

ORGAN MUSIC OF ALEXANDER GLAZUNOV

by

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Explanatory Notes

In this dissertation, the following sources will be cited in the abbreviations below.

Venturini, Donald J. *Alexander Glazounov: His Life and Works*. Delphos, Ohio: Aero Printing, 1992. = Alexander Glazounov: His Life and Works

Schwarz, Boris, "Glazunov, Aleksandr Konstantinovich." In *Grove Music Online* Oxford University Press, 2001-. Accessed Apr 2, 2022.

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011266>. = Glazunov Grove Music

Oesch, Hans, and Janna Kniazeva. "Handschin, Jacques." *Grove Music Online*. 2001; Accessed 2 Apr. 2022.

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000012319>. = Handschin Grove Music

Introduction

Alexander Konstantinovich Glazunov (1865–1936) was one of the greatest Russian composers who developed the musical traditions of Rimsky Korsakov, Borodin, Tchaikovsky, Balakirev and others. In his life during the end of the 19th century and the first half of the 20th century, he composed a large number of musical works including symphonies, ballets, chamber music, and concertos. Later in his career, he turned to the organ, producing three organ solo pieces: *Prelude and Fugue No.1 in D Major for organ, Op.93*; *Prelude and Fugue No.2 in d minor for organ, Op.98* and his last work *Fantasia in g minor for organ, Op.110*.

Glazunov began composing his first organ work, Op.93, in 1906 and finished it in the same year when he was teaching as a faculty member and the director of the Saint Petersburg Conservatory. It was his first attempt to compose a work for the instrument. What made him decide to write a musical work for the organ? What are the historical background and stylistic influences of this composition? And as a mature composer who had already composed eight symphonies but for the first time was composing for the organ, how did the composer treat the instrument in terms of compositional techniques such as pedaling, articulation, and registration? According to one of his letters, the composer was hesitant about publishing his Op.93 because he doubted whether this work was "organistic" enough. The second organ piece, Op.98

was finished in 1914. Compared with Op.93, what is the difference between the two pieces in terms of the form, and thematic structure? And how did Op.93 influence Op.98 in terms of the style? Glazunov's last compositional work *Organ Fantasia* op.110 was finished in 1935, the year before his death. He dedicated this work to the French composer and organist Marcel Dupré (1886–1971). What made him turn to a new genre? Did Marcel Dupré influence Glazunov's last organ composition in terms of style?

In this dissertation, I will offer answers to the preceding questions by providing a thorough analysis of each work, including the form, and thematic structure, and provide the study of the historical background, stylistic influence, and performance practice of these compositions.

I will also provide a study in depth of the registration of Glazunov's organ works from different editions of the musical score, along with a detailed registration plan with a score for the C.B.Fisk organ Op. 135.

Chapter 1. Life of Alexander Glazunov (1865–1936)

Alexander Konstantinovich Glazunov (1865–1936) was born in a musician's family in St. Petersburg, Russia, on August 10, 1865. His father, Konstantin, was a violinist, and his mother, Elena Pavlovna Glazunova, was an accomplished pianist. As a family of "pure Russian descent."¹ the Glazunovs lived in St. Petersburg for nearly a century before Alexander's birth. Alexander's great grandfather, Ivan Glazunov, settled in St. Petersburg and established a publishing firm in 1784.²

Young Glazunov showed his talent for music very early in his childhood. He began his music education at age 8 and started lessons on piano and fundamental music theory with a former professor at the St. Petersburg Conservatory, Narziss Elenkovsky. While studying with Elenkovsky, Glazunov learned the music by Frédéric Chopin (1810–1849), Franz Liszt (1811–1886), and Russian composer Mily Balakirev (1837–1910).³

In 1880, 15-year-old Glazunov started to take music lessons with Nikolai Rimsky-Korsakov (1844–1908) through the introduction of Mily Balakirev, who was the piano professor of Glazunov's mother. In Rimsky-Korsakov's memoirs *My Musical Life*, he recalled the times that he spent with young Glazunov:

¹ M.D. Calvocoressi and Gerald Abraham, *Masters of Russian Music* (New York, NY: Alfred. A. Knoff, 1936), 431.

² Ibid.

³ Alexander Glazunov: His Life and Works, 5.

Casually, Balakirev once brought me the composition of a fourteen or fifteen-year-old high school student, Sacha Glazunov.⁴ It was an orchestral score written in a childish fashion. The boy's talent was indubitably clear. Shortly afterward, Balakirev introduced him to take up studies under me...Elementary theory and solfeggio proved unnecessary for him, as he had a superior ear...His musical development progressed not by the day but literally by the hour.⁵

Glazunov also recorded his learning experience with Rimsky-Korsakov in 1893:

My studies with Rimsky-Korsakov lasted one and half years. I succeeded in covering all harmony, counterpoint, composition, and instrumentation. All this time, I made use of Rimsky-Korsakov's teaching and Balakirev's advice, given me so wholeheartedly. It was then that I conceived my First Symphony.⁶

Under the teaching of Rimsky-Korsakov, young Glazunov made rapid progress in music theory and became extremely productive as a composer. From 1881 to 1884, Glazunov composed several of his early works, including *String Quartet in D Major Op.1*, *Piano Suit on the Theme of S-A-S-C-H-A Op.2*,⁷ *Overture No.1 in G minor for Orchestra on Greek Themes Op.3*, and *Four Songs Op.4* on the poems by Alexander Pushkin (1799–1837).

In the winter of 1881, 16-year-old Glazunov finished his first large-scale symphonic work, the *First Symphony in E Major Op.5*. This work consists of four movements filled with pure Russian characteristics. For example, the second movement of this symphony, Scherzo-Allegro, clearly has a feeling of a Russian-style dance. Mily Balakirev, as the conductor, premiered this work at the Free Music School in St. Petersburg on March 29, 1882.⁸

⁴ “Sascha” is the diminutive of “Alexander” in Russian.

⁵ Nikolai Rimsky-Korsakov, *My Musical Life* (New York: A. A. Knopf, 1942), 230.

⁶ Alexander Glazounov: His Life and Works, 6.

⁷ According to M.D. Calvocoressi, the “s” as in Schumann’s *Letters Dansants*, represents E-flat. The “H” is note B in German.

⁸ Glazunov Grove Music.

Glazunov's *First Symphony* gained great success and received the warmest appraisals from many famous musicians in Russia at that time. Sergei Taneyev (1856–1915) commented that this composition has “good mastery of harmony.”⁹ César Cui (1835–1918) praised this work as “frightening in its precocious maturity.”¹⁰ In his diary, Glazunov recorded the grand occasion that evening:

There were calls, congratulations, and handshaking in the Artist's room. Afterward, the excitement made me feel sick, but I soon recovered.¹¹

The success of the *First Symphony* not only brought Glazunov great fame but also influenced one audience member's life. Mitrofan Petrovich Belaieff (1836–1903), a timber merchant and music lover, was greatly touched by young Glazunov's musical talent, hence decided to establish a publishing firm to “offer all of Glazunov's music to the world.”¹² In 1884, Belaieff founded the Belaieff Publishing Firm in Leipzig, Germany. Since then, this firm has published musical works by many Russian composers, such as Alexander Borodin (1833–1887), Glazunov, and Alexander Scriabin (1872–1915). Glazunov and Belaieff also became lifelong friends.

In 1884, because of the great success of Glazunov's *First Symphony in E Major*, Op.5, Hungarian composer Franz Liszt invited him to visit Weimar and provided him an opportunity to perform his *First Symphony* in the annual concert of General German Music

⁹ Alexander Glazounov: His Life and Works, 7.

¹⁰ Ibid, 6.

¹¹ Alexander Glazounov: His Life and Works. 6.

¹² Ibid, 7.

Union.¹³ On June 3, 1884, 19-year-old Glazunov met 73-year-old Liszt in Weimar. Glazunov was very excited about this meeting with the maestro. In one of his correspondences to Balakirev, Glazunov wrote:

About my visit to Weimar... When we met Liszt, he asked our names, and when he heard mine, he extended his hand in a very friendly manner and said that he had played my quartet... On Monday there was a general rehearsal for the concert... Liszt applauded each movement.¹⁴

After the *First Symphony*, Glazunov immediately started his next big compositional task: the *Second Symphony in F-sharp minor Op.16*, which he decided to dedicate to Franz Liszt to commemorate his meeting with the great Hungarian maestro. While composing his *Second Symphony*, Glazunov participated in many concerts to perform his compositions in St. Petersburg and met Pyotr Tchaikovsky (1840–1893) for the first time, in Balakirev's home in 1885. Despite the 25-year age difference, Glazunov soon established a firm friendship with Tchaikovsky, and they started to perform their compositions together in a series of concerts.

Glazunov continued to focus on his compositional activities from 1884 to 1890 in St. Petersburg. He finished two of his most "imaginative and full-blooded"¹⁵ orchestral works under the musical influence of Russian nationalism in 1884 and 1887. They are the symphonic poem *Stenka Razin* Op.13 and the orchestra fantasia *The Forest* Op.19. In the *Stenka Razin*, Glazunov applied the traditional Russian folk song *Volga Boatmen* as the

¹³ Glazunov Grove Music.

¹⁴ Alexander Glazounov: His Life and Works, 9.

¹⁵ M. Calvocoressi, *A survey of Russian music*, 2nd ed. (Westport, Conn.: Greenwood Press, 1975), 75.

fundamental musical motive and developed it throughout the entire piece. He also invited the characters from Russian fairy tales into his *The Forest*. In this work, Glazunov depicted in music many Slavonic mythological characters such as the giants, dwarfs, goblins, and fairies.¹⁶

In 1886, Glazunov completed his *Second Symphony in F-sharp minor Op.16*. This work was premiered in the Fourth Russian Symphony Concert.¹⁷ Tchaikovsky participated in this concert and was "greatly impressed by the instrumentation."¹⁸

While composing his *Third Symphony in D Major Op.33*, Glazunov made his debut as a conductor, leading his *Poème Lyrique Op.12* in the First Russian Symphony Concert in 1888.¹⁹ In 1889, invited by the Paris World Exhibition, Glazunov visited France and conducted his *Stenka Razin* and *Second Symphony* in the Trocadero Hall. The concert went successfully, and Glazunov considered it "a triumph for Russian music."²⁰

In 1890, 26-year-old Glazunov completed his *Third Symphony in D Major, Op.33*, which he dedicated to Tchaikovsky. This work shows a slight style change compared with his previous two symphonies. The melodic language of the *Third Symphony* is "more flexible, enriched by chromaticism and alterations."²¹

¹⁶ Ibid.

¹⁷ Alexander Glazounov: His Life and Works, 12.

¹⁸ Ibid.

¹⁹ Glazunov Grove Music.

²⁰ Alexander Glazounov: His Life and Works, 12.

²¹ Ibid, 17.

Glazunov's fame, a result of his musical activities, prompted him to come to the United States. In 1892, Glazunov composed the *Triumphal March* Op.40 based on the American song *John Brown's Body* to fulfill a commission from the Columbian Exposition in Chicago. This piece was to be considered "the most inspirational of all of the music performed in the Exposition."²²

In 1893, Glazunov's lifelong friend, the great Russian composer Tchaikovsky, passed away. Glazunov expressed his grief in his *Fourth String Quartet* to commemorate his memory of Tchaikovsky.²³ In one of his letters, Glazunov wrote:

When I asked him (Tchaikovsky) what the main defect in my composition was, he said that it was a certain lengthiness and absence of pauses. Later, when Peter Ilyich (Tchaikovsky) was no longer among the living, I always valued his opinion and remembered his words. Even in my late works, I tried to live by them.²⁴

In the same year, Glazunov completed his *Fourth Symphony in E-flat Major* Op.48. This symphony marked a turning point in Glazunov's compositional style. From the *Fourth Symphony*, Glazunov started to walk away from the "nationalist-style,"²⁵ which he inherited from his mentor Rimsky-Korsakov and other predecessors from the "Mighty Five," and combined his old style with the musical influence from Anton Rubinstein (1829–1894) and Tchaikovsky, achieving a "more cosmopolitan view of Russian music" and "more personal, and subjective expression."²⁶ Furthermore, Glazunov absorbed the musical influence from

²² Ibid, 18.

²³ Ibid.

²⁴ Ibid, 16.

²⁵ Ibid, 18.

²⁶ Alexander Glazounov: His Life and Works, 18.

German academic composers such as Johannes Brahms (1833–1897) and Max Reger (1873–1916)²⁷ by applying polyphonic writing and intensive contrapuntal musical passages into his compositions, such as his Symphonies 6, 7, and 8.

Glazunov wrote his *Fifth Symphony in B-flat Major Op.55* and *Sixth Symphony in C Minor Op.58* in 1895 and 1896 in Germany. In 1899, 34-year-old Glazunov was appointed as professor at St. Petersburg Conservatory teaching composition and orchestration, and he also became the director of the Imperial Russian Music Society.

In 1904, Glazunov met 13-year-old Sergei Prokofiev (1891–1953) and his mother at St. Petersburg Conservatory. After an interview with young Prokofiev, Glazunov took him into his composition class.²⁸ In 1905, Glazunov finished his *Eighth Symphony in E-flat Major Op.83* in St. Petersburg. In the same year, he also composed one of his most famous works: the *Violin Concerto in A minor Op.82*, a staple in most violinists' repertoire up to the present day. In the following year, Glazunov became the director of the St. Petersburg Conservatory with a unanimous vote by the Council of Professors.

Glazunov was an outstanding pedagogue besides being a great composer and musician. One of his students, the future Hollywood composer Dmitri Tiomkin (1894–1979), recollected about Glazunov's teaching:

His knowledge of music was vast, his memory prodigious, his ear infallible. After someone had played a sonata or a prelude and fugue, he might reply slyly, with his voice

²⁷ M. Calvocoressi, *A survey of Russian music*. 2nd ed (Westport, Conn.: Greenwood Press, 1975), 74

²⁸ Alexander Glazounov: His Life and Works, 25.

trailing off. “In the third section, page seven, bar twenty-six, you neglected to play the F-sharp” and cock his head to one side and chuckle.²⁹

As professor and director of the St. Petersburg Conservatory, Glazunov loved his students with his full heart. He used his influence with the Ministry of the Interior to protect Jewish students from discrimination under the anti-Semitic laws.³⁰ He also offered personal financial aid from his pocket to help the students who suffered from poverty. Tiomkin remembered the kindness of his professor in his memoirs:

As the Conservatory Director, Glazunov received a large salary, but he kept none of it. He devoted the money to the aid of needy students. He had a lordly benevolence, and many a talented youth might have had to leave the Conservatory if the eminent Director had not quietly tipped him a few banknotes from time to time. Other students he helped by getting them jobs.³¹

The heavy duty of being the director took away most of Glazunov's time and energy for composition. He only completed two pieces in 1908. In a letter to the director of the Tchaikovsky Museum on March 12, 1913, Glazunov complained about his busy life being the director of the Conservatory:

This is the fourth week that I am giving weekly exams. Three days ago, the final exams of pianists began. Pianists completing their studies number up to seventy. Each one plays a program of at least forty-five minutes. If these were the only exams, it would not be so sad. However, at the same time, there are so many administrative duties and sometimes meeting for directors and various committees. Under these conditions, I cannot even think of doing any kind of composing.³²

Although Glazunov was severely pressed for time as director, he was still able to compose a small amount in those hours he could squeeze out of his formal duties. During

²⁹ Alexander Glazounov: His Life and Works, 32.

³⁰ Ibid, 28.

³¹ Ibid, 33.

³² Ibid.

1907 to 1914, Glazunov finished eight symphonic works, including his famous *Finish Fantasy in C Major* Op.88, one work for a cappella mixed chorus, *Love*, one piano concerto, and two of his pipe-organ works *Prelude and Fugue in D Major* Op.93 and *Prelude and Fugue in D Minor* Op.98. (See the full analysis and compositional background of Glazunov's organ works in Chapter 2)

In 1907, Glazunov toured France and England with Scriabin, Sergei Rachmaninov (1873–1943), and Rimsky-Korsakov. In England, Glazunov received the honored doctorate from Oxford University and Cambridge University and met English composers Hubert Parry (1848–1918) and Charles Stanford (1852–1924).³³

In 1914, the Russian Empire joined World War I as a member of the Allied Powers. However, after the October Revolution in 1917, the Russian Empire was reconstituted into the Soviet Union in 1922. Although World War I and the revolution caused social turbulence in Russia, there was little change in the Petrograd Conservatory, except the name.³⁴ Glazunov remained the position as director of the Conservatory.

Glazunov completed his *Second Piano Concerto* Op.100 in 1917 and started a big tour giving concerts and conducting his compositions in many places inside the Soviet Union and other European countries, including Ukraine, Estonia, England, Germany, and Finland.

³³ Glazunov Grove Music.

³⁴ During World War I in 1914, the Russian imperial government changed the city's name from "St. Petersburg" to "Petrograd" to delete the German word "burg" since Russian Empire and German Empire were enemies in the war.

Glazunov received many honors at the Conservatory as a professor. In 1920, the Conservatory held a grand celebration for his 20th anniversary as professor. The school's concert hall was renamed Glazunov Concert Hall, and a bust of him was unveiled to honor his contribution to the Conservatory and celebrate this signal event. In 1922, Glazunov received the title of People's Artist of the Republic, bestowed upon him by the Soviet government.

In 1928, Glazunov moved to France and settled in Paris. The Soviet Union Government claimed that Glazunov's move was due to his "poor health."³⁵ Unfortunately, no letters, memoirs, or writing from Glazunov indicate the reason for his move. Venturini also wrote in his book *Alexander Glazunov, His Life and Works*, "No other documentation is available concerning this move."³⁶ In the next year, he married Olga Nikolaevna Gavrilova, and this was his first marriage in his life.

In 1929, Glazunov toured the United States for the first time. He visited and gave concerts in Chicago, Boston, Detroit, and in New York City's Metropolitan Opera House, and the Carnegie Hall. Glazunov's stepdaughter, Elena Gavrilova, performed his Second Piano Concerto in one of the concerts. The concerts in the United States was a grand success. American music critic Olin Downes published a long article in the *New York Times* to praise Glazunov's music. During the visit to the United States, Glazunov also met the American

³⁵ Alexander Glazunov: His Life and Works, 41.

³⁶ Ibid, 47.

composer George Gershwin (1898–1937) and experienced jazz music.³⁷ In one of his letters,

Glazunov wrote:

Isn't it strange! But I like jazz. We find in it marvelous rhythms, even if Wagner has qualified it as "breeding music." In jazz, it is difficult to distinguish composition and performance: the success of the one depends on an equilibrium between one and the other.³⁸

In 1931, Glazunov finished his *Concert Ballade for Cello and Orchestra Op.108*. From 1932, illness and health problems started to affect Glazunov's life. In a letter to Russian-

Soviet cellist Alexander Shtrimer (1888–1961), Glazunov wrote:

My health is so-so. My right leg bothers me. The doctors have not been able to help me much. It is rather difficult to sit down and get up.³⁹

In another letter written in 1935, Glazunov expressed his concern about his illness was getting worse:

In April, I caught cold and acute rheumatism, from which I am still suffering...in many ways, which I cannot do without constant assistance...I can move my fingers, but I have a great deal of trouble playing and even writing.⁴⁰

From 1932–1934, Glazunov completed two of his best-known works: *the Saxophone Quartet Op.109* and *Saxophone concerto Op.109A*. In 1935, the second to the last year of his life, Glazunov wrote the *Organ Fantasia Op.110* in Paris. It was his last organ work and also the last composition in his life. On November 22 in the same year, 70-year-old Glazunov expressed the homesickness of his motherland in a letter:

I miss the northern winters. I can't wait for the snow here (Paris)...⁴¹

³⁷ Ibid, 43.

³⁸ Ibid.

³⁹ Ibid, 45.

⁴⁰ Alexander Glazounov: His Life and Works,47.

⁴¹ Ibid.

On March 21, 1936, Alexander Glazunov died in Paris, at age 71.

In 1972, 36 years after Glazunov's death, his ashes were returned to his motherland and the city where he was born.⁴² They were reburied in the Alexander Nevsky Lavra, an Orthodox monastery. His mentors, friends, and predecessors of Russian music are also laid here, including Rimsky-Korsakov, Tchaikovsky, Borodin, Mikhail Glinka (1804–1857), and Modest Mussorgsky (1839–1881).

⁴² Glazunov Grove Music.

Chapter 2. The Compositional Background and Analysis of Glazunov's Organ music

2-1. Prelude and Fugue Op.93

Glazunov completed his first organ work *Prelude and Fugue in D Major Op.93*, in 1906 in Saint Petersburg under the influence and encouragement of his colleague Jacques Handschin (1886–1995). Twenty-one years younger than Glazunov, Handschin was born in Switzerland. He studied organ with Friedrich Brüsche in his childhood. In 1907, he went to Leipzig and became the student of Max Reger (1873–1916) and Karl Straube (1873–1950). In 1908, Handschin traveled to Paris and studied organ with Charles-Marie Widor (1844–1937) where he became familiar with the French Cavallé-Coll organs. He was appointed organ teacher at Saint Petersburg Conservatory in 1909 and became organ professor in 1914.⁴³ Handschin became the organist at the Lutheran Church of St. Peter in St. Petersburg in 1904. He frequently gave organ recitals in the city and inspired a number of Russian composers to compose for the organ, including Alexander Glazunov, Sergei Lyapunov (1859–1924) and Sergei Taneyev (1856–1915).⁴⁴

In his book *A Survey of Russian Music*, Russian-music scholar M. D. Calvocoressi points out that "In all countries, without exception, folk-music and church-music are the basis of

⁴³ Handschin Grove Music.

⁴⁴ Ibid.

culture-music and art-forms."⁴⁵ The early compositions of Glazunov were considered highly influenced by Russian nationalist composers such as the Mighty Five. These were Mily Balakirev, César Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov, and Alexander Borodin, and their influence can be seen in Glazunov 's frequent use of Russian folk songs⁴⁶ and orientalist elements.⁴⁷ However, from the beginning of the 20th century, Glazunov started to walk away from Russian nationalist ideas and receive German influence in his compositions. His organ work *Prelude and Fugue in D Major* Op.93 is a perfect example of this tendency.

Prelude

The Prelude of Op.93 has a rounded binary form (A-B-A'), considering its harmonic scheme. It starts with the tonic key, goes to the parallel minor (b minor), and finally lands on the tonic again.

Glazunov starts the Prelude with a majestic and broad theme in a homophonic chordal texture with an *Adagio* tempo marking. The dynamic mark *ff* in m.1 is suggested by the editor, Alexander Fiseisky, not the composer. After the first strong perfect authentic cadence (PAC) in m. 6, a modulation bridge of eighth note suspensions with a pedal point on the tonic

⁴⁵ M.D. Calvocoressi, *A Survey of Russian Music* (Westport, Connecticut: Greenwood Press, 1974), 28.

⁴⁶ In his tone-poem *Stenka Razin*, the entire composition is based on the Russian song *Volga Boatmen*.

⁴⁷ Glazunov included many traditional Russian mythologies by music depicting giants, goblins, and dwarfs in his symphonic work *The Forest*.

is introduced and resolves in a half cadence in m. 17. In mm. 17–25, Glazunov introduces the first subject from the Fugue with two entrances in tenor and soprano. After another PAC in the tonic in m. 26, Glazunov brings back the theme of the beginning again. However, instead of going to E Minor as the harmonic progress suggests, Glazunov leads the music to C Major through a deceptive cadence in m. 32 and continues with a longer modulation bridge in mm. 32–46 using the same musical material from the first bridge. The modulation of the second bridge starts from C Major, gradually goes to G Major (m. 40), finally arrives in d minor in m. 46, the parallel minor of D Major the tonic key. Here, Glazunov presents the augmented version of the second subject of the *Fugue* from the second beat of m. 48. Fiseisky points out that the compositional techniques of augmentation and diminution shows the “Early Music characteristic” in Glazunov’s organ music.⁴⁸ (Example 1)

⁴⁸ Alexander Glazunov, *Complete Organ Works*, ed. by Alexander Fiseisky (Kassel, Bärenreiter: 2018), ix.

Example 1. Prelude and Fugue, Op.93.

The image displays two musical staves. The top staff is labeled "Prelude Op.93" and starts at measure 48. It features a treble and bass clef with a key signature of two sharps (D major). The music includes various rhythmic patterns and dynamics, with a second ending marked "(II)". The bottom staff is labeled "Fugue Op.93" and starts at measure 118. It also has a treble and bass clef with the same key signature. The music begins with a dynamic marking of "(III) (mp)" and includes a performance instruction: "(Ped.: Mixtur, Zungen / reeds ab / off)". Both staves end with "etc." indicating they are excerpts from a larger score.

After a brief bridge from m.52 to m.56, Glazunov re-introduces the first fugue subject in m.57 in bass and tenor in m.65. Glazunov concludes this Prelude with a plagal cadence, also known as the "Amen Cadence" (mm.75–78), instead of a perfect authentic cadence, to give this ending a broad and chorale-like character.

Although the harmonic plan fits the characteristic of rounded binary form, this Prelude also acts as an introduction of the subjects of the Fugue from the perspective of musical materials.

Fugue

The Fugue of Op.93 is a double fugue with four voices in D Major containing two different subjects. Glazunov presents each subject separately, then combines them. The

tempo *Moderato*. The registration and dynamic marks in brackets are the suggestions from the editor.

Outline of the Fugue:

Fugue 1 (mm. 79–118)

mm.79–96: Four-part exposition

mm.96–109: Further subject entrances

mm.109–113: Episode with the second fugue subject in the alto part

mm.113–117: Subject entrance in tenor

Fugue 2 (mm.118–160)

mm.118–133: Four-part exposition

mm.133–160: Episode with the material of the augmented version of the subject

Fugue Combination (mm.160–178)

mm.160–164: Subject 1 in bass together with subject 2 in soprano. Alto part has the descending four notes motive from Fugue 2 (mm.118–120)

mm.164–168: Subject 1 in alto with subject 2 in bass **mm.168–**

172: Subject 1 in soprano with subject 2 in tenor **mm.172–178:**

Episode

Fugue 1 Recapitulation (mm.178–223) mm.178–

183: Stretto between alto and tenor **mm183–185:**

Bridge

mm.185–192: Stretto between bass and soprano leads to a PAC in the tonic key

mm.192–203: Stretto of the subject at a third (bass and tenor) versus another third (alto and soprano) with the subject in tonic key in the outer line of bass and soprano.

mm.203–206: Bridge with the beginning of the pedal point on the tonic. **mm.207–**

217: Two stretto entrances between soprano and tenor at m.207 and 211. **mm.217–**

218: A brief bridge

mm.219–223: The last subject entrance in the tenor part

Codetta/External expansion: mm.223–229

This double Fugue has two subjects with contrasting characteristics. It is not the first double Fugue by Glazunov (see his *Prelude and Fugue in D Minor for Piano* Op.62). Instead of Russian nationalism, Glazunov's *Prelude and Fugue Op.93* is reminiscent of J.S. Bach, the German Baroque tradition. The first subject of Fugue Op.93 shows the affinity with the *BWV 867 Fugue* by J.S. Bach. These two fugues share the same time signature (2/2), also the same rhythmic pattern of the first five notes of the subject⁴⁹ (Example 2 and 3).

⁴⁹ Alexander Glazunov, *Complete Organ Works*, Ed. by Alexander Fiseisky (Kassel, Bärenreiter: 2018), IX.

Example 2. The beginning of Glazunov Op.93, Fugue.



Example 3. J.S.Bach, BWV 867, Fugue.



Glazunov's Fugue of Op.93 also shows a clear similarity to certain compositions of German romantic composers, such as the *Op.37 No.2 Fugue* by Felix Mendelssohn and the *Op.59, No.6 Fugue* by Max Reger, who were themselves looking back to J. S. Bach for models. This practice constituted a thread through a number of German composers, including those mentioned, but also Johannes Brahms, and Josef Rheinberger.

These fugues have a similar quarter note musical pacing and the same exposition arrangement: They all start the Fugue with the pedal part and continue with the same sequence of the subject entrances (Bass-Tenor-Alto-Soprano) without a bridge in the middle.

According to Alexander Fiseisky, the most direct and deep influence in Glazunov's Fugue of Op.93 is the *Fugue in D Major for piano* by M.I Glinka. Both fugue subjects of Glazunov and Glinka have the same pacing and the "tonic-dominant-tonic" harmonic arrangement. Besides this, both fugues also "share the common key and the same sequence of the theme-statement in the exposition."⁵⁰(Example 4)

Example 4. Comparison between the fugue subject by Glazunov and Glinka.

Another compositional feature in this subject worth mentioning is that instead of going to the V, Glazunov leads the subject to the IV on the second beat in m.80, which allows a real

⁵⁰ Alexander Glazunov, *Complete Organ Works*, Ed. by Alexander Fiseisky (Kassel, Bärenreiter: 2018), IX.

answer to be introduced in m.83. This feature could be also found in the C Major Fugue BWV 846 by J.S. Bach. (Example 5 and 6)

Example 5. Harmonic Scheme of Glazunov Fugue, Op.93.

The image shows a musical score for Glazunov's Fugue, Op.93, marked 'Moderato'. It features a grand staff with treble and bass clefs. The key signature is D major (two sharps). The time signature is 2/4. The score is divided into two systems. The first system shows the 'Subject' in D major, with harmonic scheme annotations 'D: I II IV' and a 'III' marking below the bass line. The second system shows the 'Real Answer' in A major, with harmonic scheme annotations 'A: I II IV'. The 'Real Answer' is a simple transposition of the subject.

Example 6. Bach Fugue, BWV 846.

The image shows a musical score for Bach's Fugue, BWV 846, titled 'Fuga I' for '4 Voci' (4 voices). The key signature is C major (no sharps or flats). The time signature is 4/4. The score is divided into two systems. The first system shows the 'Subject' in C major, with harmonic scheme annotations 'C: I IV'. The second system shows the 'Real Answer' in G major, with harmonic scheme annotations 'G: I IV'. The 'Real Answer' is a simple transposition of the subject.

After the first entrance of the subject, a real answer follows immediately in m.83 at a 5th above the tonic. This real answer is a simple transposition of the first subject with a brief alternation in mm.86–87. Instead of a countersubject, Glazunov applies a free counterpoint against the real answer. Interestingly, the first four-note musical figure of the free counterpoint in mm. 83–84 comes from the augmented version of the second fugue subject. The exposition has a strong tonal center of tonic and continues with three further subject entrances in A Major, b minor, and D Major. The D Major entrance from m.105 has bass and soprano simultaneously in a 10th interval, with the tonic key in the soprano part. It is worth

noticing that Glazunov predicts the second fugue subject already in the episode at m.109. In this episode, he hides the second fugue subject in the alto part from m.109 to m.113. The last subject of the first Fugue is in m.113, which leads the first Fugue to *f* sharp minor with a strong perfect authentic cadence in m.118.

The second fugue subject has a vivid characteristic compared to the slower paced first subject. It consists of a series of descending eighth note figures with a countersubject in a quarter note conjunct motion. Interestingly, at m.128, this quarter note countersubject became the augmented version of the second subject and made a stretto effect together with the subject till m.133. The compositional technique of presenting a subject simultaneously with a countersubject is often found in the baroque period. In this case, the countersubject is itself an augmented version of the second subject. One may find examples of these techniques in the oratorios of George Frideric Handel. (Example 7)

Example 7. Glazunov mm.128–130, Fugue, Op.93

The musical score for Example 7 consists of two staves. The top staff begins with a piano introduction in the right hand, marked *(mf)* and *(II)*. The bottom staff features a series of descending eighth notes in the right hand and quarter notes in the left hand, also marked *(mf)*.

From m.160, the first subject is in the bass part played by feet recalling the very beginning of this Fugue, and the second subject is in the soprano played by the right hand, representing the beginning of the combination section where the two subjects happen together. There are two more combined subject entrances at m.164 and 168.

From m.178 to the end of the Fugue, Glazunov brings back the first subject alone and applies a series of strettos. At m. 192, there is a stretto of the subject at a third (bass and tenor) versus another third (alto and soprano) with the subject in tonic key in the outer line of bass and soprano, which pushes the music to a climax at m. 203 with a *Crescendo* from the composer at m.199. Fiseisky states that this climax moment “Recalls the music of Brahms.”⁵¹ Perhaps he is referring to the fugue from the end of the third movement of the Brahms German Requiem, all of which takes place over a pedal point, but I feel unconvinced. A 10 measures long pedal point on the tonic also starts from m.199 to give this moment strong tonal support. Instead of a strong ending with big chords, Glazunov gives this Fugue a soft ending with a *Calando poco a poco* at m.217 and *Rallentando* at m.221 to achieve a peaceful and quiet ending.

Glazunov composed this Prelude and Fugue Op.93 during 1906-1907. In this piece, Glazunov chose the traditional genre "Prelude and Fugue" as the form of his first organ

⁵¹ Alexander Glazunov, *Complete Organ Works*, Ed. by Alexander Fiseisky (Kassel, Bärenreiter: 2018), IX.

composition, showing his strong ability of polyphonic music writing and the control of the form.

2-2. Prelude and Fugue Op.98

Glazunov composed his *Prelude and Fugue in d minor Op.98* in summer 1914 in St. Petersburg. He dedicated this work to French composer Camille Saint-Saëns. On the score, Glazunov wrote “Au Grand Maître Camille Saint-Saëns Hommage respectueux de l’auteur” (To grandmaster Camille Saint-Saëns, respectful tribute from the author). There is no direct evidence that Glazunov knew about Saint-Saëns's Organ Prelude and Fugue Op.99 and Op.109. However, we can find a certain level of similarity between Glazunov's Op.98 and Saint-Saëns's Op.109 No.1. Both works are in d minor, and the preludes share the same concept of applying suspensions, dissonance, and chromaticism in a dark atmosphere.

Jacques Handschin provided detailed registration indications for the first publication by Belaïeff, St. Petersburg. Handschin also compared this work with Glazunov's Op.93 in his article *Russian Organ Music*.⁵²

Alexander Fiseisky points out that Glazunov's op.98 was “inspired by the ominous events of World War I (1914–18).” This piece “sounds like the author's commentary, which expresses both emotional reaction and philosophical meditation.”⁵³ However, no letters or writings from Glazunov show that this work has a connection with World War I. While this

⁵² Alexander Glazunov, *Complete Organ Works*, Ed. by Alexander Fiseisky (Kassel, Bärenreiter: 2018), IX.

⁵³ Alexander Fiseisky, *Organ Music in Russia* (Basel: Bärenreiter-Verlag Karl Vötterle GmbH & Co. KG, Kassel, 1998), 2:XIV.

might be a reasonable interpretation given the historical situation of the piece, to my ears the piece does not need any programmatic associations to work as a self-contained composition.

Prelude

Compared with his *Prelude and Fugue in D Major Op.93*, which has a majestic and brilliant beginning in a major key, Glazunov chose d minor for his Op.98 to achieve a dark and gloomy atmosphere with a series of suspensions, dissonance, and chromaticism, which creates strong tension in the music and also sets the tone of the entire piece. The tempo mark *Moderato* and dynamic mark *f* are provided by the composer.

The Prelude of Op.98 is in a conventional rounded binary form without repeats. It has a scheme of A (I-V, mm.1–27)/B (V-I, mm.27–55). In this Prelude, Glazunov directly brings out the first half of the fugue subject at the very beginning mm.1–5 in the bass part on the pedal. (Examples 8 and 9)

Example 8. Glazunov Prelude Op.98 mm.1–5.

The image shows a musical score for the first five measures of Glazunov's Prelude Op.98. The score is in 4/4 time, D minor, and Moderato. It features a treble clef and a bass clef. The right hand (treble clef) has a complex texture with many notes and slurs. The left hand (bass clef) has a simple bass line with a red bracket under the first five measures, indicating the fugue subject. The dynamic marking is *f* (forte).

Example 9. Glazunov Fugue Op.98 mm. 1–5.



In this work, Glazunov continues to show the influence from the Baroque period, especially from J.S.Bach. The beginning line of Op.98 clearly shows the affinity with the *Gravement* section of *Fantasia in G Major BWV 572* of J.S.Bach.⁵⁴ Both works start with an ascending musical line in whole note value on the bass part played by the pedal. The manual part starts on the offbeat with suspensions in a descending motion—the contrary motion of the bass line. (Examples 10 and 11)

Example 10. The beginning of Glazunov Prelude Op.98.



⁵⁴ Alexander Glazunov, *Complete Organ Works*, Ed. by Alexander Fiseisky (Kassel, Bärenreiter: 2018), IX.

Example 11. J.S.Bach BWV 572.



There is no direct evidence that Glazunov knew about J.S.Bach's BWV 572. However, Glazunov's colleague, organ professor Jacques Handschin started to perform organ concerts in Saint Petersburg since 1909. From 1916–18, Handschin also presented all J.S.Bach's organ and keyboard work in a series of concerts.⁵⁵ Therefore, we have a reason to believe that Glazunov might have heard Bach's BWV 572 in one of these events.

After a half cadence in m.10, Glazunov introduces a long contrapuntal bridge for modulations with a series of points of imitation. This bridge has two phrases. The first phrase (mm.10–16) modulated to F Major, and the second phrase (mm.16–21) landed on C Major. After the bridge, the second theme of the Prelude appears in mm.21–29 with a distinctive descending chromatic line. This chromatic theme also becomes the countersubject in the Fugue. The second theme tonicizes in the fifth of the tonic in m.27, but in a weaker mode—A minor. Moreover, without a clear section cut, the end of section A directly resolves into the beginning of section B through a PAC. Glazunov introduces the full fugue subject in A minor

⁵⁵ Handschin Grove Music.

through mm.28–32,⁵⁶ with an additional measure to avoid resolving in the wrong key and brings back the opening theme in the tonic key in m.33.

Compared with the opening theme, this recapitulation has a free eighth note line in the tenor part and an augmented version of the fugue subject on a double pedal line in the bass. Glazunov also brings back the second chromatic theme at the end of the Prelude (mm.51–55). Again, he resolves the Prelude right into the Fugue through an i-V7-i PAC without a section cut.

Indeed, this Prelude ends with a PAC (i6-V43-i) at m.55 and resolves right into the Fugue if we only look at the very last measure. However, if we examine the ending of this Prelude from a bigger picture also paying closer attention to its harmonic scheme from m.46 to m.55, we will find that this Prelude also has a hidden plagal cadence. It starts from the iv64 harmony at m.47 and takes mm.46–55 as the continuation of the iv64 harmony with the pedal point on D, then finally resolves into the tonic of d minor in m.56.

Fugue

The Fugue is a simple fugue with one subject. However, it has two distinct sections with different time signatures and metrical interpretations of the fugue subject.

Outline of the Fugue:

Fugue Section A (mm.56–130, time signature 4/4)

⁵⁶ He also uses this compositional technique in his *Prelude and Fugue Op.93*.

mm.56–77: Four parts exposition

mm.77–83: Episode. To confirm the tonicization to a new key

mm.83–93: Further subject entrances in tenor and alto **mm.93–**

96: Episode

mm.97–113: Further subject entrances in the bass, soprano, and tenor

mm.113–130: Episode

Fugue Section B (mm.130–206, time signature changed to 6/8)

mm.130–146: Four parts exposition

mm.147–150: Episode

mm.151–158: Stretto entrances in tenor and alto

mm.158–163: Episode

mm.163–189: Further subject entrances with stretto and augmentation

mm.190–195: Episode

Coda (mm.196–206)

mm.196–201: Tutti subject entrance

mm.201–206: Internal expansion/Plagal cadence

The fugue subject contains two parts: a six-notes ascending minor scale and a sequence of chromaticism. It is the reason why this subject is so memorable. According to Alexander Fiseisky, this fugue subject has a certain number of similarities “not only with the theme of Bach's so-called "Dorian" Fugue BWV 538/2 but also with the step-wise progression of the

semi-breve in the “Grave” of Bach’s Fantasia in G Major BWV 572.”⁵⁷ Furthermore, the second half (the sequence part) of the subject also shows “the similarities with the theme of the *fugato* from the middle section of the *Kleines harmonisches labyrinth BWV 591*.”(Examples 12 and 13)

Example 12. Chromatic elements in the subject of Glazunov Fugue Op.98.



Example 13. J.S.Bach BWV 591.

Centrum.



The motif in both works shares the same chromatic two-note stepwise motion and articulation.⁵⁸ A real answer is introduced at the fifth right after the first subject entrance in m.61. The countersubject does not appear with the real answer from m.61. Instead, it appears with the third subject entrance in soprano part in m.67. This countersubject contains a descending chromatic line in quarter notes. It is clearly the musical material from the second

⁵⁷ Alexander Glazunov, *Complete Organ Works*, Ed. by Alexander Fiseisky (Kassel, Bärenreiter: 2018), IX.

⁵⁸ Alexander Glazunov, *Complete Organ Works*, Ed. by Alexander Fiseisky (Kassel, Bärenreiter: 2018), IX.

theme of the Prelude and will be steadily developed throughout the first half of the Fugue.

(Examples 14 and 15)

Example 14. From m.21 of Glazunov Prelude Op.98.

The image shows a musical score for Example 14. It consists of two staves. The top staff is labeled "voix céleste" and contains a series of arpeggiated chords, each with a slur over it. The bottom staff has a dynamic marking "p" and contains a series of arpeggiated chords, also with slurs. The music is in a key with one flat and a 3/4 time signature.

Example 15. From m. 67 of Glazunov Fugue Op.98.

The image shows a musical score for Example 15. It consists of two staves. The top staff has a complex melodic line with many accidentals, including sharps and flats. The bottom staff has a simpler melodic line with fewer accidentals. The music is in a key with one flat and a 3/4 time signature.

Besides the Baroque tradition, this Fugue also shows the influence of the French romantic period. It is worth mentioning that the musical motive in the episode (mm.93–96) in the soprano part suggests a clear similarity of the motive in the "*Poco Animato*" section of *Chorale No.1 in E minor* by César Franck. Franck composed his *E minor Organ Chorale* in 1890 and published this work in 1891. Considering the 19th and early 20th-century French organ music profoundly influenced the Russian organ compositions during the early 20th

century (See Chapter 3), Glazunov might have heard or studied the organ works by César Franck. (Examples 16 and 17)

Example 16. Glazunov Fugue Op.98 mm.93–95.

Example 17. César Franck Chorale in E minor.

An additional entrance is introduced in A minor in m.97. Surprisingly, Glazunov invites the answer in C minor in m.102 instead of the dominant of A minor. Furthermore, Glazunov led the last entrance of the first section in A-flat minor, followed by a 16-measure episode. This episode starts from a crescendo to a dynamic *f*, then gradually reduces the dynamic to *pp*

in 12 measures with modulation from A-flat minor to d minor the tonic. Here, Glazunov resolves section A into section B without a section cut.

Glazunov increases the pacing of the Fugue by changing the time signature from 4/4 to 6/8 from m.130, with a *Con moto* tempo mark. The subject contains the same musical materials as before but with a different metrical arrangement. (Example 18)

Example 18. Section B of the Fugue Op.98 with a different metrical arrangement.

The image shows a musical score for Example 18, Section B of the Fugue Op.98. The score is in 6/8 time and marked 'Con moto'. It features a piano part with a treble and bass clef, and a separate bass clef line below. The music starts at measure 130 with a dynamic of 'pp' and a 'p' dynamic. The tempo is 'Con moto'. The score includes a second ending bracket and a trill (tr) in the final measure. The key signature is one flat (B-flat minor). The score includes the instruction 'ajoutez flûtes 4' et principal 4', boîtes fermées'.

Although Glazunov frequently changes the dynamic in this section, it has a dynamic scheme of a crescendo from the big picture. This section starts from dynamic level *pp*, gradually crescendo through *p* (m.130), *mp* (m.163), *mf* (m.180), *f* (m.190), finally achieves *ff* in m.196 for the final tutti subject entrance.

In this section, Glazunov showcases his outstanding polyphonic compositional techniques by inviting stretti in m.164 and m.169. Furthermore, in m.180, there is an augmentation of the subject statement, with the entrance in soprano, making another stretto.

The coda contains the last subject entrance in tutti with a chordal hymn-like homophonic texture, and the tempo mark *Maestoso* is from the composer. This triumphant hymn-like

statement is a strong conclusion and also the climax of the entire piece, its majestic characteristic is reminiscent of the *Piu Lento* ending section of *Pièce Héroïque* of César Franck, and the hymn conclusion of the *Organ Sonata 6, Mvt. I* of Felix Mendelssohn.

As his second organ composition, Glazunov chose the traditional genre "Prelude and Fugue" again for his Op.98 and continues to show his outstanding ability to master contrapuntal polyphonic music writing.

Chapter 2-3. Fantasia Op.110

Glazunov completed his last organ work *Fantasia Op.110* in Paris on April 12th, 1935.

This piece was his last organ work and also the last composition of his life. Glazunov dedicated this piece to the French composer, organist Marcel Dupré. On his manuscript of Op.110, Glazunov wrote “Au grand musicien-virtuosu maître Marcel Dupré en souvenir de nos rencontres chez lui, chez moi et à la cathédrale St. Sulpice. Ton sincère admirateur et ami, Alexandre Glazunov, 12 Avril, 1935.” (To the great musician-virtuoso, master Marcel Dupré. In memory of our meetings at his place, at my place, and at St. Sulpice Cathedral. Your sincere admirer Alexander Glazunov. April 12th, 1935). Dupré premiered this work which was dedicated to him. In 1960, 24 years after Glazunov’s death, Dupré edited this *Fantasia Op.110* and provided detailed registration instructions for its first publication by Belaïeff, Bonn.⁵⁹

This Fantasia has three sections: *Moderato*, *Allegretto Pastorale*, and *Fugue*. The most prominent characteristic of this work is that Glazunov picks the first phrase of the Gregorian chant *Dies irae* as the fundamental motive for the entire work and “varies this motive rhythmically and harmonically in each of the three sections.”⁶⁰ (Example 19)

⁵⁹ Dupré also edited and provided registration instructions for Glazunov's other two works (Op.93 and Op.98) in the same collection *Alexander Glazunov, Orgelwerke* in 1960, published by Belaïeff, Bonn.

⁶⁰ Alexander Glazunov, *Complete Organ Works*, Ed. by Alexander Fiseisky (Kassel, Bärenreiter: 2018), VIII.

Example 19. Gregorian Chant *Dies irae*.

The image shows a musical score for the Gregorian Chant 'Dies irae'. It consists of three staves of music. The first staff begins with a large initial 'D' and the text 'I-es írae, dí-es ílla, Sólvet saéclum in favílla :'. A red rectangular box highlights the first few notes of the melody on the first staff. The second staff contains the text 'Téste Dávid cum Sibýlla. Quántus trémor est futúrus,'. The third staff contains the text 'Quando jú-dex est ventúrus, Cúncta stricte discussúrus!'. The notation is square neumes on a four-line staff.

Therefore, the concept of “*Fantasia on Dies irae*” might be more accurate to describe and understand Glazunov’s compositional idea of this piece. In one of the letters by Glazunov, he talked about his consideration on composing the Op.110 “...I would like to compose not only a Prelude with a Fugue but something in a form which is new for me.”⁶¹

Alexander Fiseisky considers this *Fantasia* “a monothematic composition,” and this compositional technique “is familiar to us from the works of the Old Masters, the representatives of the “Golden Age of the organ: Bach, Buxtehude or Froberger achieved in this way remarkable unity in their works.”⁶²

It was not the first time Glazunov applied *Dies irae* as a motive in his composition (Op.110). In 1902, Glazunov already included this motive in his orchestral work *From the Middle Age Suit, Op.79, No.2, Scherzo*.⁶³

⁶¹ Alexander Glazunov, *Complete Organ Works*, Ed. by Alexander Fiseisky (Kassel, Bärenreiter: 2018), VIII.

⁶² Ibid, IX.

⁶³ The motive of *Dies irae* appears in many compositions by various composers. Besides Glazunov, composers that use *Dies irae* in their compositions include Franz Liszt (*Totentanz*), Modest

Moderato

The first section *Moderato* is highly improvisational in terms of its form, musical language, the arrangement of musical materials, and musical pacing. In one of the letters of Glazunov, he stated that the organ playing of Marcel Dupré influenced this composition (Op.110)⁶⁴. In the letter, Glazunov wrote, "I am planning, among other things, to write a piece for organ under the influence of the fabulous playing of Marcel Dupré, whom I am consulting about the use of special effects."⁶⁵ In this Op.110, Glazunov becomes more flexible about arranging the materials, time signatures, key changes, tempo, and musical pacing.

Glazunov introduces the main theme, *Dies irae*, directly at the beginning of this piece through three sequences with the theme melody in different parts. He claims the tonality of G minor right at the beginning of the piece (mm.1–4) as he did in Op.93 and Op.98. In m.3, Glazunov moves the theme entrance to the alto part with an E as the first note and puts the third theme entrance in tenor part with a C as the first note, thus modulating to C minor in m.5. The beginning notes of these three theme entrances (G, Eb, C) create a harmony of the C minor triad (C-Eb-G), which also fits the progress of modulation. (Example 20)

Mussorgsky (*Songs and Dances of Death*), Camille Saint-Saëns (*Symphony No.3*), Johannes Brahms (*Op.118 No.6*), and Sergei Rachmaninoff (*Rhapsody on a Theme of Paganini*).

⁶⁴ Marcel Dupré is considered one of the most virtuosic organ improvisers in history. He gave organ improvisations in many of his organ recitals. The most famous organ improvisation by Dupré was the *Symphonie-Passion* on the Grand Court Organ at the Wannamaker store in Philadelphia, 1921. This improvisation was later transcribed as a written composition.

⁶⁵ Alexander Glazunov, *Complete Organ Works*, Ed. by Alexander Fiseisky (Kassel, Bärenreiter: 2018), VIII.

Example 20. The beginning of Glazunov Fantasia Op.110, Moderato.

The musical score for the beginning of Glazunov's Fantasia Op. 110, Moderato, is presented in three staves. The top staff is the treble clef, the middle is the grand staff (treble and bass clefs), and the bottom is a separate bass clef staff. The tempo is marked 'Moderato'. The key signature has two flats (B-flat major). The score includes dynamics such as *p* (piano), *mf* (mezzo-forte), and *mf* (mezzo-forte). Performance instructions include *p SW(>)*, *mf Pos*, *mf HW*, and *mf*.

In mm.7 and 8, Glazunov reaches the first chord in tonic through a plagal cadence (IV-I) and reinforces the tonal center through more chord progression in mm.8–12.

Glazunov brings in the first theme statement in pedal part at m.18 and adjusts the musical pacing through a changing of the time signature from 4/4 to 2/2, then slow down with the tempo indication *allargando* (m.24), *animato poco* (m.26), and *più calando* (m.30) also diminuendo from *mezzo-forte* to *piano*.

Glazunov brings back the original tempo (Tempo I) and 4/4 time-signature at m.34 and brings in a new musical figure in the pedal. It is an ascending line with conjunct motion and dotted rhythm. (Example 21)

Example 21. From m.34 of Glazunov Fantasia Op.110, Moderato.

The image shows a musical score for three staves in 4/4 time. The top staff is marked 'Tempo I (♩ = ♩)' and 'mf'. The middle staff has a 'p' dynamic marking. The bottom staff has a '(mf)' dynamic marking. A red bracket highlights a passage in the bottom staff.

After a brief recapitulation of the previous musical material in mm.50–56, Glazunov introduces a hymn-like statement in a homophonic chordal texture, with the inversion of the *Dies irae* motive in soprano. This inverted motive will be introduced again in the following passages and developed into a new motive in m.110. A fughetta is enclosed from m.82 to m.98. Glazunov uses the *Dies irae* as both the subject (in quarter notes) and countersubject (in eighth notes) and gradually modulate from G minor to f minor in m.101.

Glazunov changes the key signature from two flats (g minor) to four flats (f minor) in m.101 and introduces the *Dies irae* motive in a series of points of imitation with less motion (*Poco meno mosso*). In m.131, Glazunov brings in another motive (E-D-C-D-E) that derives from the original *Dies irae*. After a brief key-change to two sharps for only two measures long (mm.142–143), Glazunov changes the key signature to all-natural then modulates to G flat Major (six flats) in m.149 to prepare for the next section, which is in F sharp Major (six

sharps). With a C sharp on a whole note in m.162, Glazunov makes a smooth transition between sections and keys (G flat Major to F sharp Major).

Allegretto Pastorale

In contrast with the first section, as the composer's tempo mark suggests, this middle section is a peaceful and pastoral interlude reminiscent of a Russian folk tune and dance with a 6/8 time signature.

This section has a rounded binary form with a codetta and a brief transitional passage to the fugue. The scheme of the form is A (mm.163–186), B (mm.187–208), A' (mm.209–222), codetta (mm.223–230) and transitional passage to fugue (mm.231–239).

Glazunov continues to use the motive of *Dies irae* as the fundamental musical material in this section, but with a different metrical arrangement. (Example 22)

Example 22. The beginning of Glazunov Fantasia Op.110. Allegretto Pastorale.

The image shows a musical score for 'Allegretto pastorale' starting at measure 163. The score is in 6/8 time and F# major. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is marked 'dolce 6)' and 'Pos'. The grand staff shows a melodic line in the right hand and a bass line in the left hand. The separate bass staff shows a rhythmic pattern of eighth notes and quarter notes, likely representing the 'Dies irae' motive mentioned in the text.

This compositional technique of treating the same musical material with different metrical interpretation could be found in Glazunov's previous organ work Op.98, as well as

in some compositions by other Romantic period composers, such as Franz Liszt's *Piano Concerto No.2* and the *Sonata on the 94th Psalm in C minor for Organ* by Julius Reubke.

Allegro Risoluto (Fugue)

This fugue is in G Major, and it is a four-voice simple fugue with a coda. Glazunov applies the musical material of *Dies irae* as the subject. The tempo mark *Allegro risoluto* is from the composer. (Example 23)

Example 23. The beginning of Glazunov Fantasia Op.110. Allegro Risoluto.

Allegro risoluto **Fuga**

The musical score shows the beginning of the fugue. The right hand (treble clef) starts with a chordal introduction. The left hand (bass clef) enters with a rhythmic pattern marked 'I - II - III' and 'f'. The tempo is 'Allegro risoluto' and the form is 'Fuga'.

Outline of the Fugue

mm.239–256: Four parts exposition

mm.257–260: Episode

mm.261–265: Further subject entrance in bass part in the tonic key

mm.265–273: Episode

mm.273–275: Chordal statement with musical material from the subject

mm.276–277: A brief bridge

mm.278–282: Subject entrance in E Major in soprano

mm.282–283: A brief bridge

mm.284–286: Chordal statement with musical material from the subject

mm.287–288: A brief bridge

mm.289–294: Subject entrance in C Major in soprano

mm.294–303: Episode with subject elements in also, tenor and bass **mm.303–**

306: Chordal statement with musical material from the subject **mm.306–310:**

Subject entrance in tenor

mm.310–316: Subject entrance in F sharp Phrygian in soprano. False entrance in m.310

in tenor

mm.316–324: Stretto between soprano (augmentation) and also

mm.324–329: Subject entrance in tenor

mm.329–335: Stretto between tenor (subject in parallel third) and soprano

mm.335–341: Further stretto entrance

mm.341–353: Further stretto entrance

Coda

mm.353–395: Coda. Statements with the inverted subject element in mm.360–367 and 376–383.

In this monothematic composition, Glazunov applies the motive of *Dies irae* into the entire Op.110, and this fugue is no exception. In the fugue, Glazunov turns the *Dies irae* motive to the fugue subject and continues to invite a real answer in m.243 after the first subject statement. Compared with the fugues in his previous organ works (Op.93 and Op.98) in a traditional and formal fugue form, Glazunov brings a rather symphonic style in his Op.110. For example, in mm.273–275, 284–286, and 303–306, these sections represent a brilliant and majestic chordal statement of the first half of the subject between episodes.

(Example 24)

Example 24. Glazunov Fantasia Op.110. Allegro Risoluto mm.273–275.

Sostenuto e pesante.

The musical score consists of three staves. The top two staves are for the right hand, and the bottom staff is for the left hand. The music is in 3/4 time and features a series of chords and melodic lines. The first staff has a dynamic marking 'f' and a fingering 'I - II - III'. The tempo/mood is 'Sostenuto e pesante'.

This musical style shows a close affinity to some fugues by other romantic period composers, such as the Fugue of *Prelude and Fugue on B-A-C-H* by Franz Liszt, and the Fugue in *Sonata on the 94th Psalm in C minor for Organ* by Julius Reubke. Glazunov also

invites pianistic passages in this fugue, such as octave chords running passage in a fast tempo with full organ dynamic. For example, the octave (with a third in the middle) scale running in mm. 267-273 and an entire subject statement in I6 chords (m.335 and 347). (Example 25 and 26)

Example 25. Glazunov Fantasia Op.110. Allegro Risoluto mm.267–273.

The image shows a musical score for Example 25. It consists of three staves. The top staff features a series of chords, each with an octave interval and a third in the middle, connected by a slur. Above the first two chords are the numbers '9)' and '8' respectively, with a dashed line extending from the '8' across the first two measures of the top staff. The middle and bottom staves show a bass line with chords and a single note, respectively, providing harmonic support for the upper part.

Example 26. Glazunov Fantasia Op.110. Allegro Risoluto mm.335–338.

The image shows a musical score for Example 26. It consists of two staves. The top staff features a series of chords, each with an octave interval and a third in the middle, connected by a slur. Above the first two chords are the markings '(III + Anches 8, 4)' and 'più forte'. The bottom staff shows a bass line with chords and a single note, providing harmonic support for the upper part.

These typical piano playing techniques are unusual and difficult to play on the organ. Therefore, these passages need a careful arrangement of the fingering, "handing," and score adaption (See Chapter 3). This fugue has a brilliant coda in tutti dynamic that lasts 42 measures, considering it is not only the coda of the fugue but also the coda of the entire *Fantasia Op.110*. This coda also shows reminiscent of the *Maestoso* coda section of Franz Liszt's *Prelude and Fugue on B-A-C-H*, and the *Più lento* coda from *Pièce Heroïque* by César Franck.

Glazunov achieved this composition in the second to the last year of his life. As his third and the last organ work, he chose a short sequence from the Gregorian chant as a fundamental motive and built a tremendous musical work. This Op.110 again showed his prominent technique on polyphonic music writing and remarkable ability to unite musical materials in his composition.

Chapter 3. Score Interpretation of The Organ Music of Glazunov

3-1. Performance Practice

Tempo

Unlike Felix Mendelssohn, who marked detailed metronome numbers for his *Six Organ Sonatas Op.65*, Glazunov's organ music only provided conventional Italian musical terms to indicate the tempo. In general, the performers decide the tempo of a musical work by analyzing the music score through the time signature, the music's genre, character, texture, the composer's indications, and related historical information. The nature of the instrument and the acoustics of the room must be taken into account as well. However, on the other hand, we could also seek the concept of the tempo from some noted performers' performances as a reference. In this chapter, I will provide the metronome numbers from the performance of the American organist Iain Quinn and Russian organist Vera Zvegintseva. Dr. Quinn recorded the entire organ works of Glazunov in his album *Tsar of Instruments: Organ Music from Russia* in 2003, and Ms. Zvegintseva released the recording *Glazunov Complete Works for Organ* in 2011. These albums are the only two published recordings on Glazunov's complete organ works so far in the world.

Slur and Touch

Unfortunately, Glazunov's correspondence, letters, or writings did not provide information on the slurs and touch of his organ music. Therefore, we need to make our own decision on the interpretation of the slur and touch in Glazunov's organ music. According to Alexander Fiseisky, the slurs in Glazunov's organ music indicate both articulation and phrasing depending on the musical context.⁶⁶ For example, in the *Prelude and Fugue Op.93*, the slurs in mm.7–8 indicate articulation rather than phrasing. (Example 27)

Example 27. Glazunov Prelude Op.93 mm.7–8.

The image shows a musical score for two staves. The top staff is in treble clef and contains a slur over a group of notes, with a 'γ' symbol above it. The bottom staff is in bass clef and contains a slur over a group of notes, with a '2)' marking below it. The music is in 3/4 time and features a descending suspension followed by a new musical phrase.

However, in mm.64–65, the slur-breaking between the eighth notes G and F-sharp indicates the phrasing given that it separates the previous descending suspension and a new musical phrase with the recapitulation of an old motive. (Example 28)

⁶⁶ Alexander Glazunov, *Complete Organ Works*, Ed. by Alexander Fiseisky (Kassel, Bärenreiter: 2018), X.

Example 28. Prelude Op.93 mm.64–65.



The touch of the organ works by Glazunov is another question for the interpreters.

However, if we look closely at organ music history, we will see that French romantic organ music has played an important role in early 20th-century Russian organ music. In 1899 French organ builder Aristide Cavallé-Coll (1811–1899) completed the last organ in his lifetime in Moscow Conservatory. Because of the good relationship between Tchaikovsky and French composer Charles-Marie Widor (1844–1937), Widor visited Moscow Conservatory and played the inauguration organ concert in Moscow Conservatory in 1901. After Widor, many French organists have played recitals on this instrument, including Alexander Guilmant (1837–1911), Eugène Gigout (1844–1925), and Louis Vierne (1870–1937).⁶⁷ Another musician that brought French music influence to St. Petersburg was Jacques Handschin. As a student of Max Reger, Karl Straube, and Charles-Marie Widor, Handschin was familiar with both German and French romantic organs and organ music. While teaching at St. Petersburg

⁶⁷ Alexander Glazunov, *Complete Organ Works*, Ed. by Alexander Fiseisky (Kassel, Bärenreiter: 2018), XXI.

Conservatory, Handschin frequently gave organ recitals of German and French romantic repertoire in the city, and thus influenced many Russian composers to compose for the organ, including Glazunov. Therefore, we have reasons to believe that the absolute legato touch should be the norm in Glazunov's organ music. Glazunov's friendship with Marcel Dupré would further confirm this.

In this chapter, I will also provide suggestions and solutions on fingering, pedaling, and hand-arrangement for difficult sections for all three organ works by Glazunov. As all great music should not have only one version of interpretation, Glazunov's organ music is also open to different interpretations. The suggestions on performance practice in this chapter are only to be considered advisory as opposed to absolute.

I will use the most recent Bärenreiter edition *Glazunov Complete Organ Works* for the examples and score reference in this chapter.

Chapter 3-2. Fingering Suggestions for the Difficult Parts in The Organ Music of Glazunov

3-2-1. Prelude and Fugue Op.93

Prelude (Adagio)

Iain Quinn, Half note = 60

Vera Zvegintseva, Half note = 52

Fugue (Moderato)

Iain Quinn, Half note =56

Vera Zvegintseva, Half note =56

In mm.7–8, take the three eighth notes F-sharp, E, and D with the right hand to avoid unnecessary left hand and wrist stretch. The same concept also applies to m.9, 32, and 34.

(Example 29)

Example 29. Prelude Op.93 mm.6–8.

The image shows a musical score for Example 29, which is the Prelude Op.93 mm.6-8. The score is written for piano and is in G major (one sharp) and 3/4 time. It consists of three measures. Measure 6 starts with a half note chord in the right hand (G4, B4) and a half note chord in the left hand (G2, B2). Measure 7 continues with a half note chord in the right hand (A4, C5) and a half note chord in the left hand (A2, C3). Measure 8 features a half note chord in the right hand (B4, D5) and a half note chord in the left hand (B2, D3). A red vertical line is drawn between measures 7 and 8, with a red '3' above it, indicating a fingering suggestion for the eighth notes F-sharp, E, and D in the right hand. The left hand has a '2)' marking below it. The dynamic marking is 'mf'.

In m.47, take the eighth note A in the alto part with the left hand to ensure a smooth inner part. (Example 30)

Example 30. Prelude Op.93 m.47.

(I: 16', Mixtur ab / off)

In m.65, take the last note B with the left-hand thumb to avoid breaking the slur. (Example 31)

Example 31. Prelude Op.93 m.65.

7)

In m.92, take the first three eighth notes in the alto part with the left hand to avoid playing the seventh with a single right hand. (Example 32)

Example 32. Prelude Op.93 m.92.



In m.94, take the eighth notes C-sharp, D, and E with the left hand to ensure a smooth inner part and avoid the hand stretch caused by the octave between C4 and C5. (Example 33)

Example 33. Prelude Op.93 m.94.



In m.103, take the alto part with the left hand to avoid the detached articulation caused by the parallel sixth. The same concept also applies to mm. 104, 110, 112, 180, and 181. (Example 34)

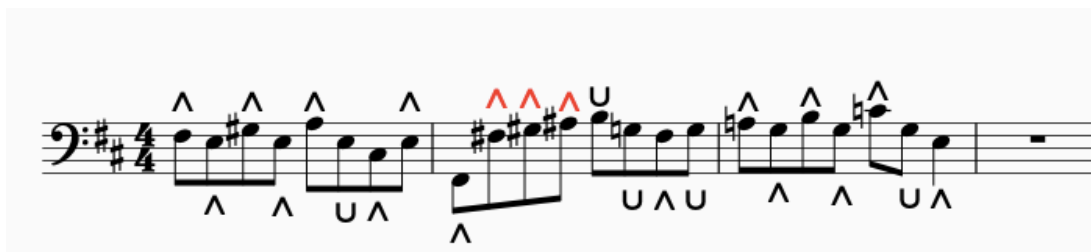
Example 34. Prelude Op.93 m.103.



The pedal part in m.140 could be difficult since three black keys (F-sharp, G-sharp, and A-sharp) are in a roll on a high keyboard register. Therefore, all-toe pedaling is unavoidable.

(Example 35)

Example 35. Prelude Op.93 mm.139–141.



3-2-2. Prelude and Fugue Op.98

Prelude (Moderato)

Iain Quinn, Quarter note = 90

Vera Zvegintseva, Quarter note = 90

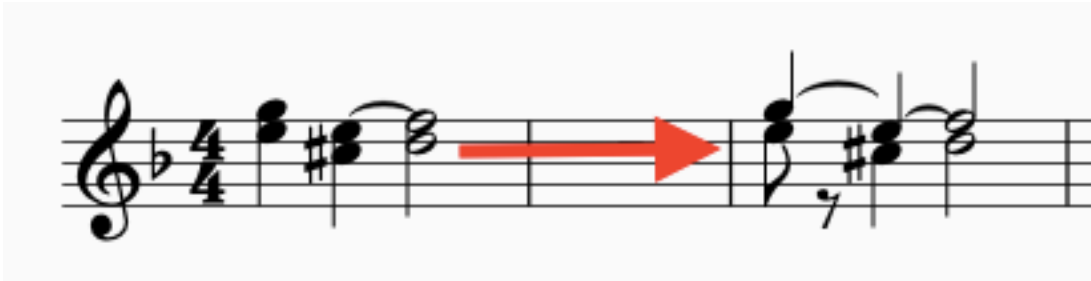
Fugue (Allegro Moderato)

Iain Quinn, Quarter note = 90

Vera Zvegintseva, Quarter note = 102

Since absolute legato became the "new" ordinary touch in the Romantic age, we must be extra careful about the interpretation of the slurs and note-commune to achieve an appropriate *legato* articulation. For example, at the beginning of the Prelude, mm.1–10, we can perform the right-hand part literally according to the score to fully break all parts between slurs. However, we can also make a different decision only to break the inner part while connecting the soprano between slurs to ensure a smoother legato articulation. The articulation suggestion is provided below with specific notation for a precise performance effect. (Example 36)

Example 36. Glazunov Prelude Op.98 m.3 articulation.



At the beginning of the prelude mm. 7–10, the thumb-glissando technique and hand arrangement are needed to ensure a smooth legato articulation of the inner part. The fingering solution is suggested below. (Example 37)

Example 37. Glazunov Prelude Op.98 mm.7–10.



In the double pedal passage mm.37–40 (especially in mm. 38 and 40), the right foot should keep legato, considering it is the fugue subject. The left foot has a fourth leap in mm. 38 and 40. The left foot could be detached in m.38 since there is no slur; however, the left foot part in m.40 needs a legato articulation considering Glazunov wrote a slur between the two notes. The pedaling is suggested below. (Example. 38)

Example 38. Prelude Op.98 mm.38-40.



In mm.102–107, the fugue countersubject could be difficult to perform since it is on the pedal part in the eighth note value with leaping and chromatic lines. The pedaling is suggested below. (Example 39)

Example 39. Prelude Op.98 mm.102–107.



The first chord of the fugue is nearly impossible to play considering the manual arrangement and the chord range. Therefore, a designed registration plan and hand arrangement are required. The hand arrangement is suggested below (See Chapter Four for the registration). (Example 40)

Example 40. Performance solution for the beginning of Prelude Op.98.

Sw

Fugue subject on the Gt

Sw

Sw

Right hand takes over

Right foot plays the first note of the subject

Glazunov applied octave running and leaping for the right hand in mm.190–193. This typical piano technique does not fit the nature of the organ performance. Therefore, I suggest playing the lowest part of the right hand by the left hand to cover all the notes while keeping the soprano slurs intact. (Example 41)

Example 41. Performance solution for the Prelude Op.98 mm.190–193.

The right-hand part in mm.200–204 involves the hand keyboard technique of playing long descending trills plus intervals simultaneously. The left hand would not be able to help with the right-hand part here, considering it plays on a lower manual register. A 3-5

alternating fingering is recommended for the trill playing. The inner part of the right hand will be detached between slurs. However, to make the articulation as smooth as possible, hold the inner part notes until the last second before changing to the next interval to avoid too much gap between slurs. (Example 42)

Example 42. The fingering for the ending of Prelude Op.98.

The image shows a musical score for Example 42, illustrating the fingering for the ending of Prelude Op.98. The score consists of two staves. The upper staff is the right hand, and the lower staff is the left hand. The right hand part features a trill starting at measure 35, indicated by a red '35' and a 'tr' marking. The trill is played with slurs and 'tr' markings above the notes. A red annotation below the right hand part reads 'try to make the inner part as smooth as possible'. The left hand part provides a supporting line with slurs and 'tr' markings.

3-2-3. Fantasia Op.110

Moderato

Iain Quinn, Quarter note = 60

Vera Zvegintseva, Quarter note = 90

Allegro Pastorale

Iain Quinn, Eighth note = 133

Vera Zvegintseva, Eighth note = 150

Allegro Risoluto

Iain Quinn, Quarter note = 115

Vera Zvegintseva, Quarter note = 100

In mm. 40-47, this phrase has both tied notes and slurs; therefore, how to interpret the articulation is left to the performer. Iain Quinn's articulation of this passage is precisely according to the slur on the score. However, I will also provide another possible articulation to bring out the sequence in mm. 40-44. (Example 43)

Example 43. Glazunov Op.110, mm. 40-44.

In mm.56–61, the right hand plays a moving soprano part in third interval with an inner part. The thumb-glissando technique is required here to ensure a smooth middle part and observe the articulation. The passages that require thumb-glissando also include mm. 88–91.

(Example 44)

Example 44. Glazunov Moderato Op.110. mm.56–58.



In mm. 269–270, 276–277, and 287–288, these passages involve scales in third interval.

To secure a legato and smooth articulation, a grouping fingering is needed. (Example 45)

Example 45. Fingering suggestion for the Fugue Op.110 mm. 269–270.



In octave scale-running for the right-hand part in mm.267–272 is a typical piano technique that does not fit the nature of organ keyboard playing. However, we can still play this passage without omitting parts by applying careful hand arrangement and fingering.

(Example 46)

Example 46. Performance solution for the Fugue Op.110 mm. 267–272.



In mm.335–338, the fugue subject in the right-hand part is played by a series of triad chords. This is another example of Glazunov applying the piano technique on the organ keyboard. To avoid the unnecessary breaking between the chords, I suggest taking the lower part of the chord with the left hand. (Example 47)

Example 47. Performance solution for the Fugue Op.110 mm.335–338.



Chapter 4. The Registration of the Organ Music of Glazunov

4-1. A Brief History on the Organs in Russia in the 19th and early 20th century

During the 19th and 20th centuries, the organs in Russia were mainly built by organ builders from Germany and France. According to Alexander Fiseisky, German organ builders constructed approximately 178 organs in Russia in the 19th century, including Eberhard Friedrich Walcker, Wilhelm Sauer, George Steinmeyer & Co, Friedrich Ladegast, and Ernst Röver, an organ builder from central Germany.⁶⁸ One of the most famous organs by German builders in Russia would be the organ at the Lutheran Church of SS Peter and Paul in St. Petersburg, built by Eberhard Friedrich Walcker in 1840. This German symphonic-romantic organ is equipped with mechanical-tracker action, 63 stops, three manuals, and double pedalboards.⁶⁹ (Figure 1 and 2)

⁶⁸ Alexander Fiseisky, *Organ Music in Russia* (Basel: Bärenreiter-Verlag Karl Vötterle GmbH & Co. KG, Kassel, 1998), 1:XXII.

⁶⁹ According to the preface of *Organ Music in Russia*, the Pedal II could be coupled to Pedal I to achieve a specific dynamic effect “resembling modern-piano playing.”

Figure 1. The Façade of the Walcker organ at the Lutheran Church of SS Peter and Paul in St. Petersburg.

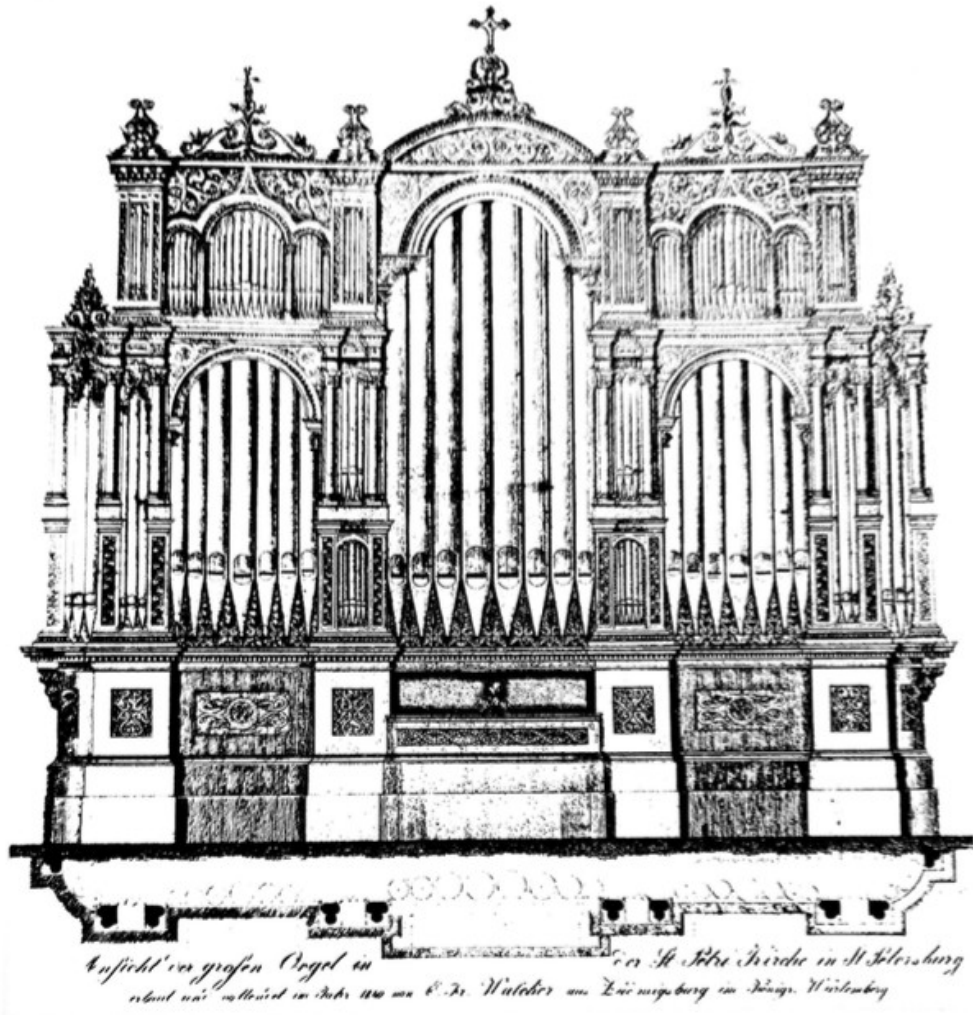
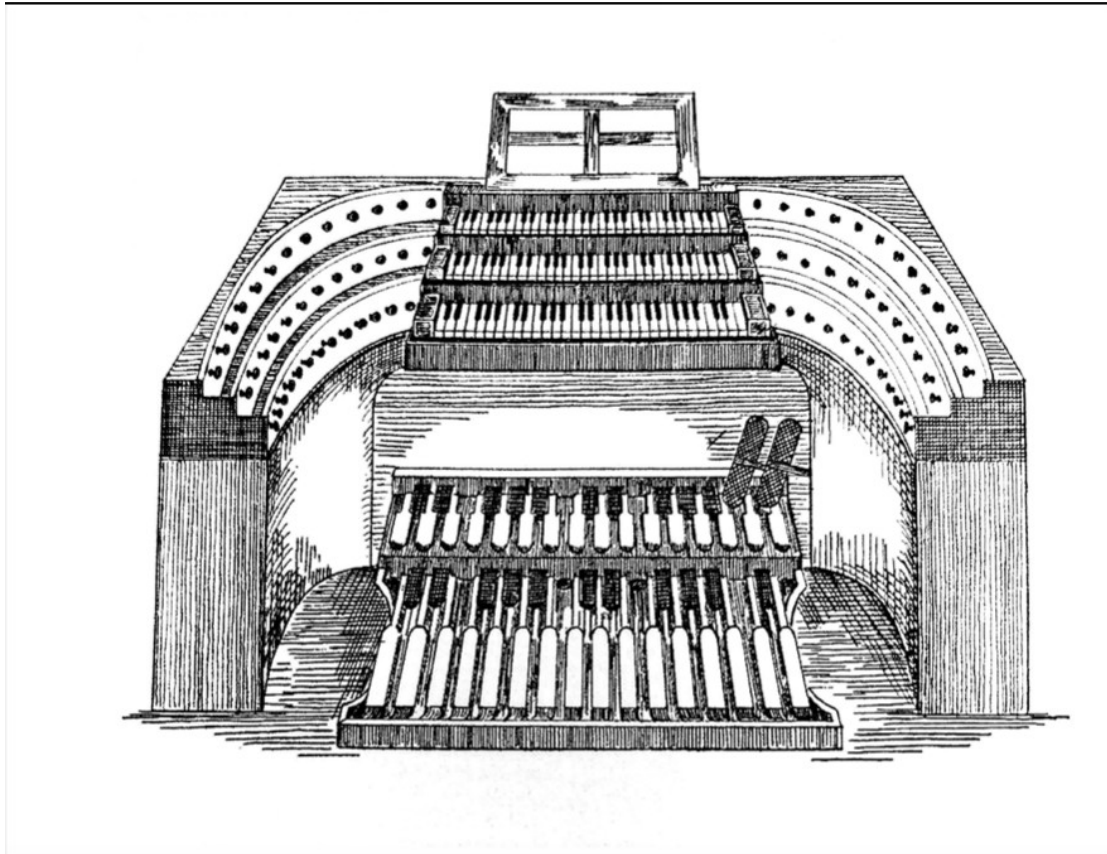


Figure 2. The counsel of the Walcker organ at the Lutheran Church of SS Peter and Paul in St. Petersburg



Henry Schtil, the first organ professor at St. Petersburg Conservatory, taught his organ classes on this organ at SS Peter and Paul. Pyotr Tchaikovsky was one of his first organ students in the class.⁷⁰ Franz Liszt also gave a recital on this organ in 1843. In his recital, Liszt performed organ works by Handel, his organ transcriptions from symphonic works, and piano music by Ludwig Van Beethoven (1770–1827).⁷¹

⁷⁰ Richard Kassel and Douglas Earl Bush, *The Organ: An Encyclopedia* (New York: Routledge, 2006), 480.

⁷¹ Alexander Fiseisky, *Organ Music in Russia* (Basel: Bärenreiter-Verlag Karl Vötterle GmbH & Co. KG, Kassel, 1998), 1:XXII.

The specification of the Walcker organ at the Lutheran Church of SS Peter and Paul in

St. Petersburg is provided below (Figure 3):

Figure 3. The specification of the Walcker organ at the Lutheran Church of SS Peter and Paul.

ST. PETERSBURG			
KIRCHE ST. PETRUS UND PAULUS ⁴⁾ / CHURCH OF SS PETER AND PAUL ⁴⁾			
Eberhard Friedrich Walcker (Opus 31 ⁵⁾ , 63 Klingende Register / speaking stops, 1839/1840)			
I. Manual C-f^{'''}			
Manual Untersatz	32'	Waldflöte	2'
Prinzipal	16'	Cornett 5f	5 1/3'
Tibia major	16'	Mixtur 5f	2'
Viola di Gamba	16'	Scharff 3f	1'
Oktave	8'	Tuba	16'
Gemshorn	8'	Trompete Bass	8'
Viola di Gamba	8'	Trompete Diskant	8'
Flöte	8'	Tremulant	
Oktave	4'	Sperrventil I. Manual / Cut-off valve, manual 1	
Fugara	4'	Copula I. Manual zum II. Manual / Coupler manual 1 to manual 2	
Hohlpfeife	4'	Copula I. Manual zum I. Pedal / Coupler manual 1 to pedal 1	
Terz	3 1/5 ³⁾	Calcant	
Quinte	2 2/3'	Copula cum omnia	
II. Manual			
Gedackt	16'	Oktave	2'
Prinzipal	8'	Quinte	2 2/3'
Flöte douce	8'	Mixtur 5f	2'
Viola d'amour	8'	Fagott Baß	8'
Dolce	8'	Clarinette Diskant	8'
Gedackt	8'	Posaune	8'
Oktave	4'	Copula II. Manual zu III. Manual ¹⁾ / Coupler manual 2 to manual 3 ¹⁾	
Flöte travers	4'	Copula II. Manual zum II. Pedal / Coupler manual 2 to pedal 2	
Rohrflöte	4'	Sperrventil II. Manual / Cut-off valve, manual 2	
III. Manual			
Quintatön	16'	Dolce	4'
Prinzipal	8'	Nasard	2 2/3'
Salicional	8'	Flautino	2'
Bifra	8'	Physharmonika	8'
Gedackt	8'	Harmonica	8'
Spitzflöte	4'	Sperrventil III. Manual / Cut-off valve, manual 3	
Flöte	4'		
I. Pedal C-d²⁾			
Subbaß	32'	Quinte	5 1/3'
Prinzipalbaß	16'	Oktave	4'
Oktavbaß	16'	Cornettino	2'
Violonbaß	16'	Posaune	16'
Quinte	10 2/3'	Trompete	8'
Oktavbaß	8'	Clarine	4'
Hohlflötenbaß	8'		
II. Pedal²⁾			
Gedackt	16'	Copula II. Pedal zu I. Pedal / Coupler pedal 2 to pedal 1	
Violoncello	8'	Sperrventil II. Pedal / Cut-off valve, pedal 2	
Flöte	4'	Schleifladen / Slider wind chests	
Flautino	2'	mechanische Traktur / Mechanical tracker action	
Fagott	16'	Doppelpedal ²⁾ / Double pedal ²⁾	

In 1899, 88-year-old Aristide Cavaillé-Coll built his last organ in the Bolshoi Hall at Moscow Conservatory. It is one of the most celebrated French organs built in Russia. This typical French romantic Cavaillé-Coll organ has mechanical-tracker actions with Barker levers, mechanical stop action, 50 stops, three manuals, a pedalboard, and the standard “Pédales de combinaison” system. The specification of this organ was changed several times through four restorations in 1958 (Hermann Lahmann), 1968 (Wilhelm Sauer), 1975–77 (Michel-Merklin & Kühn), and 2014–16 (Rieger). Most of the original pipework was replaced or removed during these restorations, and the Rieger company recreated the specification in the restoration in 2014–16.⁷²

The original specification of the Cavaillé-Coll organ in 1901 in the Bolshoi Hall at Moscow Conservatory is provided below: (Figure 4)

⁷² Alexander Fiseisky, *Organ Music in Russia* (Basel: Bärenreiter-Verlag Karl Vötterle GmbH & Co. KG, Kassel, 1998), 1:XVII.

Figure 4. The original specification of the Cavallé-Coll organ in 1901 in the Bolshoi Hall at Moscow Conservatory.

MOSKAU			
KONSERVATORIUM (Bolshoi-Saal) / CONSERVATORY (Bolshoi Hall)			
Aristide Cavallé-Coll (50 klingende Register / speaking stops; 1899/1901)			
I. Grand Orgue (C–g³)			
19. Montre	16'		
18. Bourdon	16'		
17. Montre	8'		
16. Flûte harmonique	8'		
15. Violoncelle	8'		
14. Bourdon	8'		
13. Prestant	4'		
39. Quinte	2 2/3'		
40. Doublette	2'		
41. Plein jeu 5r			
42. Cornet (c–g ³) 5r			
43. Bombarde	16'		
44. Trompette	8'		
45. Clairon	4'		
II. Positif (C–g³)			
7. Quintaton	16'		
6. Plein jeu 4r			
5. Salicional	8'		
4. Flûte harmonique	8'		
3. Cor de Nuit	8'		
2. Principal	4'		
1. Flûte douce	4'		
8. Cromorne	8'		
9. Basson	8'		
10. Trompette	8'		
11. Cornet (c–g ³) 5r			
12. Doublette	2'		
III. Récit (C–g³)			
26. Bourdon	16'		
27. Diapason	8'		
28. Flûte traversière	8'		
29. Viole de Gambe	8'		
30. Voix-céleste	8'		
31. Flûte octavante	4'		
32. Basson et Hautbois	8'		
33. Octavin	2'		
34. Plein jeu 4r			
35. Basson	16'		
36. Trompette	8'		
37. Clairon harmonique	4'		
38. Tremolo			
		En Chamade (du III)	
		50. Trompette	8'
		51. Clairon	4'
		Pédale (C–g¹)	
		25. Flûte	32'
		24. Contrebasse	16'
		23. Soubasse	16'
		22. Flûte	8'
		21. Plein jeu 4r	
		20. Bourdon	8'
		46. Flûte	4'
		47. Bombarde	16'
		48. Trompette	8'
		49. Clairon	4'
		Pédales de combinaison	
		Tirasse du Grand Orgue	(I/P)
		Tirasse du Positif	(II/P)
		Tirasse du Récit	(III/P)
		Anches Pedale	(No. 47–49)
		Anches Chamade	(No. 50, 51)
		Anches Grand Orgue	(No. 39–45)
		Anches Positif	(No. 8–12)
		Anches Récit	(No. 33–37)
		Octave grave Grand Orgue	(Sub. I)
		Expression Positif	(Schw. II)
		Expression Récit	(Schw. III)
		Octave grave Positif	(Sub. II)
		Octave grave Récit	(Sub. III)
		Grand Orgue sur Machine	(Cop. I)
		Positif au Grand Orgue	(II/I)
		Récit au Grand Orgue	(III/I)
		Récit au Positif	(III/II)
		Octave grave du Récit au Grand Orgue	(Sub. III/I)
		Sonnette	
		dans Buffet d'orgue:	
		Flûte 8', Violoncelle 8' (Pédale), Montre 16', Montre 8',	
		Flûte harmonique 8', Violoncelle 8', Prestant 4' (Grand	
		Orgue)	
		Mechanische Spieltraktur (mit Barkerhebel) / Mechanical	
		tracker action (with Barker levers)	
		Mechanische Registertraktur / Mechanical stop action	

4-2. The Registration of Glazunov's Three Organ Works

In the Romantic era, more and more organ builders needed to develop a new sound and new devices for the organs to serve the romantic aesthetic in Germany. In 1833, the first German Romantic (symphony) organ was built by Walcker at Paulskirche in Frankfurt. Walcker wanted this organ to have a pure and clear tone to achieve the "unity of tone." Speaking of the German romantic organ sound aesthetic, the words we encountered most frequently are "Blend," "Weight," "Large," or "Gravity." Because in the late 19th and the beginning of the 20th century, the Romantic German organs tended to have many 8 and 4 flue stops to blend the sound well (rely on the cone-valve chest) and have a sound in dynamic range from pp to ff based on these flue stops. The reed stops are considered to provide color, not power. On the organ built by Friedrich Walker at Paulskirche in Frankfurt, there are three 16-foot flue stops and four 8-foot flue stops (and a manual 32' Untersatz) on manual one. The Sauer organ at the Berlin Cathedral also has an enormous amount of 16', 8', and 4' foot flue stops providing color variety. Because of such a huge variety of 16', 8' and 4' flue stop choices, the German romantic organ music had a registration concept called the *Seamless Crescendo*, which means to use this wide variety of fundamental stops to make the crescendo or decrescendo smoothly and seamlessly, to achieve a smooth transition between dynamics. The German romantic organs usually grade the manuals from a Loud manual one to Medium manual two, soft manual three.

The unique sound quality, tonal design, and the new technology on the symphonic Cavaillé-Coll organ highly influenced the French Romantic organ music in the 19th and early 20th centuries. Composers such as Franck and Widor developed the French Symphonic Style and thus influenced their students, including Tournemire, Vierne, Dupré, and Langlais.

The Cavaillé-Coll organ has consistent and similar tonal designs: the Jeux de fonds plus powerful reed choruses. Other common characteristics of Cavaillé-Coll organs include mechanical action plus Barker lever (lighter touch); enlarged pedalboard; the anches ventil allow the organist to prepare the upper-work, mixtures, reeds and add/take them off as needed; at least one division (e.g., Swell) is enclosed with the expression pedal; and the "Register de Combinasion" allows a quick change of the combination (pre-set before). The standardization of the Cavaillé-Coll organ gave the French composers a clear idea of what sound and registration they wanted. In addition, the Cavaillé-Coll organs have divided chests to provide sufficient wind supply to the entire organ, especially the reeds get higher wind pressure to produce full tone quality at a higher range.

There is no evidence to show that Glazunov played the organ or received organ education in his lifetime. No evidence proves that Glazunov had any of the organs in his mind when he was composing his *Prelude and Fugue Op. 93* and *Op. 98*. However, Glazunov did consult with Dupré about the sound effect when composing his *Op. 110*, which gives us a

reason to believe that Glazunov composed his Op.110 with the French Romantic organ acoustic.

Glazunov only provided dynamic marks to indicate the volume change in his organ music. The editors (such as Handschin and Dupré) provided all the registration suggestions of Glazunov's organ music in the various editions that have appeared. Glazunov's colleague Jacques Handschin gave the registration indications for the first publication of *Prelude and Fugue Op.93* and *Op.98*. Handschin also wrote three prefaces in French, German and Russian for the first publication of Op.93 to discuss the difference between the French and German romantic organ. He also provided a basic conception of registering Op.93 on different styles of organs (The English translation of those three prefaces is provided in the Appendix). The registration plan of Glazunov's last organ work, Op.110, was provided by Marcel Dupré for the first publication by Belaieff in 1960.

I will use the most recent Bärenreiter edition *Glazunov Complete Organ Works* and the Belaieff edition *Alexander Glazunov Oeuvres D'orgue* for the registration adaption to the C. B. Fisk organ Op.135 in Auer Concert Hall at Indiana University Jacobs School of Music. The specification of the C. B. Fisk Op.135 is provided below: (Figure 5)

Figure 5. The specification of the C. B. Fisk Op.135.

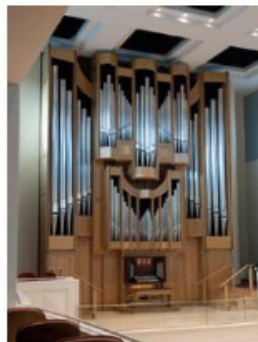
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AUER HALL, JACOBS SCHOOL OF MUSIC
INDIANA UNIVERSITY, Bloomington, Indiana

Opus 135

57 independent voices, 70 stops, 68 ranks, 3,945 pipes



Great Manual I	Positive , Man II, <i>enclosed</i>	Swell , Man III, <i>enclosed</i>	Pedal , 32 notes
Montre 16'	Quintaton 16'	Bourdon 16'	Principal 32' <i>ext. Montre</i>
Montre 8'	Principal 8'	Diapason 8'	Contrebasse 16'
Gambe 8'	Viole d'amore 8'	Viole de gambe 8'	Montre 16' <i>from GT</i>
Spire Flute 8'	Unda maris 8'	Voix céleste 8'	Soubasse 16'
Flûte harmonique 8'	Gedackt 8'	Flûte traversière 8'	Bourdon 16' <i>from SW</i>
Prestant 4'	Flute Celeste 8' II	Bourdon 8'	Quinte 10 2/3' <i>ext. *</i>
Chimney Flute 4'	Octave 4'	Dulciane 4'	Octave 8'
Quinte 2 2/3'	Violina 4'	Flûte octaviante 4'	Flûte 8' <i>ext. Contrebasse</i>
Doublette 2'	Hohlflöte 4'	Nasard 2 2/3'	Violoncelle 8' <i>from GT</i>
Tierce 1 3/5'	Nasard 2 2/3'	Octavin 2'	Spire Flute 8' <i>from GT</i>
Plein jeu harmonique II-VI	Doublette 2'	Tierce 1 3/5'	Bourdon 8' <i>ext. Soubasse</i>
Plein jeu VI	Quarte de Nasard 2'	Plein jeu IV	Octave 4'
Trommet 16'	Tierce 1 3/5'	Basson 16'	Flûte 4' <i>ext. Contrebasse</i>
Trommet 8'	Larigot 1 1/3'	Trompette 8'	Contra Posaune 32'
Trompette 8'	Mixture IV	Hautbois 8'	Bombarde 16'
Clairon 4'	Clarinet 16'	Cromorne 8'	Posaune 16' <i>ext. 32'</i>
	Cornoepen 8'	Voix humaine 8'	Trommet 8' <i>Alt GT</i>
	Tuba mirabilis 8'	Clairon 4'	Trompette 8' <i>Alt GT</i>
			Clairon 4' <i>Alt GT</i>

Couplers and Accessories

Positive to Great	Octaves graves	Swell to Pedal
Swell to Great	Great to Pedal	Swell to Pedal 4'
Swell to Positive	Positive to Pedal	
Great and Positive Tremulant	Cymbelstern	Flexible Wind
Swell Tremulant	Nightingale	Crescendo Pedal

Kowalyszyn Servopneumatic Lever: provides a pneumatic assist (similar to a Barker Machine, but more refined) to the Great key action. It also allows the addition of the "Octaves graves" coupler to the organ. This coupler couples the servopneumatic lever to itself one octave lower. Therefore it couples the Great to itself at sub-octaves and any division coupled to the Great also appears on the Great at sub-octaves.

Manuals: CC - c4, naturals of bone, ebony sharps

Pedalboard: CC - g1, parallel, concave following 19th century French models

Mechanical key action, electric solenoid stop action with Solid State Organ Systems combination action.

* The Quinte 10 2/3' is an extension of the Soubasse 16' or the Contrebasse 16' if it is drawn.

Alternating stops have two stop knobs, one in the Great and one in the Pedal. The stop may be used in one division or the other, but not simultaneously unless the Great to Pedal coupler is drawn.

Instead of only providing a simple translation of the registration marks from the music score, I will take the registration suggestions from the Bärenreiter edition *Glazunov Complete*

Organ Works as a reference, with my own understanding of Glazunov's organ music and historical performance practice of Glazunov's time, to provide an appropriate registration plan for *Prelude and Fugue Op.93* and *Op.98*. Considering the German musical influence in this composition, I will also consider the Walcker organ's specification at the Lutheran Church of SS Peter and Paul in St. Petersburg when registering Glazunov's first two organ works on the C. B. Fisk organ Op.135 at Indiana University Jacobs School of Music. I will take the registration suggestions from Marcel Dupré in the Belaieff edition *Alexander Glazunov Oeuvres D'orgue* and the specification of the Cavaillé-Coll organ at the Church of St. Sulpice as the reference for the registration of the *Fantasia Op.110* on the C. B. Fisk organ Op.135 at Indiana University Jacobs School of Music.

4-2-1. Prelude and Fugue Op.93

Prelude

Adagio

Opening registration:

Gt: Montre 16, Montre 8, Gamba 8, Spire Flute 8, Prestant 4, Doublete 2, Quinte 2 2/3, Plein

jeu Harmonique II-VI

Pos: Principal 8, Gedackt 8, Viole d'amore 8, Octave 4, Violina 4, Hohlflöte 4, Doublette 2

Sw: Diapason 8, Flûte traversière 8, Bourdon 8, Viola de gamba 8, Dulciane 4, Flûte

octaviant4

Ped: Principal 32, Montre 16, Soubasse 16, Octave 8, Violoncelle 8, Spire Flute 8, Bourdon

8, Posaune 16

Couplers: Gt/Ped, Sw/Gt, Pos/Gt, Sw/Pos

- Take off the Gt Montre 16, and the Ped Principal 32 and Posaune 16 in m.5.
- Take off the Gt Plein jeu Harmonique II-VI in m.6.
- Both hands play on the Pos manual from the second eighth note in m.7, as suggested in the score.
- Both hands play on the Sw manual from m.17, as suggested in the score.
- The registration and manual arrangement in mm.26–32 share the same concept as in mm.1–6.

- Both hands play on the Sw manual in m.46 as suggested in the score.
- The right hand moves to Pos manual on the second beat in m.50, the left hand moves to Pos manual on the second beat in m.52, as suggested in the score. Both hands move to Gt. manual in m.54.
- Add the coupler Gt/Ped before m.57 to prepare for the fugue subject entrance on the pedal part.
- Add the Gt Plein jeu Harmonique II-VI in m.65 for the last fugue subject entrance in this prelude and prepare for a brilliant ending.
- Add the Gt Montre 16, the Ped Principal 16, and Posaune 16 in m.70 for the pedal point and a grand ending.

Fugue

Moderato

Opening Registration

Gt: Montre 16, Montre 8, Spire Flute 8, Prestant 4, Chimney Flute 4, Doublette 2, Plein jeu

Harmonique II-VI

Pos: Principal 8, Viole d'amore 8, Gedackt 8, Octave 4, Violina 4, Hohlflöte 4, Doublette 2

Sw: Diapason 8, Viole de gambe 8, Flûte traversière 8, Bourdon 8, Dulciane 4, Flûte

octaviant4

Octavin 2

Ped: Montre 16, Soubasse 16, Octave 8, Violoncelle 8, Spire Flute 8, Bourdon 8

Couplers: Gt/Ped, Sw/Gt, Pos/Gt, Sw/Pos

- Take off the Gt/Ped and the Plein jeu Harmonique II-VI on the Gt in m.118 for the second fugue. Play the beginning of the second fugue on the Sw manual on the second beat in m.118.
- Move hands to the Pos manual from the last beat in m.128.
- Moves the left hand to the Gt. manual on the second beat in m. 142 and moves the right hand to the Gt. manual on the last beat in the same measure.
- Add the Gt/Ped and the Plein jeu Harmonique II-VI on the Gt in m.154 for the forte dynamic chordal homophonic texture leading to the section of the two fugue subjects combined.
- Add the Posaune 16 on the Ped for the pedal subject entrance in m.160.
- Add the Montre 16 on the Gt for the subject entrance on the manual part in m.160
- Add the Hautbois 8 on the Sw in m.187.
- Add the Trommet 8 on the Gt for the double stretto entrances in m.192, also building up the dynamic to the climax.
- Add the Principal 32 on the pedal for the climax in m.203.
- Take off the Principal 32 on the Ped and Trommet 8 on the Gt in m.207.
- Take off the Posaune 16 on the Ped; the Montre 16 and Plein jeu Harmonique II-VI on the Gt. in m.212.

- Take off the Doublette 2 on the Gt and Pos; the Sw Hautbois 8 and Gt/Ped in m.215.
- Move the right hand to the Pos on the second beat of m.217 and move the left hand to the Pos on the first beat in m.219.
- Take off the Pos Octave 4 and Ped Octave 8 in m.219.
- Take off the Pos Principal 8, Ped Montre 16 and Violoncelle 8 in m.220.
- Gradually close the Pos expression pedal through mm.219–222.
- Move both hands to Sw in m.223.
- Take off Sw Dulciane 4, and Ped Spire Flute 8 in m.225.
- Take off Sw Diapason 8 and Flûte octaviante 4 in m.227.
- Gradually close the Sw expression pedal through mm.223–229.

4-2-2. Prelude and Fugue Op.98

Prelude

Moderato

Opening Registration

Gt: Montre 8, Gamba 8, Spire Flute 8, Prestant 4, Chimney Flute 4

Pos: Principal 8, Viole d'amore 8, Gedackt 8, Octave 4, Violina 4, Hohlflöte 4

Sw: Diapason 8, Viole de gambe 8, Flûte traversière 8, Bourdon 8, Dulciane 4, Flûte

octaviant 4.

Ped: Montre 16, Soubasse 16, Octave 8, Spire Flute 8, Violoncelle 8, Bourdon 8

Couplers: Gt/Ped, Sw/Gt, Pos/Gt, Sw/Pos

- After the half cadence in m.10, set the Pos registration to Viole d'amore 8, Gedackt 8, and Hohlflöte 4, hands on the Pos manual from the last beat in m.10. Also, set the Sw registration to Viole de gamba 8 and Viole celeste 8 for m.21. The registration on the Gt and Ped remains the same as in the beginning.
- Take off the Pos Hohlflöte 4 in m.16 after the cadence.
- While hands play on the Sw manual from m.21, set the Pos registration to Principal 8, Viole d'amore 8, and Gedackt 8 for m.27.
- Add the Pos Violina 4 in m. 30.
- Add the Pos Hohlflöte 4. Add Sw Diapason 8, Flûte traversière 8, Bourdon 8, Flûte

octaviane 4 and Dulciane 4; take off the Sw Voix celeste 8 in m.31

- Add the Pos Octave 4 in m.32.
- In mm.33–47, the right-hand plays on the Pos manual, and the left-hand plays on the Gt manual.
- Add the Gt Montre 16 in m.43.
- Take off the Gt Montre 16; Pos Octave 4; Sw Dulciane 4; Ped Octave 8, and Gt/Ped in m.48.
- Take off the Pos Hohlflöte 4 and Sw Flûte octaviane 4 in m.49.
- Take off the Pos Principal 8; Sw Diapason 8 and Ped Montre 16, Violoncelle 8, Spire Flute 8 in m.50.
- The registration for mm.51–55 is the same as in m.21–16, with the Ped Soubasse 16 and Bourdon8. Hands play on the Sw manual.
- Set the Ped registration during mm.53–55 to **Pos/Ped and Gt/Ped ONLY** for the first fugue subject entrance in m.56 (See hands arrangement instruction of m.56 in Chapter XX).

Fugue

Allegro Moderato

- In m.66, take off the Sw Vioix celeste 8; add Sw Bourdon 16, Diapason 8, Bourdon 8, Flûte traversière8 and Dulciane 4. Take off Pos/Ped and Gt/Ped; add Sw/Ped, Soubasse

16, Bourdon 16, Octave 8, Violoncelle 8, Spire Flute 8, Bourdon 8 and Octave 4.

- Take off the Pos Quintaton 16; Sw Bourdon 16 and Dulciane 4; Ped Octave 4 in m.79.
 - Take off the Pos Principal 8; Sw Diapason 8 and Ped Octave 8 in m.80.
 - Take off the Gt Montre 8; Pos Violina 4; Ped Violoncelle 8 and Sw/Ped in m.82.
 - In mm.83–87, the right-hand plays on the Pos manual, and the left-hand plays on the Gt manual.
 - Both hands move to Gt. manual in m.88.
 - Add the Ped Octave 8, Violoncelle 8, and Sw/Ped before m.97 for the subject entrance on the Ped part.
 - Add the Sw Diapason 8, Pos Principal 8 and Gt Montre 8 in mm.102.
 - Add the Sw Dulciane 4 and Pos Violina 4 in m.104.
 - Take off the Sw Dulciane 4, Pos Violina 4, Gt Chimney Flute 4, and Ped Octave 8 in.106.
 - Take off the Pos Principal 8, Gt Montre 8 and Ped Violoncelle 8 in m.107
 - Take off the Sw Diapason 8 in m.108.
 - Add the Sw Diapason 8, Pos Principal 8, Gt Montre 8 and Ped Violoncelle 8 in m.115.
 - Add the Sw Dulciane 4, Pos Violina 4, Gt Chimney Flute 4, and Ped Octave 8 in m.116.
- Hands remain on the Gt.
- Add the Sw Hautbois 8, Pos Octave 4, Gt Prestant 4, and Ped Montre 16 on the first beat of m.117.

- Add the Pos Quintaton 16 and Quarte de Nasard 2 on the third beat of m.117
- Add the Sw Bourdon 16, Gt Montre 16 and Ped Octave 4 in m.118. Hands remain on the Gt manual.
- Take off the Sw Bourdon 16, Gt Montre 16 and Ped Octave 4 in m.120.
- Take off the Pos Quintaton 16 and Quarte de Nasard 2 in m.121.
- Take off the Sw Hautbois 8, Pos Octave 4, Gt Prestant 4, Ped Montre 16, Octave 8 and Violoncelle 8 in m.122. Hands move to Pos manual in m.122
- Take off the Sw Dulciane 4, Pos Violina 4, and Gt Chimney Flute 4 in m.123.
- Take off the Sw Diapason 8, Pos Principal 8 and Gt Montre 8 in m.124. Hands move to Sw manual in m.124.
- Take off the Sw Flûte traversière 8, Ped Bourdon 16 and Spire Flute 8 in m.125.
- Gradually close the Sw expression pedal through mm.126–129.

Beginning Registration for the Con Moto section

Sw: Diapason 8, Dulciane 4, Viole de gambe 8, Flûte traversière 8, Bourdon 8

Pos: Principal 8, Viole d'amore 8, Gedackt 8, Octave 4, Violina 4, Hohlflöte 4

Gt: Montre 8, Gamba 8, Spire Flute 8, Prestant 4, Chimney Flute 4

Ped: Soubasse 16, Bourdon 16, Octave 8, Violoncelle 8, Spire Flute 8, Bourdon 8, Octave 4

Couplers: Sw/Ped, Sw/Gt, Pos/Gt, Sw/Pos. **Pos expression pedal half-close. Hands on the**

Pos manual.

- In m.151, move the left hand to Gt. manual. In m.153, move the right hand to the Gt.

manual.

- Add the Sw. Hautbois 8 in m.160.
- Take off the Sw Dulciane 4 and Hautbois 8, Gt Montre 8, and Prestant 4 in m.163.
- Before m.173, add the Gt/Ped to prepare for the fugue subject entrance on the Pedal part.
- Add the Sw Dulciane 4 and Gt Montre 8 in m.179.
- Add the Ped Montre 16 and Quinte 10 2/3 on the first beat in m.180 for the augmented fugue subject entrance on the Pedal part.
- Add Sw Hautbois 8 and Gt Prestant 4 on the first D of the manual part in m.180 for the subject entrance on the soprano.
- Add the Pos Quarte de Nasard 2 in m.188.
- Add the Pos Quintaton 16 in m.189.
- Add the Sw Bourdon 16 and Gt 16 in m. 190.
- Take off the Sw Bourdon 16, Gt Montre 16 and Ped Quinte 10 2/3 in m.192.
- Take off the Pos Quintaton 16 and Quarte de Nasard 2 in m.193.
- Take off the Sw Hautbois 8 and Gt Prestant 4 on the first beat of m.194.
- Add the Sw Hautbois 8, Gt Prestant 4, and Ped Quint 10 2/3 on the fourth beat of m.194.
- Add the Pos Quintaton 16 and Quarte de Nasard 2 on the first beat of m.195.
- Add the Sw Bourdon 16 and Gt Montre 16 on the fourth beat of m.195.

Maestoso (The tutti coda)

- Add the Gt Trommet 8, Ped Posaune 16 and Pos/Ped in m.196.

- Add Gt Plein jeu harmonique II-VI on the third beat of m.200.
- Add the Ped Principal 32 for the last chord in m.206.

4-2-3. Fantasia Op.110

Moderato

Opening registration

Sw: Diapason 8, Viole de gambe 8, Flûte traversière 8, Bourdon 8, Dulciane 4, Flûte

octaviante4, Hautbois 8

Pos: Principal 8, Viole d'amore 8, Gedackt 8, Octave 4, Violina 4, Hohlflöte 4

Gt: Montre 8, Gamba 8, Flûte harmonique 8, Spire Flute 8, Prestant 4

Ped: Montre 16, Soubasse 16, Bourdon 16, Flûte 8, Bourdon 8, Octave 8, Violoncelle 8

Couplers: Sw/Ped, Pos/Ped, Gt/Ped, Sw/Gt, Pos/Gt, Sw/Pos. **Close both Sw and Pos**

expression pedal.

- Add Sw Plein jeu IV, Trompette 8, Clarion 4, Nasard 2 2/3, and Octavin 2 on the third beat in m.8.
- Take off the Sw Plein jeu IV, Trompette 8, Clarion 4, Nasard 2 2/3, Octavin 2 and Gt/Ped in m.16.
- Add the Gt/Ped in m.22.
- Take off the Gt/Ped in m.28.
- Take off the Pos/Ped in m.30.

Registration for section Tempo I

Sw: Diapason 8, Viole de gamba 8, Flûte traversière 8, Bourdon 8, Hautbois 8

Pos: Principal 8, Viole d'amore 8, Gedackt 8

Gt: Montre 8, Gambe 8, Flûte harmonique 8, Spire Flute 8

Ped: Soubasse 16, Bourdon 16, Flûte 8, Violoncelle 8, Bourdon 8

Couplers: Sw/Ped, Sw/Gt, Pos/Gt, Sw/Pos

- Add the Ped Montre 16, Octave 8, Pos/Ped and Gt/Ped between m.72–74.
- Take off the Gt/Ped in m.78.
- Take off the Ped Montre 16, Octave 8, Pos/Ped, and Sw/Ped between m.85–94.
- Add the Ped Montre 16, Octave 8, Pos/Ped, Sw/Ped, and Gt/Ped after the first beat of m.123.

Registration for section Sostenuo

Sw: Flûte traversière 8, Bourdon 8, Flûte octaviante 4

Pos: Gedackt 8, Hohlflöte 4

Ped: Soubasse 16, Bourdon 16, Flûte 8, Bourdon 8, Violoncelle 8

Coupler: Pos/Ped

- Take off the Ped Spire Flute 8, Violoncelle 8 and Pos/Ped in m.152.
- Take off the Soubasse 16, Bourdon 16 and Flûte 8 between mm.158–161.

Allegretto Pastorale

Opening registration

Sw: Viole de gamba 8, Voix celeste 8

Pos: Viola d'amore 8

Gt: Flûte harmonique 8

Ped: Bourdon 8

Coupler: Sw/Ped

- Take off the Ped Bourdon 8; Add the Ped Bourdon 16 and Sw/Ped between mm.168–170.
- Add the Pos Hohlflöte 4; Take off the Sw/Pos in m.223
- Add the Ped Flûte 8, Violoncelle 8 and Bourdon 8; Take off the Sw/Ped in m.231.

Fugue

Allegro Risoluto

Opening Registration

Sw: Diapason 8, Viole de gambe 8, Bourdon 8, Flûte traversière 8, Dulciane 4, Flûte octavante 4, Plein jeu IV, Hautbois 8

Pos: Principal 8, Viole d'amore 8, Gedackt 8, Octave 4, Violina 4, Hohlflöte 4

Gt: Montre 8, Gambe 8, Flûte harmonique 8, Spire Flute 8, Prestant 4

Ped: Montre 16, Soubasse 16, Bourdon 16, Flûte 8, Octave 8, Violoncelle 8, Bourdon 8

Couplers: Sw/Ped, Pos/Ped, Gt/Ped, Sw/Gt, Pos/Gt, Sw/Pos

- Take off the Gt/Ped and Pos/Ped between mm.258–260.
- Take off the Ped Montre 16, Octave 8, and Sw/Ped in m.295.

- Add the Pos/Ped and Sw/Ped in m.299.
- Add the Gt/Ped in m.324.
- Add the Gt Plein jeu harmonique II-VI in m.329.
- Add the Sw Trompette 8, Clarion 4, Octavin 2, Nasard 2 2/3, Ped Montre 16 and Octave 8 in m.335.
- Add the Pos Nasard 2 2/3, Tierce 1 3/5, Larigot 1 1/3, Doublette 2 and Cornopean 8 in m.343.
- Add the Gt Trompette 8, Clarion 4, Quinte 2 2/3, Doublette 2, Ped Octave 4 and Posaune 16 in m.347.
- Add the Sw Basson 16 in m.376.
- Add the Ped Principal 32 and Quinte 10 2/3 in m.395 for the last chord.

Conclusion

In this dissertation, I discussed the life of Alexander Glazunov in chapter one. In chapter two, I provided the compositional background and full analyses of all three organ work by Glazunov. In chapter three, I also gave the fingering and pedaling suggestions of Glazunov's organ works and the registration suggestion on a modern eclectic organ (The C. B. Fisk Op.135) in chapter four based on my own experience and study.

As a late Russian romantic composer, Glazunov showed a clear German musical influence in his first two organ works and deep French influence in his last organ work. His organ music is the perfect choice for concert use, and some movements are also useful as voluntaries for church services.

I hoped that this dissertation could be a useful reference for those interested in Glazunov's organ music. It is also hoped that this study could encourage more and more musicians to perform the organ music of Alexander Glazunov worldwide.

Appendix: English translations for the Prefaces of *Prelude and Fugue Op. 93*

English translation for the French Preface of the first publication of Glazunov *Prelude and Fugue in D Major Op. 93* (Published in 1913):

It is a sad testimony of the current state of the organ that we are obliged to note separately the registration of the piece for French and German instruments – but what else can we do? As long as the organ of the future has not appeared to replace the variety of organs of today, this is the only course to take. We can only wish the appearance of an instrument that will handle the expressive style and the polyphonic style with equal ease will happen soon.

For the prelude and fugue here, I had in mind the best known type of French expressive organs, comprised of three keyboards (Grand-Orgue, Positif, Récit), the first of which contains the big foundation stops and the large reeds, the second serving as an echo keyboard, while the third contains the expressive reeds and the lighter (mezzo-forte) foundation stops. I suppose that each of these keyboards have two foundations at 4 feet, (flute and principal-prestant), features you won't find on every instrument, but which are no less desirable, and that further the Positive and the Récit are each enclosed with individual expressive (swell) control.

English translation for the German Preface of the first publication of Glazunov *Prelude and Fugue in D Major* Op. 93 (Published in 1913):

For the state in which the organ compared to other instruments of our time, it is a sad characteristic that organ compositions with double registration markings- one for the German organ and one for the French organ have to be published. When will we finally have *the organ*, when we no longer will be hampered at every turn by the variety of instruments?

Apparently only when the best organ has been found and everyone is ready to make the necessary sacrifices to achieve the high goal. For information about registering the present work, the editor has thought of the most widespread type of a relatively complete German organ: three manuals in which the sound strength approximately in the same ratio to each other decreasing; each manual of course provided with at least one reed part and mixture; the third manual being the weakest, and also enclosed in the swell box. The Crescendo-Walze (Roll-Schweller) is provided as a performance aid device, which only activates the stops, not the couplers. In places where you will find it useful, use the Walze indicated by a collective move- if an appropriate one is available. If you have a free combination, you might use it at the point in the fugue where registration is most difficult. The drawings of >< refer to the Swell Manual III., and “crescendo” and “diminuendo” refer to the Walze.

If you want to reduce the pause between the prelude and the fugue to a minimum, you might want to have an assistant do some work during the final bars of the prelude. The couplers are considered to be adding to the sound.

English translation for the Russian Preface of the first publication of Glazunov *Prelude and Fugue in D Major* Op. 93 (Published in 1913):

In this circumstance, the following organ piece calls for two sets of registrations: one for a French, another for a German organ. The reader may conclude that the organ, in comparison with other modern instruments, is far from the final point of its evolution. Indeed, if there has already been found the best type of organ, then assuming there is a live interest in the work on the part of organists and the public, this organ would not fail to triumph over the other types, and we would not encounter the diversity that currently complicates the world of organs.

The French and German prefaces specify how one should understand registration symbols in regard to preludes and fugues. It is worth noting that the specifications for a French organ are written above the lines, while the specifications for a German instrument are written between the left-hand and pedal parts. G. O. (Grand-Orgue), Pos. (Positif) and R. (Récit): the three hand-keyboards of a French organ; they correspond to the designation I, II, and III, in regard to a German organ.

In the person of Alexander Konstantinovich Glazunov the Russian school of composition for the first time contributes to the field of organ music. God willing, this performance will usher in a new, joyful era in organ works!

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