

Harald Feller

The Young Person's Guide to the Organ

Thema, Variationen und Fuge
Theme, Variations and Fugue

für Orgel und Sprecher
for Organ and Narrator

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Vorwort

Die Idee einer Komposition, die das Interesse oder gar die Begeisterung für das Instrument Orgel und seine Musik beim Hörer wecken soll, hat sich aus der Erfahrung entwickelt, dass dies häufig am besten gelingt, wenn neben den musikalischen, auch die technischen und klanglichen Möglichkeiten des Instrumentes anschaulich gemacht werden. Diesem künstlerischen wie pädagogischen Anspruch gleichermaßen gerecht zu werden, ist kein leichtes Unterfangen. Eine erste Anregung erhielt ich durch Benjamin Britten's "The Young Person's Guide to the Orchestra", dem ich auch den modifizierten Titel entlehnt habe. Ansonsten gibt es allerdings keine inhaltlichen Bezüge zu diesem Werk, außer gewissen formalen Gemeinsamkeiten (Thema, Variationen und Fuge).

Die Registrierangaben beziehen sich auf die gängigsten Register. Selbstverständlich können auch andere Stimmen verwendet werden, wenn sie den angekündigten Gruppen angehören. Wenn nötig kann auch der Text entsprechend erweitert oder modifiziert werden. Größere sind bei größeren Instrumenten weitere Farbwechsel möglich, welche in der Musik durch die angekündigten Registerfamilie vorgestellt werden sollen.

Die meisten Textstellen können zu den leisen Überleitungsstellen verwendet werden (diese werden in den Noten mittels eines Pfeils angelegt). Größere Pausen entstehen. Der Sprecher sollte auch nicht in den Beginn einer Variation sprechen, sodass Sprache und Musik gut ineinander gehen.

Die Komposition ist gut geeignet für die Darstellung der verschiedenen Möglichkeiten unterschiedlichster Instrumente.

Möge "The Young Person's Guide to the Organ" einen weiten Erfolg haben, das Instrument Orgel und ihre Musik einem noch breiteren Publikum zugänglich zu machen. Eine Aufführung ist auch ohne Sprecher möglich.

The idea for this composition was born out of my own latent interest and indeed enthusiasm for the organ and organ music. It grew out of my experience in teaching, showing that this often works best when the technical and musical possibilities of the instrument are explained clearly. Meeting both artistic and pedagogical aims is a challenging undertaking. The germ of an idea came from Benjamin Britten's "The Young Person's Guide to the Orchestra", from which I have borrowed the modified title. There are musical parallels with that work, though, apart from certain common features of form (Theme, Variations and Fugue).

The registrations indicated relate to the most commonly used stops. Other stops may be used to create variety if they belong to the groups specified. If necessary, the text may also be extended or modified as appropriate. Larger instruments will be able to produce a broader range of tone colours by using more stops from the family specified.

Most of the text can be spoken over the quiet transition passages on the organ (the corresponding passages are indicated in the music with broken lines). Very long rests should be avoided. The narrator should not go on speaking over the beginning of a variation: speech and music should succeed one another smoothly.

I hope *The Young Person's Guide to the Organ* will go some way towards making the organ and organ music accessible to a wider (not only a young) audience.

This piece could also be performed without a narrator.

Duration / Dauer: c. 22 minutes

The Young Person's Guide to the Organ Theme, variations and fugue

Narrator:

(1) The composer Harald Feller wrote this piece in order to acquaint you with the fascinating world of sounds produced by the organ. Mozart once called it the queen of instruments – and there is indeed something regal about even the outward appearance of this wonderfully grand musical instrument. The often ornate façade is called the prospect: here only a few of the organ pipes can be seen, while all the others are hidden behind them. The organ may have several thousand pipes with a dynamic range extending from the softest and most mysterious sounds right through to powerful orchestral grandeur. There are several keyboards positioned above one another (manuals) with the hands used to play and pedals at the same time with the feet. With all the individual stops, which give the organ a broader palette of sounds at their disposal than on any other instrument, the organist has, where there are different families of instruments, the organ has various stops with similar sound qualities, such as flutes, strings or reeds. The stops that sound like wind instruments are called oboe, trumpet, crumhorn and trombone, with sounds that are similar to those of wind instruments. The specific sound of an organ is produced by the mixture of all mixtures of silvery bright sounds across the whole range of notes, from the lowest to the highest. The tallest organ can be over nine metres high to the very smallest, less than a centimetre. Now let us listen to the theme played on the organ.

(2) Each of the variations that follow is devoted to a particular family of sounds. First you will hear the flute stops in a slow variation.

(3) Next comes a slow variation with sounds related to the string family. These stops resemble bowed string instruments and have names such as Gamba, Salicional (also called 'slow') and 'cello'. This is particularly atmospheric stop with its mysterious, 'cello' sound, which is often described as the organ's 'heavenly voice' and if you listen very closely, it has an almost 'cello' quality.

Did you notice the little solo in the little solo at the end of this variation?

Now we will hear the stops that sound like wind instruments.

First the reed stops, such as the oboe:

...the flute:

...the reed stops, such as the trumpet:

...the crumhorn and trombone:

There are many other reed voices, too, according to the size of the organ.

In the following variation you will hear them individually at first, then all together at the end.

Immediately afterwards comes a powerful pedal solo, which the organist plays just with their feet:

(6) This solo is a brilliant showpiece for the legs!

...the soft pedal notes we can hear in the background - using the longest and deepest pipes on the instrument – are now followed by the sound of stops that use harmonics or overtones, known as aliquots. These sound at a high pitch, three or five, sometimes seven or even nine notes higher than that normally produced by the key in question and are generally used only in combination with other stops, producing a range of specific sound qualities:

(7)...Now comes a fanfare-like piece of music with all the reeds and all the flutes playing together:

(8) The organist is the only instrumentalist who can play three independent parts with different sound qualities all at the same time. The left hand and right hand play on their own keyboard, while the lowest part, the bass, is played with the pedals. Playing these three separate parts is a real challenge for the organist; even listening to all three parts at the same time requires close attention.

(9) This lively trio is followed by a dialogue between a higher aliquot stop and a lower reed stop: we have already met both of these stops just as people engage in conversation, so a musical dialogue can develop between different instrumental parts. In order to make the organ sound more like a human voice, switching on the Tremulant introduces subtle variations in the sound and this produces a gentle oscillation in the sound from the pipe:

(10) Now that we have met the most important groups of organ stops, at the end of our first journey through the organ we hear a fugue. The theme of the fugue is introduced on single stops and then repeated on all the stops that gradually build up the texture. The independent parts are woven together, building up to a great climax that leads back to the opening theme, this time combined with the fugal theme. The composition ends with an impressive combination of all stops together, the full organ sound.

The Young Person's Guide to the Organ

Thema, Variationen und Fuge

Harald Feller
*1951

(1) *Sprecher:*

Diese Musik hat der Komponist Harald Feller geschrieben, um Euch mit der faszinierenden Klangwelt der Orgel vertraut zu machen. Die Königin der Instrumente hat Mozart die Orgel einmal bewundernd genannt. Tatsächlich wirkt allein schon das Äußere dieses großartigen, imposanten Musikinstrumentes wahrhaft königlich. Dabei könnt Ihr außen nur einen kleinen Teil der Pfeifen, in dem sogenannten Prospekt der oft kunstvoll verzierten Vorderseite, sehen. Alle anderen sind im Gehäuse versteckt. Bei einer großen Orgel gibt es mehrere tausend Pfeifen. Ihr enormes dynamisches Spektrum reicht von dem leisen geheimnisvollen Klängen bis hin zu gewaltiger orchestraler Klangfülle. Der Organist steuert über übereinander liegenden Klaviaturen, den Manualen, mit den Händen und gleichzeitig auf einer eigenen Pedalklavatur spielen. Dabei hat er in den einzelnen sogenannten Registern unterschiedliche Klangfarben zur Verfügung, wie sie keinem Musikinstrument sonst zur Verfügung stehen. Ähnlich dem Orchester, wo es verschiedene Instrumentengruppen gibt, finden wir auch bei der Orgel Registergruppen, die im Klang verwandt sind wie zum Beispiel die Streicher oder die Zungenstimmen. Letztere heißen Oboe, Trompete, Klarinette oder Posaune, um nur die geläufigsten zu nennen. Im Klang ähneln diese den entsprechenden Blasinstrumenten. Die tragliche Basis der Orgel bilden die sogenannten Prinzipalregister und ihre Klangfarben, die sich in den verschiedenen Mixturen. Sie durchlaufen alle Tonhöhen: Von der tiefsten Pfeife, die über neun Meter hoch ist, bis zur kleinsten, die weniger als einen Zentimeter lang ist. Hören wir uns jetzt mit diesem Register das Thema an:

Maestoso (♩ = 44)
GPR 8'4'2' Mixt.

The image shows a musical score for organ. It consists of several staves. The top two staves are labeled 'Manual' and the bottom two are labeled 'Pedal'. The score is in 3/4 time and marked 'Maestoso' with a tempo of quarter note = 44. The key signature has one flat (B-flat). The score includes a large diagonal watermark that reads 'PREVIEW LOW Resolution'. There are dynamic markings 'GO' and 'P' (piano) throughout the piece. The score begins with a 3-measure rest in the pedal part.

5

Musical score for measures 5-8. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. Measure 5 starts with a treble clef and contains a complex melodic line with many accidentals. A piano (*P*) dynamic marking is present. The bass staff contains a simple accompaniment. Measure 6 continues the melodic line. Measure 7 features a bass clef and a melodic line with a piano (*P*) dynamic marking. Measure 8 concludes the system with a treble clef and a melodic line.

6b

Musical score for measures 6b-8b. The system consists of three staves. Measure 6b starts with a treble clef and contains a melodic line with a *GPR* marking. Measure 7b continues the melodic line. Measure 8b concludes the system with a treble clef and a melodic line.

9

Musical score for measures 9-11. The system consists of three staves. Measure 9 starts with a treble clef and contains a melodic line with a *dim.* marking. Measure 10 continues the melodic line. Measure 11 concludes the system with a treble clef and a melodic line.

11

Musical score for measures 11-13. The system consists of three staves. Measure 11 starts with a treble clef and contains a melodic line with a *R* marking and a *- Mixtur* marking. Measure 12 continues the melodic line. Measure 13 concludes the system with a treble clef and a melodic line.

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13 *poco rit.*

(2) In jeder der nun folgenden Variationen werden jeweils...
 Als erstes hört Ihr die Flötenregister mit einer tänzerischen...

Var. 1
 14 Allegretto (♩ = 76)

GO Flöte 8' *leg.* P Flöte 8'

16

GO

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16 GO

Musical score for measures 16-17. Measure 16 is marked "GO". The score consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes.

17

R Flöten 8'

Musical score for measures 17-18. Measure 17 is marked "R Flöten 8'". The score consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with a complex rhythmic pattern.

18

Musical score for measures 18-19. Measure 18 is marked "18". The score consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with a complex rhythmic pattern.

Musical score for measures 19-20. Measure 19 is marked "19". The score consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with a complex rhythmic pattern.