

THE SOLO ORGAN WORKS OF BERTOLD HUMMEL

BY

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## CHAPTER I

### A BIOGRAPHICAL SKETCH OF BERTOLD HUMMEL

In 1925, Paul Hindemith was well on the way in the formulation of his Neo-Baroque style--the linear, contrapuntal approach to composition. Harald Genzmer (born 1909), a student of Hindemith in Berlin during 1925, was adopting his teacher's principles to which he was to add frequent bitonal and polyrhythmic interpolations as well as expressive coloring. In Freiburg-im-Breisgau, Julius Weismann (1879-1950) had completed two operas, Traumspiel and Leonce und Lena, which embodied his large-scale romantic concepts juxtaposed against his inclinations towards absolute music. In Vienna, Alban Berg was in the process of completing his Lyric Suite, the string quartet in which he first used the twelve-tone technique. That same year his opera Wozzeck, a dramatic mixture of romantic concepts within classical frameworks, was given its first fully-staged premiere. In France, Igor Stravinsky was fully entrenched in his Neo-Classic Period with the completion of his Serenade in La. Olivier Messiaen (born 1908) was attending the Paris Conservatory where he was learning the French Romantic traditions of organ playing and improvisation from Marcel Dupré and the art of colorful orchestration under the expert guidance of Paul Dukas. These

European musicians were to be of great influence on Bertold Hummel in the years to come. And in 1925, on November 27th, Bertold Hummel was born in the small town of Hüfingen, near Donau-Eschingen, in the Blackforest region of southwestern Germany.

Hummel's parents were to have a direct influence on his musical career. His mother, Cleopha Bernhard-Hummel, was not a musician, but his father, Gustav Hummel, was a secondary school teacher, organist, and choir director, who also played the violin. This no doubt contributed to his early interest in and love of music, and Hummel began his first musical study on the piano with his father at age four.

The predominant religion of the Blackforest region, Roman Catholicism, also made an early imprint on the young boy. Listening to the Gregorian Chant and the sounds of the ancient church modes each Sunday morning as his father played the organ and conducted the choir was to influence Hummel in two ways. First, it created an interest in the organ which at age eight led to two years of study on the instrument with his father. Secondly, Hummel became familiar with the chants and the church modes which were to be an important factor in the later formulation of his compositional process.

The family's move in 1932 to Merzhausen as a result of his father's transfer and appointment as school director was an important step in the final direction of musical study which Hummel was to pursue. The close proximity of Merzhausen to Freiburg-im-Breisgau, the cultural center of the region,

and the already implanted love of string instruments, a result of his father's violin playing, led Hummel at age ten to study cello with the solo cellist of the Freiburg orchestra, Theo Kellner. The cello became Hummel's primary performing instrument.

Hummel's desire to compose developed and was nurtured simultaneously with his performing abilities. His first composition was a scherzo for piano, composed at the age of eight. By age eleven, he had chosen composition as his primary pursuit in music. This led to the private study of harmony and counterpoint with Wilhelm Weis from 1936 to 1940, and later, composition at the Musikhochschule in Freiburg with the romantically-inspired opera composer, Julius Weismann.

World War II and induction into the German infantry in 1943 suddenly interrupted the young man's cello and compositional studies as well as his classical studies at the Rotteck-Gymnasium in Freiburg, an interruption that was to last for four years. While serving in the military in Holland in 1944, Hummel was wounded and spent the next three years, up to 1947, in a French prison. This four-year period had a profound effect on Hummel and was later expressed in his ballet Die letzte Blume, Op. 55a, a work opposing dictatorship, power, and war.

At the end of his internment in prison, Hummel returned to Freiburg and completed gymnasium at the University of Freiburg. Musical studies were resumed, and Hummel entered the Musikhochschule in Freiburg, where he studied cello with Altis Teichmanis and completed a performance degree in 1954.

Concurrently with his cello studies, Hummel also studied composition with Harald Genzmer. Genzmer was to impart to Hummel the major compositional traits of his own teacher, Paul Hindemith, such as the use of forms of the Neo-Classical School. Hummel also absorbed some of Genzmer's own stylistic traits, especially his concepts of sparse textures and free tonality. This concept of tonality is best expressed in a letter from Hummel to the author, dated August 16, 1979: "Tonal relationships in the broadest sense are not given up, but they are used in the overall chromatic material. A type of free tonality results, which allows an 'opening up' of the medium."<sup>1</sup> Hummel's interest in bitonality as a compositional resource was also formulated at this time. The first organ composition, Introduktion, Arioso und Fuge, Op. 4, was composed during this period. Written in 1952, it reflects the Hindemith-Genzmer style. The work remains unpublished at the writing of this paper.

The end of World War II brought a strong reaction against Neo-Classicism by various European composers: in Germany, Stockhausen; in France, Boulez; and in Italy, Nono and Maderna, to name a few. These composers espoused new music and the extension of its principles. The advancement of these ideas was begun and championed at the International Summer Course for New Music held in Darmstadt, Germany, beginning in 1946. Here composers gathered every summer to hear, analyze, and

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<sup>1</sup>Information in a letter to the author from Professor Bertold Hummel of Würzburg, West Germany, August 16, 1979.

perform new music, especially those works by Webern. From 1949 to 1953, Hummel attended these courses along with the forementioned composers as well as others such as Messiaen and Leibowitz.

The completion of his performance degree in 1954 marked the ending of Hummel's formal education and the beginning of his professional career. In 1954, after a year-long concert tour of the Republic of South Africa, he returned to Freiburg, where he assumed the position of Cantor at St. Konrad Roman Catholic Church and Collaborator at the South-West Radio, Baden-Baden, two positions he held until 1963. The period from 1955 to 1963 saw much growth, both professionally and musically. Professional recognition began in 1956 with a grant from the German Industry Foundation, a reward for his musical achievements up to that time and an incentive for the continuation of his work. In 1960 came the Composition Prize from the city of Stuttgart for his Symphony No. 1, Op. 20, composed a year earlier. Two years later, in 1962, Hummel earned the prestigious Robert Schumann Prize from the city of Düsseldorf in recognition of his complete works.

Musically, a gradual evolution of style can be seen in a comparison of his second and third organ works. The three-movement Tripartita, Op. 12, of 1955, still reflects the Neo-Classical traditions--sparse texture, vibrant rhythms--along with the contemporary German traditions--quartal harmonies and bitonality. Since it was composed to evoke the spirit of Stravinsky, it reflects elements of Stravinsky's Neo-Classical

style: ostinatos and the "additive" process of melodic construction (to be discussed under the analysis of this piece). The Adagio, Op. 21, of 1962, retains many of the Neo-Classical elements, but hints at a move toward the principles of the second Viennese School, especially those of Alban Berg. Also noteworthy is the predominance of the Grundgestalt principle, the derivation of all melodic and harmonic material from a Grundmotiv found in the first measure. The improvisatory nature of the work combined with the tertian sonorities illustrates a relaxation of the rigidity of the German Neo-Classicians and the influence of Berg in the "fanciful" construction of form.

In 1963, Hummel accepted a position on the faculty of the Bavarian State Music Conservatory in Würzburg. At the same time he became the Head of the Studio for Contemporary Music, a position he holds to this day. From this period comes the fourth organ work, the Fantasie, Op. 25, of 1963, which represents Hummel's greatest affinity with the second Viennese School and with Alban Berg. The romantic elements of thick textures and the wide variety of mood changes are ingeniously fused into a symmetrically-designed structure which is partially twelve-tone.

Private and public recognition continued the advancement of Hummel's career. In 1968 he was awarded a grant for study at the Cite des Arts, Paris, in recognition of his complete works. In 1969 he was appointed Assistant Director of the Conservatory in Würzburg. Only one year after the Conservatory

became the Musikhochschule in 1974, Hummel was named Professor and Vice-President.

Hummel's last organ works to date, the Drei marianische Fresken, Op. 42, of 1971, and the Alleluia, Op. 44, of 1972, show a synthesis of many compositional traits previously mentioned, with some new interesting concepts. The incorporation of Gregorian Chant as the source of all melodic and harmonic material is perhaps the greatest advancement. As Hummel states in a letter to the author, "Gregorian Chant had, and has a large influence on my compositions. The modal technique with its possibilities for variation forms a basis for my compositional process."<sup>2</sup>

In the same letter, Hummel also names the organ, along with the orchestra, as his two favorite mediums for composition. This is reflected not only in the solo organ works discussed in this study, but also in several works that he has composed that include the organ with other instruments. Among those are: Metamorphosen über B-A-C-H, Op. 40, of 1971, for organ and eleven wind instruments; Biblische Szenen, Op. 45, of 1972, for oboe and organ; Dialogue, Op. 63, of 1977, for violin and organ; Invocationes, Op. 68, of 1978, for trumpet and organ; and In memoriam, Op. 74, of 1980, for percussion and organ.

Presently, Hummel and his wife reside in Würzburg, where he is President of the Musikhochschule, a position he has held

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<sup>2</sup>Ibid.

since 1979. He remains an active composer, his latest success being the premiere of the Visions (after the Apocalypse of Saint John), Op. 73, for large orchestra, performed by the Berlin Philharmonic Orchestra in June of 1980.

When asked what composers had influenced him most, Hummel listed several:

Palestrina, Bach and Mozart...because of the unity of form and content, and the perfection of their successful works. Bruckner, Mahler, Wagner and Reger because of the depth of thought and daring of harmony. Julius Weismann and Harald Genzmer were my teachers. Stravinsky predominates through his art of instrumentation and his good taste. Messiaen through his rich coloration and the many-sidedness of the compositional workings-out. Hindemith is worthy of reverence as a composer because of the ethos developed in his later years.<sup>3</sup>

Hummel's compositional style was best summed up by the composer himself:

I feel myself related to Alban Berg and Olivier Messiaen in my musical thinking. Also, the cantus-firmus thinking of Paul Hindemith and my teacher, Harald Genzmer, as well as their joy in spontaneous music-making have impressed me over and over. The improvisation inventiveness of my teacher,

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<sup>3</sup>Information in a letter to the author from Professor Bertold Hummel of Würzburg, West Germany, December 12, 1979, trans. Dr. John L. Miller. Palestrina, Bach und Mozart machen immer einen grossen Eindruck mit ihren Werken wegen der Einheit von Form und Inhalt und der Vollkommenheit ihrer gelungenen opera. Bruckner, Mahler, Wagner und Reger wegen der Tiefe der Gedanken und Kuehnheit der Harmonik. Julius Weismann und Harald Genzmer waren meine Lehrer. Strawinsky besteht durch seine Instrumentationskunst und seinen guten Geschmack, Berg als phantasievoller Konstrukteur, Messiaen durch seine reich Klanglichkeit und die Vielseitigkeit der kompositionschen Verfahrensweisen. Hindemith ist von seinem in spaeteren Jahren gezeugten Ethos als Komponist verehrungswert.



Julius Weismann, captivates me. I have never counted myself among the avant-garde; though I have always followed the experimental essays of my colleagues with interest, and have made use of one or the other of their findings in my own work here and there. So I see for our present-day situation the possibility of assimilating, in spirit, the many-faceted experiences and influences surrounding us--a quasi synthesis of these. My love of tradition and of (subjectively viewed) sensible advancement have always influenced my musical language. This is probably also the key to the international success of my works.<sup>4</sup>

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<sup>4</sup>Information in a letter to the author from Professor Bertold Hummel of Würzburg, West Germany, July 12, 1981, trans. Dr. John L. Miller. Ich fühle mich in meinem Musikdenken A. Berg und O. Messiaen verwandt. Ach das "cantus firmus"-Denken von P. Hindemith und meines Lehrers H. Genzmer sowie deren spontane Musizierfreude haben mich immer wieder beeindruckt. An meinem Lehrer J. Weismann hat mich die impressionistische Klangphantasie sowie der harmonische Reichtum und die formale Vielfalt gefesselt. Ich habe mich nie zu den Avantgardisten gezählt; zwar habe ich immer mit grossem Interesse die experimentellen Versuche meiner Kollegen verfolgt und die eine oder andere Lösung für meine Arbeit nutzbar gemacht. So sehe ich für unsere gegenwärtige Situation die Möglichkeit, die vielfältigen Erkenntnisse geistig aufzuarbeiten--quasi in einer Synthese dessen, was an vielseitigen Anregungen vorliegt. Meine Liebe zur Tradition und zum sinnvollen (subjektiv gesehen) Fortschritt hat immer meine musikalische Sprache geprägt. Wahrscheinlich ist dies auch der Schlüssel zum internationalen Erfolg meiner Werke.

## CHAPTER II

### INTRODUKTION, ARIOSIO UND FUGE, OP. 4

Bertold Hummel's first organ composition bears the compositional date of November 23, 1952, and remains unpublished. Composed while a student of Harald Genzmer, the work reflects the Neo-Baroque characteristics of the twentieth-century German organ school of composition, i.e., the use of traditional forms, contrapuntal techniques, terraced dynamics, and sparse textures combined with such characteristics as mixed meters, angular melodies, linear counterpoint, and a mixture of quartal and quintal harmonies. Hindemith's influence is directly shown by the strict adherence to clear formal structures, the use of the total resources of the chromatic scale, and, according to Hummel, the concept of the "order of tones and their strength of statement."<sup>5</sup>

The Introduktion, Arioso und Fuge resembles an Italian Baroque concerto with its three-movement structure: fast-slow-fast. Each movement will be discussed separately.

#### "Introduktion"

Form. The "Introduktion" is modeled on the sixteenth-

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<sup>5</sup>Idem, Personal letter of December 28, 1979.

century Italian toccata in its use of the alternation of a chord sequence with rapid passage work. Figure 1 shows the formal structure of the movement.

Section	A	A'	B	A''	B'	A'''	coda
Measures	1-5	6-10	11-14	15-17	18-23	24-25	26-27

Figure 1. Formal structure of Hummel's Introduktion, Arioso und Fuge, Op. 4, first movement.

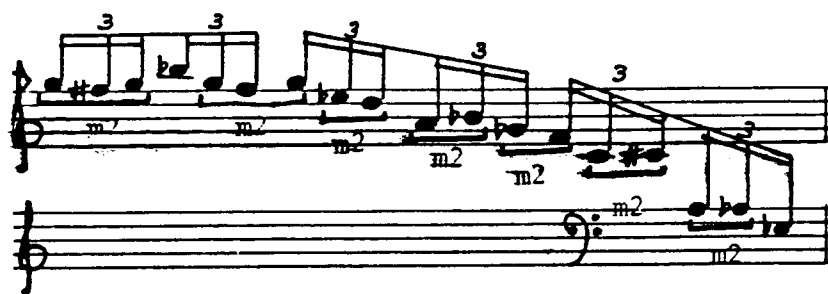
Two distinct sections, A and B, contain the principal thematic material. A is characterized by eighth-note chords followed by a single line of sixteenth-note triplets. The material for B is derived from the triplets of A, but is characterized by the sixteenth-note triplet figures over a pedal point and by the lack of the eighth-note chords.

Melodic material. The melodic basis of the "Introduktion" is a three-note cell presented in measure one (Example 1).



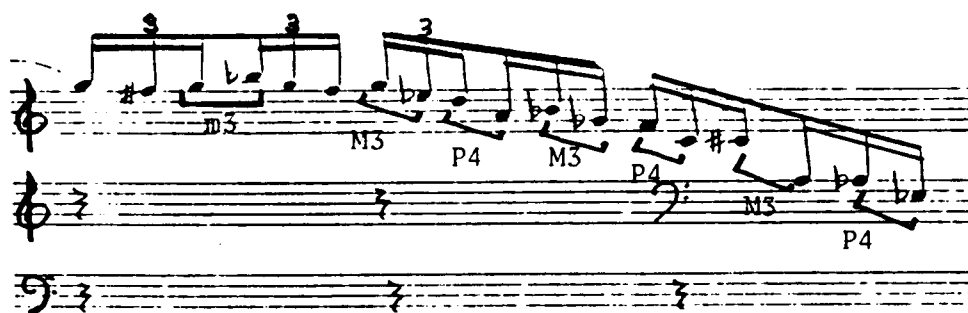
Example 1. Introduktion, Arioso und Fuge, Mvt. I, m. 1.

This concept of the Grundgestalt, or basic motive, is very important to the organ works of Hummel and will be found in each one. The cell is a neighboring tone figure (minor second) and provides the basis for much of the melodic material found in the movement. Example 2 on the following page illustrates the derivation of the sixteenth-note triplets from this figure.



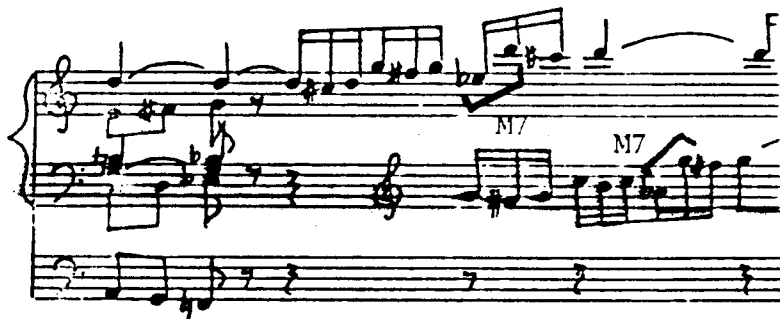
Example 2. Introduktion, Arioso und Fuge, Mvt. I, m. 1.

Other intervals important in the melodic construction are the minor third, major third, and perfect fourth. These intervals are found in the sixteenth-note triplets immediately after the cell in section A (Example 3). Many of the intervals

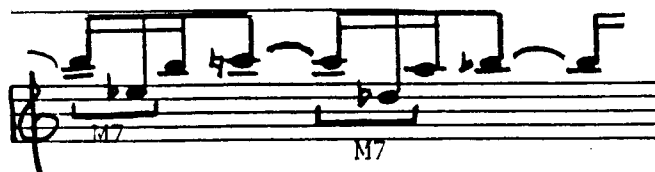


Example 3. Introduktion, Arioso und Fuge, Mvt. I, m. 1.

found in the melodies of the "Introduktion" are a result of leaps found between the pairs of minor seconds. These intervals are usually those of the perfect fourth or fifth and the tritone. Some of the others found are a result of the use of octave displacement of the minor second, resulting in the interval of the major seventh (Examples 4 and 5).



Example 4. Introduktion, Arioso und Fuge, Mvt. I, m. 8.

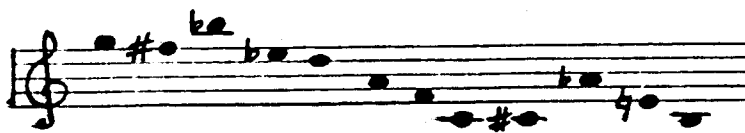


Example 5. Introduktion, Arioso und Fuge, Mvt. I, m. 8.

The use of the total resources of the chromatic scale in melodic construction is illustrated in the sixteenth-note triples of Section A, mm. 1-2 (Example 6).



Example 6. Introduktion, Arioso und Fuge, Mvt. I, mm. 1-2.



Example 6, continued.

Meter, Rhythm, Tempo. Characteristic of the early twentieth-century German organ school of composition, no meter sign appears at the beginning of the "Introduktion." The basis for the metric pulse, however, is the eighth note. The practice of having no meter is an organizational practice common among such twentieth-century German organ composers as Distler and Reda.

Two rhythmic patterns that dominate the movement are found in the A section: 1) the three-note cell comprised of two eighth notes and a quarter note (Example 1); and 2) a succession of sixteenth-note triplets (Example 2). Rhythmic material for the B section is derived from the sixteenth-note triplets of the A section (Example 7).



Example 7. Introduktion, Arioso und Fuge, Mvt. I, m. 11.


These two rhythmic patterns are an integral element in the delineation of form. In their simplest statement, they define the beginning of the sections based on A and B. However, these patterns are important elements in cadential and developmental delineation also. For example, the three-note cell (Example 1) is overlapped in measure ten (between right and left hands) to define the ending of A' by heightening rhythmic activity (Example 8). This recurs at measures seventeen and

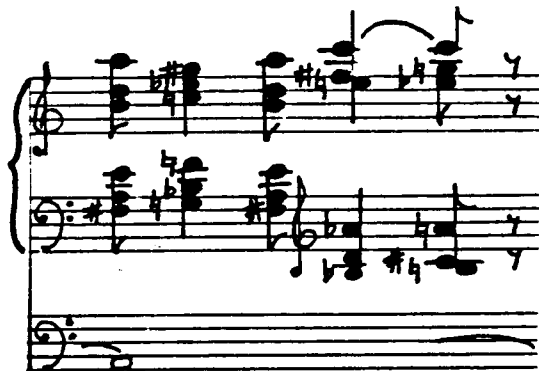


Example 8. Introduktion, Arioso und Fuge, Mvt. I, m. 10. twenty-three. The sixteenth-note triplets are used in a similar manner throughout the movement (Example 9).



Example 9. Introduktion, Arioso und Fuge, Mvt. I, m. 4.

Two other rhythmic elements occur in the "Introduktion." Syncopation is found in both measures twelve and twenty (Example 10). This example, in essence, is a variation of the three-note cell presented in the rhythm .



Example 10. Introduktion, Arioso und Fuge, Mvt. I, m. 12.

The other element is the use of duple sixteenth notes, introduced in the pedal in measure twelve following the syncopation of the hands (Example 11). Both of these elements are important as they provide a contrast to the two dominant rhythmic patterns, helping to define cadences by relaxing the rhythmic drive.



Example 11. Introduktion, Arioso und Fuge, Mvt. I, m. 12.

No tempo marking is indicated at the beginning of the movement. However, Hummel has indicated in a letter to the author, dated December 12, 1982, that the "Introduktion" is to be played "laut und Schwungvoll" (loud and full of energy)



with a tempo of eighth note = 132.<sup>6</sup>

The only other possible tempo indications are the presence of the term langsam which is found twice. The first is present under the sixteenth-note duplets of the pedal in measure twelve (Example 11). As the term is found under the pedal part, it is more an indication of performance practice than that of an actual tempo marking. A slight rubato is appropriate. The second langsam, however, is found in the coda, measure twenty-six. This definitely refers to tempo as it is further clarified by the presence of the marking  $\text{♩} = \text{♩}$ .

Harmonic material. The use of the total resources of the chromatic scale as a basis for the harmonic vocabulary is shown in measure one (Example 12). Within the span of five eighth notes, all twelve notes of the chromatic scale are presented.

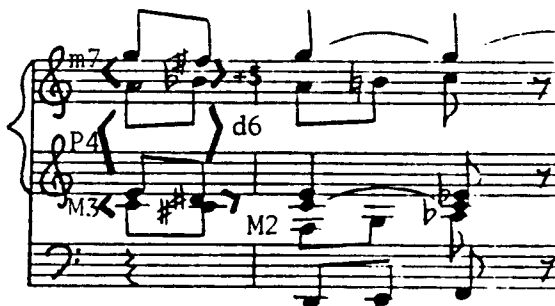


Example 12. Introduktion, Arioso und Fuge, Mvt. I, m. 1.

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<sup>6</sup>Information in a letter to the author from Professor Bertold Hummel of Würzburg, West Germany, December 12, 1982, trans. Dr. John L. Miller.

The vertical sonorities found in the "Introduktion" are a result of two techniques. Harmonies can be a result of the verticalization of layered horizontal voices (Example 13), or of a conscious effort to create quartal or quintal sonorities (Example 14).



Example 13. Introduktion, Arioso und Fuge, Mvt. I, m. 1.



Example 14. Introduktion, Arioso und Fuge, Mvt. I, m. 4.

Texture. A basic five-voice texture is found in the "Introduktion." This texture appears in both a homophonic and a polyphonic manner. This five-voice texture is found most often with the use of the note-against-note type of

homophony. The three-note cell pattern of measure one is conducive to this treatment (Example 12). A closer analysis of this chordal pattern shows the melodic use of the cell in its original form combined with its inversion at various pitch levels. The verticalization of these individual voices creates the chordal effect. This chordal texture appears with Freistimmigkeit at the points of syncopation discussed earlier (Example 10). It is here that the texture thickens to seven voices.

With the introduction of the sixteenth-note triplets in section A, the texture is reduced to one voice. This one voice is actually a continuation of the highest voice of the chordal sequence of measure one and hints at the second type of homophony, melody with accompaniment.

Polyphony is illustrated by the appearance of the canonic treatment of the sixteenth-note triplets in measure eight (Example 15). This creates for the moment a texture of two voices. Polyphonic treatment of the three-note cell is found in measure ten (Example 8).



Example 15. Introduktion, Arioso und Fuge, Mvt. I, m. 8.

A correlation can be drawn between form, rhythmic elements, and texture. The alternation of homophonic textures with polyphonic textures follows that of the formal structure in most instances. Homophony occurs with thematic presentation, polyphony with developmental sections and cadences. This correlation of the parameters of music is a compositional technique which is used with greater frequency and in greater detail in later organ works of Hummel.

### "Arioso"

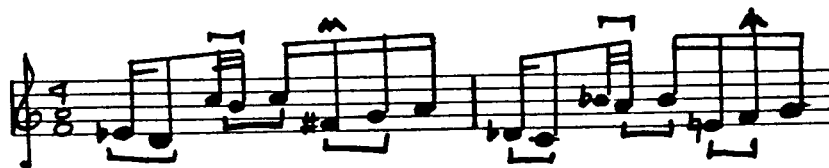
Form. The pedal octave patterns found in the "Arioso" resemble the second movement of Bach's Toccata, Adagio and Fugue in C Major. A rhythmic complexity in the manuals, growing out of the contrasting figurations, creates a similarity to a slow movement from one of Bach's trio sonatas. Hummel, on the title page of the original manuscript to the Introduktion, Arioso und Fuge, labels it as "two lines over a chromatic bass." There are two basic sections, A and B. The theme of the B section is the inversion of the theme of the A section. With each return of the A and B sections, themes are treated in a more complex, ornamented manner, and the material is truncated in its presentation. This treatment of the themes tends to obscure the clarity of form. Figure 2 on the following page shows the form of the movement along with the distribution of measures by section.



Melodic material. The basis for most of the melodic material of the "Arioso" can be reduced to the interval of the second. As in the first movement, the minor second plays a significant role in all voices of the texture (Examples 16, 17, and 18). A greater emphasis on this interval is found in



Example 16. Introduktion, Arioso und Fuge, Mvt. II, mm. 1-3.



Example 17. Introduktion, Arioso und Fuge, Mvt. II, mm. 1-2.



Example 18. Introduktion, Arioso und Fuge, Mvt. II, mm. 1-5.

the frequent use of both the major and augmented seconds, found also in the upper voice of the first two measures (Example 19).



Example 19. Introduktion, Arioso und Fuge, Mvt. II, mm. 1-3.

Traces of the three-note cell from the "Introduktion" are also found in the "Arioso" (Example 20). However, the



Example 20. Introduktion, Arioso und Fuge, Mvt. II, mm. 24-25.

cell does not have the same structural significance that it did in the first movement, as here it is used largely as an ornamental figure, although it is perhaps a neighbor figure.

Ornamentation plays an important role in the "Arioso" and is found in two forms, symbols and written-out figures. The first type includes trills, "♯" (Example 19), "ˆ" (Example 17), and "♩" (Example 21). The other type has



Example 21. Introduktion, Arioso und Fuge, Mvt. II, m. 26.

already been discussed under Form and can be seen in a comparison between measures one and twenty-three.

Melodic construction can also be illustrated by the use of inversion. On a larger scale, inversion is important to both melodic structure and form. The theme of the B section is the exact inversion of the theme of the A section transposed to a different pitch level (Example 22). On a smaller scale and reminiscent of the "Introduktion," retrograde construction is employed on the motivic level (Example 23).

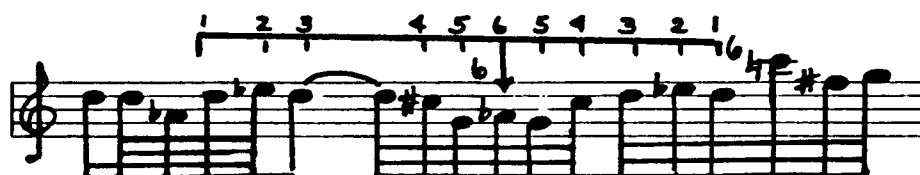
(a)



(b)



Example 22. Introduktion, Arioso und Fuge, Mvt. II,  
(a) mm. 1-3 (b) mm. 11-13.

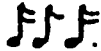


Example 23. Introduktion, Arioso und Fuge, Mvt. II,  
m. 29.

Meter, Rhythm, Tempo. The meter marking of the "Arioso" is  $\frac{4}{8}$  and remains unchanged throughout the movement. The tactus, however, can not be the eighth note indicated by the denominator of the meter sign due to the many thirty-second and sixty-fourth notes present in various groupings such as fives, sixes, and sevens. Counting at the sixteenth-note level facilitates the reading of the complex rhythmic patterns.

This movement is marked by an extremely complex rhythmic structure, the predominant rhythmic level being that of the thirty-second note. The range of durations found, however, is quite wide, from that of the quarter note to that of the sixty-fourth note.



Syncopation is a significant element in the rhythmic structure. The basic rhythmic pattern found at all levels of duration can be reduced to . The pattern is found in various forms: 1) the basic pattern at different levels of duration (Example 24);



Example 24. Introduktion, Arioso und Fuge, Mvt. II,  
m. 8.

2) the basic pattern with slight variations of the original pattern (Examples 25, 26, 27, and 28);



Example 25. Introduktion, Arioso und Fuge, Mvt. II,  
m. 1.



Example 26. Introduktion, Arioso und Fuge, Mvt. II,  
m. 12.



Example 27. Introduktion, Arioso und Fuge, Mvt. II,  
m. 12.



Example 28. Introduktion, Arioso und Fuge, Mvt. II,  
m. 30.

and 3) the basic pattern heavily ornamented (Examples 29 and 30).



Example 29. Introduktion, Arioso und Fuge, Mvt. II,  
m. 24.



Example 30. Introduktion, Arioso und Fuge, Mvt. II,  
m. 28.

The complexity of the rhythmic structure of the movement is also seen in the division of eighth and sixteenth notes. Besides the common duple and triple division, half-beats and quarter-beats are found with five-note and seven-note subdivisions (Examples 31 and 32).

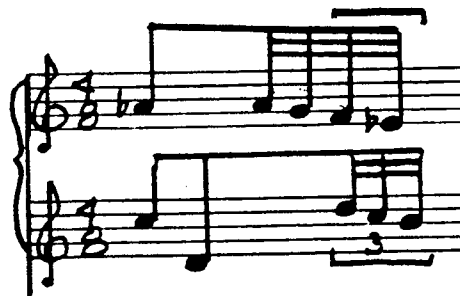


Example 31. Introduktion, Arioso und Fuge, Mvt. II,  
m. 26.



Example 32. Introduktion, Arioso und Fuge, Mvt. II,  
m. 21.

The juxtaposition of the upper two voices creates another level of rhythmic complexity. Due to the levels of division of the beat, a variety of unusual combinations of rhythms appears: 1) three-against two (Example 33);



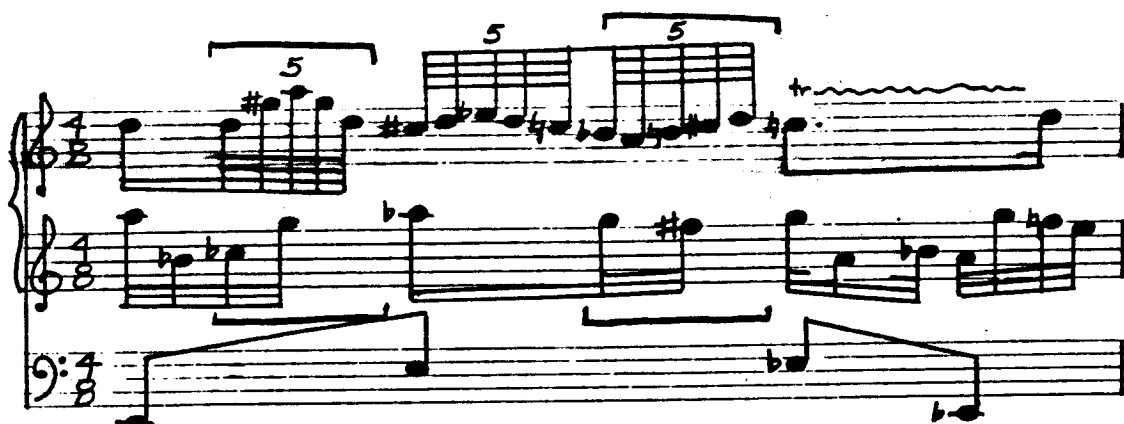
Example 33. Introduktion, Arioso und Fuge, Mvt. II,  
m. 4.

2) three-against-four (Example 34);



Example 34. Introduktion, Arioso und Fuge, Mvt. II,  
m. 28.

3) five-against-two (Example 35);



Example 35. Introduktion, Arioso und Fuge, Mvt. II,  
m. 39.

4) seven-against-two (Example 36);



Example 36. Introduktion, Arioso und Fuge, Mvt. II,  
m. 22.

and 5) seven-against-three (Example 37).



Example 37. Introduktion, Arioso und Fuge, Mvt. II,  
m. 47.

The title page of the original manuscript of the Introduktion, Arioso und Fuge that the "Arioso" is to be played "langsam und genau im Rhythmus" (slowly and strictly in rhythm). The original manuscript also indicates that the tempo is sixteenth note = 80. However, in the letter from Hummel to the author of December 30, 1982, Hummel has changed the tempo marking to eighth note = 52.<sup>7</sup> A ritard occurs at the end of the bridge section (mm. 21-23) and helps in the delineation of form by indicating a return to A.

Harmonic material. The harmonic vocabulary of the "Arioso" is similar to that of the "Introduktion." The total resources of the chromatic scale are employed and can be found within the first three measures upon examination of the vertical texture.

Texture. As has already been stated, Hummel describes the "Arioso" as "two lines over a chromatic bass." This three-voice texture prevails throughout the movement, reducing to two voices only when in those few passages the bass line is for the moment not present.

The two independent upper voices appear to be equal in importance and indicate a non-imitative, polyphonic texture. This is reinforced by the equality of rhythms and of tessitura found between these voices. A closer analysis reveals that the melodic material of the upper voice is similar in both A and B sections, the theme of the B section being the exact inversion of the theme of the A section. This differs from

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<sup>7</sup>Ibid.

the normal Baroque practice of invertible counterpoint in trio writing where melodic material is exchanged between the upper two voices. A closer examination of rhythmic duration also reveals that the upper voice consistently has a greater subdivision of the beat. If taken in this context, the movement could be labeled as a homophonic texture comprised of a melody with a highly ornamented accompaniment. Registration, of course, is instrumental in the clarification of the performer's concept of this texture and will be discussed under Registration.

### "Fuge"

Form. The third movement, although bearing the title of "Fuge," resembles the sixteenth-century ricercar in several ways: 1) a relatively short subject; 2) longer note values of a vocal nature; and 3) manipulation of the subject using various contrapuntal devices such as augmentation and diminution in small sections. Characteristics of the later fugue are also present: 1) a full four-voice exposition of the subject with a "tonic-dominant" relationship; and 2) extended sections of stretto. The formal structure is found in Figure 3 on the following page.

Melodic material. The delineation of the length of the subject presents an interesting problem. If one considers the traditional fugal exposition, the subject normally ends with the second entry or answer. In this respect, the fugue subject here would consist of the first six notes and corre-

Section	Exposition	stretto I	development	stretto II	episode I	stretto III
Measures	1-10	11-16	17-22	22-28	28-30	31-36
Distribution of Measures	10	6	4	7	3	6
Pitch Levels of Subject Entries	G,D	moves through the circle of fifths- G,D,A, E,B,F#,C#,G#, Eb,Bb,F,C	successive entries- G,D, modified Bb, G,D augmentation in pedal- C	C,G,D,A,E, B	G	similar to mm. 11-16- D,A,E,B,F#, C#,G#,D#,Bb, F,C,G

Section	development	episode II and closing	development	coda
Measures	37-42	43-48	49-57	58-62
Distribution of Measures	6	6	8	5
Pitch Levels of Subject Entries	augmentation in soprano- G diminution in alto and tenor- D,E,A,E,F,Bb,C, C#,F#,A,B,Eb,B, A,D	D	augmentation in tenor- D final statement in alto- D	similar to mm. 46-48- G

Figure 3. Hummel, Introduktion, Arioso und Fuge, Op. 4, Mvt. III, Formal Structure.

spond to a rhythmic motive that is used developmentally (Example 38). However, if one compares the melodic and



Example 38. Introduktion, Arioso und Fuge, Mvt. III, mm. 1-2.

rhythmic content of the first three subject entries, one finds that an identical rhythmic and intervallic line extends over three measures rather than over only one (Example 39).



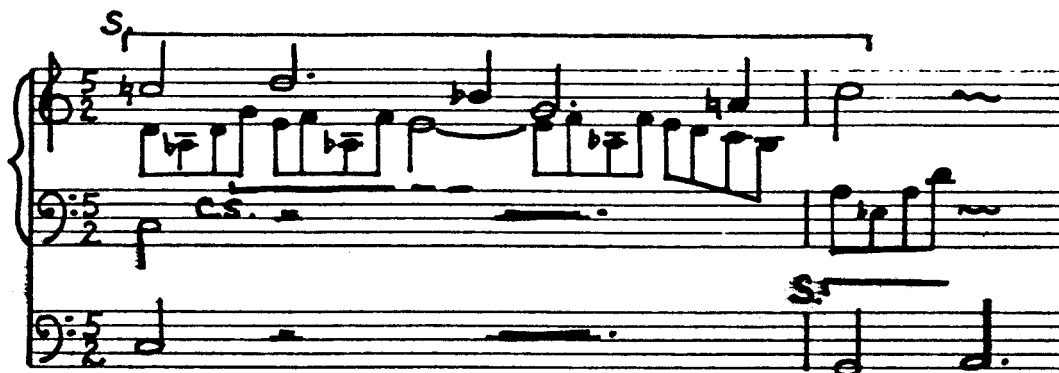
Example 39. Introduktion, Arioso und Fuge, Mvt. III, mm. 1-3.

Whether one concludes that the subject indeed encompasses three measures or simply one, the matter is open to conjecture. The melodic and rhythmic content of the second and third measures of the three-measure span is, nonetheless, important melodically throughout the "Fuge." This material becomes a source for countersubjects and countermelodies used against the subject in the developmental sections (Example 40), or in stretto sections (Example 41). Motives derived from this material are even found in the episodes (Example 42).

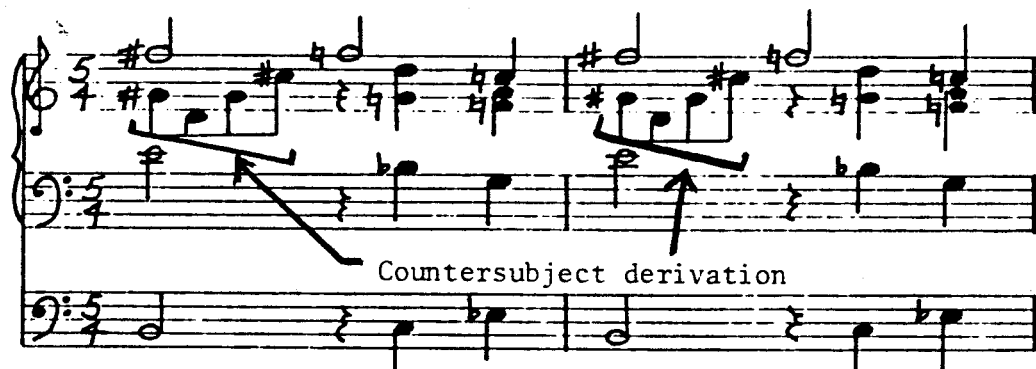


Example 40. Introduktion, Arioso und Fuge, Mvt. III, mm. 17-18.





Example 41. Introduktion, Arioso und Fuge, Mvt. III,  
m. 22.



Example 42. Introduktion, Arioso und Fuge, Mvt. III,  
mm. 28-29.

For the most part, subjects appear with original intervallic relationships (real answers); and consequently, the total resources of the chromatic scale are found within the movement.

The primary intervals of the subject are the major second, the major third, and the minor third (Example 43).



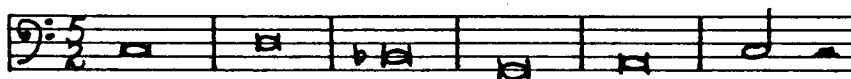
Example 43. Introduktion, Arioso und Fuge, Mvt. III,  
m. 1.

Countersubject material employs the intervals of the perfect and augmented fourths as well as sevenths. This

material provides a marked contrast to the subject in both its angularity and its rhythmic character.

Meter, Rhythm, Tempo. The predominant meter of the "Fuge" is  $\frac{5}{2}$ . However, the movement is multimetrical, with the presence of the following meters:  $\frac{3}{2}$ ;  $\frac{4}{2}$ ;  $\frac{6}{2}$ ; and  $\frac{5}{4}$ . The tactus is the half note and remains constant for the entire length of the movement.

The primary rhythmic pattern of the six-note motive is a dotted-note grouping (see Example 38). This six-note pattern is also found in two other forms. When augmentation of the pattern is used, the rhythm of the subject is presented in equal rhythms, i.e., double whole notes (Example 44).



Example 44. Introduktion, Arioso und Fuge, Mvt. III, mm. 17-22.






Equal rhythms are also found when the subject is used in diminution, for example, at the quarter-note level (Example 45).



Example 45. Introduktion, Arioso und Fuge, Mvt. III, mm. 37-38.

An interesting example of rhythmic acceleration can be seen in the "Fuge." Levels of rhythmic activity correspond to the formal structure. For example, the primary rhythmic duration of the exposition is the quarter note. This continues through the stretto section (mm. 11-16) and the first development section (mm. 17-22). With the advent of the second stretto section in measure twenty-two, the rhythmic activity is increased to the level of the eighth note. This continues to the first episode (mm. 28-30), where the durational level returns to the combinations of quarter and eighth notes. The strict quarter-note level returns in the third stretto section (mm. 31-36) and through the following development section (mm. 37-42). With episode II (mm. 43-38), the mixture of quarter and eighth notes reappears. An increase in rhythmic activity corresponding to the structural climax of the movement begins with the final developmental section (mm. 49-56). Here the activity increases to the eighth-note level; and in measures fifty-six to fifty-seven, the highest level of activity is found, the sixteenth note. The coda (mm. 58-62) is characterized by a return to the quarter-note level, allowing the rhythmic tension to relax for the conclusion of the movement. Figure 4 on the following page shows the level of rhythmic activity according to the formal structure.

Harmonic material. Tertian sonorities dominate the harmonic vocabulary of the "Fuge." These tertian sonorities most often are found in the form of seventh chords. Also present are quartal and quintal sonorities.

Section	Exposition	stretto I	development	stretto II	episode I
Measures	1-10	11-16	17-22	22-28	28-30
Level of Rhythmic Activity					






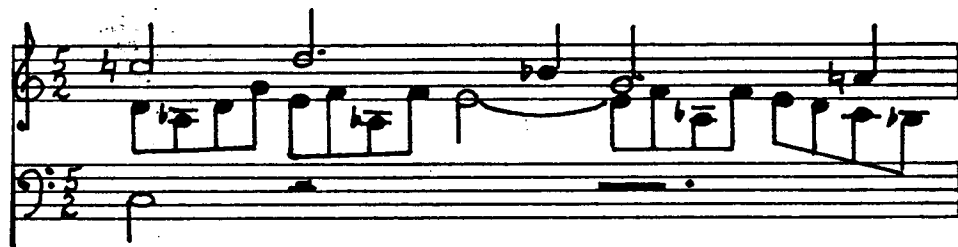
Section	stretto III	development	episode II	development	coda
Measures	31-36	37-42	43-48	49-57	58-62
Level of Rhythmic Activity					

Figure 4. Introduzione, Arioso und Fuge, Op. 4, Mvt. III,  
Rhythmic Activity.

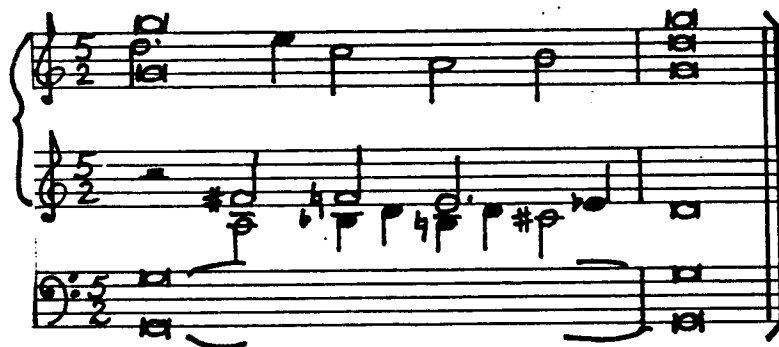
Texture. The basic texture of the "Fuge" is that of a four-voice fugue. The number of voices varies from two in the developmental sections (Example 46), to five in areas of episodic and cadential material (Example 47), to seven in the coda where Freistimmigkeit is found (Example 48).



Example 46. Introduktion, Arioso und Fuge, Mvt. III, m. 22.



Example 47. Introduktion, Arioso und Fuge, Mvt. III, mm. 28-29.



Example 48. Introduktion, Arioso und Fuge, Mvt. III, mm. 60-61.

Homophonic textures are present in the "Fuge" and are found in the episodic sections and in the coda. The change from the polyphonic to homophonic texture corresponds to the sections where Freistimmigkeit is employed and also where the composer wishes to bring greater cadential recognition.

Registration and Dynamics. Hummel rarely gives specific indications of registration in his music. When any indication is given, it only takes the form of stop registers. However, in the letter from Hummel to the author of August 16, 1979, he states that his favorite organs are those made by Beckerath (Hamburg), Klais (Bonn), and Marcussen (Abenrade, Denmark).<sup>8</sup> It is suggested that the reader familiarize himself with various specifications of organs made by these companies and, if possible, listen to recordings of these organs before registering the organ works on American instruments. Some representative organ specifications are found in Appendix B. As Hummel is influenced by the German Neo-Baroque organ composers, it is also suggested that the reader review common registration practices of this group of composers.

No dynamic markings are present in any of the three movements of the Introduktion, Arioso und Fuge. The following registrations are suggested for each movement, a combination of common Neo-Baroque registration practices and suggestions by Hummel:

"Introduktion." For the manuals, use a Principal

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<sup>8</sup>Idem, Letter of August 16, 1979.

### CHAPTER III

#### TRIPARTITA, OP. 12

In 1955, when Hummel returned from a year-long "concert tour through the Republic of South Africa, Dieter Weiss, organist at St. Lamberti-Kirche in Oldenburg, suggested to him that an organ work be composed which would evoke the spirit of Stravinsky. The Tripartita, Op. 12, was written during the period between the first and tenth of September, 1955. The world premiere was played by Max Kempf in the autumn of 1956, in the Lutherkirche in Freiburg-im-Breisgau, West Germany, and met, according to Hummel, "with great success."<sup>9</sup>

The Tripartita consists of three movements: 1) "Ostinato," 2) "Fantasia," and 3) "Toccata." The work combines the melodic and harmonic vocabulary of the German contemporary school of organ composition with compositional techniques of Stravinsky, primarily the "additive" and "subtractive" processes of melodic construction and the use of ostinato figures, techniques to be discussed later.

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<sup>9</sup> Idem, Letter of July 12, 1981.

## "Ostinato"

Form. Willi Apel, in the Harvard Dictionary of Music, defines the term ostinato as "a clearly defined phrase that is repeated persistently, usually in immediate succession, throughout a composition or a section."<sup>10</sup> The ostinato in this movement has both a melodic and rhythmic pattern. The two elements can be used together or the rhythmic element may be employed separately from the melodic (a device used by Hindemith, as well as by Stravinsky).

The "Ostinato" is based on two melodic and rhythmic ideas, labeled here as sections A and B. After a separate section using each idea, the two are combined in section C (mm. 25-30), using various contrapuntal devices to be discussed later. Figure 5 on the following page shows the formal structure of the "Ostinato."

Melodic material. The concept of melodic construction in the "Ostinato" is taken from the "additive" and "subtractive" processes found in the works of Stravinsky. In this compositional technique, motives or phrases are elongated or truncated with each repetition by the addition or subtraction of melodic intervals or motives, thus "adding" or "subtracting" to or from the melodic idea. For example, the opening interval of the minor third in the first measure is expanded in the second measure to include two notes (a perfect

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<sup>10</sup>Willi Apel, ed., The Harvard Dictionary of Music, revised edition (Cambridge, Massachusetts: Harvard University Press, 1969), p. 634.



Section	A						B	
Measures	1-3	4-6	7-9	10-12	13-15		16-20	21-24
Distribution of Measures	3	+	3	+	3	+	5	+
								4
								(9)
Comments	"A" melody polychord "A" melody small inversion "B" melody sequential treatment of "A" melody C--D						of mm. 18-20 a whole step higher	

Section	C		major bridge		C'		coda	
Measures	25-27	28-30	31-39		40-42	43-45	46-48	49-57
Distribution of Measures	3	+	9	+	3	+	3	9
								(9)
Comments	"A" & "B" "A" in canon at minor 3rd; "B" present		"echo" material "A" & "B" "A" in canon polychord rhythmic at 5th; "B" G--A ostinato		present			
	D pedal point							

Figure 5. Hummel, Tripartita, Op. 12, Mvt. I, Formal Structure.

fourth apart). In the third measure, two more notes are "added" to the previous four, this time creating the interval of a tritone. Thus, the opening interval of a minor third is expanded in each successive measure until a "tritone motive" is reached in the third measure (Example 49).

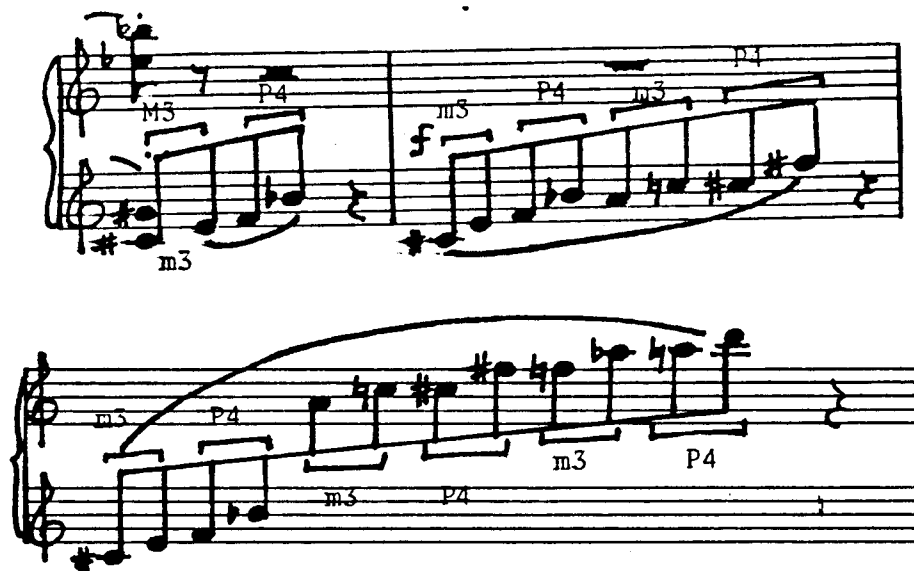


Example 49. Tripartita, Mvt. I, mm. 1-3.

Three basic intervals comprise the six notes of the melody, a minor third, a perfect fourth, and a tritone. These three important intervals are connected by a half step (minor second). This half step is an important element in the construction of countermelodies and of the structure.

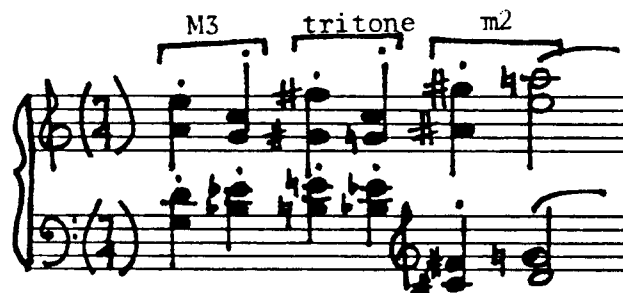
The final four notes of the third measure comprise an important motive to be labeled as "falling fourths." This motive appears not only in this movement, but becomes an important structural element in later works. Sometimes this motive consists of two tritones. When this occurs, it will be labeled as "falling tritones."

The melody of the B section is derived from the melodic intervals of the melody of the A section, the minor third and perfect fourth. These intervals are now found in arpeggiated form (Example 50).



Example 50. Tripartita, Mvt. I, mm. 16-18.

When the A section melody is found in a voice other than the pedal, modification of the melodic intervals may take place (Example 51). In these cases, the rhythmic ostinato becomes the prominent element.



Example 51. Tripartita, Mvt. I, m. 15.

As also may be seen in the previous example, contrapuntal devices such as inversion are also used. This device is applied to both the A and B melodies (Example 52).



Example 52. Tripartita, Mvt. I, m. 30.

Meter, Rhythm, Tempo. The multimetrical division of the "Ostinato" is instrumental in providing clarity in the use of the rhythmic figure as an ostinato. In its recurring pattern of  $\frac{3}{4}$ ,  $\frac{5}{4}$ , and  $\frac{7}{4}$ , the movement also demonstrates a clear use of the "additive" process of melodic construction.

Two rhythmic patterns dominate the movement, one representing the A melody, the other representing the B melody. The A melody is composed of quarter-note values interspersed with quarter-note rests. The B melody employs the smaller rhythmic duration of eighth notes also separated by quarter-note rests.

Syncopation is found in the  $\frac{7}{4}$  bar of the ostinato pattern and elsewhere whenever the pattern of quarter note-half note is found. The illusion of syncopation is also present in the slur markings that occur over the bar lines.

The tempo marking of the "Ostinato" is marked in the score as quarter note = 112. Hummel has indicated that this marking should be changed to quarter note = 172.<sup>11</sup> The only

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<sup>11</sup>Idem, Letter of July 12, 1981.

other indications are a ritard in measure forty-eight, an a tempo in measure forty-nine, and the marking etwas breiter (somewhat broader) in measure fifty-five. Rubati can be made at other sections of the movement to delineate form.

Harmonic material. Not only does Hummel attempt to "evoke the spirit of Stravinsky" through melodic construction, but also in his approach to the harmonic vocabulary as well. Hummel emulates Stravinsky's style in his use of a bichord as the harmonic basis for the "Ostinato." This bichord evolves from the manual pitches of mm. 4-5, a minor seventh chord built on C followed by a minor seventh chord built on D, the relationship of the roots of the bichord being a major second apart (Example 53). This relationship between the



Example 53. Tripartita, Mvt. I, mm. 4-6.

left and right hands continues throughout the movement. The tertian sonorities, however, are not sustained. Instead, Hummel extracts the interval of the perfect fifth from each chord, retaining the relationship of the major second between hands, thus creating quintal sonorities. In this manner, Hummel combines the bichordal concept of Stravinsky with the quintal sonorities common to the twentieth-century German

organ composers, a synthesis of styles.

It will be recalled that the interval of a half step connected the three basic intervals of the A melody in measure three. A series of descending half steps provide the accompanying lines to the A melodies of both the left and right hands in measures five and six (Example 54). This combination



Example 54. Tripartita, Mvt. I, mm. 5-6.

of melodic lines creates a small harmonic motive that is found throughout the movement. This motive is the harmonic interval of a perfect fourth followed immediately by the harmonic interval of a perfect fifth (Example 55).



Example 55. Tripartita, Mvt. I, mm. 6-9.

Texture. The texture of the "Ostinato" is predominantly polyphonic. Although the quintal chords do appear, they are a result of the verticalization of countermelodic material over over the A melody in the pedal.

The number of voices present in the texture is dependent upon the formal structure. When the A or B sections occur, the texture alternates between the one-line melody and the five-voice quintal chords. In the C sections, where the A and B melodies are combined in various forms which include inversion and canon, a three-voice texture is employed.

Canon is found in two forms although neither is exact. In measures forty-three through forty-five, the A melody is presented in canon at the fifth. The A melody in canon with its inversion at the interval of a minor third appears in measures twenty-eight through thirty.

Registration and Dynamics. As is typical of the German contemporary school of organ composition, the dynamics are terraced. The writer suggests the following:

1) for sections marked "ff," use a Principal Chorus plus Mixture on both the Great and Positiv, coupled together with comparable stops on the Pedal with the two manuals coupled to it;

2) for sections marked "f," use a Principal Chorus plus Mixture on the Great with comparable stops in the Pedal, no coupling (or in some cases, use a Principal Chorus without Mixture);

3) for sections marked "mf," use a Principal Chorus plus Mixture on a secondary manual, or the Principal 8', 4', and 2', or the Flute 8' with Principals 4' and 2'; and

4) for sections marked "p," use Flutes 8', 4', and 2', or Flutes 8' and 4'.

The use of echo effects is also a trait of contemporary German organ music which Hummel employs throughout his organ works. This may be an influence of the Baroque concertato principle, where alternation of tutti and soli are found.

### "Fantasia"

Form. The form of the "Fantasia" is created by a series of loosely constructed variations that are occasionally interrupted by a recurring melody. The source of variation is a three-note motive which is treated in various rhythmic patterns, tone colors, and such melodic devices as inversion and retrograde (to be discussed later). The result is a movement of an improvisatory nature. A chart of the formal structure is found in Figure 6 on the following page.

Melodic material. The basic motive is a three-note cell consisting of the intervals of a minor second and a minor third (Example 56). Through the use of various compo-



Example 56. Tripartita, Mvt. II, m. 1.

sitional techniques, all melodic material is derived from the intervals of this cell in the following ways:

- 1) the basic motive in its original form (Example 57);



Example 57. Tripartita, Mvt. II, mm. 13-14.



Section	A	A'	B	var. 1	A''	B'
Measures	1-6	7-11	12-15	16-23	24-27	29-32
Distribution of Measures	6	5	4	8	4	4
Comments	recurring melody	recurring melody	<u>Prinzipalklang</u> section based on basic motive	use of <u>Klangfarben-melodie</u>	recurring melody	<u>Prinzipalklang</u> section

Section	var. 2	var. 3	A'''	B''	var. 4	A''''(coda)
Measures	33-43	44-53	54-58	59-64	65-71	72-80
Distribution of Measures	11	10	5	6	7	9
Comments	variation using 16th notes	variation in sequence with material from mm. 12-16	recurring melody	<u>Prinzipalklang</u> section	variation with augmentation	recurring melody

Figure 6. Hummel, Tripartita, Op. 12, Mvt. II, Formal Structure.

- 2) the basic motive in inversion (Example 58);



Example 58. Tripartita, Mvt. II, mm. 1-2.

- 3) the basic motive in retrograde (Example 59);



Example 59. Tripartita, Mvt. II, m. 20.

- 4) the basic motive in retrograde inversion (Example 60);



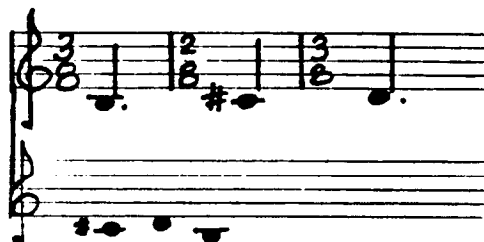
Example 60. Tripartita, Mvt. II, mm. 13-14.

- 5) the basic motive using inversion and octave displacement (Example 61);



Example 61. Tripartita, Mvt. II, m. 16.

- 6) the basic motive with a reordering of the intervals (Example 62);



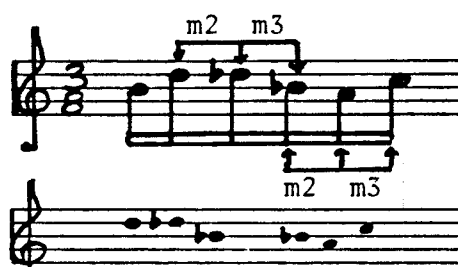
Example 62. Tripartita, Mvt. II, mm. 17-19  
(left hand).

- 7) the basic motive with a slight alteration of intervals (Example 63);



Example 63. Tripartita, Mvt. II, mm. 22-23  
(right hand).

- 8) melodic material derived from the construction of two or more basic motives from a common note (Example 64); and



Example 64. Tripartita, Mvt. II, m. 36  
(left hand).

- 9) any combination of the above techniques, including octave displacement (Example 65).

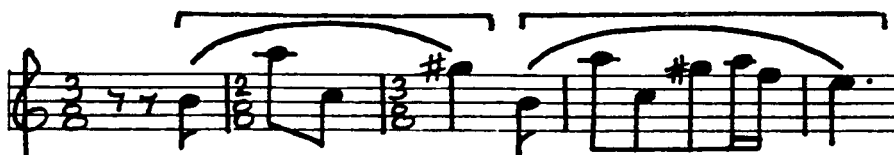


Example 65. Tripartita, Mvt. II, mm. 21-22  
(octave displacement and intervallic reordering).

The recurring melody, or theme, is derived from the basic motive with the use of octave displacement (Example 66). The melody is constructed by the use of the "additive" process discussed under Melodic material in the "Ostinato" movement (Example 67).



Example 66. Tripartita, Mvt. II, mm. 2-6  
(recurring melody and derivation from the  
basic motive).



Example 67. Tripartita, Mvt. II, mm. 2-6  
(recurring melody constructed by the  
"additive" process).

It is possible to see the influence of the second Viennese school of composition (Schoenberg, Berg, and Webern) on the melodic writing of this movement. A definite relationship to the concept of Klangfarbenmelodie (melodic construction by the use of timbre change) can be seen, especially in variation 1 (mm. 16-23). This relationship deals not only with a constant change of timbre in melodic construction, but also with other characteristics often associated with the use of Klangfarbenmelodie, such as pointillism, articulation, and the ornamentation of notes (trills). The aspect of color is utilized in a more general sense in the realm of registration and will be discussed later.

Meter, Rhythm, Tempo. The "Fantasia" is multimetric, with meters ranging from  $\frac{2}{8}$ ,  $\frac{3}{8}$ ,  $\frac{4}{8}$ ,  $\frac{5}{8}$ , and  $\frac{6}{8}$ , to  $\frac{2}{4}$ ,  $\frac{3}{4}$ , and  $\frac{4}{4}$ . The fluctuation of meter is not extremely complex, however, with the ~~tactus~~ falling on the eighth note. The first appearance of the meter signs where "4" is found in the denominator occurs simultaneously with variation 4, the section of augmentation.

The basic motive which is heard as a separate melodic and rhythmic entity in its initial statement always precedes the entrance of the recurring melody. Likewise, each variation is characterized by its own predominant level of rhythmic activity which is instrumental in the tension and relaxation of rhythmic activity.

The original tempo marking in the score states that eighth note = 88. Hummel has indicated a change from that to eighth note = 76-88 (according to hall acoustics).<sup>12</sup> As in other works, slight rubati are suggested to delineate sections of the form or for the purpose of registration changes.

Harmonic material. Chord structures are the result of the combination of horizontal melodies or motives in a vertical manner. The resulting sonorities are tertian (Example 58), or quartal (Example 57).

Texture. The "Fantasia" is in a polyphonic texture of four equal voices. Although a "chordal" texture is present aurally and visually, this is the result of the movement of the polyphonic voices in equal and simultaneous rhythms.

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<sup>12</sup>Ibid.


Registration and Dynamics. As in the first movement, the general registration principles of the contemporary German organ school are suitable. The writer suggests the following:

1) for sections marked "mp" (the recurring melody sections) with accompaniment marked "p," use a Reed 8' or light Principal 8' accompanied by a Flute 8' with the "mp" pedal melody on a Flute 16' with the "mp" manual coupled into it;

2) for sections marked "f" (Prinzipalklang sections) with an "mf" accompaniment, use Principals 8', 4', and 2', accompanied by Principals 8' and 4';

3) for sections marked "p," use Flute 8' and 4' in the manual accompanied by a Flute 8' (specific footage indicated by Hummel in the score) on the Pedal;

4) for sections marked "pp," use a Flute 8'; and

5) for the last measure marked "  pp," use the Flute 8' on a manual under expression and slowly close the box.

### "Toccata"

Form. Three figures constitute the major structural material in the "Toccata." The form of the movement evolves from the presentation of these "toccata" figures in alternation or in combination with each other. Even the transitional sections utilize portions of the figures. A general formal structure is presented in Figure 7 on the following page.

Section	A	B	C	A'	B'	C'	C''	B''
Measures	1-4	5-9	10-13	14-17	18-22	23-26	27-30	31-35
Distribution of Measures	4	5	4	4	5	4	4	5
Comments	*toccata 1	toccata 2	toccata 3	toccata 1	toccata 2	toccata 3	toccata 3	toccata 2 in inversion

Section	trans.	C'''	D	trans.	B'''	A''	A'''	Dev.	Coda
Measures	36-40	41-45	46-54	55-58	59-62	63-66	67-71	72-79	80-81
Distribution of Measures	5	5	9	4	4	4	5	8	2
Comments	trans. (toc. 3)	toccata 3 var.	toccata 1 & 3	trans. (toc. 2)	toccata 2	toccata 1 var.	toccata 1	toccata devlpmt. toc. 1, 2, & 3	Coda

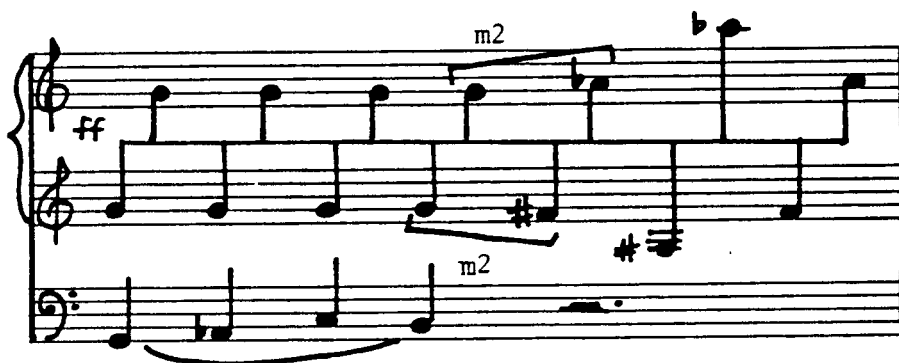
Figure 7. Hummel, Tripartita, Op. 12, Mvt. III, Formal Structure.

\*toccata refers to toccata figure.

Melodic material. The techniques of the "additive" and "subtractive" processes of melodic construction discussed in the first movement also apply to the "Toccata." In this case, Hummel utilizes the addition or subtraction of one or two notes to or from a motive. These motives will be designated as "toccata" figures as they are motoristic in character.

The three melodic ideas that result from this type of melodic construction are dominated by the interval of the minor second. In fact, these "toccata" figures consist of nothing more than a succession of pairs of minor seconds.

Toccata figure 1 is derived from the half-step interval with the use of octave displacement. Beneath this figure the pedal plays a four-note motive (Example 68). With each subsequent statement of the "toccata" figure, one note is dropped until only one note remains. It is through this "subtractive" process that the section is created (Example 69).



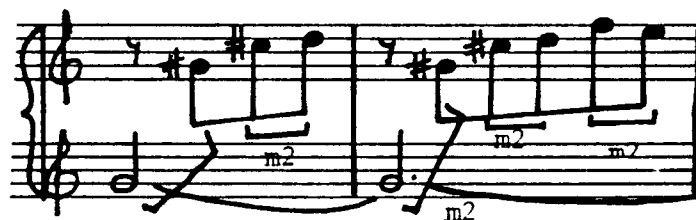
Example 68. Tripartita, Mvt. III, m. 1  
(toccata figure 1 and pedal motive).





Example 69. *Tripartita*, Mvt. III, mm. 1-4  
(pedal part).

Toccata figure 2 grows out of a pedal point on G.  
Through the "additive" process the figure expands until all  
of the notes of the chromatic scale are used (Examples 70  
and 71).



Example 70. *Tripartita*, Mvt. III, mm. 5-6  
(toccata figure 2 and derivation from  
the half-step interval).



Example 71. *Tripartita*, Mvt. III, mm. 9-10  
(complete toccata figure 2 and use of  
all pitches of the chromatic scale).



Harmonic material. Due to the transparency of the texture, the harmonic material, with the exception of the last two measures, is a result of the verticalization of the linear melodies. The predominant vertical sonorities are the major second (sometimes written as a diminished third), its inversion, the minor seventh, and the perfect fourth. The Freistimmigkeit of the last two measures consists of quartal sonorities.

Texture. The polyphonic texture of the "Toccata" consists, for the most part, of two voices. Toccata figure 1 appears to be a one-voice texture and, with the alternation of the eighth notes between voices, the listener hears only one moving voice. However, with the advent of toccata figure 2, the texture clearly is that of two voices. As the intensity of the movement increases and the development sections occurs that incorporates ideas from all three toccata figures (mm. 72-79), the two-voice texture is even more clearly defined. In the coda (mm. 80-81) the number of voices increases to seven. This increase in voices is due to subsequent entries of motivic material and a final statement of the four-note motive of toccata figure 1 in a quartal sonority.

Registration and Dynamics. One dynamic level and tone color is to be used for the entire movement. Hummels suggests that the "ff" indication be realized as a Principal Chorus plus Mixture on both the Great and Positiv coupled together. The Pedal should also have a Principal Chorus plus Mixture with Reeds 16' and 8' added. Manuals are to be couple to Pedal.

## CHAPTER IV

### ADAGIO, OP. 21

Hummel's next organ work, the Adagio, Op. 21, was also composed at the request of Dieter Weiss. On a vacation trip through Denmark in 1961, Hummel became acquainted with the organ building firm of Marcussen and Sons in Abenrade. The "pre-form" of the Adagio was improvised on a small organ in the Pfarrkirche of Abenrade and quickly written down. The world premiere was given on November 20, 1961, at the St. Marienkirche in Freiburg-im-Breisgau, West Germany.

Form. As is typical of the organ works of Hummel, the two germinal motives that form the basis for the entire structure of the work are found within the first two measures. The first, a four-note cell, is introduced immediately in the thirds of the left hand. This motive and a theme that evolves from it are the basis for those sections of the form that will be labeled A and A'. Sections to be labeled B and B' are derived from the theme, developed through transposition and variation. The second motive, a descending quartal pattern, constitutes the material of the C and C' sections. As is also typical of many of the organ works of Hummel, a section is present that combines all melodic ideas. The central five measures of the Adagio is such a section, here labeled D.

These sections fit into a pattern that most easily is described as an arch form. The arch form is not balanced in regards to the length of sections, since the return of related sections is accompanied by a truncation of material. Figure 8 on the following page illustrates the formal structure and sectional distribution of measures.

Melodic material. The technique of melodic construction used in the Adagio is very similar to the "Fantasia" movement of the Tripartita. Both are slow, improvisatory works that derive all melodic and harmonic material from a small motive, or in the case of the Adagio, from two motives. With the inclusion of the two basic motives, six melodic ideas can be extracted from the work. They are as follows:

- 1) Basic four-note motive (Example 73);



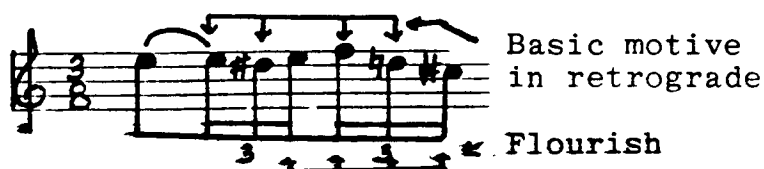
Example 73. Adagio, m. 1.

- 2) the Theme, showing its derivation from the Basic four-note motive and showing the Flourish that is inherent in the Theme (Example 74);



Example 74. Adagio, mm. 3-6.

- 3) the Contrast, its derivation from the Basic motive, and from the Flourish (Example 75);



Example 75. Adagio, m. 7.

- 4) the Quartal motive with the derived motive using the ascending fourths (Example 76);

(a)

(b)



Example 76. Adagio, (a) m. 2  
(b) mm. 7-8.

- 5) the Organ point (labeled by Hummel as the "full chromatic") (Example 77);



Example 77. Adagio, mm. 39-40.

- 6) the Chain of fourths and its pedal variation (Examples 78 and 79).



Example 78. Adagio, m. 46.



Example 79. Adagio, mm. 48-49.

Meter, Rhythm, Tempo. As is typical of most of Hummel's works, the Adagio is multimeteric, with meters ranging from  $\frac{2}{8}$ ,  $\frac{3}{8}$ ,  $\frac{4}{8}$ ,  $\frac{5}{8}$ ,  $\frac{6}{8}$ , and  $\frac{7}{8}$ , to  $\frac{3}{16}$ ,  $\frac{5}{16}$ , and  $\frac{7}{16}$ . A correlation can be drawn between formal sections and the meter signs. The A- and B-related sections, which are based on the Four-note cell and Theme, have the less complex meters, using only those with the eighth-note denominators. The more rhythmically complicated C-related sections contain the eighth-note denominators in the meter signs, but also include the smaller and more complex signs of the sixteenth-note denominators. The wide range of meters can be attributed to irregular phrase lengths, truncation of material, and the improvisatory nature of the work.

The level of rhythmic activity is also linked to the formal sections of the Adagio. In the A- and B-related sections the average rhythmic duration is that of the eighth and sixteenth note. With the smaller meter signs of the C-related sections, the average level of rhythmic activity is that of the sixteenth and thirty-second note.

The primary division of the beat is duple. The Contrast motive employs a division of sixteenth-note triplets. The division of the beat reaches a smaller level in the more

improvisatory or ornamented melodies, up to thirty-second-note sextuplets.

Tempos, like the meters and rhythmic levels, are related to the formal structure and correspond to thematic ideas. The original tempo marking is Adagio where the eighth note = ca. 63. This tempo is found whenever the Theme is present. The "theme variations" of the B sections are either in the original tempo or delineated by a slightly faster tempo where the eighth note = 69 (poco animato). The advent of the C sections and the "quartal" chains brings an increase in tempo to the eighth note = 76. Ritards are indicated for the delineation of thematic ideas and phrases as well as for the conclusion of larger formal sections.

Harmonic material. Tertian sonorities dominate the Adagio, with the presence of both augmented and major triads and seventh chords. One harmonic progression that combines the notes of the Basic motive (though not in the original order) with a dominant root movement is the source of most harmonic material (Example 80).<sup>12</sup>



Example 80. Adagio, mm. 4-6.

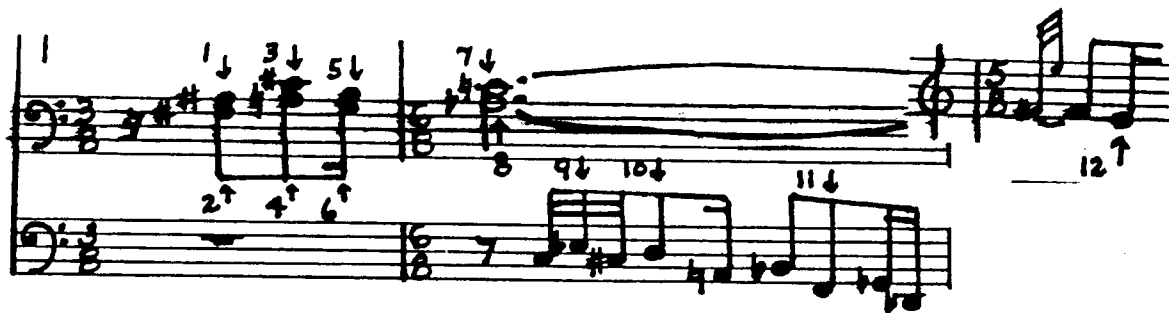
The concept of the use of the total resources of the chromatic scale is still very much present in the Adagio.

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<sup>12</sup>Ibid.

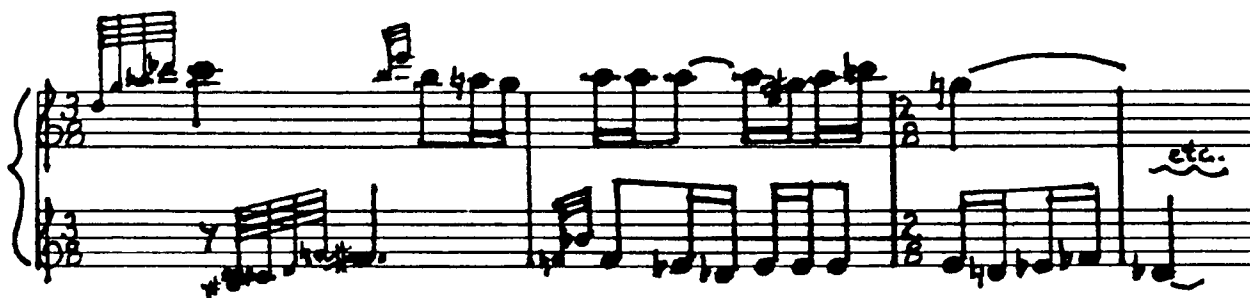


Within the span of the first four measures, all pitches of the chromatic scale are found (Example 81).



Example 81. Adagio, mm. 1-2.

Texture. The texture of the Adagio is predominantly homophonic. Two types of homophonic writing are found, melody with accompaniment, and the "note-against-note" or chordal style. As with the other parameters of music discussed, the change in texture also corresponds to the formal sections. The melody with accompaniment is found in the A- and B-related sections; the chordal style is found in the C-related sections. Characteristic of the texture is the alternation of movement between the manuals and the pedals. The thickness of texture is also related to formal sections. As many as seven voices are found in the C-related sections. One example of a polyphonic texture occurs in mm. 110-113, where the Theme is found in canon at the augmented fourth



Example 82. Adagio, mm. 110-113.

Registration and Dynamics. Dynamics and registration are also linked to the element of form. On a general level, the dynamics follow an arch form, beginning at "pp," building to "ff" in the middle, and then returning to the original "pp." On a lower level, specific melodic ideas are assigned specific dynamic levels. The correlation between melodic ideas and dynamics hints at a type of serialization of dynamics and color.


Although specific registration colors and stops are not indicated, specific manuals are labeled. Brackets indicate whether one or two manuals are to be used. Two other signs,  $\boxed{+}$  and  $\ominus$ , are present with the dynamic changes and the explanation to "draw or press the same stop."


As Hummel was influenced by the colors of the Marcussen organs in Denmark, the specifications of one of these instruments is included in Appendix B and should be consulted for reference to colors and specific stops. The following registrations are suggested by the writer, based on common knowledge of the typical contemporary Neo-Baroque organ:

1) for sections marked "p" (A section--melody with accompaniment), use a Flute 8' or Quintaton 8' (Tremulant) on the Positiv accompanied by a Flute 8' on the Great and Flutes 16' and 8' on the Pedal;

2) for sections marked "pp" (Contrast motive), use a Flute 8' on the Swell;

3) for sections marked "mp" (Theme variation), use Flutes 8' and 4' (Tremulant), or Reed 8' (Tremulant) on the Positiv accompanied by Flute 8' on the Great and Flutes 16' and 8' on the Pedal; (If the organ has enclosed divisions, the "p" section could be played with boxes partially closed and the "mp" section with boxes opened.)

4) for sections marked "mf" (Organ point and Theme variation) with the accompanying sign , add louder stops to the Positiv, such as Flute 8', Principals 4' and 2';

5) for sections marked "f" (Quartal chains--C section), use a plenum of Principal Chorus plus Mixture on the Great, and, as indicated in the Pedal entry marked  (mit. Pos.), either add the Reed 16', or couple Positiv to Pedal; \*\*

\*\*While it is not clear whether POS means Positiv or Posaune (Reed 16'), either maneuver would serve to add prominence to this motive. The composer is seldom explicit in registration, assuming that his performer is sensitive to whatever instrument is being played. However, the RP in measure three is used to indicate the Ruckpositiv manual and would lead the writer to assume that POS, in this instance, means the Posaune (Reed 16').

6) for sections marked "ff" (Closing of Quartal chain sections--C), use the Principal Choruses and Mixtures of the Great and Positiv divisions coupled together and to the Pedal, with comparable color in the Pedal division; and

7) for the section marked "pp" (mm. 117-120), use the softest manual Flute 8' with Flute 16' and soft 8' in the Pedal.

## CHAPTER V

### FANTASIE, OP. 25

The Fantasie, Op. 25, was also written for Dieter Weiss and was premiered by Mr. Weiss on July 23, 1963, in the Münster at Freiburg-im-Breisgau. With this work Hummel moves into a new phase of composition. In the Fantasie he combines the large-scale romantic elements of thick textures and wide dynamic ranges (Berg influence) with the partial serialization of pitch. The Fantasie is a highly complex composition employing these techniques plus those discussed previously in Chapter IV and showing Hummel's close affinity to the second Viennese School.

Form. The Fantasie is a one-movement work that is divided into three general sections: 1) "Introduktion," 2) "Passacaglia" (six variations and climax), and 3) "Arioso." The "Passacaglia" (120 measures) is more than twice as long as either the "Introduktion" (48 measures) or the "Arioso" (53 measures), creating a somewhat symmetrical arch form. The formal structure is found in Figure 9 on the following page. A more detailed discussion of the forms will be found under each specific section.

As the other parameters of music are closely related within the individual sections, the analysis of the Fantasie

Section	Introduction	Passacaglia			Arioso		
		Var. 1	Var. 2	Var. 3	Var. 4	Var. 5	Var. 6 climax
Measures	1-48	49-54	55-64	65-76	77-88	89-112	113-132 132-158 159-211
Distribution of Measures	48	6	10	12	12	24	26 53

Figure 9. Hummel, Fantasie, Op. 25, Formal Structure.

will be divided into three sections where the various elements will be discussed.

### "Introduktion"

Form. The form of the "Introduktion" is a through-composed, free form that can be divided into four sections and a coda. The sections are best described as transpositions and evolutions of material from a basic three-note motive. The formal structure is illustrated in Figure 10 below.

Section	I	II	III	IV	coda
Measures	1-10	10-21	22-31	32-46	46-48
Distribution of Measures	10	12	10	15	3

Figure 10. Hummel, Fantasie, Op. 25, "Introduktion," Formal Structure.

Melodic material. The melodic material of the "Introduktion" is derived from a three-note cell (Basic motive--BaM) (Example 83).



Example 83. Fantasie, "Introduktion," m. 2.

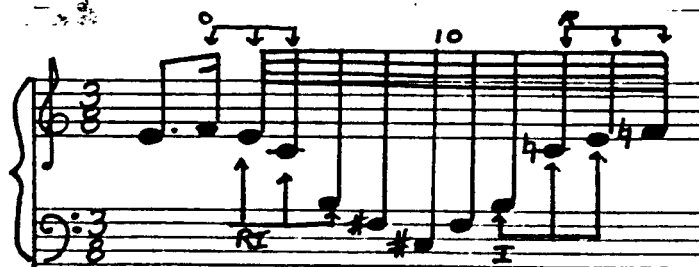
A theme is created from this motive by treating the motive sequentially (Example 84).



Example 84. Fantasie, "Introduktion," mm. 2-3.

Hummel manipulates the basic motive in five ways to create the melodic material of the "Introduktion." This approach to melodic construction in the "Introduktion" is used throughout the Fantasie. They are as follows:

- 1) the BaM using the exact intervallic order in its original form, retrograde, inversion, and retrograde inversion (Example 85);



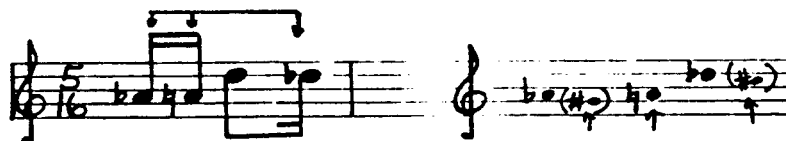
Example 85. Fantasie, "Introduktion," m. 1.

- 2) the reordering of the component pitches (Example 86);



Example 86. Fantasie, "Introduktion," mm. 7-8.

- 3) the BaM using enharmonic spellings (Example 87);



Example 87. Fantasie, "Introduktion," m. 4.

- 4) melodic material derived from the construction of two or more basic motives from a common note (Examples 88 and 89); and

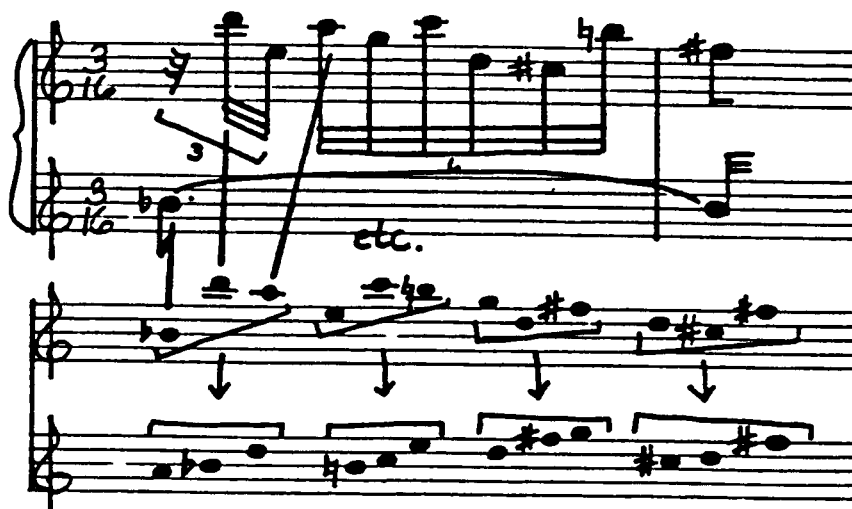


Example 88. Fantasie, "Introduktion," m. 6.



Example 89. Fantasie, "Introduktion," m. 10.

- 5) melodic material that can be reduced to a succession of intervals found in the BaM (Example 90).

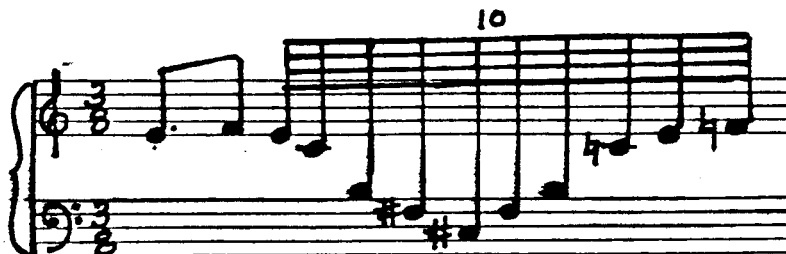


Example 90. Fantasie, "Introduktion," mm. 5-6.

Meter, Rhythm, Tempo. The "Introduktion" is multimetrical due to the improvisatory nature of the section. As is typical of many of his organ works, Hummel utilizes meters derived from eighth and sixteenth-note denominators.

The rhythmic patterns of this section are varied in scope. However, a few patterns do recur. The opening flourish of the "Introduktion" is a sixty-fourth-note dectuplet that is important to the entire formal structure of the Fantasie, as it is used to signal a return to the presentation of the Basic motive, and thereby unifies the work (Example 91).





Example 91. Fantasie, "Introduktion," m. 1.

Another important rhythmic pattern in the "Introduktion" is that of the syncopated figure that is always found as an accompaniment to the Theme (Example 92). Later melodic material is derived from this figure.



Example 92. Fantasie, "Introduktion," m. 2.

The use of the smaller denominational meters combined with the greater division of the beat causes the presence of many complex rhythms that employ smaller rhythmic values. The "Introduktion" is marked by the use of sixty-fourth, thirty-second, and sixteenth notes. Alternation of duple and triple divisions is also quite common.

The opening tempo marking is the sixteenth note = 96. Due to the improvisatory nature of this section, many ritards are indicated and followed by a tempo markings. Three other indications are found: breit; poco accel.; and rühig.

Harmonic material. As is typical of the second Viennese School and of Hummel's other organ works, the harmonic material of the "Introduktion" takes the Basic motive as its source. Various examples can be extracted from this section to illustrate the verticalization and transformation of the Basic motive in ways similar to the melodic construction:

- 1) harmonies from the BaM that, when extracted, use the original intervallic relationships (Example 93);



Example 93. Fantasie, "Introduktion," m. 2.

- 2) harmonies derived from the BaM with a reordering of the original intervallic relationships (Example 94);



Example 94. Fantasie, "Introduktion," m. 40.

- 3) harmonies derived from the BaM that, when extracted, are either those of the original intervallic relationships or enharmonic spellings of the originals (Example 95); and



Example 95. Fantasie, "Introduktion," m. 24.

- 4) harmonies derived from the BaM using a composite of the previously mentioned techniques (Example 96).



Example 96. Fantasie, "Introduktion," m. 43.

Texture. A homophonic texture dominates this section. As in previous organ works, motives and melodies alternate between manuals and pedals. The density of the texture ranges from one voice to four voices to seven voices. This density is often related to the level of dynamics present and is a result of the doubling of sonorities.

Registration and Dynamics. Although the "Introduktion" is conceived in a Neo-Romantic idiom, it is still primarily based on the principles of terraced dynamics, even though indications in registration are accomplished by the addition or subtraction of stops while holding chords. Dieter Weiss has recorded the Fantasie on the organ at St. Lambertikirche in Oldenburg (see Appendix B for specifications), and the following registrations are taken from the record:

1) from mm. 1-9, use a Flute 8' (Gedackt) on the manual marked "p" with Flutes 16' and 8' on the Pedal marked "mp";

2) in m. 10, add Flute 4' to the manual where "mf" is marked;

3) from mm. 12-14, marked "f," use Principals 8', 4', and 2' on the Great with Principals 16', 8', and 4' in the Pedal;

4) from mm. 15-18, marked "poco f," add Mixtures to Great and Pedal;

5) from mm. 19-21, marked "ff," couple Positiv to Great and both manuals to Pedal;

6) in m. 21, reduce the dynamic level while holding the chord in the left hand by taking off couplers and Mixtures in a rhythmic manner;

7) from mm. 23-30, marked by "p" with a crescendo sign to "f," begin on the Principals 8' and 4' on the Swell and gradually add stops, ending on the Great with Principals 8', 4', and 2', while the Pedal marked "mf," employs Principals 16' and 8';

8) in m. 30, marked "f" in the Pedal, add the Principal 4';

9) from mm. 32-38, marked "f," add the Mixture to the Principal Chorus on the Great;

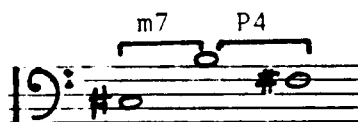
10) from mm. 39-46, marked "ff," couple the Positiv to the Great as in m. 19; and

11) from mm. 46-48, marked "fff," add Reeds to the manuals and Pedal (full organ).

# "Passacaglia"

Form. From the theme of the "Introduktion" a twelve-tone row is constructed which becomes the theme of the "Passacaglia." In this section of the Fantasie, Hummel employs the row as a basis for six variations, each a little longer and more complex than the previous one. Refer to Figure 9 on page 71 for the formal structure of this section.

Melodic material. The passacaglia theme is comprised of all twelve tones of the chromatic scale and is an extension of the six-note theme found in the pedal in measures two and three of the "Introduktion." Other melodic material does not adhere to the twelve-tone technique, however. As in the "Introduktion," melodic material, for the most part, is constructed from the transposition and manipulation of the Basic motive (BaM). With the extension of the thematic idea to include the remaining six notes of the chromatic scale, a new source of material is created. A new motive (Motive 2) (Example 97), taken from notes seven, eight, and nine of the tone row, provides an additional source for melodic and harmonic material.



Example 97. Fantasie, "Passacaglia," Motive 2.

The transposition and manipulation of melodic material is accomplished in the same manner as that discussed in the "Introduktion." Retrograde motion, octave displacement, and the reordering of notes all play an important role in melodic construction.

Counter melodies that appear are dominated by the interval of the second and its inversion, the seventh. Also important are intervals of the fourth and fifth. The tritone, so important in the other organ works, is not as prevalent in this work.

Meter, Rhythm, Tempo. The "Passacaglia" is multimetric, with meters of eighth-, sixteenth-, and thirty-second-note denominators present. These smaller denominational meters cause a more complex rhythmic structure to occur within the variational patterns, especially as the variations develop in density of texture and in ornamentation of melody.

Each variation has a basic rhythmic pattern that prevails. These patterns are varied according to the metric pattern utilizing the practice of extension and elision. The musical examples found under the individual sections describing the variations will illustrate the patterns.

The tempo marking remains the same as that of the "Introduktion," the sixteenth note = 96. No changes in tempo are indicated other than the usual ritards that delineate sections or variations.

Harmonic material. All chords or clusters are derived from the Basic motive (BaM) or Motive 2. The quartal

sonority that results from the verticalization of Motive 2 is the most important sonority found in the section.

Harmonic movement is often a transposition up a whole-step (exact intervals) of the previous measure (see Variation 2, page 5, of the music). This sequential treatment of harmonic material is very common in Hummel's works and is also important in the step-wise root movement found in his compositions.

When the texture is linear in character, vertical sounds are derived from the combination of linear melodies and not from a direct result of any harmonic concept. This technique is not as prevalent here as in previous works.

Texture. The textures of the variations change with the compositional treatment found. The textures grow in density and build from one and two voices to that of seven voices in the climax section. The various textural changes will be discussed under individual variations.

Tonality. An interesting approach to the tonal scheme is found in the final two sections of the Fantasie. Hummel uses the entire chromatic space from Eb to A to Eb in the "Passacaglia" and in the "Arioso." Each successive variation is presented a perfect fourth above the preceding one until A, the distance of a tritone from Eb, is reached and the climax section (m. 132) begins. Figure 11 on the following page provides an illustration of the tonal scheme of the variations of the "Passacaglia."



Var. 1	Var. 2	Var. 3	Var. 4	Var. 5	Var. 6	climax section
Eb(49)	Ab(55)	Db(65)	Gb(77)	B(89)	E(113)	A(133)

Figure 11. Hummel, Fantasie, Op. 25,  
"Passacaglia," Tonal Scheme.

Registration and Dynamics. The dynamic structure of the "Passacaglia" is an arch form, beginning "pp" with Variation 1, building up to "ff" in the climax section, and then decreasing quickly back to "pp." No other incidental cre-scendoes or decrescendoes appear. The Neo-Baroque concept of terraced dynamics is still the dominant characteristic, but it is conceived on a grander scale with a large, more Romantic instrument in mind.

The following registrations are those taken from the Dieter Weiss recording previously mentioned in the "Introduction:"

1) for Variation 1, marked "pp," use a soft Flute 8' on a secondary manual with a Flute 16' in the Pedal;

2) for Variation 2, marked "mp," use Flute 4' (Koppelflöte, if available) on the Swell;

3) for Variation 3, marked "mf," use a Quintade 8' on the manual or Flute 8' and Principal 4' with Flutes 16', 8', and 4' on the Pedal;

4) for Variation 4, marked "f," use Principals 8', 4', and 2' on the Great with Principals 16', 8', and 4' on the Pedal;

5) for Variation 5, marked "poco f," add a Mixture to the Great and to the Pedal, using a Reed Chorus (16', 8', and 4') on the Swell for the "echo" motive;

6) for Variation 6, marked "ff," couple the Principal Chorus and Mixture from the Positiv to the Great, and add Reed 16' to the Pedal;

7) for the climax section, marked "fff," use full organ, and then reduce as indicated by the measure numbers below--

m. 141, marked "ff," same registration as in Var. 6,

m. 146, marked "f," use Principals 8', 4', and 2' on the Great,

m. 149, reduce Great to Principals 8' and 4',

m. 152, use Principal 8' where marked "f," and Flute 8' where marked "p,"

m. 153, marked "pp" in Pedal, use Flutes 16' and 8',

m. 156, marked "pp," use a soft Flute 8' in the manual and Flute 16' in the Pedal.

"Variation 1"  
mm. 49-54

The tone-row melody for Variation 1 is presented in the pedal on the E<sub>b</sub> pitch level (Example 98).



Example 98. Fantasie, "Passacaglia," mm. 49-54.

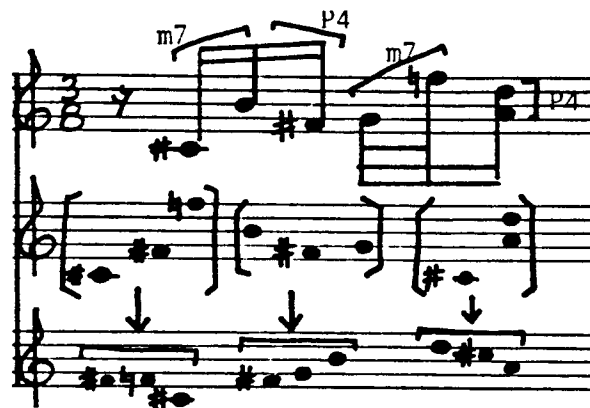
Only six measures in length, the variation has a sparse texture, for the most part consisting of one line above the

the theme. The melodic content of this variation is taken from the Basic motive combined with Motive 2 (Example 97).

Examples 99 and 100 show the derivation of melodic material from the BaM and Motive 2 using octave displacement and the reordering of notes.



Example 99. Fantasie, "Passacaglia," mm. 51-53.



Example 100. Fantasie, "Passacaglia," m. 49.

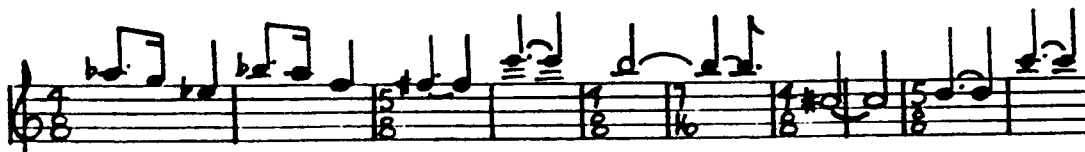
The harmonic material, likewise, shows a derivation from the Basic motive (Example 101).



Example 101. Fantasie, "Passacaglia," m. 54.

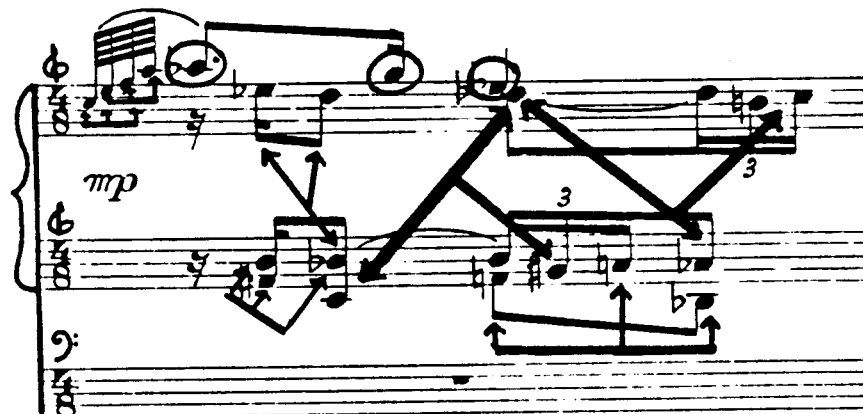
"Variation 2"  
mm. 55-64

In Variation 2 the tone row moves to the soprano voice in a new rhythmic pattern at the Ab pitch level (Example 102).



Example 102. Fantasie, "Passacaglia," mm. 55-64.

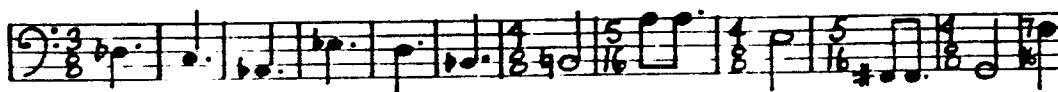
A four-voice homophonic texture is used with no pedal present. The melodic and harmonic structures can be reduced to the intervals of the BaM (Example 103). Vertical sonorities are taken from Motive 2 (Example 97).



Example 103. Fantasie, "Passacaglia," m. 55.

"Variation 3"  
mm. 65-76

The tone row of Variation 3 returns to the pedal on the Db pitch level (Example 104).



Example 104. Fantasie, "Passacaglia," mm. 65-76.

An arpeggiated figure dominates the sparse texture. The intervals of the arpeggiation are derived from the intervals of Motive 2 with occasional reference to the BaM (Example 105).

Example 105. Fantasie, "Passacaglia," m. 65.

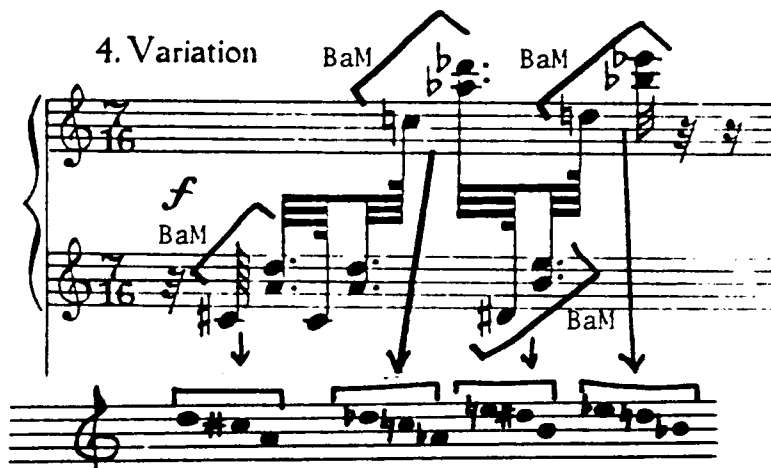
"Variation 4"  
mm. 77-88

In Variation 4 the tone row remains in the pedal on the Gb pitch level, but for the first time is ornamented, with emphasis on the interval of the major sixth or its inversion, the minor third (Example 106).



Example 106. Fantasie, "Passacaglia," m. 77.

The accompanimental pattern found in Variation 4 is material derived from the BaM. The pattern uses the material on four pitch levels in ascending half-steps (Example 107).



Example 107. Fantasie, "Passacaglia," m. 77.

"Variation 5"  
mm. 89-112

With the advent of Variation 5 the theme is augmented and also ornamented, the result being a variation that is twice the length of any presented thus far. The theme remains in the pedal and is now on the B pitch level.

The texture is reduced to three voices, two upper ones over the pedal theme. The voices do not move simultaneously but instead intertwine, with one voice moving as the other two either hold notes or are silent. After each "flourish" of triplet movement, the Basic motive is presented (on Reeds) (Example 108).

5. Variation

*poco f*

BaM

BaM (RI)

BaM

BaM

BaM (I)

BaM in sixths (reeds)

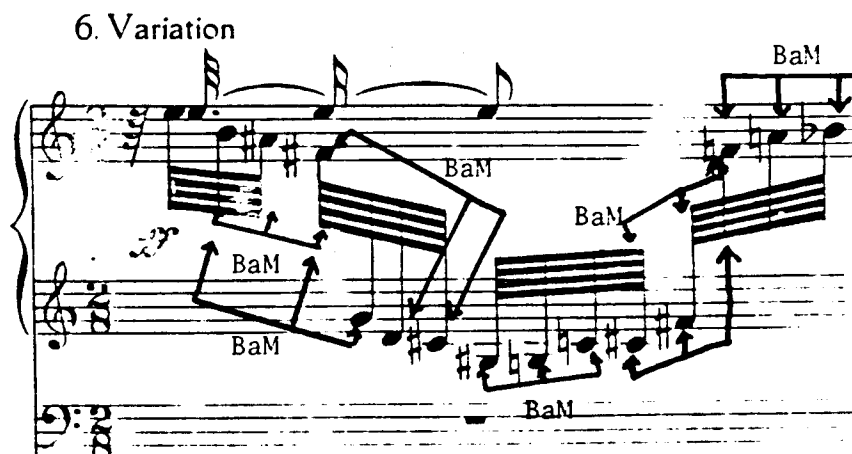
Example 108. Fantasie, "Passacaglia," mm. 89-90.

The triplet melodic flourish is nothing more than a succession Basic motives (BaM's). The original motive is used in the left hand in inversion; it is used in retrograde inversion in the right hand. The interval of the seventh, taken from Motive 2, introduces the melodic material of the right hand and is the initial note of the BaM in retrograde inversion.

"Variation 6"  
mm. 113-132

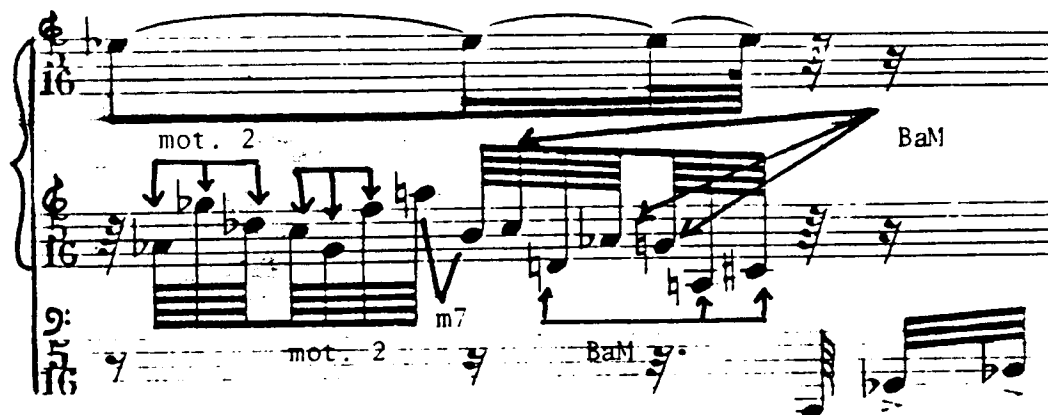
The tone row becomes somewhat obscured in the final variation. The row, now on the E pitch level, moves between the highest voice of the texture and the pedal. The theme is not presented in a continuous manner, but is interrupted by arpeggios and flourishes.

The accompanimental material is derived from the intervals of the BaM and of Motive 2 and sometimes resembles the shape of the flourish found in the "Introduktion" (Example 109).



Example 109. Fantasie, "Passacaglia," mm. 113-114.





Example 109, continued.

Quartal sonorities are important in the harmonic vocabulary of Variation 6. A series of entries of the BaM create chords of a quartal nature (successive perfect fourths as in m. 115). Parallel lines of successive BaM's create sonorities of thirds and sevenths that are a result of the verticalization of the intervals of the BaM and of Motive 2. These sections are in alternation with the flourish-like sixty-fourth notes.

"Climax Section"  
mm. 132-158

The return of the flourish motive of the "Introduktion" on the A pitch level marks a return to material of that section. Melodic, rhythmic, and harmonic ideas return in various reworkings to bring the "Passacaglia" to a loud climax. A six-voice texture (eight in measure 158 with the pedal doubling) reiterates the BaM in successive statements (Example 110).



Example 110. Fantasia, "Passacaglia," mm. 132-133.

### "Arioso"

Form. The "Arioso," the third and final section of the Fantasia, is through-composed and divided into sections on a textural as well as melodic basis. Figure 12 shows the formal structure of the "Arioso."

Section	2 voices	3 voices	4 voices	coda
Measures	159-171	172-190	191-205	206-211
Distribution of Measures	13	19	15	6

Figure 12. Hummel, Fantasia, Op. 25,  
"Arioso," Formal Structure.

Melodic material. The total melodic content of the "Arioso," with the exception of the coda, consists of six successive presentations of the original intervallic row and its retrograde in the highest voice of the texture. Each

entrance of the row is transposed a perfect fourth higher than the previous one.

In the development of the form, the row and its retrograde appear twice before each additional voice entrance into the texture. Figure 13 shows this relationship.

Measures of Tone Row Entrances	<u>A</u> 159	<u>D</u> 165	<u>G</u> 172	<u>C</u> 181	<u>F</u> 190	<u>Bb</u> 197	<u>coda</u> 205
Measures of Textural Additions	two voices 159	three voices 172	four voices to end 191				

Figure 13. Hummel, Fantasie, Op. 25, "Arioso,"  
Comparison of Tone Row Entrances and Textural Changes.

Accompanimental material is derived from the intervals of the BaM and Motive 2. The pedal, for the most part, plays the two motives in a staccato manner and incorporates a new motive (Motive 3), taken from the last four notes of the row (Example 111).



Example 111. Fantasie, "Arioso," m. 163.

Meter, Rhythm, Tempo. The meters of the "Arioso" are less complex than the preceding "Passacaglia," reflecting its less intricate and quieter nature. The primary rhythmic denominator is that of the eighth-note, but a few of the sixteenth-note denominator do appear.

The repetition of the tone row, although an integral structural element, is not perceptible to the listener. Melodic repetition is not accompanied by a corresponding rhythmic repetition. The lack of rhythmic repetition imparts the feeling of continuous melody, through-composed and improvisatory.

One unifying rhythmic element does occur in measure 208 of the coda. The flourish motive of sixty-fourth-note dectuplets that introduced the "Introduktion" and that was heard at various times during the Fantasie brings the "Arioso" to a close.

The tempo marking remains the same as in the first two sections, the sixteenth note = 96. A poco a poco rit. is indicated in measure 204 to slow the tempo down to the lento of the coda.

Harmonic material. The sonorities found in the "Arioso" are a result of the verticalization of the contrapuntal melodic lines. The resultant sonorities do resemble those of the previous sections.

Tonality. The tonal scheme of the "Arioso" is connected to that of the "Passacaglia." From the last presentation of the tone row in the "Passacaglia" on the A pitch level and the "modulatory" ideas of the climax section, the "Arioso" begins on the A (tritone) pitch level and with each presentation of the row and its retrograde moves a perfect fourth higher until the row returns to the E<sub>b</sub> pitch level of the beginning of the "Passacaglia." Figure 14 illustrates the

successive pitch levels of the tone row of the "Arioso."

A(159) D(165) G(172) C(181) F(190) Bb(197) Eb(206)

Figure 14. Hummel, Fantasie, Op. 25,  
"Arioso," Pitch Levels of the Tone Row.

Registration and Dynamics. The dynamic indication of the "Arioso" is "p" and the following registration was used by Dieter Weiss in the previously mentioned recording: a Flute 8' for the upper voice, an Oboe 8' for the middle voice, and Flutes 16' and 8' for the Pedal. The "pp" and decrescendo to "ppp" can best be accomplished by the manipulation of the Swell box. A good registration for the coda is a soft Flute 8'.

## CHAPTER VI

### DREI MARIANISCHE FRESKEN, OP. 42

The Drei marianische Fresken, Op. 42, was commissioned by Dr. Carl Winter, director of the Concert Series at the Cathedral at Freiburg-im-Breisgau. The world premiere was given on December, 20, 1970, with Hans Musch performing. The work was conceived for the Freiburg Münster, with its four organs (see Appendix B for the specifications).

The composition of the Drei marianische Fresken and the Alleluia, Op. 44, marks a new phase in the compositional style of Hummel, characterized by the writing of works based on Gregorian Chant. As has been stated previously, Hummel acknowledges the great influence of Gregorian Chant on his compositions. As will be seen later, chant now replaces the cell of his earlier organ works as the source for all compositional material. Because the Fresken and the Alleluia display the same compositional characteristics, examples in the initial portion of this chapter will be taken from both compositions. The individual works will be discussed separately.

Form. Formal structures are still created from the transposition and manipulation of "cell-structures," but these cells or motives are now extracted from the chant melodies. Forms reflect the improvisatory nature of the chants in that

they tend to be either sectional or through-composed. The forms will be discussed under the specific movements.

Melodic material. As has already been mentioned, Gregorian Chant is the source for all melodic material. It is used in various ways: 1) in its entirety; 2) in phrases or motives; 3) in the creation of new or what will be labeled as "resultant" melodies; 4) as a unifying factor between melodic phrases; and 5) in the construction of "resultant" flourishes or arpeggios.

It is common in the chant-based organ works of Hummel for the Gregorian Chant to be heard in its entirety at some point in the work. Usually, this occurs as a point of contrast to those sections derived from motives and "resultant" melodies. It also provides not only a contrast in formal structure, but a contrast in dynamics and rhythm as well.

Phrases extracted from the chant are also an important source of melodies in the movements. Structure is most often a result of an evolution of form, growing out of a consecutive phrase of the original chant. In other works, the entire chant is presented over the span of the movement with each phrase of the chant as a point of development.

It is in the creation of new melodies from chant motives that the newest development of Hummel's style occurs. These new or "resultant" melodies are created in the following manner. A motive of the chant, usually the first four to six notes of the chant, is extracted (Example 112).



Example 112. Chant motive from "Salve Regina."

This motive is then transposed to the level of the tritone from the original (Example 113). The resulting notes from



Example 113. Chant motive from "Salve Regina" transposed up a tritone.

this motive at the original pitch level and at the tritone level are then combined to create a new melody (Example 114). It will be labeled a "resultant" melody as it is the result of the combination of the two pitch levels of the original motive.



Example 114. Drei marianische Fresken, Mvt. I, mm. 3-5.

This type of melodic construction offers a rich source of material for manipulation and creativity. In the realm of pitch, the motive and its tritone transposition can be used at any pitch level. The "resultant" melody notes can also be placed in any order. Example 115 shows how Hummel takes the same pitches of Examples 112 and 113 and combines them in a



new order. Another dimension in the "resultant" melodies



Example 115. Drei marianische Fresken, Mvt. I, m. 8 (reordering of pitches).

occurs with the use of octave displacement. Furthermore, not only can the "resultant" melody be manipulated melodically, but the possibilities of rhythmic organization open up still greater potential for creativity.

This type of melodic construction is also applied in creating smaller melodic units. One can find what will be labeled as "resultant" flourishes and "resultant" arpeggios. The opening flourish of the "Salve Regina" is derived from the first three notes of the chant occurring on the Db and B pitch levels (Example 116). The "resultant" arpeggios are



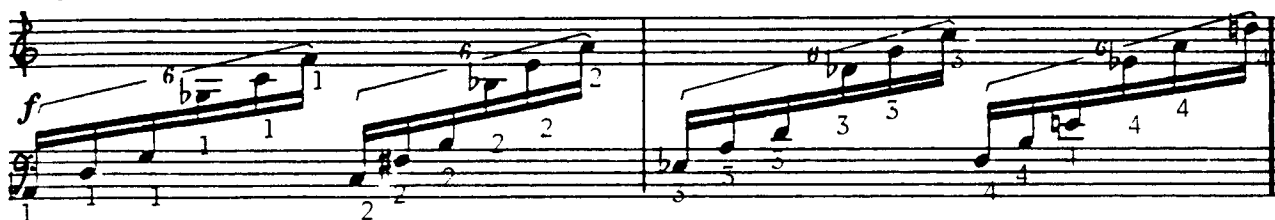
Example 116. Drei marianische Fresken, Mvt. I, anacrusis to m. 1.

also derived from the chant motives or phrases, but in a more organized manner. A specific rhythmic pattern is chosen for the arpeggiated figure, for example, a sixteenth-note sextuplet. Each of the six notes becomes the initial note of the

motive or phrase at a certain pitch level that is to be used in creating the arpeggiated figures. Example 117 shows the four-note motive taken from the "Salve Regina" chant and how a series of "resultant" arpeggios are created from it. The number of arpeggiated figures corresponds to the number of notes in the motive being used.



b)



Example 117. Drei marianische Fresken, Mvt. I,  
a) four-note motive b) "resultant" arpeggios,  
mm. 24-25.

The same type of compositional approach to the arpeggio can also be found applied to scale passages. An example of this is found in the Alleluia, Op. 44, mm. 57-58. In this case, the chosen rhythmic pattern is eight thirty-second notes applied to the four-note motive (Example 118).

a)



Example 118. Alleluia. a) four-note motive  
b) "resultant" scale passages derived from  
the motive, mm. 57-58.

b)

The musical score for 'The Rose Tree' is presented in two systems. The first system features a piano introduction in G major, marked with a forte 'f' dynamic. The right hand plays a melody with a rising line and a dotted quarter note, while the left hand provides a bass line with eighth notes. The second system continues the melody and bass line, with the right hand featuring a triplet of eighth notes and the left hand playing a steady eighth-note pattern. The score concludes with a final cadence in G major.

Example 118, continued.

Motives can be used in melodic construction in ways other than by the creation of "resultant" melodies. Melodies are also constructed by the statement of a motive immediately followed by its inversion (Example 119). The

Example 119. Drei marianische Fresken, Mvt. II,  
mm. 7-8.

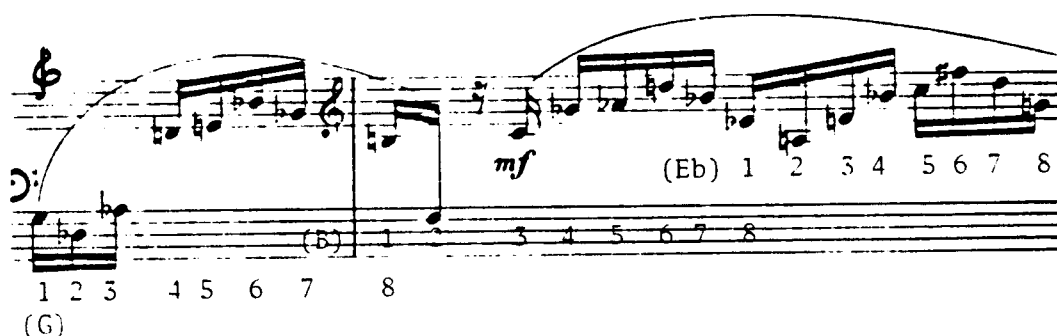
inversion may, or may not be at the same pitch level. This motive is taken from the last four notes of the initial "resultant" melody of the movement.

Entire melodies are also used in the creation of new phrases and melodies. For example, in the second movement of the Fresken, the "Ave maris stella," the initial "resultant" melody is used in successive repetitions at various pitch levels and in various rhythmic groupings that do not correspond to melodic statements (Example 120).

a)



b)



Example 120. Drei marianische Fresken, Mvt. II.

a) "resultant" melody b) new phrases derived from successive statements of "resultant" melody at various pitch levels, mm. 48-49.

Meter, Rhythm, Tempo. The chant-based works are all multimetric, reflecting the improvisatory nature of the chants and allowing for the free manipulation of both the chant and the "resultant" melodies.

Rhythmic levels often correspond to the formal structure. Rhythmic acceleration and deceleration show a correlation to the developmental and climactic sections of the works.

The use of rhythmic ostinato such as was found in earlier organ works is found also in the chant-based works (Example 121).



Example 121. Alleluia, m. 17.

Unless tied to a rhythmic ostinato, the chant melodies are most often presented in a manner of free rhythm, in this case, equal note values, reflecting the original chant. Flourishes and arpeggiated figures are often presented in patterns that divide the beats into as many as six or seven parts.

Tempos change according to the sections of the form and help in its delineation. These tempo changes are accompanied by many indications for ritards and rubati.

Harmonic material. The chant and "resultant" melodies are the sources of harmonic material found in the chant-based organ works. The verticalization of these motives or melodies can result in tertian sonorities, as in the "Salve Regina" (Example 122), or "clusters," as in the Alleluia (Example 123). In the case of the Alleluia, the cluster is a result of the verticalization of all of the notes found in the chant.



Example 122. Drei marianische Fresken, Mvt. I,  
m. 54.



Example 123. Alleluia, m. 132.

Clusters are also built on notes found a whole tone apart (Example 122). These clusters reflect the emphasis placed upon the melodic interval of the tritone.

Another type of chordal usage found in the chant-based works is that of major triads used in parallel motion to present chant phrases or motives. For example, a fanfare-like presentation of the first phrase of the "Salve Regina" chant is found in measures one through three of the movement (Example 124).



Example 124. Drei marianische Fresken, Mvt. I, mm. 1-3.

Polychords (most often a tritone apart) are usually found in sections where the chant phrase is presented in its original form (Example 125).



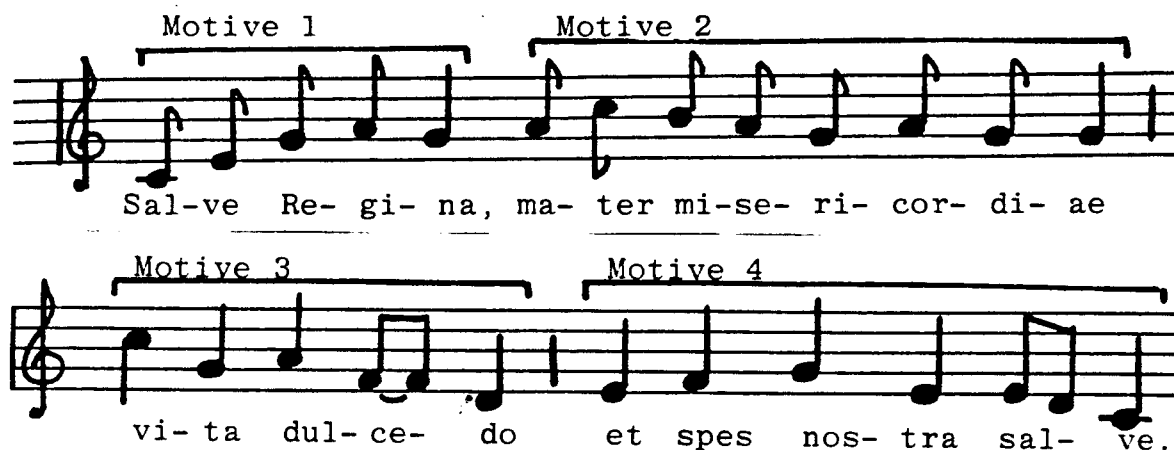
Example 125. Drei marianische Fresken, Mvt. I, mm. 6-7.

Registration and Dynamics. The dynamics are still based on the Baroque concept of terraced dynamics and incorporate "echo" effects of phrases or motives. Dynamic levels usually correspond to section changes.

Registration is rarely specified. However, there are a few indications of color such as Zungen (Reeds) or even actual stop pitch levels. Examples of these will be found in the specific discussions that follow.

# "Salve Regina"

The first of the Drei marianische Fresken, Op. 42, is based on a BVM antiphon (Blessed Virgin Mary) for use at Compline. The original chant is found on pages 244-45 of the Liber Usualis (1953 edition). Example 126 shows the portion of the chant (along with its division into motives) used by Hummel in this movement.



Example 126. Portion of the "Salve Regina" chant (with motivic division) used by Hummel in this movement.

Form. The "Salve Regina" is a loosely-constructed ABA form which evolves from the alternation of three musical ideas. These ideas are: 1) loud, fanfare statements of the first two motives of the chant; 2) soft, tranquil contrasts, consisting of simple or slightly ornamented chant statements; and 3) developmental sections that contain various manipulations of Motive 1 of the chant in the form of resultant arpeggios, ostinato figures, and chord clusters. Figure 15 on the following page illustrates the formal structure of the movement.



## A (31 measures)

Section	Fanfare	Contrast	Fanfare	Contrast	Develpmt.
Measures	1-5	6-11	12-15	17-23	24-31
Comments	ResM I (Pedal)	ResM II (Right Hand)	ResM I (Pedal)	ResM II (Right Hand) ResM III (Pedal)	ResArpgo from Mot. 1

## B (68 measures)

Section	Fanfare	Contrast	Develpmt.	Contrast
Measures	32-41	42-53	54-68	69-74
Comments	ResM IV (Pedal)	Mot. 1 augmented	ResM V (Pedal) Mot. 1 Ostinato	Mot. 1 augmented

## A' (33 measures)

Section	Develpmt.	Contrast	Fanfare	Develpmt.	Coda
Measures	75-92	93-99	100-108	109-121	122-134
Comments	ResM IV (Pedal) ResArpgos	All four motives	ResM I (Pedal)	ResM VI (Pedal) ResM IV (Pedal)	Mot. 1 with its inversion

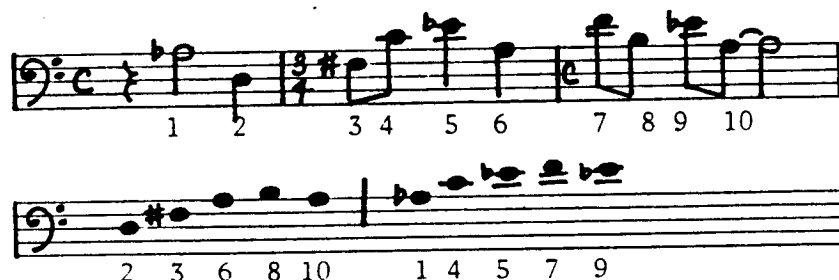
Figure 15. Hummel, Drei marianische Fresken, Op. 42,  
Mvt. I, Formal Structure.

Melodic material. The four motives of the "Salve Regina" chant found in Example 126 provide the source for all melodic material found in the movement. The chant is used in all five methods of melodic construction discussed on page ninety-seven: 1) in its entirety (The four motives chosen by Hummel as the basis for the work are presented, uninterrupted and in equal rhythms, in mm. 94-99); 2) in phrases or motives of the original chant, as in m. 111, to name one (Example 127); 3) in the creation of six resultant

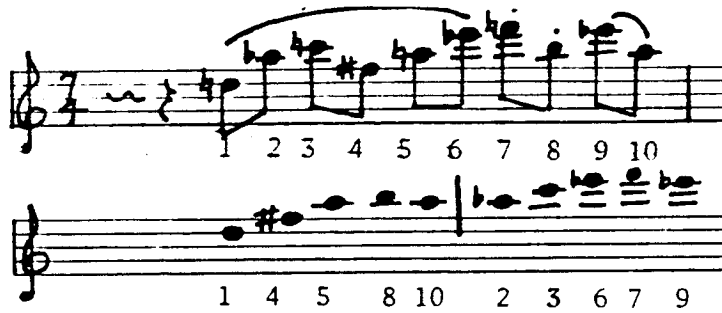


Example 127. Drei marianische Fresken, Mvt. I, m. 111 (Motive 1).

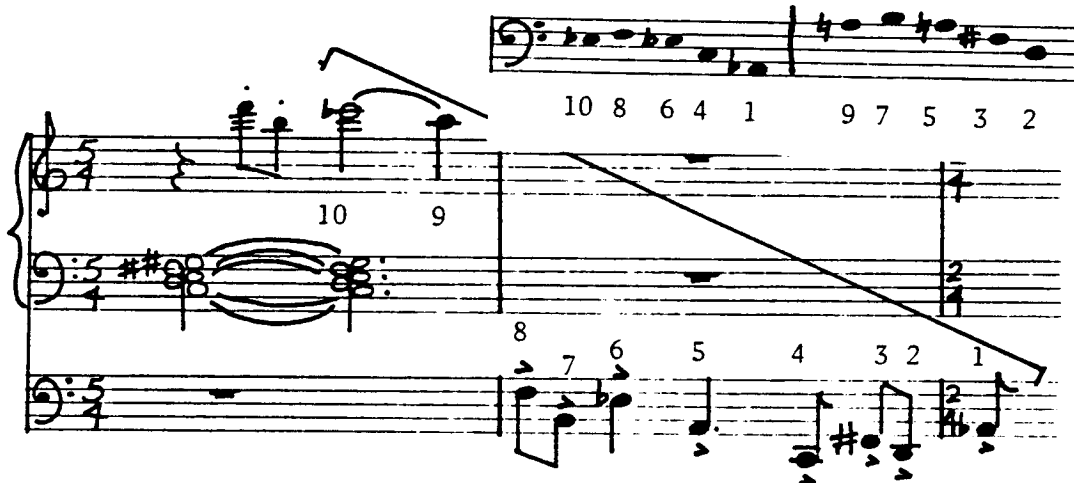
melodies found throughout the movement (Examples 128-133);



Example 128. Drei marianische Fresken, Mvt. I, mm. 3-5 (Pedal melody of resultant melody I and its derivation from Motive 1).



Example 128. Drei marianische Fresken, Mvt. I,  
m. 8 (Right Hand melody of resultant melody II  
and its derivation from Motive 1).



Example 130. Drei marianische Fresken, Mvt. I,  
mm. 22-23 (Resultant melody III and its  
derivation from the retrograde of Motive 1).



Example 131. Drei marianische Fresken, Mvt. I,  
mm. 35-37 (Pedal melody of resultant melody IV  
and its derivation from Motive 1).

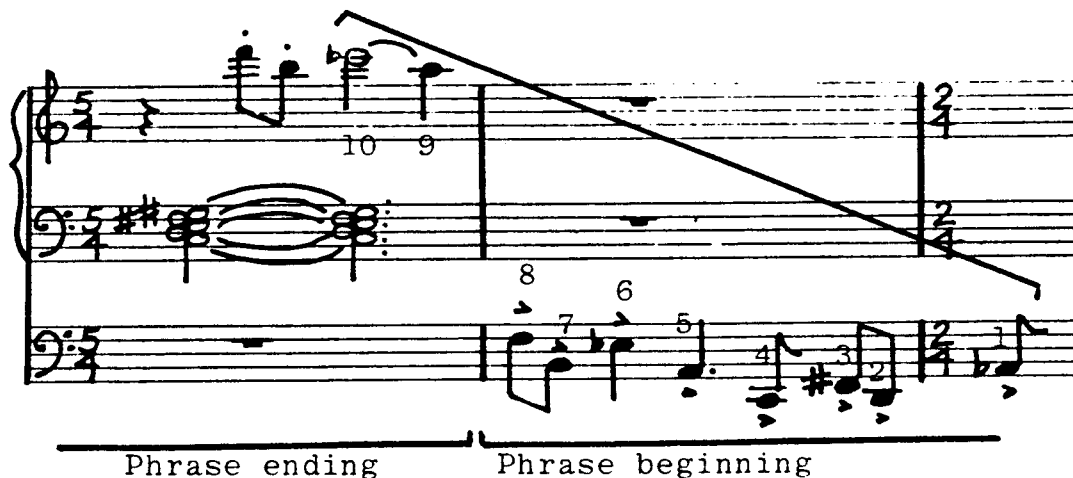


Example 132. Drei marianische Fresken, Mvt. I,  
mm. 54-56 (Pedal melody of resultant melody V  
and its derivation from Motive 1).



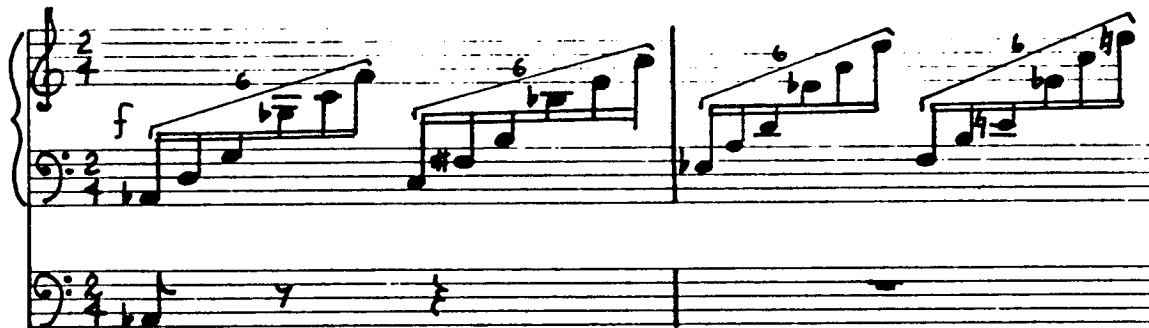
Example 133. Drei marianische Fresken, Mvt. I,  
mm. 109-111 (Pedal melody of resultant melody VI  
and its derivation from Motive 3).

4) as a unifying factor between melodic phrases or sections  
(Example 134) (In this example, Motive 1 is used in retrograde.);



Example 134. Drei marianische Fresken, Mvt. I,  
mm. 22-23 (Last two note of falling tritone figure  
becomes first two notes of resultant melody III).

and 5) in the construction of resultant arpeggios (Example 135). In Example 135 the arpeggiated figures of six-note groupings are paired into two measures and are based on the first four notes of Motive 1. Each note of the first six-note grouping is the beginning pitch of Motive 1 at the levels of Ab, D, G, Gb, C, and F.



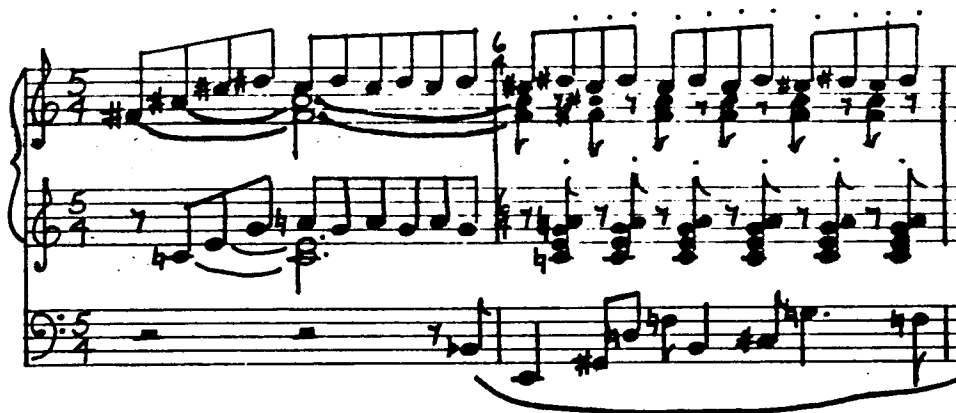
Example 135. Drei marianische Fresken, Mvt. I,  
mm. 24-25 (Resultant arpeggios from Motive 1).

Another melodic idea plays an important role in the "Salve Regina," the falling tritone. This motive has already been mentioned in Chapter III, page 43. Derived from the last four notes of resultant melody I, this four-note motive is heard throughout the entire movement and throughout the entire texture (Example 136).



Example 136. Drei marianische Fresken, Mvt. I,  
m. 5 (Falling tritone figure derived from the  
last four notes of resultant melody I).

Just as important to the melodic sources is the flourish motive that is found in measure six (Example 137).



Example 139. Drei marianische Fresken, Mvt. I,  
mm. 54-55 (Ostinato pattern derived from  
Motive 1).

Syncopation is found in the fanfare sections where the first two motives of the chant are presented in parallel major triads (Example 140), as well as in all of the resultant melodies.



Example 140. Drei marianische Fresken, Mvt. I,  
m. 1 (Syncopation found in fanfare sections).

In the "Salve Regina" one finds the first appearance of the repetition of melody in different rhythmic patterns. In Example 141 resultant melody V is shown in its two different forms. This technique is most often applied to resultant melodies.

a)



b)



Example 141. Drei marianische Fresken, Mvt. I.

a) mm. 58-61 (Pedal melody of resultant melody V)

b) mm. 63-65 (Pedal melody of resultant melody V  
in a different rhythm).

The movement, as is typical of the chant-based works, is multimetric, reflecting the improvisatory nature of the chant. The meter changes occur most frequently in those sections where the chant melody is quoted in equal rhythms.

The tempo found in the score is quarter note = etwa 116. Other indications are ritards for the delineation of sections and fermatas. The term breit occurs in measure one hundred thirty-three.

Harmonic material. Tertian sonorities dominate the "Salve Regina." This is most likely due to the fact that the first three notes of Motive 1 outline a major triad. Hummel uses this major triad as a new manner; the major triads are presented in parallel motion, usually in a statement of a chant motive as in mm. 1-3, the left hand (Example 142).



Example 142. Drei marianische Fresken, Mvt. I,  
mm. 1-3 (Left hand presentation of Motives 1  
and 2 in parallel major triads).

Sonorities are also created by the verticalization of the flourish motive (see Example 137). These types of chords are found either as an accompaniment to the chant in the Contrast sections (Example 143), or as a basis for the resultant arpeggios (Example 144).



Example 143. Drei marianische Fresken, Mvt. I, m. 42 (Left hand chord used as an accompaniment to a chant presentation).

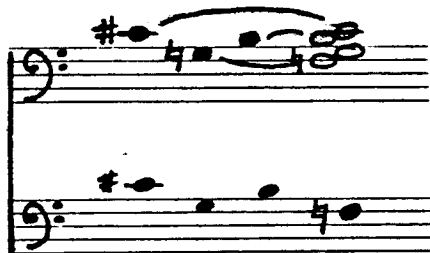


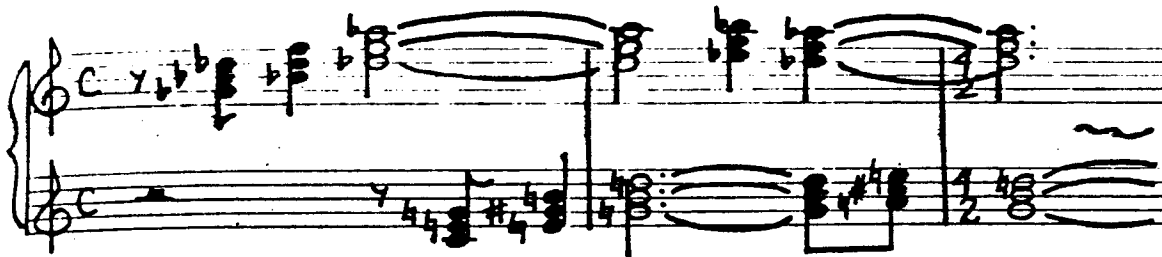
Example 144. Drei marianische Fresken, Mvt. I, m. 81 (Verticalization of flourish motive for creation of resultant arpeggio).

Also common as a source for the creation of harmonies are verticalizations of the chant motives themselves. Example 139 on page 113 shows the chord derived from Motive 1. Chords of this variety are found throughout the movement.



Chord clusters are created in two ways: 1) by the verticalization of the falling tritone figure, as found in the left hand of measure eighty-four (Example 145); and





Example 147. Drei marianische Fresken, Mvt. I,  
mm. 37-39 (Left and right hands in canonic  
presentation of Motive 1).

Registration and Dynamics. Registration is closely allied with the dynamic markings, which range from "pppp" to "ffff." Registration suggestions are taken (an aural transcription) from a recording by Professor Günther Kaunzinger of the Musikhochschule in Würzburg. The recording was made on the organ at Bergrheinfeld (see Appendix B for the organ specifications and Appendix D for the record title).

For the sections marked "ff" (fanfare sections of mm. 1-5, 12-16, 32-35, 100-109; ostinato section of mm. 54-65; and arpeggio section of mm. 75-83), use the following: a Principal Chorus plus Mixture on both the Great and Positiv coupled together; a Principal Chorus, Mixture, and Reeds 16' and 8' on the Pedal; and a Reed Chorus of 16', 8', and 4' on the Swell. If the Pedal is marked "fff," couple the manuals to the Pedal division.

For the arpeggio section of mm. 24-32 where an "f" is indicated, use the Principal Chorus plus Mixture on the Great.

When the arpeggio with chant section occurs in mm. 6-7 and 17-18 with the dynamic marking of "pp," use the Gambe 8' and Flute 8' on the Swell with the boxes closed. A "pp" dynamic marking found anywhere else means to close the Swell boxes.

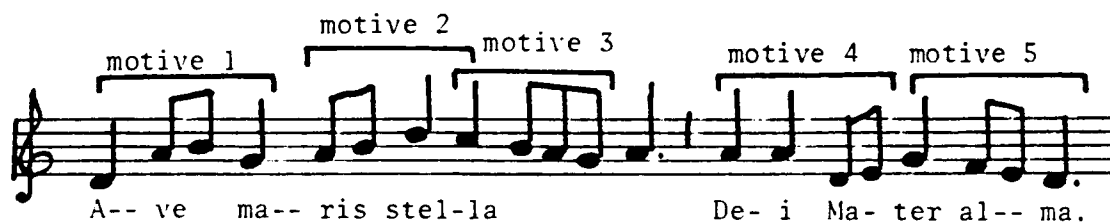
In the sections of mm. 8-11 and 19-22 where a melody occurs with a high obligato (no pedal), play the melody on a soft Reed 8' and the obligato on Flutes 4', 2', and Larigot 1 1/3'. The indications are "mp" and "p."

For the sections of mm. 42-50 and 69-75 where a melody with an accompaniment of both manual and pedal occurs with a dynamic marking of "mp" and "p," play the melody on Flutes 8', 4', and Larigot 1 1/3 with the accompaniment of a String and Celeste 8' with box partially closed. The Pedal plays a soft Flute 16' and 8', or a soft Flute 16' with the String and Celeste 8' coupled in.

Full organ, marked "ffff," include the 32' stops added to the Pedal.

# "Ave maris stella"

The "Ave maris stella" is a hymn for Second Vespers at Feasts of the Blessed Virgin Mary throughout the year. The complete chant is found in the Liber Usualis on pages 1074-75. Example 148 below shows the portion of the chant used by Hummel in this movement as well as its division into five motives.



Example 148. Portion of the "Ave maris stella" chant (with motivic division) used by Hummel in this movement.

Form. As in the "Salve Regina," the alternation of three melodic ideas constitutes the material from which the form evolves. In this movement they are: 1) sections based on resultant melodies, predominantly resultant melody I; 2) soft, tranquil sections where the chant melody is heard either in equal rhythms or with ornamentation; and 3) developmental sections where either the chant or resultant melodies are treated with various devices. From these ideas a loosely-constructed arch form is created. The overall form is illustrated in Figure 16 on the following page.

Section	A	B	C	B'	A'
Measures	1-27	28-47	48-70	71-93	94-103
Distribution of Measures	27	19	23	22	9

Figure 16. Hummel, Drei marianische Fresken,  
Op. 42, Mvt. II, Formal Structure.

Melodic material. The major source of melodic material in this movement is the three resultant melodies. Resultant melodies I and II (Examples 149 and 150) are created in the normal fashion, from motives of the original chant.



Example 149. Drei marianische Fresken, Mvt. II,  
mm. 1-3 (resultant melody I and its derivation  
from Motive 1).



Example 150. Drei marianische Fresken, Mvt. II,  
mm. 17-19 (resultant melody II and its deri-  
vation from Motive 2).

For the basis of resultant melody III Hummel uses a different source, a portion of resultant melody I (see Example 149).

This four-note motive (labeled RMa), consisting of two

tritones, is presented in successive statements at various pitch levels, thus creating resultant melody III (Example 151).



Example 151. Drei marianische Fresken, Mvt. II, mm. 28-29 (Pedal presentation of resultant melody III derived from successive statements of the RMa motive).

Of course, the chant melody is also an important melodic source. In this movement Hummel uses longer portions of the chant melody in the softer, contrast sections. Rather than the simple motivic presentation, the chant is divided into two phrases corresponding to the phrases of the original chant. Phrase 1 is made up of Motives 1-3; phrase 2 is made up of Motives 4 and 5. Appearances of the chant are heard not only in a simple, unaltered manner, but also in an improvisational, ornamented manner as well.

Resultant arpeggios are also found in the "Ave maris stella." Example 152 is a resultant arpeggio derived from Motive 1.

a)



Example 152. Drei marianische Fresken, Mvt. II.  
a) mm. 29-30 (resultant arpeggio from Motive 1)  
b) two pitch levels from which arpeggio is derived).

b)



Example 152, continued.

Two flourish motives, important more for their harmonic value than melodic, are present (Example 153 and 154). The flourish motive in Example 154 is exactly the same as the flourish motive found in the "Salve Regina," employing the same intervals of a tritone and a perfect fourth. This helps give unity to the entire Fresken. The harmonic importance of the two flourish motives will be discussed under Harmonic material.



Example 153. Drei marianische Fresken, Mvt. II, m. 9 (flourish motive derived from the intervals of a tritone and major third).



Example 154. Drei marianische Fresken, Mvt. II, m. 69 (flourish motive derived from the intervals of a tritone and perfect fourth).

Rhythm, Meter, Tempo. Rhythmic treatment remains the same as in the first movement: chant melodies presented in equal rhythms, resultant melodies using syncopation, or resultant melodies using dotted rhythms.

Once again, different rhythms are applied to the repetition of melodic ideas, both on a larger, sectional level, as well as at a smaller, phrase level. Resultant melody I, presented in successive repetitions at different pitch levels and in various rhythmic groupings, provides the basis for the C section (Example 155). On the phrase



Example 155. Drei marianische Fresken, Mvt. II, mm. 48 (beat three)-49 (Resultant melody I in successive repetitions used as a basis for the C section).

level, resultant melody III returns as a pedal solo at a sixteenth-note rhythmic level in mm. 65-66 (Example 156).



Example 156. Drei marianische Fresken, Mvt. II, mm. 65-67 (Resultant melody III in a new rhythmic pattern).

The multimetric approach of his earlier works is continued in the "Ave maris stella." The rate of metric change here does not correlate to the type of material being presented as it did in the first movement.



The "Ave maris stella" contains more tempo indications than any of Hummel's previous organ works. The initial tempo marking found in the score is quarter note = 56-60. The only other metronomic marking is given in measure forty-seven, corresponding to the beginning of the C section. The exact marking is Tempo piu mosso (♩ = 112). Other indications are ritard, piu vivo, poco a poco accel., accel., piu mosso, and meno mosso.

Harmonic material. The sources of harmonies used in the "Ave maris stella" are similar to those of the "Salve Regina." One finds the verticalization of chant motives as seen in Example 152 on pages 121-22. In this example, Motive 1 is heard vertically at two pitch levels (G and Db).

The greatest source of harmonic material, however, is that of the RMa (refer to Example 148 on page 119). This four-note motive is seen in various inversions as well as in enharmonic spellings (Examples 157-159).



Example 157. Drei marianische Fresken, Mvt. II, m. 10 (Left hand chords derived from RMa).



Example 158. Drei marianische Fresken, Mvt. II, m. 30 (Left hand chords derived from RMa).



Example 159. Drei marianische Fresken, Mvt. II,  
m. 84 (Left hand chords derived from RMa).

The flourish motive shown in Example 153 on page 122 is also heard as a vertical sonority (Example 160). The same sonority is also used in the parallel presentation of a chant motive, treatment similar to that of the parallel major triads of the first movement (Example 161). Example 161 also is an example of augmentation of the chant motive.

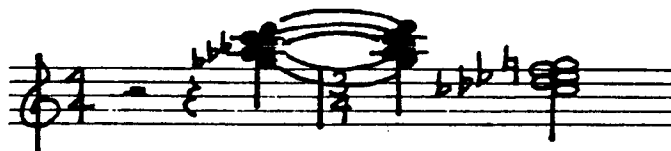


Example 160. Drei marianische Fresken, Mvt. II  
m. 32 (Left hand chords derived from the  
flourish motive of m. 9).



Example 161. Drei marianische Fresken, Mvt. II,  
mm. 20-21 (Left hand chords showing parallel  
presentation of the verticalization of the  
flourish motive of m. 9).

Chords based on the verticalization of notes a whole tone apart are present as they were in the first movement, although relatively few in number (Example 162).



Example 162. Drei marianische Fresken, Mvt. II, mm. 54-55 (Right hand chords derived from notes a whole tone apart).

Texture. For the first time in his organ works, a monophonic texture plays a major role. Forty-two of the one hundred and three measures of the movement are of this texture. There is also a direct correlation between the sections where the resultant melodies are found and the presence of the monophonic textures. In the sections where the chant melody is heard, the texture is homophonic, melody with accompaniment.

Registration and Dynamics. Dynamics range from "ppp" to "fff." Echo motives are found throughout the movement. Resultant melody I (mm. 1-3) is first heard at "mf" and then immediately is echoed at "pp" (mm. 4-6). Small motives are treated in a similar manner (Example 163).



Example 163. Drei marianische Fresken, Mvt. II, mm. 52 (beat 3)-53.

Once again the registrations are taken from the Kaunzinger recording listed in Appendix D. The louder sections, labeled "f," "ff," and "fff," are registered as indicated in the previous movement. Other indications are as follows:

1) for sections marked "mf" with a "pp" echo (resultant melody I with echo--mm. 1-6, 11-19, 24-27), use a Reed 8' on the Swell with Tremulant; close the boxes for the "pp;" use Flutes 16' and 8' for the pedal solo;

2) for the sections marked "mp" with "p" (the chant melody with a cluster or chordal accompaniment--mm. 9-10, 20-23, 30-34, 69-70, 83-93, 94-98), play the chant melody on a Flute 8' with Tremulant, the accompaniment on a String 8' alone or with Celeste 8';\* (A softer registration is also possible where boxes are available.)

\*Although a Celeste stop is rarely found on the Neo-Baroque organ, the organ on which this piece was recorded does have such a stop. As Hummel himself supervised the recording, the writer assumes that the use of the Celeste 8' stop is acceptable.

3) for the sections marked "mf" in alternation with "f" (arpeggios--m. 46, or sixteenth notes and echo--mm. 48-57), use Flutes 8' and 4' for the "mf" and Flutes 8', 4', and 2' for the "f;"

4) for the section marked "mf" against "pp" (mm. 99-100), use the Swell Reed 8' as in the beginning;

5) for sections marked "mp" alternating with "mf" (the arpeggios of mm. 80-83), use Flutes 8' and 4' on the manuals with Flutes 16' and 8' on the Pedal (Use boxes partially closed and then open for the "mf" sections); and

6) for the ending section marked "ppp" (mm. 101-103), use the Celeste 8' on the Swell with Flutes 16' and 8' on the Pedal, or use the Celeste 8' on the Swell coupled to the Flute 16' on the Pedal.

# "Regina caeli"

The third movement of the Drei marianische Fresken "Regina caeli," is also based on a BVM antiphon used at Compline. The complete chant is found in the Liber Usualis on page 243. The portion of the chant used by Hummel, as well as its division into seven phrases, is shown in Example 164.

Phrase 1  
Motive 1  
Re-gi- na cae- li    lae-ta- re,    al- le- lu-ia

Phrase 2  
Phrase 3  
Qui-a quem me- ru- i- sti por-ta-re, al-le-lu-ia.

Phrase 4  
Phrase 5  
Re-sur-re- xit, sic-ut di- xit, al- le- lu- ia:

Phrase 6  
Phrase 7  
O- ra pro no- bis,    al- le- lu- ia.

Example 164. Portion of the "Regina caeli" chant used by Hummel in this movement.

Form. The "Regina caeli" is a free, improvisatory movement with no set formal structure. As in the previous two movements, the form evolves from the alternation of different musical ideas. In this instance, five ideas are present: 1) a fanfare section which is based on the first

phrase of the chant; 2) a manual ostinato pattern based on Motive 1 and usually accompanied by a phrase of the chant; 3) a unison embellishment figure derived from a pedal extension of Phrase 1 (fanfare section); 4) an arpeggio figure similar to those of the previous two movements (intervals of the tritone and perfect fourth); and 5) a soft, tranquil contrast section, where the entire chant is presented as a cantus firmus in the pedal. Examples of these five ideas will be illustrated under the various sections to follow. Figure 17 on the following page shows the formal structure of the "Regina caeli."

Melodic material. One interesting feature of this movement is the absence of resultant melodies. Whereas the second movement concentrates heavily on resultant melodies and their development, the "Regina caeli" concentrates on the presentation of the seven phrases of the chant (refer to Example 164 on page 129) with various accompaniments.

As in the first movement, the chant is heard in its entirety in the contrast section (mm. 126-141). The chant is found as a cantus firmus in the pedal in a pattern of equal rhythms, quarter notes.

Individual phrases of the chant are also used as a melodic source. Here, Motive 1 (the "Regina caeli" portion of Phrase 1) is applied to an ostinato figure (Example 165). This figure is always found in the left hand as an accompaniment to a phrase of the chant.

Section	<u>Fanfare</u> Phrase 1	<u>Ostinato</u> Mot. 1	<u>Fanfare</u> Phrase 1	<u>Embellmt.</u>	<u>Arpeggio</u>	<u>Ostinato</u> Mot. 1	<u>Arpeggio</u>	<u>Embellmt.</u>
Measures	1-8	2-26	27-33	34-43	44-56	57-64	65-81	82-91
Comments	Pedal embel-lishmt. figure	Phrase 1 (Right Hand)	Pedal embel-lishmt. figure		Phrase 2 (Pedal)	Phrase 3 (Right Hand)	Phrase 4 (Pedal)	

Section	<u>Arpeggio</u>	<u>Ostinato</u> Mot. 1	<u>Arpeggio</u>	<u>Arpeggio</u>	<u>Fanfare</u> Phrase 1	<u>Contrast</u>	<u>Synthesis</u>	<u>Coda</u> Embellmt. material
Measures	92-99	100	101-107	108-117	118-125	126-141	142-147 148-157	158-169
Comments	Phrase 5 (Pedal)		Phrase 6 (Pedal)	Phrase 7 (Pedal)	Pedal embel-lishmt. figure	All 7 phrases	material from all sections heard	mm. 167-169-- Phrase 7

Figure 17. Hummel, Drei marianische Fresken, Op. 42,  
Mvt. III, Formal Structure.





Example 165. Drei marianische Fresken, Mvt. III,  
a) Motive 1 b) m. 9 (Ostinato melody derived  
from Motive 1).

An embellishment figure appears at the end of the pedal presentation of Phrase 1 in the fanfare section (m. 7). This figure (played in octaves with double pedal) is used as a source of melodic and harmonic material (Example 166).



Example 166. Drei marianische Fresken, Mvt. III,  
m. 7 (Embellishment figure).

Various formal sections, based on the embellishment, are found throughout the movement. Generally, the embellishment is heard in octaves in the manuals. Phrases of the chant are not heard in these sections. (Example 167). The coda presents the figure in its original motive (right hand) against its inversion (left hand) against an ostinato figure (pedal) (Example 168).



Example 167. Drei marianische Fresken, Mvt. III,  
mm. 34-35 (Embellishment section material).



Example 168. Drei marianische Fresken, Mvt. III,  
mm. 161-162 (Coda section derived from the  
embellishment figure).

Another very important melodic idea, common to the other chant-based works, is found in the movement. This idea, the arpeggio figure, is also the basis for formal sections. The figure is an outgrowth of melodic material found in measure thirty-seven of the previous embellishment section (Example 169). This melodic segment and its arpeggiated derivation (Example 170) contain the intervals of the tritone and perfect fourth. This figure has already been found in the previous two movements as flourish motives,

as well as arpeggios. The appearance of such material in all three movements gives an overall unity to the Fresken.



Example 169. Drei marianische Fresken, Mvt. III, m. 37 (Melodic material from which the arpeggio figure is derived).



Example 170. Drei marianische Fresken, Mvt. III, m. 44 (Arpeggio figure composed of the intervals of a tritone and a perfect fourth).

Rhythm, Meter, Tempo. The "Regina caeli" continues in the vein of the previous two movements as a multimetric work. Sections that contain the embellishment figure or the ostinato figure do not contain metric changes. These changes occur in the fanfare and arpeggio sections. Surprisingly, the contrast section, where the seven phrases of the chant are presented in equal rhythms, also lacks much change of meter.

The use of the ostinato, common in Hummel's other organ works, is also employed here. Entire sections are built on the repetition of eighth notes in a 2 + 3 pattern.

As is seen in Example 165 on page 132, the pattern is placed in a  $\frac{5}{8}$  meter.

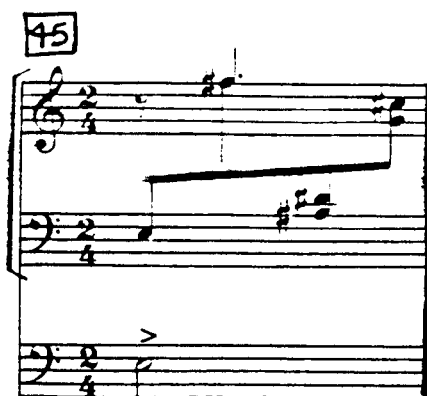
The opening tempo marking in the score calls for Vivace ( $\text{♩}$  etwa/about 116-120). Other indications appear such as lento (m. 140), piu lento (m. 157), and meno mosso (m. 126). Ritards and breath marks are found at cadences and ends of sections. In m. 167 of the Coda, where one last statement of Phrase 7 of the chant is heard, Hummel calls for breit (etwa halbes Tempo/half speed).

Harmonic material. Several sonorities are heard in this movement. The tertian sonorities of the first movement return here, once again in the form of major triads. As in the first movement, these major triads are used in parallel motion in the presentation of portions of the chant. Here, however, the usage is extended to parallel motion of major triads on two pitch levels as well (the roots of the major triads being a major sixth apart) (Example 171).



Example 171. Drei marianische Fresken, Mvt. III, m. 2 (Parallel major triads at two pitch levels).

The arpeggio figure is also given a vertical application (Example 172).



Example 172. Drei marianische Fresken, Mvt. III, m. 45 (Verticalization of the arpeggio figure in the hands).

New sonorities are also created by the application of verticalization to the embellishment figure. In this case, not all of the notes present in the figure are heard at one time. Instead, the process of verticalization occurs over a period of two or more chords. The resulting sonorities are chord clusters whose notes are a whole tone apart (Example 173).



Example 173. Drei marianische Fresken, Mvt. III, mm. 23-24 (Verticalization of the embellishment figure and its derivation).

The tritone interval, extracted from the last two notes of the embellishment figure, becomes an accompanimental figure to the chant in the contrast section (Example 174).



Example 174. Drei marianische Fresken, Mvt. III, m. 126 (Right hand accompanimental figure).

Texture. A homophonic texture dominates the "Regina caeli." This seems logical as the presentation of the seven phrases of the chant is of the primary importance.

Registration and Dynamics. The louder dynamic levels of the previous two movements also apply here. Other registrations are presented below.

1) For the ostinato figure with chant melody of mm. 9-21, 56-64, and 100-107 where the dynamic marking of "mf" appears, play the chant melody on a biting Reed 8' such as a Schalmei, Krummhorn, or Regal. The embellishment figure in the pedal requires a pedal reed 4' or a manual reed coupled to the Pedal at the proper pitch level.

2) When the chant is used in the pedal as the cantus firmus, as in mm. 126-137, Hummel gives one of his few registration indications. Play the cantus firmus on Reed 8', the left hand on Flutes 8' and 2', and the right hand on Flutes 8', 1 3/5', and 1'. When the left hand registration changes to "pp" in mm. 138-139, use Flute 8'.

3) When the embellishment figure is presented in augmentation in mm. 140-141 with the dynamic marking of "ppp,"

use Swell String and Celeste 8' with the box closed. On the Pedal use the Flute 16' with a soft 8' or the Swell coupled to the Flute 16' alone.

4) In m. 159 where the marking of "ffff" occurs, use a 32' flue stop in the Pedal, if available. Use the pedal reed 32' for the final embellishment figure in m. 168.

## CHAPTER VII

### ALLELUIA, OP. 44

The chant for the Alleluia, Op. 44, is taken from the Solemn Mass of the Paschal Vigil at Lauds and is found in the Liber Usualis (1953 edition) on page 647. As the chant is relatively short, Hummel employs the entire chant as the basis for the work (Example 175).



Example 175. The "Alleluia" chant  
and its division into motives.

Commissioned by Dieter Weiss, Hummel wrote the Alleluia on Easter Monday of 1972 in a monk's cell in Salzburg, from 10:30 p.m. until five the next morning. The world premiere, by Dieter Weiss, was performed for the dedication recital of the Führer organ at St. Lambertikirche at Oldenburg, West Germany, on May 2, 1972. (The specifications for this organ are found in Appendix B.)

Form. The variation and transformation of thematic ideas provide the basis for the formal structure of the work. Motivic ideas used as the foundation for the melodic and



harmonic vocabulary come from two sources: motives from the chant in its original form and the resultant melodies discussed in the preceding chapter. These compositional elements are combined to create a type of theme and variation form that is outlined in Figure 18 on the following page.

The style characteristics common to the chant-based organ works have been discussed in the beginning of Chapter VI. Included were discussions of the construction of resultant melodies and their influence on other musical parameters. The reader should refer to the preceding chapter, if necessary, to review the major compositional traits.

Melodic material. The treatment of melodic material follows the same procedures as in the Fresken. As has already been stated, the chant and resultant melodies derived from the chant are the sources of melodic material. Three melodic procedures, found in the Fresken, are employed in the Alleluia: 1) the use of the entire chant; 2) the extraction of motives from the chant; and 3) resultant melodies. To these three ideas is added a new one, resultant scales (to be discussed later).

Due to the relatively short length of the chant and the fact that the Alleluia is a variation form, the use of the entire chant, in one guise or another, occurs throughout the work. Some forms, of course, are more recognizable than others, depending upon the variational approach.

Motives of the chant serve primarily as small counter-melodies, as in m. 5 (Example 176), or as in m. 33 (Example 177).

Section	Theme	Var.1	Var.2	Var.3	Var.4	Var.5	Var.6	Coda
Measures	1-16	17-32	33-56	57-78	78-99	100-123	124-141	142-148
Distribution of Measures	16	15	23	21	21	23	17	6

Figure 18. Hummel, Alleluia, Op. 44, Formal Structure.



Example 176. Alleluia, m. 5  
(Motive 1 in the right hand).



Example 177. Alleluia, m. 33  
(Motive 1 in the pedal).

Seven resultant melodies are present in the Alleluia.  
Resultant melody I (shown in Example 178) is immediately  
echoed in a new rhythm.



Example 178. Alleluia, mm. 1-4  
(Resultant melody I and its derivation from Motive 1).

The other six resultant melodies are illustrated in  
Examples 179-184.



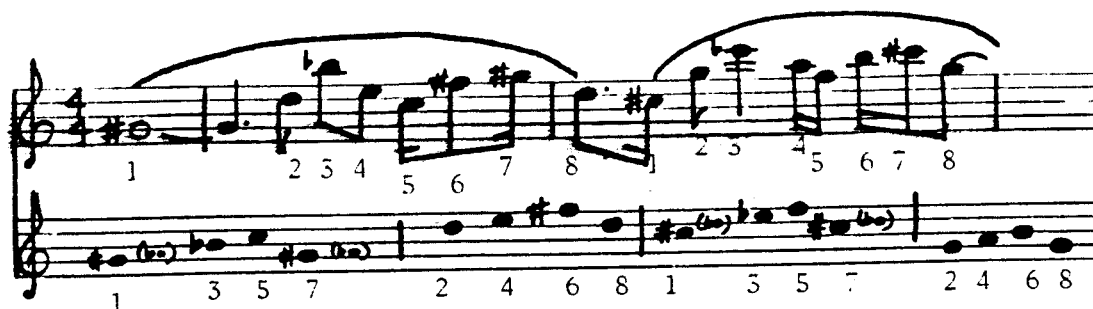
Example 179. Alleluia, mm. 4-6  
(Resultant melody II and its  
derivation from Motive 2).



Example 180. Alleluia, mm. 7-11  
(Resultant melody III and its  
derivation from Motive 2).



Example 181. Alleluia, mm. 65-66  
(Resultant melody IV and its  
derivation from Motive 1).



Example 182. Alleluia, mm. 111-113  
(Resultant melody V presented twice  
at two pitch levels and in different  
rhythms and its derivation from  
Motive 1).



Example 183. Alleluia, mm. 143-144  
(Resultant melody VI and its  
derivation from Motive 1).



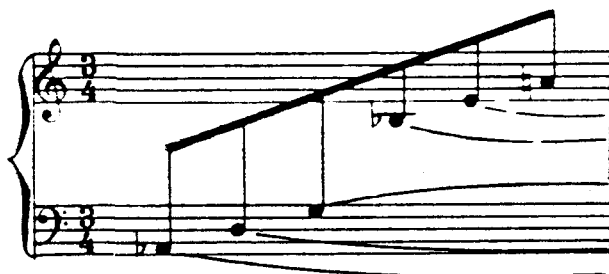
Example 184. Alleluia, mm. 147-148  
(Resultant melody VII and its  
derivation from Motive 1).

The creation of resultant scales (Variation 3) is similar to that of resultant arpeggios seen in previous organ works. The entire "Alleluia" chant is presented in thirty-second-note figures. These thirty-second notes can be divided into four-note groupings, each taken from the first four notes of the whole-tone scale. The left and right hands play the chant at two different pitch levels, the left hand beginning on C, the right hand beginning on G. The result resembles the parallel fifths found in organum (Example 185).



Example 185. Alleluia, mm. 57-58  
(Resultant scales derived from  
Motive 1 at the C and G pitch levels).

One other melodic idea appears in the Alleluia that has no derivation from either the chant or resultant melodies, the arpeggio figure found in Variation 2 (Example 186).

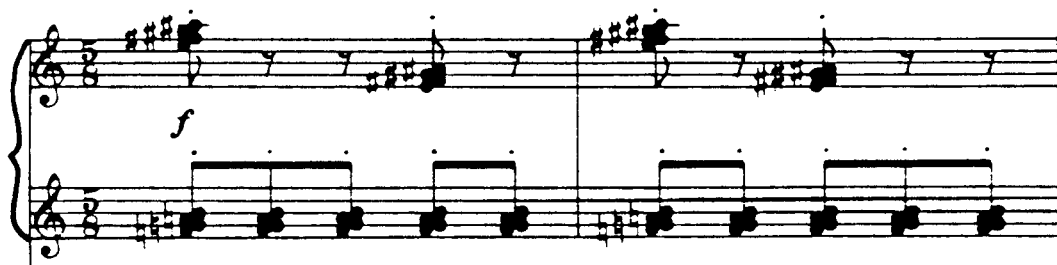


Example 186. Alleluia, m. 34  
(Arpeggio figure).

The figure, however, is not new to the organ works. The same figure, consisting of the tritone and perfect fourth, was very common as both a flourish motive and an arpeggio figure in the Fresken.

Rhythm, Meter, Tempo. The Alleluia is multimetric, reflecting the general changes between the different variations, as well as those required with specific ones. Meters remain unchanged within ostinato and resultant scale sections; meters change often within arpeggio sections.

Two ostinato ideas are present in the Alleluia. The first, found in Variation 1, is a grouping of five eighth notes which alternate between patterns of 2 + 3 and 3 + 2 in a  $\frac{5}{8}$  meter. It resembles the ostinato seen in the third movement of the Fresken (Example 187). The other pattern



Example 187. Alleluia, mm. 17-18  
(Ostinato pattern of Variation 2).

is the predominant rhythmic idea of Variation 4 and is illustrated in Example 188.



Example 188. Alleluia, mm. 82-83  
(Ostinato pattern of Variation 4).

The tempo marking at the beginning of the Alleluia is quarter note = 48. Tempos change frequently, corresponding directly to the formal sections, as well as to changes within specific variations. These changes are indicated by specific metronomic markings and sometimes are accompanied by additional comments. To list all of them seems unnecessary, and the score should be consulted for the remaining markings. The normal indications of ritard and accelerando are present.

Harmonic material. Many of the same sonorities found in the Fresken also appear in the Alleluia:

1) parallel triads, either major or minor, utilized in the statement of chant motives (Example 189);



Example 189. Alleluia, m. 66 (beat 3)-67  
(Parallel minor triads on Motives 1 and 2).



2) the verticalization of chant motives (Examples 190 and 191);



Example 190. Alleluia, m. 130  
(Verticalization of Motive 1 in  
the left hand).



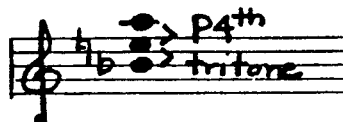
Example 191. Alleluia, m. 92  
(Verticalization of Motive 2  
in the left hand).

3) the verticalization of major triads on two pitch levels (Example 192);



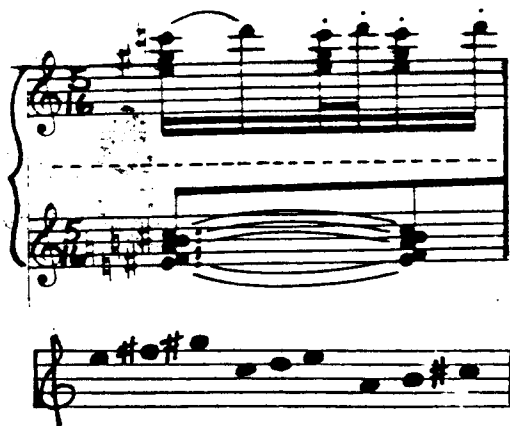
Example 192. Alleluia, m. 40  
(Verticalization of major triads  
on two pitch levels).

4) the verticalization of the arpeggio figure (Example 193);



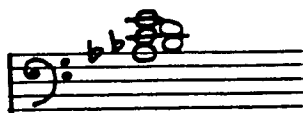
Example 193. Alleluia, m. 39  
(Verticalization of arpeggio  
extracted from m. 39, beat 2).

5) the verticalization of chant motives at three pitch levels (Example 194); and



Example 194. Alleluia, m. 96  
(Verticalization of Motive 1  
on three pitch levels and their  
derivation).

6) clusters consisting of notes a whole tone apart  
(Example 195).



Example 195. Alleluia, m. 12  
(Whole-tone cluster in left hand).

Texture. The Alleluia alternates between monophonic statements of resultant melodies and resultant scales, homophonic statements of the chant melody with accompaniment, and polyphonic statements where motives of the chant (played in parallel major triads) are presented simultaneously with their inversions.

Registration and Dynamics. Dynamics range from "pp" to "ffff." The use of echo effects, found in earlier works,

is present here (Example 178 on page 142).

The following registration suggestions are taken from the recording by Dieter Weiss (full title in Appendix D).

1) When the resultant melody with echo appears at "mp" as in mm. 1-11, use the Swell Flute 8' (Holzgedackt) with open and closed boxes.

2) For the chant melody with cluster accompaniment marked "mp" and "pp" as in mm. 12-16, play the chant on Reed 8' (Krummhorn, Schalmei, or Regal) and Tremulant with the accompaniment on Flute 8' in both the left hand and pedal.

3) When the ostinato figure of mm. 17-32 appears at the dynamic marking of "f," use the Principal Chorus plus Mixture on the Great with the chant (played in the pedal) on Principals 16' and 8' with Reeds 16' and 8'.

4) In mm. 33-39 and 45-51 where the arpeggio appears over Motive 1 at "ff," play them on the Principal Choruses on the Great and Positiv coupled together, with a pedal registration of Principal Chorus plus Mixture and Reeds 16', 8', and 4'.

5) When the scale passages occur as in mm. 57-64, 70-77, and 109-110 with a marking of "f," use the Principal 8' plus Cymbel (or any high Mixture).

6) When marked "meno ff" in mm. 40-44, 52-56, 103-108, and 119-123 (chant with inversion), use a Reed Choruse of 16', 8', and 4' on the Swell, closing the boxes with the obligato.

In the Pedal, use a Principal Chorus plus Mixture without Reeds (use Flutes in m. 103, 108, and 121). For the obligato, use the Principal Chorus plus Mixture on the Great.

7) When the pedal ostinato occurs with the resultant melody at a "p" marking as in mm. 65-69, use a Flute 8' on the manual with Flutes 16' and 8' on the Pedal.

8) When the pedal ostinato occurs with the resultant melody at an "f" marking as in mm. 78-91, use Principals 8', 4', and 2' on the Great with Principals 16', 8', and light 4' with Reed 8' on the Pedal.

9) At the ostinato section in mm. 92-99 at the markings of "ff" over "f," use the Principal Chorus plus Mixture on the Great and Positiv coupled together. Play the right hand on the Great, left hand on the Positiv. On the Pedal, use the Principal Chorus plus Mixture with Reed 16'.

10) At the marking of "ffff" in m. 146, use the 32' stops in the Pedal, when available.

## APPENDIX

APPENDIX

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APPENDIX B

SPECIFICATIONS OF ORGANS

WHICH HAVE INFLUENCED HUMMEL

St. Augustinus Kirche  
Duisdorf, West Germany  
1968

Johannes Klais Orgelbau, Bonn

Hauptwerk

Praestant (case)	8'
Holzgedackt	8'
Principal	4'
Holztraverse	4'
Gemshorn	2'
Sesquialtera 1-3f.	
Mixtur 4f.	
Dulcian (en chamade)	16'
Trompete	8'

Schwellwerk

Rohrflöte	8'
Blackflöte	4'
Principal	2'
Nasard	1 1/3'
Ninth	8/9'
Cymbel 3f.	
Krummhorn (case)	8'
Tremulant	

Pedal

Subbass	16'
Principal (case)	8'
Holzoctav	4'
Piffaro	2 + 1'
Fagott	16'

mechanical action  
electric stop action  
manuals - 56 notes  
pedal - 30 notes

Apostelkirche  
 Bergrheinfeld, West Germany  
 1975  
 Erbaut von Orgelbau Klais, Bonn

Hauptwerk (C-g <sup>3</sup> )		Schwellwerk (C-g <sup>3</sup> )		Positiv (C-g <sup>3</sup> )	
Holzquintade	16'	Bordun	8'	Rohrflöte	8'
Principal	8'	Gamba	8'	Hohlflöte	4'
Spitzflöte	8'	Schwebung	8'	Nasard	2 2/3'
Octave	4'	Principal	4'	Principal	2'
Rohrflöte	4'	Blockflöte	4'	Terz	1 3/5'
Superoctave	2'	Spillpfeife	2'	Cymbel	1'
Cornet 5f.	8'	Larigot	1 1/3'	Bärpfeife	8'
Mixtur 5f.	2'	Scharff 4f.	1'		
Trompete	8'	Dulcian	16'		
Trompeta de batalla	8'	Hautbois	8'		
		Clairon	4'		

Pedal (C-f<sup>1</sup>)

Principal	16'
Subbass	16'
Octave	8'
Trichtergedackt	8'
Holzflöte	4'
Rauschpfeife 4f.	4'
Posaune	16'
Holztrompete	8'

mechanische Spieltraktur

St. Mary's Church  
Hälsingborg, Sweden  
1959

Marcussen and Sons, Abenrade, Denmark

Hauptwerk

Quintadena	16'
Rohrflöte	8'
Principal	8'
Octave	4'
Spitzflöte	4'
Quint	2 2/3'
Octave	2'
Mixtur	VI-VIII
Zimbel	III
Trompete	16'
Trompete	8'

Rückpositiv

Gedeckt	8'
Quintatön	8'
Principal	4'
Rohrflöte	4'
Octave	2'
Nasat	1 1/3'
Sequialtera	II
Scharf	V-VI
Dulcian	16'
Krummhorn	8'

Brustwerk

Gedeckt	8'
Blockflöte	4'
Principal	2'
Waldflöte	2'
Sifflöte	1'
Zimbel	II
Schalmeye	8'
Regal	4'

Pedal

Principal	16'
Subbass	16'
Octave	8'
Gedeckt	8'
Octave	4'
Nachthorn	2'
Mixtur	VI
Fagott	32'
Posaune	16'
Dulcian	16'
Trompete	8'
Trompete	4'

mechanical action

St. Lambertikirche  
Oldenburg, West Germany  
1972  
Built by Alfred Führer, Wilhelmshaven

Hauptwerk (13)	Brustwerk (9) (im Schwellwerk)	Schwellwerk (16)	Pedal (12)
Pommer 16'	Gedackt 8'	Bordun 16'	Principal 16'
Principal maior 8'	Quintade 8'	Principal 8'	Subbass 16'
Principal minor 8'	Principal 4'	Holzgedackt 8'	Oktave 8'
Spitzflöte 8'	Koppelflöte 4'	Gamba 8'	Spillflöte 8'
Oktave 4'	Oktave 2'	Voix Céleste 8'	Oktave 4'
Nachthorn 4'	Quinte 1 1/3'	Oktave 4'	Quintade 4'
Quinte 2 2/3'	Sesquialtera 2f. 1'	Gemshorn 4'	Blockflöte 2'
Oktave 2'	Scharf 4f. 1'	Nasat 2 2/3'	Mixtur 5f. 2 2/3'
Cornett (8+4+2 2/3+2+1 3/5') 2'	Regal 8'	Flachflöte 2'	Posaune 16'
Mixtur maior 6--8 f. 2'	Tremulant	Terz 1 3/5'	Dulcian 16'
Mixtur minor 2/3' 3 f.		Oktave 1'	Trompete 8'
		Mixtur 7f. 1 1/3'	Zink 4'
		Terz-Cymbel 3f. 1/6'	Koppel H/P B/P S/P
		Bombarde 16'	
		Oboe 8'	
		Clairon 4'	
		Koppel B/S	
		Tremulant	

Schleifladen, mechanische Spieltraktur  
Elektrische Registersteuerung mit fünf Vorwahlkombinationen (System Führer), zusätzlich Pedalkombinationen und eine Quangenkombination  
Register-Crescendo (als Balanciertritt)

Dwight Chapel, Yale University  
New Haven, Connecticut  
1971  
von Beckerath, Hamburg

Hauptwerk	Positiv	Schwellwerk	Pedal
Bourdon	16'		16'
Principal	8'	Gedackt	Principal
Rohrflöte	8'	Principal	Subbass
Octave	4'	Waldflöte	Octave
Spielflöte	4'	Siffelöte	Gedackt
Nasat	2 2/3'	Terzian	Octave
Octave	2'	Cymbel	Hohlflöte
Flachflöte	2'	Trichterregal	Nachthorn
Tierce	1 3/5'	Tremulant	Mixture
Mixture	V		Posaune
Trumpet	8'		Trumpet
			Schalmel
			Tremulant

mechanical action

The Four Organs of the Münster  
Freiburg-im-Breisgau, West Germany

CHORORGEL - Rieger-Orgelbau; Schwarzach/Vorarlberg

<u>Hauptwerk</u>		<u>Rückpositiv</u>		<u>Pedal</u>	
Gedacktpommer	16'	Gemshorn	8'	Subbass	16'
Prinzipal	8'	Gedackt	8'	Oktavbass	8'
Hohlfloßte	8'	Oktav	4'	Gedacktbass	8'
Oktav	4'	Koppelfloßte	4'	Spillfloßte	4'
Spitzgedackt	4'	Oktavin	2'	Hintersatz	III
Sesquialter	2 2/3'	Quinte	1 1/3'	Bombarde	16'
Waldfloßte	2'	None	8/9'	Schalmay	4'
Mixtur	VI	Zimbel	III		
Trompete	8'	Musette	8'		
		Tremolo			

LANGSCHIFFORGEL - Marcussen and Sons, Abenrade, Denmark

<u>Hauptwerk</u>		<u>Rückpositiv</u>		<u>Pedal</u>	
Prinzipal	8'	Gedackt	8'	Prinzipal	16'
Rohrfloßte	8'	Prinzipal	4'	Oktav	8'
Oktav	4'	Rohrfloßte	4'	Oktav	4'
Blockfloßte	4'	Gemshorn	2'	Hintersatz	V
Oktav	2'	Siffloßte	1 1/3'	Fagott	16'
Mixtur	V-VII	Sesquialter	II	Schalmay	4'
Trompete	8'	Scharf	IV-VI		
		Dulzian	8'	<u>Koppel</u>	
		Tremolo		HW + RP	
				P + HW	
				P + RP	
				P + RP 4'	

# MARIENORGEL - Rieger-Orgelbau, Schwarzach/Vorarlberg

<u>Hauptwerk</u>		<u>Positiv</u>		<u>Schwellwerk</u>	
Prinzipal	16'	Prinzipal	8'	Gedacktpommer	16'
Oktave	8'	Metallgedackt	8'	Bleiprinzipal	8'
Rohrflöte	8'	Prinzipal	4'	Spillpfeife	8'
Spitzflöte	4'	Rohrflöte	4'	Unda maris	8'
Oktave	4'	Gemshorn	2'	Oktave	4'
Spitzquinte	2 2/3'	Gemssquinte	1 1/3'	Querflöte	4'
Oktave	2'	Sesquialter	II	Nasat	2 2/3'
Mixtur	VII	Scharf	IV-VI	Flautino	2'
Cymbel	III	Dulzian	16'	Terz	1 3/5'
Kornett	V	Schalmay	8'	Obertöne	1 3/5' - 1 1/3'
Trompete	16'	Tremolo			8/9' - 8/15'
Trompete	8'			Mixtur	V-VII
Klarine	4'			Terzzymbel	III
				Fagott	16'
				Trompete	8'
				Franz. Oboe	8'
				Klarine	4'
				Tremolo	
<u>Brustwerk</u>		<u>Pedal</u>			
Holzgedackt	8'	Prinzipalbass	16'		
Blockflöte	4'	Subbass	16'		
Prinzipal	2'	Oktave	8'		
Gedacktfloete	2'	Gedackt	8'		
Terzian	1 3/5' - 1 1/3'	Oktave	4'		
Oktave	1'	Koppelflöte	4'		
Glockenzymbel	II	Nachthorn	2'		
Vox humana	8'	Rauschpfeife	III		
Cembalo-Regal	4'	(5 1/3' - 3 1/5' - 2 2/7')			
Tremolo		Mixtur	VI		
		Contrafagott	32'		
		Trompete	16'		
		Trompete	8'		
		Zink	4'		
		Tremolo			



MICHAELORGE L - Gebr. Späth, Ennetach

<u>Hauptwerk</u>		<u>Schwellwerk</u>		<u>Pedal</u>	
Gedacktpommer	16'	Italian Prinzipal	8'	Prinzipalbass	16'
Prinzipal	8'	Gedackt	8'	Subbass	16'
Gemshorn	8'	Oktave	4'	Oktavbass	8'
Rohrflöte	8'	Rohrflöte	4'	Gedacktbass	8'
Oktav	4'	Quinte	2 2/3'	Choralbass	4'
Nachthorngedackt	4'	Nachthorn	2'	Hintersatz	IV
Quinte	2 2/3'	Terz	1 1/3'	Stillposaune	16'
Prinzipal	2'	Scharf	IV-VI	Klarine	4'
Mixtur	IV-VI	Trompete harm.	8'		
Trompete	8'	Klaron	4'		
		Tremolo			

## APPENDIX C

## Complete Works of Bertold Hummel

1948	<u>Bläsertrio</u> für Flöte, Klarinette in B, und Fagott	ms	13'
	<u>Duo</u> für Violine und Violoncello	ms	9'
	<u>Streichtrio in E</u> für Violine, Viola und Violoncello	ms	12'
	<u>Kleine Sonate</u> für Klavier	ms	10'
1949	<u>Sonatine</u> für Trompete und Klavier, Op. 1	Simrock	3'30"
1950	<u>Sonate in F</u> für Violoncello und Klavier, Op. 2	ms	14'
	<u>Weinachtliche Suite</u> für Orchester	ms	13'
1951	<u>1. Streichquartett</u> , Op. 3	ms	16'
	<u>Concertante Ouvertüre</u> für Orchester	ms	8'
1952	<u>Fantasie</u> für Violoncello solo	ms	5'
	<u>Introduktion, Arioso und Fuge</u> für Orgel, Op. 4	ms	16'
	<u>Missa Brevis</u> (mit Credo) für Gemeinde Chor und Bläser, Op. 5	ms	18'
	<u>Sonate</u> für Violine und Klavier, Op. 6	Simrock	14'30"
	<u>Invocation 52</u> für Klavier, Op. 7	Simrock	5'
	<u>Arioso</u> für Violine und Klavier	ms	5'
1953	Kantate: <u>Offenbarung neuen Lebens</u> , für Altsolo, Chor und Orchester, Op. 8	ms	15'
1954	<u>Klaviertrio</u> für Violine, Violoncello und Klavier, Op. 9	Simrock	12'

1954	Oper: <u>Des Kaisers neue Kleider</u> , Op. 10	ms	55'
	<u>Paraphrase über ein Alemannisches Volkslied</u> , bearbeitung für 4 Hörner	ms	10'
1955	<u>Sonata Brevis</u> für Violoncello und Klavier, Op. 11	Simrock	13'
	<u>Tripartita</u> für Orgel, Op. 12	Simrock	11''
1956	<u>Südafrikanische Suite</u> für Orchester, Op. 13	Edition modern	18'
	<u>Pan 56</u> , Poem für Soloflöte und Kammerorchester	Edition modern	8'
	<u>Scherzo</u> für Fagott und Kammerorchester	ms	5'
	<u>Fantasie</u> für Viola und kleines Orchester	ms	6'
	<u>Burleske</u> für Klavier und kleines Orchester	ms	5'
	Kantate: <u>Du mein ewig Licht</u> für Chor und kleines Orchester	ms	8'
1957	<u>Capriccio</u> für Violine, Viola und Violoncello, Op. 14	Simrock	12'
	<u>Missa Brevis</u> (ohne Credo) für Vorsänger, Unisonchor, Gemeinde und Orgel	ms	12'
	hiervon bearbeitung für Sopran-Altstimmen und Orgel	ms	
1958	<u>Divertimento Capriccioso</u> für Cembalo und Kammerorchester (nach Pergolesi), Op. 15	Simrock	16'
	<u>Missa Cantabo Domino</u> für gemeinde Chor a capella, Op. 16	Coppenrath	14'
	Kantate: <u>Dem König der Ewigkeit</u> für Chor und Instrumente, Op. 18	ms	16'
	Motet: <u>Dem König der Herrlichkeit</u> für 6-8 stimmig gemeinde Chor a capella, Op. 18	ms	20'
	<u>Kleine Suite</u> für Violoncello und Klavier, Op. 19a	Simrock	11'

- |      |   |         |        |
|------|---|---------|--------|
| 1959 | <u>1. Sinfonie</u> für Streicher in gross<br>Besetzung, Op. 20  | Simrock | 22'    |
|      | Kantate: <u>Zum Fest der Hl. Anna</u> für<br>Chor und Orgel   | ms      | 14'    |
| 1960 | <u>Drei kleine Stücke</u> für<br>Streichorchester, Op. 19b  | Bosse   | 12'    |
|      | Kantate: <u>Lob der Mutter</u> für Frauenchor<br>und kl. Orchester  | ms      | 12'    |
| 1961 | <u>Paraphrase über ein Alemannisches<br/>Volkslied</u> für 4 Posaunen   | ms      | 10'    |
|      | <u>40 Chorale</u> für 4 Posaunen  | ms      |        |
| 1962 | <u>Adagio</u> für Orgel, Op. 21   | Simrock | 8'     |
|      | <u>Bläserquintett</u> für Flöte, Oboe,<br>Klarinette in B, Horn in F und Fagott                                   | Simrock | 12'30" |
|      | Ballett: <u>Pas de Deux</u> für gr.<br>Orchester, Op. 23  | Simrock | 13'    |
|      | <u>Episoden</u> für gr. Orchester, Op. 23<br>(Konzertfassung des Ballett, <u>Pas de Deux</u> )                    | Simrock | 13'    |
| 1963 | Kantate: <u>Lauda Sion</u> für Chor und<br>Orchester, Op. 24  | ms      | 16'    |
|      | <u>Fantasie</u> für Orgel, Op. 25   | Simrock | 14'    |
|      | <u>Suite</u> für Klarinette solo, Op. 26a   | Simrock | 11'    |
|      | <u>Arioso</u> für Violoncello und Klavier   | Simrock | 4'     |
| 1964 | <u>Suite</u> für Oboe solo, Op. 26b   | Simrock | 12'    |
|      | Hymnische Kantate: <u>Zum Lobe der Musik</u><br>für Sopran solo, Bariton solo,<br>Männerchor und Posaunenquartett | ms      | 11'    |
|      | Kantate: <u>Nun Lobet Gott im hohen Thron</u><br>für gem. Chor, Gemeinde und Orgel                                | Pustet  | 7'     |
| 1965 | <u>Concertino</u> für Bassethorn und<br>Streichorchester, Op. 27  | Simrock | 15'    |
|      | <u>Fünf Bagatellen</u> für 6 Klarinetten,<br>Op. 28 (Klar. in Es, 2 Klar. in B,<br>Bassklar. und 2 Bassethörner)  | Simrock | 10'    |

1965	<u>Ludi a Tre</u> für Oboe, Schlagzeug und Klavier, Op. 29	Simrock	18'30"
	<u>Proprium vom Ostersonntag</u> (Dt) für Vorsänger, Chor, Gemeinde und Orgel	Echter	10'
1966	<u>2. Sinfonie</u> ("Reverenza") für gr. Orchester, Op. 30	Simrock	25'
1967	<u>Würzberger Dommesse</u> (Dt) für Soli, Chor, Gemeinde und gr. Orchester, Op. 31 (dieselbe Bearbeitet für Soli, Chor, Gemeinde, Streicher und Orgel) Gemeindeblatt	ms ms Verlag Echter	30'
	<u>Proprium vom Fest der Frankenapostel</u> für Soli, Chor Gemeinde und gr. Orch. Gemeindeblatt	ms Verlag Echter	20'
	<u>Deutsches Psalmenproprium</u> für Vorsänger, Chor, Gemeinde und Orgel	Orbis	10'
1968	<u>Duo Concertante</u> für Violoncello und Harfe, Op. 33	ms	14'30"
	<u>Andantino</u> für Harfe	ms	4'
1969	<u>Miniaturen</u> für Klarinette in B und Klavier, Op. 34	Simrock	5'15'
	<u>Sonatine</u> für Violine und Klavier, Op. 35a	Simrock	8'
	<u>Sonatine</u> für Viola und Klavier, Op. 35b	Simrock	8'
	<u>Sonatine</u> für Violoncello und Klavier, Op. 35c	Simrock	8'
	<u>Divertimento</u> für vier Violinen, Op. 36	Simrock	10'
	<u>Metamorphosen</u> für Gitarre solo, Op. 37	Simrock	8'30"
1970	<u>Fresken 70</u> für Percussionsquartett, Op. 38	Simrock	12'
	<u>Sinfonietta</u> für gr. Blasorchester, Op. 39	Simrock	15'
1971	<u>Metamorphosen über B-A-C-H</u> für Orgel und 11 Bläser (2 Ob., E.H., 2 Fg., 3 Trp., 3 Pos.)	Simrock	22'

- |      |  |           |        |
|------|--|-----------|--------|
| 1971 | <u>Yume</u> für Soloflöte und Tonband, Op. 41  | ms        | 11'    |
|      | <u>Drei Marianische Fresken</u> für Orgel,<br>Op. 42   | Simrock   | 20'    |
|      | 1. Salve Regina  |           |        |
|      | 2. Ave maris stella  |           |        |
|      | 3. Regina caeli  |           |        |
| 1972 | <u>Klangfiguren</u> für Streicher, Op. 43  | Schott    | 9'     |
|      | <u>Alleluja</u> für Orgel, Op. 44  | Simrock   | 8'     |
|      | <u>Biblische Szenen</u> für Oboe und Orgel,<br>Op. 45  | Simrock   | 18'    |
|      | Motet: <u>Ehre sei Gott</u> (Gloria) für gem.<br>Chor a capella  | ms        | 6'     |
|      | 2. <u>Streichquartett</u> , Op. 46   | Simrock   | 14'    |
|      | <u>Bläseroktett</u> , Op. 47 (Fl., Klar. in B,<br>2 Fg., 2 Trp., 2 Pos.)                                       | Simrock   | 16'15" |
| 1973 | 5 <u>Moments Musicaux</u> für Oboe,<br>Klarinette in B und Fagott  | Simrock   | 11'    |
|      | <u>Stille vor dem Sturm</u> , Sinfonische<br>Dichtung für gr. Orchester (nach einem<br>Gemälde von Hans Thoma) | Schuberth | 10'    |
|      | <u>Kontraste</u> für Streicher, Op. 50<br>(auch in gr. Besetzung möglich)                                      | Schott    | 18'    |
|      | <u>Fünf Epigramme</u> für Fagott solo, Op. 51  | Simrock   | 7'     |
| 1974 | Kantate: <u>Der Rabe und der Fuchs</u> für<br>4-stimmigen Männerchor, Schlagzeug<br>und Klavier                | ms        | 5'     |
|      | <u>Sonatine</u> für Violoncello und Klavier,<br>Op. 52a  | Simrock   | 7'     |
|      | <u>Sonatine</u> für Viola und Klavier, Op. 52b   | Simrock   | 7'     |
|      | <u>Pentafonia</u> für Schlagzeug und<br>Streicher, Op. 53  | Simrock   | 26'    |
| 1975 | Motet: <u>Dankhymnus</u> für gem. Chor<br>a capella  | ms        | 8'     |
|      | Kantate: <u>O, Du Fröhliche</u> ,<br>Choralfantasie für 2 gem. Chöre, 2 Trp.<br>und 4 Orgeln                   | ms        | 10'    |

1975	Ballett: <u>Die letzte Blume</u> , Op. 55a	Simrock	55'
	<u>Sinfonische Suite</u> für gr. Orchester, Op. 55b (nach dem Ballett <u>Die letzte Blume</u> )	Simrock	32'
	<u>Sonatine</u> für Klavier, Op. 56	ms	9'
	<u>Ikonen</u> für Vibrafon, Op. 57	Peters	12'
	<u>Romanze</u> für Viola und Klavier	ms	3'
	<u>Romanze</u> für Violoncello und Klavier	ms	3'
1976	<u>Fünf Szenen für zwei Schlagzeuger</u> , Op. 58	Zimmermann	12'
	<u>Sonatine</u> für Posaune und Klavier, Op. 59	Zimmermann	10'
	<u>Trio</u> für Flöte, Oboe und Fagott, Op. 60	Schuberth	11'
	<u>Eine kleine Blasmusik</u> für 3 Trompeten und 3 Posaunen, Op. 61	Schott	12'
	<u>Adagio</u> für Streichtrio (in memoriam B. Britten), Op. 62	Schuberth	5'
	<u>Divertimento</u> für Viola und Engl. Horn	ms	10'
	<u>Divertimento</u> für Violoncello und Fagott	ms	10'
	<u>Bläasersätze zum "Gotteslob"</u>	Bonifacius	12'
1977	<u>Dialoge</u> für Violine und Orgel, Op. 63	ms	17' 30"
	<u>Suite</u> für Horn solo, Op. 64	Zimmermann	8'
	<u>Fantasia Gregoriana</u> für gr. Orchester, Op. 65	Schuberth	10'
	<u>Oregonsinfonie</u> für gr. Blasorchester, Op. 67	ms	30'
1978	<u>Sinfonia piccola</u> für Kontrabässe, Op. 68	ms	22' 30"
	<u>Invocationes</u> für Trompete und Orgel, Op. 68	Schott- Mainz	22'
	<u>Epigramme</u> für Streicher, Op. 69a	Pelerg	11'

1978	<u>Sonatine</u> für Kontrabass und Klavier, Op. 69b	ms	13'
	<u>Konzert</u> für Schlagzeug und Orchester, Op. 70	Schott- Mainz	20'
1979	<u>6 Lieder nach Texten von Hermann Hesse</u> , Op. 71a	Schuberth	24'
	<u>9 Lieder nach Texten von Theodor Storm</u>	ms	27'
	<u>Faustszenen</u> für Bläser und Schlagzeug-ensemble, Op. 72	Schuberth	48'30"
1980	<u>Visionen</u> für grosses Orchester (nach der Apokalypse des Hl. Johannes), Op. 73	Schott- Mainz	21'
	<u>Im memoriam</u> für Schlagzeug und Orgel, Op. 74	Simrock	17'20"
1981	<u>Sonatine</u> für Horn und Klavier, Op. 75a	Schott- Mainz	12'
	<u>Notturmo</u> für Klavier, Op. 75b	Schott- Mainz	4'
	<u>Klangfarben</u> für Streicher, Op. 75c	ms	10'
	<u>Trio</u> für Klarinette, Viola und Klavier, Op. 76a	ms	17'
1982	<u>Burleske</u> für Bläserquintett, Op. 76b	ms	4'
	<u>Suite</u> für Violine solo	ms	12'
ohne opus-Zahl:			
	Motette: <u>Lobe den Herrn meine Seele</u>	Coppenrath	
	<u>Meditation</u> für Klarinette solo	Schuberth	



## APPENDIX D

## Discography of the Organ Works of Bertold Hummel

1. Hummel, Bertold. Bertold Hummel--Marianische Fresken, Biblische Szenen.

Günther Kaunzinger, organ.  
Kurt Hausmann, oboe.

Christophorus Verlag            SCGLX 73-874  
(Freiburg-im-Breisgau)

2. Hummel, Bertold. Dieter Weiss spielt an der Führer-Orgel, St. Lamberti, Oldenburg--Fantasie, Op. 25; Alleluja, Op. 44.

Dieter Weiss, organ.

Calig-Verlag                    CAL 3o422  
(München 19)

3. Hummel, Bertold. Violine und Orgel: Hummel, Dialogue; Gibbs, Sonate; Vitali, Chaconne.

Boris Goldstein, violine.  
Claus Kühnl, orgel.

Christophorus Verlag            SCGLX 73-902  
(Freiburg-im-Breisgau)

## APPENDIX E

Errors in the Published Organ Compositions  
of Bertold Hummel

1. Adagio, Op. 21. In the last measure (m. 120), change the present eighth note to a dotted quarter note. A decrescendo is to be made while holding the note.
2. Alleluia, Op. 44. In measure 57, the last note of the measure should be changed from a d-natural to a d-sharp.
3. Drei marianische Fresken, Op. 42, No. 3, "Regina Caeli." In the next to the last measure (m. 168), the chord of beat three should be changed from its present state to an F-major chord, exactly like the chord in the last measure.
4. Drei marianische Fresken, Op. 42, No. 3, "Regina Caeli." A dynamic marking of "fff" should appear at the beginning of the pedal statement.
5. Drei marianische Fresken, Op. 42, No. 3, "Regina Caeli." Measure 56 lacks a necessary meter sign. It should be 5/8 in all staves.

## APPENDIX E

### Errors and Changes in the Published Organ

#### Compositions of Bertold Hummel

##### Tripartita, Op. 12.

1. The tempo marking of the "Ostinato" movement should be changed from quarter note = 112 to quarter note = 172.
2. The tempo marking of the "Fantasia" movement should be changed from eighth note = 88 to eighth note = 76-88 (according to hall acoustics).
3. In measure 79 (page 20), the ritard should extend to measure 80 where the tempo marking of quarter note = 80 should appear.

##### Adagio, Op. 21.

1. In measure 59 (page 6), the sign should appear between the pedal note E and the pedal note F. The Posaune should be taken off until it is readded in measure 61.
2. In measure 72 (page 7), the sign should appear after the pedal note in that measure.
3. Measure 113 (page 11) contains two errors. A tie should appear between the first two G's of the right hand. In the left hand, the D $\flat$  quarter note should be followed by a sixteenth note, not an eighth note, as indicated.
4. In the last measure (m. 120, page 11), change the present eighth notes (A and F $\sharp$ ) to dotted quarter notes. A decrescendo is to be made while holding these notes.

##### Drei marianische Fresken, Op. 42, No. 1, "Salve Regina."

1. In measure 84 (page 12), the first pedal note of the ~~measure should be changed from~~ and E-natural to an E $\flat$ .

Drei marianische Fresken, Op. 42, No. 3, "Regina caeli."

1. A dynamic marking of "fff" should appear at the beginning of the opening pedal statement.
2. In measure 51 (page 7), the last note in the manual arpeggio should be a G, not an F, as indicated.
3. In measure 56 (page 7), a meter sign of 5/8 should appear in all staves.
4. In the next to the last measure (m. 168, page 16), the chord of beat three should be changed from its present state to an F-major chord, exactly like the chord in the last measure.

Alleluia, Op. 44.

1. In measure 57 (page 7), the last note of the measure should be changed from a D-natural to a D#.
2. In measure 57 (page 7), the tempo of quarter note = 88 should appear.
3. In measure 70 (page 9), the tempo marking should be changed from quarter note = 96 to quarter note = 88.
4. In measure 103 (page 12), the tempo marking should be changed from quarter note = 96 to quarter note = 116.
5. In measure 109 (page 12), the tempo marking of quarter note = 88 should appear.
6. In measure 119 (page 13), the tempo marking should be changed from quarter note = 96 to quarter note = 116.
7. In measure 124 (page 14), the tempo marking should be changed from quarter note = 88 to quarter note = 108.
8. In measure 132 (page 15), the tempo marking should be changed from quarter note = 88 to quarter note = 96.
9. In measure 140 (page 16), the tempo marking of quarter note = 88 should appear.
10. In measure 142 (page 16), the tempo marking should be changed from quarter note = 76 to quarter note = 88.
11. In measure 146 (page 16), the tempo marking should be changed from quarter note = 40 to quarter note = 52.

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N. Simrock, Elite Edition 3362, 1970.

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Christophorus Verlag, Freiburg-im-Breisgau. SCGLX 73-902.

## Vita

Larry Dean Crummer was born in Lake City, Iowa, on July 19, 1949. After residing in Gowrie, Iowa, and Webster City, Iowa, he graduated from Fort Dodge Senior High School, Fort Dodge, Iowa, in 1967.

In the fall of 1967, he entered Morningside College in Sioux City, Iowa, and in June of 1971 graduated with a B.M. in organ, summa cum laude, with Comprehensive Honors in Music. Organ study at Morningside College was with Dr. Charles McClain and Dr. Lawrence DeWitt.

The following August he entered Indiana University on a University Fellowship and studied organ with Dr. Oswald G. Ragatz. He graduated in August of 1973 with a Master of Music degree in organ and church music "with high distinction." A Performer's Certificate in Organ was awarded to him for his master's organ recital.

Doctoral study was begun at Indiana in the fall of 1973. While pursuing the doctoral degree, he held an Associate Instructorship in organ.

In the fall of 1975, he was appointed Assistant Professor of Music at Southern Oregon State College, Ashland, Oregon, where he taught organ, theory, music history, piano, flute, voice and conducted the Concert Choir.



In the fall of 1981, he was appointed to the faculty of Evergreen Valley College in San Jose, California. While at Evergreen Valley College, he joined the management of Nyquist Recitals.

All requirements for the Doctor of Music degree were completed in January 1983.

To Professor Hummel -

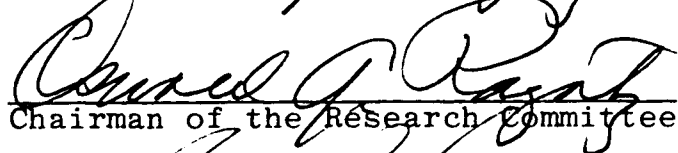
a warm and generous "Thank you"  
for all of your help in preparing  
this dissertation. My gratitude extends  
far beyond any words that I can express.

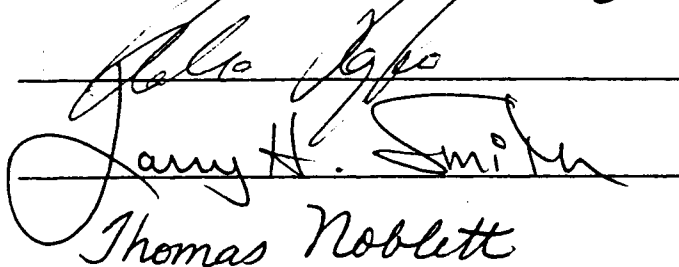
Warmest regards  
and  
Heartfelt thanks,

Larry Crummer  
May 20, 1984

Accepted by the faculty of the School of Music,  
Indiana University, in partial fulfillment of the require-  
ments for the degree Doctor of Music.

  
Director of Document

  
Chairman of the Research Committee

  
Thomas Noblett