the original and the transcription both use the oboe as a solo line (see Example 24). Occasionally Guillou attempts to imitate an instrument whose sound is not idiomatic to the organ. An example of this is in the first harp in mm. 3-7 and mm.10-14 where the original is replaced by the *flute* 1 1/3' and *bourdon* 8' in the transcription (see Example 17).

Example 22a
Registration--Same Instruments
Liszt (mm. 26-31)--Oboes

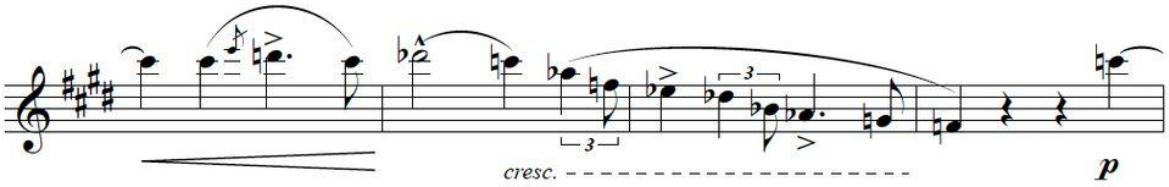


Example 22b
Guillou (mm. 26-31)

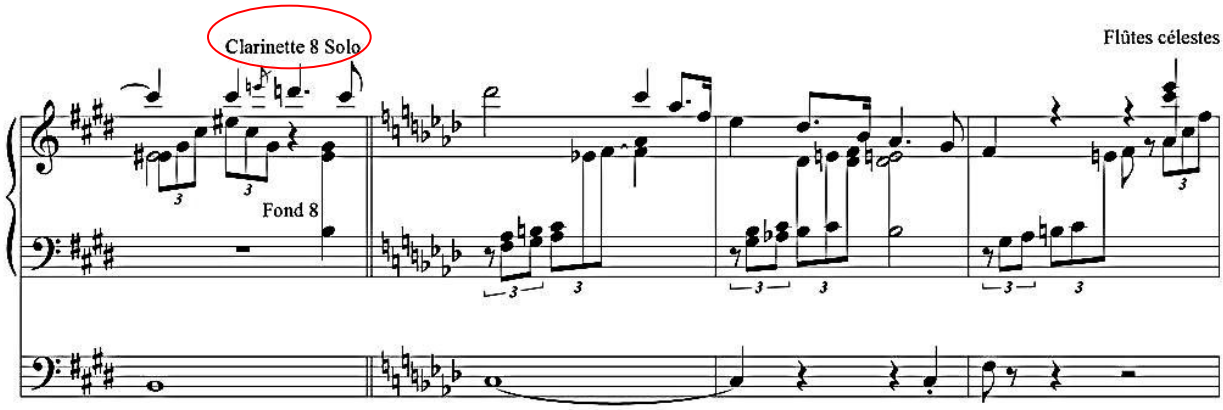


Sometimes Guillou substitutes the same stop for more than one instrument. He employs the *clarinet* stop in m. 89 to substitute for the violin solo and to take the place of the cello solo in mm.180-186 in the original (mm.182-188 in the transcription).

Example 23a
Registration--Replacement of Instruments
Liszt (mm. 89-92) –Violin I



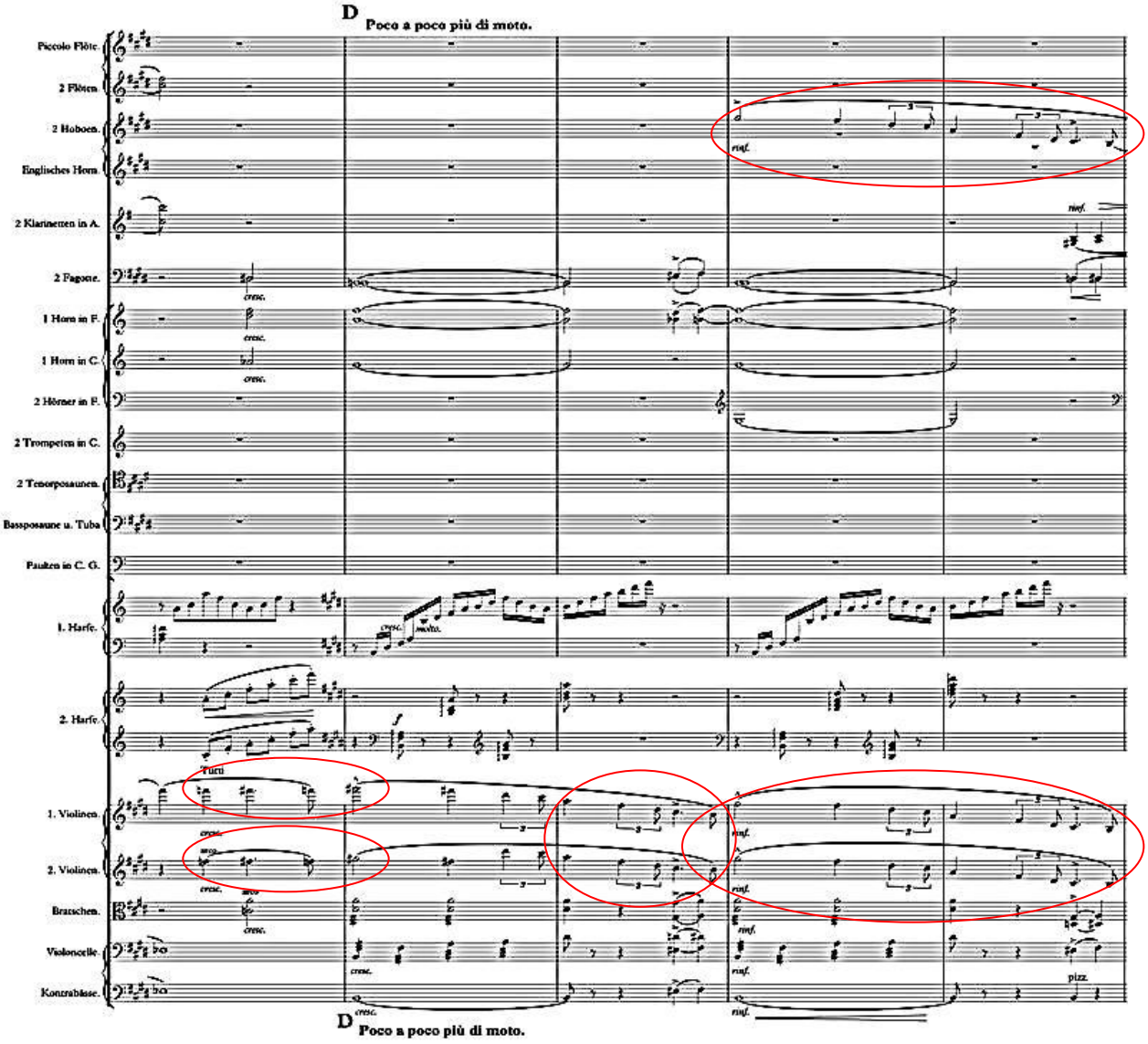
Example 23b
Guillou (mm. 89-92)



Pitch Levels

It is interesting to note that Guillou often employs octave transpositions. For example, in the principal melody of m. 97 the transcription is two octaves lower than the first violin part, and one octave lower than the second violin part, in the same octave as the violin in m. 99, an octave lower than the oboe and violins in m.100, and an octave higher than the oboe and violins in m.101.

Example 24a
Octave Transpositions
Liszt (mm. 97-101)—Woodwinds, Horns, Harps, and Strings



Example 24b
Guillou (mm. 97-101)

Modest Mussorgsky
***Pictures at an Exhibition* ("La Grande Porte de Kiev")**

We turn now to an examination of Guillou's transcription of the music of Modest Mussorgsky. Mussorgsky was inspired by an exhibition of pictures organized in 1874 by his good friend, the architect Viktor Hartmann. He selected ten pictures as his inspirations for this work. There are five promenades in between each group of two pictures, representing the visitor walking from one picture to another in the museum. Occasionally the main theme of a movement is introduced in the preceding promenade. The promenade theme is placed within the "La Grande Porte de Kiev" movement. This piece is often considered to be an excellent example of Russian nationalism. The influence of folk music is expressed in a variety of ways, including

modal alterations, a narrow range, reiterated small diatonic subsets, heterophony, and parallelism.[11] Maurice Ravel transcribed this piano piece into the orchestral version in 1922. Guillou thinks that the orchestral version did not give him any new ideas. He indicates that he referred only to the piano version by Mussorgsky.[12]

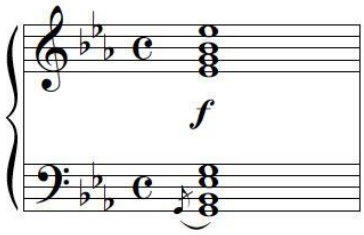
Additions, Deletions, and Alterations

Guillou added significantly to the texture and contrapuntal development of this piece. This may have been done in order to make the piece sound more virtuosic. Guillou's preface says, "Since the original was written for the piano, there was an inherent danger to be overcome in transcribing it for the organ, … [it became] necessary to enrich the counterpoint in order to avoid the potential banality of rigidly held chords on the organ."[13]

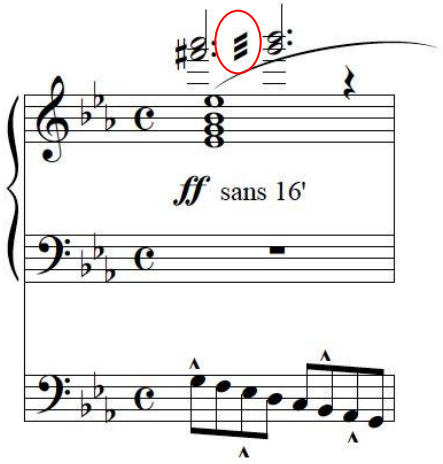
The first example of this is found in m. 1, where Guillou adds a minor third tremolo on top of the E flat chord. The tremolo creates a dissonant clash with the E flat chord and enriches the sonority. Also, there is a new pedal line in eighth notes. The pedal is basically in stepwise motion.

[11] Michael Russ. *Mussorgsky Pictures at an Exhibition.* Cambridge: Cambridge University Press, 1992.
[12] Jean Guillou, email message to author, June 19, 2013.
[13] Jean Guillou, Preface to *Mussorgsky Tableaux d'une Exposition,* (Mainz: Schott, 2005) 2-4.

Example 25a
Tremolo
Mussorgsky (m. 1)

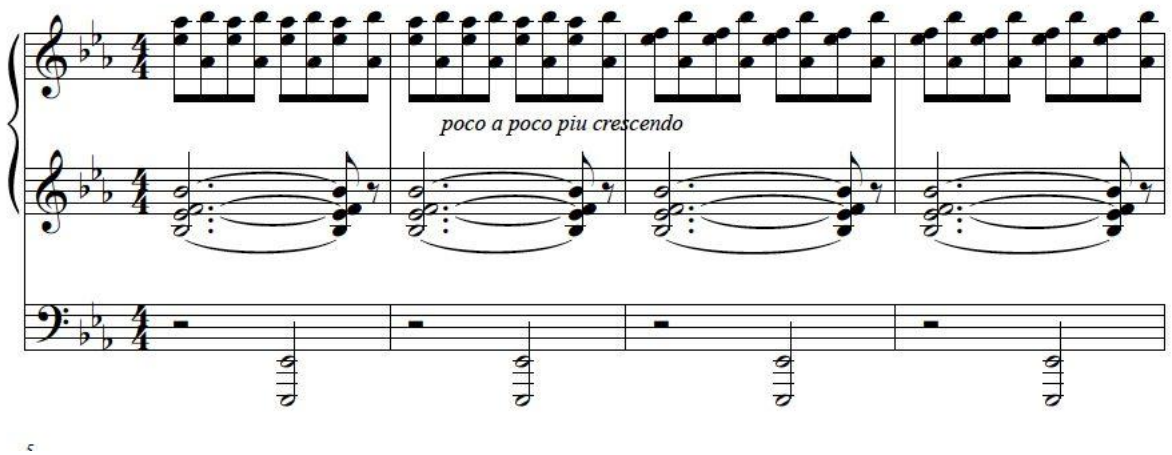


Example 25b
Guillou (m. 1)

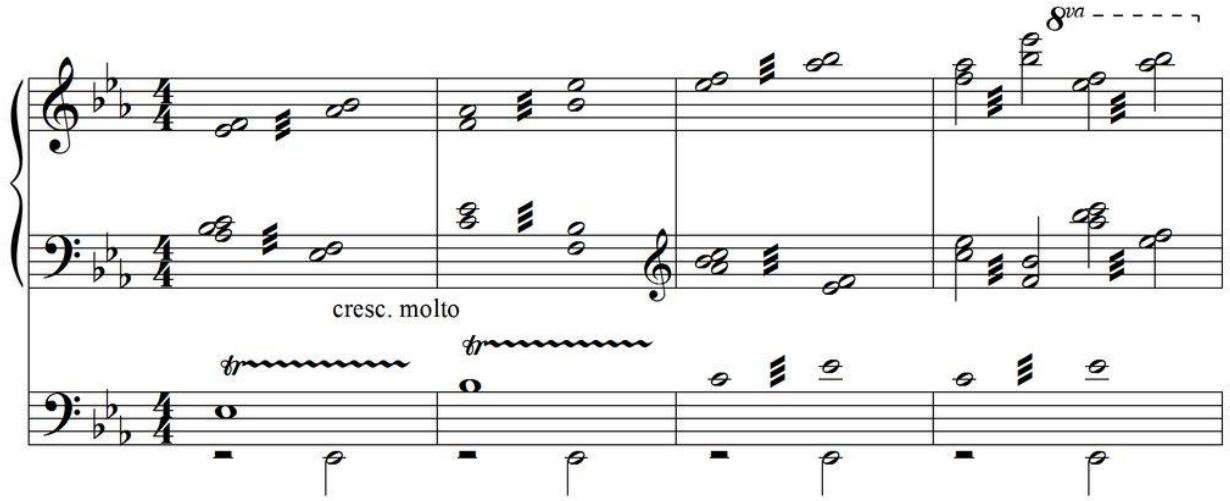


Building on the theme of tremolos, in mm. 107-110 tremolos are used in both hands and pedal in the transcription, as opposed to the original, where the right hand plays eighth notes while the left hand sounds an E flat pedal point.

Example 26a
Tremolos in All Parts
Mussorgsky (mm. 107-110)

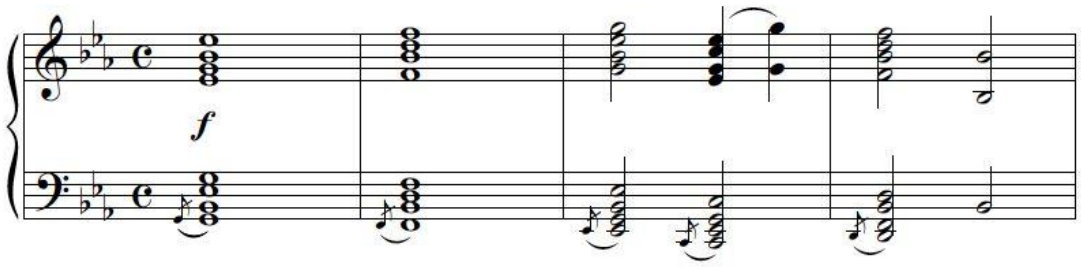


Example 26b
Guillou

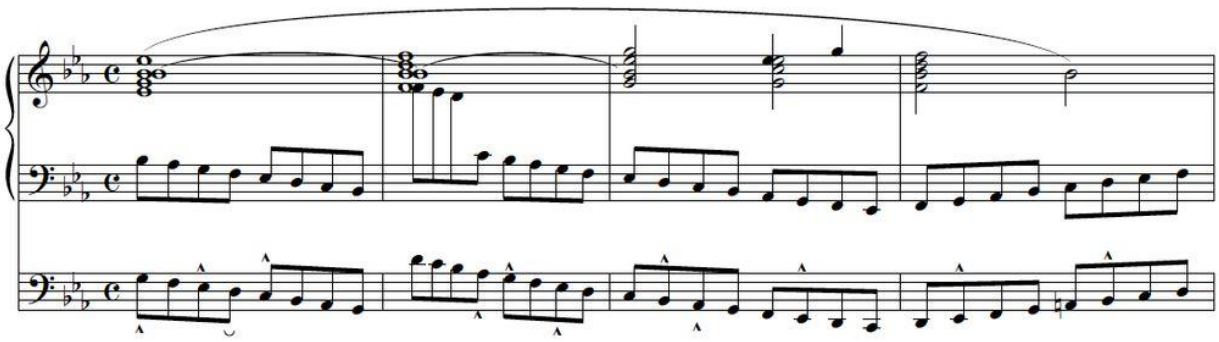


The left hand part in mm. 9-12 also appears in running eighth notes, which are related by third to the pedal.

Example 27a
Running Notes
Mussorgsky (mm. 9-12)



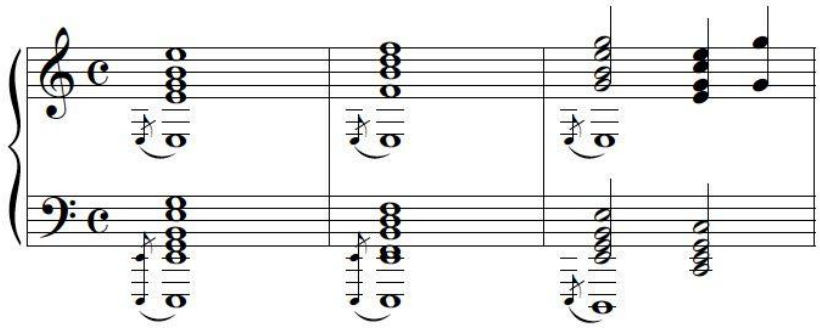
Example 27b
Guillou (mm. 9-12)



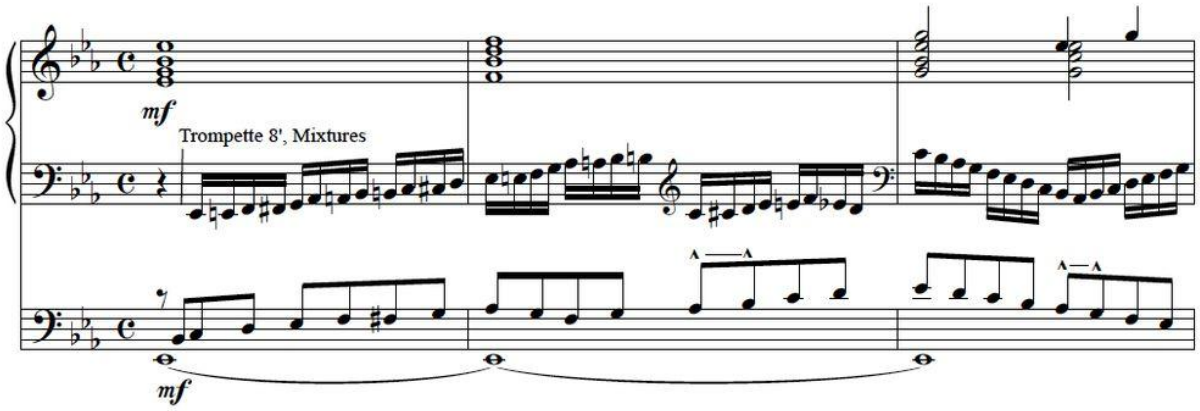
In mm. 22-24 and 26-29 of the transcription the pedal point E flat is held by the left foot, rather than repeatedly played as in the original. Perhaps Guillou reasoned that the piano needed to repeat this note because its sound begins to fade as soon as it is played, as opposed to the organ, which will continue to sound as long as the pedal is held down. Meanwhile, the right foot continues to play eighth notes in stepwise motion. Finally, the left hand adds virtuosity to the

passage with alternating chromatic and E flat major scales. These eighth and sixteenth notes help to drive the piece forward, as opposed to the chords preceded by grace notes in the original.

Example 28a
Altered Material
Mussorgsky (mm. 22-24)



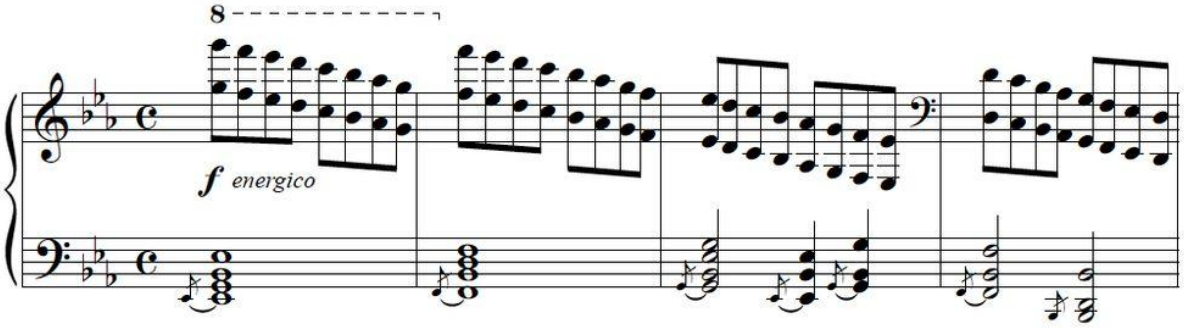
Example 28b
Guillou (mm. 22-24)



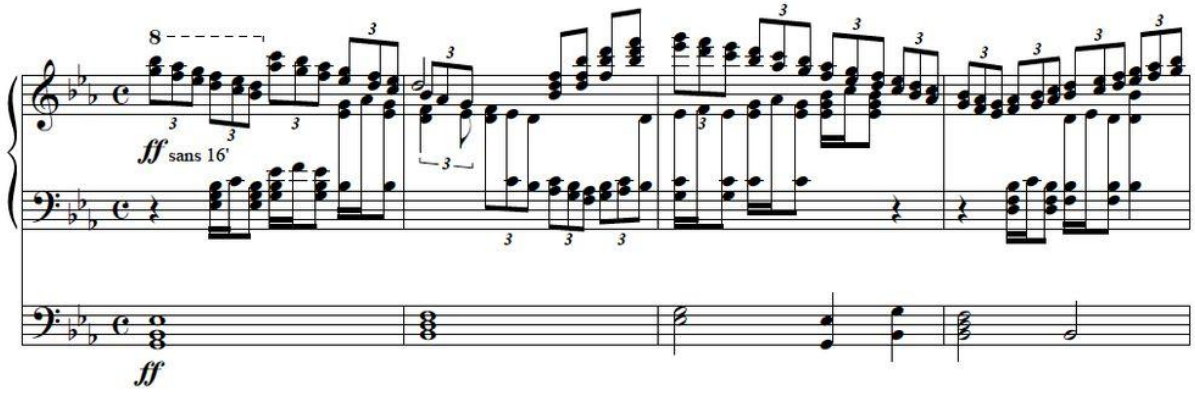
In mm. 47-63, the original features a stepwise eighth note pattern in octaves in the right hand. The octaves are played by the left hand from m. 55, while the other hand plays the main theme and the harmony. In Guillou's transcription, the right hand, left hand, and pedal are doing three separate things. He introduces faster triplets in thirds in stepwise motion, played by the right hand, and replaces the original slower eighth note octaves. As in the original, the triplets in

the transcription also switch to the left hand in m. 55. Prior to m. 55, the left hand creates different rhythmic patterns against the right hand, including sixteenth notes in mm. 47, 49, and 50; and eighth notes in mm. 52 and 54. Before m. 55 the pedal is the only part playing the theme. This adds a harmonic foundation to the passage. Sometimes, the pedal needs to plays three notes, such as in mm. 47, 48, and 50. Both themes and harmonies are played by pedal and the right hand in mm. 55-58; these switch to right hand alone in mm. 59-63. The pedal in mm. 59-63 plays the eighth notes in stepwise motion. (See Example 30)

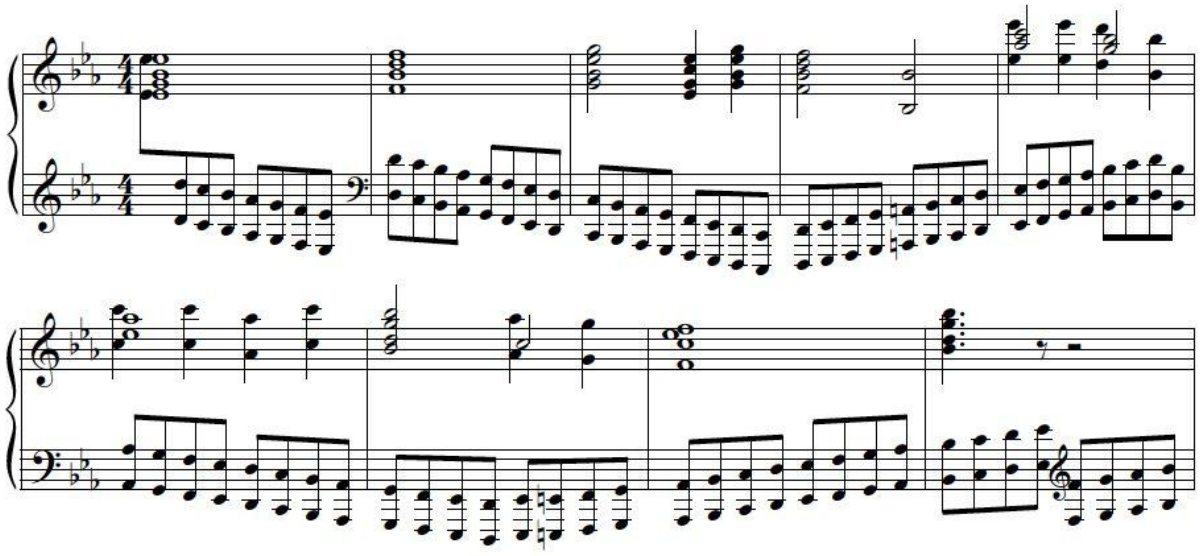
Example 29a
Extensive Alterations I
Mussorgsky (mm. 47-50)



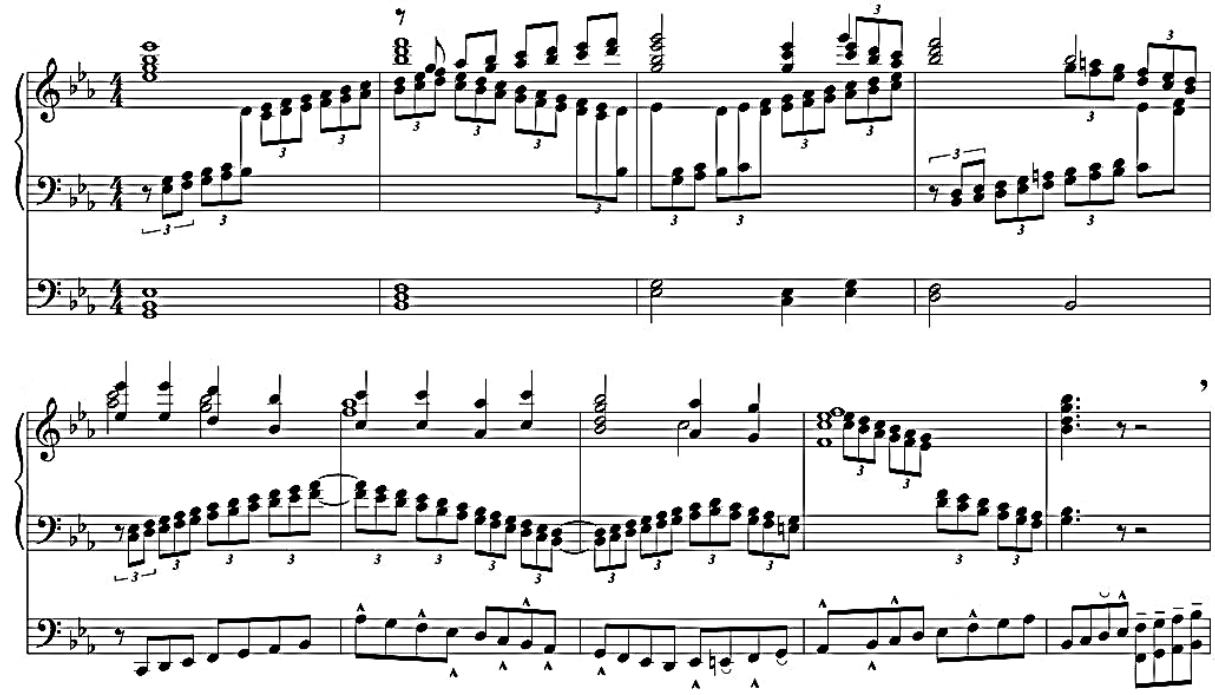
Example 29b
Guillou (mm. 47-50)



Example 30a
Extensive Alterations II
Mussorgsky (mm. 55-63)

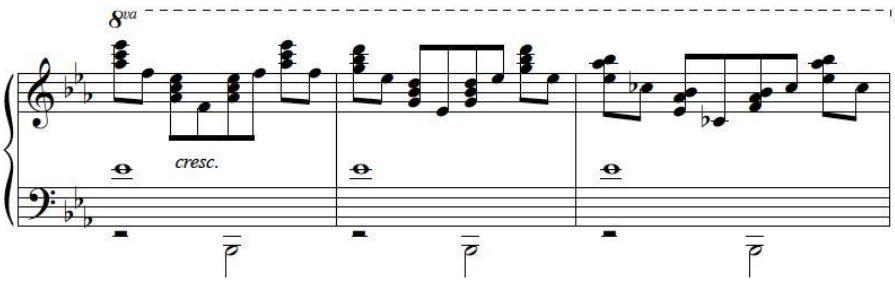


Example 30b
Guillou

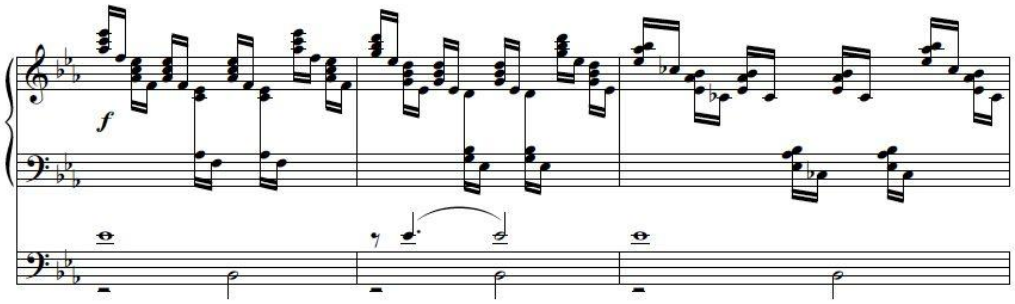


In mm. 93-106, the E flat and B flat pedal points in the left hand of the original are moved to the pedal in the transcription. The transcription also employs sixteenth notes, rather than eighth notes.

Example 31a
Pedal Points
Mussorgsky (mm. 93-95)



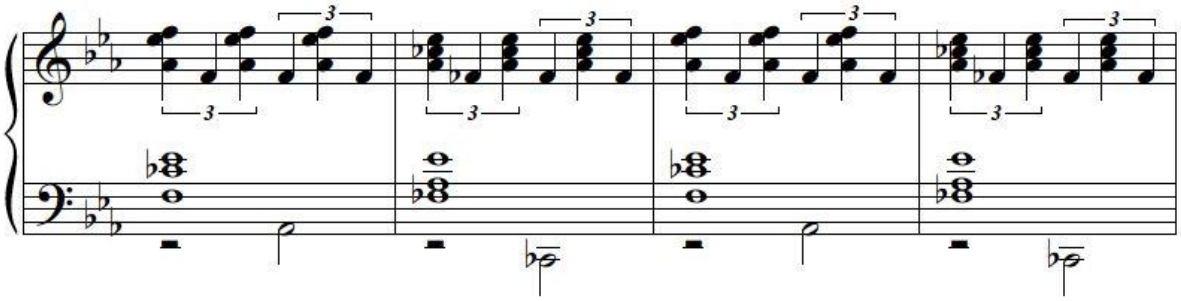
Example 31b
Guillou



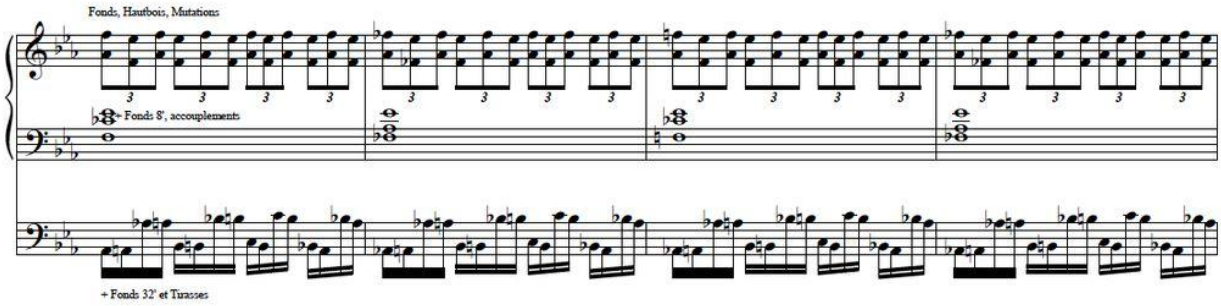
Rhythm

In mm. 85-113, Guillou employs some new rhythmic elements, such as eighth note triplets in mm. 85-88 as opposed to Mussorgsky's quarter note triplets.

Example 32a
Rhythm
Mussorgsky (mm. 85-88)

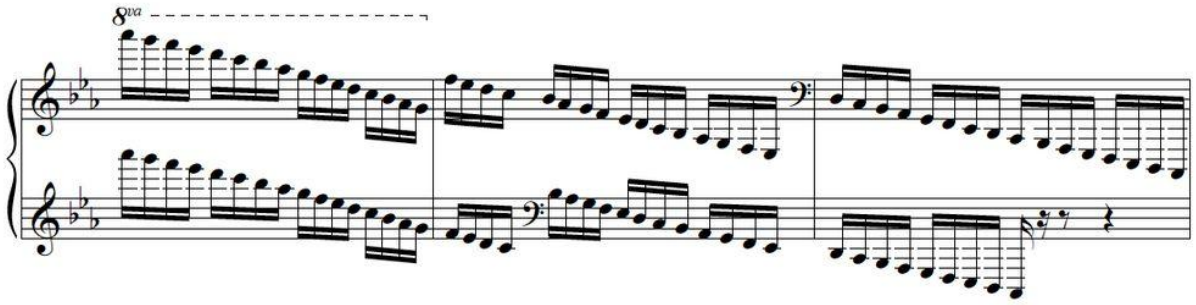


Example 32b
Guillou (mm. 85-88)

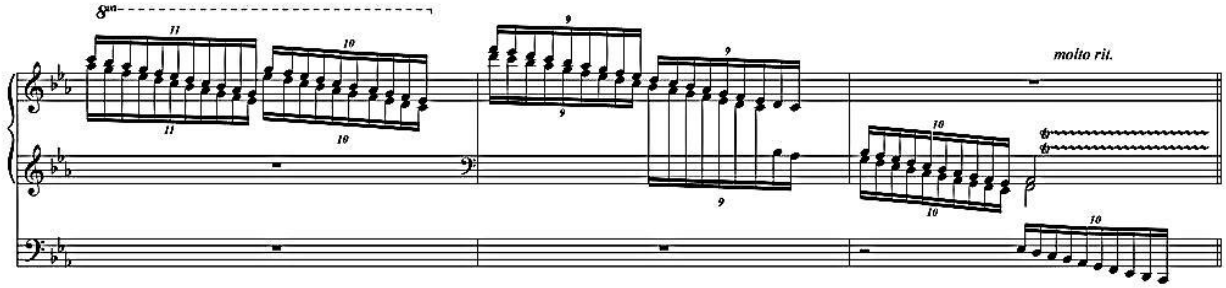


In mm. 111-113 Guillou adds complex rhythmic values where Mussorgsky writes continuous sixteenth note patterns.

Example 33a
Complex Patterns
Mussorgsky (mm. 111-113)

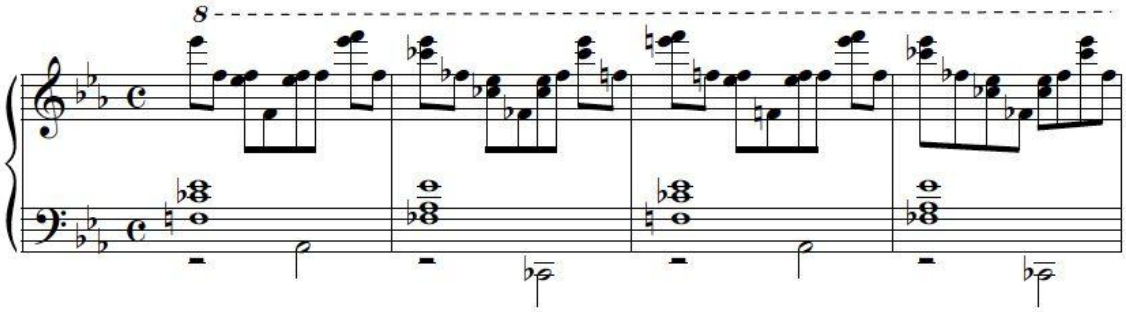


Example 33b
Guillou (mm. 111-113)

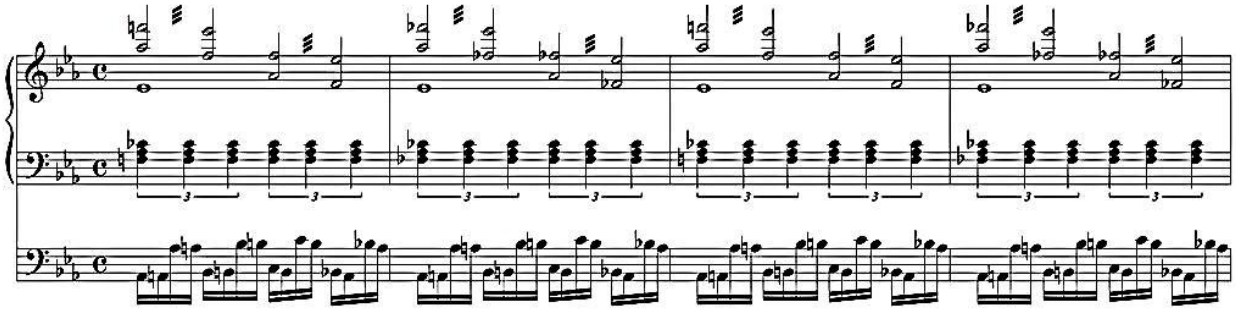


In mm. 85-88 of the transcription, the right hand consists of triplets that are played against the sixteenth notes in the pedal. The sixteenth notes continue in the pedal in mm. 89-92, while the left hand plays quarter note triplets against this line while the right hand plays tremolos. In the original, Mussorgsky writes whole notes at this juncture.

Example 34a
Rhythm
Mussorgsky (mm. 89-92)

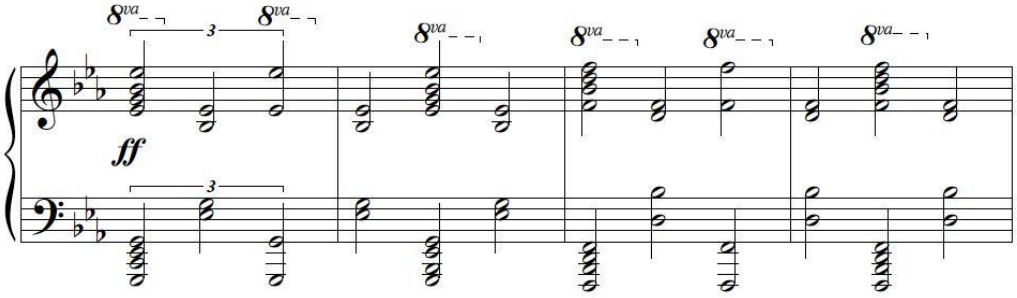


Example 34b
Guillou (mm. 89-92)

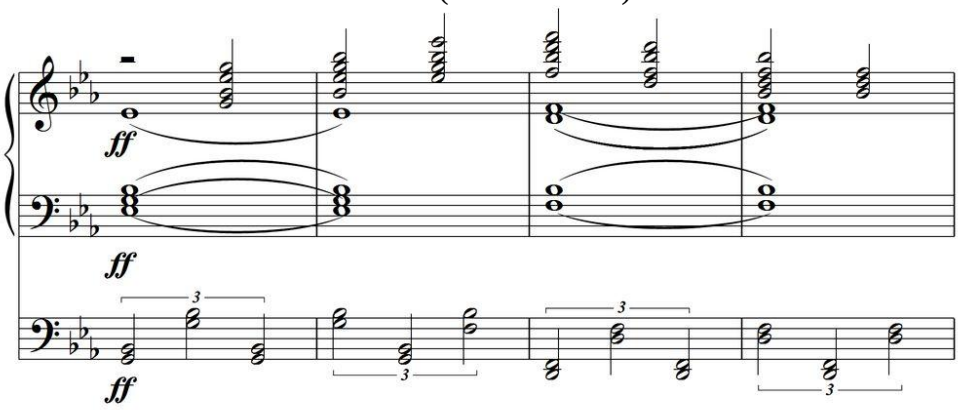


In the last section, mm. 114-174, the original generally consists of three rhythmic elements, which are half notes, triplets in half notes, and whole notes. There are some exceptions, such as the tremolos in mm. 172-173. The rhythmic elements never overlap. However, in mm. 114-135, Guillou uses these three elements at the same time.

Example 35a
Altered Notes: Rhythm
Mussorgsky (mm. 114-117)

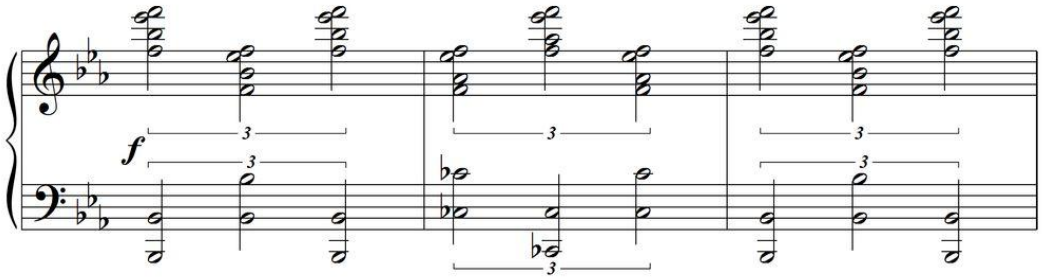


Example 35b
Guillou (mm. 114-117)

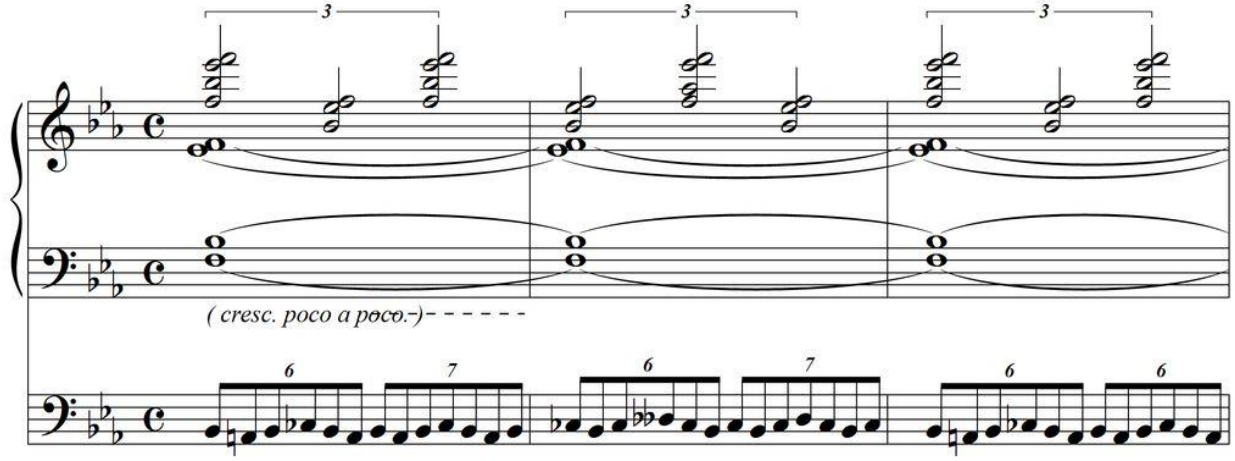


Guillou uses sixteenth notes in mm. 136-147, sextuplets and septuplets in mm. 148-155, and tremolo in mm. 162-174 to represent opulence.

Example 36a
Altered Notes: Additional Note Values
Mussorgsky (mm. 148-150)



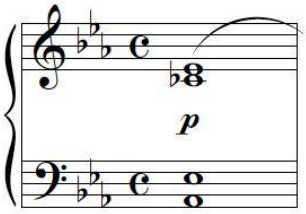
Example 36b
Guillou (mm. 148-150)



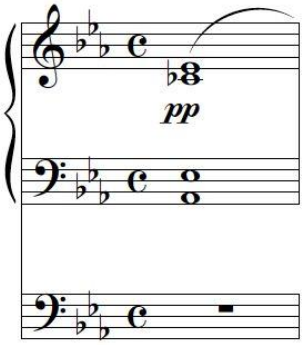
Dynamics

As was true in his other transcriptions, Guillou likes to enhance the dynamics. For example, in mm. 1, 18, and 47, the original is marked *f* while the transcription reads *ff*. In mm. 30 and 64, the original is marked *p* as compared to *pp* in the transcription. Starting from m. 158, Guillou uses *fff* for most of the section, while the strongest dynamic marking at the same section in the original is *ff*.

Example 37a
Dynamic Contrast
Mussorgsky (m. 30)



Example 37b
Guillou (m. 30)



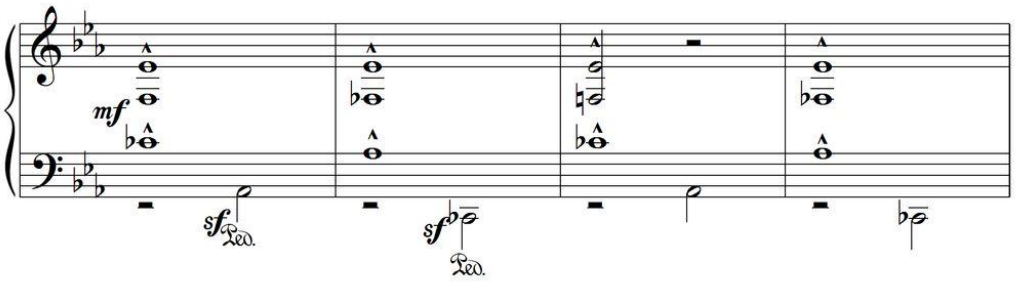
Another example of dynamic alteration occurs in mm. 81-84. Here the pedal needs to create a *sforzando* effect, which Guillou achieves by adding notes and producing complete chords instead of playing single notes in the bass. Interestingly, Guillou deletes the *sforzando* marking as adding notes has already created a *sforzando* effect (See example 38).

Registration

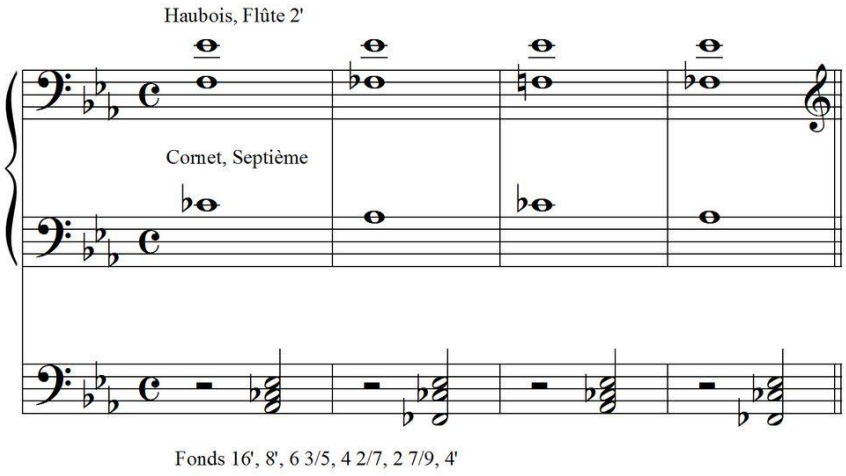
In this transcription some of Guillou's registrations are very creative. For example, in m. 81, he suggests the use of *hautbois* and *flûte* 2' in the right hand, *cornet* and *septième* in the left

hand, and *fonds* 16', 8', 6 3/5', 4 2/7', 2 7/9', 4' in the pedal, a combination which is impossible to find on most organs.

Example 38a
Altered Notes: Sforzando and Registrations
Mussorgsky (mm. 81-84)



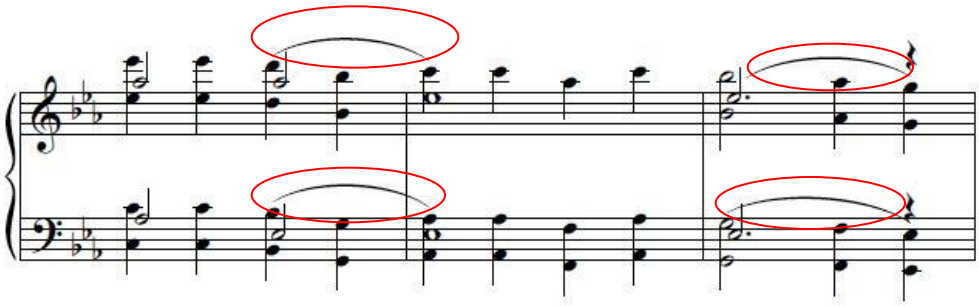
Example 38b
Guillou (mm. 81-84)



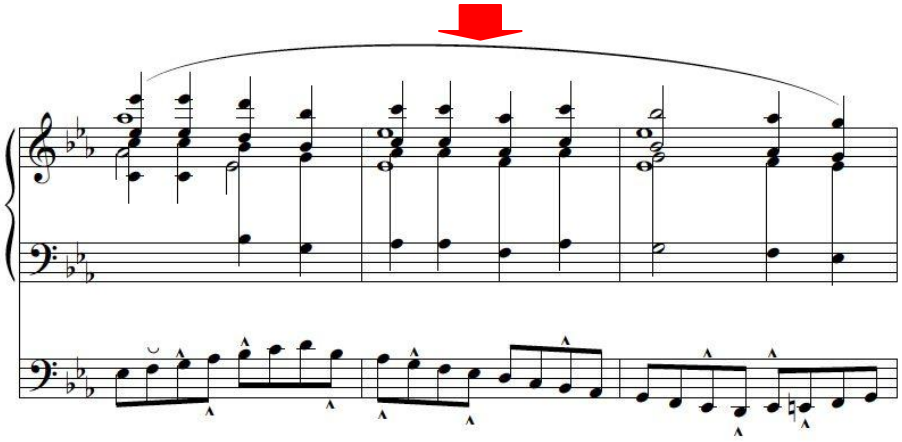
Performance Indications

In addition, Guillou provides much longer phrase markings, especially in mm. 1-21, where the main theme is marked as follows:

Example 39a
Phrasing
Mussorgsky (mm. 13-15)

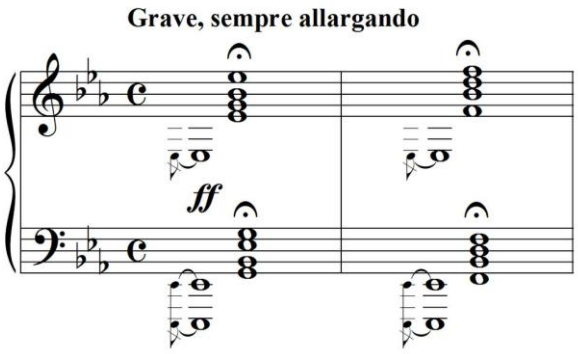


Example 39b
Guillou (mm. 13-15)

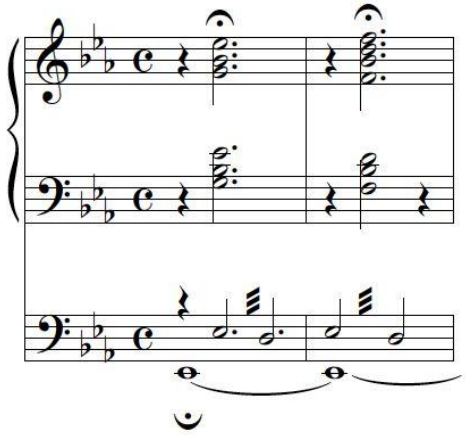


The "*meno mosso, sempre maestoso*" in m. 114 and "*grave, sempre allargando*" in m. 162 are dropped in the transcription. In conjunction with tremolos in the pedal, this suggests that Guillou does not want to slow down in this final section.

Example 40a
Tempo
Mussorgsky (mm. 162-163)



Example 40b
Guillou (mm. 162-163)



Sergei Prokofiev
***Toccata* Op. 11**

We now turn to Sergei Prokofiev's *Toccata*, Op. 11. This piece was composed in 1912 and debuted in 1916 in Petrograd (now St. Petersburg), Russia. It is considered to be a mature work, which treats the piano as a percussion instrument, with energy and drive.

During the course of his studies at the St. Petersburg Conservatoire with Esipova and Cherepnin, Prokofiev devoted significant time to piano compositions, exploring different means of expression through each composition.[14] He developed a particular interest in virtuosity.[15] An example of this is the very difficult piano *Toccata*, which impressed audiences with its daring harmonies and impetuous rhythms. [16] The *Toccata Op. 11* is a *perpetuum mobile* that is in a similar style to his earlier, brilliant piece Op.4 *Diabolic Suggestions.*[17]

One of Prokofiev's contemporaries, the composer Miaskovsky, wrote,

> "Not long ago S. Prokofiev composed a little thing that I am absolutely mad about- a piano toccata, it is devilishly clever, biting, energetic, and typical. The themes are extremely simple and original. It may seem strange that I should write a whole dithyramb to a piece of some ten or twelve pages, but I cannot refrain from shouts of rapture. So far this is one of his best, and, in any case, it is a most mature work."[18]

Later Asafyev also commented that Prokofiev's toccata was a "beautifully constructed, resilient, and powerful piano toccata."[19]

The toccata is almost entirely based on repeated notes, chromatic pitches, and relentlessly arpeggiated minor triads. 59 out of 226 measures of the piece have the repeated note theme, and of the other 167 measures, 142 have at least one voice that is moves up or down in semitonal motion.

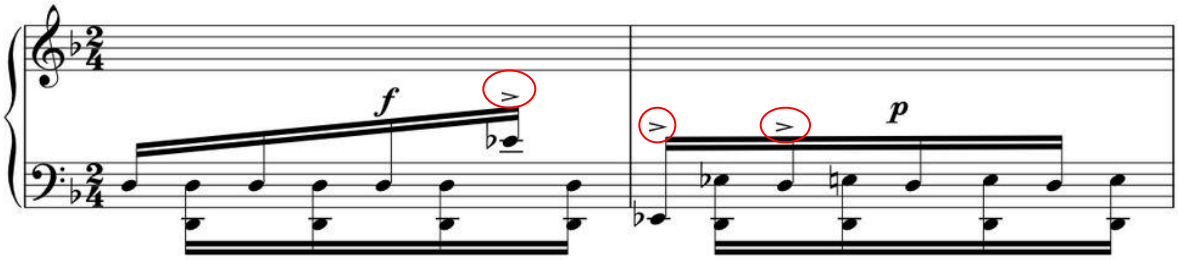
[14] Izrail Nest′ev, *Prokofiev*. (New York: Stanford University Press, 1960), 66.
[15] Ibid.
[16] Ibid.
[17] Ibid.
[18] Ibid., 67.
[19] Ibid.

Accents

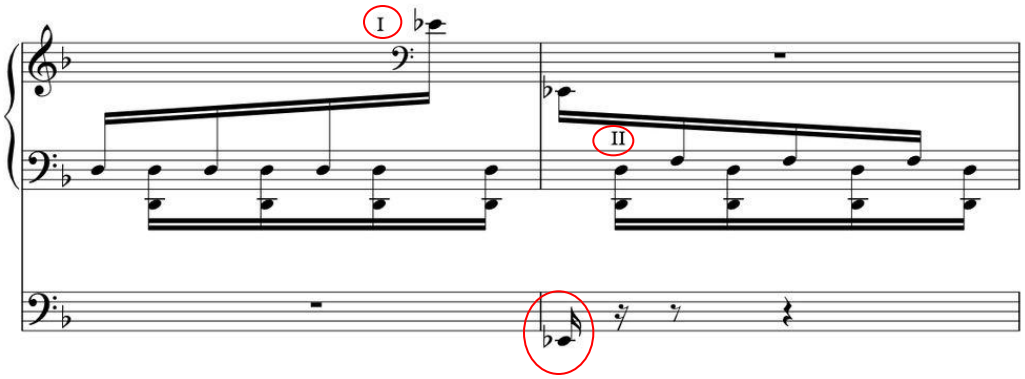
It is not possible to press organ keys harder and achieve an accent. Guillou treated the accents in Prokofiev's *Toccata* in a number of ways. First, he simply ignores them, such as in mm. 5, 7, and 9. When he attempts to perform the accented notes in the Prokofiev score on the organ he uses two different techniques: (1) playing the accented notes on a different manual with a stronger registration, and/or (2) doubling notes in the pedal. For example, in mm. 12-13, three notes are accented in the original.

Guillou treats these accented notes in two different ways: (1) The E flat in m. 12 is played on the *Grand Orgue*, and the note is not doubled. (2) The E flat in m. 13 is played on the *Grand Orgue*, and the note is also doubled in the pedal. Note that Guillou simply ignores the accented D in m. 13 and writes new notes and an octave transposition in this measure. One other method Guillou employs is seen in mm. 81-87 where he changes the accents to tenuto in the transcription.

Example 41a
Accents
Prokofiev (mm. 12-13)



Example 41b
Guillou (mm. 12-13)

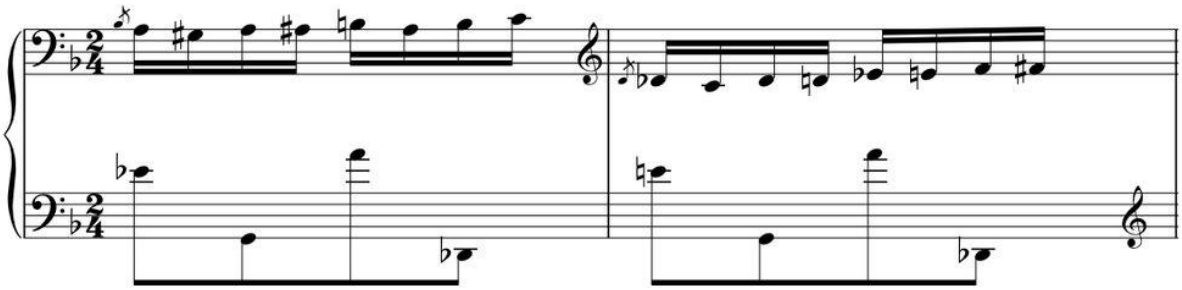


Change of Register

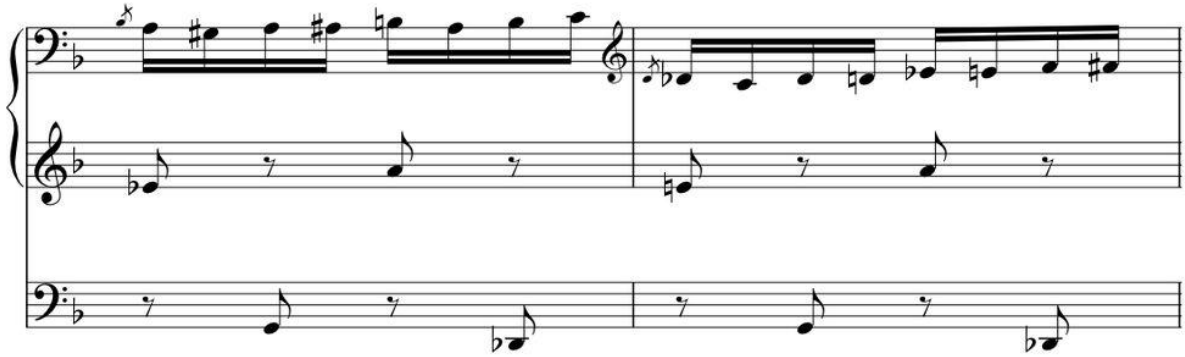
Another important factor is the comparative range of the organ and the piano keyboard. Organ manuals have a shorter compass than the piano. Although there is no standard range for the organ, Guillou seems to assume a manual compass of sixty-one notes versus the eighty-eight notes on a piano keyboard. In light of this difference, sometimes a note in Prokofiev's score falls either above or below the range of the organ keyboard. In cases where a passage falls below the manual compass of the organ the organist can often play the note on the pedal. In addition, octave transposing stops can also compensate the smaller compass in the organ.

Sometimes it is easier to let the pedal share notes, especially in a passage that has a thick texture. For example, in mm. 33-34 and mm. 37-38, the notes played by the left hand in the original are shifted to the pedal to avoid wide leaps in one hand.

Example 42a
Sharing Notes Between Left Hand and Pedal
Prokofiev (mm. 33-34)

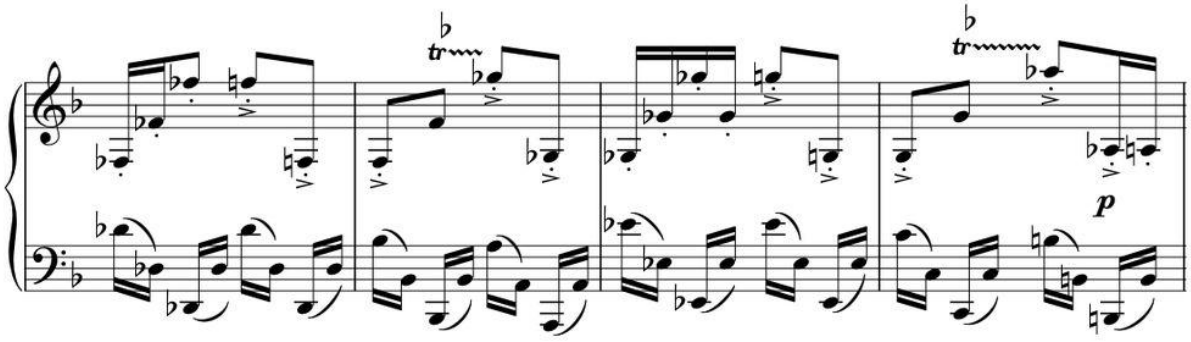


Example 42b
Guillou (mm. 33-34)

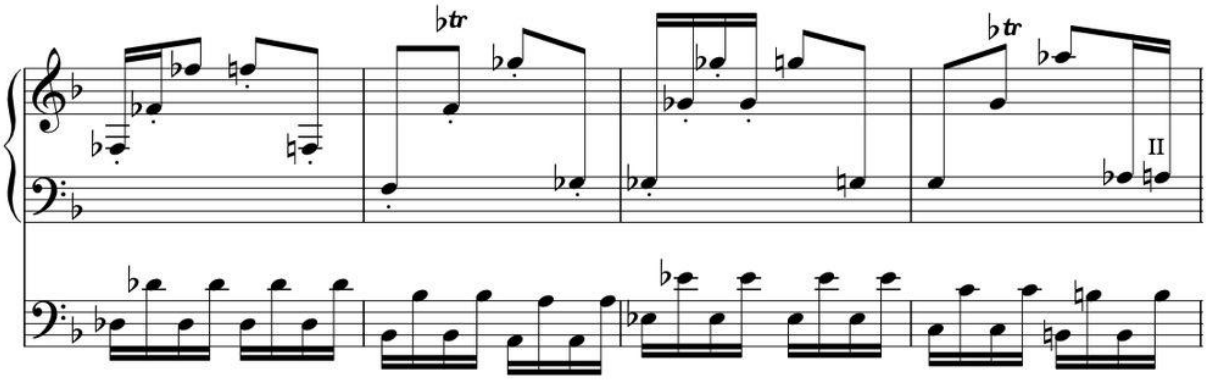


However, in some cases playing the original on the pedal may be quite difficult. For example, in mm. 65-68 in the original the left hand moves back and forth between three octaves. This is nearly impossible to play on the organ. Accordingly, Guillou suggests playing between two octaves, with a simpler "up and down" motion. This enables each foot to stay on the same note for an entire measure. More importantly, if Guillou has followed the original, some notes would fall below the range of the pedal board.

Example 43a
Octave Movements
Prokofiev (mm. 65-68)

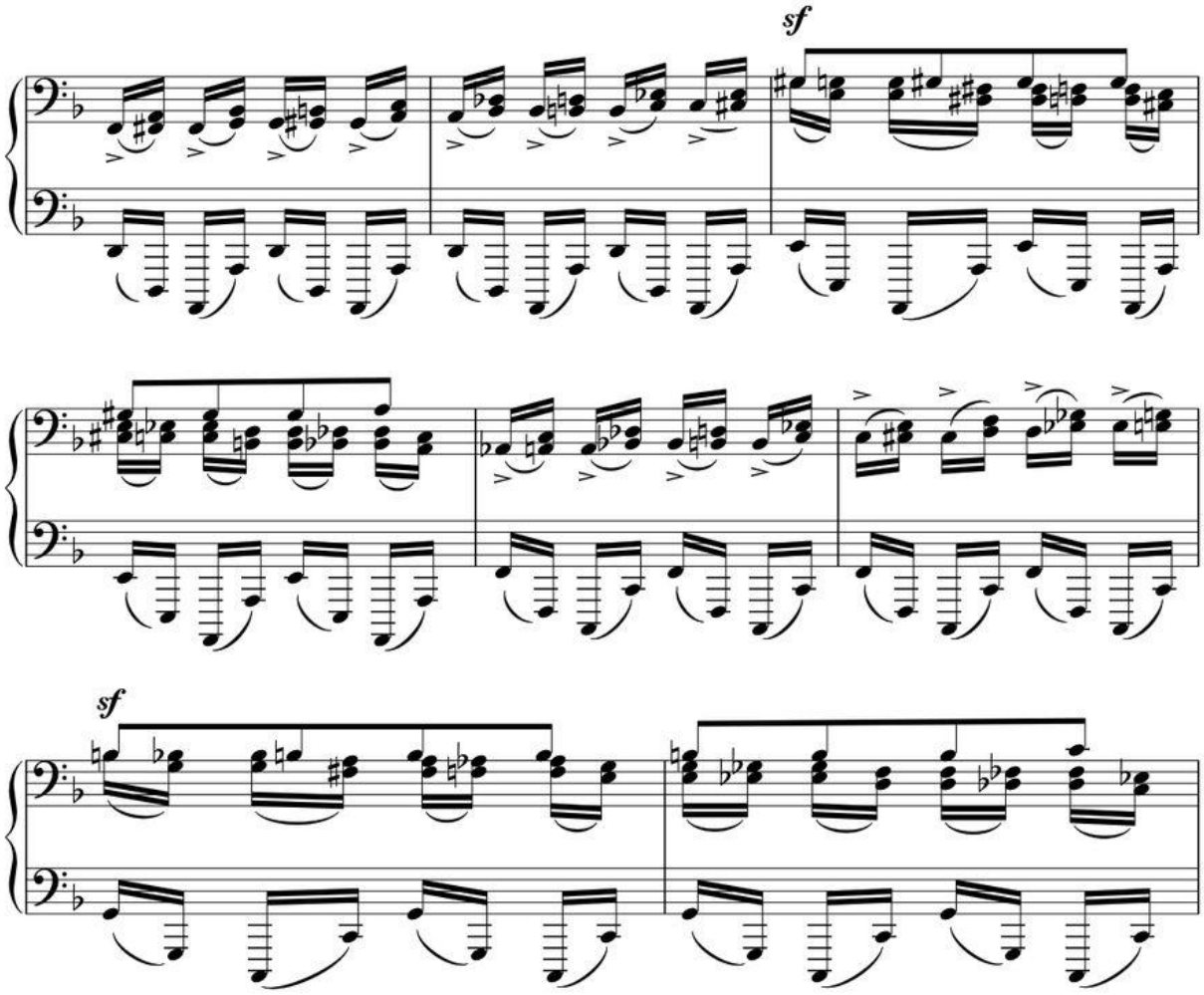


Example 43b
Guillou (mm. 65-68)

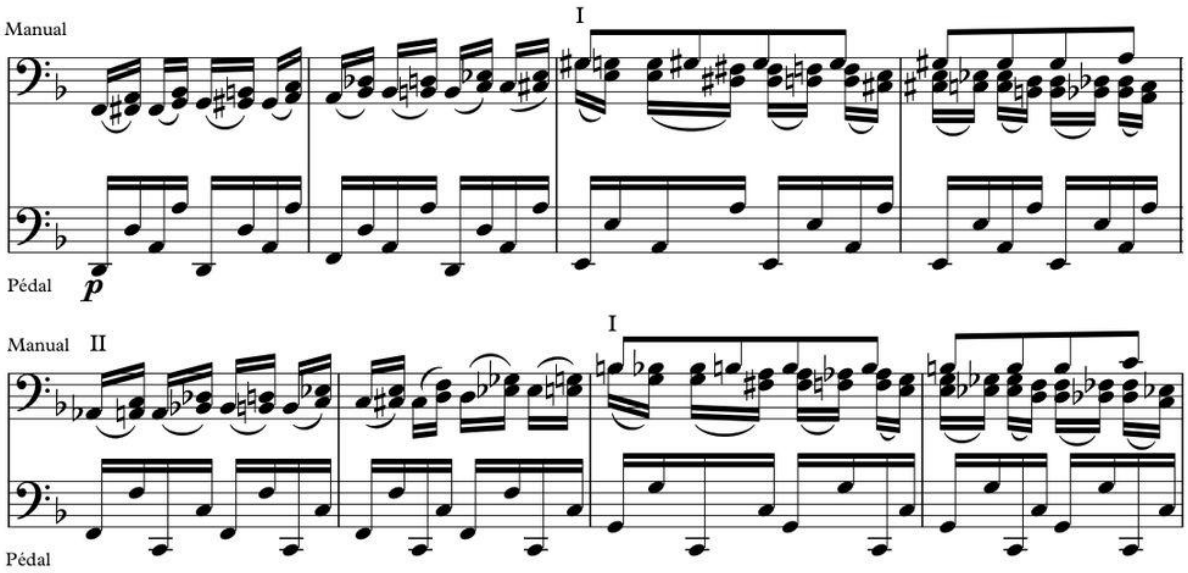


Another example of rearranging the notes when playing on the pedal is in mm. 145-152. The original left hand passage features "down-down-up-up" motion, which is not easy to play on the pedal. Guillou rearranges this into an "up-down-up-down" motion, enabling the feet to play in alternation with one another.

Example 44a
Pedal Alternation
Prokofiev (mm. 145-152)



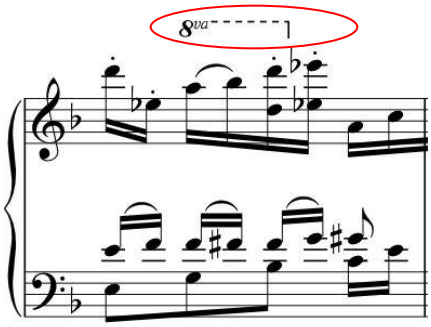
Example 44b
Guillou (mm. 145-152) [20]



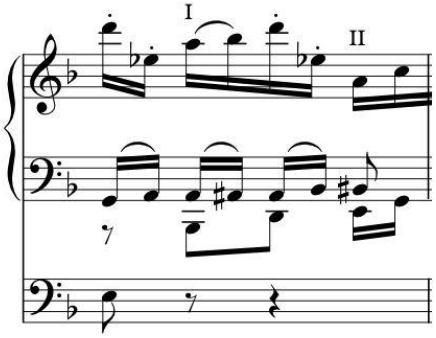
Occasionally the notes of the original are too high, such as in mm. 52 and 56. Here Guillou simply ignores the sign indicating "an octave higher", as well as the octaves on the second beat.

[20] m. 146, pedal, first note should be a "D."

Example 45a
High Notes
Prokofiev (m. 52)



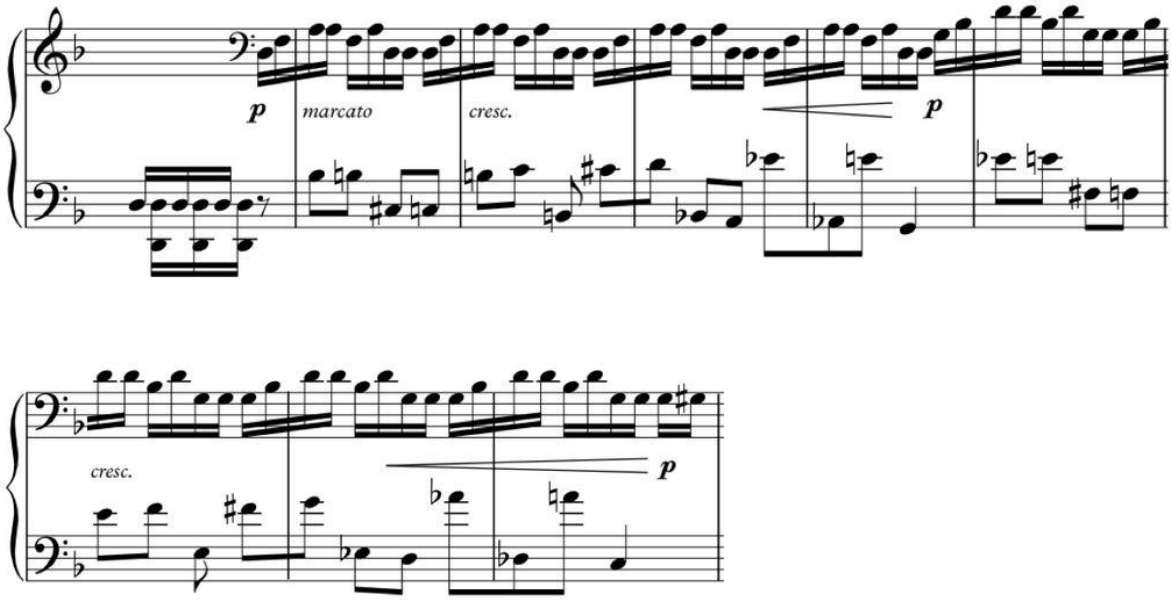
Example 45b
Guillou (m. 52)



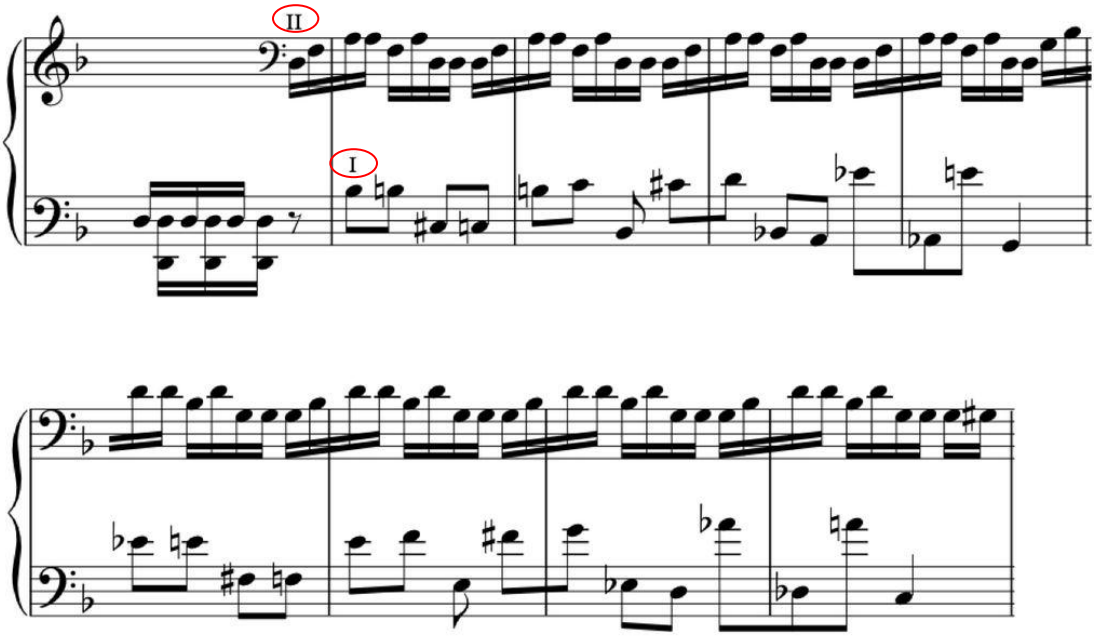
Dynamics and Registration

Occasionally Guillou provides some new dynamic interpretations in the transcription. For example, in mm. 24-32 Guillou ignores all the dynamics markings in the original, including the *piano* and *crescendo*, as it is nearly impossible to perform these rapid dynamic changes on the same manual. Instead, Guillou takes an entirely different approach, marking the left hand as *Grand Orgue* and right hand as *Positif*. This suggests the use of different registrations between the left and right hands.

Example 46a
Manual Indications
Prokofiev (mm. 24-32)



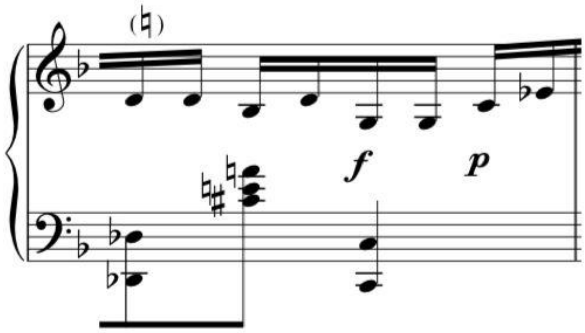
Example 46b
Guillou (mm. 24-32) [21]



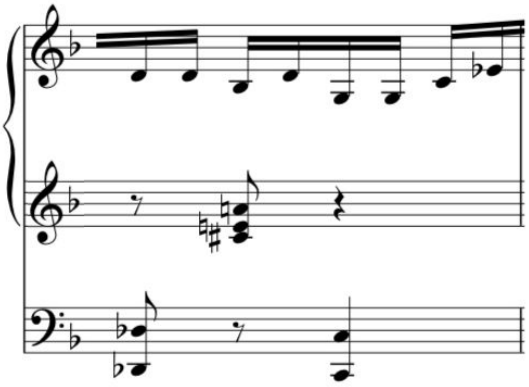
[21] m. 26, left hand, third note should be a "B natural."

Another notable example is in m. 44, where the dynamic suddenly changes from *forte* to *piano* in the original, but there is no corresponding change in the Guillou version.

Example 47a
Ignoring Dynamic Changes
Prokofiev (m. 44)

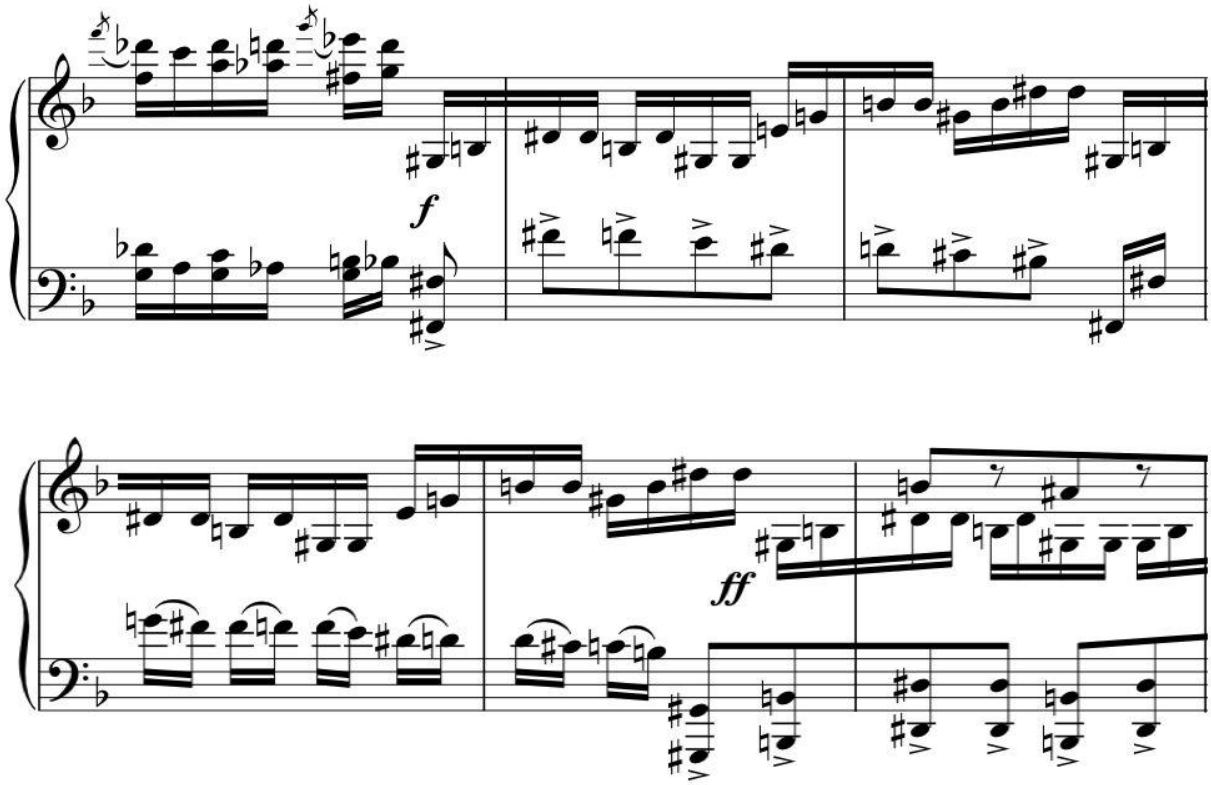


Example 47b
Guillou (m. 44)

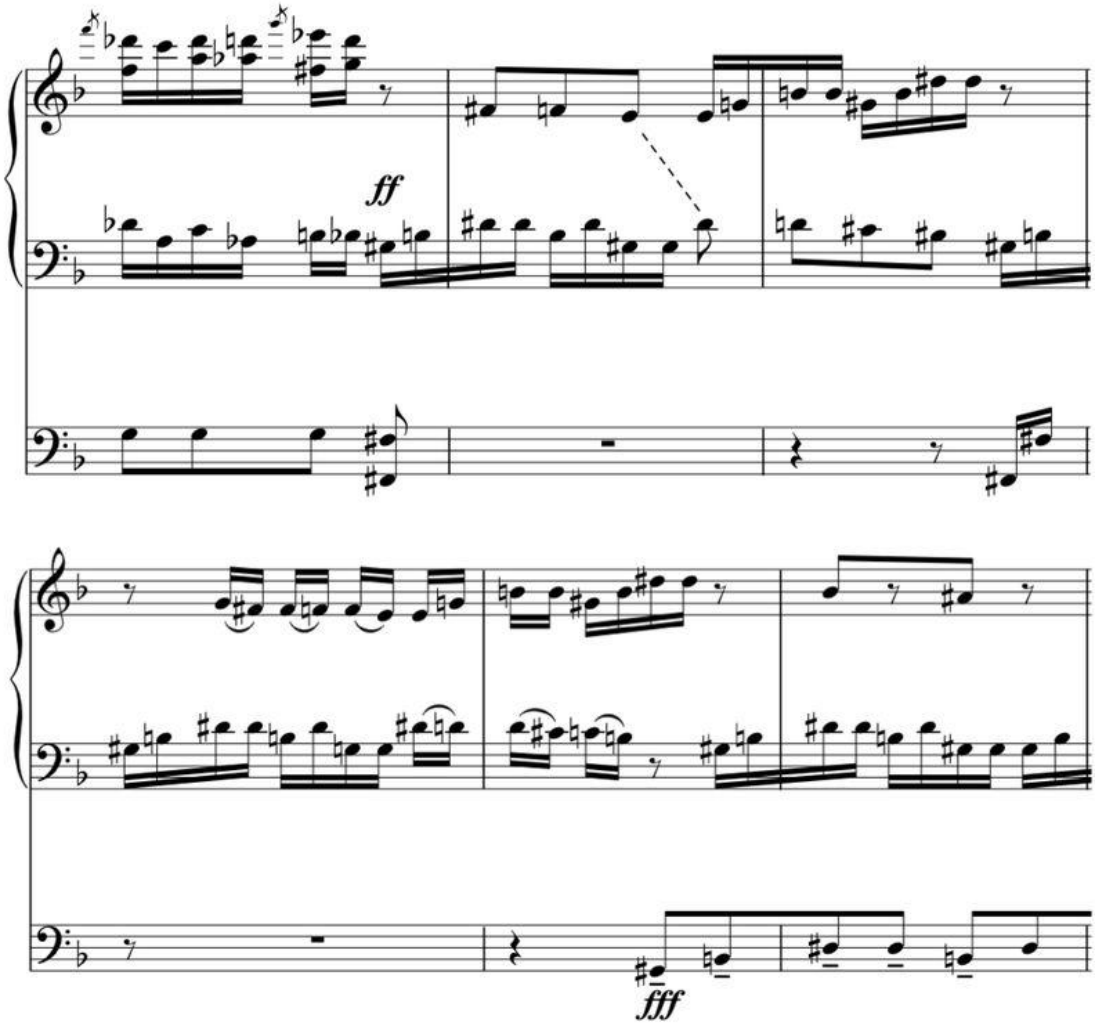


Sometimes Guillou changes the dynamic level. For example, at the end of m. 128, the dynamic level changes from *f* to *ff*. Also, in m. 132, Guillou adds a *fff* and tenuto signs in the pedal. This suggests playing the pedal with a stronger registration and a detached touch.

Example 48a
Changing Dynamics
Prokofiev (mm. 128-133)

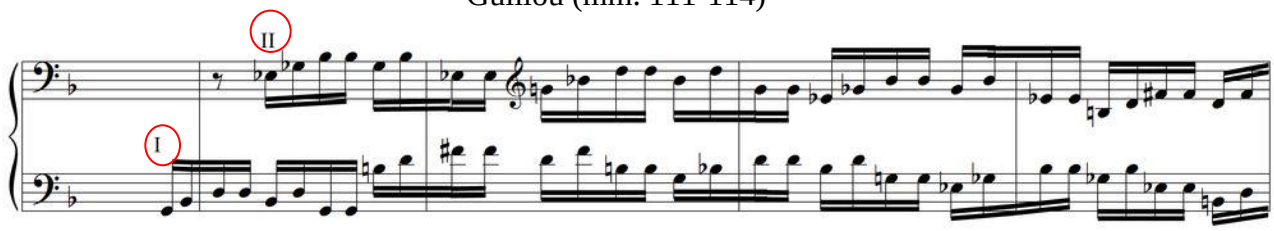


Example 48b
Guillou (mm. 128-133)



In the contrapuntal section in mm. 111-118, Guillou distinguishes between the two canonic voices by assigning them to different manuals.

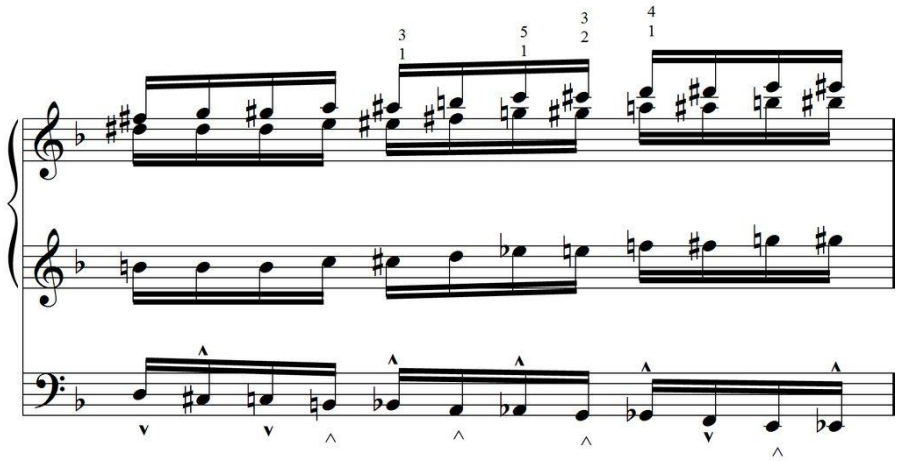
Example 49
Clarifying Contrapuntal Lines
Guillou (mm. 111-114)



Fingering and Pedaling

Often Guillou adds fingering and pedaling in his pieces. In this transcription, he adds fingerings in mm. 168 and 172 to facilitate the performance of the chromatic lines. He also adds pedaling in mm. 84, 88 and 172 to assist in performing the chromatic pedal sections.

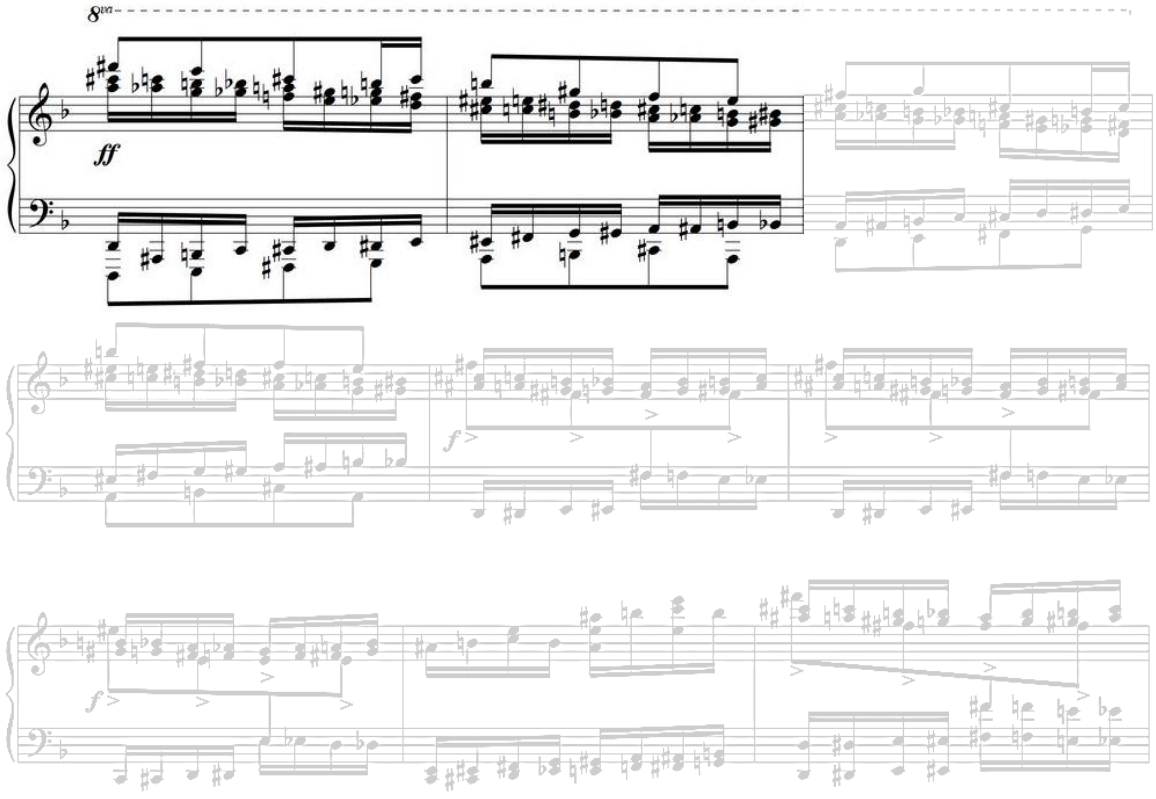
Example 50
Fingering and Pedaling
Guillou (m. 172)

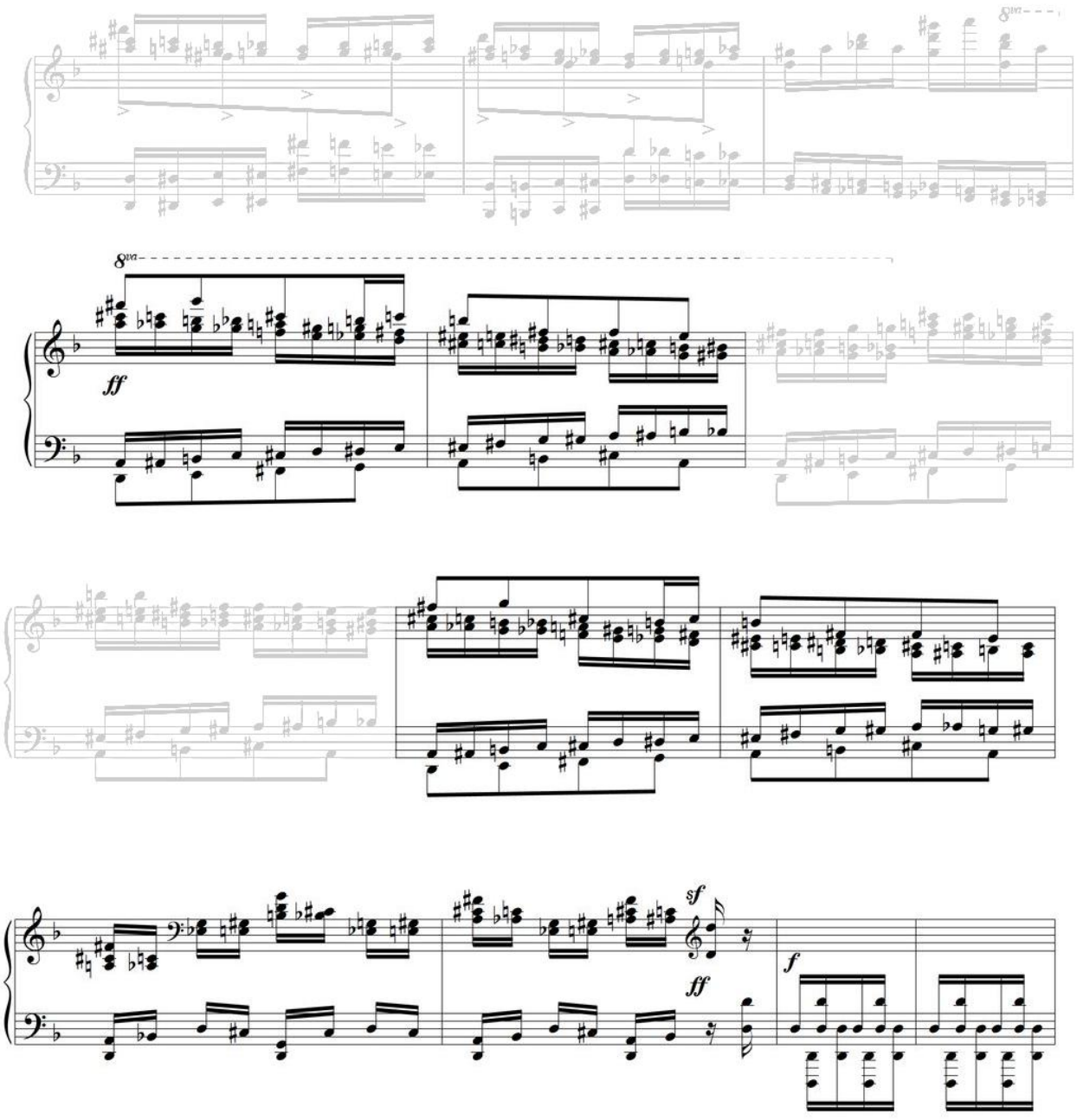


Additions, Deletions, and Alterations

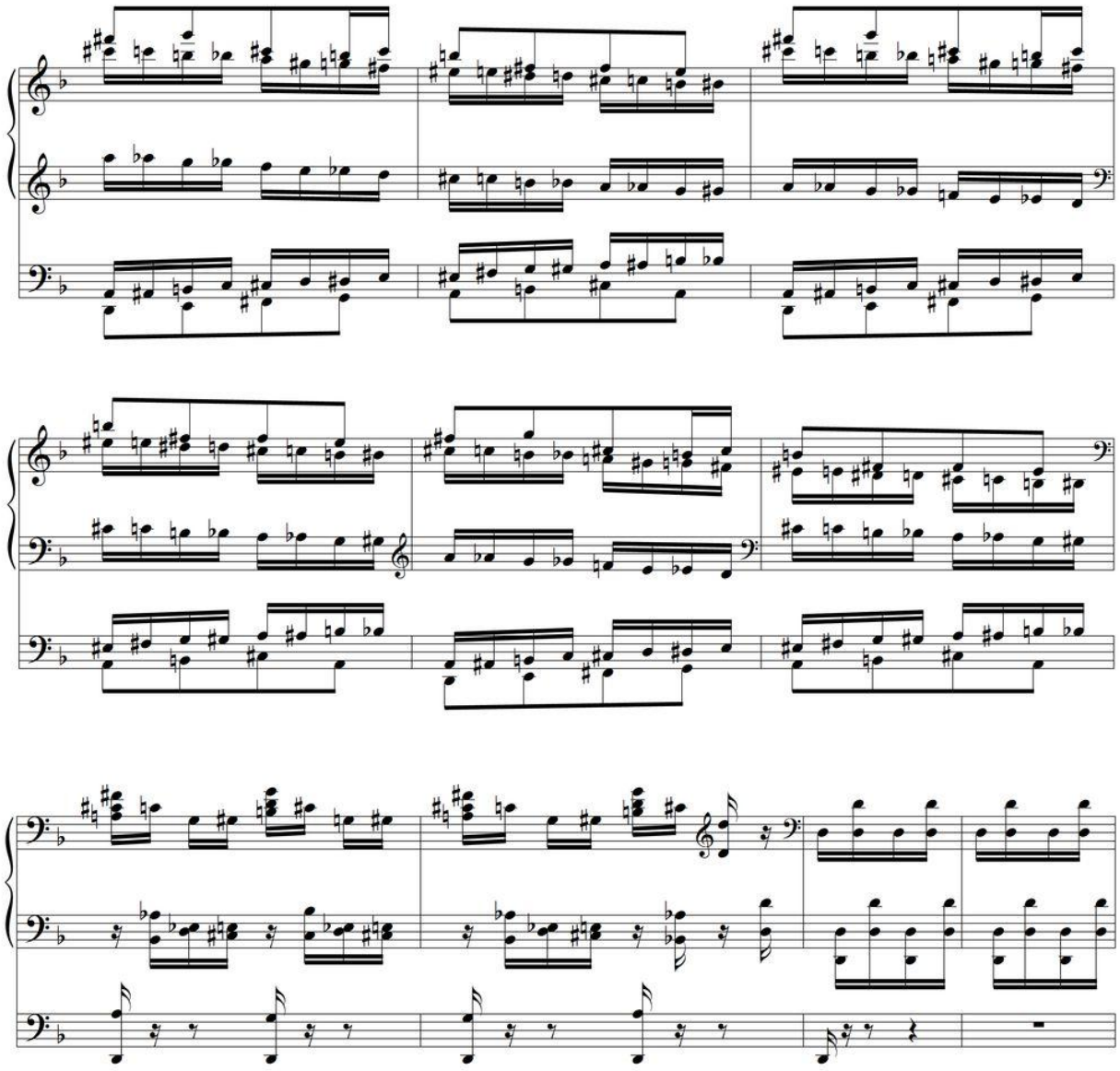
In mm. 173-178 (mm. 173-190 of the original), the two parts in the left hand in the original are allocated to the pedal in the transcription and the lower two parts in the right hand in the original are allocated to the left hand; only the top part of the original is played in the right hand in the transcription. Guillou chooses to remove mm. 175-184 and 187-188 in the original, perhaps thinking that it was not necessary to repeat these similar sections over and over again. In all the pieces under consideration, this is the only place that Guillou chose to delete an entire section.

Example 51a
Switching Parts & Deleting Measures
Prokofiev (mm. 173-194, the sections in grey-scale were removed by Guillou)



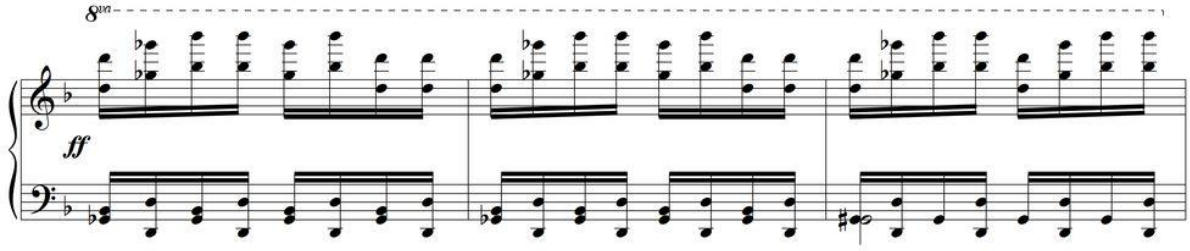

8va
ff
sf
ff
f

Example 51b
Guillou (mm. 173-182)

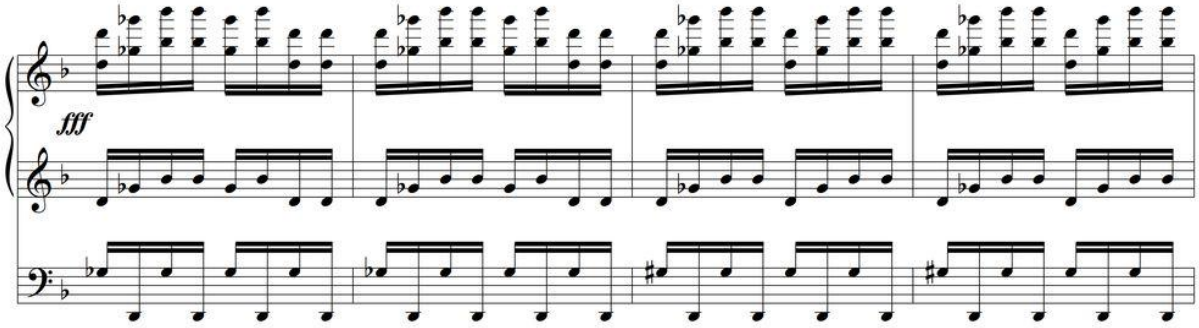


Guillou repeats m. 213 in the transcription (m.224 in the original) in order to prepare for the grand ending

Example 52a
Adding Measures
Prokofiev (mm. 222-224)



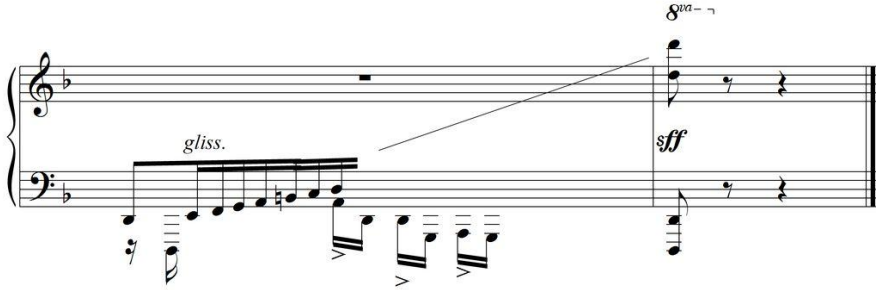
Example 52b
Guillou (mm. 211-214)



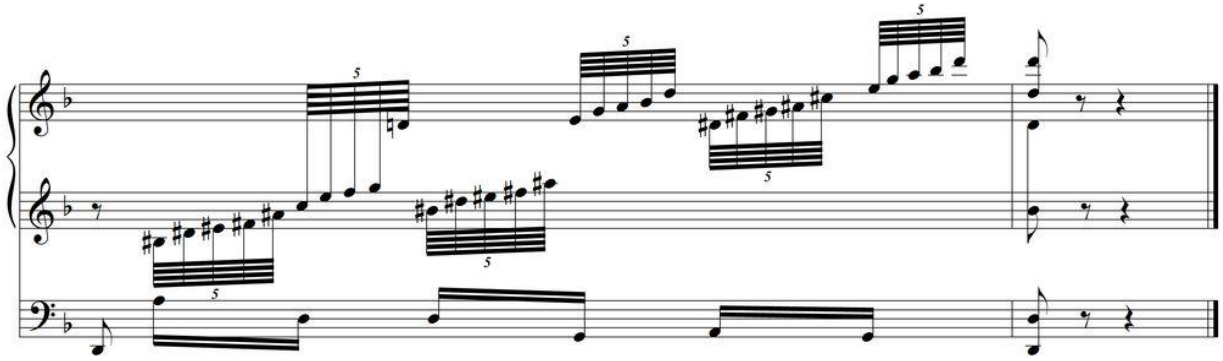
The endings of these two works (mm. 215-216 in the transcription or mm. 225-226 in the original) are totally different from one another. There are two versions of the ending in the transcription. Both have the same running notes, in which the left hand plays the chromatic notes and the right hand plays the diatonic notes, ascending for three octaves, as compared to the original, which consists of a glissando in the right hand. The first version ends on octave Ds, which is the same in the original. The second version adds As to close on an open fifth. The first version allocates the same notes to the pedal as appear in the left hand in the original version. However, the left hand of the original enters after the glissando. The second version provides a glissando in the pedal, rather than in the right hand, and this is the version that sounds more

virtuosic. Like Mussorgsky's and Liszt's transcriptions, Guillou tries to emphasize technique by adding some running passagework.

Example 53a
Endings
Prokofiev (mm. 225-226)

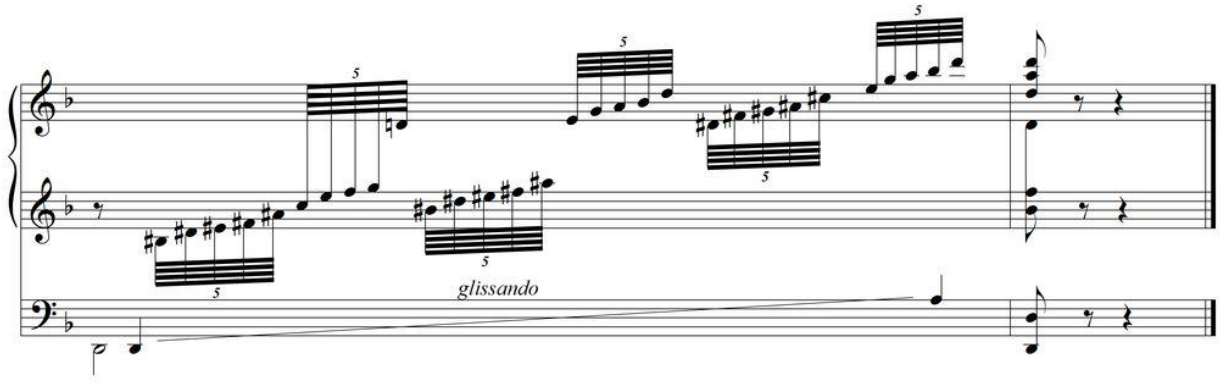


Example 53b
Guillou (mm. 215-216) [22]
Version One



[22] The middle staves should be bass clefs.

Version Two



Conclusion

In conclusion, let us briefly compare the manner in which Guillou approaches each transcription a bit differently. In his arrangement of Bach's *Musical Offering* he does not alter any notes; he simply adds hand indications, pedal markings, and registration markings to help organists perform the music more successfully. He makes conservative alterations to some notes in Mozart's *Adagio and Fugue*. He ties together some slower repeated notes, and alternates chord tones as a substitution for some faster repeated notes. He also adds notes in some passages to produce a thicker texture. In his transcriptions of Liszt's *Orpheus* and Mussorgsky's *Pictures at an Exhibition*, Guillou is freer. He adds virtuosic elements, such as nonuplets in both pieces. The harmonies are more colorful, occasionally incorporating additional chromaticism. In his transcription of Prokofiev's *Toccata*, Guillou only adds the virtuosic elements at the very end. However, the wild endings and the deletion of the section places this transcription in the middle of the spectrum. For the rest of this piece he simply alters the notes where needed in order to facilitate performance by the organist.

In summary, the Bach and Mozart examples are based rather strictly on the original. The Prokofiev transcription strays a bit more from the composer's score. However, for Liszt and Mussorgsky, Guillou actually develops something that looks almost like a new piece, featuring enhanced virtuosity by including running notes, complex harmonies, and creative registrations. This flexibility in his approach to the process of transcription is a hallmark of Guillou's style.

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