Towards the performance of Gunther Schuller's Triptych for organ (1976)

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Abstract
My work in this project centered around Gunther Schuller’s *Triptych* for solo organ from 1976. The analytical work presented here grew out of my desire to understand the composer’s compositional language enough to be able to perform the piece with a degree of insight into its structure. The premiere recording of *Triptych* that accompanies this document is the sounding result of my research into this music and represents my understanding of the work at present.
Contents

Abstract 
2

I. Introduction 
4
   I.1 Background 
   I.2 The Project 
      I.2.a Development 
      I.2.b Purpose 
      I.2.c Method 
6

II. Analysis of Part One 
   II.1 Measures 1-8: Tone Rows and Foreshadowings 
   II.2 Structure 
   II.3 Some observations on style 
12
18
23

III. Performance Issues 
   II.1 The Instrument 
   II.2 Textual Questions 
25
29

IV. Conclusion 
   IV.1 Summarizing the results: Reflections on performance and recording 
   IV.2 Future Research 
32
35

Appendix A: Registrations in Gunther Schuller “Triptych” 
36

45

Appendix C: Stoplist of organ at Old West Church, Boston, USA 
46

References 
47

Acknowledgements 
47

Appendix D: Musical Excerpt 
48
I. Introduction

1.1 Background

As a youth growing up in a musical family in the historically musical city of Boston, Massachusetts, USA, I could not avoid encountering the name of Gunther Schuller (b. 1925). Composer, conductor, educator, administrator, former French hornist, and all-around musician extraordinaire, Schuller has been a fixture of the Boston and American music scene for decades. At 85, he is not slowing down either. A major orchestral work "Where the Word Ends" was premiered by the Boston Symphony in 2009. As a French hornist, Schuller was principal of the Cincinnati Symphony and the Metropolitan Opera Orchestra and played with the Miles Davis Nonet on albums including "Birth of the Cool" (1949). Schuller coined the term "Third Stream" in 1957 to describe a new style of music which combined elements of jazz improvisation with the harmonic freedom and contrapuntal richness of 20th century modernist "classical" music. His ideas have been influential on musicians working in both the jazz and classical traditions. Founder of the "third stream" department (now called the contemporary improvisation department) while president of New England Conservatory in 1971, Gunther Schuller was a pioneer in bringing improvisation back into the academy. He also established the first jazz program at an accredited institution of higher education at NEC in 1969. Active not only as a composer but also as an arranger, he won a Grammy award for his recording of Scott Joplin's works, orchestrated and prepared Joplin's opera Treemonisha for performance, and edited and premiered Charles Mingus' final work Epitaph. He has written two of the most influential books on jazz history: Early Jazz and The Swing Era.

Schuller's own compositions, however, are not jazz at all. His style is fully chromatic and firmly rooted in the traditions of Schoenberg and Stravinsky. Jazz influences can only occasionally be sensed in a raucous cluster with a big band feel, in a lick resembling something a fine jazz trumpeter might pull off on a very good night, or in a swinging group of rhythms. The largest component of his work is orchestral compositions, including the well-known Spectra (1958), in which the composer separates the orchestra into small groups and spreads them out on stage, the
result of which is a wonderful exploration of space and timbre. Also understandably looming large in his output are works for band, wind ensemble, and chamber music (much employs wind and string instruments in underutilized combinations).

Works for unaccompanied solo instrument occupy a much smaller portion of his oeuvre. There are only eight such pieces listed on his publisher's website. And luckily for organists, three of them are major organ works of at least 15 minutes in length. The first of these works is the Triptych of 1976, the second is the Symphony for Organ of 1981, and the third is the Orgelwalzer of 1985. There is also a Concerto for Organ and Orchestra and a Magnificat and Nunc Dimittis with organ accompaniment written for the choir of Schuller's alma mater, the Saint Thomas Choir School in New York. Taken together, these works represent one of the most significant contributions to organ literature by a major American non-organist composer of the twentieth century, and are all the more significant given the scarcity of contributions from America's most important modernists such as Elliot Carter, George Crumb, Morton Feldman, Milton Babbitt, George Perle etc., who have at the most contributed one piece each for the instrument. It is startling and even disturbing that there is not a single commercial recording of any of Schuller's solo organ works despite two of them having being commissioned by a church and an organist respectively. It goes without saying also that there has been no academic study of any of the organ works, although there have been a number of dissertations on the composer's other works, especially those for wind and brass instruments.

I have always been receptive to and fascinated by so-called contemporary music, probably because I grew up with it and came to understand it as music that was not any more or less strange than older music by Beethoven or Haydn. My mother is a pianist who plays a great deal of chamber music, and as a child I was exposed to works by Lukas Foss, Bartok, Ruth Crawford Seeger, Stravinsky, Ives, and others. As an organ student, I have often been frustrated that many of my colleagues do not see the canon of the literature in the same way that I do, and in the way that I believe many performers of other instruments do. For many organists, organ music from 1930-2010 starts and ends with Messiaen, and perhaps encompasses a few national favorite organist composers
along the way. While I have nothing against Messiaen, it is high time that organists explore and come to terms with the corpus of literature created by other major composers of the 20th century, including Schoenberg, Cage, Persichetti, Wuorinen, Kagel, Maxwell Davies etc. In this way, we can ensure that the most significant composers of our time will continue to have reason to write for our instrument.

1.2 The Project

1.2a Development

I first encountered the score of Schuller’s *Triptych* in the library of my undergraduate institution. The music, or what I could grasp of it from my sight-reading at the time, seemed strange and unwieldy. Although overwhelmed, I was fascinated by the novelty of the writing. I recognized even then that this was a musical language that I had not previously encountered in organ music. When my undergraduate organ teacher retired from his professorship in 2008, I inherited his copy of the *Triptych* score. Conversations with my new organ teacher Gary Verkade beginning in the Fall of 2008 strengthened my conviction that there is a great deal of neglected solo organ repertoire from the twentieth century, and that compositions written by non-organist composers have been especially neglected because they often use the instrument in atypical ways. A primary area of concentration in lessons with Prof. Verkade since has been 20th century and new music, and studies of this repertoire helped provide me with a framework useful in confronting aspects of contemporary music that I had previously been lacking. By the Fall of 2009 my interest in the Schuller scores was rekindled and I began considering the possibility of orienting my research around his work. Doubts remained, however. Prof. Verkade had not encountered the music before and was as unsure of its quality as I was. It was not until I was finally able to play the first movement of *Triptych* in a lesson that Prof. Verkade expressed his confidence in the music. My belief that this music is of high quality and deserves more attention has continued to strengthen throughout the research process.

I originally envisioned learning all three of the Schuller solo organ works but soon
understood that would be beyond the scope of the project at hand. I decided to focus on *Triptych*
quite simply because it was the first of his organ works and thus a logical starting point and because
the form of the piece seemed less constrained than in *Orgelwalzer* or the *Symphony for Organ,*
which is modeled on the multi-movement, suite-like Romantic French organ symphony.

1.2b Purpose

My own work has been from its inception grounded in practical considerations. Investigations by performer/scholars such as Hans Davidsson, Gary Verkade, and Peter Williams have been invaluable resources for me when studying organ works by various composers. My endeavor in my own work has been to provide such an investigative document. The project as a whole (paper and recording) is intended as an introduction to the Schuller *Triptych* based on my own investigations and especially intended for prospective performers, the organ literature interested, or Schuller scholars interested in reading in more detail about a specific area of his output. As such, it is not intended to be of great interest to the music-loving amateur or even to professional musicians, musicologists, or theorists who do not fall into one of the above-mentioned categories of intended beneficiaries of this work.

When I say that my work is grounded in practical considerations I mean that, in the most basic way, the analytical work presented here was necessary for me to be able to play the work, at least if one accepts the premise that it is helpful to understand something about the music at hand in order to play it. I do not think that many people have problems with this idea. After all, when we play Bach fugues for example it is generally considered advantageous to be able to identify entries of the subject and in what voice they occur, which sections are stretto, whether the answer is real or tonal etc. etc. As it is for the performer helpful to identify and hear the subject when it appears in a Bach fugue, it is helpful for the performer to identify and hear the twelve-tone row in a piece by Schuller. The row is the compositional basis for him as the subject was for Bach in one of his fugues. Proving that this type of understanding has a direct impact on performances is more
difficult, an undertaking of questionable value at best, and is in fact beyond the scope of my research here.

What I am interested in is beginning develop a similar body of knowledge about the Schuller Triptych as already exists for more familiar works such as the Bach organ Preludes and Fugues. I hope this new collection of knowledge can serve as the beginning of the development of a performance tradition and a performance practice for this piece and further interest in this composer’s organ music as a whole.

I strove to answer a number of questions in my research that I formulated in the process of learning the notes and rhythms of Triptych. How does Gunther Schuller approach composition for the organ? What compositional devices does Schuller use that make his music sometimes sound so tonal? What kind of instrument should I seek out in performing and recording these works? How does the performer deal with the seemingly contradictory and incomplete registration indications in the printed edition?

The analytical work presented in this paper is not intended to be an exhaustive theoretical explanation of this piece. By focusing on the on the first few measures of the piece, which Schuller says in his Program Notes represent the “initial exposition of the twelve-tone set and the basic melodic/harmonic material on which the entire work is structured” I would like rather to identify what this musical material is that the composer writes about and show some of the ways this material is used later on in the movement. My comments on the structure of the first movement are similarly oriented towards the performer. Even after the performer has command of the pitches and rhythm the first movement can seem disjointed and highly sectional. My analysis reveals that the movement is logically organized and proportionate. The absence of tonality makes the form as potentially elusive as the compositional material is since there are no perfect cadences or modulations/contrasting key areas to help delineate it. In identifying the three principal sections of the first movement and commenting on moments that through my research I have determined to be compositionally important I hoped to not only be able to perform the work better myself but also to
help others in their performances. Again, this is based on the premise that understanding the form of
the work positively influences the way in which one plays it.

Part III deals with performance issues and specifically attempts to clarify some errors in
Schuller's numerous registration indications. I discuss what considerations the performer needs to
weigh in performing this piece on different organs and how one deals with some errors in the
registration indications as indicated in the printed edition. This section of the project is a written
documentation of the solutions I reached as a performer in trying to make sense of what at first
seemed to be illogical and contradictory evidence in regards to registration presented in the printed
edition of the score.

The recording that accompanies this paper was made after undertaking the examination of
the score and its problems which are discussed herein. The recording, therefore, represents, the
sounding, "artistic" result of my research into this piece. I cannot prove that my playing and
recording of this piece has been changed by the analytical work that I have done or that this
analytical work is measurably audible in the recording. What I can say is that my confidence in
playing this music was certainly much increased by having some sort of idea of how Schuller's
compositional vocabulary is used in Triptych. And, more concretely, the registrations which I
employed resulted from a process of inquiry that developed as a result of the lack of clarity in the
printed edition which eventually led me to the autograph manuscript for answers.

The two elements of this project, the paper and recording, are a documentation of and
comprise one, single artistic process of ingesting and performing this piece to the best of my ability.
Since there are no recordings and there have been few performances of this piece, no body of
knowledge has been assembled to help guide future performers through the treacheries of this work.
It is my hope that this research will go some length towards filling this gap.

1.2c Method

"The noblest desire, the desire to know, imposes on us the duty to investigate."
-Arnold Schoenberg
_Harmonielehre_ (Vienna, 1922)
“All sciences and arts are bound together into a circle by a linked chain. Whoever understands only his own craft, understands nothing; rather, he is a pedant...”
-Johann Mattheson
*Der vollkommene Capellmeister* (Hamburg, 1739)

My methodology is not new, although perhaps the description of it in this context is rather more so. I follow in a long line of performer/scholar researchers who have written analytically about music they have dealt with directly as performers in order to raise and hopefully resolve some of the issues that have arisen in their study of the music. As examples of this type of writing about organ music, notable are Peter Williams’ books on the organ music of J.S. Bach, Hans Davidsson’s dissertation on the organ music of Matthias Weckmann, and Gary Verkade’s writing on works of Herchet, Franck, John Bull, and Buxtehude. In music as a whole, a looming figure in this type of writing is Charles Rosen, whose vast body of work (highlighted by *The Clasical Style* and *The Romantic Generation*) is deeply colored by his experience as a pianist. These are just a few examples of a practice that surely originated when practicing musicians first began writing about music. Mattheson and Schoenberg, after all, quoted above on the importance of understanding and investigation, were both practical musicians themselves!

Only a performer could have designed this project in the way I have. A musicologist or theorist would probably not even have noticed the errors in the registration indications, for example. Since I am a performer, I have a performer’s perspective, which is a different one from that of a theorist or a musicologist. I have consulted and cited a number of analyses (Elaine Barkin’s “A View of Schoenberg’s Op. 23/1,” Erik Graebner’s “An Analysis of Schoenberg’s Klavierstück, Op. 33A,” and Christopher Wintle’s “Analysis and Performance: Webern's Concerto Op. 24/II.”) and an excellent and exhaustive book (George Perle’s *Twelve-Tone Tonality*) which provided respectively examples of the analysis of twelve-tone music and a detailed description of a compositional system related to Schuller’s. In the end, however, the score of *Triptych* was my primary and most important resource. I have tried to describe some of the music that Schuller wrote down in that score in a way that semed relevant to my own performance of the work. That has been my analytical method. An

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especially relevant example of this sort of method that I have consulted can be found in Gary Verkade’s article “Jörg Herchet: Komposition 1 für orgel, I-VIII: An Introduction.”.

In Part III of this paper, I address inconsistencies in registration indications that became apparent during my practicing/score-study of the piece. I also address sound qualities of various organs that would be more or less helpful to consider when performing the piece. My method in the discussion of these issues is partially based on score study. In this case, the investigation focused not on the notes themselves but on Schuller’s extensive registration indications. By examining the stops Schuller requests in various textures and moments of the piece, I develop a list of criteria for evaluating the potential of various organs as vehicles for the performance of his music. My methodology here has also been influenced by personal knowledge of the organ that the work was premiered on and its building style and from my experience of playing the piece on a great variety of organs in different situations. The overriding goal here is the realization of the composer’s music, including his written performance instructions, as accurately and communicatively as possible.

Appendix One provides a comprehensive list of registrations as indicated by Schuller in the autograph manuscript of Triptych but written in such a way that the prospective performer is provided with a list of precisely which stops Schuller intends to be drawn at any given moment in the piece. This appendix was necessary because the registrations in the printed edition and to some extent in the autograph are indicated by instructing the performer what stops to add and subtract at instances throughout the piece. The problem in this system is that what stops are actually on becomes increasingly unclear as each movement progresses.

I have not included an appendix listing my own registrations as heard on the recording made in Luleå cathedral because the composer has already created an ideal registration for the piece which he instructs us as performers to adhere to as closely as possible.² Our job is only to translate the composer’s registration indications for each instrument we play the work on. Instead of

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² "It is hoped that organists in performances on other instruments will try to come as close as possible to the basic textures and sonorities of the Old West Church Fisk organ." Gunther Schuller. Triptych for Organ (1976) (New York: Associated Music Publishers, 1981) Preface.
providing a complete list of registrations that I employed at Luleå cathedral, which would be of little relevance anyway since most prospective players will not be performing on that instrument, I have explained the generally-applicable policy I followed in adapting Schuller’s indications to it.

The accompanying recording unfortunately could not be an example of Schuller’s Triptych performed under all of the conditions that I identify as most advantageous for it. It does represent the culmination of my musical and analytical work with this piece and an example of how the piece can sound when the given registrations are adapted to the instrument available.

My research method, therefore, comprised the following steps: study of the score, performance and practice of the piece, identifying the elements of the music which I did not understand and wished to, reading in order to understand some of the concepts underlying Schuller’s compositional style, applying my new knowledge in analytical work, continued performance and practice of the piece including making the recording, and finally discussing the results of the entire process. The discussion in Part III of performance issues relates primarily to registration. Although like Part II grounded in score study, my methodology in Part III and issues highlighted in that section have been influenced more by my experiences in performing and recording the piece than Part II. Whereas Part II primarily functioned as a preparation to playing and recording, Part III was primarily a result.

II. Analysis of Part One

II.1 Measures 1-8: Tone Rows and Foreshadowings

The opening measures of Gunther Schuller’s Triptych for organ (1976) sound and look innocent enough, but in fact contain the building blocks of a complex and large-scale work.\(^3\) The principal form of the twelve-tone row on which the work is based is divided into two hexachords (see Example 1), and rhythmically the first three and a half bars are written in 2/2 time divided into two sextuplets, hinting at the hexachordal segmentation of the row.

The slurring indicates, however, that the performer is to play the first seven notes together,

\(^3\) Measures 1-8 of Part One are reproduced in their entirety following the Bibliography. See Appendix D.
not the first six. This indication is significant because the eighth note of the piece (which follows
the seventh without a pause) has very little to do with the seventh note, since it begins a phrase and
a new row form. The principal form of the row rests for three eighth notes before continuing D B A
etc.


The second row form (I-11) that Schuller uses in the piece is combinatorial with the
principal row form. This means that the pitches in the first hexachord of the second, inverted row
form (I-11) are identical to those of the principal row form's second hexachord. This characteristic
was favored by Arnold Schoenberg.

The principal row form was in fact disguised in its first appearance in that its last two
pitches were reversed to make an ascending tritone (m. 2, highest voice, A-D#). This and
subsequent appearances of the principal form bear out that its last two intervals are in fact
descending minor thirds. The principal row form in this piece is Schuller's "magic row", which he
likes so much that he has used it in every composition since 1976.⁴

<table>
<thead>
<tr>
<th>P-0</th>
<th>E</th>
<th>F</th>
<th>B-flat</th>
<th>D-flat</th>
<th>G</th>
<th>A-flat</th>
<th>C</th>
<th>D</th>
<th>B</th>
<th>A</th>
<th>F#</th>
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<td>10</td>
<td>1</td>
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<td>11</td>
<td>9</td>
<td>6</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

⁴ Ethan Iverson. "Interview with Gunther Schuller (2)," Do the Math: Interviews, Criticism, Blog. Ed. Ethan Iverson, 19
September 2010, accessed 21 November 2010 <http://dothemath.typepad.com/dim/interview-with-gunther-schuller-
2.html>.
Ex. 2 Row Forms in Measure 1. The first hexachord of the second form is the inverted form of the principle form's first hexachord.

Unlike the principal form, the derived form is rhythmically grouped in two sextuplets, which supports Schuller's hexachordal segmentation of the row. The concurrence of rhythmic and melodic material is disrupted, however, by the composer's metrical placement of the two segments, which both begin "off the beat" (eighth note 8, measures 1 and 2) and thus stretch across the bar line.

The second measure at once reveals a distinctive facet of Schuller's twelve-tone practice. While the first hexachord segment of the "I-11" row is a true inversion, the second half appears to be a free collection of pitches. This segmentation of the original row into smaller pitch collections is typical of Schuller. As is standard practice in twelve-tone composition, Schuller employs all twelve pitch classes in any given phrase before beginning a new row form. Schuller deviates from standard practice, however, when he works with smaller segments of any given twelve note row form in that the remaining pitches in the twelve note set do NOT necessarily sound in the same order as in the row form he is working with.

The first simultaneities occur between the upper two voices at the eleventh and twelfth eighth notes of measure one. The intervals formed are a minor sixth and a major seventh respectively. Already Schuller reveals his penchant for creating relationships between horizontally sounding and vertically sounding intervals. The next major seventh that appears (m. 3, upper stave, D-C#) is the first melodic interval larger than a tritone not separated by an articulation break. A minor sixth interval in the lower part between D and B-flat (m. 3-4, eighth notes 12-1) is the next large leap.

In measure three Schuller again uses a derived row segment rather than a wholly derived row form. Here the last five notes of the principal row (transposition P-3) form the first five notes

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5 Iverson, "Interview with Gunther Schuller (2)".
of the uppermost voice in m. 3.

Example 3. P-3 Row form in measure 3.

In m. 3-4, the left hand part sounds like an inversion of the right hand part. One property of this pitch collection is that it sounds like an inversion, but the left hand is actually a complete retrograde form of the row (R-2).

Example 4. R-2 form in m. 3 left hand.

Only the last four notes of the right hand's second hexachord are heard in their inverted form, although the whole passage is heard as a rectus/inversus pairing because the same general shape is followed and the half-step repeated four times occurs in the “inverted” left-hand part as well as in the right hand.

These measures again illustrate Schuller's idiomatic version of twelve-tone composition. The first five notes of the right hand and the first six notes of the left hand are extracted from the principal row form, and yet the other six or seven notes do not sound as if they are truly a free collection of the remaining pitches of the twelve note set. The first repeated notes in the piece (m. 3-4, top system, eighth notes 7-2) highlight the minor second, which was the first interval in Part One's first two voice entries. Just in case the listener does not hear the repetitions, Schuller repeats C#-D four times. The major seventh leap in the highest voice was already discussed, but in the left
hand there is another minor sixth leap, recalling the first large melodic interval of the piece (m. 1, eighth notes 7-8) and the first sounding vertical interval (m. 1, eighth note 11). The tritone in the right hand (m. 4, eighth notes 2-3) repeats a larger leap that features prominently in the principal row form.

It is only in measure four that the first duple rhythms actually occur, although the time signature from the beginning has been 2/2. Interestingly, this is one of the only instances in Part One where two against three occurs. The overall scarcity of duple rhythms in the first ten measures of the piece reflects their scarcity in the movement as a whole. Duple rhythms are not the norm and usually occur as contrast or to highlight important structural events in the first movement. In this instance the duple rhythms highlight the end of the first major phrase of the piece as well as the restatement of the opening material in measure five.

The fifth measure is important because the first triadic simultaneities occur. The collections of dyads in the upper two voices form the respective intervals minor third, perfect fourth, and minor second. Although they do not appear in the same order as in the open measure, these are the same three intervals which began the piece in their horizontal aspect in measure 1. The pitch collection in the upper system of measure five (excluding the last two repeated D eighth notes) also forms a retrograde of the second hexachord of the “I-11” row (transposition R-2).

![Example 5. Measure 5.](image)

The third voice in the first half of measure 5, found in the lower system, uses five notes from a transposed version of the inverted row form (I-3), and begins, as it were, twice, since G-F# is
repeated (m. 4-5, eighth notes 11-2). This repetition is another device that helps call attention to measure five’s significance. The third and lowest voice adds a minor second to one of the two upper system voices in the first half of this measure (F♯-G, C♯-C, E-flat-E), except in the case of the B-flat (eighth note 4), which sounds alone. That the third voice adds yet another minor second highlights that interval’s importance as the first sounding interval in the work and as an important sonority throughout Part One.

In the second half of this measure the first four-note simultaneity occurs in the left hand. This simultaneity comprises the first four notes of the principal row form (P-2). Like the first entrance of the principal row form, this entrance is disguised. The fifth and sixth notes of the row appear in the top system before notes one-four sound, and notes seven-twelve of the row occur in a different rhythmic grouping in the next measure.

Measure 6 begins a new phrase. The music returns to single note lines which for the first time in the piece, begin together. This discourse between passages of single contrapuntal lines and denser, more chordal sonorities is a major element in the first movement.

In the first half of measure six, the lowest voice introduces a series of rising chromatic half steps which become important in the third movement of the *Triptych*. In the second half of the measure, the lowest voice uses the retrograde form of the second half of the “I-11” row (also heard in measure 5 top system). The material in the top system beginning on eighth note 7 of measure 6 sounds like a version of the left-hand’s material from measure 3, although the intervals are mostly altered. Here Schuller’s practice resembles motivic composition in tonal music, where intervals are often altered, more than typical twelve-tone practice which relies on the preservation of specific intervals. Schuller often inverts intervals or alters their aspect: the entrance of the left hand in measure 7 begins as an inversion (I-1) of the principal form but uses an ascending tritone instead of a descending one, calling importance to that interval (as did the uppermost voice in measures 2 and 4). In measure eight, Schuller pairs an inverted form of the row’s first hexachord (I-6) with a transposed principal form of it (P-10), reminding the listener again of this material before the
texture becomes significantly denser beginning in measure 9.

Like much of the first page, measure eight offers a preview of forthcoming material. The first hexachord of the principal row is repeated in both its principal and inverted aspects, without accompaniment, and in the same sextuplet rhythm as m. 8, throughout Part One.

II.2 Structure

Schuller writes in the preface to the printed edition of Triptych that "each movement is...divided into three sections or characteristic moods." The table below provides a broad structural outline of the first movement:

1. m. 1-59: "...light fleeting figures, representing the initial exposition of the twelve-tone set and the basic harmonic and melodic material on which the entire work is structured, gather dynamic momentum..."  
2. m. 60-154 "...in turn giving way to a section subtly alluding to ragtime and early jazz rhythms."  
3. m. 155-218 "This section subsides into a 'ghostly, shadowy' waltz, the third episode, thus completing Part One."

Additional divisions within these large sections feature different row forms and specific compositional ideas. In the first large scale section, there is a focus on the retrograde form of the row which was heard already on the first page (m. 3, bottom system). There is a complete statement of the retrograde form beginning in m. 23 (R-2, the same transposition as in m. 3) and manipulation of the second hexachord (m. 10-11, 15, retrograde and principal form, m. 28) and the first hexachord (m. 12, 18, 29, 33). This is not to say that there are not additional row forms simultaneously employed. In measures 9-17 there is a complete (twelve-note) statement of an inverted form (I-2) in augmentation in the pedal (some intervals inverted and displaced towards the end of the row). The principal form does not often appear, and when it does, it seems almost intentionally disguised. In measures 19-20 the intervals are disguised by octave transpositions, and in m. 38 the low register of the pedal solo and placement of the slur help hide what would otherwise

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7 Schuller, Triptych Program Notes.
8 Schuller, Triptych Program Notes.
9 Schuller, Triptych Program Notes.
be a clear statement of the principal row form.

Example 6. Principal Row Form disguised in m. 38

Towards the end of the first section and continuing into the beginning of the second section (m. 53-59), the principal row form becomes increasingly difficult to detect. Although present, its intervals are disguised through interval inversion, transposition, or simultaneities. The row is also hidden near the juncture between the second and third sections.

The other structural idea in the first section is the trill. The repeated half-step in measures 3 and 4 is a type of trill which presages the long trill in m. 30, the expressive pedal trill in m. 39 and 40, and the pedal trill in m. 50. A further element that crops up first in m. 56 is the rolled chord, which Schuller employs in the first movement only at or near sectional divisions (m. 109-halfway through the movement, m. 151-before third section).

Towards the end of the first section, Schuller introduces more duple rhythms (m. 53-59) and the dominating sextuplet rhythmic figure appears in chords of increasing density (dyads and triads m. 48, 49 become tetrachord simultaneities m. 60, 65). Melodic tritones in the pedal part play a prominent role throughout Part One, but there are especially dramatic usages in the first section (pedal m. 28 descending, m. 35 ascending, m. 58 (octave+tritone) m. 61 descending). The importance of the tritone, the interplay of sextuplets and duple rhythms and the increasing density of the texture were all hinted at in the first eight measures.

In measure 5, the first hexachord of the principal row form, heard initially as a single melodic line is expressed chordally, and indeed, as the first section progresses, more and more material that was first heard in horizontal aspect is heard in vertical aspect (i.e. m. 28, 33, 37
manuscripts). At the delineation marker between the first and second section is the most closely spaced chord of long duration that has sounded thus far (m. 66). What is interesting about this chord is that Schuller uses the first seven pitches of his principle row form (P-1: F-F#-B-D-G#-A-C#) and then puts a G under them to make a jazz chord—the sharp eleventh! This is a compositional technique that Schuller has described as possible with the last five notes of his “magic row” but here it is the first seven notes which are used. Perhaps incidentally, the first rhythmic grouping of the principal row back in measure one also used a seven note segment. So we have a jazz chord to open the “jazz section” of the first movement.

Example 7. Chord in measure 66

The dynamic build-up continues unabated in the second section of the work. The rhythmic figure in m. 67 recalls brass band fanfares, while in m. 72 we hear jazzy syncopations. Now the sextuplet figurations which dominated the first section appear as rude interruptions amidst the primarily chordal, duple timed material.

In m. 77 and 80 Schuller combines the trill idea with the tritone idea from the previous section. First the trill A–B-flat sounds simultaneously with D# and then a long trill in the pedal (G–F#) spins out up a tritone to C#. The texture continues to become denser: m. 89 expresses all eleven intervals in Schuller's principal row in a 9 note chord and a 3 note melodic movement in the bass and the first twelve note chord of the piece is in m. 90.

10 "And so there are these tonal components, but then also the usual dissonant elements, minor 2nds and major 7ths—but the final five notes really fascinate me, because [sings] “dee-dee-dee-dee-dee,” guess what that is? I mean, that's one of the most famous jazz chords. You put a D natural underneath that, and you've got a D raised-9th chord." Quoted in Iverson, "Interview with Gunther Schuller (2)".
Example 8. The complete row form in measure 89

In measure 91, the inversion of the first hexachord of the principal row returns in sextuplet figuration (as it was presented at the beginning of the work). The long twelve note chord in measures 93 and 94 marks the conclusion of the dynamic and textural crescendo. The inversion of the principal row's first hexachord is used extensively in the decrescendo (m. 95, 101-103).

At almost exactly the movement's halfway point in measure 109 a singular passage begins based on a retrograde derived row form (notes 6-12 of the set are in retrograde form). In this passage, the right hand and left hand begin together in octaves and then drift apart before the right hand ends with recognizable material—the first 9 notes of the principal row form (m. 114). This is the first hint of the principal form that has occurred for some time, but then we hear it again in very fast notes in m. 117.
Example 8. Drifting apart of the hands m. 109-114

Measures 124-130 are the most tonal sounding in all of Part One. As the “jazz” section winds down, Schuller seems to invoke the sound world of tonal jazz. The two chords in m. 124 express all the intervals in Schuller's “magic row” (as in m. 88) and yet sound very tonal, and the bass movement by fifth underneath jazz chords in measures 127-129 adds to the tonal feel.

Measures 131-154 are the longest transition section in the first movement. Rhythmic movement slows and the texture thins. A new tempo indication occurs in m. 155 (now in 3/4 instead of 2/4 time), but the 3/4 is soon rudely disrupted by a sudden fortissimo outburst that returns to duple time (m. 160-162) and whose tempo marking is quarter note=180! The figuration in the right hand is based on the first four notes of the inverted form (an interval sequence used in the also “interrupting” sextuplet figures in m. 91, 95, 101, 115, 121), while the pedal part is a complete statement of the retrograde row form. This brief outburst, combining elements of the inverted form with a complete retrograde form, occurs just before a return to the more long-breathed melodic writing of the waltz which again uses complete twelve-note row forms (m. 171-end). The two major episodes in the waltz use the retrograde form of the row (m. 171-191) and the principal form (m. 192-202) respectively as melodies above a first homophonic and then contrapuntal accompaniment. The very end of the movement returns to the texture of the middle section (chords of increasing density).

II.3 Some observations on style

In a lecture given at Goucher College in 1978, Schuller had the following to say about his generation of composers:¹¹

Perhaps the most dangerous “do”, which we avoided like the plague was accessibility: relatively immediate intelligibility, memorability (recognizability)—all cornerstones of the musical tradition and of the great masterworks of that tradition until our own era. Suddenly it was shameful to write music somebody could remember, could immediately understand, or find accessible...In short, we lost simplicity, even though deep in our hearts we knew that in simplicity there can be strength.

This lecture was given two years after the composition of Triptych, and one can guess from its concise distillation of the effects of total modernist orthodoxy on composition as well as its impassioned tone that many of the ideas Schuller raises occupied him a great deal at this time. In

Part One of *Triptych*, Schuller strives to practice what he preaches and create points of accessibility and memorability that might make the piece more palatable to audiences that were perhaps less than friendly to much twelve-tone music.

The composer himself writes in the preface to *Triptych* that Part One introduces "...the basic melodic/harmonic material on which the entire work is structured".\(^{12}\) I have tried to show some of the ways in which material and ideas introduced in only the first eight bars are used throughout Part One. Schuller does not attempt to hide the structural pillars of the work (in this case the principal twelve-tone row). Instead, by frequently presenting the twelve-tone row in smaller segments, and by repeating the same form of the row over and over again (i.e. the first four notes of the inverted form in the same rhythmic configuration repeated seven times from m. 90-m. 120), Schuller gives even the most inexperienced listener something to hang on to. At the same time, Schuller does not discount the audience's potential. By embedding chordal material very early on in the work (m. 5), perhaps there can be some recognition when the music becomes much more homophonic in the second section of Part One. The simple form and balanced structure of Part One is also perhaps perceptible to the sensitive listener (three sections of approximately the same length, with the second section extended by a 24 measure transition, creating a ratio of approximately 3:4:3 between the sections). Like great composers of the past, however, Schuller's compositional style is highly sophisticated. There are layers of complexity in this movement that are scarcely visible on the printed page, never mind heard, such as chords which present all the pitch material of the twelve-tone row and the many ways in which different forms and segments of the row are combined.

It is above all the highly individual style of this music which makes it so exciting to play and listen to. Schuller uses the twelve-tone system because it allows him, while working from a totally chromatic standpoint (since as he says "...the acoustic harmonic series already presents us with a chromatic template"),\(^{13}\) to exercise complete control over the degree to which his music sounds "atonal" or tonal. Where other composers might write a twelve note chord as a closely

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\(^{12}\) Schuller, *Triptych* Program Notes.

\(^{13}\) Iverson, “Interview with Gunther Schuller (2)".
spaced cluster, Schuller will space and voice the chord so that it sounds like an expressive “jazz” chord, although the pitch material might be exactly the same as chords in other composers' keyboard works that must be played with the whole forearm. As Wagner and other late-romanticists worked within the confines of tonal harmony to create expressive dissonances, Schuller, using his keen ear for color, works within twelve-tone harmony to write expressive consonances. These consonances which appear mostly in the form of tonal-sounding chords are a method of creating contrast in a highly dissonant environment.

III. Performance Issues

III.1: The Instrument

As might be expected of a first-time composer for the instrument, Schuller is very much occupied with contrasting the tradition of the organ as a vehicle for both thick chordal textures (Messiaen, Sowerby) and clearer, contrapuntal ones (Bach, Frescobaldi).\(^\text{14}\) It is not totally evident, however, what, if any, organ might represent Schuller's ideal instrument. While the registrations of Triptych were designed for the excellent neo-classical Fisk mechanical action instrument in Boston's Old West Church (see Appendix C for stoplist), one can not help but wonder how much the very different sound world of the 1913 E.M. Skinner organ at St. Thomas Church in New York City where Schuller sang as a boy chorister might have influenced his conception of the organ. Although the registration scheme as designed for Old West is certainly workable, it is also possible to think of instances where a larger instrument with a greater variety of color at the 8' and 4' pitch levels might have been helpful. In the first movement alone, several dynamic changes occur without corresponding registration indications (i.e. m. 51, m. 58, m. 68) where it appears that Schuller conceived of an organ with more registers for the purpose of gradual crescendo or decresendo. There are also numerous instances where Schuller calls for 8' pitch and higher only in the pedal,

\(^{14}\) Schuller knows the literature for the organ. In the program notes to the published edition of Triptych he cites composers that he grew up hearing as a choir boy at St. Thomas Church, New York City including the names mentioned above.
which is rather refreshing if one is accustomed to organ music with a constantly plodding 16' bass.
(For Schuller, 16' is an available color in the pedal, often added at climactic moments, and not an
obligation.) The Old West organ, however, has only two stops at 8' pitch in the pedal. One can
imagine that more color in the pedal division at 8' pitch and higher could allow for more
faithfulness to Schuller's dynamic level indications. Similarly, the many piano and pianissimo
dynamic markings could possibly be better served on a more orchestrally conceived instrument with
more available color at 8' pitch in the manuals.

On the other hand, there are many other features of the piece that suggest the
appropriateness of an instrument closer to the Fisk. The piece requires an instrument with voicing
sufficiently clear that dense chordal and contrapuntal textures can be rendered as cleanly as
possible. Schuller's registration indications typically call for combinations of only a few stops at a
time, and there are many sections of the piece that rely on individual stops, suggesting an
instrument like the Fisk with distinctive sounds meant as much to be employed alone as together
with other stops. Even when the full ensemble is finally used in the third movement, Schuller
specifies that no 16' stops or couplers be employed---again reflecting a desire for as much
transparency as possible. Some of the composer's registration indications make great artistic
demands on the organ and its builder. On page 12 of the first movement, for example, Schuller calls
for only the 8' flute stops of the Great and Choir divisions. Both hands play on the Choir while the
thumb is to reach up to the Great division and play a low voiced solo part.

Example 10. Measures 138-139
This registration requires flute stops of great individuality. The Flute on the Great manual especially must be powerful and clear throughout its range and always louder than or contrasting with the flute on the choir manual. On organs with less powerful or distinct flute sounds than the Fisk which the piece was premiered on, the player must use an additional stop or two on the Great division in order to make the solo voice heard (this was necessary in Luleå cathedral, for example).

There are also instances throughout the piece where the audibility of the organ’s various divisions’ spatial placement makes for a more compelling listening experience. In the second movement, which Schuller calls “a kind of orchestra-on-the-organ music”\(^{15}\), there is one excerpt worth noting because it involves a repetition of unison pitches that exploits the differences in placement of the divisions of the Old West instrument. In m. 41, there is a sequence of E-flats which begins on the division closest to the listener at pp (the Choir or Ruckpositiv) then moves to the Great division (dynamic \(p\)) and finally to the Swell, the division farthest away from the listener, at an \(mp\) dynamic. Then Schuller instructs the player to change the sounds before he continues the crescendo in reverse manual order, moving from the Swell to the Great division (a reed sound at \(mf\)) and finally to the Choir Cremona stop (marked \(f\)). In the passage then there is a crescendo that happens not only timbrally but also spatially, moving from closer to farther away and closer again.

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\(^{15}\) Schuller, *Triptych Program Notes.*
While the aforementioned excerpt is perhaps the most obvious example of this technique, an instrument with clearly audible spatial placement of its divisions is helpful throughout Part II because Schuller frequently calls for stops from similar families from the various divisions of the organ to be played in close succession. If the listener is able to hear that the pitches come from different locations in the room it provides for an element of contrast in addition to the change in timbre of the various stops. In Schuller’s Spectra for orchestra from 1958, the orchestra is grouped into 7 sections and placed on the stage accordingly. So it comes at no surprise that in his “orchestra-on-the-organ” movement, Schuller is interested in exploiting the spatial sound possibilities the instrument provides.

Another facet of Schuller’s registration practice that is worth commenting on is his use of reed stops. Perhaps unusually for an instrument of only 28 stops, the Old West organ contains 6 reed stops. Schuller uses all of them in Triptych, both together with other stops and alone. Among the reeds are a French baroque style Cremona on the Choir as well as the more romantic Trumpet 8’ on the Swell division. One of Schuller’s favorite and rather brilliant registration ideas is using the Swell Contra Hautboy 16’ as a sort of quiet bassoon or bass clarinet by coupling it down to the pedal while other manuals use flute registrations. Schuler uses this registration in both parts I and II (see p. 9 and 23). A quieter 16’ manual reed, therefore, is a necessity in recreating Schuller’s registrations as effectively as possible. As in much of his music, Schuller the French hornist reveals a predilection for reeds in this piece and a keen understanding of the many possible ways of using them. The watchword for evaluating a potential Schuller organ’s reeds therefore is variety. Is there enough variety in the timbre, voicing style, and volume of the reed stops to provide the color contrasts that Schuller expects? If all the reed stops available are smooth and silky or if they are all slow and chippy, then probably it is not the best organ for playing Schuller.

We have now established some characteristics that an “ideal” instrument for Schuller’s Triptych should posess. It should be an instrument of at least three manuals, preferably with its divisions arranged so that their placement in the room can be distinctly heard (i.e. a Ruckpositiv is a
real asset). The flutes should be big, assertive, and individual. There should be a variety of reed stops at different pitch and volume levels which are voiced in contrasting ways, and at least one should be a quieter 16' stop in the manuals. It also helps to have an organ large enough that a smooth dynamic buildup is possible to some degree and that there are plenty of stops in the pedal at 8' and higher. The Old West instrument to some degree represents a minimum stoplist. Since Schuller exploits its capabilities and registrational possibilities so thoroughly, it is difficult to play on a smaller instrument without compromising the composer's sound ideas.

At the same time, it is worth noting that the piece is perfectly playable on a smaller instrument and in general is not a piece that requires a large organ to be convincing. Triptych is even playable on a two manual instrument, so long as one has access to a good combination system or assistant. The most troublesome adjustments occur at the end of the second movement. One area where there is less flexibility is in terms of compass. Although it is possible to play the first movement on an instrument with fewer than 61 manual notes, the second and third movements are rather more impossible without a full-compass instrument. (See especially the very last page of the piece where one really needs a high A-flat, also the pedal solo in m. 40 demands a 32 note pedalboard.) If an instrument existed with a manual compass of 58 notes and a pedal compass of 32 notes it would be theoretically possible to play the piece on such an instrument with some changes to the registration scheme to account for passages in the first and second sections which would need to be transposed down an octave and registered at four foot pitch and higher.

III.2: Textual Questions

While the musical text itself is clear and precisely notated in the published edition, the registrations are another matter. A great deal of uncertainty regarding the registration indications in the published edition has recently been cleared up for me through consulting the composer's autograph manuscript. I was previously tempted to chalk up the inaccuracies in the published score to Schuller's unfamiliarity with the organ, but it turns out that this is instead a case of an ignorant
editor and apparently a composer who did not check this aspect of the final proofs. In the autograph manuscript Schuller uses two methods to indicate registration. Sometimes he writes precisely which stops the performer should add or take away, for example on page 2, measure 15 of the first movement, Schuller writes:

-Spitzfl.
+Stopt. Diap.

In other instances, and perhaps more frequently, Schuller indicates registrations like this (p. 9, m. 105-106, first movement):

Gt. (Doublet)
Ch. (Chim. Fl.)
Sw. to Ped. (Contra Hautboy)

These parenthetical indications mean that the performer is to have only the stops in parentheses drawn and to remove whatever other stops are on in order to make the registration indicated in parentheses. Schuller, I am sure, notated registrations this way in order to be as economical as possible in terms of how much he needed to write in an already crowded manuscript. Unfortunately, an editor did not seem to understand Schuller’s parenthetical system and instead translated Schuller’s indications like this (p. 9, m. 105-106, first movement, same excerpt as above):

Gt. –Tpt, Octave
Ch. –Nighthorn
Sw. to Ped.

One can see directly that this notation is not as clear. The problem with this system is that the performer constantly needs to look back and determine precisely which stops were previously drawn in order to figure out what the next group of stops should be. And sometimes the editor’s translations of Schuller’s indications are just plain wrong. In the example above for instance, the Spire Flute 8’ and the Prestant 8’ are also engaged on the Great manual, so you do not arrive at the registration that Schuller wants (namely the Doublet 2’ alone) by merely taking away the Trumpet 8’ and Octave 4’, you also need to take away the Prestant 8’ and Spire Flute 8’. Because of the frequency of this kind of error in the published edition, I have created an appendix (A) listing precisely what stops the composer calls for on the Old West, Boston organ according to the
indications in the autograph manuscript. I have also included a list of errors in the published edition and a complete stoplist of the instrument that the registration indications were worked out from.

A few especially unclear instances are worthy of mention here. On page 9, bottom system, measure 104, beat 4 it can appear as if the performer is intended to switch to the Swell division. In fact, the manuscript makes clear that the performer is to stay on the Choir. At the end of the first movement, in m. 208 it is important to note that the indication +Octave, +Mixture refers to the pedal part in m. 208 and not the soprano in m. 216. This is also made clear only in the autograph manuscript. It is important for the prospective performer to always check in the Appendix or obtain a copy of the autograph manuscript to ascertain the correct registration, especially because some of the errors affect sounding pitch. In the third movement, on page 30, the 8’ Stopped Diaposed on the Swell is supposed to be used with the Contra Hautboy 16’ (raising the pitch by an octave), and on page 31, the addition of the Stopped Diapason 8’ means that the registration at m. 60 should be Flutes at both 8’ and 4’ pitches on the Swell, which lowers the pitch by an octave in comparison with the printed edition.

The registration indications as indicated in the autograph manuscript resolve almost all of the question marks surrounding registration in this piece. Only one mysterious indication remains, which is on p. 31, in measure 64 of Part III, where in both the autograph and the published edition Schuller calls for the performer to take away the Great to Pedal coupler, which has not been engaged as far as this writer can ascertain. Aside from these difficulties as far as registration, there are few major performance issues. Certainly the tempo markings raise a few eyebrows (half note=84 is really a very fast tempo for the first movement, and the Subito agitato marking of quarter note=180 on p. 13 seems impossible, at least for this player). There are certain passages which are designed for American/English manual order (e.g. Choir I, Great II, Swell III) where the player is meant to be able to thumb down or up between manuals which must be reconceived on instruments where the Great is the first manual (e.g. p. 14, m. 190). The passage on p. 22 for example can easily be rearranged so that the performer plays the parts indicated for the Choir manual on the Great and
the Great parts on the Choir. On p. 32 in the last movement, the lowest A-flat in the top system, first 
staff seems to be unreachable for all but the largest hands. The only solution is to exclude it, since 
it is doubled an octave higher anyway.

IV. Conclusion

IV.1 Summarizing the results: Reflections on my own performance and recording of the 
Schuller Triptych

I have now performed Triptych or portions of it for some months and on a variety of 
instruments. It has been a journey from uncertainty and doubt to assurance, confidence, and 
affirmation both in regard to the quality of the piece and my own ability to master it. This 
composer’s musical language and way of writing for the organ are so individual that it took some 
mind stretching in order to begin to accept this music and the composer’s methodology. 
Understanding Schuller’s “magic row” as the underpinning of this composition has not perhaps 
impacted every measure of my playing, yet being able to hear the row pop up throughout the piece 
and hearing how the very first measures hold many of the structural building blocks of the work has 
increased my appreciation for its authority and hopefully makes for more enlightened performances 
of it. Certain moments in my performance were directly, concretely, and demonstrably affected by 
my research. Knowing that the chord in m. 89, for example, is a complete and nearly homophonic 
statement of the principal row form absolutely causes one to take a bit more time there.

At the same time, increased familiarity, study, and performance of the piece has convinced 
me that there is absolutely no need for the listener to understand Schuller’s twelve tone row in order 
to appreciate and understand the piece in some way. The first part is very clearly a movement of 
development, and the second and third parts explore colors—the second part the various individual 
colors and families of organ sound, and the third part the color of the full organ ensemble. The 
movements are so different from one another and the exploration of organ color so complete that 
even the most jaded listener can find something to hang on to. Despite all of its structure and
highbrow modernist style, there is also a certain lightness to the piece, perhaps reflecting Schuller’s background in jazz. As I have begun to master the technical problems the work presents to the player, and especially after being able to listen to my recording of the piece and actually hear it as a member of an audience might, I even find myself laughing at certain points in the score. I think it is a tribute to Schuller that he is able to create this kind of buoyant and effervescent energy that can even be humorous.

One of my goals in this project was to identify what the ideal organ might be to perform the Schuller *Triptych* on. Although I have not found the ideal instrument yet, I have come to more of an understanding of what characteristics such an instrument might possess. In my own choice of instrument for this recording I was severely constrained by the small number of instruments with full compass in Sweden (e.g. 61 manual notes and 32 pedal notes). Luleå cathedral was the only instrument to which I had access that could be considered for this project. Although this organ is not perhaps the ideal choice for a recording of this piece, it at least met the minimum criteria and was built in a style related to the instrument that *Triptych* was premiered on (e.g. stylistically pluralistic, mechanical action). One of the nicest features of the Luleå instrument is its size, which allowed me to expand the palette of available sounds while remaining faithful to Schuller’s indications. As just one example, there are two 16’ reed stops in the manuals on the Luleå organ and I was able to use both in the recording as the bassoon-like bass that Schuller calls for according to which blended better into the rest of the texture. The large number of stops at 8’ and 4’ pitch in all of the manual divisions made for a greater variation in dynamic levels than would be possible on the instrument that *Triptych* was written for.

In general I adopted a policy of respecting Schuller’s request for single stops whenever possible, since a single stop is both a color and a texture unto itself. I have adapted more flexibly when Schuller calls for groups of stops at dynamics of *mp* or greater since the Luleå organ contains multiple flue stops at 8’ and 4’ pitch levels meant to be used in combination. I have already mentioned (section 3.1), for example, measures 51, 58, and 68 where Schuller indicates changes in
dynamic levels but does not provide a corresponding stop change due to the Old West organ’s lack of numerous quieter stops at 8’ and 4’ pitch levels. In these measures at Luleå I was able to add an additional stop or two because of the instrument’s larger size. I felt that if Schuller, for example, calls for a mf or mp dynamic on the Swell organ for instance, it did not matter if I did not have precisely one 8’ string, one 8’ flute, and one 4’ flute drawn as he indicated one should at Old West as long as I preserved the general color of quieter 8’ and 4’ stops on the Swell division. At Luleå there was also the option of drawing an 8’ principal and a 4’ principal on the Swell and occasionally taking advantage of additional available stops like these helped me to remain more faithful to the composer’s request for a certain dynamic level while maintaining the basic texture and sonority of the original indication as Schuller requests.

The other helpful aspect of the Luleå organ was the large size of the pedal division. The reed stops available at 8’ and 4’ pitch, and especially the 8’ Chamade were very helpful in adding color and clarity to pedal registrations that often do not include 16’ pitch. The Chamade I used in particular during the fortissimo section at measure 160 and for pedal sections in the last movement (m. 35, m. 40).

The negative aspects of recording on this organ in this room had to do in the first hand with acoustics. Old West Church in Boston, where the piece was premiered, is an extremely dry room, and the First and Second sections of Triptych, with their many quick moving and quiet sections in particular may have benefitted from a more objective acoustic than Luleå provides. On the other hand, the acoustic was perfect for the third section, which relies more on sound mass rather than individual lines for excitement. Less positive aspects of the organ itself as a vehicle for Triptych had to do with the voicing of the flute stops (which are generally quite mild—there is no large scaled harmonic or orchestral flute on the main manual, also flutes 8’ and 4’ on Manual II are very quiet, which Schuller often calls for together) and the placement of the divisions themselves. In Luleå the difference in placement of the Hauptwerk and Oberwerk is especially difficult to hear. It would have been nice to have a Ruckpositiv for this piece (see also section 3.1 on this)!
It is worth mentioning here that what I originally viewed as a confusing and weaker aspect of this piece, namely the composer's exhaustive registration indications, (or prescriptions, as one could also call them) ended up seeming like a strength by the end of this project, at least after I was able to ascertain what registrations Schuller really did have in mind. Through these registrations the composer is able to exert a great deal of control over the colors of the instrument and by indicating the registrations according to a specific organ he gives the performer a more specific guide as to what color he wants to hear. My minimal knowledge of the organ at Old West and of the general building style of the Fisk shop in general admittedly helped in the process of adapting these registrations a bit, but this is also information that is readily obtainable for any interested performer. I like as well that Schuller was interested enough in the organ, learned enough about it, and took enough time to work out registrations that eventually he came up with many imaginative stop combinations and colors that I think go beyond what a performer would have developed on his/her own if left with only a dynamic indication. This is simply another hallmark of the work's overall high level of craftsmanship and attention to detail.

IV.2 Future research

This project was a major one, but hopefully is just the start of one even larger. For my doctoral thesis, I hope to play and write about the two other solo organ pieces and perhaps the concerto as well. I have come to the conclusion that this music deserves to be better known.

Although attempted, it was impossible to communicate with the composer during the course of this project. My next action will be to send my recording of Triptych to him along with a note describing some of my discoveries about the piece and hope that can perhaps lead to some discussion with him about his organ music. My final hope is that my education at the doctoral level will provide me with more of the tools in terms of analysis, writing about twentieth-century music, and writing music research papers that I need to be able to do this kind of work at the level that I think I am capable of.
Appendix A: Registrations in Gunther Schuller “Triptych”

Bold text indicates places that are especially unclear in the printed edition.

m. 1
Sw. Spitzfl. 4'
Gt. Spirefl. 8'
Ch. Chimney Flute 8'
Ped. Ch. to Ped
Tremulant

m. 13
Sw. Spitzfl. 4'
Gt. Spirefl. 8'
Ch. Chimney Flute 8'
Ped. –Ch. to Ped.
+Subbass 16'
Tremulant

m. 14
Sw. –Spitzfl. 4'
+Stopd. Diap. 8'
Gt. Spirefl. 8'
Ch. Chimney Flute 8'
Ped. Subbass 16'
Tremulant

m. 23
Sw. Stopd. Diap. 8'
Gt. Spirefl. 8'
Ch. Chimney Flute 8'
Ped. Subbass 16'
-Tremulant

m. 28
Sw. Stopd. Diap. 8', +Vln. Diap. 8'
Gt. Spirefl. 8'
Ch. Chimney Flute 8'
Ped. Subbass 16'

m. 32
Sw. Stopd. Diap. 8', Vln. Diap. 8', +Spitzfl. 4'
Gt. Spirefl. 8'
Ch. Chimney Flute 8'
Ped. Subbass 16'

m. 38
Sw. Stopd. Diap. 8', Vln. Diap. 8', Spitzfl. 4'
Gt. Spirefl. 8'
Ch. Chimney Flute 8'
Ped. –Subbass 16'
+ Rohrpipe 8', Octave 8'

m. 51, m. 56, m. 58
Gt., Ped., Sw. New dynamic marking mf without corresponding registration change

m. 60
Sw. Stopd. Diap. 8', Vln. Diap. 8', Spitzfl. 4'
Gt. Spirefl. 8’
Ch. Chimney Flute 8’, +Night Horn 4’
Ped. Rohrpipe 8’, Octave 8’
+ Ch. to Gt**

m. 66
Sw. Stopd. Diap. 8’, Vln. Diap. 8’, Spitzfl. 4’, +Trumpet 8’
Gt. Spirefl. 8’
Ch. Chimney Flute 8’, Night Horn 4’
Ped. Rohrpipe 8’, Octave 8’
Ch. to Gt.

m. 68
Sw. Stopd. Diap. 8’, Vln. Diap. 8’, Spitzfl. 4’, Trumpet 8’
Gt. Spirefl. 8’, +Prestant 8’
Ch. Chimney Flute 8’, Night Horn 4’
Ped. Rohrpipe 8’, Octave 8’
- Ch. to Gt.

m. 71
Sw. Stopd. Diap. 8’, Vln. Diap. 8’, Spitzfl. 4’, Trumpet 8’
Gt. Spirefl. 8’, Prestant 8’, +Octave 4’
Ch. Chimney Flute 8’, Night Horn 4’
Ped. Rohrpipe 8’, Octave 8’

m. 73
Sw. Stopd. Diap. 8’, Vln. Diap. 8’, Spitzfl. 4’, Trumpet 8’
Gt. Spirefl. 8’, Prestant 8’, Octave 4’, +Doublet 2’
Ch. Chimney Flute 8’, Night Horn 4’

m. 74
Sw. Stopd. Diap. 8’, Vln. Diap. 8’, Spitzfl. 4’, Trumpet 8’
Gt. Spirefl. 8’, Prestant 8’, Octave 4’, Doublet 2’
Ch. Chimney Flute 8’, Night Horn 4’

m. 78
Sw. Stopd. Diap. 8’, Vln. Diap. 8’, Spitzfl. 4’, Trumpet 8’
Gt. Spirefl. 8’, Prestant 8’, Octave 4’, -Doublet 2’
Ch. Chimney Flute 8’, Night Horn 4’
Ped. Rohrpipe 8’, Octave 8’

m. 84
same as m. 73

m. 87
Sw. Stopd. Diap. 8’, Vln. Diap. 8’, Spitzfl. 4’, Trumpet 8’
Gt. Spirefl. 8’, Prestant 8’, Octave 4’, Doublet 2’
Ch. Chimney Flute 8’, Night Horn 4’

m. 91
Sw. Stopd. Diap. 8’, Vln. Diap. 8’, Spitzfl. 4’, Trumpet 8’
Gt. Spirefl. 8’, Prestant 8’, -Octave 4’, -Doublet 2’
Ch. Chimney Flute 8’, Night Horn 4’
Ped. Rohrpipe 8’, Octave 8’

m. 92
Sw. Stopd. Diap. 8’, Vln. Diap. 8’, Spitzfl. 4’, Trumpet 8’
Gt. Spirefl. 8’, Prestant 8’, +Octave 4’, +Doublet 2’
Ch. Chimney Flute 8’, Night Horn 4’
Ped. Rohrpipe 8’, Octave 8’

m. 97
Sw. Stopd. Diap. 8’, Vln. Diap. 8’, Spitzfl. 4’, Trumpet 8’
Gt. Spirefl. 8’, Prestant 8’, Octave 4’, -Doublet 2’, +Trumpet 8’
Ch. Chimney Flute 8’, Night Horn 4’
Ped. Rohrpipe 8’, Octave 8’

m. 99
Gt. Spirefl. 8’, Prestant 8’, Octave 4’, Trumpet 8’
Ch. Chimney Flute 8’, Night Horn 4’
Ped. Rohrpipe 8’, Octave 8’

m. 101
Gt. Spirefl. 8’, Prestant 8’, Octave 4’, Trumpet 8’
Ch. Chimney Flute 8’, Night Horn 4’

m. 104-105
Sw. –all, +CHtby 16’
Gt. –all, +Doublet 2’
Ch. Chimney Flute 8’, Night Horn 4’

Ped. ff-mf (not indicated, performer choice)

m. 105-106
Sw. Chtby 16’

Gt. Doublet 2’
Ch. Chimney Flute 8’, -Night Horn 4’
Ped. –all, +Sw. to Ped.

m. 108
Sw. Chtby 16’
Gt. -Doublet 2’, +Spire Flute 8’, +Octave 4’
Ch. Chimney Flute 8’
Ped. Sw. to Ped.

m. 109-m. 111
Sw. Chtby 16’
Gt. Spirefl. 8’, Octave 4’, +Prestant 8’, +Doublet 2’
Ch. Chimney Flute 8’
Ped. Sw. to Ped., +Tromb. 16’

m. 116
Sw. Chtby 16’
Gt. Spirefl. 8’, Octave 4’, Prestant 8’, Doublet 2’
Ch. Chimney Flute 8’,
Ped. Sw. to Ped., -Tromb. 16’, +Octave 8, +Rohrpipe 8’

m. 117-118
Sw. -Chtby 16’, +Vln. Diap. 8, +Stopd. Diap. 8’, +Spitz Flute 4’, +Trumpet 8’
Gt. Spirefl. 8’, Octave 4’, Prestant 8’, Doublet 2’
Ch. Chimney Flute 8’, +Night Horn 4’
Ped. Sw. to Ped., Octave 8, Rohrpipe 8’

m. 119
Sw. Vln. Diap. 8, Stopd. Diap. 8’, Spitz Flute 4’, Trumpet 8’
Gt. Spirefl. 8’, Octave 4’, Prestant 8’, -Doublet 2’
Ch. Chimney Flute 8’, Night Horn 4’
Ped. Octave 8, Rohrpipe 8’, Sw. to Ped.

m. 126
Sw. Vln. Diap. 8', Stopd. Diap. 8', Spitz Flute 4', Trumpet 8'
Gt. Spirefl. 8', Octave 4', Prestant 8' (forte indication without a change in registration, thinking of another color unavailable on instrument?)
Ch. Chimney Flute 8', Night Horn 4'
Ped. Octave 8, Rohrpipe 8', -Sw. to Ped., +Gt. to Ped.

m. 129
Sw. Vln. Diap. 8', Stopd. Diap. 8', Spitz Flute 4', Trumpet 8'
Gt. Spirefl. 8', Prestant 8', -Octave 4'
Ch. Chimney Flute 8', Night Horn 4'
Ped. Octave 8, Rohrpipe 8', Gt. to Ped.

m. 131-135
Sw. Vln. Diap. 8', Stopd. Diap. 8', Spitz Flute 4', Trumpet 8'
Gt. Spirefl. 8', -Prestant 8',
Ch. Chimney Flute 8', -Night Horn 4'
Ped. Gt. to Ped., -Octave 8, -Rohrpipe 8'

m. 151
Sw. Stop. Diap. 8', -Vln. Diap. 8', -Spitzfl. 4', -Tpt. 8', +Stopd. Diap. 8' only
Gt. Spirefl. 8'
Ch. Chimney Flute 8'
Ped. Gt. to Ped.

m. 156
Sw. -Stopd. Diap. 8', +Spitzfl. 4'

m. 160
Gt. "open cresc. Ped.", "Tutti -no 16" Are manual couplers engaged?

m. 163
Sw. Spitzfl. 4' only
Gt. Spirefl. 8' (dynamic changes from p to pp in m. 167—this could be a second swell box or removing of additional stops on the Gt. and/or Choir)
Ch. Chimney Flute 8', +Night Horn 4'
Ped. Gt. to Pedal +Subbass 16'

m. 168
Sw. Spitzfl. 4' only
Gt. Spirefl. 8'
Ch. Chimney Flute 8', -Night Horn 4'
Ped. Subbass 16', Gt. to Pedal

m. 190
Sw. Spitzfl. 4' only
Gt. Spirefl. 8'
Ch. Chimney Flute 8'
Ped. -Subbass 16', -Gt. to Pedal, +Rohrpipe 8'

m. 192
Sw. Spitz. 4', +Stopd. Diap. 8', +Vln. Diap. 8'
Gt. Spirefl. 8', +Prestant 8'
Ch. Chimney Flute 8'
Ped. Rohrpipe 8', +Octave 4', +Mixture?

m. 215
Sw. Spitz. 4', Stopd. Diap. 8', Vln. Diap. 8'
Gt. Spirefl. 8', Prestant 8'
Ch. Chimney Flute 8'
Ped. Rohrpipe 8', Octave 4', Mixture

m. 215-218
Crescendo to ff and fff left to organist, presumably crescendo pedal used.
m. 1
Sw. Chtby 16’, Vln. Diap. 8’
Gt. Trumpet 8’
Ch. Chimney Flute 8’
Ped. Trombone 16’
m. 4
Sw. Chtby 16’, Vln. Diap. 8’
Gt. Trumpet 8’
Ch. -Chimney Flute 8’, +Cremona 8’
Ped. Trombone 16’
m. 7-9
Sw. Chtby 16’, Vln. Diap. 8’
Gt. Trumpet 8’, +Clairon 4’
Ch. Cremona 8’
Ped. -Trombone 16’, +4’ Superoctave, +2’ Superoctave, +Mixture??
m. 11-15
Sw. -Chtby 16’, -Vln. Diap. 8’, +Stopd. Diap. 8’
Gt. -Trumpet 8’, -Clairon 4’, +Bourdon 16’
Ch. Chimney Flute 8’, -Cremona 8’
Ped. - 4’ Superoctave, -2’ Superoctave, -Mixture??, +Subbass 16’
m. 18
Sw.-Stopd. Diap. 8’, +Chtby. 16’
Gt. -Bourdon 16’, +Octave 4’, +Clairon 4’
Ch. Chimney Flute 8’
Ped. –Subbass 16’, +Gt. to Ped.
m. 19
Sw. Chtby. 16’
Gt. Octave 4’, Clairon 4’
Ch. -Chimney Flute 8’, +Prestant 4’, +Night Horn 4’
Ped. Gt. to Ped.
+Tremulant
m. 20-22
Sw. Chtby. 16’
Gt. -Octave 4’, -Clairon 4’, +Prestant 8’
Ch. Night Horn 4’, Prestant 4’
Ped. -Gt. to Ped., +Sw. to Ped.
Tremulant
m. 23
Sw. Chtby. 16’
Ch. Prestant 4’, Night Horn 4’
Ped. Sw. to Ped.
-Tremulant
m. 25
Sw. Chtby. 16’
Ch. Night Horn 4’, -Prestant 4’
Ped. Sw. to Ped.
+Tremulant
m. 29
open crescendo pedal
-Tremulant

m. 32-39
Sw. -Chtuby. 16', +Stoptd. Diap. 8'
Gt. – (Player determines decrescendo) (cresc. pedal indication in autograph
Ch. Chimney Flute 8'
Ped. -Sw. to Ped., +Ch. to Ped.

m. 41
Sw. Stoptd. Diap. 8', +Vln. Diap. 8'
Gt. +Spire Flute 8'
Ch. Chimney Flute 8'
Ped. –Ch. to Ped, +Octave 8'

m. 43
Sw. Stoptd. Diap. 8', Vln. Diap. 8'
Gt. –Spire Flute 8', +Clarion 4'
Ch. Chimney Flute 8', +Cremona 8'
Ped. Octave 8'

m. 45-47
Sw. -Stoptd. Diap. 8', -Vln. Diap. 8', +Cornet III
Gt. -Clarion 4', +Bourdon 16'
Ch. -Chimney Flute 8', -Cremona 8', +Nazard 2 2/3'
Ped. Octave 8', +Rohrpipe 8'

m. 49-52
Sw. -Cornet III, +Spitz. 4'
Gt. -Bourdon 16', +Prestant 8', +Spire Flute 8', +Trumpet 8'
Ch. -Nazard 2 2/3, +Nighthorn 4'
Ped. Octave 8', Rohrpipe 8, +Subbass 16'

m. 53
Sw. Spitz. 4', +Trumpet 8'
Gt. Prestant 8', Spire Flute 8', Trumpet 8'
Ch. Nighthorn 4', +Cremona 8'
Ped. Octave 8', Rohrpipe 8, Can infer +Trumpet 8' if available on organ.

m. 55
Sw. Spitz. 4, Trumpet 8'
Gt. -Prestant 8', -Spire Flute 8', -Trumpet 8', +Sesquialtera II
Ch. Nighthorn 4', -Cremona 8', +Nazard 2 2/3'
Ped. Octave 8', Rohrpipe 8, (Trumpet 8')

m. 58
Sw. Spitz. 4, Trumpet 8'
Gt. Sesquialtera II
Ch. Nighthorn 4', Nazard 2 2/3', +Chimney Flute 8'
Ped. Octave 8', Rohrpipe 8, (Trumpet 8')

m. 61
Sw. Spitz. 4, Trumpet 8'
Gt. Sesquialtera II
Ch. Chimney Flute 8', Nighthorn 4', -Nazard 2 2/3',
Ped. Octave 8', Rohrpipe 8, (Trumpet 8')

m. 62
Sw. Spitz. 4, Trumpet 8'
Gt. Sesquialtera II
Ch. Chimney Flute 8', -Nighthorn 4'
Ped. Octave 8', Rohrpipe 8, (Trumpet 8')

**m. 63**
Sw. -Spitz. 4, -Trumpet 8', +Chtby 16'
Gt. -Sesquialtera II
Ch. -Chimney Flute 8', +Cremona 8'
Ped. -Octave 8', -Rohrpipe 8, -(Trumpet 8'), +Trombone 16'

**m. 64**
Sw. -Chtby 16', +Cornet III
Gt. -Sesquialtera II
Ch. -Cremona 8', +Fifteenth 2', +Sharp IV
Ped. -Trombone 16', +Subbass 16'

**m. 68**
Sw. -Cornet III, +Vln. Diap 8', +Stopt Diap. 8', +Spitz Flute 4'
Gt. -Sesquialtera II
Ch. -Fifteenth 2', -Sharp IV, +Cremona 8'
Ped. -Subbass 16', +Superoctave 4', +Superoctave 2'

**m. 69**
Sw. Vln. Diap 8', Stopt Diap. 8', Spitz Flute 4'
Gt. -Sesquialtera II
Ch. -Cremona 8'
Ped. -Superoctave 4', -Superoctave 2', +Sw. to Ped.

**m. 73**
Sw. Vln. Diap 8', Stopt Diap. 8', Spitz Flute 4', +Chtby 16'
Gt. -Sesquialtera II
Ch. -Cremona 8'
Ped. -Sw. to Ped.

**m. 75**
Sw. cresc. Pedal open
Gt. -Sesquialtera II
Ch. -Cremona 8', +Nazard 2 2/3, +Fifteenth 2', +Sharp IV
Ped. -Sw. to Ped., +Ch. to Ped.

**m. 76**
Sw. mp
Gt. -Sesquialtera II, +Spire Flute 8', +Prestant 8'
Ch. -Cremona 8, Nazard 2 2/3, Fifteenth 2', Sharp IV
Ped. -Ch. to Ped.

**m. 77**
Sw. mp (Vln. Diap. 8', Stopd. Diap. 8')
Gt. -Spire flute 8', Prestant 8'
Ch. -Cremona 8', Nazard 2 2/3, Fifteenth 2', Sharp IV
Ped. -Ch. to Ped., +Sw. to Ped.

**m. 78-79**
Sw. mp (Vln. Diap. 8', Stopd. Diap. 8')
Gt. -Spire Flute 8', -Prestant 8'
Ch. -Nazard 2 2/3, -Fifteenth 2', -Sharp IV, +Chimney Flute 8'
Ped. -Sw. to Ped., +Ch. to Ped.

**m. 80**
Sw. -Vln. Diap. 8', -Stopd. Diap. 8, +Spitz flute 4', +Cornet III, +Fourniture III
Gt. -Spire Flute 8'
Ch. -Chimney Flute 8'
Ped. -Ch. to Ped.
m. 86-90
Sw. Spitz flute 4', -Cornet III, -Fourniture III
Gt. -Spire Flute 8', +Bourdon 16', +Doublet 2'
Ch. Chimney Flute 8'
Ped. Ch. to Ped.

m. 92
Sw. Spitz flute 4',
Gt. Bourdon 16', Doublet 2'
Ch. Chimney Flute 8'
Ped. Ch. to Ped.
+Tremulant

m. 97
Sw. -Spitz. 4', +Vln. Diap. 8'
Gt. -Bourdon 16', -Doublet 2', +Spirefl. 8'
Ch. -Chimney Flute 8', +Night Horn 4'
Ped. -Ch. to Ped., +Rohrpipe 8'

m. 102-104
Sw. Vln. Diap. 8'
Gt. -Spireflute 8', +Bourdon 16'
Ch. Chimney Flute 8', -Night Horn 4'
Ped. -Rohrpipe 8', +Sw. to Ped.

m. 107
Sw. Vln. Diap. 8', +Stopd. Diap. 8, +Trumpet 8'
Gt. Bourdon 16'
Ch. Chimney Flute 8'
Ped. Sw. to Ped.

m. 113
Sw. Vln. Diap. 8', Stopd. Diap. 8', -Trumpet 8', +Chtby 16'
Gt. -Bourdon 16', +Spire Flute 8'
Ch. Chimney Flute 8'
Ped. Sw. to Ped.

m. 119
Sw. Vln. Diap. 8', Stopd. Diap. 8', Chtby 16'
Gt. Spire Flute 8'
Ch. Chimney Flute 8', +Night Horn 4', +Nazard 2 2/3'
Ped. -Sw. to Ped., +Ch. to Ped.
+Tremulant

m. 124
Sw. Vln. Diap. 8', Stopd. Diap. 8', Chtby 16'
Gt. Spire Flute 8'
Ch. Chimney Flute 8'
Ped. Ch. to Ped., +Sw. to Ped.
-Tremulant

m. 133
Sw. Vln. Diap. 8', Stopd. Diap. 8', -Chtby 16', +Trumpet 8'
Gt. Spire Flute 8'
Ch. Chimney Flute 8'
Ped. Ch. to Ped., Sw. to Ped.

m. 134
Sw. Vln. Diap. 8', Stopd. Diap. 8', -Trumpet 8', +Chtby 16'
Gt. -Spire Flute 8', +Trumpet 8'
Ch. Chimney Flute 8'
Ped. -Ch. to Ped., -Sw. to Ped., +Trombone 16’

III

m. 1
Gt. Full (no 16’) (no couplers’)
Ch. Chimney Flute 8’, Night Horn 4’
Ped. Full (no 16’)

m. 19
Ch. Chimney Flute 8’, Night Horn 4’
Ped. Rohrpipe 8’, Octave 8, -Superoctave 4’, -Superoctave 2’

m. 20
Gt. Prestant 8’, Spireflute 8’
Ch. Chimney Flute 8’, Night Horn 4’
Ped. Rohrpipe 8’, Octave 8, +Subbass 16’

m. 21
Sw. Stopd. Diap. 8’, Spitz. 4’, Cornet III
Gt. Prestant 8’, Spireflute 8’
Ch. -Chimney Flute 8’, -Night Horn 4’, +Cremona 8’
Ped. Octave 8, -Subbass 16’, -Rohrpipe 8’

m. 32
Sw. Stopd. Diap. 8’, Spitz. 4’, -Cornet III
Gt. Prestant 8’, Spireflute 8’
Ch. Cremona 8’
Ped. Octave 8

m. 34-35
Sw. Stopd. Diap. 8’, Spitz. 4’, +Trumpet 8’
Ch. Cremona 8’

m. 40
Ped. fff

m. 41, 42
Sw. Stopd. Diap. 8’, Spitz. 4’, Trumpet 8’
Ch. -Cremona 8’, +Chimney flute 8’

m. 43-45
Sw. Spitz. 4’, -Stopd. Diap. 8’, -Trumpet 8’
Gt. -Doublet 2’, -Bourdon 16’, +Spire Flute 8’
Ch. Chimney Flute 8’
Ped. -all, +Sw. to Ped.

m. 50
Sw. Spitz. 4’
Gt. Spire Flute 8’
Ch. -Chimney Flute 8’, +Night Horn 4’
Ped. –Sw. to Ped, +Ch. to Ped.

m. 51
Sw. –Spitzfl. 4’, +Chtby 16’, +Stopd. Diap. 8’
Gt. –Spire Flute 8’, +Bourdon 16’
Ch. Night Horn 4’, +Chimney Flute 8’
Ped. Ch. to Ped.

m. 60
Sw. –Chtby 16’, +Spitzfl. 4’
Gt. Bourdon 16’
Ch. Chimney Flute 8’, Night Horn 4’
Ped. Ch. to Ped.
+Tremulant

m. 63 –Gt. to Ped. = error?

m. 67
Sw. Stopd. Diap 8’, –Spitz. 4’
Gt. Bourdon 16’
Ch. Chimney Flute 8’, -Night Horn 4’
Tremulant

m. 70
Sw. Stopd. Diap. 8
Gt. Full (no 16’) (no couplers)
Ch. Chimney Flute 8’
-Tremulant
+Gt. to Ped.

m. 82
Composition of fff tutti left to performer; only instruction +16’.


p. 5-2-5 (m. 31): add treble clef in first stave
p. 7-1-3 (m. 60): Ch. to Ped should be Ch. to Gt.
p. 7-2-5 (m. 68): add –Ch. to Great indication
p. 9-3-5 (m. 106): Gt. should read ‘Doublet only’
p. 12-2-1 (m. 141): add indication (Ch.) before C-natural in left hand
p. 10-3-2 (m. 117): add indication (Sw. Vln. Diap., Stopd. Diap., Spitzfl., Trumpet)
p. 30-last (m. 51): indication should read Sw. –Spitzfl., +Chtby, +Stopd. Diap.
Appendix C: Stoplist of organ at Old West Church, Boston, USA

Great, Manual II
Bourdon 16'
Prestant 8'
Spire Flute 8'
Octave 4'
Doublet 2'
Sesquialter II
Mixture IV-VI
Trumpet 8'
Clarion 4'

Choir, Manual I
Stopt Diapason 8'
Prestant 4'
Night Horn 4'
Nazard 2 2/3' *
Doublet 2'
Sharp IV
Cremona 8'
* hookdown adds 1 3/5'

Swell, enclosed, Man. III
Violin Diapason 8'
Stopped Diapason 8'
Spitz Flute 4'
Cornet III
Fourniture III
Contra Hautboy 16'
Trumpet 8'

Pedal, 32 notes
Bourdon 16'
Octave 8'
Rohrpipe 8'
Spillpfeife 8'
Superoctaves 4' & 2'
Trombone 16'

Couplers and Accessories:
Choir to Great Great to Pedal
Swell to Great Positive to Pedal
Swell to Choir Swell to Pedal
Tremulant Balanced Swell Pedal Crescendo Pedal
Manual 61 notes CC-c4 Pedal 32 notes CC-g1

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Appendix D: Gunther Schuller, *Triptych*, Part One, mm. 1–9