ACADEMY OF MUSIC AND DRAMA

Florence Price's Symphony no. 3 for organ

A Transcription

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Independent Project (Degree Project), 30 HEC, Master of Fine Arts in Music, Organ and Related Keyboard Instruments
Spring semester, 2021

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Master of Fine Arts in Music, Organ and Related Keyboard Instruments

Academy of Music and Drama, University of Gothenburg

Spring semester, 2021

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Title: *Florence Price's Symphony no. 3 for Organ – A Transcription*

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Key words: Florence Price, Transcription, Organ, Symphony, Canon

Abstract

The goal of this project is making a transcription for organ of Florence Price's third symphony. Focus is placed on faithful representation of the work and for this purpose a study of her organ works, mainly the *Suite no. 1 for Organ*, is included. Similarities and differences in composition between the organ works and the symphony are also explored. The project places Price's music in the historical context of her life, as well as itself in the context of the history of organ transcriptions and proposes transcription as a potential canon-expanding practice.

Acknowledgements

Firstly, I would like to give my heartfelt thanks to Dr Joel Speerstra, whose guidance and support during these two years has been invaluable. Whether in matters small or large, specific or conceptual, musical or theoretical, his insight and encouragement has never ceased to push me forward, and this project wouldn't have been possible without him. It is truly rare to see such knowledge and insight combined with such kindness and compassion in a single person.

Secondly, I wish to thank Dr Joel Eriksson, whose knowledge in composition and orchestration, the depth of which never ceases to amaze me, has helped me a great deal during this project. Approaching symphonic organ playing with the help of someone with such an intimate familiarity with the orchestra has been extremely valuable and has challenged some of my assumptions about organ playing.

I also wish to extend my thanks to Dr Marquese Carter and the team behind the International Florence Price Festival for inviting me to present my work. Even though the festival had to be conducted digitally, it was incredibly encouraging to have the opportunity to share my project and take part in the amazing and important work being done by everyone else.

Lastly, I want to thank all my friends who have helped and supported me in different ways. Whether by helping with registration, proof-reading my writing, or just in everyday discussions, their assistance and encouragement has been invaluable during this time.

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Introduction

Florence Beatrice Price (1887-1953) is known as the first African-American woman to be widely recognized as a composer of classical music. While she was not "forgotten", many of her works were thought lost, and performances of her works after her death were few in number until recently. Following research by Dr Rae Linda Brown in the 1980s and 90s, including a dissertation,[1] several scholarly articles, as well as editing and publishing of scores, Price's music has been played at an increasing rate over the last two decades. In 2009, a large collection of manuscripts of Price's music was found, including two violin concertos and her fourth symphony, which have been recorded in recent years.[2] Only a few months prior to the completion of this thesis, Samantha Ege released an album with never before recorded piano music from this collection.[3]

I was introduced to Price through her *Suite no. 1 for Organ* shortly before the start of my master studies. This work struck me as unique in the organ repertoire, with nothing that sounds quite like it, and after seeing the relative dearth of writing on the subject I soon decided to dedicate my master project to Price's organ music. While performances of her works have been increasing, the cultural and historical significance of her work still deserves more recognition, and therefore I wish to contribute to the cause of making her music more widely known. After seeing Calvert Johnson draw a connection between the organ suite and Price's third symphony in his writing about her organ music, I eventually decided to make an organ transcription of this symphony using the organ works as a guideline.

Purpose

The goal of this project is to make a transcription for organ of Florence price's third symphony. As part of this process I have also been studying her organ works.

The main purpose of this is to increase public awareness of Price's music. Organ transcriptions have historically been a way to make symphonic music available to audiences that didn't have the possibility to hear a real orchestra. While orchestral music is much more widely available today, both in concerts and through recordings, transcriptions can still serve the purpose of making music heard that isn't regularly played by orchestras. From the performer's perspective, my transcription will add to the repertoire by Price available to organists. In addition to this, the project will give me the opportunity

[1] Rae Linda Brown, *Selected orchestral music of Florence B. Price (1888-1953) in the context of her life and work*, ProQuest Dissertations and Theses. Web. (1987).

[2] Alex Ross, "The Rediscovery of Florence Price," *New York Times* January 28th, 2018, accessed April 17th, 2021, https://www.newyorker.com/magazine/2018/02/05/the-rediscovery-of-florence-price.

[3] Mark Savage, "Florence Price: Forgotten work by pioneering composer rediscovered," *BBC News*, March 8th, 2021, accessed April 17th, 2021, https://www.bbc.com/news/entertainment-arts-56322440.

to do a close reading of Price's work, deepening my understanding of her writing, both for organ and for orchestra. The research questions are:

1. How do I adopt the Symphony in a way that feels idiomatic for the organ while still preserving the spirit of the work?
2. How can the study of Price's organ works help me in this endeavour?
3. What can the study of Price's orchestral works teach me about her organ music, and vice versa?

Ethical considerations

Since Price's work is underacknowledged relative to its historical and cultural significance, carrying out a project of this kind requires a certain level of care. Transcription requires altering the material to an extent, but the amount of changes, as well as the reasoning behind them, should exist in relation to the work's cultural context. One of my reasons for choosing this project was to platform a composer and a work that many people haven't heard, and that means that I have a responsibility in how I present that work. Taking liberties with rearranging a well-known work like a symphony by Beethoven doesn't have the same ethical implications since its original form is well established in public consciousness.

Now, what this means in practice quickly turns into a complicated issue. A first instinct could be to try to stick as close to the original score as possible, but in many cases this is impossible, and might not even be desirable. Translation of techniques idiomatic to one instrument to another is a topic that I will cover at length later in this text, but briefly it can be said that exact replication may in some cases be detrimental to the effort of presenting the music faithfully. It is impossible to define precise rules for this, but these are thoughts that have informed my transcription, which I hope to demonstrate in this text, and I leave it to the reader to judge if I have been successful in my effort to present Price's music faithfully.

Florence B. Price and her music

Biography

Florence Beatrice Price was born April 9th, 1887 in Little Rock, Arkansas to Florence Irene Gulliver and Dr James H. Smith. Dr Smith was a dentist and ran a successful practice in Little Rock, and Mrs. Smith was a music teacher, pianist and singer. They were part of the small upper class of Little Rock's black population and were very active in the cultural and social life of the city.[4] Florence Beatrice began playing piano at a young age and held her first piano recital at the age of four, her mother playing an important part of this early musical development. During her youth in Little Rock, it is probable that she also took lessons in organ playing, though for whom is unknown. In 1903 she enrolled at the New England Conservatory of Music with a major in organ performance and piano teaching, and by then she most certainly had some experience with the organ.

For most women at the time, the studies at the conservatory was seen as more of a social and intellectual refinement than a professional pursuit, though at this time, an increasing number of women transcended this subsidiary role. Composers such as Margaret Ruthven Lang (1867-1972), Helen Hopekirk (1856-1945), and Amy Beach (1867-1944) had had major works premiered in Boston, and there were a number of performing ensembles of women musicians.[5] Price's own interest in composition started to grow during her studies, and she composed a symphony and a string trio, both of which have unfortunately been lost.

During her three years at the conservatory, she took courses in ear training, music theory and composition, reduction of orchestral scores for the organ, music history, organ construction and history, organ and piano tuning, as well as English literature, among others. She took organ lessons for Henry M. Dunham and piano lessons for Edwin Klahre and Dr J. Albert Jeffery. It is clear that she was one of the more accomplished students of the conservatory, and she had many opportunities to perform at concerts. In 1904 she was chosen to play at a concert where the French composer Félix-Alexandre Guilmant was present, performing his *Sonata in d minor*, after which she was publicly congratulated by him for the execution and interpretation of the work. During her time in Boston she also worked as a church musician.[6]

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[4] Rae Linda Brown, *The Heart of a Woman: The Life and Music of Florence B. Price,* University of Illinois Press 2020, 20.

[5] Brown, *The Heart of a* Woman, 46.

[6] Calvert Johnson, *Florence Beatrice Price: Chicago Renaissance Woman,* The American Organist, vol. 34, no. 1, January 2000, 68.

After she graduated, she moved back to Little Rock and started to work as a music teacher. In 1910, following the death of her father, she moved to Atlanta, where she was employed as the head of the music department at Clark University. Two years later she married attorney Thomas Jewell Price and moved back to Little Rock, where they had three children together. While she stopped teaching professionally to take care of the children at home, she continued to offer private lessons, and became one of the city's most sought-after black piano teachers. During this time, she was also able to devote more time to composition and wrote many pedagogical pieces for her students.[7]

In 1926-27, Price studied composition at the American Conservatory of Music in Chicago for Carl Busch and Wesley LaViolette.[8] The situation for black citizens had been deteriorating for a long time in Little Rock, and because of racial tensions the family moved to Chicago in 1927. Her relationship with her husband was also in poor shape, and after suffering abuse from him for a number of years, she was divorced soon after moving from Little Rock.[9] Even though this was obviously a tumultuous time in her personal life, it was in Chicago that she started to see real success as a composer.

Her teaching pieces soon became a source of income as she was able to get them published, and she also wrote many songs which became popular and were frequently performed in black churches and by some white singers.[10] It was her first Symphony in e minor, however, that became her breakthrough. In 1932, the symphony won first prize in the Wanamaker Music Composition Contest and was subsequently premiered by the Chicago Symphony Orchestra at the Chicago World's Fair the year after, marking the first time an orchestral work written by an African-American woman was performed by a major orchestra.

Soon after, she started working on her next large-scale work, the Piano Concerto in One Movement, which was completed in 1934 and was performed a number of times, earning her even more exposure.[11] She also wrote a second symphony in g minor sometime in the mid-1930s which was probably never performed, and only a page of which has survived to this day.[12]

Aside from composing, she also taught piano and theory privately and worked as a theatre organist, improvising to silent films. In addition to this she was also active as a church organist, but even though she was part of the congregation of the Grace Presbyterian Church, we don't have any sources

[7] Brown, *The Heart of a* Woman, 72.
[8] Johnson, *Chicago Renaissance Woman*, 71, although this isn't mentioned by Brown.
[9] Brown, *The Heart of a* Woman, 100.
[10] Brown, *The Heart of a* Woman, 90.
[11] Brown, *The Heart of a* Woman, 152.
[12] Brown, *The Heart of a* Woman, 179.

about where she played. In 1935 she joined the Chicago Club of Women Organists, becoming its first African American member, through which she got both her organ pieces and vocal music performed.

In the same year, as a response to the great depression, the United States government established the Federal Music Project under the Works Project Administration (WPA). This was an effort to give artists, musicians, actors and writers employment in difficult times, and as many as 15 000 people were encompassed by it nationwide. Not only did this give economic relief, it also gave many performance opportunities for musicians in a broad range of genres as well as ensemble types of different scales.

Special attention was given to American music and composers, which made an impact on the otherwise heavily European-dominated classical music scene. Important to note is that through this program, a significant number of black musicians were able to get employment.[13] Price also benefited from the Federal Music Project and had several chamber works performed through it, as well as her third symphony, which was premiered in 1940 by the Michigan WPA Orchestra. In the same year she had become a member of the National Association for American Composers and Conductors.

Price lived in Chicago for the remainder of her life. While in the 1940s, Price's letters reveal an increasing frustration with discrimination and difficulty of getting her works performed, she continued to compose and wrote several large-scale works, including her fourth symphony in d minor and the second violin concerto, neither of which she would hear performed. In the 50s, she was again starting to see wider recognition, even outside of the United States. In 1953, she was planning on travelling to Paris, where she was to receive an award, but two days before she was to embark on the journey, she was hospitalized due to heart problems and died ten days later on June 3rd.[14] The second violin concerto was performed posthumously in the same year.

Organ works

Price's first organ works are the *Sonata for organ* and the *Passacaglia and Fugue*. Both of these are probably student compositions written at her time at the American Conservatory of Music, and are clearly modelled after works by other composers, namely Alexandre Guillmant's First Sonata and Bach's Passacaglia in c minor. Most of her organ pieces are small works, probably intended for liturgical or pedagogical use. She composed a few larger works. In addition to the sonata and the passacaglia there is *Variations on a Folksong (Peter go ring dem bells)*, a set of fifteen variations on a negro spiritual, and

[13] Rae Linda Brown, *Selected orchestral music of Florence B. Price*, 170.
[14] Brown, *The Heart of a* Woman, 235.

the *Suite no. 1 for Organ* in four movements, which is to this date her most popular and widely performed organ work.

With the exception of three small pieces (*Adoration*, *In a Quiet Mood* and *Offertory*) none of her organ works were published during her lifetime and it was first in the 1990s that they got a public release in four volumes by ClarNan Editions, edited by Calvert Johnson. A fifth volume was published recently, in 2020, which contains the Passacaglia and Fugue, as well as six additional short pieces.

There is little written about her organ works. The most in-depth study was done by Calvert Johnson in his article *Florence Beatrice Price: Chicago Renaissance Woman* published in The American Organist in 2000. The article presents a biography of Price's life through the perspective of her being an organist and gives a presentation of her compositions for organ. Price is also mentioned in the article *Cultural Influences of Organ Music Composed by African American Women* by Carol Ritter. Ritter also presents an introduction of Price's organ works as well as a short biography.[15] In her biography on Price, Rae Linda Brown also discusses the organ works; mainly the Suite which she provides an analysis of.[16]

Symphony no. 3 in c-minor

Premiered on November 6th, 1940 by the Michigan WPA Orchestra under the direction of Valter Poole, the performance of Price's Third Symphony was a huge success. In addition to the symphony, the premiere concert also included her Piano Concerto in One Movement, with the composer herself playing the solo part. Of the evening, Price herself told: "I was recalled to the stage again and again. Finally the women of the audience (white, I saw almost no colored faces at all) rose to their feet followed by the entire audience". J.D. Callaghan wrote in the Detroit Free Press (November 7th, 1940):

> in the concerto and in the symphony, [Price] spoke in the musical idiom of her own people, and spoke with authority. There was inherent in both works all the emotional warmth of the American Negro, so that the evening became one of profound melodic satisfaction….
>
> Beautiful and emotionally satisfying as the whole work was, and there were moments in which true greatness seemed within the grasp of the writer. Other work in progress may well bring that greatness to actuality.

[15] Carol Ritter, *Cultural Influences of Organ Music Composed by African American Women*, College Music Symposium, vol. 55, 2015. JSTOR, www.jstor.org/stable/26574395.
[16] Brown, *The Heart of a* Woman, 174.

> Certainly Mrs. Price has achieved what few women of any race are capable of doing when she made her invasion of the symphonic field. The Symphony is particularly appealing to Americans in that it is made up of music which is native to us.[17]

The symphony has four movements, and the overall shape is very similar to Price's other symphonies. The first movement is the longest and follows a basic sonata-allegro form with a slow opening marked *Andante,* then beginning in *Allegro* when the main theme enters in a unison statement. The slow second movement is characterized by Price's strong melodic writing and is marked *Andante non troppo*. The third movement is a Juba in rondo form, which makes heavy use of the percussion section. The Juba was a popular dance that arose among slaves in the American plantations and has its roots in African music, characterized by its syncopated rhythms, and is used by Price in almost all her orchestral works.[18] The last movement of the Symphony is a lively Scherzo in 6/8 which finishes with a short reprise of the chromatic theme from the introduction to the first movement.

While it shares the same basic structure and makes use of the same musical idioms as the first and fourth symphonies, the third distinguishes itself in a number of ways. The orchestra is larger than in Price's previous orchestral works. The symphony is written for four flutes (incl. piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns three trumpets, three trombones, tuba, celesta, harp and strings. There is also a large percussion section. In addition to timpani, it includes tambourine, snare drum, cymbal, bass drum, triangle, crash cymbals, wood block, sand paper, castanets, slapstick, gong, orchestral bells and xylophone.

The writing is also more contrapuntally complex than in the other symphonies, and the harmony is much more adventurous. There are also some structural oddities, such as in the last movement, which mostly follows the sonata form but after the recapitulation launches into a 70 bar long coda, with frequent unexpected twists and abrupt shifts in energy, which continually tease the listener before the theme from the first movement comes back with the full orchestra to close the movement. While the Fourth Symphony may be regarded as more mature and cohesive, in the Third Symphony we see Price taking more risks and exploring the medium to a greater extent, making it one of her most interesting orchestral works.

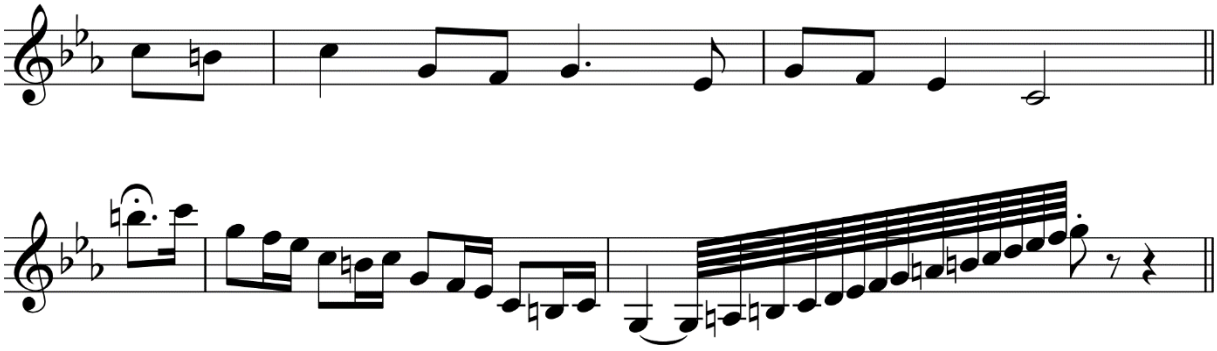
[17] Brown, *Selected orchestral music of Florence B. Price*, 175.
[18] Brown, *Selected orchestral music of Florence B. Price*, 102.

Suite no. 1 for Organ and comparison with the symphony

The Suite No. 1 for organ was performed in one of the Chicago Club of Women Organists' concerts on April 6th, 1942 in Grace Episcopal Church in Chicago, but it might have been premiered earlier than this.[19] Sources about Price's organ music are limited, and it is currently unknown exactly when it was composed.

Like the Symphony, it has four movements. The first is a Fantasy which is characterized by a big, unison melodic statement which opens the movement and recurs throughout it, with sections of rapidly moving chromatic harmony in between. The structure is similar to the sonata form. The second movement is a very virtuosic Fughetta in 6/8 with fast chromatic lines moving against the pentatonic main subject. The third movement is an Air, with sweet melodies combined with Price's complex harmonic vocabulary at its finest, mixing pentatonicism with chromaticism and the whole-tone scale. It's easy to compare it with the second movement of the Symphony. The final movement is a lively Tocatto [sic] that is strongly influenced by the Juba dance.

There are many parallels between the Suite and the Symphony. First of all, they are in the same key signature, and even if the order is different, all movements in the Suite except the second one have clear parallels in the Symphony. Even though the first movement of the Symphony is much bigger in scale and has more sections, the Fantasy from the Suite follows the same basic sonata form, and the similarity between the main themes, both stated in unison, is striking (example 1). Both are descending motions outlining the tonic triad, using the pentatonic scale with raised seventh degree.



Example 1: Main theme from Symphony 3, 1st mvmt (top) and main theme from Suite No. 1 for Organ, 1st mvmt. (bottom)

We also see her using similar figures, such as parallel dominant 9th chords moving in triplets.

The second movement of the Symphony corresponds very well with the Air of the Suite, both being slow movements characterized by Price's strong melodic and harmonic writing. Both start in tonally ambiguous ways before arriving at the tonic with strong cadences after a few bars. The

[19] Calvert Johnson, foreword to Suite No. 1 for organ by Florence B. Price, ed. Calvert Johnson, ClarNan Editions (1993), xix.

comparison between the third movement of the Symphony and the Tocatto of the Suite is also obvious, both being heavily influenced by the Juba dance. There is, however, a difference in character between them, necessitated by their placement in the work as a whole, the Juba from the symphony being more light-hearted and the Tocatto being more extroverted and intense. The Finale of the Symphony could be compared to the Fughetta of the Suite since they are both lively movements in 6/8, but the differences in tempo and character make this seem somewhat forced.

The melodic language in both works borrows from negro spirituals, without explicitly quoting any specific melodies, and often makes use of the pentatonic scale. In a letter, Price writes about the Third Symphony:

> It is intended to be Negroid in character and expression. In it no attempt, however, has been made to project Negro music solely in the purely traditional manner. None of the themes are adaptations or derivations of folk songs.
>
> The intention behind the writing of this work was a not too deliberate attempt to picture a cross section of present-day Negro life and thought with its heritage of that which is past, paralleled or influenced by contacts of the day.
>
> In all of my works which have been done in the sonata form with Negroid idiom, I have incorporated a Juba as one of the several movements because it seems to me to be no more impossible to conceive of Negroid music devoid of the spiritualistic theme on the one hand than the strongly syncopated rhythms of the Juba on the other.[20]

Price here shows a clear awareness of how she uses cultural idioms, and how they relate to identity, and these comments could easily be applied to the Suite. This is interesting when we look at her earlier works, like the Sonata for Organ (1927), which is much closer to the French tradition than anything, being heavily influenced by Alexandre Guillmant.[21] Her use of Afro American idioms was clearly a deliberate effort to connect her music with her own heritage.

[20] Johnson, foreword to Suite No. 1 for Organ, xxxii.

[21] Johnson, *Chicago Renaissance Woman*, 73.

The transcription

A brief history of organ transcription

Transcriptions have for as long as we know been a part of the organ repertoire in some way. In fact, the earliest sources of organ music we have are intabulations of vocal music, which for a long time represented the majority of what was played on the instrument.[22] As original music for the organ grew into its own genre, transcriptions remained an important, albeit smaller, part of the repertoire. In the baroque era, transcriptions of Italian concertos, most famously represented by Johann Sebastian Bach (1685-1750) and Johann Gottfried Walther (1684-1748), became a highly influential genre for the organ.

During the nineteenth century, organ design was moving towards an orchestral ideal across all of Europe, exemplified by organ builders like Friedrich Ladegast (1818-1905) in Germany, Aristide Cavaillé-Coll (1811-1899) in France, and Henry Willis (1821-1901) in England. Even though other instruments had served as inspirations for organ stops for a long time, it was now that the dynamic and expressive capabilities of the orchestra started to serve as a guiding principle, and this paved the way for a new tradition of transcription. Italy in particular developed an organ tradition built almost exclusively on opera music, with organs housing a number of effect stops including drums and percussion to simulate the full orchestra.[23]

The repertoire was also moving towards an orchestral ideal, and Franz Liszt (1811-1886) was one of the pioneers of this style of organ playing. While Liszt is most known for his compositions for the piano, which he also made many transcriptions of orchestral music for, he also made numerous works for the organ, which demand much dynamic contrast and frequent registration changes, pushing the expressive capabilities of the instrument. His organ works are closely tied to Friedrich Ladegast, particularly his organ in the Cathedral of Merseburg (1855) which Liszt composed several pieces for.[24]

In England, one of the most prominent organists during this time was William T. Best (1826-1897). In addition to his high technical skill and artistry, Best was known for his transcriptions, of which he produced a staggering number, his *Arrangements from the scores of the great masters* (1873) of five volumes containing one hundred of them. He was well respected, even outside of England, and toured extensively throughout Europe. Transcription, which at the time had been considered a

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[22] Thomas Joyce, *An Original Transcription for the Organ: "Serenade for Strings," Op. 48 by Pyotr Ilyich Tchaikovsky, including a Comprehensive History of Organ Transcription and Relevant Organ Design* (2009): ProQuest Dissertations and Theses. Web. 1.

[23] *La Pagina dell'Organo*, "L'Organo Italiano nell'Occento – Prima Parte," Accessed April 23rd, 2021, http://xoomer.virgilio.it/fborsari/arretra/storia/story22.html?fbclid=IwAR3okze06IX4m7I28TG4UpPu3pEixn8nDNitbCSD633oooWuvQK7yqyqfIc.

[24] Joyce, *An Original Transcription for the Organ*, 11.

novelty, was elevated to a higher art form.[25]

The popularity of transcriptions reached its peak in the early twentieth century in England and the United States. There was much interest in hearing great symphonic works, but unless you lived in a big city, the opportunities to hear an orchestra in concert were few and far in between. This was one of the reasons for the popularity of organ transcriptions; they made available to people music which was otherwise out of their reach. Transcriptions became part of the repertoire of regular organists, and many new, large organs were built to accommodate this trend.[26] This also coincided with vast technical innovation and experimentation in the art of organ building by the likes of Robert Hope-Jones and George Ashdown Audsley.

It was not only in the soloistic performance that transcription was relevant. When Florence Price studied organ at the New England Conservatory, she received training in reading and reducing orchestral accompaniments to choral works, no doubt a very useful skill for a church musician.[27] *The Art of Transcribing for the Organ: A complete Text Book for the Organist in arranging Choral and Instrumental Music* (1923) by Herbert F. Ellingford, one of the few text books on the matter, dedicates its first section to choral works with orchestral accompaniments. About the replacement of the orchestra with the organ, Ellingford writes:

> The scheme of orchestral accompaniment brings into play four prominent families or groups of instruments, viz: string, wood-wind, brass-wind, and percussion, each group providing an inexhaustible supply of musical effects – a variety of musical effects which no pair of hands and feet could possibly reproduce, however large and modern the organ might be.
>
> But organs of a very useful and complete type are far more numerous and more available than that greatest of all musical combinations – the modern full orchestra with its sixty to eighty performers. […] The organ can never be a reproduction of a complete orchestra, but the judicious use of a good instrument, with artistically laid out accompaniments, will make an excellent substitute for it.[28]

While organ transcriptions were a way for the public to hear otherwise unavailable orchestral works, it could also be a way for organists to popularize their instrument. This was one of the goals of the English-

[25] Joyce, *An Original Transcription for the Organ*, 23.
[26] Joyce, *An Original Transcription for the Organ*, 33.
[27] Brown, *The Heart of a Woman*, 49.
[28] Herbert F. Ellingford, *The Art of Transcribing for the Organ: A Complete Text Book for the Organist in Arranging Choral and Instrumental Music*, H.W. Gray/Novello 1922, 36.

American organist Edwin Lemare (1865-1934). Lemare was in the generation after Best, and in a similar fashion, he was famed for his technical excellency and toured extensively, transcriptions being a significant part of his repertoire.[29] In his article, *Transcription as the Performer's Strategic Tool: The Case of Edwin Lemare and the Organ*, Sverker Jullander writes about Lemare's use of transcriptions to champion the organ, with the intention to drive the artistic evolution of the instrument forward.[30]

Lemare was vocally displeased with contemporary organists, both their playing and their programming, and saw himself as being on a mission to "raise the organ to its proper position as a solo instrument". The symphony orchestra was the ideal, and he pushed the boundaries of the expressive capabilities of the organ, with extensive use of swell pedals, frequent registration changes, and bringing out multiple solo voices at once by playing on three or four manuals at once. In his transcriptions, he strives to stay as close to the original score as possible and to keep most of the layers of the orchestral texture intact, making them highly technically demanding.

Lemare achieved great success and fame and represented the height of the organ's popularity as a concert instrument, but at the time of his death, the symphonic ideal of organ playing was quickly falling out of favour. The organ reform movement in Europe was already on its way to turn the organ art on its head. While he was very successful as a performer, Lemare didn't have any students and didn't pass down his school of thought to the next generation.

Transcription today

In his article, Jullander notes that while Lemare represented an end of the organ transcription's popularity, the twenty-first century has seen a revival of it, with transcriptions once again being regularly played at concerts or recorded. He reflects:

> In an age when original orchestral music is almost instantly available to all by way of recordings, transcriptions do not serve the same practical purpose as in the days of Best and Lemare. Neither is it likely that new transcriptions will serve to 'raise' the organ in the manner presupposed by Lemare, or that they are being written with such a purpose in mind. Rather, the rebirth of organ transcriptions can be seen as reflecting a current aesthetic attitude, questioning the viability and artistic relevance of a concept such as 'original'. A consequence of such a position is that a transcription, whatever its degree

[29] Joyce, *An Original Transcription for the Organ*, 38.

[30] Sverker Jullander, *Transcription as the Performer's Strategic Tool: The Case of Edwin Lemare and the Organ*, Luleå University of Technology 2008.

> of fidelity to the original, is recognized as a work in its own right, to be judged on its individual artistic merits.[31]

I would like to propose another purpose for organ transcriptions: to make music heard that isn't otherwise played. While symphonic orchestras are far more numerous than they were a hundred years ago, programming is still deeply conservative, and compositions by women and composers of colour are in the minority. A single organist has much more agency to change their own programming than a big, slow-moving institution like an orchestra, and can provide performances of works that are being kept out of the canon of classical music. In *Gender and the Musical Canon*, Marcia Citron discusses the influence of individual performers:

> Does the performer exert power in canon formation, or do we have to move to the more organizational level of performance, such as conductor, impresario, or board member? It would seem that the soloist, particularly the piano or vocal recitalist, has much greater autonomy and hence greater power. Yet I would suspect that the institutional and financial constraints on the average soloist are considerable and probably preclude the kinds of canonic power one might expect in an individual.[32]

I would argue that organists are unique in this matter. Often serving as musical authorities in their parish, as well as being soloists, their autonomy is probably greater than most classical musicians with regards to their choice of repertoire, even if their audience might be smaller. While I do not wish to overstate the power of the individual in shaping larger societal trends, I do believe that as far as individual action goes, organ transcription could be an effective medium for spotlighting large-scale works outside of the canon.

The Art of Transcribing for the Organ

As a resource for my transcription, I intended to use *The Art of Transcribing for the Organ* by Herbert F. Ellingford. Being one of the few books available on the subject, it was written in 1926 during what might be called the golden age of organ transcription and was clearly conceived as part of a living tradition. Ellingford was also contemporary with Price, which is interesting to note for this project, especially as this subject was part of her organ studies.

I was already well into the process of transcribing the symphony when I gained access to Ellingford's book. At this point I had developed my own method of transcribing through practice and

[31] Jullander, *Transcription as the Performer's Strategic Tool*, 15.
[32] Marcia Citron, *Gender and the Musical Canon*, University of Illinois Press 1993, 2000, 194.

conversations with teachers, and while I did not find that Ellingford gave me any new insights, I agree with most of the general ideas he expresses on the subject, and he puts words to some of the sentiments that I had come to believe. This is why I am spending time on this book here, to use it as a lens to discuss a general approach to the art of transcription.

Ellingford's book is divided into three sections, the first dedicated to orchestral accompaniments of choral works, the second to symphonic works, and the third to works for smaller ensembles and piano works. Unfortunately, the musical examples are quite homogenous in style, and while music from different periods is covered, the first two sections are almost exclusively concerned with composers of the German tradition, such as Felix Mendelssohn, Johannes Brahms and Ludwig van Beethoven. Regardless, through the numerous examples with a wide range of different situations the book still proves to be useful in conveying a general sense of how one can approach transcribing music to the organ.

In the beginning of the book, Ellingford presents seven general rules for transcription:

1. Eliminate the *unessential*, and lay out the *essential* to the best advantage on the organ.
2. Aim at simplicity and avoid complexity.
3. Complex and involved passages, though they may be technically playable on the organ, should be altered and rewritten, *unless the effect is artistic*.
4. Avoid the exact reproduction of any idiom peculiar to one particular class or group of orchestral instruments, which is not artistic and effective in the transferred medium.
5. *Alter* the context or figures of an instrumental part, rather than reproduce an idiom which does not belong on the organ.
6. Avoid rapid repetitions either of single or double notes. These repetitions may often be technically or mechanically possible at a great speed on an organ – but they can never sound really well, because at the high speed one note will run into the other, and this merging of one sound into the next, results in the effect of one continuous sound, or at best, a sustained wobble!
7. Try to reproduce the spirit of the score – not the letter.[33]

At heart, all of these rules point to the same basic principle: A transcription should be idiomatic for the instrument, and one should not hesitate to change or remove things to achieve this - "Eliminate the *unessential*, and lay out the *essential* to the best advantage on the organ." This is a conclusion one might

[33] Ellingford, *The Art of Transcribing for the Organ,* 3.

arrive at quite quickly when working with transcription, but much more difficult is the following question: How does one determine what is essential, and what is not? In some cases, it is obvious, but sometimes it can be very difficult to determine. This is something that requires comprehensive understanding of orchestration and composition but is in the end somewhat subjective, and through the many examples, the book gives a picture of how Ellingford makes these decisions.

The sixth rule stands out from the others, since it is the only one that addresses a specific issue. Ellingford seems to have a very firm opinion on the issue of repeated notes, and one might guess that this comes from the experience of hearing less than satisfactory attempts to realize this on the organ. Later in the book, he elaborates:

> This is not a question as to whether one does, or does not possess an abnormal amount of free wrist-action; nor does it concern the *appearance* of quick repetitions obtainable by mechanical means. The fact remains, that these repetitions, whether played by hand or by mechanical processes, will be practically inaudible in any concert hall where the acoustic properties are normal. […] Even as is the case in some original organ music, where very rapid repetitions are indicated, the real effect of repetition, is audible *in the imagination only*.[34]

This claim is debatable, and that he brings up acoustics is curious, since this is an issue where differences in the acoustics of the room and the nature of the instrument used will produce widely different results. It is indicative of limited experience with diverse instruments and concert venues.

The book at least gave me some new thoughts about different solutions and also helped reinforce some decisions I had already made. One thing I found interesting was that Ellingford changes the octaves of lines much more freely than I would have expected. There were, however, no cases where I felt that the book gave me solutions to the most difficult situations in my transcription. The way Price uses orchestration simply is not represented well by any of the examples.

A note on registration

In this section I will discuss my general approach of registration for this music. My primary goal is to make the transcription sound good on the organ. Attempting to imitate orchestral instruments as closely as possible will at many times produce an unsatisfactory result, and as such one should have a flexible approach to registration, striving to make the best of the available organ. That being said, the original orchestration should obviously be the guideline, and therefore I have written the instrumentation in my

[34] Ellingford, *The Art of Transcribing for the Organ*, 98.

score, though simplified to be useful and actionable for the performer. Through this simplification, some things are obviously lost, and it would be advisable to at least listen to an orchestral recording of the symphony when deciding registrations. I have refrained from giving specific registration instructions, because any given registration would sound different depending on the instrument, and I prefer to leave it up to the performer to interpret the orchestration into a suitable registration. It is also a way to limit the influence of my own aesthetic ideals, and instead defer to the orchestration by Price as a guideline.

While a compass of C to g3 is standard on organs today, I have allowed myself to go up to a3 in my transcription. The reason for this is practical – Price only occasionally goes over g in the upper register, and when she does it is usually only a single note in a melody, and it is highly impractical to move the whole section down an octave just for one note. While there are many organs of the English or American symphonic tradition with compasses over g3, which would be the ideal instruments for this transcription, this is a problem to be solved if one plays at an instrument without this luxury. In loud passages, these high notes can simply be omitted without significant harm to the musical texture – with an overtone-rich registration the ear can be tricked into hearing these notes anyways – but in other cases a passage might be registered on a 4' base and be played an octave down. I have still chosen to notate it at original pitch because of the possibility that the organ's compass permits this, and also to encourage creative solutions from the performer.

Ellingford does give suggestions for registrations in his book, though he rarely motivates them and if he does, his primary concern is balance. Imitating orchestral colours seems to be a low priority, and the instructions are wholly organ idiomatic, with medium sized English symphonic organs regarded as the default. This falls very much in line with his general approach: "The chief aim should be to endeavour to make that which is arranged for the organ sound as though it had been originally written for it".[35] While I agree with this in principle, I believe that there is a lot to learn about organ registration through the effort of adapting symphonic orchestration.

It is important to be aware of the fact that even though many organ stops take their names from other instruments they are not necessarily suitable analogues for that instrument when playing a transcription. An oboe on an organ is often very far in timbre from an actual oboe. A big part in this is how on most instruments, sound quality changes depending on register and dynamics in a way the organ doesn't account for. In a loud passage, the brass section can very successfully be simulated with trumpet stops, but playing a soft brass chorale on the same registration with closed swell shutters does not work at all.

About my own approach I can say very generally that I have used the principal stops on

[35] Ellingford, *The Art of Transcribing for the Organ*, 38.

the first manual (or Great) for the strings since it is the largest section with the most presence, if not the loudest. I use reed stops to represent the brass section in loud passages, but in softer dynamics I often combine flute and string stops to find a round and warm timbre, as in the beginning of the first movement. For the woodwinds I also combine flute and string stops, but in different ways. This is one of the reasons why symphonic organ music benefits so much from large instruments; they provide a wide range of tone colours that can be combined in different and subtle ways to simulate specific timbres.

In some cases, the orchestral colour is simply impossible to simulate on the organ, as is the case with plucked instruments and percussion, and in these cases I have tried to find registrations that can fill the same role in other ways. For the celesta I have used the voix celeste which, even though the timbre isn't remotely the same, invokes a similar "ethereal" feeling. I simulate the xylophone solo in the third movement with an 8' + 2 2/3' registration, and for pizzicato in the low strings I have used a gedackt stop. In cases when I want to retain the unpitched percussion, I have simply played its rhythm on the same registration as the rest of the texture.

Needless to say, this is a subject with many nuances and caveats. The examples I have given here cannot properly communicate all possibilities and subtleties of this art, but my intent has been to show my own general approach. Going into detail on which combinations are suitable for which specific instruments and accounting for differences between organ building traditions is a subject that could fill a thesis on its own, so I have chosen to not discuss it further in this text since it is not my primary focus.

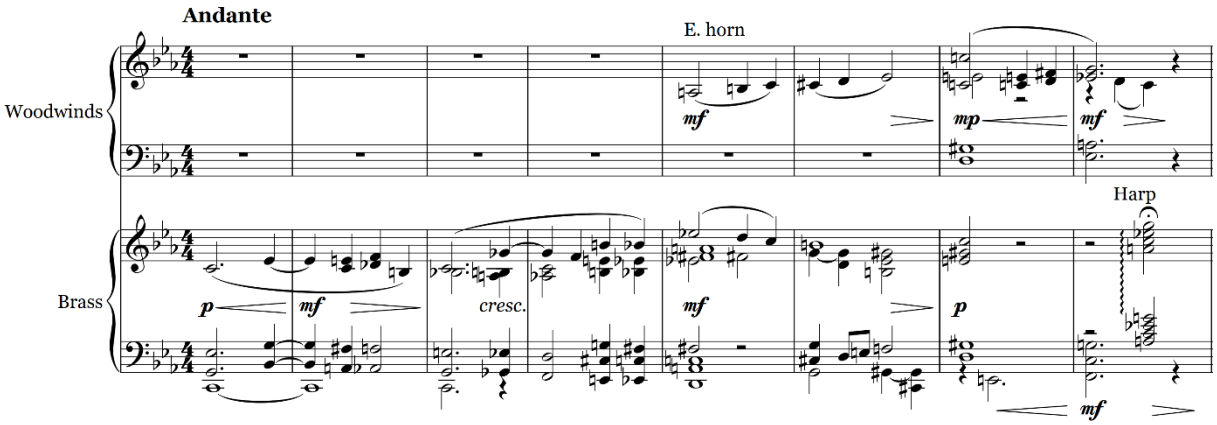
I have recorded the transcription on the Lundén organ from 1909 in Vasa church, Gothenburg - a Swedish-symphonic instrument with g3 compass. Although an American or English instrument would be more relevant, both because of the American music in question and the fact that they are designed with performance of transcriptions in mind, it is an organ that works very well for this music, providing a large palette of colours to build an orchestral sound on. The four movements of the symphony are attached as separate files, Audio 1, 2, 3 and 4, respectively.

Examples

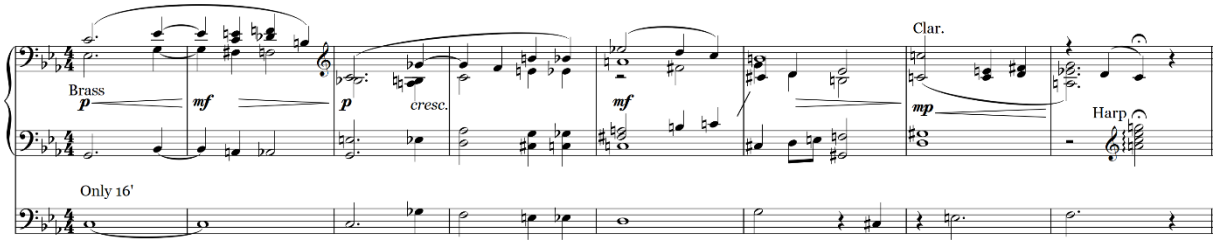
In this section, I will provide examples from my transcription and discuss the reasoning behind my choices. Though it is not a comprehensive list, I will illustrate many of the issues I have encountered and hopefully give an impression of my general thought process. I have included references to timecodes from the recording with the examples.

One of the key problems in transcribing orchestral music for a keyboard instrument is the limited resource of human hands. Playing the complete orchestral texture is often impossible, and

many notes have to be removed, or possibly moved to different octaves. The organ has the advantage of the pedal board which can extend the range of notes played by a single person, but this only adds a maximum of two notes at a time, and since you want the right foot free for the expression pedal it is most practical to keep the pedals to a single line. This problem is clearly demonstrated in the opening bars of the symphony (example 2 and 3).



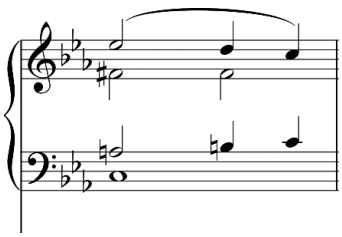
Example 2: Bar 1-8 of movement 1, reduction



Example 3: My transcription (AUDIO 1, 0:00)

The pedal line here is to be played only at 16' pitch, meaning it sounds one octave lower than written. The first three bars are fully realizable, but when the sixth voice enters in the fourth bar, things start to get difficult. Removing doublings is the first and easiest step of reduction, and here the top voice is doubled by a horn an octave down, which can be removed without significant change to the texture.

In the fifth bar the texture gets even more dense, and in addition to the richly voiced brass there is a countermelody in the English horn which should remain intact. Here I remove most doublings. In these cases, I try to find a voicing that sounds good and feels nice to play, but here I chose the lower F# before the upper one on the first beat to get the effect of the horn entering on the third beat, even though I think that the

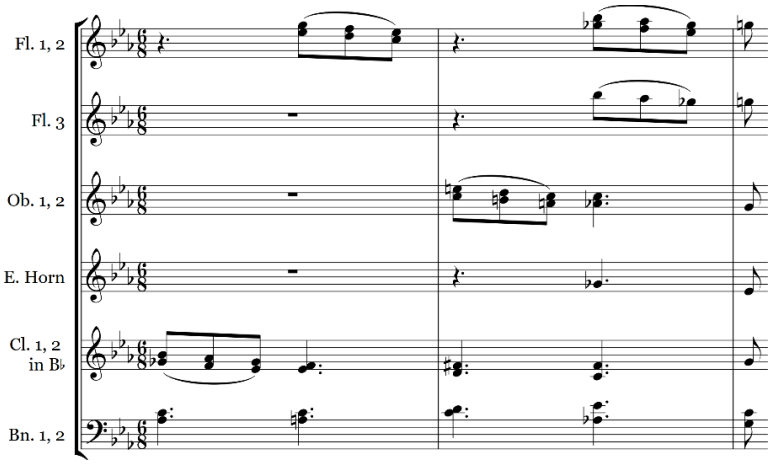


Example 4: Bar 5, alternative

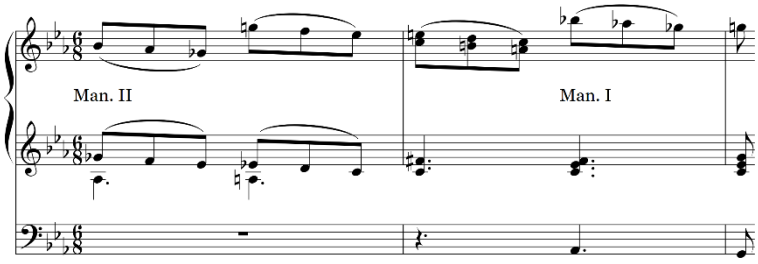
voicing would sound better with the higher F# (example 4). This also means that I have to keep the A in the upper system to fill out the gap in register, even though it is doubled by the English horn. Ideally the English horn would be played on a different manual to separate it texturally from the brass, but this would require further reduction since the brass would have to be played by just one hand, and the timbral difference is not big enough to justify this.

In bar 7 however, the right hand should move to a different manual, and I have reduced the score to the point where the left hand is free to play the harp arpeggio. When doublings have been removed, the next step of reduction is to remove excessive fifths and roots in the chord. I have generally chosen to prioritize keeping thirds, sevenths, and ninths in chords because they are characteristic of Price's musical vocabulary.

In a fast tempo the need to thin out the score is even greater. The music must of course be physically playable, but one must also take into consideration that it should be possible to phrase in a musical way when it is played. The fourth movement is fiercely energetic with an unrelenting stream of eighth notes that seldom ceases. This provides a challenge when leaps in register or manual changes are required. A particularly troublesome example of the latter is found in bar 81-82 (example 5 and 6).



Example 5: Woodwinds in bar 81-82 of movement IV (concert pitch)



Example 6: My transcription (AUDIO 4, 2:22)

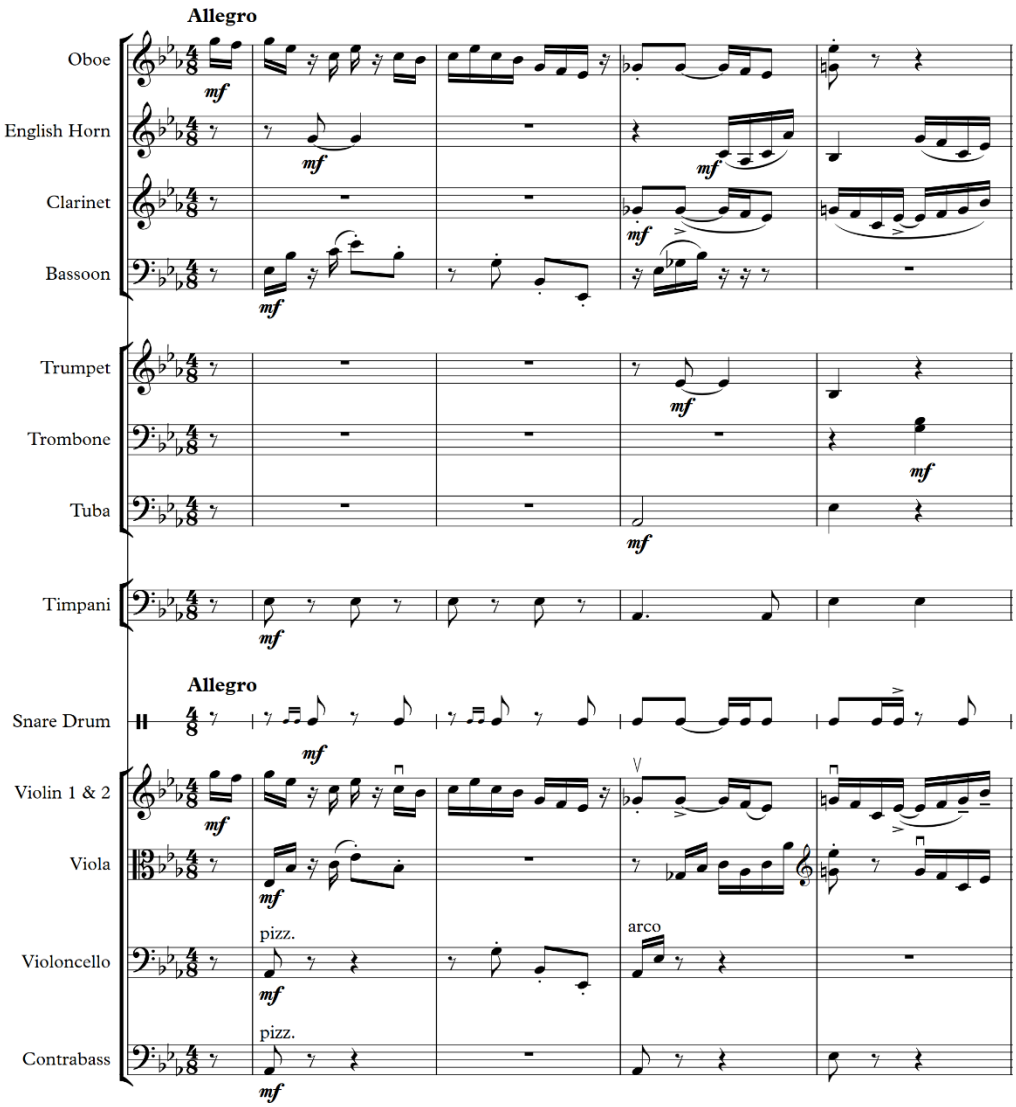
Ideally you would want the recurring motif to be played on different manuals each time while the harmonic support in the bassoons and clarinets stays on the same. Even if the third doublings are removed so it becomes a unison line (which removes valuable harmonic information) this is incredibly difficult to perform without taking liberties with the tempo. I have instead chosen to place everything on the same manual, making both hands equally available, and to move the second flute an octave down in bar 81 to ease the leap in register for the right hand. This makes it possible to keep the number of voices manageable while still communicating the intended harmony.

Unfortunately, this solution sacrifices the effect of the motif jumping between instruments (though it may be possible to achieve with registration changes). In the second half of bar 82 a manual change is required, however, because of the entrance of the strings (not shown in the example) and rising dynamic. I have removed the third doubling in this case to make performance easier; in fact, I remove most cases of third doublings elsewhere in the movement because they often prove to be very difficult to play. About a similar issue in the orchestral accompaniment in Felix Mendelssohn's *Elijah*, Ellingford writes: "It might prove a useful *technical* exercise, to bring these within the reach of one hand on the pianoforte or organ, but no additional gain in artistic effect would be gained. On the other hand, much would be lost in the technical effort required to reproduce the double note passages".[36]

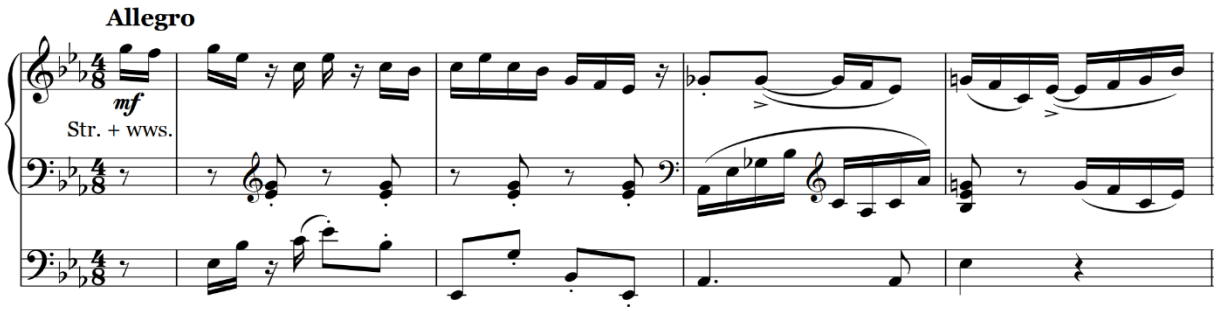
Another common problem, perhaps the most obvious one, is the issue of orchestral effects not idiomatic to the organ. Price employs the percussion section extensively in the symphony, especially in the third movement, and while there are organs with integrated percussion, such as in the Italian 19th century tradition or on American theater organs, it is highly unusual, and therefore the percussion has to be dealt with in another way in order for the transcription to be more generally available for performance.

Using Ellingford's framework, we can ask ourselves if the percussion is essential. In many cases the answer is no, and it can be removed without significantly changing the nature of the music. In the strongly rhythmical third movement, however, the percussion section is a driving force that is in many cases arguably more important than some of the pitched instruments. This is obvious already in the first bars of the movement (example 7 and 8).

[36] Ellingford, *The Art of Transcribing for the Organ*, 13.

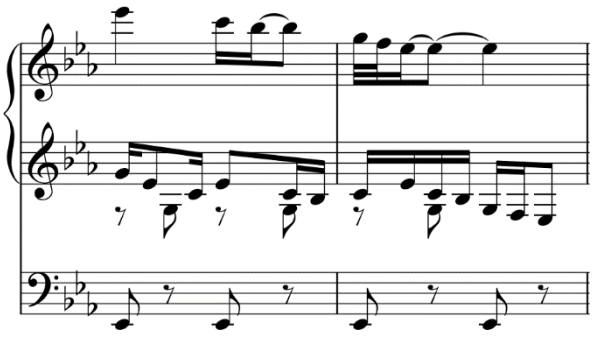


Example 7: Bars 1-4 of movement III (concert pitch)



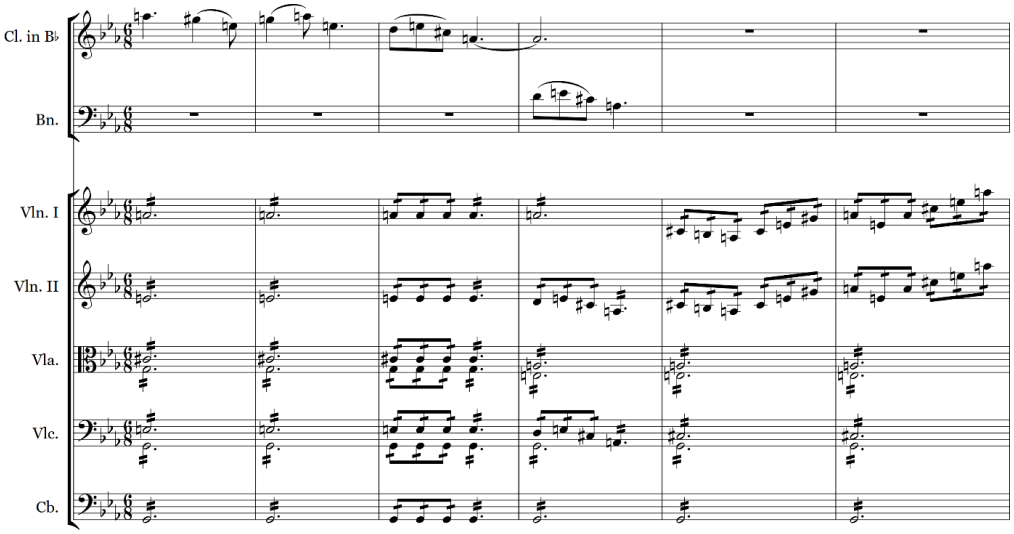
Example 8: My transcription (AUDIO 3, 0:00)

There are three things of interest here: the melody, the accompanying rhythm in the percussion, and the line played by low strings and bassoon. Generally, I want to represent the rhythm in the percussion in some way if it is not already present in another instrument. For instance, in the first two bars I have the left hand playing the rhythm of the snare drum, but instead of putting the timpani in the pedals, I use the bassoon line since it mostly enforces the same beats. In the second bar, however, where there is a break on the first beat in the bassoon but not in the timpani, I have added a note, but placed it one octave lower to separate it audibly from the rest of the line. In the third bar, the snare drum plays in unison with the melody while the timpani have a rhythm not doubled anywhere else. Accordingly, I have the pedals play this rhythm while the hands are free to play the melody and the lower line. In other cases, I have put the snare drum beat in the same hand as another part, for example in bar 173, where the main theme and the snare drum are played by the left hand while the right hand plays the flute part (example 9).

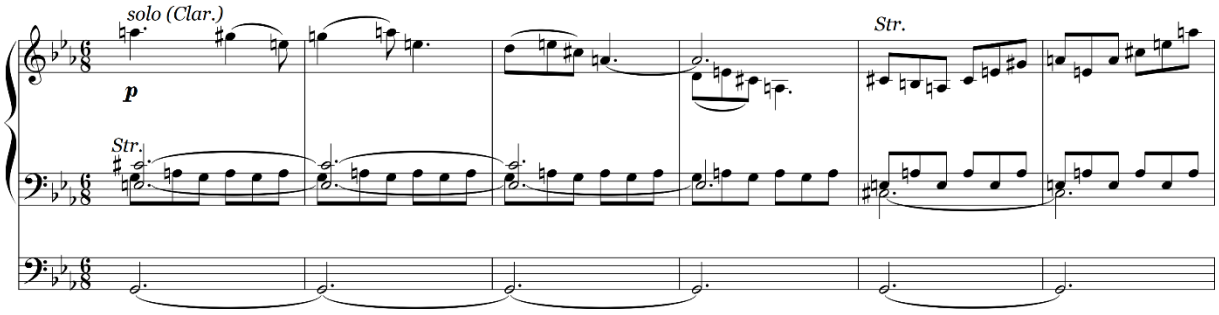


Example 9: Bar 173 of movement III, transcription (AUDIO 3, 4:57)

In the fourth movement, a frequent issue is the use of tremolo in the strings. There are numerous instances of this that require different solutions, and in some cases I have simply chosen to ignore it because I was unable to find a satisfying alternative. The most common method I have employed is the use of alternating notes, as in bar 46 and on (example 10 and 11).



Example 10: Strings and woodwinds in bar 46-51 of movement IV

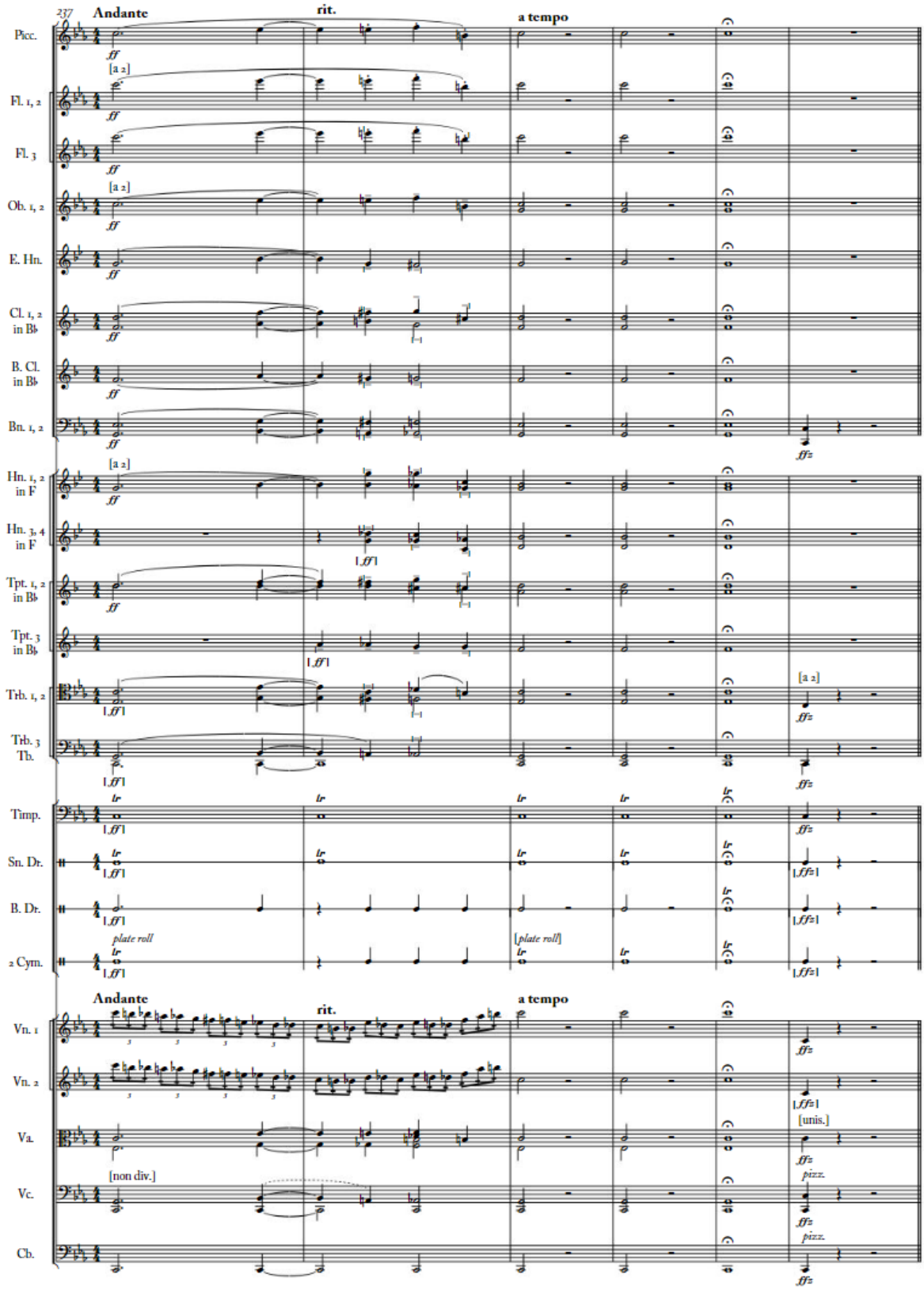


Example 11: My transcription (AUDIO 4, 1:44)

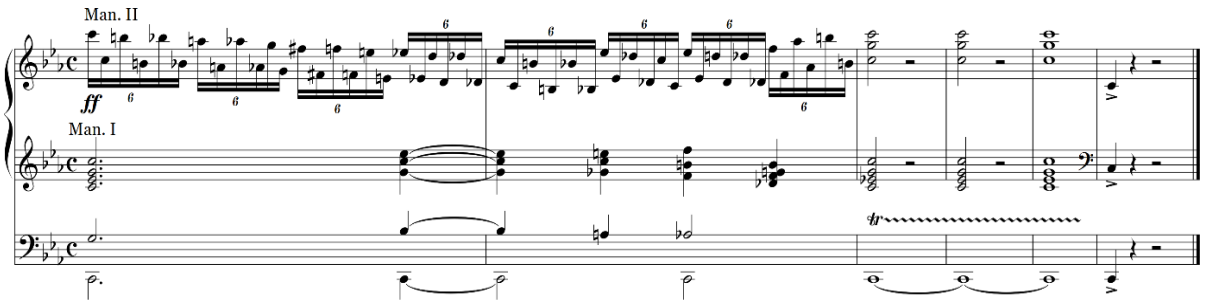
It is not possible to reproduce the same effect on organ. Instead, this solution preserves the sense of movement in the accompaniment while still feeling idiomatic for the instrument. Note that I have kept the movement on eighth-note speed. The last two bars of this example could have been solved using alternating sixteenth notes, which is sometimes suggested in Ellingford's book.[37] The high tempo makes this difficult, however, and it would also have the undesired effect of changing the texture from the preceding bars. I have thus chosen to ignore the tremolo in this case. I have also avoided tremolo figures in the pedals except for sections with high intensity.

In the last six bars of the movement I have employed two solutions for tremolo (example 12 and 13).

[37] Ellingford, *The Art of Transcribing for the Organ*, 65.

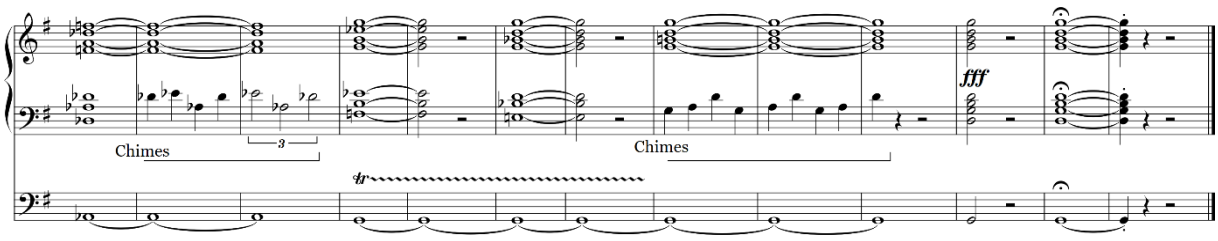


Example 12: Bar 237-242



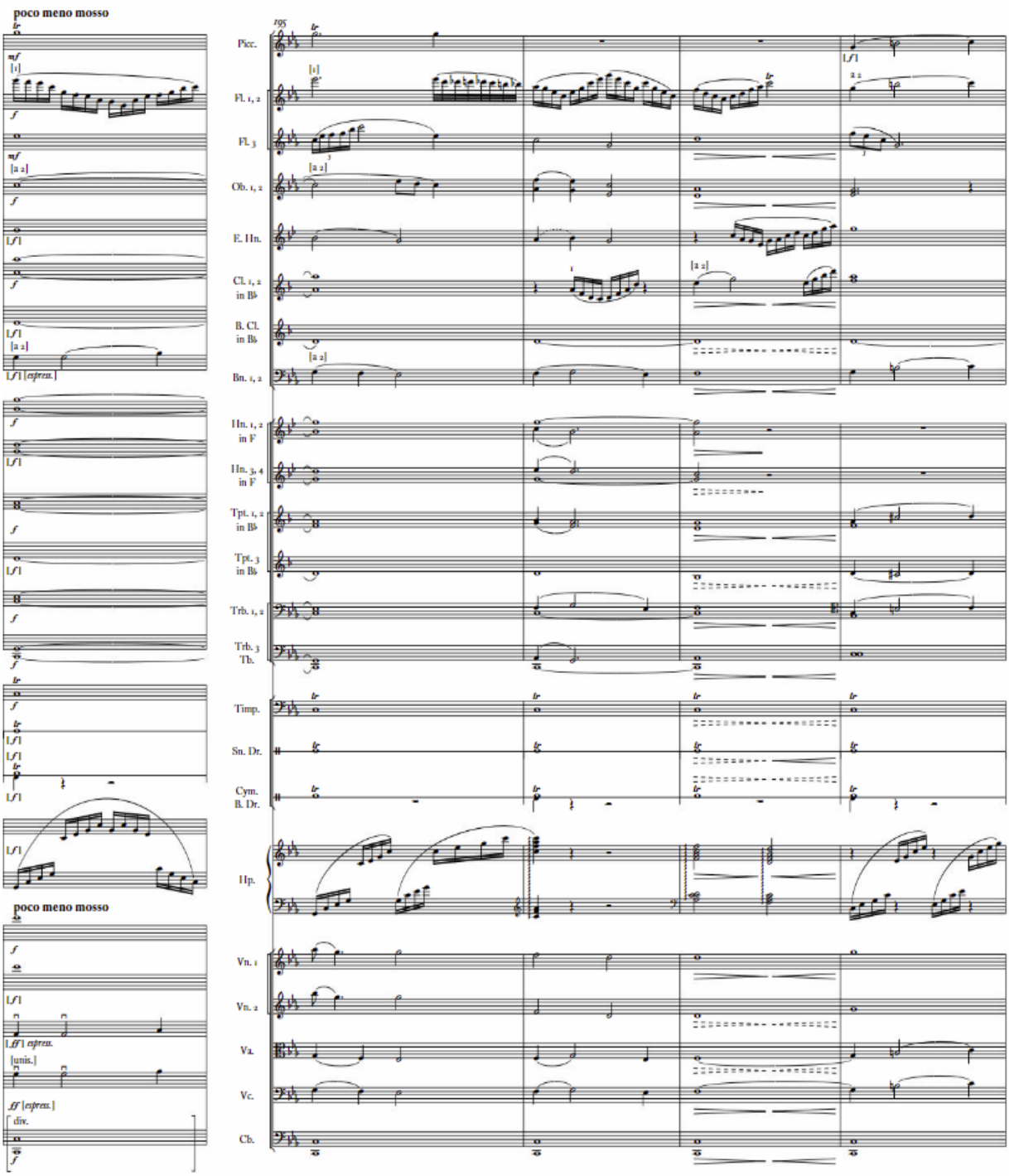
Example 13: My transcription (AUDIO 4, 5:40)

The strings in the first two bars can quite successfully be simulated with alternating octaves. This figure must be placed on a separate manual to avoid clashing with the left hand. The percussion tremolo in bars 239-241 are simulated with a trill in the pedals. This is a technique employed by Price in her organ music. There is one instance in the Suite no. 1 for Organ, but also, more interestingly for this example, in the final bars of Variations on a Folksong which parallels the ending of the symphony (example 14).

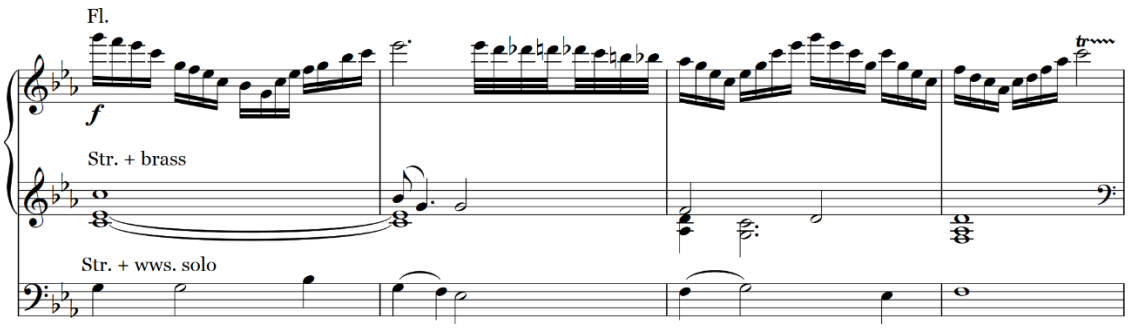


Example 14: Final bars of Variations on a Folksong (Peter, Go Ring Dem Bells) by Florence Price

In certain busy sections, unconventional solutions are required (example 15 and 16).



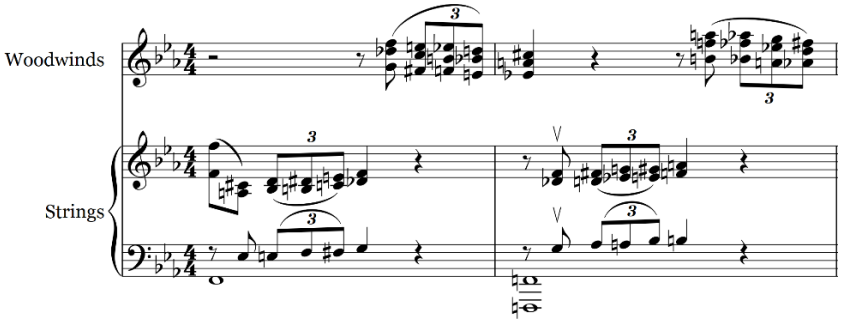
Example 15: Bar 194-198 of movement I



Example 16: My transcription (AUDIO 1, 7:38)

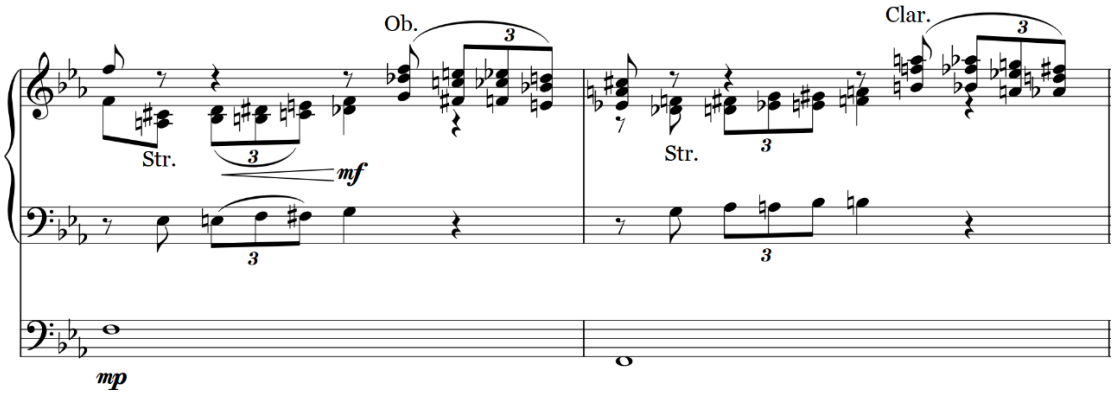
Ellingford might have reduced this texture to a tremolo figure in the right hand, with the left hand playing the theme in the tenor register on a solo registration and the pedal providing the bass, similar to one of his examples from Richard Wagner's Prelude to Parsifal.[38] I have instead chosen to remove the bass, since it is the least interesting part of the texture, and have the pedals play the theme, freeing up the left hand to provide the harmony, with the top voice outlining the violins, while the right hand plays the lively flute part. While one might think that the "Ellingford solution" produces a sounding result closer to that of the original orchestration, much due to the prominence of the percussion tremolo, I found it unsatisfying when experimenting with it. The solution I ended up using preserves more of the music from the score and feels more idiomatic for the organ, even if it might be a bit further from how the passage would sound in the orchestra.

Some passages that might have been simplified I have decided to keep more or less unchanged because they have parallels in Price's organ music (example 17 and 18).



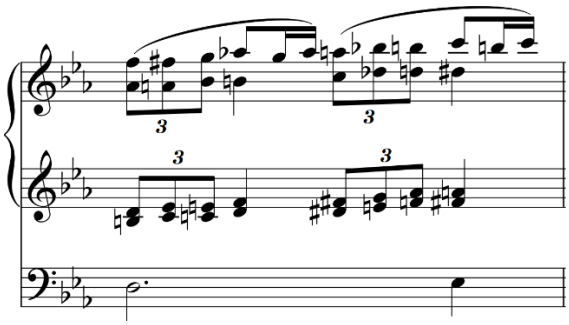
Example 17: Bar 160-161 of movement I, reduction

[38] Ellingford, *The Art of Transcribing for the Organ*, 85.

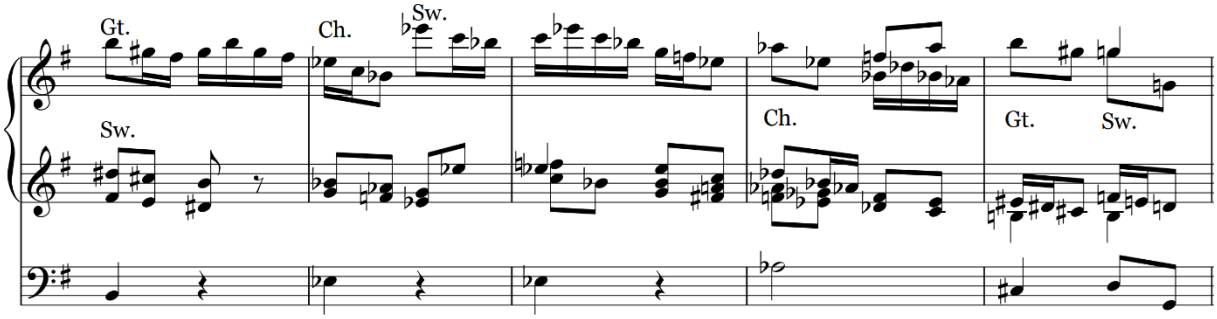


Example 18: My transcription (AUDIO 1, 6:27)

The chords could be reduced to parallel thirds, arguably without changing the music significantly, and the passage could be played on a single manual, with the change in register providing contrast. However, similar figurations can be found in the *Suite no. 1 for Organ* (example 19), here with four-note chords, although the tempo is somewhat slower. Rapid changes in colour through manual changes is also a technique employed by Price in the suite (example 20). Although the passage becomes somewhat technically challenging without simplifying it, it is reasonable to argue that something similar could have been found in one of Price's more demanding organ works, and I have chosen to leave it as it is.



Example 19: Suite no. 1 for Organ, bar 54 of movement I



Example 20: Suite no. 1 for Organ, bar 89-93 of movement IV

Conclusion

The main difficulty of this project was the question of how much I should allow myself to change the work in the transcription process. While it was inevitable that I would put my own stamp on the music in some way, I wanted to stay true to Price's music, which is one of the reasons why I included a study of her organ works in this project. If my goal is to present Price's music to audiences who have never heard it, I believe it's important that I alter the material as little as possible and stay true to her style. While this is impossible to apply in an absolute manner, it is a useful guiding principle, and one that I found grew more and more important to me over the course of the project.

One of my starting goals was to try to limit the difficulty of the transcription. The reasoning behind this was to not have the technical demands limit the group of organists who could conceivably perform the work, which would be in line with my intention to make it more widely known. This proved to be very difficult to achieve. While some of the technical challenges in performance stem from the difficulty of translating orchestral material, as I have shown, some of them are idiomatic of Price's organ works. In the end I found that extensive simplification would alter the nature of the music too much and decided to forfeit this goal, prioritizing faithful representation over accessibility of the score. Price's third symphony is not an "easy" work and trying to make it so would be in conflict with the reason why I chose to do this project in the first place.

The issue of putting my own stamp on the work also fed into the decision of not putting any registration instructions in the score. I inhabit both the role of transcriber and performer in this project, and I think it's important to differentiate between them. Though opinions might differ on the matter, I would consider registration to be the job of the performer, and I would like any potential performer of the transcription to make their decisions based on Price's orchestration rather than my instructions. I of course choose how to write the instrumentation and what to leave out, and construct the score based on how many manuals I intend any given section to be played on, but I think it is important to try to limit how much of my own aesthetics I put into the score.

As for the technical process of transcription, I realize that my method has been very individualistic, but I hope I have provided good reasoning for my choices. The art of transcription has a very steep learning curve and approaching a whole symphony without prior experience is a daunting task. Most striking is the huge amount of decision making involved, but while it was highly mentally exhausting in the beginning, I found that the process became automated surprisingly quickly. Just "doing" proved to be very informative, and the further I got into the work the easier it got. This meant that going back and revising previous work became all the more important, and it's no coincidence that the first movement I transcribed (movement IV) got the most revisions.

I had hoped that Ellingford's textbook would provide me with more concrete advice, but instead I found it interesting mostly as a historical document. The book reveals much of the time it was written in, not only with regards to transcription, but also about views on the organ as an instrument, the music of Johann Sebastian Bach, and repertoire in general. The focus on German music also reveals much of the aesthetics and politics of the time. In her biography on Price, Brown writes about the pervasiveness of the German influence on music in the United States, and how the New England Conservatory where Price studied was deliberately moving against this, with an unusual focus on American music.[39] This was surely an encouraging factor in Price's later embrace of African American aesthetics. I also can't help but to connect this with my difficulty of applying Ellingford's book to Price's music.

While I have made the effort to ground the transcription in the style of Price's organ works where applicable, the reality is that her symphonic writing is quite different, and making the transcription feel "as though it had been originally written for the organ" proved difficult to achieve. However, there have been moments when I play the transcription and feel like I recognize the physicality of Price's organ music in my hands due to the harmonies she uses. There are many parallels to draw between the symphony and the organ suite, such as structure, harmonic and melodic language, similar figures and so on, but generally they feel very different to play. This is most obviously attributable to instrument-specific techniques such as tremolo, and the fluidity of the orchestration in the symphony which requires frequent manual- and registration changes, but also to differences in melodic writing and accompanimental figures. For example, the symphony's melodies tend to use more long note values – the melodies in the organ suite generally have more movement –, has much less movement in the bass, and makes use of sweeping arpeggios which are not found in the organ works.

In the end, this project has taught me a lot. Firstly, it has allowed me to immerse myself in the music of Florence Price and get to know it on a level not possible just by playing the organ repertoire. I can now see these works in relation to her orchestral music, as well as the wider historical context. Spending ample time with the score of the symphony has also been very valuable for expanding my own knowledge of orchestration. Secondly, it has made me into a better organist and given me deeper insight into my instrument. Transcriptions of orchestral music push the boundaries of organ playing, whether in the art of registration or in the technical act of playing, and requires a comprehensive understanding of the instrument that few other kinds of repertoire demand. It has also given me a clearer view of what I can expect myself to achieve with my instrument. I wrote the transcription at the computer before I tried it out on an instrument, and I had to make assumptions about what was technically possible.

[39] Brown, *The Heart of a Woman*, 42.

Many of these assumptions turned out to be false in either direction – I alternatingly under- or overestimated my ability – which made me re-evaluate the affordances of the organ. Approaching registration from the perspective of orchestral timbres has also given me new insights about how the different voices in the organ can blend in various ways to create new sounds, and forced me to listen to how the stops actually sound instead of just conceptualizing them as the idea of their names, a trap all too easy for organists to fall into.

Lastly, this project has opened the door of non-canonical music as teacher for me, showing that not only is there a large number of composers and works that deserve wider performance, but that this music has value in what it can teach us. It is not only out of some sense of justice for these composers that they should get wider recognition, but that our field has been made poorer from the lack of their perspective. The music of Florence Price, as well as other black composers contemporary with her such as William Grant Still and William Dawson, holds a unique place in music history and in the repertoire, especially as far as organ literature goes, and it is important that we not only consider it worthy of performance, but capable of expanding our understanding of music in general.

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Ritter, Carol. *Cultural Influences of Organ Music Composed by African American Women*. College Music Symposium, vol. 55, 2015. JSTOR, www.jstor.org/stable/26574395.

Appendix 1: Audio files

Recording of the organ transcription of Price's Third Symphony on the 1909 Lundén organ in Vasa church, Gothenburg:

AUDIO 1.mp3 – I. Andante - Allegro

AUDIO 2.mp3 – II. Andante ma non troppo

AUDIO 3.mp3 – III. Juba: Allegro

AUDIO 4.mp3 – IV. Scherzo: Finale

Symphony no. 3

I

Florence B. Price
Transcription for organ by Benjamin Kjell

Andante

Brass
p *mf* *p* *cresc.* *mf* Clar. *mp* Harp

Only 16'

9

p Brass Fl. *mf* Wws. *cresc.* **poco rit.** **a tempo** Solo tpt. *mp*

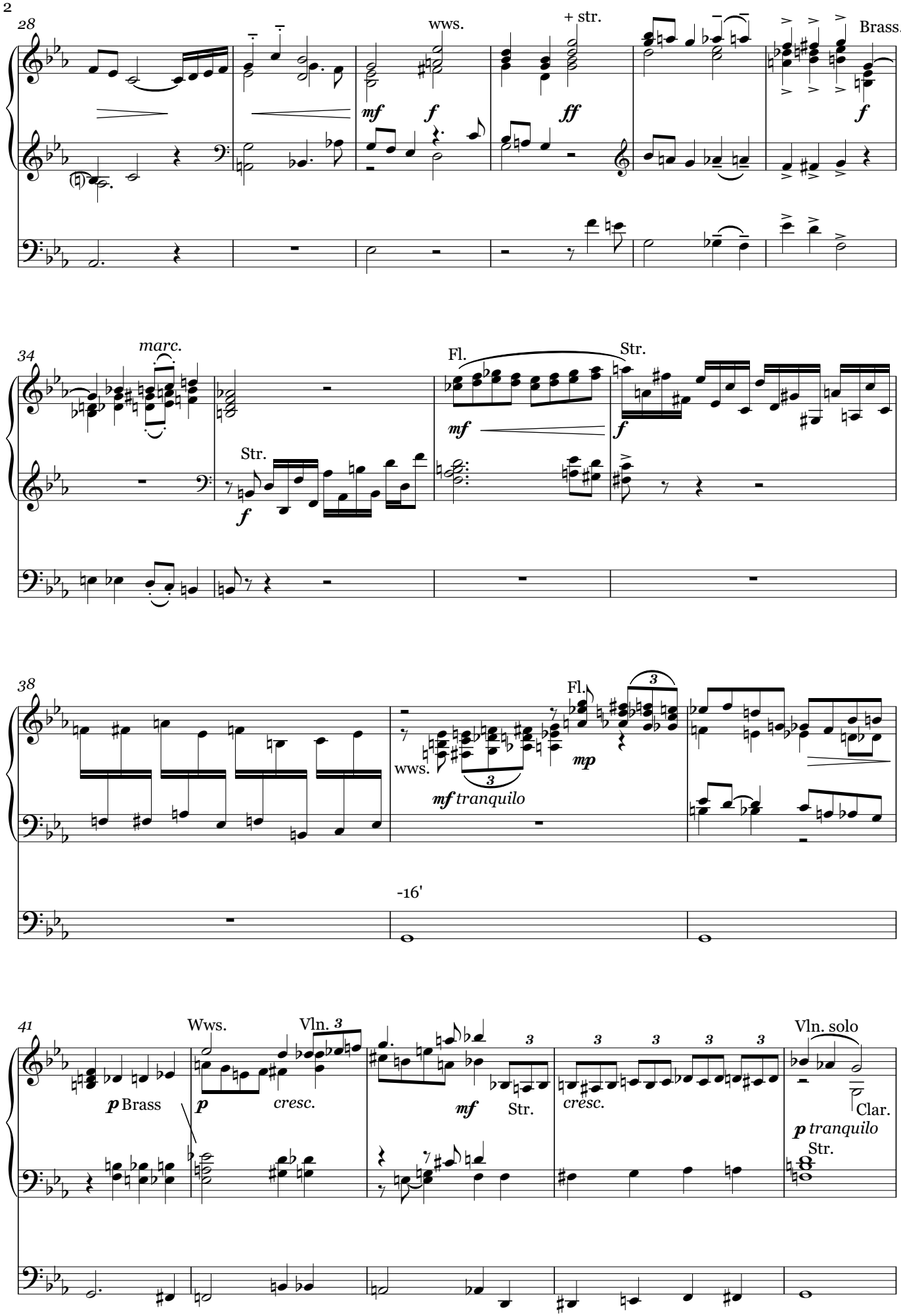
16

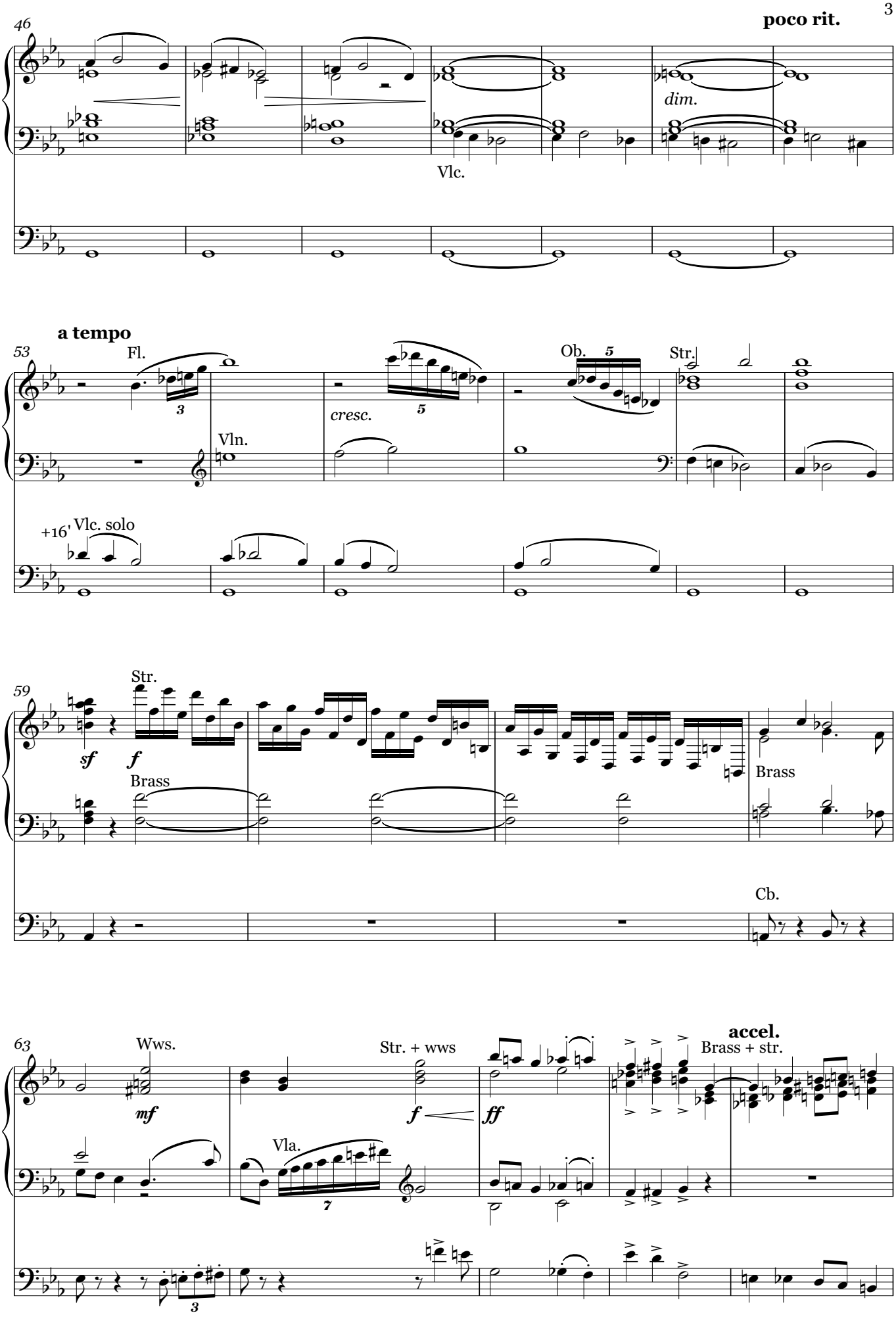
Fl. solo wws. **poco rit.** **Allegro** Vlc. *f* Fl. *p* Hp. + clar.

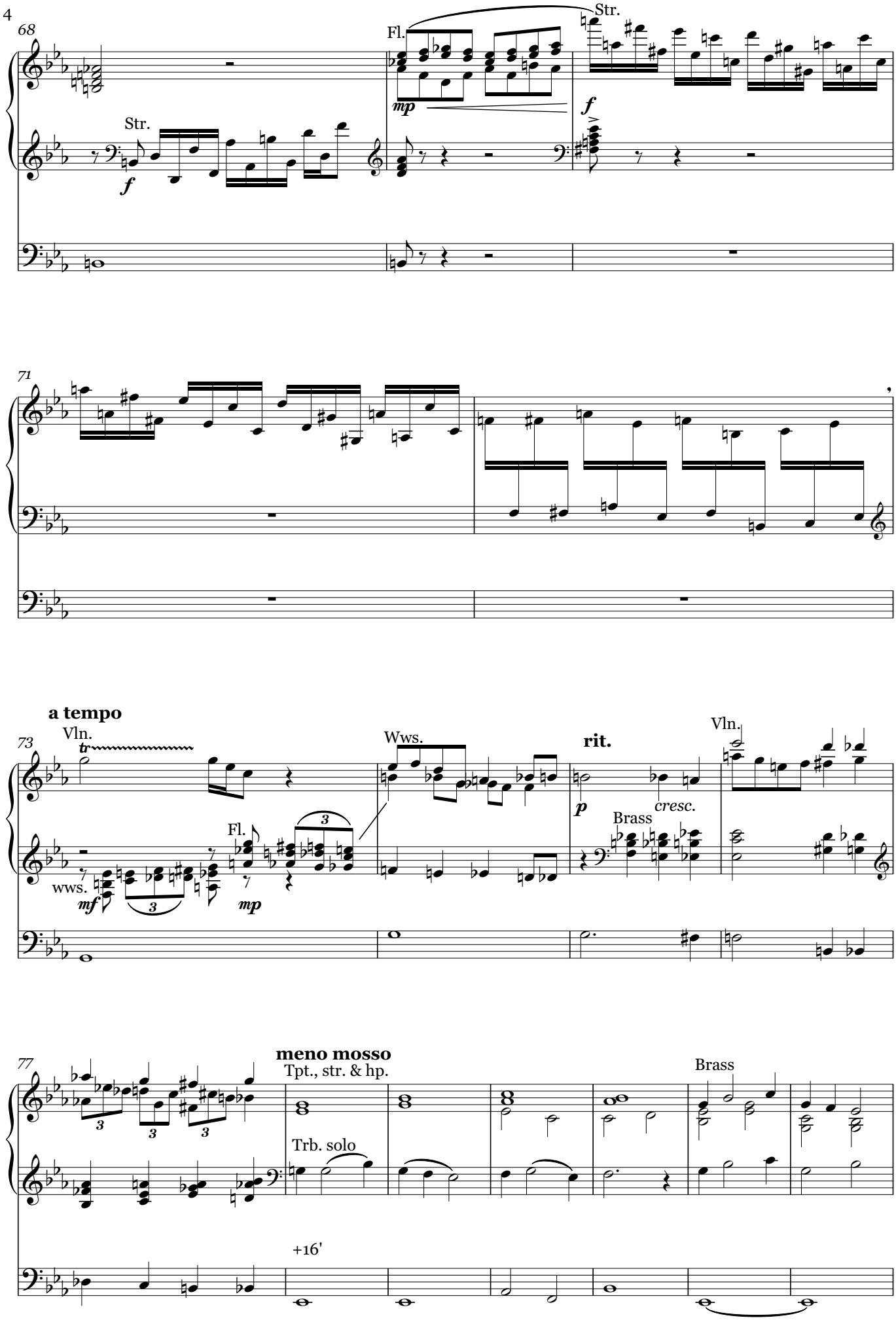
22

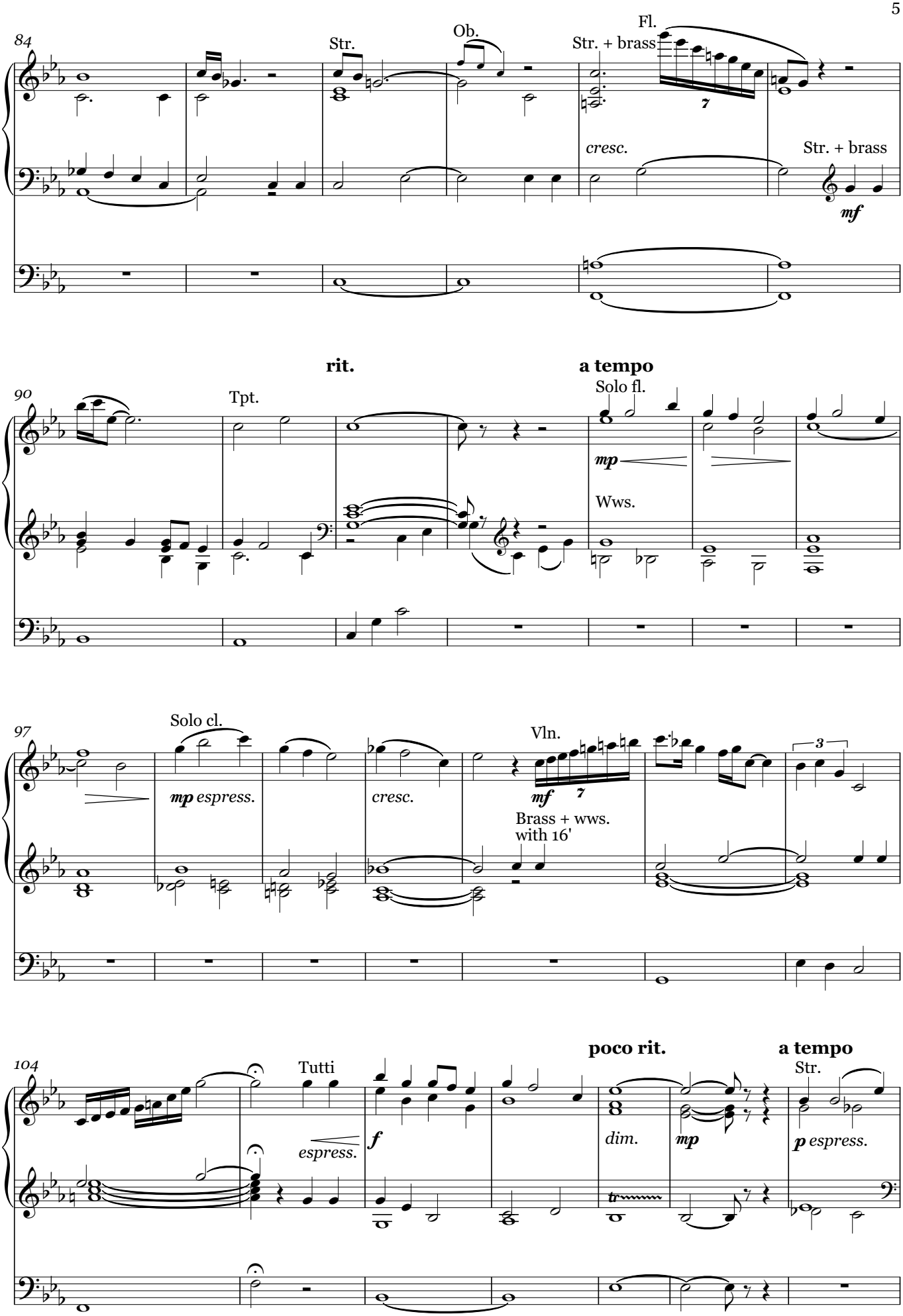
poco rit. **a tempo** *mp* Str. *p*

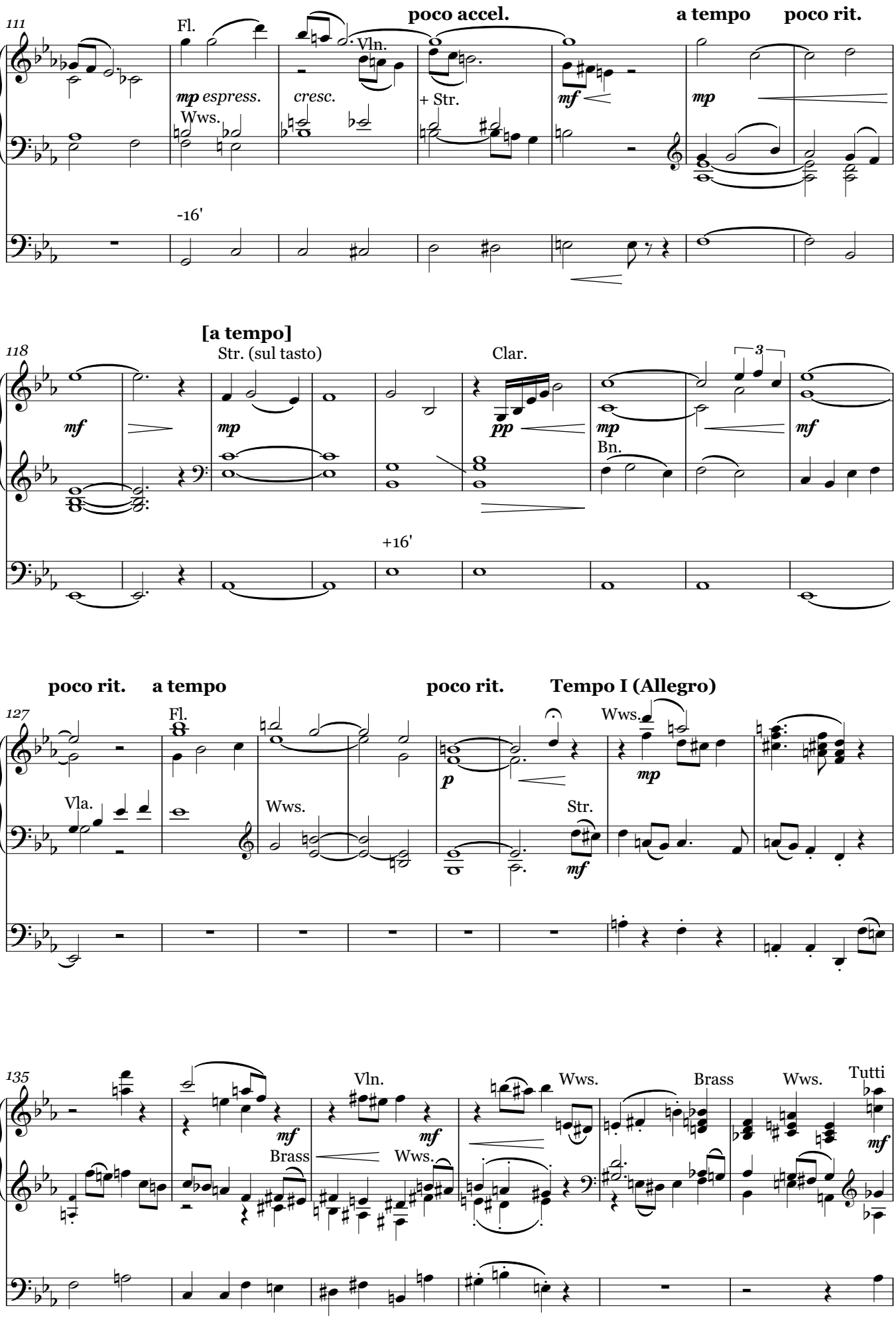
Str. *mp* *f*

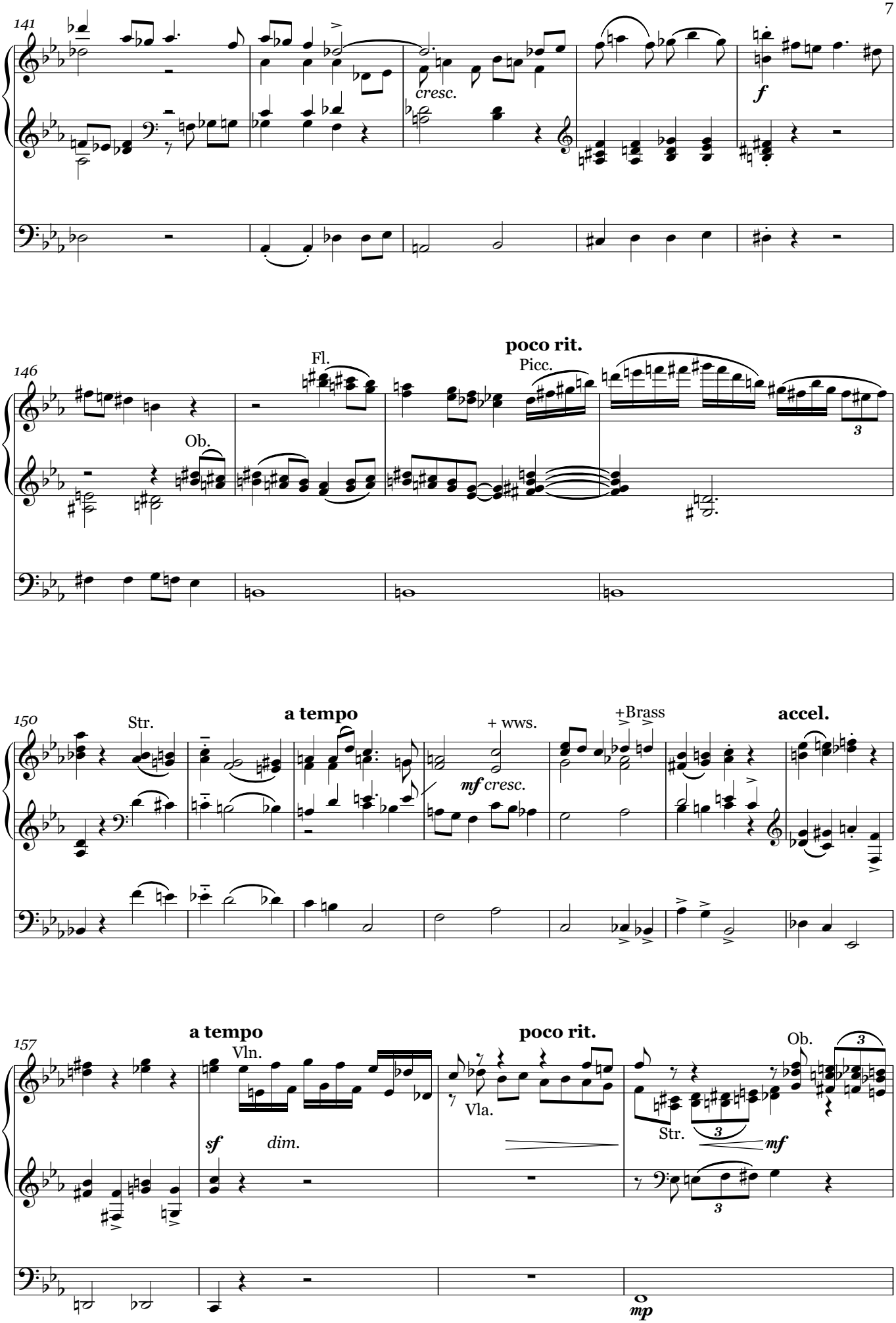

28
wws.
+ str.
Brass.
mf
f
ff
f
34
marc.
Fl.
Str.
mf
f
Str.
f
38
Fl.
wws.
mp
mf tranquilo
-16'
41
Wws.
Vln.
Vln. solo
p Brass
p
cresc.
mf
Str.
cresc.
Clar.
p tranquilo
Str.

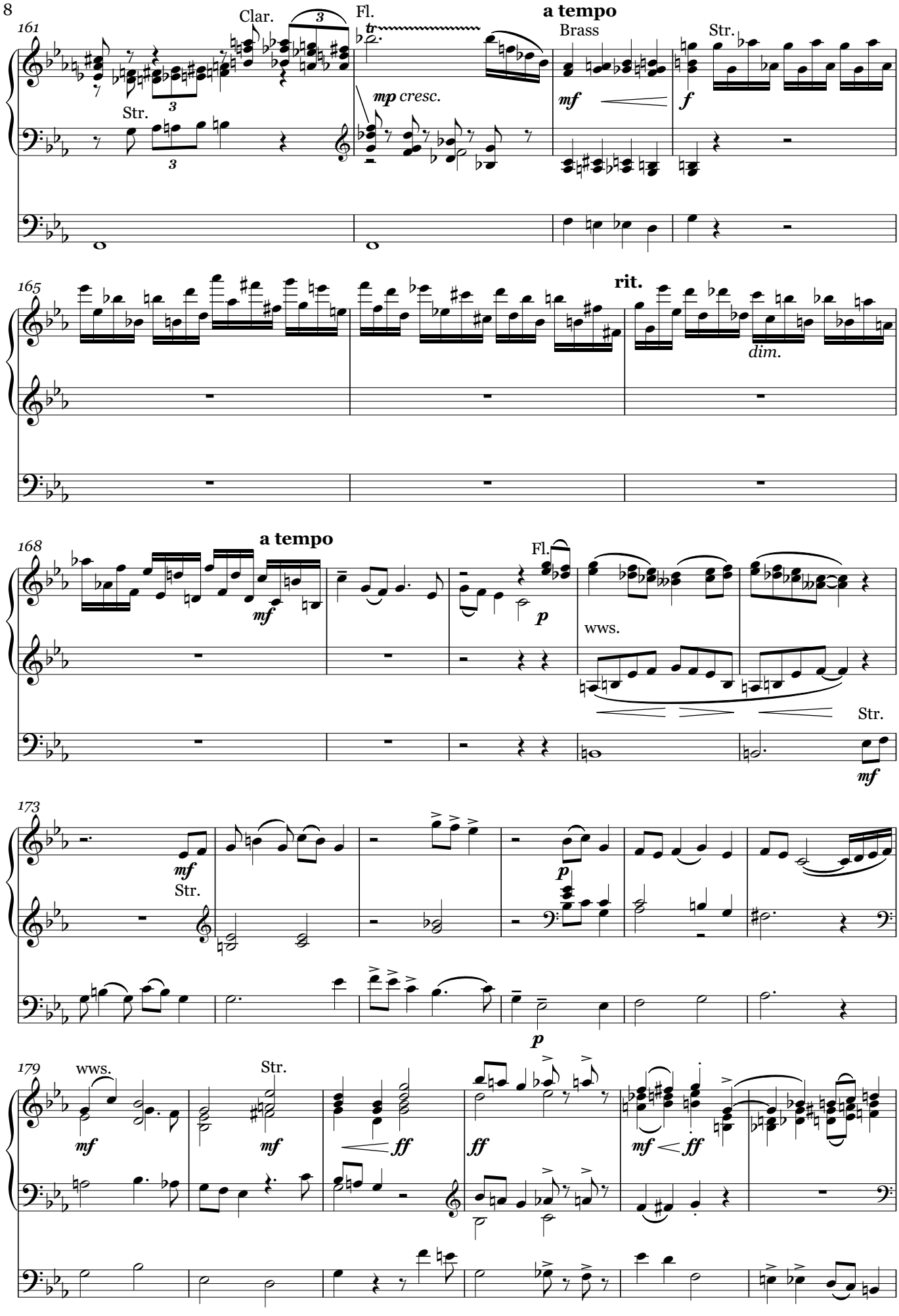

46
poco rit.
dim.
Vlc.
a tempo
53
Fl.
Vln.
cresc.
Ob.
Str.
+16'
Vlc. solo
59
Str.
sf
f
Brass
Brass
Cb.
63
Wws.
mf
Str. + wws
f
ff
Brass + str.
accel.
Vla.


68
Fl.
Str.
mp
f
Str.
f
71
a tempo
Vln.
tr
73
Wws.
rit.
Vln.
wws.
mf
Fl.
mp
p
cresc.
Brass
meno mosso
Tpt., str. & hp.
77
Brass
Trb. solo
+16'


84
Str.
Ob.
Fl.
Str. + brass
cresc.
Str. + brass
mf
rit.
a tempo
90
Tpt.
Solo fl.
mp
Wws.
97
Solo cl.
mp espress.
cresc.
Vln.
mf
Brass + wws.
with 16'
3
104
Tutti
espress.
f
poco rit.
a tempo
Str.
dim.
mp
p espress.


111
Fl.
poco accel.
a tempo
poco rit.
Vln.
mp espress.
Wws.
cresc.
+ Str.
mf
mp
-16'
[a tempo]
118
Str. (sul tasto)
Clar.
mf
mp
pp
mp
Bn.
mf
3
+16'
poco rit.
a tempo
poco rit.
Tempo I (Allegro)
127
Fl.
Wws.
p
mp
Vla.
Wws.
Str.
mf
135
Vln.
Wws.
Brass
Tutti
mf
mf
Brass
Wws.
mf


141
cresc.
f
146
Fl.
Ob.
poco rit.
Picc.
150
Str.
a tempo
+ wws.
mf cresc.
+Brass
accel.
157
a tempo
Vln.
sf
dim.
poco rit.
Vla.
Ob.
Str.
mf
mp


161
Clar.
Fl.
a tempo
Brass
Str.
Str.
mp cresc.
mf
f
165
rit.
dim.
168
a tempo
Fl.
mf
p
wws.
Str.
mf
173
mf
Str.
p
p
179
wws.
Str.
mf
mf
ff
ff
mf
ff

185

poco accel.

mp

f

Str.

188

a tempo

poco rit.

wws.

Str.

191

a tempo

Brass

mp

Str.

cresc.

poco meno mosso

Fl.

f

Str. + brass

Str. + wws. solo

195

Wws.

+ str.

(on C)

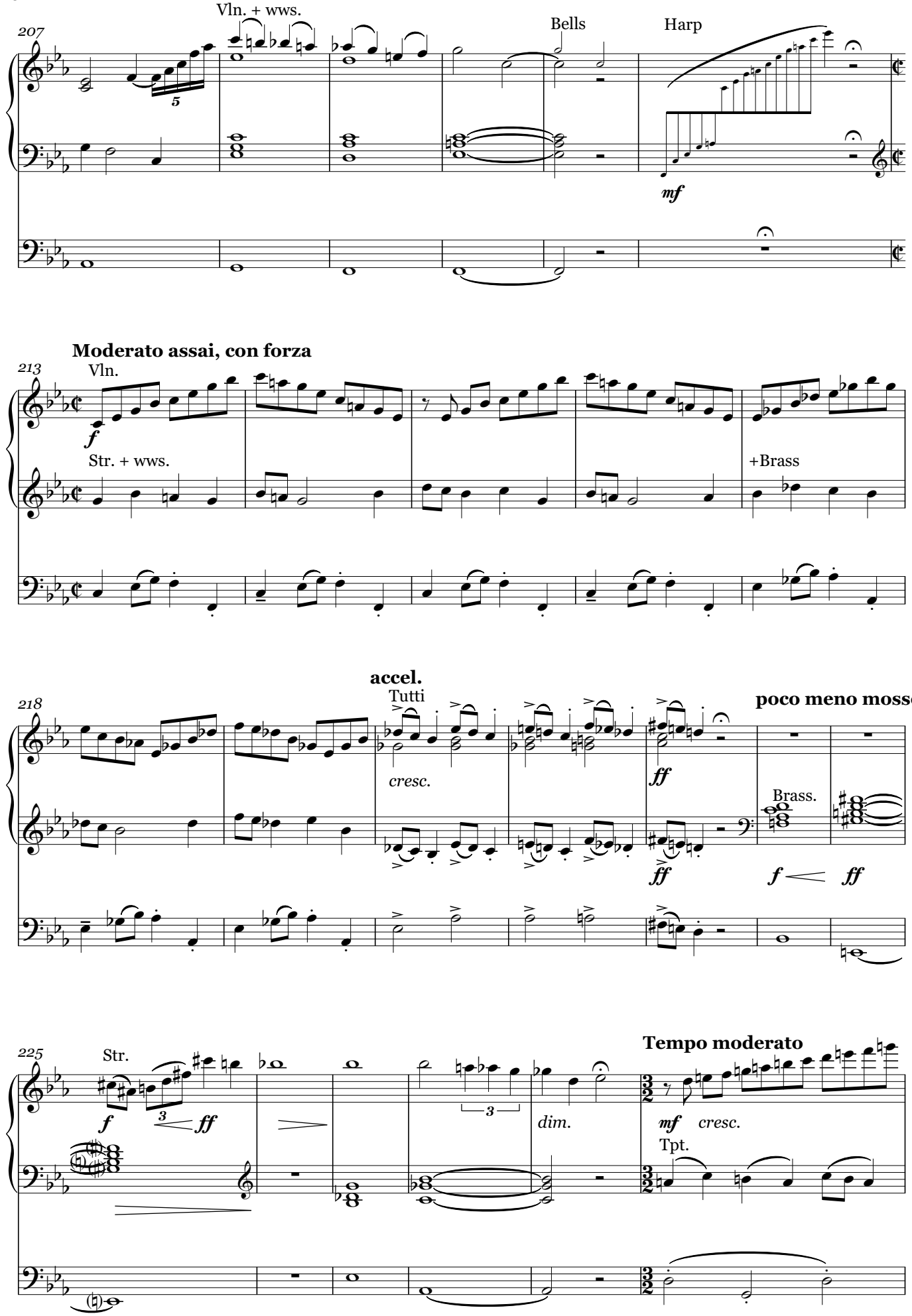
Tbn.

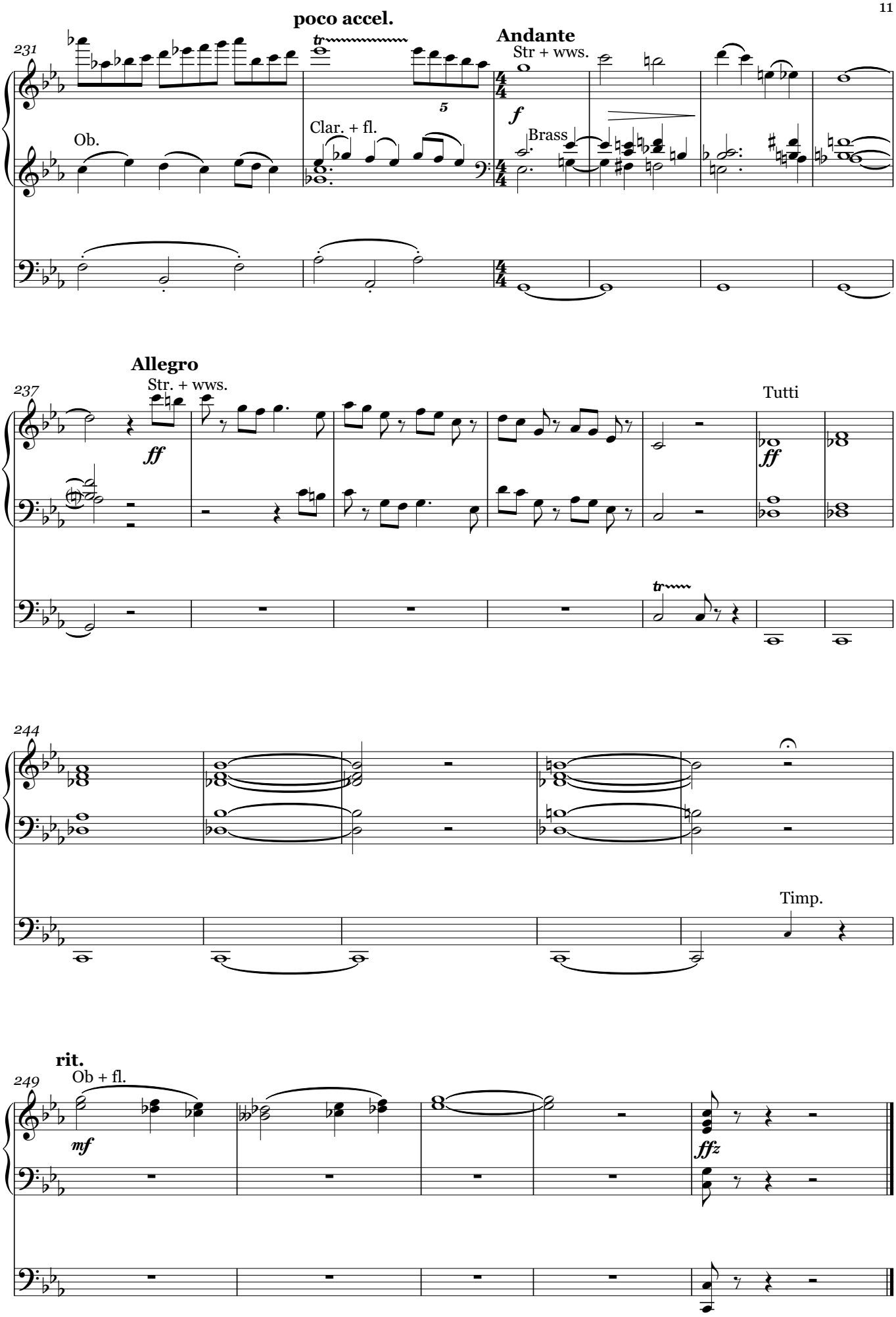
200

rit.

a tempo

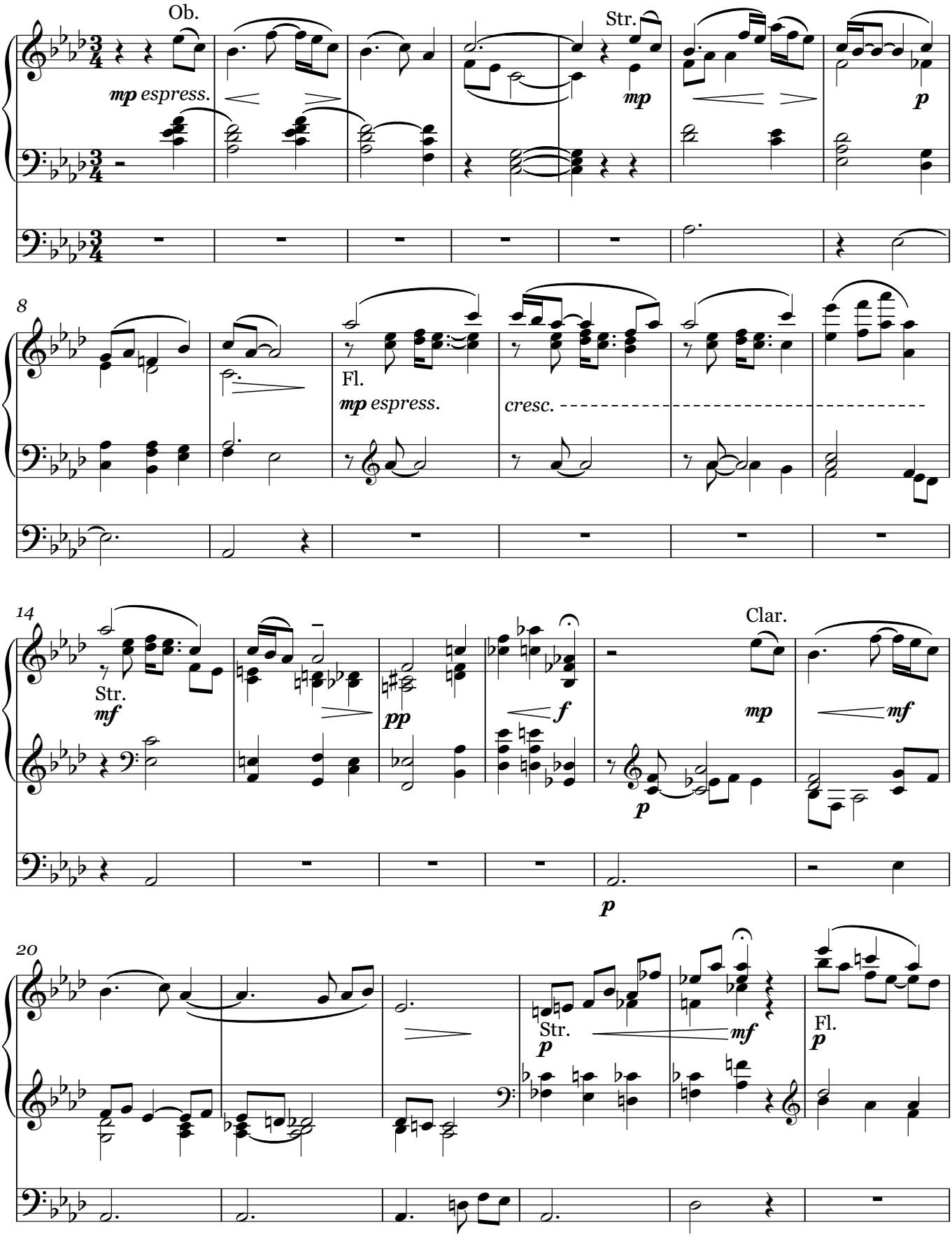
f

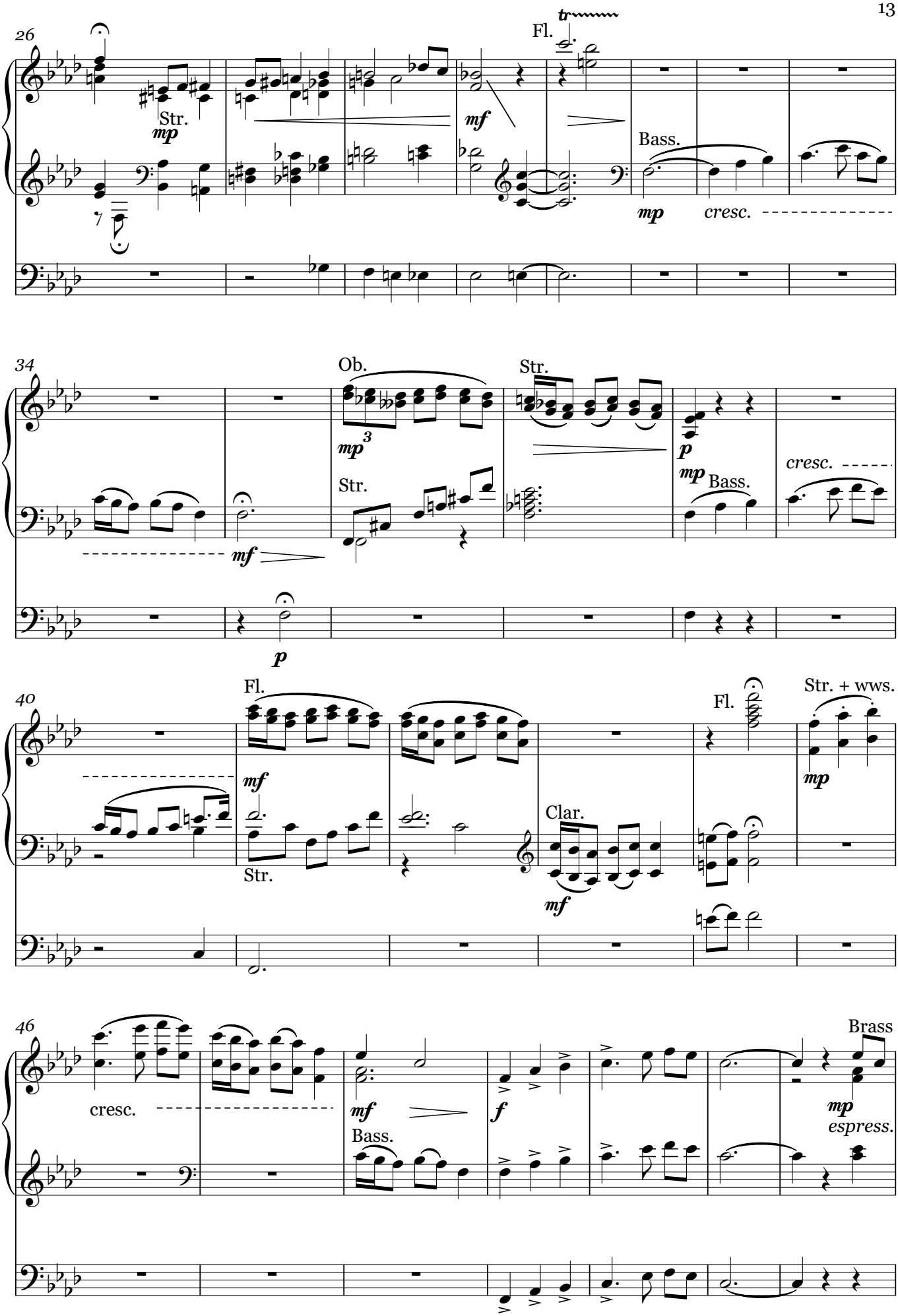

207
Vln. + wws.
Bells
Harp
mf
Moderato assai, con forza
213
Vln.
f
Str. + wws.
+Brass
accel.
Tutti
218
cresc.
ff
poco meno mosso
Brass.
f
ff
225
Str.
f
ff
dim.
Tempo moderato
mf
cresc.
Tpt.


poco accel.
231
Ob.
Clar. + fl.
Andante
Str + wws.
Brass
Allegro
237
Str. + wws.
Tutti
244
Timp.
rit.
249
Ob + fl.

II

Andante ma non troppo




26
Fl.
tr
Str.
mp
mf
Bass.
mp
cresc.
34
Ob.
Str.
mp 3
p
mp
Bass.
cresc.
mf
Str.
p
40
Fl.
Fl.
Str. + wws.
mf
mp
Clar.
Str.
mf
46
Brass
cresc.
mf
f
mp
espress.
Bass.

53

Str.
mp

- 16'

60

Brass

mf espress.

67

Fl.
mf

Str.
mp

cresc.

poco accel.

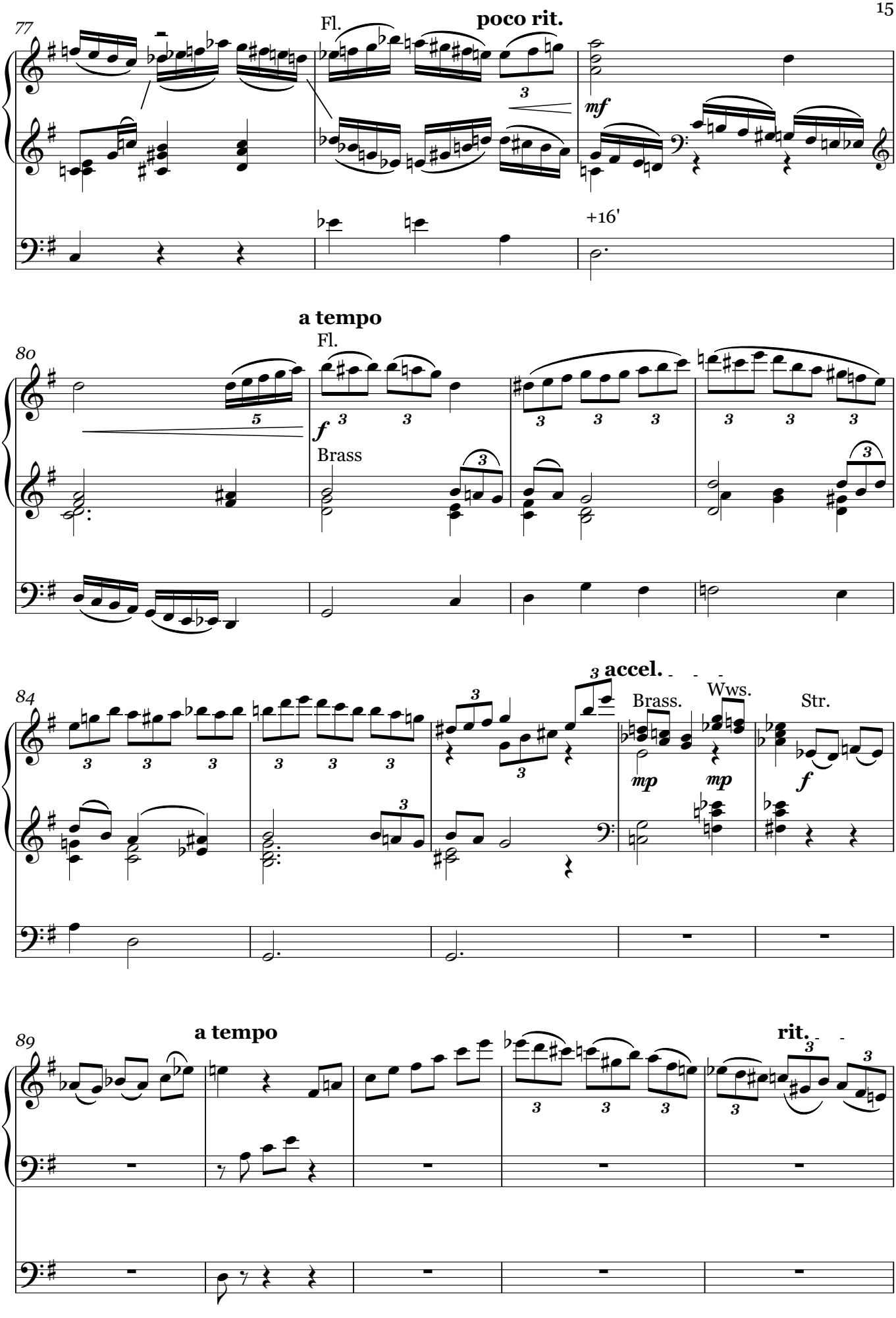
- 16'

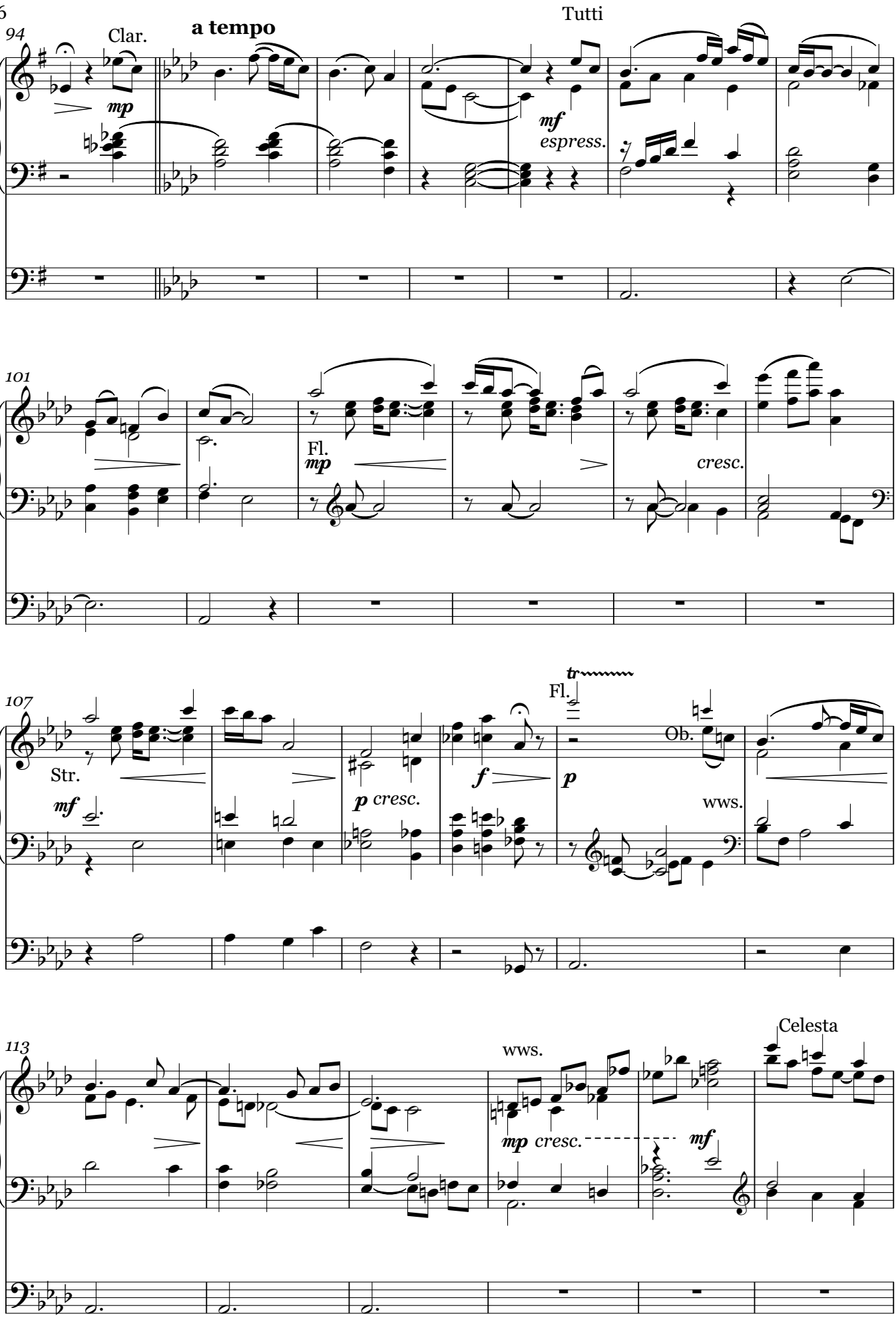
73

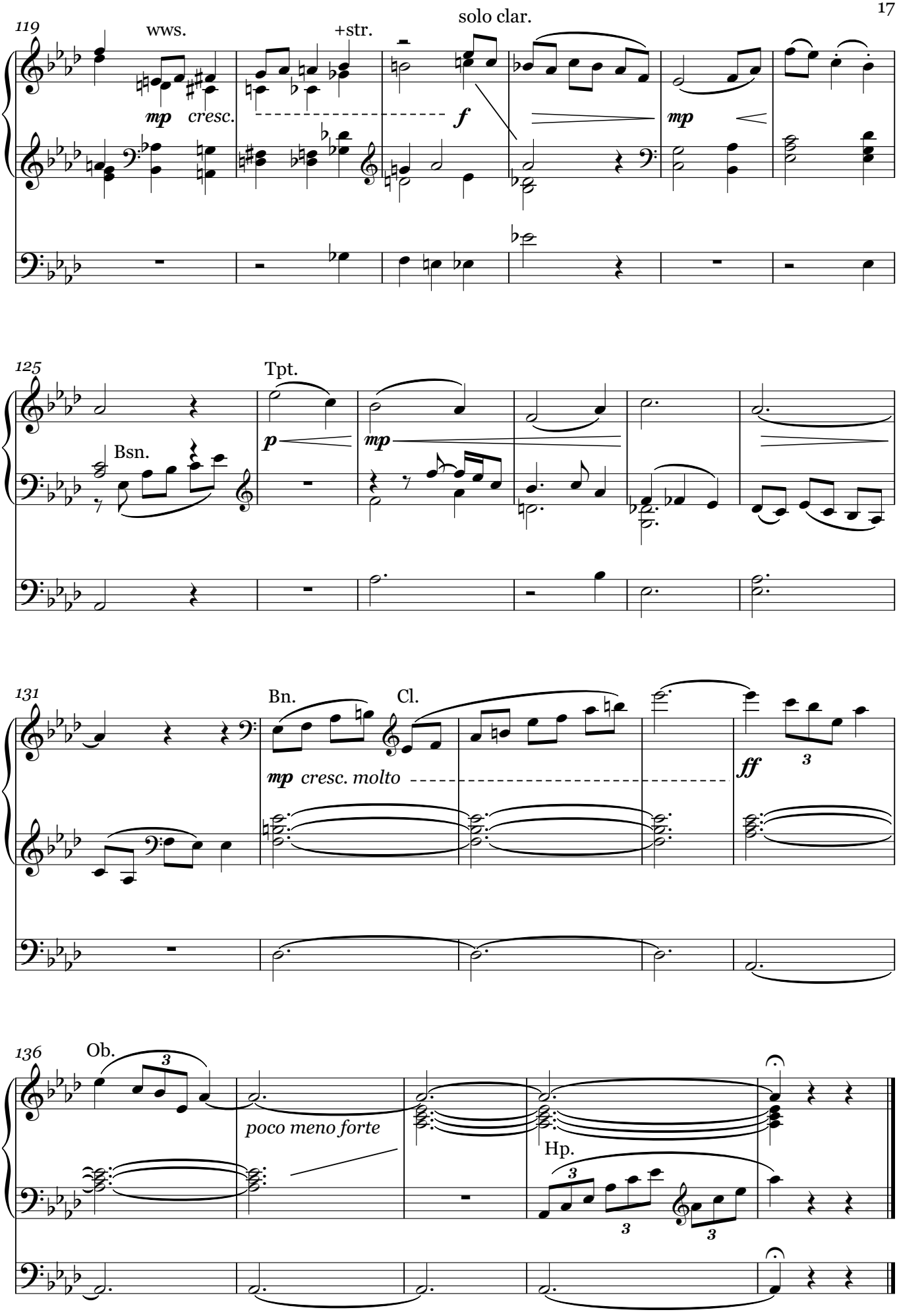
poco rit.

a tempo
mp

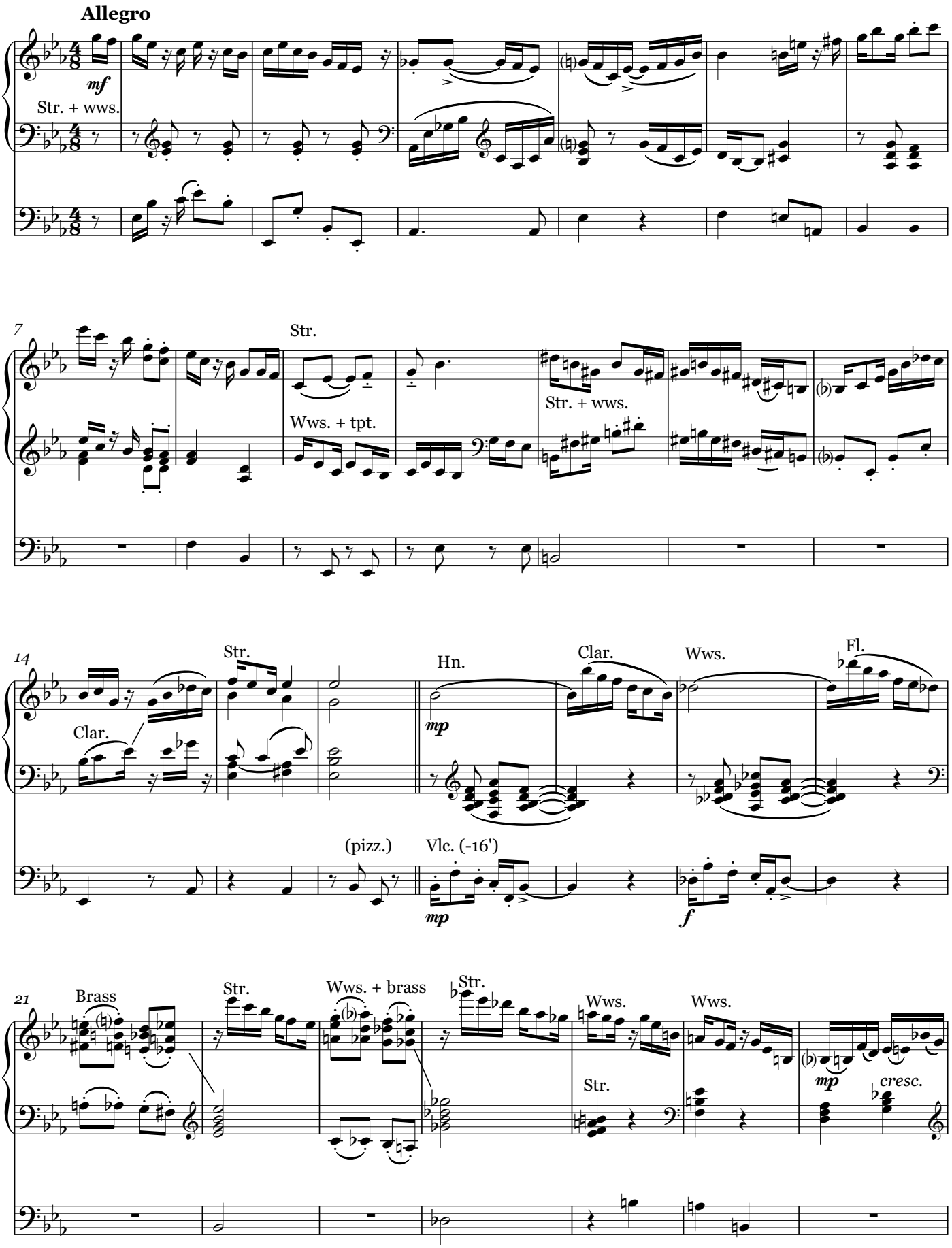
Clar.

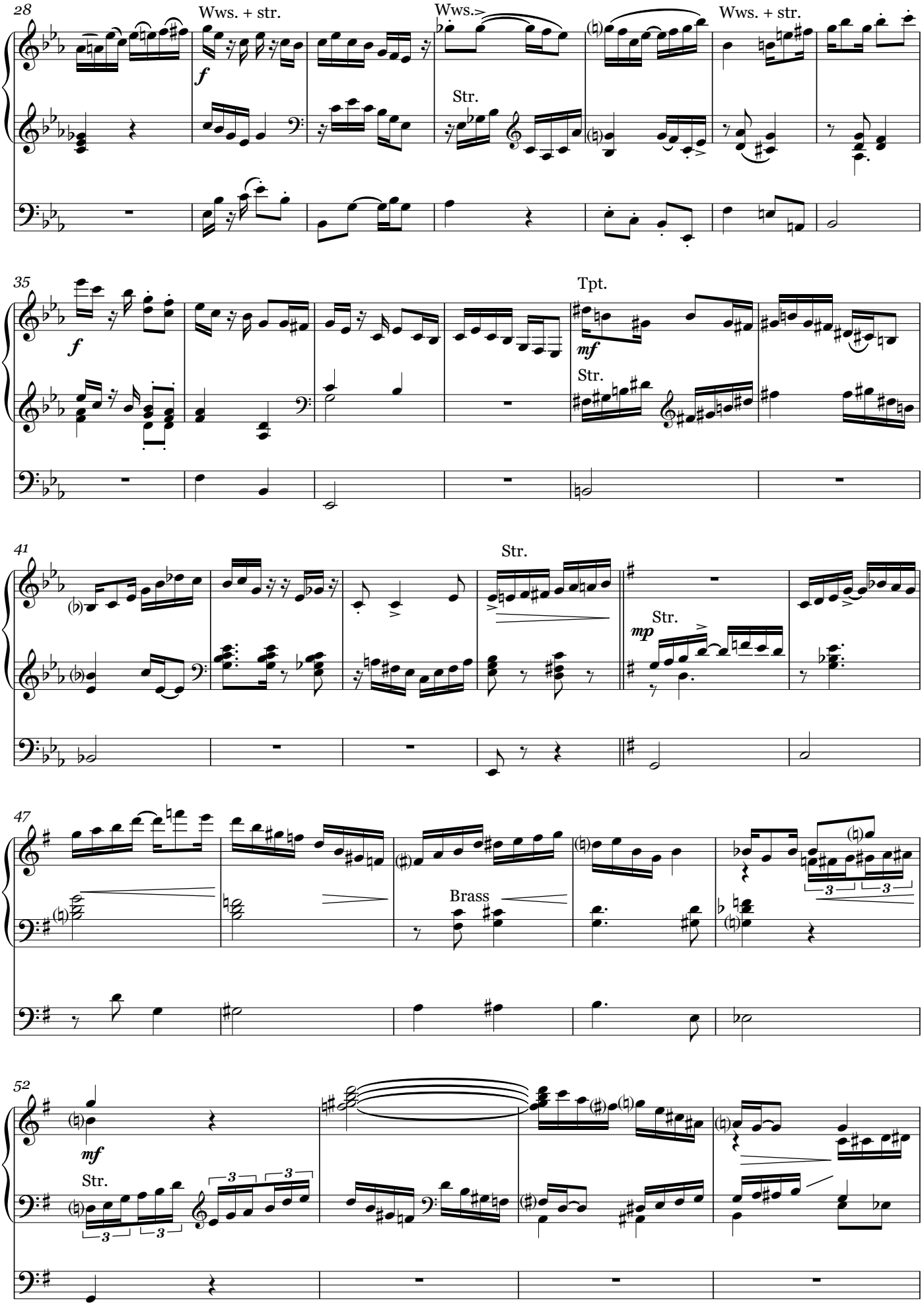

77
Fl.
poco rit.
mf
+16'
a tempo
80
Fl.
f
Brass
84
accel.
Brass.
Wws.
Str.
mp
mp
f
89
a tempo
rit.

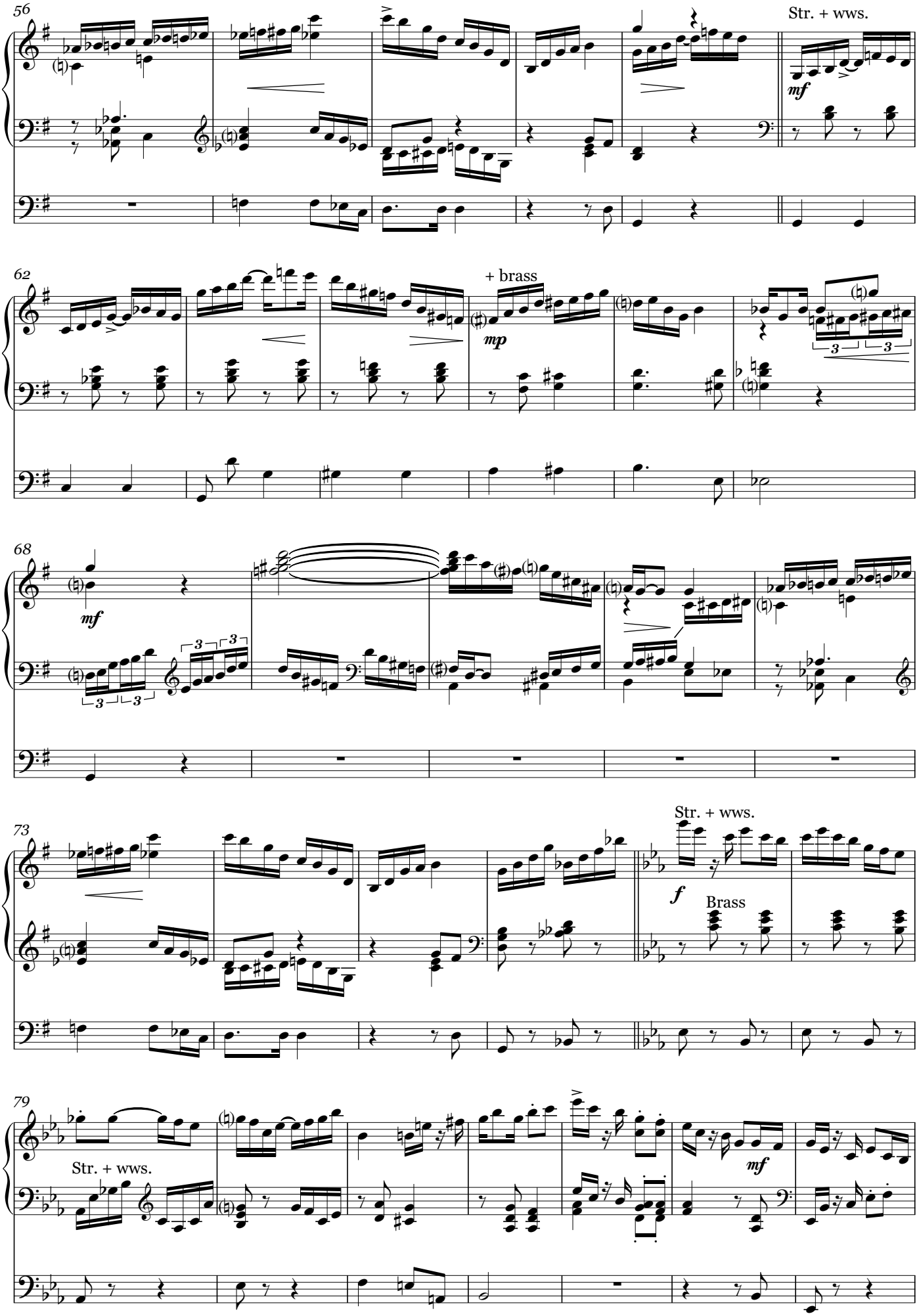

94
Clar.
a tempo
Tutti
mp
mf
espress.
101
Fl.
mp
cresc.
107
Str.
mf
p cresc.
f
tr
Fl.
p
Ob.
wws.
113
wws.
mp cresc.
mf
Celesta

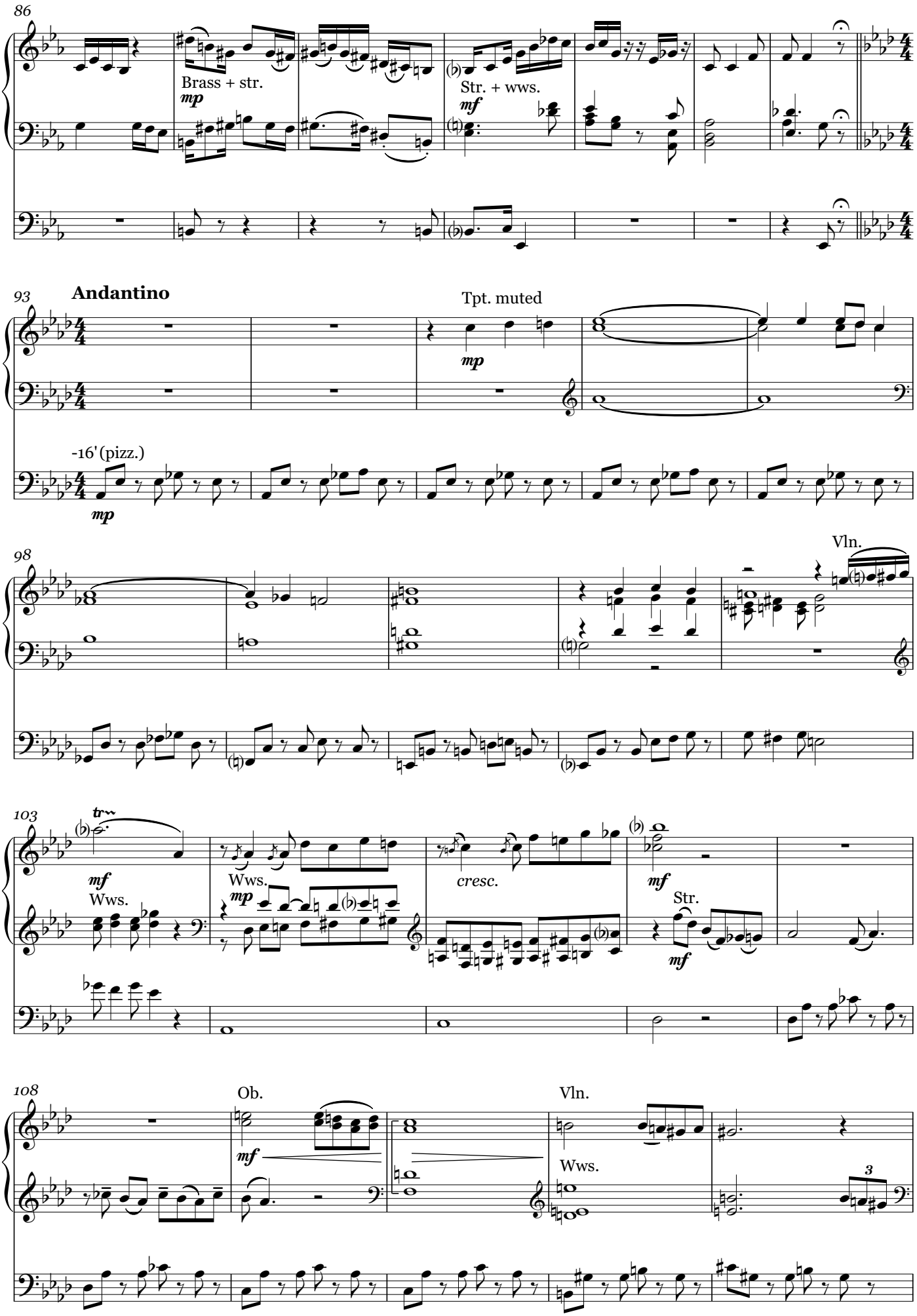

119
wws.
+str.
solo clar.
mp cresc.
f
mp
125
Tpt.
Bsn.
p
mp
131
Bn.
Cl.
mp cresc. molto
ff
136
Ob.
poco meno forte
Hp.

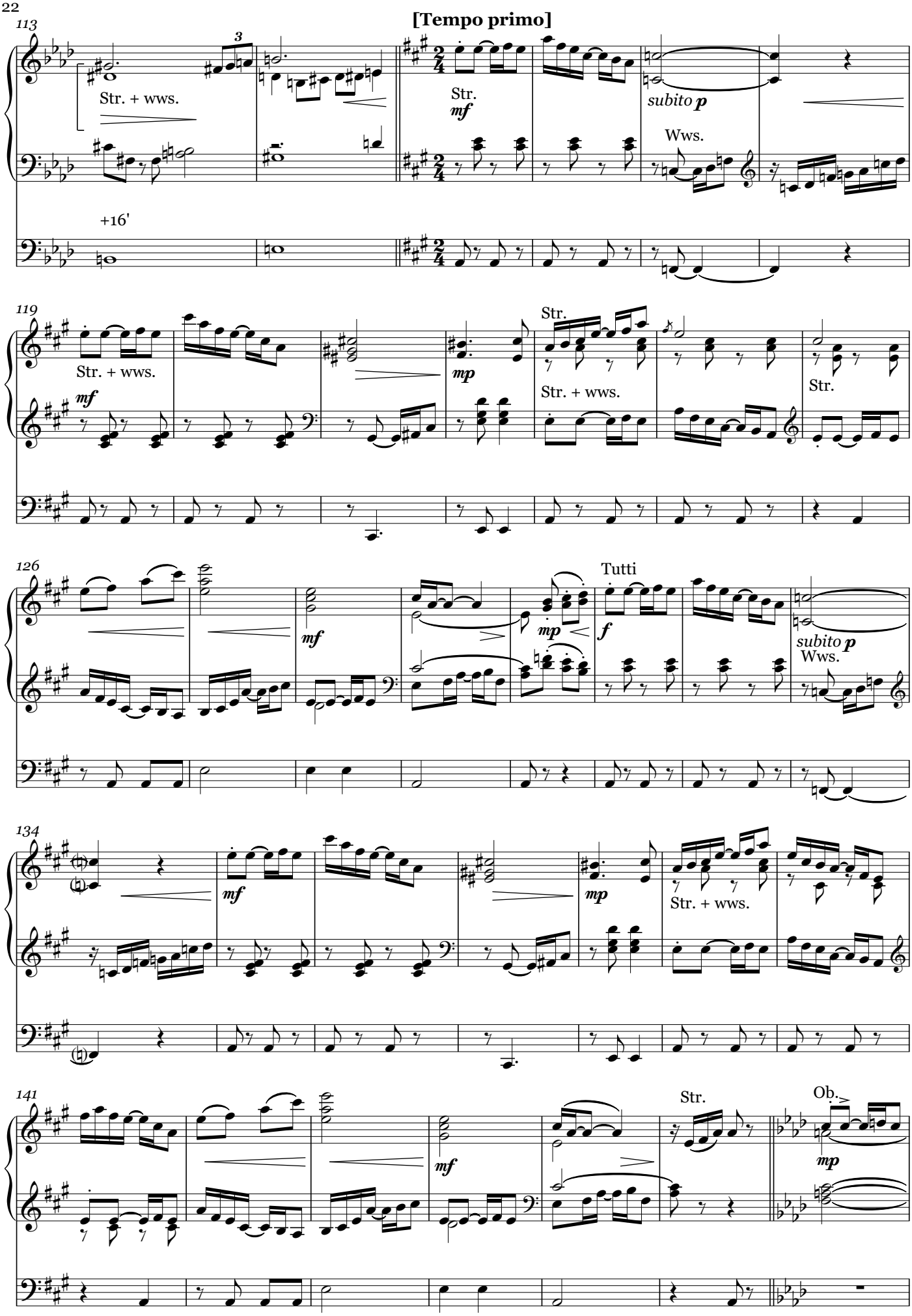
III. Juba

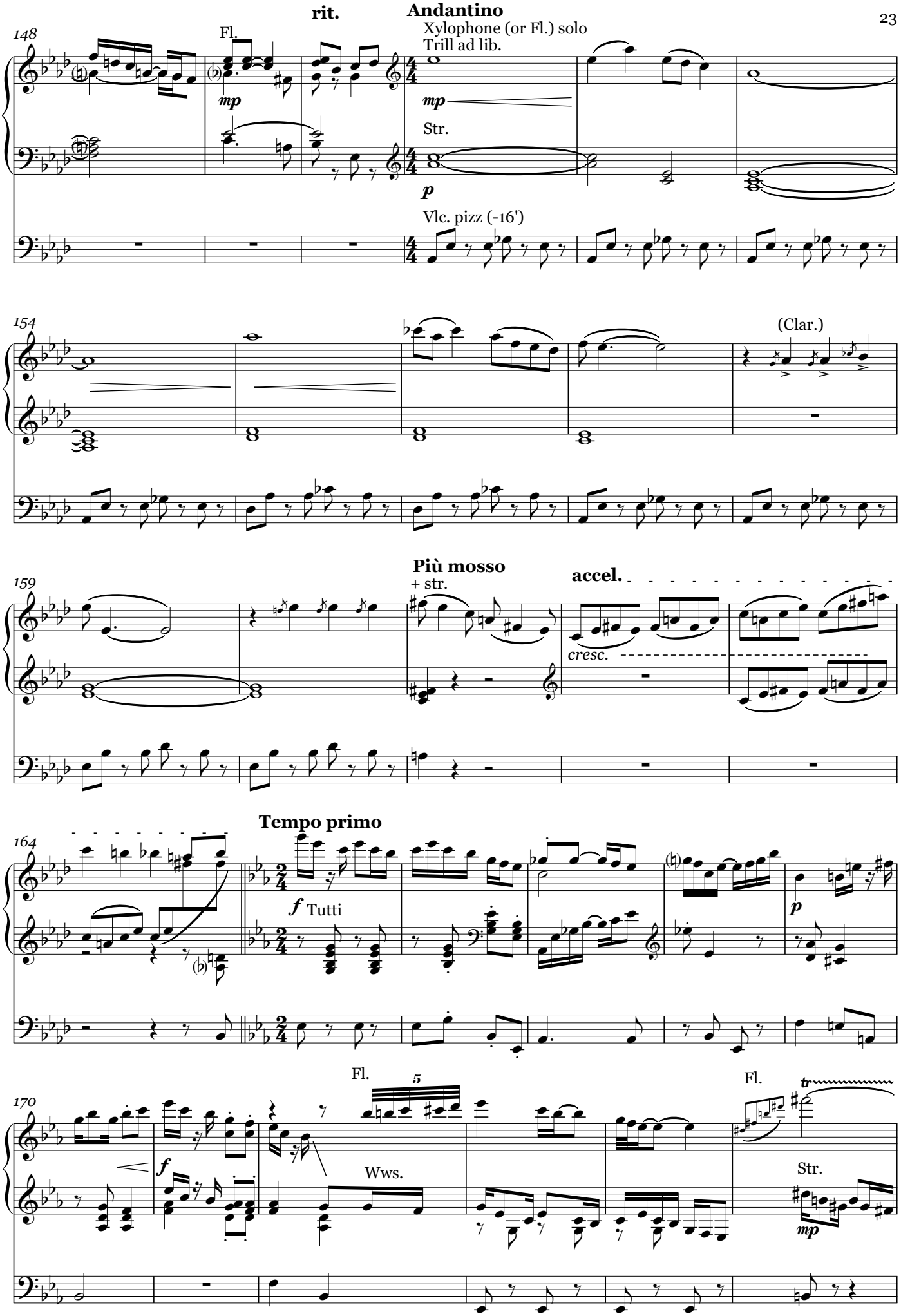

Allegro
mf
Str. + wws.
7
Str.
Wws. + tpt.
Str. + wws.
14
Str.
Clar.
Hn.
mp
Clar.
Wws.
Fl.
(pizz.)
Vlc. (-16')
mp
f
21
Brass
Str.
Wws. + brass
Str.
Wws.
Wws.
Str.
mp
cresc.

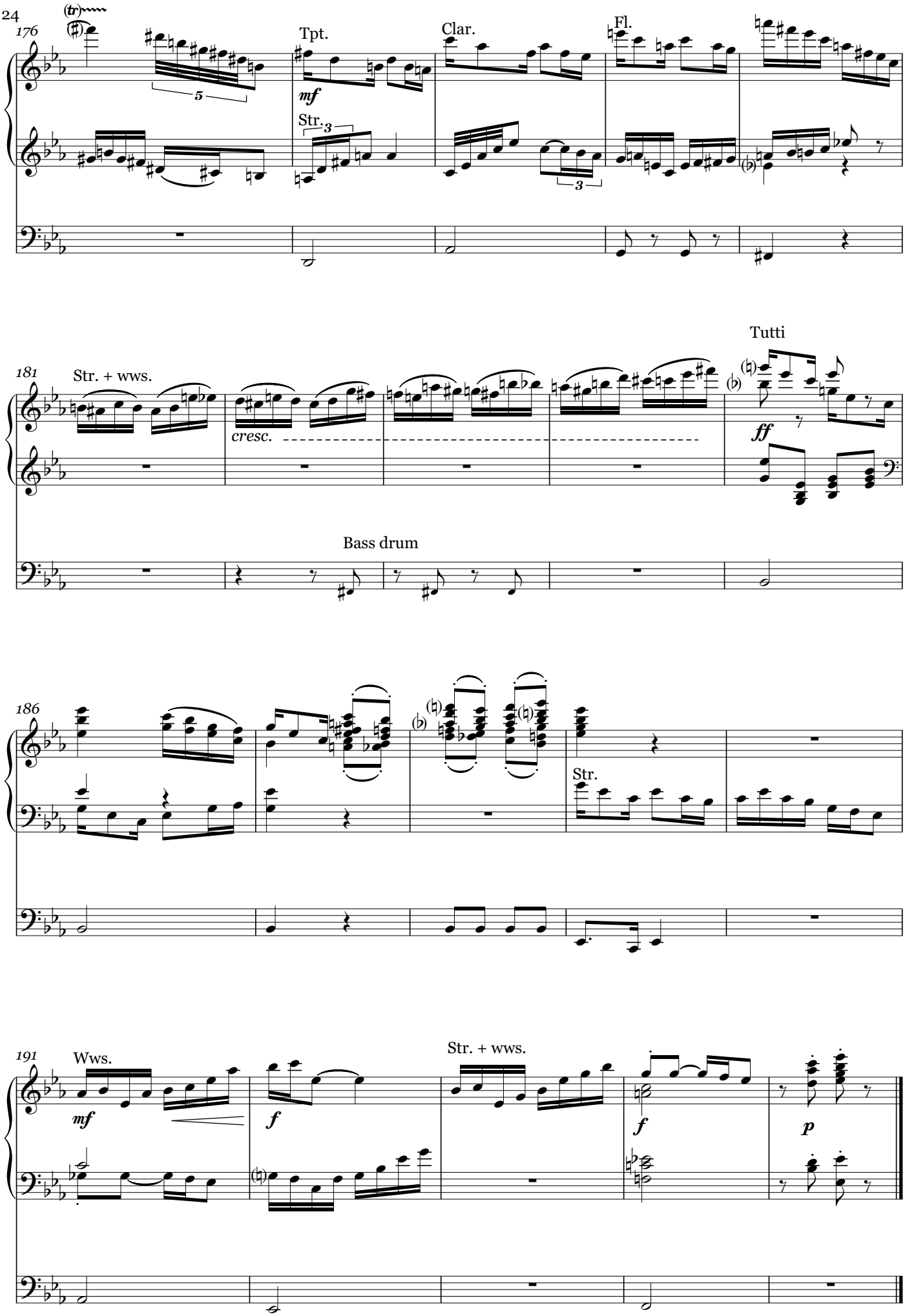

28
Wws. + str.
Wws.
Wws. + str.
Str.
35
Tpt.
Str.
41
Str.
Str.
47
Brass
52
Str.


56
Str. + wws.
mf
62
+ brass
mp
68
mf
73
Str. + wws.
f
Brass
79
Str. + wws.
mf

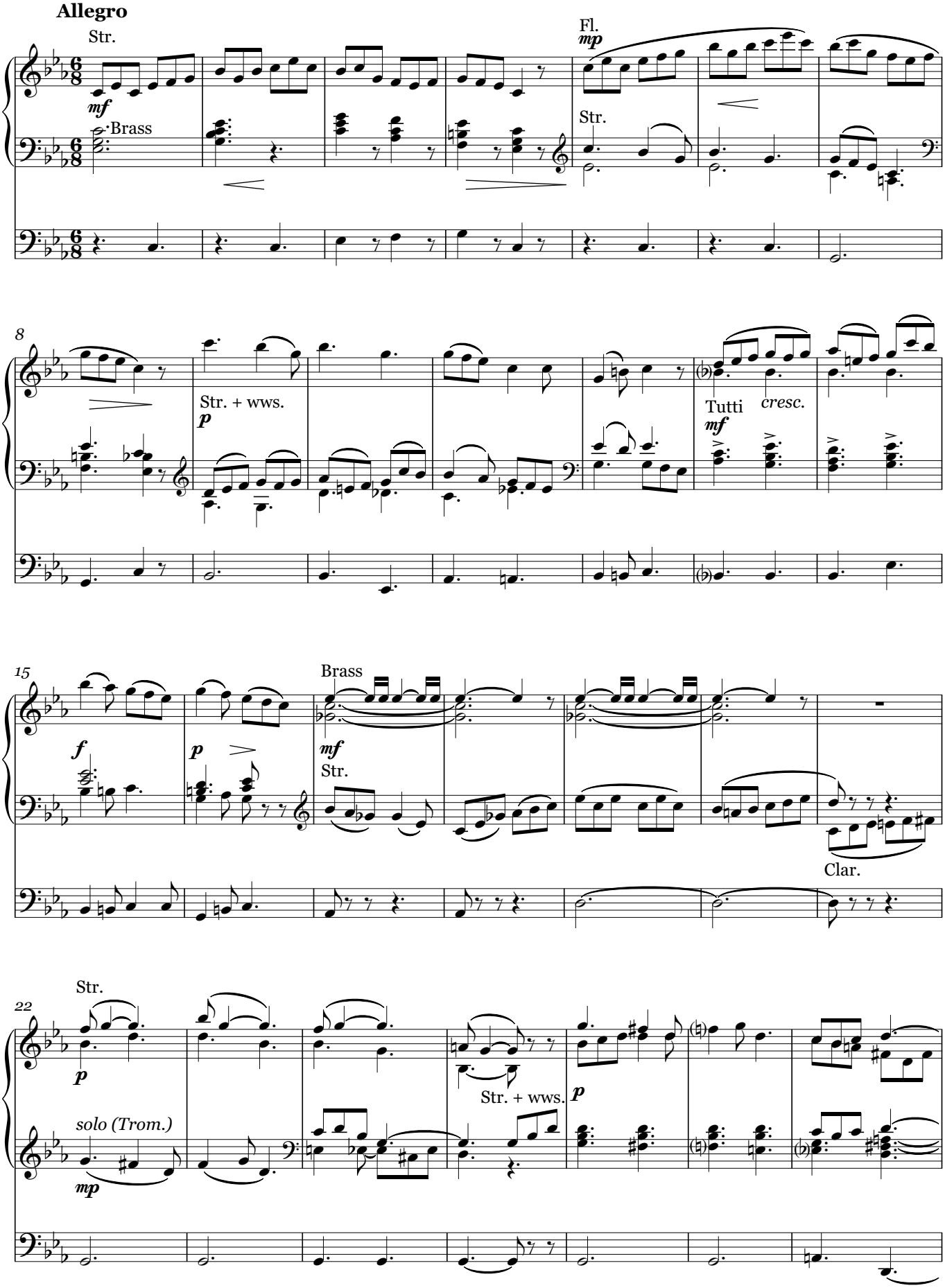

86
Brass + str.
mp
Str. + wws.
mf
93
Andantino
Tpt. muted
mp
-16' (pizz.)
mp
98
Vln.
103
mf
Wws.
mp
cresc.
mf
Str.
mf
108
Ob.
mf
Vln.
Wws.
3

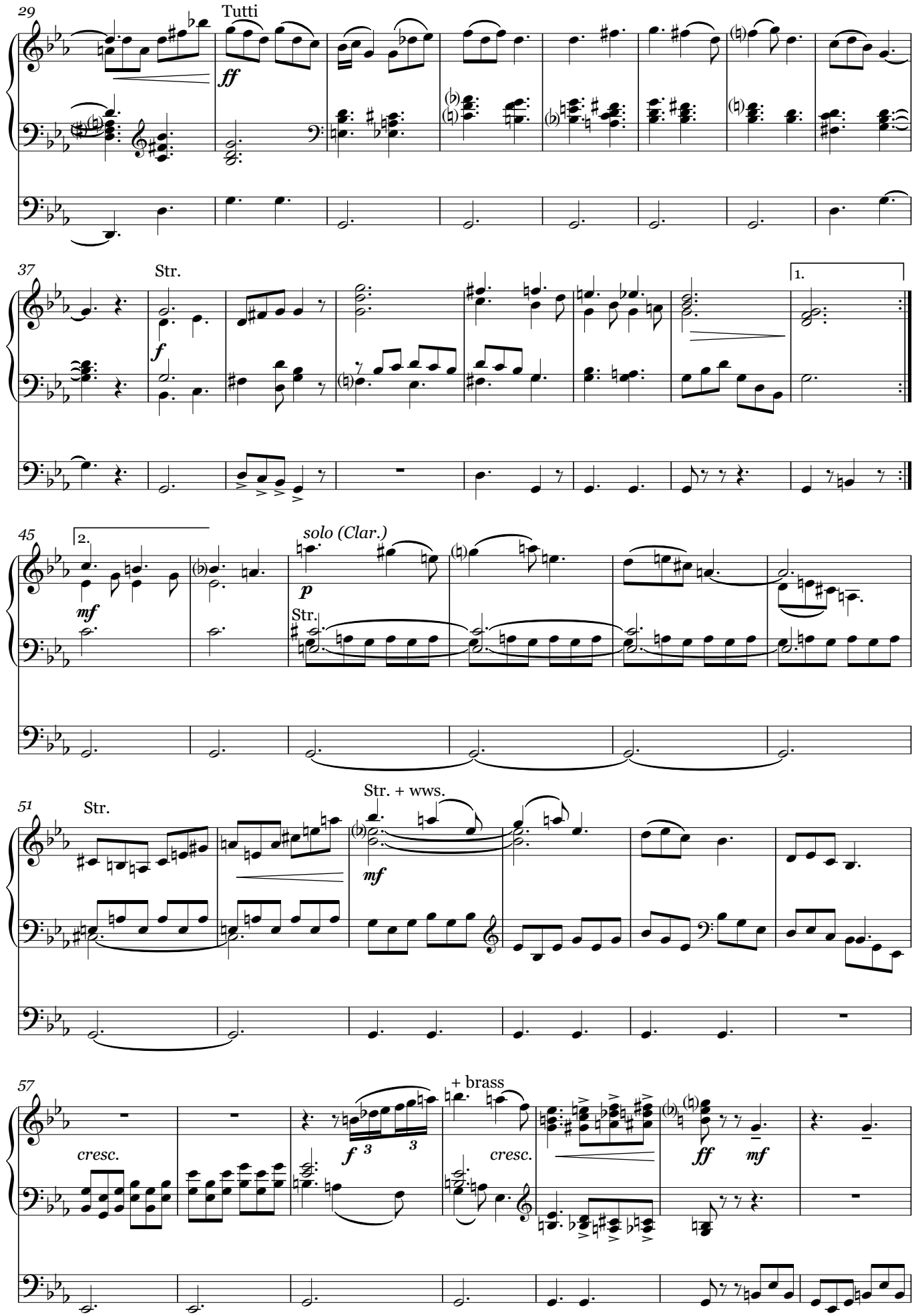

113
[Tempo primo]
Str. + wws.
Str.
mf
subito p
Wws.
+16'
119
Str. + wws.
mf
mp
Str.
Str. + wws.
Str.
126
Tutti
mf
mp
f
subito p
Wws.
134
mf
mp
Str. + wws.
141
Str.
mf
Ob.
mp

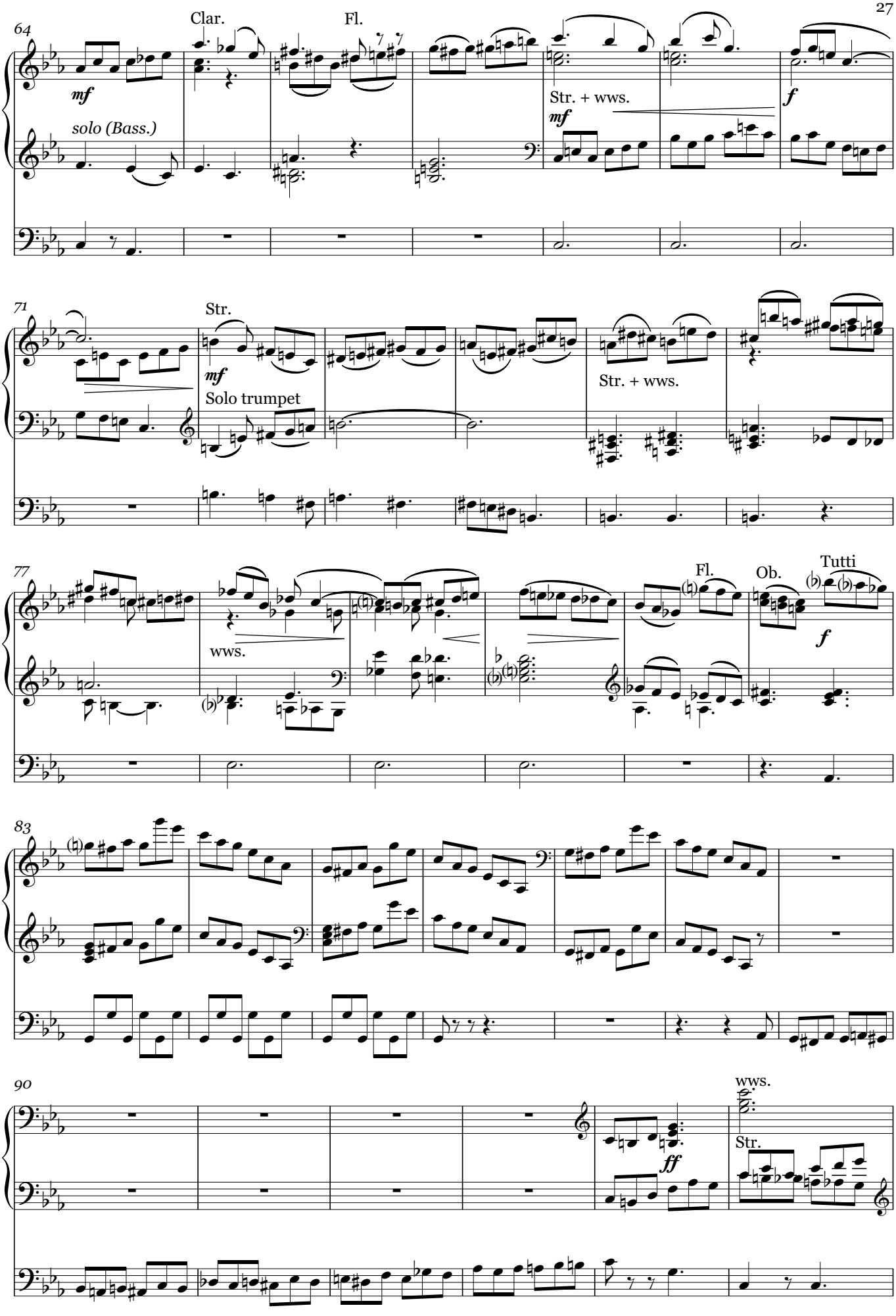

rit.
Andantino
148
Fl.
mp
Xylophone (or Fl.) solo
Trill ad lib.
mp
Str.
p
Vlc. pizz (-16')
154
(Clar.)
Più mosso
159
+ str.
accel.
cresc.
Tempo primo
164
f Tutti
p
170
Fl.
5
f
Wws.
Fl.
tr
Str.
mp

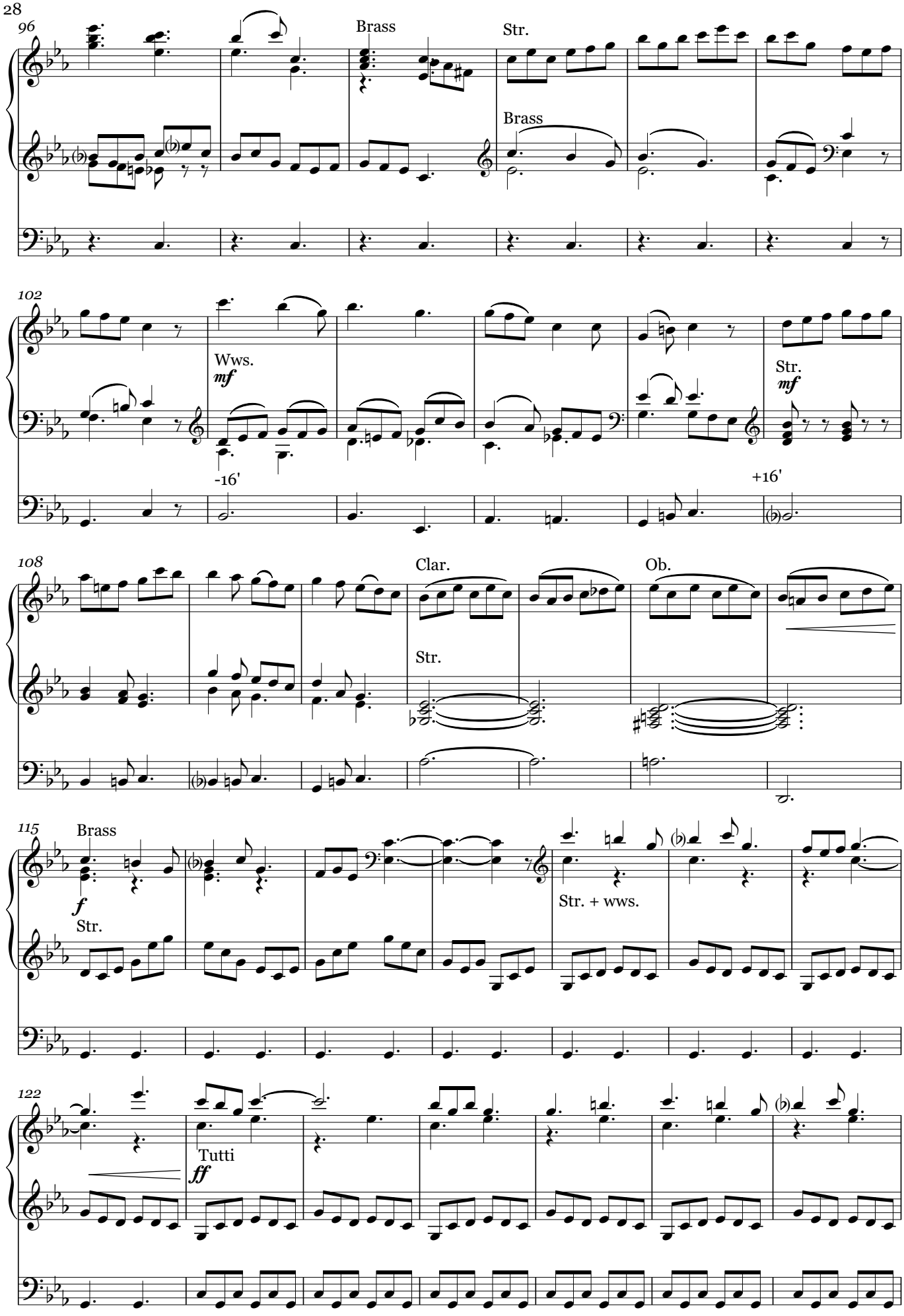

176
(tr)
Tpt.
mf
Str.
Clar.
Fl.
181
Str. + wws.
cresc.
Tutti
ff
Bass drum
186
Str.
191
Wws.
mf
f
Str. + wws.
f
p

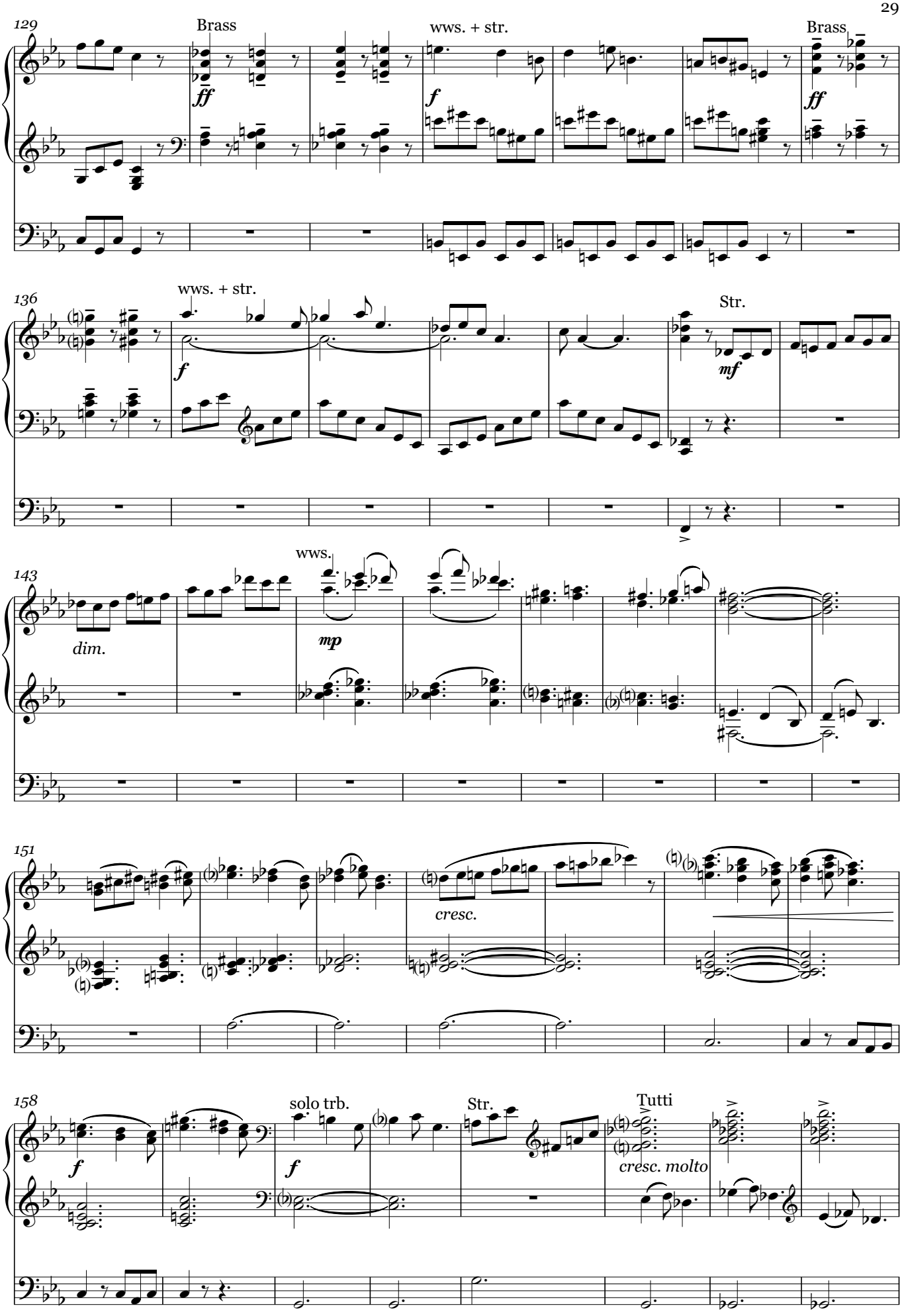
IV. Scherzo: Finale




29
Tutti
ff
37
Str.
f
1.
45
2.
mf
solo (Clar.)
p
Str.
51
Str.
Str. + wws.
mf
57
cresc.
f
3
3
+ brass
cresc.
ff
mf


64
Clar.
Fl.
mf
solo (Bass.)
Str. + wws.
mf
f
71
Str.
mf
Solo trumpet
Str. + wws.
77
wws.
Fl.
Ob.
Tutti
f
83
90
wws.
Str.
ff


96
Brass
Str.
Brass
102
Wws.
mf
-16'
Str.
mf
+16'
108
Clar.
Ob.
Str.
115
Brass
f
Str.
Str. + wws.
122
Tutti
ff


129
Brass
ff
wws. + str.
f
Brass
ff
136
wws. + str.
f
Str.
mf
143
wws.
dim.
mp
151
cresc.
158
f
solo trb.
f
Str.
Tutti
cresc. molto

166

Tr.

ff

Trb. solo

a tempo
[= meno mosso]

meno mosso **rit.**

173

clar.

Fl.

dim.

mp

bass.

rit. **Tempo primo**

181

Str. + wws.

p

cresc.

f

188

Tpt.

195

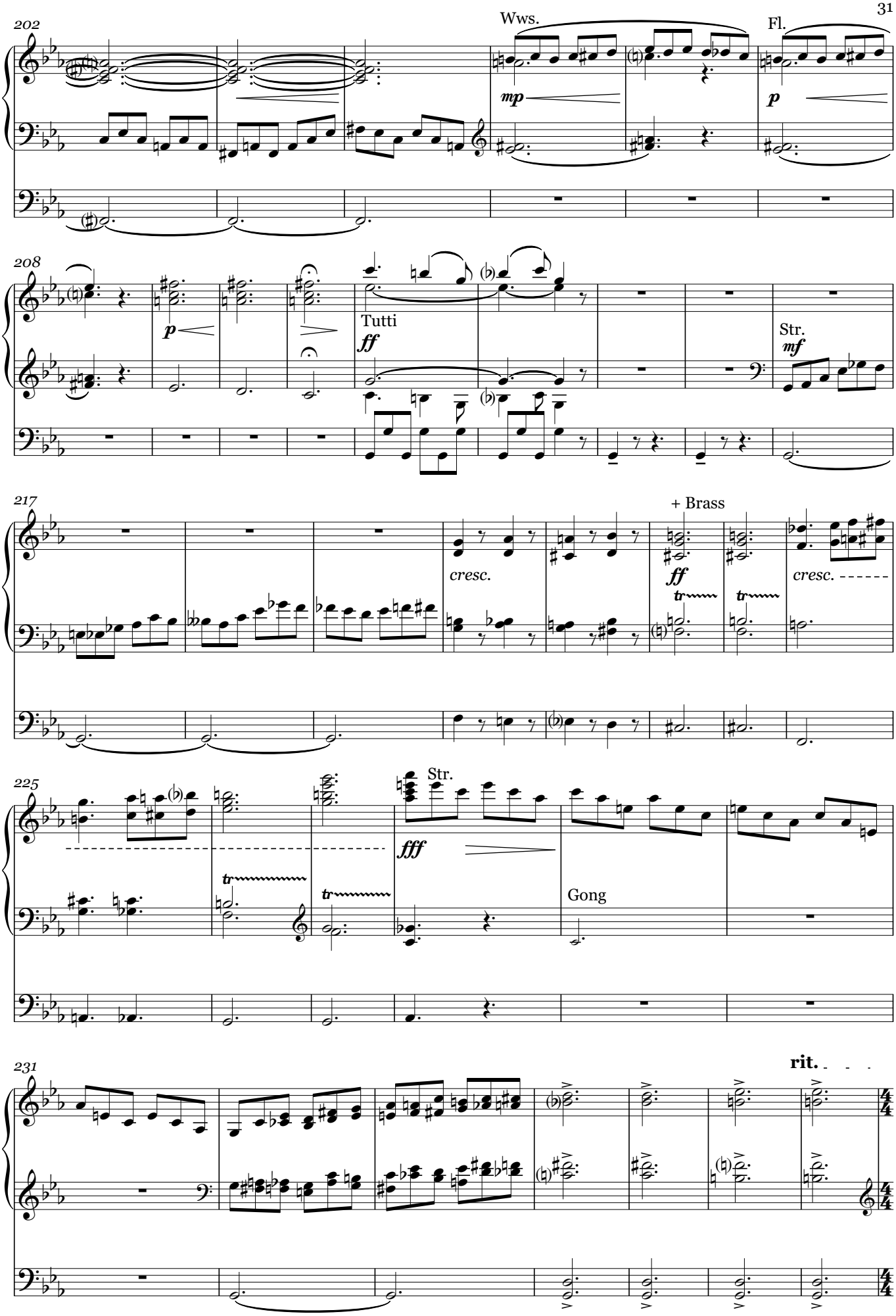
Str.

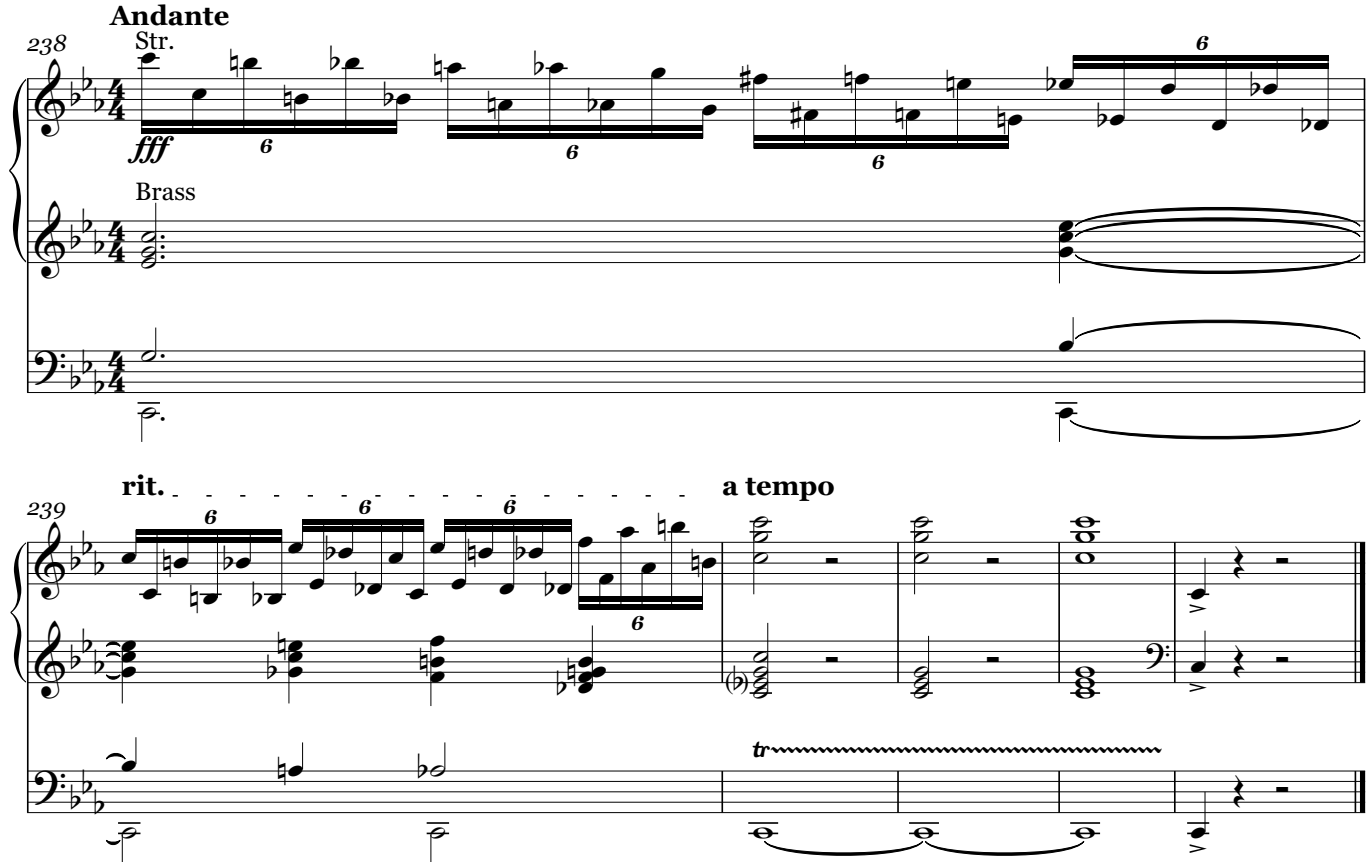
sf

mp

sf

mp


202
Wws.
Fl.
mp
p
208
Tutti
ff
p
Str.
mf
217
+ Brass
cresc.
ff
cresc.
225
Str.
fff
Gong
231
rit.


Andante
238
Str.
fff
Brass
239
rit.
a tempo
tr