"Cinq Etudes-Tableaux" by Serge Rachmaninoff orchestrated by Ottorino Respighi: A transcription for wind orchestra with accompanying historical context and transcription techniques

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CINQ ÉTUDES-TABLEAUX BY SERGE RACHMANINOFF ORCHESTRATED BY
OTTORINO RESPIGHI: A TRANSCRIPTION FOR WIND ORCHESTRA
WITH ACCOMPANYING HISTORICAL CONTEXT AND
TRANSCRIPTION TECHNIQUES

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A doctoral document submitted in partial fulfillment
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ABSTRACT

_Cinq Études-Tableaux_ By Serge Rachmaninoff; Orchestrated By Ottorino Respighi: A Transcription For Wind Orchestra With Accompanying Historical Context And Transcription Techniques

By

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This document includes a transcription of three of the five movements of Ottorino Respighi's transcription of Serge Rachmaninoff's piano work _Cinq Études-Tableaux_. An overview of the historical context of the work, and a detailed explanation of the techniques used in transcribing the work for wind orchestra are included. The three movements transcribed in this document are: 2. _La Foire_; 4. _Marche Funebre_; and 5. _Marche_.

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CHAPTER 1

INTRODUCTION AND SCOPE

Throughout the relatively young life of the wind band, much of its literature has come from transcriptions of existing music. John Philip Sousa, during his twelve-year term as bandmaster of the United States Marine Band and subsequent leader of his own ensemble, programmed many orchestral transcriptions for their entertainment value.

Sousa’s goal as a conductor was to present band concerts that would entertain people – “Entertainment is of more value to the world than technical education in music appreciation.” He saw no inconsistency in programming “... tinkling comedy with symphonic tragedy, (a) rhythmic march with (a) classic tone-picture” Sousa ‘entertained’ audiences by creating programs featuring transcriptions of orchestral works, solo performances by famous artists, arrangements of national airs and popular music, novelty numbers and his own compositions and his own compositions, especially his marches.¹

The available repertoire for today’s wind bands is far more diverse than it was in Sousa’s era. However, I feel there are several reasons why new orchestral transcriptions can greatly enrich the current wind band repertoire.

First, I believe that there is a ‘quality gap’ in contemporary wind band literature. Composers who compose for wind band may be classified in two groups: Those who

¹ Frank Battisti, The Winds of Change (Ft. Lauderdale, Merideth Music, 2002), 9
compose for artistic reasons, and those who compose for didactic and/or commercial
reasons. This ‘quality gap’ often results in a ‘playability gap’ between the artistic and
didactic compositions. Many contemporary award-winning compositions for wind band
are playable only by a chosen few high-level ensembles, and can be difficult for
audiences and performers to appreciate. Wind band performances can simultaneously be
artistic and entertaining.

Second, as diverse as the repertoire is becoming for wind bands, the orchestral
repertoire contains several hundred more years of literature to program. Because of this
great depth in orchestral literature, many great works by great composers can be
overlooked. In two surveys; the first by Acton Ostling Jr. from 1973 to 1978, and the
second by Jay W. Gilbert\(^2\), several contemporary wind band conductors were asked to
evaluate wind band compositions and arrangements. Gilbert’s 1993 survey was an
extension of Ostling’s earlier survey. Gilbert’s survey asked each of the twenty selected
conductors to rank 1261\(^3\) compositions according to “serious artistic merit.”\(^4\) Among the
seventy-three compositions selected as having ‘serious artistic merit’ are transcriptions of
orchestral pieces by Richard Wagner, Anton Bruckner, J.S. Bach, Leonard Bernstein,
Aaron Copland, Carl Orff, and William Schumann’s own wind band transcription of The
New England Triptych.\(^5\) It should also be noted that of the seventy-three compositions
listed, nearly half were written before 1950.\(^6\)

\(^2\) Battisti 147
\(^3\) Battisti 147
\(^4\) Battisti 147
\(^5\) Battisti 150-152
\(^6\) Battisti 152
Many contemporary composers are following Schumann’s lead by transcribing their own existing works for the wind band, including Cindy McTee’s wind transcriptions of several of her orchestral works,⁷ and Eric Whitacre’s wind transcriptions of his own choral compositions.⁸

SCOPE

The goal of this project is to create a new transcription for wind orchestra. The choice of the orchestral work to be transcribed should meet certain criteria.

The work should not have already been transcribed for wind band, so to add a new work to the wind band repertoire. Many original orchestral compositions have been transcribed successfully for wind band, so to transcribe an existing transcription would be redundant.

The original orchestral work shall ‘translate’ well to the wind orchestra instrumentation. Many late nineteenth and twentieth-century composers used full wind and brass sections, making the translation process easier. The ultimate product of the transcribing process should be an honest, accurate imitation or emulation of the original timbre. In The Winds of Change, Frank Battisti writes of wind band transcriptions, “It is important that a transcription (or arrangement) retain the integrity of the original work and embody the same qualities of good craftsmanship and composition.”⁹

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⁷ http://cindymctee.com/
⁸ http://www.ericwhitacre.com/home.html
⁹ Battisti 118
The original work shall not be considered a ‘classic’ in the orchestral repertoire. Many orchestral classics could not maintain integrity in a wind band transcription, simply due to its extreme popularity and wide recognition.

It was these criteria which led me to choose an Ottorino Respighi transcription of several Serge Rachmaninoff etudes. The Respighi transcription, titled *Cinq Études-Tableaux*, is a collection of five Rachmaninoff piano etudes from opus 33 and opus 39. Of the five etudes Respighi transcribed for orchestra, three meet the criteria explained above. The remaining two would not have translated easily to the wind orchestra medium, due the abundance of important timbres in the string section. The three movements selected are: 2. *La Foire* (Rachmaninoff Opus 33 Number 4); 4. *Marche Funèbre* (Rachmaninoff Opus 39 Number 7); and 5. *Marche* (Rachmaninoff Opus 39 Number 9).¹⁰

CHAPTER TWO

BACKGROUND

Serge Rachmaninoff (20 March 1873 – 28 March 1943)\(^1\)

As a young child, Serge Rachmaninoff lived in the town of his birth, Oneg, Russia. It was here that Serge began learning the piano. Serge quickly outgrew his first teacher, his mother, and soon began studies with Anna Ornatskaya,\(^2\) a graduate of St. Petersburg Conservatory.

In 1882\(^3\), because of ongoing family debts, the Rachmaninoff family was forced to move to St. Petersburg. Serge continued his formal education at the St. Petersburg Conservatory, studying piano with Vladimir Demyansky and harmony with Alexander Rubets.\(^4\)

During this formidable time in Serge’s life, there were ongoing strains on the relationship between his parents, and they soon separated. In 1885,\(^5\) due to the family turmoil, Serge failed all of his subjects at the Conservatory. The Conservatory then threatened to withdraw his scholarship, so Serge was sent to the Moscow Conservatory to study piano with Nikolay Zverev.\(^6\) Rachmaninoff’s studies with Zverev were very

\(^1\) Geoffrey Norris, *Serge Rachmaninoff* (Grove Music Online) www.grovemusic.com
\(^2\) Norris
\(^3\) Norris
\(^4\) Norris
\(^5\) Norris
\(^6\) Norris
intense. Serge lived with Zverev, along with two other students. Practice began at six in the morning\textsuperscript{17} and involved the learning of four-hand piano arrangements of symphonies. Zverev would host Sunday afternoon gatherings that would include many important musicians of the region, including one of the most influential composers on Rachmaninoff’s music, Tchaikovsky. It was at Zverev’s, also, that Rachmaninoff would compose some of his earliest works. In the spring of 1891, Serge graduated with honors from the Moscow Conservatory.\textsuperscript{18}

In the years immediately following his graduation from the Conservatory, Rachmaninoff continued composing and performing throughout Russia. His first appearance outside Russia took place at Queens Hall in London, in April of 1899.\textsuperscript{19}

Rachmaninoff grew to earn international success as a conductor, pianist and composer, with nearly equal success in each. His completed catalogue of compositions includes: two operas, six choral works, twelve large-scale orchestral works, four chamber works, fourteen original works and collections for solo piano, seven sets of art songs, an arrangement for piano and violin, and thirteen arrangements for solo piano.\textsuperscript{20}

The piano was the cornerstone to Rachmaninoff’s lifelong success as a composer. His most successful compositions for large-scale orchestra are piano-driven works such as his four Piano Concertos (Opp. 1, 18, 30 and 40), and the Rhapsody on a Theme of Paganini (Opus 43). Rachmaninoff also had consistent success performing his own solo piano

\begin{itemize}
\item \textsuperscript{17} Norris
\item \textsuperscript{18} Norris
\item \textsuperscript{19} Norris
\item \textsuperscript{20} Norris
\end{itemize}
compositions, and many other standard piano works by Chopin, Beethoven, Borodin, Debussy, Grieg, Liszt, Mendelssohn, Mozart, Schubert, Schumann and Tchaikovsky.\textsuperscript{21}

Opus 33 and Opus 39 – Rachmaninoff’s \textit{Études-Tableaux}

Serge Rachmaninoff composed several preludes for solo piano, but only two sets of \textit{Études-Tableaux}, or ‘study pictures’. These etudes were “pieces that allowed Rachmaninoff to display the full range of his pianistic capabilities.”\textsuperscript{22} These etudes combined technical issues with individual interpretive problems. “Each piece presents a pianistic problem, in the tradition of the etude.”\textsuperscript{23}

Rachmaninoff composed his first collection of nine \textit{Études-Tableaux}, Opus 33 in 1911.\textsuperscript{24} Rachmaninoff would dispose of three of these etudes, using some of the material in later compositions. Of these \textit{Études-Tableaux}, Respighi would orchestrate only etude number seven.

Between 1916 and 1917, Rachmaninoff composed a set of nine \textit{Études-Tableaux}, Opus 39, which represent the only solo piano works by the composer from between 1914 and 1931.\textsuperscript{25} The only other compositions by Rachmaninoff between Opus 33 and Opus 39 were choral and vocal compositions, with the exception of the \textit{Second Piano Sonata},

\textsuperscript{21} Norris
\textsuperscript{22} Jacob Joseph Surdell, \textit{Tonality, Form and Stylistic Features in Sergei Rachmaninoff’s \textit{Études-Tableaux} Op. 39} (University of Texas-Austin DMA Thesis, 1992), 18
\textsuperscript{23} Angela Glover, \textit{An Annotated Catalogue of the Major Piano Works of Sergei Rachmaninoff} (Florida State University DMA Thesis, 2003), 35
\textsuperscript{24} Surdell 18
\textsuperscript{25} Glenn Winters \textit{An Analysis of Sergei Rachmaninoff’s Preludes, Opus 23 and Opus 32, and \textit{Études-Tableaux}, Opus 33 and Opus 39} (Northwestern University DMA Thesis, 1986), 105
Opus 36.\textsuperscript{26} Of these \textit{Etudes-Tableaux}, Respighi would orchestrate numbers two, six, seven, and nine.

Ottorino Respighi (9 July 1879 – 18 April 1936)\textsuperscript{27}

Ottorino Respighi was the son of a piano teacher, and began to study the violin and piano at an early age. Ottorino’s father, Giuseppe, had a passion for music, so music was a “natural and familiar part of Ottorino Respighi’s life from the day he was born.”\textsuperscript{28} Elsa Respighi’s description of Ottorino’s personality during his childhood:

Reserved by nature, Ottorino, even as a child, was far from easy to get to know and still more difficult to guide. He was resolutely sincere, incapable of lying, independent, extremely sensitive to others’ pain, and of a generous disposition which sometimes worried his mother since, in order to help a poor companion, he was quite prepared to deprive himself of necessities. A serious, thoughtful expression distinguished him from other boys of his own age but his face was completely transformed when he smiled. His changes of mood were sudden—a trifle was enough to intimidate, offend, or disturb him.\textsuperscript{29}

From 1891-1901, he was a student at the Liceo Musicale in Bologna.\textsuperscript{30} It was here that Respighi studied with Martucci, one of the leading composers of non-operatic music in Italy at the time.\textsuperscript{31} After three years at high school, Respighi started studying music “with the fervour (sic) and tenacity he brought to everything he undertook.”\textsuperscript{32} Elsa recalls the composing strategy Ottorino developed from early in his career:

\begin{flushright}
\footnotesize
\textsuperscript{26} Winters 105
\textsuperscript{27} Janet Waterhouse \textit{Ottorino Respighi} (Grove Music Online) www.grovemusic.com
\textsuperscript{28} Elsa Respighi \textit{Ottorino Respighi} (London: G. Recordi & Co. 1962), 8
\textsuperscript{29} E. Respighi 8
\textsuperscript{30} Waterhouse
\textsuperscript{31} Waterhouse
\textsuperscript{32} E. Respighi 10
\end{flushright}
Then came the creative period. When he began to think of a new composition, he kept aloof, silent, serious and preoccupied. He seemed incapable of attending to anything else. After a space of time which seemed to most people one of complete idleness but which I prefer to call a period of ‘incubation’, he would suddenly set to work with a vigour (sic) and application born of extraordinary physical toughness. He would work on for several days at a stretch, half-undressed and snatching only a few hours sleep.\(^{33}\)

Ottorino continued his violin studies, and soon became employed in the orchestra if the Teatro Comunale in Bologna.\(^ {34}\) It was here that he learned of an open call for instrumentalists for the Italian Opera at the Imperial Theatre in St. Petersburg, Russia.\(^ {35}\) He was immediately offered a well-paying position as a violist in the orchestra, and soon left Bologna for St. Petersburg. It would be this excursion to a new land that would give Ottorino Respighi perhaps the most important opportunity of his compositional career:

The most important event during Respighi’s visit to Russia was undoubtedly his meeting with (Nicolai) Rimsky-Korsakov and the lessons he had from him. ‘They were not many,’ Ottorino recalled, ‘but they were vitally important to me.’\(^ {36}\)

Respighi studied with Rimsky-Korsakov for only five months. He composed Prelude, Chorale and Fugue under Rimsky-Korsakov’s tutelage, the piece that earned Respighi his diploma in composition in June of 1901 back in Bologna.\(^ {37}\)

In the years following Respighi’s graduation, he maintained a steady schedule of performing in Bologna, and his recognition as a composer during this period would remain relatively local. In 1906, Respighi began transcribing music from the seventeenth

\(^{33}\) E. Respighi 10

\(^{34}\) E. Respighi 15

\(^{35}\) E. Respighi bid 15

\(^{36}\) E. Respighi 15

\(^{37}\) E. Respighi 16
and eighteenth centuries, and his transcription of Monteverdi's *Lamento d' Arianna* gave him his first recognition outside of Italy. On October 12, 1908, Artur Nikisch performed this transcription with the Berlin Philharmonic, gaining Respighi more praise of his transcription abilities.

Respighi gave a series of successful concerts as a violinist between 1900 and 1910, performing under such noted conductors as Arturo Toscanini. During this time period, he also became fascinated with learning many other instruments.

...many will remember his brilliant performances on the viola d'amore which he learnt in a few days for two reasons—first to challenge a presumptuous artist who maintained that he was the only musician in Italy able to play such an extraordinarily instrument, secondly in order to please Martucci who wanted to give a work requiring a viola d'amore. The ease with which Respighi could grasp the technique of an instrument is illustrated by an amusing episode that many of his friends will recall. Whenever there was a rehearsal of a new work by Ottorino with the Comunale orchestra the first harpist (a rather elderly lady, not too kindly disposed to the young composer) invariably drew attention to a harp passage which she declared 'unplayable'. Weary of this, Respighi, before rehearsing a certain new work, went to a harpist friend of his and asked him to teach him the harp part. At the first rehearsal, the lady harpist as usual complained about an 'absolutely unplayable' passage whereupon Respighi promptly replied. 'But even I can play it and I've never studied the harp,' and so saying took her place and calmly played the offending passage.

In January 1913, Ottorino Respighi moved to Rome and accepted a position as professor of composition at the *Liceo Musicale di Saint Cecelia*. Respighi was a welcome addition to the faculty, as his already growing reputation preceded him. "There was great excitement among the young students of fugue and composition, while the pupils in the

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38 Waterhouse
39 E. Respighi 21-22
40 Waterhouse
harmony and counterpoint classes showed keen curiosity.”

During his thirteen-year tenure as professor at the Academy, Ottorino taught many students, including Elsa Oliveri Sangiacomo in 1915, whom he would marry in 1919.

Rome held the inspirations for Respighi’s most successful works, the first being *The Fontane di Roma* in 1916. In March 1917, *Fontane di Roma* was premiered in Rome. In a letter from Ottorino to Signorita Magnetti:

...my Fountains of Rome is being given today at the Augusteo. They’ll open the taps and drench the Roman audience with water—fetid water. Let’s hope they don’t protest by hissing too much. But we must be resigned to even this! ‘We teach you the lust for hissing’—the futurists used to say—but that did not prevent them from becoming hyenas when they were hissed!

...P.S. I think Toscanini is conducting the *Fountains* in his Turin concerts. Take your umbrella and galoshes.

*Fontane di Roma* is not based on a literary program. It is simply “to satisfy a spiritual need” to make the fountains speak, as “they were the very voice of the city.”

*Fontane* is an important example of Respighi’s orchestration capabilities; however, he didn’t create his own ‘palate’ or ‘template’ for his own orchestrations. For Respighi, orchestration was merely a small facet of the composition process.

Respighi used to say about orchestration that music was always born for a specific instrument or group of instruments and nothing irked him more than to hear someone praise his orchestration. You had to see him drafting a score to understand that for him it was merely a mechanical operation, every problem being solved with the creation of the music itself and it was really amazing to watch the

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41 E. Respighi 32
42 Waterhouse
43 E. Respighi 52
44 E. Respighi 53
45 E. Respighi 53
rapidity and neat clarity with which the pages flowed from his pen. I saw him finish the orchestration of Bach's Passacaglia in nine days and the full score of the opera La Fiamma was written at an average of fifteen pages per day. Great artists are often appreciated for their minor gifts, and so it happened that the brilliant orchestration of Respighi’s symphonic poems and operas made more impact than their content and form.46

Fontane dir Roma did not gain wide approval at first, and Respighi exclaimed “Bah! This has been a failure! I'll write another.”47 It was not until Arturo Toscanini conducted it with great success in Milan the following year, that Ricordi offered to publish the work.

Amid the emerging success of Fontane di Roma, Ottorino and Elsa were married in December of 1918. The Respighi’s wedding took place in two parts over two days. In between the two ceremonies, the Respighis met Giacomo Puccini. “Puccini and Respighi were always on the best of terms,”48 recalls Elsa.

Puccini told me two things that I shall never forget. First he asked me ‘Do you know who is the first person in Italy to read and study Respighi’s scores? I am. I’ve asked Ricordi to let me have the first copy of every score by Respighi as soon as it’s printed and I admire more and more his incomparable skill as an orchestrator.’ Then he said, ‘I’ve never envied anybody, but I admit to being envious of your marriage which is the most beautiful and perfect thing that I know.’49

In 1919, Respighi’s transcription of Rossini’s La Boutique Fansatique received its successful premiere, earning Respighi even more accolades as an orchestrator. In 1923, Respighi became director of the now Conservatorio se Saint Cecelia, but resigned in 1926 to have more time to compose.

46 E. Respighi 55
47 E. Respighi 56
48 E. Respighi 66
49 E. Respighi 67
In December 1924, the first performance of Respighi’s newest symphonic poem, *I Pini di Roma* took place in Rome, again to primarily mixed reviews, but quickly gained high praise. In February of 1929, Arturo Toscanini conducted the third and final symphonic poem in Respighi’s consciously planned ‘Roman Trilogy’, *Feste Romane* at Carnegie Hall.

Throughout his career, Respighi made transcriptions of music by many composers. Among the works transcribed are: Rossini’s *La Boutique Fantastique*, *Antiche danze ed aire* (*Ancient dance and aires*), Rachmaninoff’s *Études-Tableaux*, Monteverdi’s *Orfeo*, and several works by J.S. Bach.\(^5^0\)

Respighi’s health declined rapidly following the success of *Feste Romane*. In 1931, Respighi was diagnosed with a heart murmur. Respighi did not complete any original compositions after 1933. Ottorino Respighi passed away in Rome on April 18, 1936. Elsa Respighi survived Ottorino by nearly sixty years, and was his principal biographer and proponent of his music until her death in 1996.\(^5^1\)

\(^{50}\) Waterhouse

\(^{51}\) Antonio Trudeau, *Elsa Respighi* (Grove Music Online) www.grovemusic.com
CHAPTER THREE

RESPIGHI'S CINQ ÉTUDES-TABLEAUX

In 1930, Serge Koussevitzky commissioned Ottorino Respighi to orchestrate some of Rachmaninoff's solo piano pieces. Upon hearing of the commission, Rachmaninoff eagerly contacted Respighi to personally select the works to be orchestrated and to discuss the character of each of the pieces. Rachmaninoff's selections for orchestration were from his two sets of Etudes-Tableaux, Opus 33 and 39. Of the seventeen etudes in these sets, Rachmaninoff chose five: From Opus 33, Number 4, and from Opus 39, Numbers 2, 6, 7 and 9. Rachmaninoff rarely disclosed any programmatic intentions of his works, but was eager to do so for Respighi in a letter:

The first etude in A minor (Opus 39, No 2) Represents the Sea and the Seagulls. (This program was suggested by Mme. Rachmaninoff) The second etude in A minor (Opus 39, No 6) was inspired by the tale of Little Red Riding Hood and the Wolf. The third etude in E-flat major (Opus 33, No 4) is a scene at the fair. The fourth etude in D major (Opus 39, No 2) has a similar character, resembling and oriental march. The fifth etude in C minor (Opus 39, No 7) is a funeral march...the initial theme is a march. The other theme represents the singing of a choir. Commencing with the movement in 16th in C minor and a little further on in E-flat minor a fine rain is suggested, incessant and hopeless. This movement develops, culminating in C minor—the chimes of a church. The finale returns to the first theme, a march.53

52 Surdell 20
Ottorino Respighi transcribed each of these etudes, using his unique instrument combinations for full orchestra, combining them into a twenty-five minute set of works to be played together or separately. Little was changed in the original structure of Rachmaninoff's etudes, however Respighi changed the order of the etudes and gave them the programmatic titles Rachmaninoff suggested in his letter: 1. The Sea and the Seagulls; 2. The Fair; 3. Marche Funebre; 4. Little Red Riding Hood and the Wolf; 5. Marche.

Serge Koussevitzky conducted the Boston Symphony Orchestra for the premiere performance of Respighi's orchestration on November 30, 1931.\textsuperscript{54}
CHAPTER FOUR

THE TRANSCRIPTION PROCESS

The art and craft of the orchestral transcription for winds, by definition, is essentially an act of deception. The desired result of an accurate transcription is a sonic replication of the original. Because composers of the late nineteenth, twentieth, and twenty-first centuries used full wind sections when orchestrating, many orchestral compositions may translate easily to the wind orchestra medium; however, these composers also include on their timbre palate advanced string techniques and large string sections to create lush textures. This extensive use of strings makes many orchestral works very difficult to impossible to accurately sonically recreate. In selecting movements of Respighi’s *Cinq Études-Tableaux*, the decision was made based on the ease of transferring from orchestra to wind orchestra. The second (La Foire), third (Marche Funebre) and fifth (Marche) movements of *Cinq Études-Tableaux* were chosen for transcription.

This transcription of *Cinq Études-Tableaux* was written for the ‘Wind Orchestra’; a concept whose instrumentation lends itself well to the performance of transcriptions of orchestral literature. The addition of small cello and double bass sections provide timbres not available in a standard wind band setting.

The instrumentation of Respighi’s original orchestration is as follows:

- Piccolo
- 2 Flutes
2 Oboes
Cor Ingles
2 B-flat Clarinets
B-flat Bass Clarinet
2 Bassoons
Contrabassoon
4 Horns
3 Trumpets
2 Tenor Trombones
Bass Trombone
Tuba
Percussion:
  Cymbals
  Side Drum
  Snare Drum
  Tambourine
  Tam-Tam
  Triangle
  Chimes
  Glockenspiel
Timpani
Harp
Strings:
  Violin 1
  Violin 2
  Viola
  Cello
  Double Bass

The instrumentation of the wind orchestra is as follows:

Piccolo
2 Flutes
2 Oboes
Cor Ingles
3 B-flat Clarinets
B-flat Bass Clarinet
Contrabass Clarinet
2 Bassoons
Contrabassoon
2 Alto Saxophones
Tenor Saxophone
Baritone Saxophone
4 Horns
3 Trumpets
2 Tenor Trombones
Bass Trombone
Euphonium
Tuba
Percussion:
  Cymbals
  Side Drum
  Snare Drum
  Tambourine
  Tam-Tam
  Triangle
  Chimes
  Glockenspiel
Timpani
Harp
Strings:
  Cello
  Double Bass

The transcription process for this work was much more than a simple ‘cutting and pasting’ of large string passages. The addition of a third B-flat clarinet, contrabass clarinet, four-performer saxophone section, and euphonium is used to assist in the transcription process, but is rarely the only solution in transcribing the now absent violin and viola parts. Care was taken for every note in every measure to recreate or emulate the original timbre of the orchestral score. What follows is a detailed description of the individual choices made in the wind orchestra transcription of *Cinq Études-Tableaux* by Ottorino Respighi.

*La Foire* Opus 33, Number 4

This movement was the easiest of the three to transcribe. The majority of the alteration of the orchestration was by doubling of instruments rather than substituting. In the original orchestration, the upper woodwinds usually double the high strings.
In the opening three measures, the viola part is given to the third B-flat clarinet and the first alto saxophone, and the cello part is doubled in the second alto saxophone and tenor saxophone. In measures three and four, the tuba is doubled in the contrabass clarinet and baritone saxophone. In measures four through six, the bassoon part is doubled in the tenor saxophone.

The high string passage in measures four through eight presents a challenge. The repeated sixteenth notes at measures four through eight can be played with ease on the violins and violas, but are difficult on any comparable wind instrument. The original clarinet parts double the violin and viola on eighth notes, so the harmony is not compromised when changing these parts. To recreate the sixteenth note effect, the clarinet parts are written *divisi*, with one half playing an eighth note / two sixteenth note rhythm, while the other half plays a two sixteenth note / eighth note pattern.

In measure nine, the bottom notes of the violin 1 passage are given to alto saxophone 1. In measures eleven through thirteen, the viola part is given to alto saxophone 1, the cello part is doubled in alto saxophone 2 and the tenor saxophone, and the bassoon 1 part is doubled in the third clarinet. In measures fourteen through nineteen, the bassoon is doubled in the tenor saxophone, and the bass trombone is doubled in the baritone saxophone. In measures fifteen through eighteen, the euphonium is added and the contrabass clarinet is included in measure sixteen to double the bassoon, and the clarinet section is given the dovetail sixteenth note passage similar to that in measures four through eight. In measures eighteen and nineteen, the high violin 1 part is given to the piccolo. In measures eighteen through twenty-two, the fortissimo passage in the horn section is doubled in the alto and tenor saxophones. In measures twenty-two through
twenty-five, clarinet 3 doubles the clarinet 2 part; in twenty-three through twenty-six, the
tenor saxophone doubles the bassoon part; and in twenty-five through twenty-six, the
contrabass clarinet doubles the contrabassoon part. In measures twenty-seven through
twenty-eight, the passage in violin 1 is given to alto saxophone 1; the viola part is given
to alto saxophone 2, and the tuba is doubled by the euphonium one octave higher.

The remainder of the transcription of La Foire is achieved by the doubling of existing
instruments. In measures twenty-eight through the end (fifty six), the horn 1 part is
doubled in alto saxophone 1; horn 4 is doubled in alto saxophone 2, except in measures
thirty-nine and forty, when the alto saxophones double the oboes. The bass clarinet is
doubled in the tenor saxophone in measures twenty-eight through thirty-two. In
measures thirty-three through the end (fifty-six), clarinet 3 doubles clarinet 2. In
measures thirty-three through thirty-nine, the baritone and tenor saxophone doubles the
bassoon, and the contrabass clarinet is added to double in measures thirty-seven through
forty-one. The baritone saxophone doubles the bassoon through the end of the
movement. In measures forty-seven through fifty-one, the euphonium doubles the tuba,
and in measures fifty-three to the end, doubles the bass trombone. Measures fifty-one and
fifty-two shows the clarinet section again using the sixteenth-note dovetailing passage
imitating the high strings.

The sonic success of this transcription of La Foire is due to the use of a minimum of
number of substitutions. Because of Respighi’s wind orchestration in this movement,
there are only nine instances where a total substitution was required to maintain the
integrity of the timbre; and thirty-five examples of doubling to utilize the full wind
orchestra instrumentation.
The two remaining movements required much more reassignment of string parts than *La Foire*. Respighi's orchestration in *Marche Funèbre* and *Marche* is much more string-focused, with fewer woodwind doublings than *La Foire*. In *Marche Funèbre* there are sixteen doubling alterations and thirty-seven instrument substitutions. Within Respighi's orchestration of *Marche Funèbre* are several passages of soli string section that needed to be re-scored. Throughout this movement, the contrabass clarinet doubles the contrabassoon, and, in several instances, clarinet 3 doubles clarinet 2.

In Respighi's orchestration, the string section does not enter until measure thirteen, so in the opening measures, only clarinet 3 and euphonium are added to double clarinet 2 and tuba, respectively.

In measures thirteen through fifteen and seventeen through twenty, the sonic focus shifts to the string section. To emulate the sound of the strings in this passage, violin 1 is rescored in clarinet 1, alto saxophone 1, and straight-muted trumpet 1; violin 2 is rescored in clarinet 2, alto saxophone 2, and straight-muted trumpet 2; the viola part is rescored to clarinet 3 and tenor saxophone. The addition of the straight mutes to the trumpet voices provides a dark tone quality to the ensemble in this passage. These substitutions do not provide an exact match, but are used only to emulate the timbre.

In measures twenty-three through twenty-four, the euphonium doubles the bass trombone. In measures twenty-six through thirty-two of Respighi's original orchestration, only the string section is used. The decision was made to eliminate the cello and double bass from the wind orchestra version and use muted brass to imitate the homogenous sound of the string section. Because the dynamic is low, a small number of voices is
required to adequately mimic this section. The violin 1 part is given to muted trumpet 1; the top voice of the violin 2 is given to muted trumpet 2, the bottom voice of violin 2 is given to muted trumpet 3; the viola part is given to muted trombone 1, and the cello part is given to the euphonium. In measure thirty-three, the euphonium doubles one octave above the tuba. The viola part in measures thirty-nine through forty-three is reassigned to the both bassoon 1 and bassoon 2.

In measures forty-four through seventy-six, the high strings have a sixteenth-note ostinato. This figure is idiomatic for strings, and is easily balanced within the ensemble; however, this passage with winds would become much more difficult to balance. The decision was made to use the clarinet section playing only staccato eighth notes. The original clarinet 1 part is reassigned to the clarinet 3, while violin 1 and violin 2 are rescored to clarinet 1 and 2 respectively.

The cello part in measures forty-four through seventy-nine is doubled in the euphonium, adding the tenor saxophone in measures fifty-six through sixty-seven, and the baritone saxophone in measures sixty-six through sixty-nine.

In measures seventy-seven through seventy-nine the top voice of violin 1 is rescored to the piccolo, and the bottom voice is given to both flute 1 and flute 2. The contrabass clarinet and contrabassoon doubles the double bass in measures seventy-nine through eighty-five.

The saxophone section in measures eighty-five through one hundred five reinforces the horn section, and the euphonium doubles the tuba one octave higher in measures ninety-one through one hundred three.
The three short motives by the string section in the closing measures are each reassigned to different wind instruments, according to their range, dynamic level, and technique used. In measure one hundred five, the violin 1 is rescored to alto saxophone 1, violin 2 is reassigned to alto saxophone 2, and the viola part is given to the tenor saxophone. In measures one hundred seven and one hundred eight, violin 1 moves to tenor saxophone, and the violin 2 part to baritone saxophone. The closing pizzicato notes are rescored to the clarinet family: violin 1 to clarinet 1, violin 2 to clarinet 2, the top viola note to clarinet 3, the bottom viola note to the bass clarinet, and the contra bass notes to the contrabass clarinet.

Marche Opus 39, Number 9

In the transcription of the final movement of Cinq Études-Tableaux, there is nearly an equal number of doublings and reassignments. Throughout the transcription of Marche, the contrabassoon is doubled by the contrabass clarinet, and in many instances, clarinet 3 doubles clarinet 2; and the euphonium is used to reinforce the tuba one octave higher.

In the opening four measures, the two voices of violin 1 are given to alto saxophone 1 and 2, while the bassoon and contrabassoon lines are doubles in tenor and baritone saxophone, respectively. In measures six through seven, violin 1 is rescored in clarinet 1, violin 2 to clarinet 2, and the viola part transcribed to clarinet 3. The viola line in measures eight and nine moves to the tenor saxophone and euphonium, due to the lower register of the line. In measure nine, the cello part is doubled in the baritone saxophone.

In measures eleven through fourteen, the viola part is given to the saxophone section, with staggered entrances. The tenor saxophone enters in measure twelve, and the baritone
saxophone enters in measure thirteen. In measures thirteen through fifteen, the baritone saxophone doubles the contrabassoon, and the euphonium doubles the bass trombone.

In measure sixteen, the saxophone section doubles the horn section. The horn 1 part is doubled in alto saxophone 1, horn 2 doubles alto saxophone 2, and horn 3 doubles tenor saxophone.

The viola part moves from the euphonium in measures eighteen through twenty-three, to both alto saxophones in measures twenty-three through twenty-nine. The top voice of the viola is scored in alto saxophone 1, and the bottom voice in alto saxophone 2. In measures thirty-one through thirty-three, the saxophone section doubles the horn section: Alto saxophone 1 doubles horn 1, alto saxophone 2 doubles horn 2, and tenor saxophone doubles horn 4. In measures thirty-one through thirty-three, the baritone saxophone doubles the bass clarinet.

The viola part in measures thirty-two through thirty-five moves from clarinet 3 for the first two measures, to the alto saxophones in measures thirty-four through thirty-five. In measures thirty-four through thirty-five, the tenor and baritone saxophone double the cello. In measures thirty-eight through thirty-nine, the violin 2 part moves to clarinet 2, and the viola part is reassigned to clarinet 3.

The section from measure forty-one through sixty-two is a string soli. As in a similar section in Marche Funèbre, this section needed to be completely rescored with a homogenous timbre in mind. To achieve this, the violin 1 part is rescored to alto saxophone 1 and horn 1; violin 2 is rescored to horn 3; the viola part is given to alto saxophone 2, horn 2, and horn 4 splits the top and bottom voices of the original. The cello and contrabass are removed and substituted with euphonium and tuba, respectively.
The omission of the cello and bass allows for a more homogenous wind sound, in an effort to emulate but not recreate the original timbre.

The remainder of the movement is transcribed using a series of reassignments and doublings as before. In measures sixty-three through seventy, the bottom voice of violin 2 is given to clarinet 3, as the remainder of the string voices is already doubled in the winds. In measures sixty-seven through seventy, the tenor saxophone and euphonium doubles the cello. The euphonium then doubled the bass trombone in measures seventy-one through eighty, and the tenor and baritone saxophones double the bassoon in measures seventy-three through seventy-four. In measure seventy-four, the alto saxophones are added to double the bassoon line. In measures seventy-eight through eighty, the tenor saxophone switches to double trombone 1.

Respighi orchestrated the closing of the final movement with many winds doubling the string parts. This allows for a smoother transcription to wind orchestra. From measure seventy-nine to the end, only two separate passages needed to be reassigned to maintain sonic integrity, and the remainder of the alterations were needed to utilize the full wind orchestra instrumentation. The two voices of the viola in measures seventy-nine through eighty are given to the alto saxophones. The alto saxophones then are assigned to the violin 1 and 2 parts, respectively, in measures eighty through eighty-two. The alto and tenor saxophones double horn 1, 2, and 3 in measures eighty-two and eighty-three, and then double the bassoons in measures eighty-four through eighty-five. In measures eighty-eight through ninety-one, the top voice of the violin is reassigned to alto saxophone 1, the top voice in the viola is given to alto saxophone 2, the bottom voice
of the viola is given to tenor saxophone, and the cello voice is doubled by the baritone saxophone.

In measures eighty-eight through ninety-seven, the bass trombone doubles the baritone saxophone. In the closing six measures, alto saxophone 1 doubles horn 1, alto saxophone 2 doubles horn 2, and the tenor and baritone saxophones double the bassoons.

It would appear that the most obvious choices for transcription would be to merely move the now absent violin and viola parts directly to the saxophone family and euphonium; however, upon closer analysis, this solution would not create an accurate sonic recreation, because each note that is to be transcribed must be approached individually, as the upper string family is capable of creating many unique timbres.
APPENDIX I

A WIND ORCHESTRA TRANSCRIPTION

OF CINQ ETUDES-TABLEAUX BY

RACHMANINOFF/RESPIGHI
CINQ
ÉTUDES-TABLEAUX

2. LA FOIRE
3. MARCHE FUNEBRE
5. MARCHE

SERGE RACHMANINOFF
(ORCHESTRATED BY OTTORINO RESPIGHI)

TRANSCRIBED FOR WIND ORCHESTRA

by

ZANE S. DOUGLASS
**Instrumentation:**

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
Cor Inglese
Clarinet 1 in B-Flat
Clarinet 2 in B-Flat
Clarinet 3 in B-Flat
Bass Clarinet in B-Flat
Contrabass Clarinet in B-Flat
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Bassoon 1
Bassoon 2
Contrabassoon
Horn 1 in F
Horn 2 in F
Horn 3 in F
Horn 4 in F
Trumpet 1 in B-Flat
Trumpet 2 in B-Flat
Trumpet 3 in B-Flat
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba
Timpani
Harp
Violoncello
Contrabass

**Percussion:**

Bass Drum
Cymbals
Side Drum
Snare Drum
Tambourine
Tam-Tam
Triangle
Chimes
Glockenspiel
APPENDIX II

TRANSPOSITION EQUIVELANCY CHART

This chart outlines the wind orchestra reassignments and doublings used to emulate or recreate the specific orchestral timbres as accurately as possible.

*La Foire*

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<th>Reassignment</th>
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<td>Horn section</td>
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Marche Funèbre

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<td>Trumpet 1 (Muted)</td>
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### Marche

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<td>Tenor Saxophone</td>
<td></td>
</tr>
<tr>
<td>32-33</td>
<td>Viola</td>
<td>Clarinet 3</td>
<td>Baritone Saxophone</td>
</tr>
<tr>
<td>34-35</td>
<td>Viola</td>
<td>Alto Saxophone 1</td>
<td></td>
</tr>
<tr>
<td>Cello</td>
<td></td>
<td>Alto Saxophone 2</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tenor Saxophone</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Baritone Saxophone</td>
<td></td>
</tr>
<tr>
<td>38-39</td>
<td>Violin 2</td>
<td>Clarinet 2</td>
<td></td>
</tr>
<tr>
<td>Viola</td>
<td></td>
<td>Clarinet 3</td>
<td></td>
</tr>
<tr>
<td>41-62</td>
<td>Violin 1</td>
<td>Alto Saxophone 1</td>
<td>Horn 1</td>
</tr>
<tr>
<td>Violin 2</td>
<td></td>
<td>Alto Saxophone 2</td>
<td>Horn 3</td>
</tr>
<tr>
<td>Viola</td>
<td></td>
<td>Alto Saxophone 2</td>
<td></td>
</tr>
</tbody>
</table>
Cello (not doubled)
Horn 2
Contrabass (not doubled)
Horn 4 (bottom)
Violin 2 (bottom)
Euphonium
Cello
Tuba
Clarinet 3

Tenor Saxophone
Euphonium
Euphonium
Tenor Saxophone
Alto Saxophone 1
Baritone Saxophone
Alto Saxophone 2
Tenor Saxophone

Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Alto Saxophone 1
Tenor Saxophone

Baritone Saxophone
Euphonium
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
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