
DISSERTATION

Presented to the Graduate Council of the University of North Texas in Partial Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Choonhae Kim Lee, B.M., M.M.
Denton, Texas
December, 1989

This dissertation is a study of the styles shown in Reubke's The 94th Psalm. As a student of Hermann Bönicke, Theodor Kullak, and Adolf Marx, Reubke was trained in the masters of the Baroque and Classical traditions. Written after his study with Franz Liszt in the newer style, The 94th Psalm is a crystallization of these various influences into his own personal style, a remarkable achievement at age twenty three. It is a synthesis of two different styles of organ music at the time; the traditional and conservative represented by Mendelssohn and Schumann, and the progressive by Liszt.

Reubke's unique approach to the sonata form in the "double function" unified three individual movements into one musical entity by the use of the cyclic theme. The harmony and the tonality are advanced and anticipate the late nineteenth-century style. As the first programmatic organ music in the nineteenth century, The 94th Psalm is an idiomatic organ work which employed the virtuoso piano technique of the time. In spite of Reubke's young age, The 94th Psalm demonstrates his great maturity. His wish to express himself is realized in the work in profound depth and imagination. Through the psalm text he poured out his mind and soul with tremendous energy.

In addition to the prevailing concept of the dominant influence of Liszt on the work, the study discusses in detail other aspects which are equally significant to The 94th Psalm, particularly the classical organ tradition of the time and Adolf Marx's influence.

After the introduction in Chapter I, Chapter II describes Reubke's family, his life including musical training and his works. Chapter II discusses the influences on The 94th Psalm; organ composition of the mid-nineteenth-century Germany, the influential teachers and their works. Chapter IV presents an analysis of the work, the programmatic feature, the characteristic harmony, and the cyclic use of the theme. Chapter V deals with the performance of The 94th Psalm: the characteristics of the mid-nineteenth-century organ in Germany, the registration, dynamic and expression marks, and published editions. The final Chapter VI is a conclusion.
Tape recordings of all performances submitted as dissertation requirements are on deposit in the University of North Texas Library.
ACKNOWLEDGMENT

I would like to express my sincere appreciation to Professor Dale Peters. His generous guidance and enthusiasm greatly encouraged me during the course of this study. I am very honored to know him.

My family has played a good role in this study. To my husband, Sukhyung, I appreciate his support, encouragement and all typing works. He has been my better half in everything. I am very proud of him. To my children, Esther and Joseph, who are my joy and jewel, I give my best hug for them. During the hard times, they have behaved very well. I thank my mother who has encouraged to become a church musician, my parents-in-law, and my sisters and brother for their financial and spiritual support.

Finally, I dedicate this study to the LORD who will gladly accept my offering, because His Love is so great. He is the source of my strength.

Fairest Lord Jesus, Ruler of all nature
O thou of God and man the Son;
thee will I cherish, thee will I honor,
thou, my soul's glory, joy, and crown.

German composite; tr. pub. New York, 1850.
TABLE OF CONTENTS

ACKNOWLEDGMENT ........................................................................ iv
FIRST DISSERTATION RECITAL ................................................. vii
SECOND DISSERTATION RECITAL ............................................. viii
THIRD DISSERTATION RECITAL ............................................... ix
FOURTH DISSERTATION RECITAL ............................................ x
LIST OF TABLES ........................................................................ xi
LIST OF EXAMPLES ................................................................. xii

Chapter

I. INTRODUCTION ...................................................................... 1
II. REUBKE: BIOGRAPHY AND WORKS ...................................... 3
    Reubke Family .................................................................... 3
    Reubke's Life ................................................................... 4
    Reubke's Works ............................................................... 9

III. INFLUENCES ON THE 94TH PSALM ..................................... 12
    Organ Composition of the Mid-Nineteenth Century
    in Germany ....................................................................... 12
    Influences on The 94th Psalm ........................................... 14
    Liszt's Piano Sonata in B minor and
    Fantasy and Fugue on Ad nos ........................................ 18

IV. THE 94TH PSALM, THE MUSIC ........................................... 24
    Psalm Setting for Organ ................................................... 24
    Use of the Theme ............................................................ 30
    Structure of The 94th Psalm ............................................. 35
    Harmony and Other Features of The 94th Psalm ............... 40

V. PERFORMANCE OF THE 94TH PSALM ................................ 43
    Characteristics of the Mid-Nineteenth-Century Organ in Germany .......... 43
    The Merseburg Cathedral Organ Built by Ladegast (1855) .......... 46
    Registration of The 94th Psalm ........................................... 49
    Dynamic and Expression Marks in The 94th Psalm ................ 54
    Published Editions of The 94th Psalm ................................ 57
North Texas State University
School of Music

ORGAN RECITAL
Main Auditorium
April 22, 1985
8:15 P.M.

CHOONHAE LEE, Organ
Student of Charles S. Brown

PROGRAM

Symphony No. 4 for the Organ
I. Toccata
II. Fugue
III. Andante Cantabile
IV. Scherzo
V. Adagio
VI. Finale

Charles-Marie Widor
1844-1937

INTERMISSION

Passacaglia in C Minor BWV 582
Johann Sebastian Bach
1685-1750

Fanfare for Horn and Organ (1984)
Choonghae Lee

RICHARD TREMARELLO, Horn

Fantasie and Fugue in D Minor, Op. 135\textsuperscript{b}
Max Reger
1873-1916

This recital is presented in partial fulfillment of
the requirements of the degree Doctor of Musical Arts.
North Texas State University
School of Music

ORGAN RECITAL
Main Auditorium
April 29, 1986
6:30 P.M.

CHOONHAE LEE
Student of Dale Peters

PROGRAM

Grande pièce symphonique, op. 17
Andante serioso - Allegro non troppo e maestoso
Andante - Allegro - Andante
Allegro non troppo e maestoso

Choral-Improvisation
sur le "Victimae paschali"

INTERMISSION

Fantasia and Fugue in G minor BWV 542
Symphony in G Major
III. Passacaglia

This recital is presented in partial fulfillment of
the requirements of the degree Doctor of Musical Arts.
University of North Texas
School of Music

ORGAN RECITAL
Concert Hall
July 17, 1989
6:30 P.M.

CHOONHAE LEE
Organist

PROGRAM

_Fantasia Chromatica_  Jan Pieterszoon Sweelinck
1562-1621

_Chorale Fantasy_  
"Christ lag in Todesbanden"  Franz Tunder
1614-1667

_Prelude and Fugue in A Minor  S. 543_  Johann Sebastian Bach
1685-1750

_Sonata for Organ(1946)_  Anton Heiller
1923-1979

I. _Allegro non troppo_
II. _Lento_
III. _Con brio (Tempo di Toccata)_

This recital is presented in partial fulfillment of the requirements of the degree Doctor of Musical Arts.
University of North Texas
School of Music

GRADUATE LECTURE RECITAL

Main Auditorium
October 26, 1989
8:15 P.M.

CHOONHAE LEE, Organ

REUBKE'S THE 94TH PSALM, SYNTHESIS OF CONSERVATIVE AND PROGRESSIVE STYLES

The 94th Psalm

1 O LORD God, to whom vengeance belongs—O God, to whom vengeance belongs, shine forth!
2 Rise up, O Judge of the earth; render punishment to the proud.
3 LORD, how long will the wicked, how long will the wicked triumph?
6 They slay the widow and the stranger, and murder the fatherless.
7 Yet they say, "The LORD does not see, nor does the God of Jacob understand."

Adagio

17 Unless the LORD had been my help, my soul would soon have settled in silence.
19 In the multitude of my anxieties within me, your comforts delight my soul.

Allegro

22 But the LORD has been my defense, and my God the rock of my refuge.
23 He has brought on them their own iniquity, and shall cut them off in their own wickedness; the LORD our God shall cut them off.

Presented in partial fulfillment of the requirements of the degree Doctor of Musical Arts.
# LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Formal Design of Liszt's Piano Sonata in B minor by Newman</td>
<td>20</td>
</tr>
<tr>
<td>2</td>
<td>Structure of Fantasy and Fugue on <em>Ad nos</em></td>
<td>22</td>
</tr>
<tr>
<td>3</td>
<td>Rhythmic Procedure of The 94th Psalm</td>
<td>32</td>
</tr>
<tr>
<td>4</td>
<td>Formal Structure of The 94th Psalm</td>
<td>36</td>
</tr>
<tr>
<td>5</td>
<td>Formal Structure of the First Movement of The 94th Psalm</td>
<td>36</td>
</tr>
<tr>
<td>6</td>
<td>Formal Structure of the Third Movement of The 94th Psalm</td>
<td>38</td>
</tr>
<tr>
<td>7</td>
<td>Double Structure of The 94th Psalm</td>
<td>39</td>
</tr>
<tr>
<td>8</td>
<td>Major Key Area of The 94th Psalm</td>
<td>42</td>
</tr>
<tr>
<td>9</td>
<td>Specification of the Saint Jacobi Church Organ at Magdeburg (1855-1858)</td>
<td>45</td>
</tr>
<tr>
<td>10</td>
<td>Specification of the Merseburg Cathedral Organ (1853-1855)</td>
<td>47-48</td>
</tr>
<tr>
<td>11</td>
<td>Specification of the Magdeburg Cathedral Organ (1856-1861)</td>
<td>51-52</td>
</tr>
</tbody>
</table>
# LIST OF EXAMPLES

<table>
<thead>
<tr>
<th>Example</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Reubke’s Quotation from Liszt’s Sonata</td>
<td>11</td>
</tr>
<tr>
<td>2</td>
<td>Thematic Elements of Piano Sonata in B minor by Liszt</td>
<td>19</td>
</tr>
<tr>
<td>3</td>
<td>Hymn Tune from <em>Le prophète</em></td>
<td>22</td>
</tr>
<tr>
<td>4</td>
<td>The 94th Psalm, mm. 1-7</td>
<td>26</td>
</tr>
<tr>
<td>5</td>
<td>The 94th Psalm, mm. 137-139</td>
<td>27</td>
</tr>
<tr>
<td>6</td>
<td>Theme of the Fugue, mm. 317-323</td>
<td>28</td>
</tr>
<tr>
<td>7</td>
<td>Entry of the Second Fugue, mm. 430-434</td>
<td>29</td>
</tr>
<tr>
<td>8</td>
<td>The 94th Psalm, mm. 526-530</td>
<td>30</td>
</tr>
<tr>
<td>9</td>
<td>Theme of The 94th Psalm, mm. 1-4</td>
<td>30</td>
</tr>
<tr>
<td>10</td>
<td>Thematic Procedure of The 94th Psalm</td>
<td>34</td>
</tr>
<tr>
<td>11</td>
<td>Thematic Transformation of Piano Sonata in B-flat minor by Reubke</td>
<td>35</td>
</tr>
<tr>
<td>12</td>
<td>The 94th Psalm, mm. 96-97</td>
<td>55</td>
</tr>
</tbody>
</table>
CHAPTER I
INTRODUCTION

In the course of the history of music, there are a few unique personalities whose individuality and genius evoke particular admiration. In the field of organ music, Johann Sebastian Bach, Max Reger and Olivier Messiaen are certainly among them. Compared with the immense productivity of these three composers, Friedrich Julius Reubke (1834-1858) is remembered as the composer of a single masterpiece, The 94th Psalm, also called Organ Sonata on the 94th Psalm. By his early death at age twenty four, the great promise of his musical potential was cut short, to the sorrow of his fellow musicians.

In nineteenth-century German organ music, composers could be regarded as either conservative or progressive. Conservative composers, represented by Mendelssohn, Schumann, and Brahms, joined the traditions of Baroque counterpoint and Classical phrase structure with the harmonic style of their own time. Progressive composers, represented by Liszt and Reger, introduced the concept of organ music as virtuoso concert music requiring considerable technical proficiency and a bravura performance style.

As a student of Hermann Bönicke, Theodor Kullak, and Adolf Bernhard Marx, Reubke was trained in the masters of the Baroque and Classical traditions. Written after his study with Liszt in the newer style, The 94th Psalm is a crystallization of these various influences into his own personal style, a remarkable achievement at age twenty three.

The following study will examine the style, significance and historic position of The 94th Psalm in nineteenth-century organ music. In addition to the prevailing concept of the dominant influence of Liszt on the work, the study will discuss in detail other aspects which the writer thinks are more significant to The 94th Psalm, particularly the conservative style in terms of compositional technique, and the idiomatic writing for the instrument. The second chapter contains the life of Reubke, his musical training and works, and the third chapter discusses the influences on Reubke’s The 94th Psalm, including the status of organ composition in mid-nineteenth century Germany, his teachers, and their works. The fourth chapter presents an analysis of the music, including formal, harmonic and programmatic features, and the cyclic use of the theme. The last chapter discusses the performance problems of the work, including organ registration and published editions. For further biographical material, refer to the dissertation by Daniel
CHAPTER II

REUBKE: BIOGRAPHY AND WORKS

Reubke Family

The little town Hausneindorf had been a home for the Reubke family since Adolf Reubke (1805-1875) moved there in 1809. Adolf Reubke, the father of Julius, became a carver to support his mother and five younger brothers and sisters. The business was not successful. Later, he became a piano builder. According to the record, he built over 160 pianos until 1839. He had three sons, Friedrich Julius (1834-1858), the eldest, Carl Ludwig Emil (1836-1886), and Carl Ludwig Gerhardt Otto (1842-1913). When Julius and Emil were baptized, Adolf was listed as an instrument builder in the baptism entries, while Otto's baptism entry showed that Adolf's profession was an organ builder.

After a successful career as a piano builder, Adolf Reubke decided to become an organ builder in 1837. He was encouraged to be an organ builder after reading *Die Orgelbaukunst*, a manual on the art of organ building written in 1833 by Johann Gottlob Töpfer, organist of the city of Weimar. His firm became one of the most important German organ builders in nineteenth century, together with Eberhard Friedrich Walcker, Edmund Schulze, and Friedrich Ladegast. His successful organ business, based in Hausneindorf, became the significant economic source of the town in the latter half of the nineteenth century.

Little is known of the life of Julius's younger brother Emil Reubke (1836-1886). From 1860 he became a member of his father's firm. After succeeding his father in 1875, he experimented with various systems of actions. He built the first completely pneumatic action organ in Germany. With his father, he led their organ company to become one of the leading organ builders in nineteenth-century Germany.

---


3 Chorzempa, p. 16.

4 Chorzempa, p. 25.
The other younger brother, Otto Reubke (1842-1913) had quite a successful career as an organist, pianist, conductor, composer and music educator. He studied organ with August Gottfried Ritter, organist at the Magdeburg Cathedral, where Adolf Reubke built his new organ (1856-1861). Later, he entered the Berlin Conservatory, where he studied piano with Hans von Bülow and composition with Adolf Bernhard Marx and Carl Friedrich Weitzmann. In 1864, at the age of twenty two, Otto premiered his brother Julius's Piano Sonata in B-flat minor in the second chamber music concert at the Third Convention of the Allgemeinen Deutschen Musikvereien in Karlsruhe. Liszt, to whom it was dedicated by Julius, came from Rome, heard it, and praised Otto, saying "one of the most eminent organists I know." After the death of Julius in 1858, Otto became the editor of Julius' works. In his later life, he taught musicology, harmony and composition at the University of Leipzig. He composed several pieces, including five works for piano and songs, which were all published in Leipzig and showed the influence of Schumann.

Reubke's Life

Friedrich Julius Reubke was born in Hausneindorf near Quedlinburg on March 23, 1834, the eldest son of the musically well-established family. He was probably trained by the cantor at the village church school in his early childhood. Later, he studied with Hermann Bönicke (1821-1879), an organist, composer and theorist in Quedlinburg, who had a great influence on Reubke's future direction as a pianist, organist and composer. Except for August Gottfried Ritter, he was the only organ teacher of Reubke on record. During this period, Reubke wrote a little organ piece Trio in E-flat major.

By the time Reubke moved to Berlin for advanced study in 1851 at the age of seventeen, he was already proficient as an organist. He entered the newly founded Berlin Conservatory to study piano and composition. The five years of study in Berlin had a significant impact on Reubke's music. He had the best teachers available in piano and composition in Berlin. His piano teacher, Theodor Kullak (1818-1882), who was a very successful virtuoso and teacher, contributed to Reubke's mastery of piano technique. Kullak wrote two manuals for piano exercise, *Schule des Oktavenspiels* and *Die

---

5 Chorzempa, p. 27.

technischen Studien. During his study with Kullak, Reubke became a proficient pianist, learning Beethoven sonatas and Romantic literature. Adolf Bernhard Marx (1795-1866), Reubke's composition teacher, was one of the most renowned figures in music theory of his time. His influence on Reubke will be discussed in detail in a later chapter.

While Reubke studied in Berlin, he experienced diverse musical activities. The famous Royal Opera in Berlin, established in 1742, had a fine opera tradition through music directors such as Gasparo Spontini and Giacomo Meyerbeer. The other important music center was the Singakademie, famous for the major influence on Mendelssohn and his revival performance of Bach's St. Matthew Passion in 1829.

Two of Reubke's compositions were written for piano in the Berlin period: Mazurka in E major and Scherzo in D minor. He made two friends who were to be important to his future, Alexander von Winterberger, a student of the Conservatory and later a student of Liszt, and Hans von Bülow. On December 12, 1853, von Bülow sent a letter to Liszt recommending Reubke for study with him:

Alexander Winterberger's closest friend is a young man named Reubke, the best student at the Conservatory. He has talent for both composition and performance. Reubke just played Henselt's Piano Concerto the other day, and Alexander begged me to recommend this young man to you. After finishing his studies with Marx next year Reubke intends to come to Weimar and present himself to you in the hope that you will direct his final study.

When Liszt came to Berlin in December 1855 for the performance of his own works, Reubke decided to study with him, and the arrangement was made. The entire program of the December 6, 1855 concert consisted of the works of Liszt himself. Liszt remained in Berlin for the performance of Tannhäuser until January 7, 1856; this was the first Wagner opera that Reubke heard in Berlin.

Reubke went to Weimar in 1856 and entered the new musical environment centered around Liszt. Weimar was the cultural center of mid-nineteenth-century Germany. In Weimar, the center of musical activity was the Court Opera. In 1848 Liszt came to Weimar as director of the Court Opera and played a significant role in the performance of Wagner's opera. A principal advocate of Liszt was Richard Pohl, an influential poet of the time who

---


8 Chorzempa, p. 62.
had a close relationship with Liszt. Pohl, who became a literary defender of the school of musical thought centered around Liszt, was "the first to coin the triumvirate Berlioz-Liszt-Wagner as the proponents of a new school of music as seen against the epigonal writing of Schumann and Mendelssohn." After joining Karl Franz Brendel in the Neue Zeitschrift für Musik, where Brendel succeeded Schumann in 1844, Pohl wrote frequent articles about composers, concerts, reviews of this new school called Neudeutsche. The Neue Zeitschrift für Musik became virtually the literary organ of the movement. At this time Liszt and his circle of students, composers, and writers, who used to meet at Liszt's house, the Altenburg, were considered the avant garde of the new music in Europe.

By the time of his arrival at Weimar, Reubke's remarkable talent as a pianist and composer was noticed by Liszt and many musicians. Pohl once wrote about Reubke's gift as a pianist, saying that he is "most extraordinarily intellectual and free, genuinely artistically independent." Soon he became the most promising student of Liszt and absorbed the Lisztian style of composition quickly with his unique originality. During the Weimar period, he wrote his two monumental works; Piano Sonata in B-flat minor and The 94th Psalm in 1857.

From the Weimar circle, Reubke widened his musical world with many fellow musicians such as Hans von Bülow, continuing from the Berlin period, Peter Cornelius, Karl Tausig, Julius Schuberth, the Leipzig publisher of The 94th Psalm, and Brendel. The organists who were active in Weimar were Johann Gottlob Töpfer and his two pupils, Alexander Wilhelm Gottschalg, organist of the Weimar Court, and Alexander Winterberger, a young promising organist. At the age of twenty one, Winterberger performed Liszt's Fantasy and Fugue on Ad nos, ad salutarem undam (1850) at the organ dedication of Merseburg Cathedral in 1855. Later he also performed Prelude and Fugue on BACH (1855). Winterberger was the same age as Reubke, and his closest friend. Probably he was the one who kept Reubke's interest in organ music alive during the Weimar period even though Reubke had no formal organ teacher at the time. Carl Riedel, who founded the Riedel Verein in 1854, a choral society in Leipzig, was one of Reubke's

9 Chorzempa, p. 78.
10 Chorzempa, p. 78.
12 Chorzempa, p. 74.
friends in Leipzig. Reubke dedicated The 94th Psalm to him.

On June 17, 1857, another important concert took place at Merseburg Cathedral. By the invitation of David Hermann Engel, music director of the Cathedral, Reubke gave the first public performance of The 94th Psalm on the magnificent organ of four manuals and pedal which was the largest organ in Germany at the time. The program also included Mendelssohn's Organ Sonata No. 5, J. S. Bach's several alto arias, and D. H. Engel's oratorio *Winfried und die heilige Eiche bei Gosmar*. Brendel wrote about Reubke's performance, saying that Reubke has "very decided, outstanding talent, both as a composer and as a performing artist. Distinguishing are his wealth of imagination and the great freshness of invention."\(^{13}\) Richard Pohl also remarked that it was Reubke's first appearance as an organist and composer since he moved to Weimar and that he was "one of the favorites of his master Liszt."\(^{14}\)

Later Reubke gave a solo organ concert by the invitation of the Church of Veltheim as a benefit for the church fund.\(^{15}\) The program gives some indication of Reubke's repertory and improvisational skill. The program is:

- F. Liszt, Fantasy and Fugue on *Ad nos*
- J. S. Bach, Fugues in A minor and B minor
- F. Mendelssohn, Organ Sonata in B-flat major
- Improvisations on *Einfeste Burg* and *Christus ist mein Leben*

It is interesting to see that he did not include his The 94th Psalm. Inclusion of Bach's organ works seemed to be a standard custom at the time. But the inclusion of Mendelssohn's organ sonata and the Lutheran chorales allows us to see some other aspects of Reubke as a student of Liszt. As an organist, he was not an *avant garde* musician of the time, but rather an eclectic one.

After a short stay in Hausneindorf with his family for recuperation from illness, Reubke returned to Weimar in the fall and finally left the Weimar circle for Dresden at the end of 1857. In spite of constant pain, Reubke kept active as a musician. Before moving to Dresden, he was looking for a job to settle down. He applied for the post of organist at the Johanneskirche in Magdeburg, the town where his father Adolf built two large organs at the Saint Jacobi and the Magdeburg Cathedral. But the position was filled by Herr

---


\(^{14}\) Chorzempa, p. 103.

\(^{15}\) Chorzempa, p. 104.
Rebling without audition, due to local and personal reasons, though Reubke was a more qualified candidate for the position. Meanwhile, he was planning to write an opera and musical illustrations for piano on the text *Paul et Virginie*, a novel by Bernardin de Saint-Pierre. Neither of these plans was realized in his life.

On March 2, 1858, three months before his death, he gave his last public piano performance with other musicians at Hôtel de Saxe in Dresden. The program was as follows:

- Beethoven, Kreutzer Sonata
- Bach, Liszt's Transcription A minor Fugue
- Schubert, Trio in B minor
- Liszt, Twelfth Rhapsody
- Reubke, Scherzo

These works were very demanding technically and artistically. After this concert Felix Dräseke wrote the last review on Reubke before his death. Here is an extract of the review:

... Mr. Julius Reubke, who has been mentioned before in these pages with great distinction and justly so, as a notable composer and organ player, gave a concert... I see the major advantage of his virtuosity in the uncommon energy, probably from playing the organ, the spiritual warmth and dedication to the playing, and the fact that the execution remains noble, though strongly contrasted. Yet it is free of any affections... appear before public with a true mature and complete performance... I hear that Mr. Reubke is planning to settle here, and soon will give us the chance to hear his organ playing, which is said to be his major force.

In this long review, Dräseke presented a good description of Reubke's musical world. He also mentioned Reubke's illness and his major profession as an organist. Unfortunately, his wish to hear Reubke's organ playing did not come true because of the unexpected early death of Reubke about three months later.

After this concert, Reubke's health continued to deteriorate. He had to move to Pillnitz, the famous resort village on the Elbe near Dresden, at the end of May. However, the persistent chest illness, probably the same kind of illness that the pianist Chopin had, sometimes called consumption, did not get better. On June 3, 1858, Reubke died in

---

16 Stauffer, p. 29.
17 Stauffer, p. 30.
18 Songaylo, p. 123.
Pillnitz at the young age of twenty four. The following is the record of the Burial Book of the Church Maria am Wasser of Pillnitz-Hosterwitz:

Died: Thursday, June 3, 7:30 P.M.
Buried: Monday, June 7, in the stillness of the cemetery with a burial sermon
Mr. Julius Reubke, born in Hausneindorf near Quedlinburg, March 23, 1834;
a pianist, the eldest son of the organ builder Mr. Adolf Reubke;
a bachelor, twenty four years two months one week four days old.
Cause of death: lung attack
He died at the inn in Pillnitz, where he sought recovery.¹⁹

By calling on Reubke a pianist, people seemed to remember the last piano concert of Reubke on March 2, 1858.

When Liszt heard of his young student's death, he wrote a letter to Adolf Reubke who was working on the organ at Saint Jacobi Church in Magdeburg, expressing his deepest sympathy. In Weimar, a small memorial service was held. His friends in Weimar gathered together and Peter Cornelius presented a poem Beim Tode von Julius Reubke (at the death of Julius Reubke). Later he sent it to Reubke's family to express his sorrow and also to give consolation. Richard Pohl wrote the obituary in the Neue Zeitschrift für Musik on June 18, 1858:

Once again merciless death has struck one who was in the prime of his young life, one of those whose artistic future we were seeing so promissingly before us. The world knew him but little, and he had to die in the midst of his first achievements. But we have few men to lose who have equaled his worth at so youthful an age. And had he been allowed to stay with us his name would have equaled the most renowned, and the artistic world would one day have mourned him as deeply as now only his friends do.²⁰

Reubke’s Works

Reubke studied composition with Hermann Böncke, Adolf Bernhard Marx, and Franz Liszt. Each of his works represents the influence of a particular teacher. His compositions include two works for organ, Trio in E-flat major and The 94th Psalm, and

¹⁹ Chorzempa, p. 120.
a chorale figuration, three works for piano, Mazurka in E major, Scherzo in D minor and Piano Sonata in B-flat minor, and nine songs for mezzo-soprano.

The earliest composition is Trio in E-flat major for organ of two manuals and pedal. Written during the time of study with Bönicke (after 1845-1850), it is "a student composition in its orderly form and careful three-part writing." 21 And he was honored to have it included in the organ book Rinck, Fischer, Mendelssohn Album published by G. W. Körner of Erfurt.

The next works are piano pieces, Mazurka in E major and Scherzo in D minor, written during the Berlin period (1851-1856). The Mazurka is less well-known than the Scherzo. They display the traits of Marx's teaching in form, melody, structure and harmony. 22 Written in the style of Chopin's piano music, they are the result of Reubke's piano study with Theodor Kullak, a renowned pianist and teacher of the time. 23 Sometime in early January of 1858, the Scherzo was published by Kühn of Weimar. It is said that the publication was to please his father. The review of the publication was written by Hans von Bülow in the Neue Zeitschrift für Musik, stating that it was written in the style of Chopin and Henselt, and that Reubke had more significant and deeper ideas to express as an organist. 24 The Scherzo is the only published work of Reubke which had a published review in his life time. In fact, this work and the Trio for organ are the only works published while he was alive.

The output during the Weimar period (1856-1857) includes his two large sonatas: Piano Sonata in B-flat minor and The 94th Psalm (Organ Sonata in C minor). Both sonatas are written in one-movement sonata form. The Piano Sonata, which began to be composed after he learned Liszt's Piano Sonata in B minor (1853), was completed in February 1857. The Sonata was dedicated to Liszt who played it for his students at his class. Reubke's brother Otto gave the first public performance of the Sonata in 1864 in the presence of Liszt.

Compared with his three earlier works, the Piano Sonata is more advanced in regard to scope, technical mastery, and particularly the style of the music. Inspired by

21 Chorzempa, p. 38.
22 Chorzempa, p. 61.
24 Chorzempa, Julius Reubke: Life and Works, p. 114.
Liszt's Sonata, the work is written in freer form than The 94th Psalm. Particularly in the first movement, a recitative (mm. 42-43) is a quotation from Liszt's sonata (mm. 470-471, the fugue theme). The Piano Sonata shows harmonic, coloristic, and stylistic advances which anticipate the styles of late Liszt, Wagner, Mahler, and Reger. Having learned the technique of thematic transformation from Liszt, Reubke set the work in three movements connected by transitional passages and recitatives, unified by the transformation of the theme.

**Example 1. Reubke's Quotation from Liszt's Sonata**

Reubke's Piano Sonata, mm. 42-43  
Liszt's Piano Sonata, mm. 470-471

The Piano Sonata demands the virtuoso keyboard technique of the nineteenth century but never becomes a mere technical display: it is full of imagination with charm and lyric quality. Raymond Songayllo stated that it is "accomplished in a manner strongly suggesting Richard Wagner's technique of continuous and evolving thematic statement and development, rather than the highly organized and sectionalized forms of Franz Liszt," as shown in his Piano Sonata in B minor. The Sonata of Reubke is much influenced both pianistically and harmonically by Liszt. However, Reubke's unique technique of sequential repetition and rhythmic persistence may have come from the long study of Beethoven sonatas with Marx in Berlin. The work was published posthumously by Schuberth in Leipzig.

---

25 Songayllo, p. 123.

26 Songayllo, p. 125.
CHAPTER III

INFLUENCES ON REUBKE'S THE 94TH PSALM

Organ Composition of the Mid-Nineteenth Century in Germany

After the death of J. S. Bach, the position and function of organ music changed greatly in Germany. The organ gradually changed from the polyphonic instrument "par excellence" in the Baroque period to the orchestral concert instrument in the Romantic period. It lacked the expressive and dynamic capabilities demanded by the new musical Empfindsamer Stil which already had begun during Bach's later life. Gradually the public audience moved from church and court to concert hall. Thus, the interest in organ music by the major composers rapidly declined with the rise of opera and orchestral music. The organist no longer had a pre-eminent position in musical life of the society. Georg Feder explained five interesting factors for the decline of organ music and literature:

Sociological reasons (contempt of organists), ideological reasons (emphasis of edification being hostile to arts; preference to emotions instead of the craft), reasons of musical syntax (advance of melodic and accordic homophony), instrumentalistic reasons (penetration of heterogeneous means of creation, based on compositions for piano, orchestra, vocal and string instruments) and technical reasons (changes in the construction and building of organs under the influence of the classical orchestra). ¹

In the nineteenth century, organists who continued the Bach tradition combined late-Baroque counterpoint with the contemporary style in a modest way. They were usually church organists who contributed the bulk of service music for the church. Mendelssohn was the first important composer of the time who actually had a major interest in organ music. His six organ sonatas were the first major organ music by a prominent composer of Germany since the death of Bach. With the classical tradition of music and the revival of Bach's music, Mendelssohn represented the conservatism which later opposed the new style by Liszt and Wagner.

The name organ sonata was first used by Mendelssohn for his compositions,

published in 1845. He was asked to write voluntaries by English music publishers, Coventry and Hollier. But he was not familiar with the form. He decided to write and title them as sonatas. The term sonata was more appealing and familiar to him. Because of Mendelssohn's great influence in the musical world of the time, many composers were attracted by the title. Rudolph Kremer stated that 124 German composers including Mendelssohn have published a total of 335 organ sonatas since 1845.²

Each of Mendelssohn's six organ sonatas has a different formal structure. Most of them are not sonatas in terms of sonata form. Rather, they are written in sections of alternately choral, fugal, lyric, and toccata elements essentially like those of the North German organ toccata, modified into the stylistic and harmonic language of Romanticism.³ Since Reubke played Mendelssohn's Sonata in B-flat major, he probably had a natural interest in writing an organ sonata. But he followed the formal scheme that he learned from Liszt, the cyclic sonata.

In contrast to the conservatism represented by Mendelssohn, Liszt and his Weimar circle moved in a new musical direction: they wrote flamboyantly and adventurously in style and harmony. They experimented with new harmonic language by using more dissonances, non-harmonic tones and altered chords. The counterpoint was very free. There was hardly an authentic cadence even between sections. Liszt's music was intended for concert performance rather than church use. Hans Joachim Moser wrote that "Liszt broke with the previous heritage and for the first time in Germany in over 100 years regarded the organ as an instrument outside the church service."⁴ Thus, Liszt became the first composer to consider the organ as a genuine concert instrument. His major works are Fantasy and Fugue on Ad nos (1850), Prelude and Fugue on BACH (1855), and Variations on Weinen, Klagen, Sorgen, Zagen (1862).

Another important aspect of nineteenth-century organ music was the pianistic keyboard technique. Following the growing popularity of the piano in the Classical period, the nineteenth century became the most productive era of piano music in history. All major composers of the time contributed to the repertoire. In the midst of this trend, organ music

---
continued the Bach tradition of composition by church organists. Organ works were written with much simpler and sometimes less artistic quality than other music of the time. With Mendelssohn's significant contribution to its literature, major composers gradually came to write organ music.

It is natural that organ music would pick up the contemporary pianistic style, adopting it to its own capabilities. Compositions from different periods represented their own contemporary taste and style of the period. For example, organ music of the Renaissance era represented the vocal quality reflecting the vocal orientation of the time, while that of the Baroque era was influenced by the writing for string instruments. Therefore, it is not appropriate to judge organ music of the nineteenth century as "written poorly in mere pianistic technique" as one might say. Whether written in pianistic or violinistic style, it is of utmost importance whether the music utilizes all the capabilities and specialities of the instrument. In this sense, Martin Haselböck's assertion that "pianistic writing was idiomatic for much of the nineteenth-century organ writing" is proper.\(^5\)

The piano techniques adopted in organ music are evident in Mendelssohn's works. Staccato, arpeggio, broken chord and octave doubling are among them. This influence of piano technique on organ composition appears in France as well as in Germany. Organists such as Camille Saint-Saëns and Charle-Marie Widor adopted the pianistic style to their organ music. As a student of piano virtuosos Theodor Kullak and Liszt, Reubke shows the pianistic writing in his work. But compared to Liszt, who was not as proficient as Reubke on the organ and whose organ works are sometimes criticized as music for "the piano with pedals," Reubke wrote The 94th Psalm with an idiomatic approach to the instrument, blending the two different styles through his genuine artistic power.

**Influences on The 94th Psalm**

When Reubke studied with Bönicke at the age of eleven through sixteen (1845-1850), he was also young, only twenty four through twenty nine. His book, *Die Kunst des freien Orgelspiels* (1861), demonstrates that he was an organist of the Baroque tradition and knew Bach's works very well. The book is a practical manual for organ students, containing numerous examples from Bach's organ works.

Another major repertoire which Reubke learned was Mendelssohn's organ sonatas.

---

Published in 1845, Mendelssohn's sonatas became the standard major repertory of organ concerts in Germany, as evidenced by Reubke's concert program of the Merseburg Cathedral organ dedication in 1855 (Sonata No. 5 in D major), and Reubke's organ concert at the church of Veltheim in 1857 (Sonata No. 4 in B-flat major). The classical aspect of The 94th Psalm shows this influence.

In the Berlin period (1851-1856), Reubke studied composition with Adolf Bernhard Marx (1795-1866). Marx was a very influential theorist, author and composer of the time. He is regarded to be the first theorist to establish the term "sonata form (Sonatenform)" to describe the internal structure of one movement in the classical terms of Mozart and Beethoven. He became professor of the University of Berlin in 1830, later music director of the University in 1832. He taught music history and music theory there until 1850 and left for the Berlin Conservatory. During the time in the University, he wrote a book Die Lehre von der musicalischen Komposition (1837-47) in four volumes. Throughout its six editions during his life, it became the basis of his future renown. It contained all the elements of musical composition as understood at the time, such as harmony, rhythm, melody formation, and small and large forms. It was used for teaching students at the University. Another book by Marx which Reubke studied was Anleitung zum Vortrag Beethovenschen Klavierwerke. The book discussed the performance problems of Beethoven's piano works including phrasing, fingering and dynamics. In the second part, he analyzed each Beethoven sonata.

Another book by Marx worthy of mention is Über Malerei (1828). The book is about the principles of musical composition. Marx discussed the concept of the Ton-dichter, which goes beyond the simple analogy of music composer as a poet of tones to the power of music to express feeling such as general states of emotion. He was not only concerned with the analytical interpretation of music but also the psychological aspect of music. The 94th Psalm, reflecting this concern, is not descriptive program music but rather program music expressing the inner state of man.

The Weimar period (1856-1857) is Reubke's last and most significant productive period, and Franz Liszt (1811-1886) soon became the most influential teacher in Reubke's

---


7 Chorzempa, p. 55.

8 Chorzempa, p. 55.
life. Liszt had been music director of the Court Opera since 1848. Through performing Wagner's opera, he led the new musical movement, *Neudeutsche*. He was an innovator by his original use of tonality, harmony and new formal structure.

Liszt taught his students in his house, the Altenburg. It was known that there was no formal system of study, but piano classes occurred three times a week. At the piano class Reubke's Piano Sonata in B-flat minor was performed by Liszt for his pupils. The music hall was on the third floor of the Altenburg, equipped with a Mozart piano and a combination of organ and piano of three manuals and pedal with 16 stops, known as the piano-harmonium, built especially for Liszt by Alexandre et Fils of Paris in 1854. Liszt sometimes played the organ though he was not a proficient organist.

One of the subjects undoubtedly discussed in his pupils' classes was the symphonic poems, nine of which were printed in 1856. The symphonic poem is a composition based on an extra-musical idea for orchestra in one movement. By the time Reubke finished The 94th Psalm, Liszt was working on a symphonic poem *Die Ideale* and a symphony *Faust* for the performance of September 5, 1857. Especially, in *Die Ideale* based on Schiller's poem, Liszt listed verses from the poem at each corresponding section of the music. He originally designed *Die Ideale* as a symphony in three movements, but later wrote it as a three-movement-in-one form similar to his Piano Sonata in B minor. Reubke's The 94th Psalm is sometimes called a "symphonic poem for organ," properly in the sense of Liszt's symphonic poem.

Another innovative influence on Reubke by Liszt is the new approach to sonata form. Through his symphonic poems, symphonies and especially Piano Sonata in B minor, Liszt accomplished a revolutionary landmark in the history of sonata form. The following statement by Humphrey Searle describes Liszt's version of sonata form:

To Liszt, who wanted to express a series of varying mood pictures, the balancing methods of the classical sonata were of little use; he felt the necessity of creating new forms which would allow him greater flexibility while still maintaining unity.\(^\text{10}\)

This concept is evident in his Piano Sonata in B minor (1853). Based on the technique of the thematic transformation, the Sonata is a cyclic sonata which combines three movements in a one-movement form. This Sonata inspired Reubke so greatly that his two sonatas,


\(^{10}\) Searle, p. 61.
Piano Sonata in B-flat minor and The 94th Psalm, showed its influence in the form, the style and the harmony.

As an organist, Liszt had two different views on organ music. He played the organ in his house or sometimes in other places but very rarely in public performance. His simple organ settings for liturgical use are different from the three large works in scope, harmony, technique, and style. Most organists had considered the organ as an instrument for the liturgy until Liszt regarded it primarily as a musical instrument for public performance.

The small and simple works represent his conservative approach to church music. The Cecilian movement, which was a reform movement of Roman Catholic church music, revived sixteenth- and seventeenth-century a cappella music in the church and renounced "worldly secular" church music that had come into the church with orchestral instruments since eighteenth century. Though Liszt had a different attitude to this movement, he wrote small works on sacred subjects in a modest way. These works were written throughout his life whenever he had the occasion. Many of them were for liturgical use, such as Missa pro organo, Requiem for Organ and settings on plain chant. Liszt also wrote several pieces for organ which were transcriptions of his own or other's compositions.

The three large works represent Liszt's concept of the organ as a concert instrument. He advanced the style of organ technique and organ composition radically. He demonstrated the new possibilities of the organ as a virtuoso concert instrument with orchestral effects. Fantasy and Fugue on Ad nos, ad salutarem undam and Prelude and Fugue on BACH were written during his Weimar tenure as music director of the Court Opera. Prelude and Fugue on BACH, based on the chromatic theme of four notes B-flat-A-C-H (B natural), was written for the organ dedication of the Merseburg Cathedral in 1855. But it was not completed in time. Instead, the Ad nos was performed by Alexander Winterberger. Winterberger later premiered the BACH at the concert on the Merseburg Cathedral organ in 1856. The work is a free rhapsodic piece based on the four-note theme, utilizing the diminished chord. The title "Prelude and Fugue" is hardly appropriate to the formal organization. The fugue is very short and is soon resolved into free manipulation of the theme. The tonality hardly settles down throughout the work, continually building tension. There is much pianistic technique. The pedal part is hardly independent but rather doubles the left hand bass.

Variations on Weinen, Klagen, Sorgen, Zagen, which was originally composed for piano in 1862, was transcribed in Rome between 1862 and 1864. The title is derived
from the Bach cantata *Weinen, Klagen, Angst und Noth*. The theme is borrowed from its *basso continuo* of the first movement chorus, which is the same melody as that of the Crucifixus of Bach’s B minor Mass. On this theme, the variations are written continuously, separated by brief recitative-like passages. As a transcription from the piano work, the work retains pianistic features.

The final aspect to be discussed with regard to Liszt’s approach to organ music is his orchestral treatment of the organ. As with piano, his expectations and experiments with the organ were quite unusual. Martin Haselböck explains as follows:

He asks for many things from the organ, such as colorful registrations and sudden registration changes, which were novelties in his time. Whereas Mendelssohn and Schumann used the organ in an old-fashioned way, stressing their interest in structure rather than variety of color, Liszt always used the organ in a symphonic and coloristic way. According to one of his students, Liszt even recommended using many colorful registration changes, including the glockenspiel when playing Bach’s music, a heretical concept to be sure.11

Such colorful registration was made possible by the Merseburg Cathedral organ. Reubke’s *The 94th Psalm*, which was written with this concept in his mind, was also premiered on this organ. Haselböck once said: “For a piece like *Ad nos* about 250 different registrations are necessary.”12

**Liszt’s Piano Sonata in B minor and Fantasy and Fugue on *Ad nos***

**Piano Sonata in B minor**

Liszt wrote the Piano Sonata in B minor in 1852-53, five years after retiring as a traveling keyboard virtuoso. Liszt composed the work as the end of that period of piano composition by saying “With these things, I wish to conclude temporarily my composing for the piano, in order to occupy myself exclusively with orchestral compositions and to attempt more in this area, which I have felt the need to do for a long time.”13 After moving to Weimar in 1848, he started composing the symphonic poems. Liszt wrote the Sonata in return for Schumann’s dedication of the Fantasie in C (op.17) fifteen years

11 Strauss, p. 8.

12 Strauss, p. 9.

earlier.

As an adventurous musician of the time, Liszt wrote in the Sonata his most innovative experiments in form, harmony, and tonal design which anticipated the tonal liberation of the next generation. He was inspired to compose it by Schubert's Wanderer Fantasy, which he was fond of and had transcribed for piano and orchestra in 1851. Schubert introduced the technique of thematic transformation as a unifying force through all four movements, which are played without break. Liszt employed this technique in the Sonata and in his symphonic poems which he was working on. The Sonata is constructed on four themes (cf. Newman suggests five themes.14) which are transformed continually. This technique is evident throughout in Reubke's Piano Sonata.

Example 2. Thematic Elements of Piano Sonata in B minor by Liszt

![Example 2. Thematic Elements of Piano Sonata in B minor by Liszt](image)

The other important aspect of the Sonata is the unconventional approach to sonata form. He created a new form with greater flexibility. Each movement is connected by a transitional passage, a recitative, and played without break or authentic cadence. Humphrey Searle states that "the logic of a rigid framework was replaced by the cogency of an emotional argument; but in this case the force of the work will depend on the force of the argument, and therefore Liszt had as many failures as successes in the use of this method."15


15 Searle, p. 61.
To analyze the Sonata, Newman calls for a "double function" form, in which each movement of the Sonata serves two functions at the same time. He explains that Liszt unifies a four-movement cycle so that its separate movements interrelate like the components of one huge "sonata form." The following is the design of Sonata in B minor by Newman.

Table 1. Formal Design of Liszt's Piano Sonata in B minor by Newman

<table>
<thead>
<tr>
<th>Number of Measure</th>
<th>1-330</th>
<th>331-459</th>
<th>460-522</th>
<th>523-672</th>
<th>673-760</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allegro</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exposition</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Andante</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fugato</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allegro</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Development</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sectional</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recapitulation</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Return of all themes</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

One-movement "sonata form" | Exposition | Development (Sectional) | Recapitulation | Return of all themes
Four-movement Cycle | Incomplete "sonata form" | ABA slow movement | Scherzando fugue | Finale; incomplete "sonatina form" | Return of all themes

On the other hand, Rey M. Longyear has a different analysis. He regards the fugato as the recapitulation while Newman's fugato is still in the development section. Longyear gives a good description of the Sonata as a "one-movement, cyclically-connected structure which combines the salient element of contrast and unity of both the sonata-form first movement and the multi-movement instrumental cycle."

For those analyses of the work, there are still questions to be answered. However, Newman's analysis seems more acceptable than the other. The source of confusion exists in using the term "sonata form" to refer mainly to thematic occurrence. The main tonal centers are B minor-D major-F-sharp major-B minor-B major. Between these main tonal centers, Liszt employs frequent tonal shifts which sometimes are reminiscent of Wagner's late tonal practices.

As one of the favorite students of Liszt, Reubke seemed to master his teacher's new techniques in a very short time. In both his Piano Sonata in B-flat minor and The 94th Psalm he adopted Liszt's methods. Though the contemporaries of Liszt did not realize fully the significance of the Liszt's Sonata, the work "remains a landmark in the history of music."

---

16 Newman, p. 373.
17 Newman, p. 375.
nineteenth-century music, not only as a highly successful application of new technical methods, but as a fine, moving, and dramatic work in itself.  

**Fantasy and Fugue on Ad nos**

The work was composed before the Piano Sonata in 1850. It was Liszt's first major organ work. It stands as one of the most radical departures from the organ composition of the time, represented by Mendelssohn and many other organists. Liszt treated the organ as a virtuoso concert instrument. The innovation which he brought in terms of virtuoso keyboard technique and tone color was certainly revolutionary at the time. This style greatly influenced future organ composers.

Fantasy and Fugue on Ad nos was written on the hymn *Ad nos, ad salutarem undam* from Giacomo Meyerbeer's opera *Le prophète*, which had a successful performance in Paris on April 16, 1849. Liszt was so impressed by the opera that he made three piano transcriptions in 1850 and published them under the title *Illustrations du prophète*. Fantasy and Fugue on Ad nos, completed on October 30, 1850 was published as the fourth of the series. The tune *Ad nos* is not a church melody as has frequently been said, but Meyerbeer's own original tune. It was sung by the three Anabaptists in the first act of the opera where they call the people to seek re-baptism in the healing water.

On this chant-like theme, Liszt wrote a free fantasy with a series of continuous episodes. Being monothematic and essentially a one-movement work, the *Ad nos* anticipates his future development of sonata form in his symphonic poems and the Piano Sonata. The form of the *Ad nos* is looser than the Sonata. In spite of the binary title, the work consists of three principal sections, moderato-adagio-fugue, played continuously and bound to each other through thematic unity. The first section is a fantasy which is diverse in tonal center, dynamics and tempo. It represents the exposition of the sonata form, with the theme in two tonal centers, C minor and G minor. The adagio corresponds to the development with frequent modulation. The third section starts with a grand introduction with massive chords and rapid pedal motives which are derived from the main theme, the

---

19 Searle, p. 61.


21 Thiedt, p. 66.
chorale. After the introduction the first fugue enters as the recapitulation. The fugue resolves into a martial passage, and the second fugue in a more lyric quality grows to a grandiose coda, modulating from C minor to C major.

Example 3. Hymn Tune from *Le prophète*

```
Ad nos, ad salutarem un - - - - dam
i - te - num ve - ni - te mi - se - ri
```

The application of sonata form to the Fantasy and Fugue on *Ad nos* still leaves much confusion with regard to the thematic process and tonal design. As Liszt titled it, it is a fantasy in terms of compositional technique. The tonal design of the conventional sonata form is no longer relevant. He frequently shifts tonality. The tonic-dominant significance of the classical tonal plan is abandoned. Besides, he inserts numerous recitative style transitional passages between main sections. Therefore, as far as the form is concerned,

<table>
<thead>
<tr>
<th>Table 2. Structure of Fantasy and Fugue on <em>Ad nos</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure</td>
</tr>
<tr>
<td>Movement</td>
</tr>
<tr>
<td>Section</td>
</tr>
<tr>
<td>Meter</td>
</tr>
<tr>
<td>Tonality</td>
</tr>
<tr>
<td>Features</td>
</tr>
<tr>
<td>Sonata plan</td>
</tr>
</tbody>
</table>

the *Ad nos* may be properly said to be a free continuous episodic piece within the huge skeleton of "sonata form." This formal design is very similar to Reubke's The 94th Psalm.
However, The 94th Psalm is more classical and concise in form than the *Ad nos*.

Within this framework, the piece is unified through the rhythmic variations of the theme. In contrast to his Piano Sonata, the theme is not transformed but appears in thematic variation and fragmentation. The dotted rhythm of the theme appears frequently throughout the work, sometimes in augmentation or diminution.

In the fugues, Liszt showed himself not to be concerned much about the contrapuntal writing. The fugues do not last long. Soon they are resolved to free fantasy movement. However, the inclusion of the fugue in his work shows that he is still practicing "old tradition" even though his approach is quite radical. Liszt's interest in fugue appears from 1842 when he transcribed six of Bach's organ preludes and fugues for the piano.\(^{22}\) The fugue in *Ad nos* is Liszt's first instrumental fugue, which was the second fugue he had ever written; the first was in the Mass of 1848.\(^ {23}\)

Since Liszt lacked formal training in organ playing, his organ writing is frequently not particularly idiomatic for the instrument. This is the most significant difference between Liszt and Reubke. Liszt's approach to the organ was not as an organ composer but rather as an orchestral composer and virtuoso pianist. The *Ad nos* displays new features in organ composition with pianistic virtuoso technique and orchestral color in registration, which was quite adventurous and advanced in the organ literature of the time. Catherine Thiedt states that Dupré did not acknowledge that Liszt intended to imitate the orchestra, but he proposed that Liszt treated "the 'groups' of the organ like those of the orchestra."\(^ {24}\) In any case, Liszt's treatment of the organ is much more open and futuristic than his contemporaries. There is an abundance of arpeggiated figuration, octaves, trills, staccatos, and so on.

The influence of the Fantasy and Fugue on *Ad nos* is traced in French composers, too. Martin Haselböck believes that the work could be called the first organ symphony, because Cesar Franck, who admired and performed the work, modeled his *Grande pièce symphonique* on it.\(^ {25}\)

---


\(^{23}\) Merrick, p. 278.

\(^{24}\) Thiedt, p. 69.

\(^{25}\) Strauss, p. 8.
CHAPTER IV
THE 94TH PSALM, THE MUSIC

Psalm Setting for Organ

Psalm 94 is used as a program in the manner of Liszt's symphonic poems. Reubke did not compose The 94th Psalm as descriptive music but rather as music expressing the inner state of man. This concept is similar to the Doctrine of Affections in the Baroque period. But, in this work, no specific indication is given as to the connection between the words and the music. Rather, the music sets a general mood for the text.

According to Karl Franz Brendel, "On the title, the work was not designated as sonata. On the contrary, The 94th Psalm was printed as the program, a procedure which I absolutely approve."¹ It showed that Reubke placed programmatic importance on the work. Daniel Chorzempa suggested that the text of the entire psalm 94 was printed in the program of the premiere by Reubke on the Merseburg Cathedral organ in 1857 based on the above cited source.² However, this writer believes that the title of the work, not the entire psalm, was printed as The 94th Psalm, according to the correct interpretation of Brendel's statement. This suggestion is supported by the fact that Otto included nine selected verses from psalm 94 among twenty-three verses in his first edition, which was also acknowledged by Chorzempa.³ Unfortunately, the program of the concert is not preserved for confirmation.

The nine verses from psalm 94 are not linked to specific sections. But by grouping certain verses, 1 and 2, 3, 6, and 7, 17 and 19, and 22 and 23, Otto implied the connection with corresponding movements grave, allegro, adagio and allegro (fugue), respectively. The following is the selection of verses in the New King James Version:

³ Chorzempa, p. 252.
1 O LORD God, to whom vengeance belongs- O God, to whom vengeance
belongs, shine forth!
2 Rise up, O Judge of the earth; render punishment to the proud.

3 LORD, how long will the wicked, how long will the wicked triumph?
6 They slay the widow and the stranger, and murder the fatherless.
7 Yet they say, "The LORD does not see, nor does the God of Jacob understand."

17 Unless the LORD had been my help, my soul would soon have settled in silence.
19 In the multitude of my anxieties within me, your comforts delight my soul.

22 But the LORD has been my defense, and my God the rock of my refuge.
23 He has brought on them their own iniquity, and shall cut them off in their
own wickedness; the LORD our God shall cut them off.4

These verses relate to the musical ideas in the corresponding sections, sometimes
directly or indirectly. The subject of the text is the injustice of man in this world and the
poet's cry for help to God, the Defense and Refuge. The agony and the struggle which the
psalmist had to face became more realistic to Reubke, who was also struggling with his
illness during the composition of The 94th Psalm. The Romantic reaction to this anguish
and pain in music was dissonance, which Reubke used throughout the work, especially in
the opening theme of the work.5

In the grave movement, the opening phrase presents the musical germ for the whole
development. It was repeated twice as the phrase of the Psalm verse 1 is repeated twice.
This structure of the melody line, descending - ascending - descending, is known as the
"cross motive" which has been used by numerous composers since the Baroque period.
The second half of the descending chromatic line is aimless. As in Baroque music, such a
chromatic line portrays pain or suffering and hopelessness in this world. On the last note
of the descending melody, the ascending chords build up toward the last major chord, D-
flat chord, referring to "shine forth." The opening pedal point B-flat on the manual against
the theme on the pedal intensifies the "dark" mood and tension of the text.

Thus, the opening phrase represents not only the musical germ for the whole
development but also the textual essence of The 94th Psalm. The conflict, struggle and
final hope from God, the subject of the psalm, are represented by the dissonances of the

5 Chorzempa, p. 252.
minor and major seconds, the tritone, the descending chromatic line, and the ascending
diatomic progression throughout the work. The second verse "Rise up" is portrayed
immediately after the repetition of the opening phrase in the full organ. The music builds
up with the sequence of rising phrases. This "Rise up" idea continues in very decisive and
vigorou rhythm until the transition to the larghetto section.

Example 4. The 94th Psalm, mm. 1-7

The larghetto movement starts with a meditative and expressive section and
increases in agitation and tension leading to the grand chorus at allegro con fuoco, crying
out "Lord, how long." This larghetto section contains chromatic modulations and
dissonances which continue without rest or resolution. The theme is utilized in various
ways, mainly with the rising and falling motion in the unsettled tonalities. The allegro con
fuoco begins fff, marked by accelerated rhythm and increased tension. In this full chordal
movement, the anxiety and the impatience of the psalmist was expressed very realistically
in the short motive fragmentation which is repeated over and over in dotted rhythm and
diminished chords. After this, the middle section of the allegro continues with a "yearning"
treatment. The theme moves slowly as a solo line over a fast-moving accompaniment.

The movement grows more intense with a crescendo and finally recapitulates the
previous allegro section in a more grandiose and broad manner at measure 181. This
recapitulation reaches the climax in measure 203, crying out once again "Lord, how long."
The psalmist's cry is repeated three times in the pedal solo of the theme on C, C-flat and B-
flat. Though the progression of the repetition is downward, the second half of the theme is
inverted. So it has an ascending aspect, not descending hopelessly as in the opening grave.

---

The first movement thus consists of grave - larghetto - allegro con fuoco. Therefore, the psalm verses should not be separated as 1 and 2, and 3, 6 and 7 as they have been, but rather combined as 1, 2, 3, 6, and 7. The texts of the verses are closely related with each other and the musical idea is one overall plan.

The second movement, adagio, is a prayer. As is the case with many psalms, psalm 94 consists of three parts: asking God's presence - meditating on His love - revealing God's presence. The words from verses 17 and 19, "silence" and "comforts," are depicted with unique expressiveness. The "comforts" and "delight" are properly portrayed as the resolution of the dissonance from the previous movement. Yet, the complete resolution is not to be made in this section but is delayed until the last movement of the work. The melodious solo phrase by the oboe has no feeling of ending but finishes in rising motion, suggesting consolation in the midst of sorrow.\(^7\)

In addition to this expressive solo melody, there are two contrasting musical ideas representing the suffering in the world and the comfort from above. These contrasts appear twice, in mm. 247-253 and mm. 258-264, after each solo phrase. The dark chromatic chordal passages in the low register (mm. 247-49 and mm. 263-64) refer to the suffering. The gentle and expressive harmonic passages in the middle register (mm. 251-53) and in

---

\(^7\) Chorzempa, p. 258.
the high register (mm. 258-262) represent sweet and heavenly comfort from God. Before
the recapitulation of the opening section of the adagio, there are two moments of "silence"
on the pedal note D (mm. 268 and 270).

This adagio movement is most unsettled in terms of tonality. After the chromatic
passages, there is the harmonious resolution referring to the "comforts." The return of the
opening phrase of the adagio on the pedal point "D" (mm. 270-276) shows the persistence
of the psalmist's prayer and his firm faith in God. The movement ends with the
progression of the major chords, D-G-B-E, a very firm statement referring to the amen at
the end of prayer.

After the adagio, there is a complete recapitulation of the original theme of the first
movement, not in the initial D-flat, but in G, at the interval of tritone. The "dark" world
remains even after the prayer. The constant injustice and man's struggle exist in this world
until the perfect world comes. A gentle melody with the chromatic harmony follows the
recapitulation. The longing for God's action loses its persistence and energy and finally
dies out with "smorzando," fading away.

Finally, God's judgment is revealed as a grand fugue. In the manner of Liszt's
fugues, Reubke employed the fugue as a "tested form" which represented the personal
struggle with Fate and a struggle for inner salvation through painful tests. This
programmatic purpose of the fugue is very suitable for The 94th Psalm. Therefore, this
fugue evokes a more dramatic effect than the fugue of the Baroque period. Based on verse
22, the first fugue represents the words "refuge" and "defense" in the strong rhythmic
statement of the theme.

Example 6. Theme of the Fugue, mm. 317-323

It is stated resolutely and firmly. As the theme enters in each part, the music grows
more intense and aggressive, and resolves into a powerful grand chorus at measure 367.
God's presence gives power and assurance. This homophonic section, like a grand march,
alternates with a "flourish" passage. The "Rise up" motive of the first movement is utilized

---

8 Chorzempa, p. 259.
extensively. Especially at mm. 375-382, the fff portrays the Mighty Fortress which never falls down. It is the climatic moment of the psalmist's faith. This climatic movement leads to a cadenza-like passage.

The second fugue, which corresponds to verse 23 and presents the final statement of the psalmist, "God's judgment," begins with triplet rhythm. With the change of tempo to "piu mosso," the music accelerates gradually towards the final ending. It utilizes the similar thematic variant from the preceding fugue. The counter-subject enters with the second half of the original theme in ascending triplet scales.

This motive triplet depicting "he shall bring" runs throughout the movement and increases in intensity with dissonances and fuller registration. God's response to the psalmist's cry is represented by the power of the music. The second fugue is shorter than the first, which explains that God's judgment is swift and resolute once it comes upon the world. But it is like a consuming fire that no one can quench.

Example 7. Entry of the Second Fugue, mm. 430-434.

This triplet motion continues in the coda "allegro assai," in quarter-note triplets, but still fast enough for driving the music to its conclusion. The triplets carry the fragment of the main theme in diminution and inversion in the pedal while other voices have the fragment in augmentation on the manual. "The LORD our God shall cut them off" concludes with the big staccatissimo chords ("cutting off"), as seen in Example 8. By "cutting the wicked off," the work ends with the majestic C minor chord. This final phrase is not a new one, but is from the first movement, mm. 113-115, and again mm. 131-133. At that time it was not resolved by a cadence, but was treated in agitated rhythm. But here the material is presented effectively to depict "cut off." It concludes in the final C minor cadence as the final triumph of God's justice. Thus, the different treatment of the theme is closely related to the text represented. Using the minor chord instead of the major chord is also noteworthy. The former has a more solemn and deeper effect than the latter.
Throughout the work the mood is mysterious and profound. Since Reubke wrote "däster (dark)" at the beginning, the music retains this mood throughout, in the spirit of the text. Even the fiery last movement still maintains this character.

Example 8. The 94th Psalm, mm. 526-530.

The programmatic element is the essential factor of The 94th Psalm. Without proper consideration of the text, the performance would be in vain.

Use of the Theme

One of the most striking characteristics of Reubke's The 94th Psalm is the opening theme, not only because of its chromaticism but also because of its use as the germ of the work. The theme consists of fourteen chromatic notes. Among them there is only one repeated note, the C. From the first three notes A-flat-G-E-flat, the intervals of the minor second and the major third are the motto intervals utilized continuously throughout the work. The rhythm of the first seven notes is the motto rhythm. These two thematic materials are subject to variation according to the psalm text represented and the structure of the movement.

Example 9. Theme of The 94th Psalm, mm. 1-4
The complete theme reappears after the adagio movement in its original form as the recapitulation. Subsequently, it serves as a fugal theme. But in the second half of the fugue it appears in inversion. This theme, the musical germ of the whole development in the work, unifies three movements, grave-adagio-allegro, as one cyclic movement. The cyclic use of a theme as a unifying device was the most striking feature of Liszt's music at the time when Reubke was composing The 94th Psalm. However, Reubke did not write his work using the technique of thematic transformation. Throughout the work, the theme is repeated in its original form with slight rhythmic and melodic alteration, but not transformation. The melodic and rhythmic mottos are the basis of the entire development. Therefore, Reubke's technique is more like Beethoven's than Liszt's. His thematic process is based on thematic repetition and fragmentation.

Based on these melodic and rhythmic motives, the work displays abundant musical ingenuity. In The 94th Psalm, the rhythmic motto is easily recognizable throughout the piece. As shown in Table 3, there are five categories of rhythmic variants of the theme:

A: original form or extended original form
B: diminution
C: augmentation
D: mixture type
F: free form.

Besides the types above, there are numerous variants like free form (F) which are not significant to the structure of the work.

The first movement, as the exposition of the one-movement sonata form, contains most of the basic types of rhythmic variations. These materials are utilized in the following movements with slight alteration. The second movement, adagio, is unique in terms of the theme. The theme appears here in its most modified form in the work. It is a mixture type: the long note is diminished to and the dotted note is augmented to . So the result is from to . This thematic variant changes the agogic shape completely, and eventually the character became an expressive and lyric song. In the first fugue, the fugue theme is an extended version of the original theme. The three notes added before the motto also form a fragment of the theme, , which is almost identical to the beginning of the adagio. The remainder of the rhythmic treatment of the theme involves mostly the augmentation of the long note to or the dotted note to , which is already used in previous movements. The
### Table 3. Rhythmic Procedure of The 94th Psalm

<table>
<thead>
<tr>
<th>Movement</th>
<th>Section</th>
<th>mm</th>
<th>Rhythm Shown in the Music</th>
<th>Form of the Variation</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st</td>
<td>Grave</td>
<td>1-2</td>
<td></td>
<td>Original</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td></td>
<td>16-17</td>
<td></td>
<td>Extended original</td>
<td>A¹</td>
</tr>
<tr>
<td></td>
<td></td>
<td>53-54</td>
<td></td>
<td>Extension and diminution</td>
<td>AB</td>
</tr>
<tr>
<td></td>
<td></td>
<td>76</td>
<td></td>
<td>Diminution</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>Larghetto</td>
<td>108-109</td>
<td></td>
<td>Original</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td></td>
<td>117</td>
<td></td>
<td>Diminution</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td></td>
<td>137-138</td>
<td></td>
<td>Dotted note augmented</td>
<td>C¹</td>
</tr>
<tr>
<td></td>
<td></td>
<td>203-204</td>
<td></td>
<td>Dotted note augmented</td>
<td>C¹</td>
</tr>
<tr>
<td></td>
<td>Allegro</td>
<td>233-234</td>
<td></td>
<td>Partly diminished and augmented</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td></td>
<td>247-248</td>
<td></td>
<td>Original without dot</td>
<td>A²</td>
</tr>
<tr>
<td></td>
<td></td>
<td>289-290</td>
<td></td>
<td>Complete recapitulation</td>
<td>A</td>
</tr>
<tr>
<td>2nd</td>
<td>Adagio</td>
<td>233-234</td>
<td></td>
<td>Extended original</td>
<td>A¹</td>
</tr>
<tr>
<td></td>
<td></td>
<td>247-248</td>
<td></td>
<td>Partly diminished</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td></td>
<td>289-290</td>
<td></td>
<td>Long note augmented</td>
<td>C²</td>
</tr>
<tr>
<td></td>
<td>Allegro (1st fugue)</td>
<td>317-319</td>
<td></td>
<td>Dotted note augmented</td>
<td>C¹</td>
</tr>
<tr>
<td></td>
<td></td>
<td>357</td>
<td></td>
<td>Dotted note augmented</td>
<td>C¹</td>
</tr>
<tr>
<td></td>
<td></td>
<td>367</td>
<td></td>
<td>Long note augmented</td>
<td>C²</td>
</tr>
<tr>
<td></td>
<td></td>
<td>375</td>
<td></td>
<td>Dotted note augmented</td>
<td>C¹</td>
</tr>
<tr>
<td></td>
<td></td>
<td>399</td>
<td></td>
<td>Dotted note augmented</td>
<td>C¹</td>
</tr>
<tr>
<td></td>
<td></td>
<td>430-432</td>
<td></td>
<td>Extended original</td>
<td>A¹</td>
</tr>
<tr>
<td></td>
<td>Più mosso (2nd fugue)</td>
<td>459-460</td>
<td></td>
<td>Dotted note augmented</td>
<td>C¹</td>
</tr>
<tr>
<td></td>
<td></td>
<td>478-480</td>
<td></td>
<td>Both notes augmented</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td></td>
<td>430-432</td>
<td></td>
<td>Extended original</td>
<td>A¹</td>
</tr>
<tr>
<td></td>
<td></td>
<td>459-460</td>
<td></td>
<td>Dotted note augmented</td>
<td>C¹</td>
</tr>
<tr>
<td></td>
<td></td>
<td>478-480</td>
<td></td>
<td>Both notes augmented</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>Coda</td>
<td>504</td>
<td></td>
<td>Free sequential fragmentation</td>
<td>F</td>
</tr>
<tr>
<td></td>
<td>Allegro assai</td>
<td>504</td>
<td></td>
<td>Free sequential fragmentation</td>
<td>F</td>
</tr>
</tbody>
</table>
second fugue is a condensation of the first. Most materials are from the first fugue except for the triplet rhythm. The augmentation of the motto appears for the first time \( \circ \, \text{J} \, \text{J} \) (mm. 478-480), played in pedal. This dramatic appearance of the motto leads to the free manipulation of the theme in the coda.

In conclusion, Reubke's rhythmic treatment is very traditional and consistent, not revolutionary. Based on one idea, the long and the dotted notes, he manipulates this with ingenuity. In fact, the motto is \( J \, \text{a} \, \text{a} \) rather than \( J \, \text{a} \, \text{a} \), because the second half is a rhythmic retrograde of the first, which results a complete symmetry. This mastery of the rhythmic treatment is comparable to that of Beethoven. The influence of the comprehensive study of Beethoven piano sonatas with Adolf Bernhard Marx is evident.

The thematic procedure in terms of interval is also not complicated. The first five notes of the theme serve as a motto. After the introduction of the theme twice in the grave, it appears only once again in its original form, at the recapitulation of the sonata-allegro form at measure 289. The other complete statement of the theme appears at measure 233 as the adagio theme and at measure 317 as the fugue theme, while the second half of the fugue theme is inverted and three notes are added before the beginning of the theme (see Example 6).

Except for those appearances, the theme is repeated with slight alteration and is subject to fragmentation based on three thematic materials shown in No. 1 of Example 10. The most common thematic appearance is the intervals of the minor second and the major third from the incipit of the theme, A-flat-G-E-flat. Especially, on the first two notes (A-flat-G), \( \text{a bracket} \) is indicated in the score. Another important interval is a tritone, G-flat-C. These intervals and the descending chromatic melody of the second half of the theme are utilized in various ways, particularly in inversion and sequence.

In addition to these thematic appearances, there are numerous thematic occurrences in various alterations throughout the work. As Chorzempa stated, virtually every measure contains a thematic element in either its rhythm or its interval aspect. The use of a certain type of thematic variant is not limited in one movement, but often it is used in other movements.

In the adagio, the theme, both rhythm and intervals, is treated freely. It is like a fantasy based on the incipit. The first movement and the fugues, however, keep the theme

\footnote{Chorzempa, p. 206.}
in its original form. In the coda, Reubke shows his masterful skill of composition by weaving two ideas, the rhythmic and the interval mottos.

Example 10. Thematic Procedure of The 94th Psalm

1. Principal theme: ABC

2. mm. 16-17: A inverted

3. mm. 53-54: A extended

4. mm. 108-109: AB

5. mm. 137-138: A

6. 167: B in sequence

7. mm. 233-237: ABC

8. mm. 317-321: ABC

9. mm. 478-485: AC
Example 11. Thematic Transformation of Piano Sonata in B-flat minor by Reubke

![Example 11](image)

The main stimulus for the thematic procedure is the interpretation of the psalm text. According to the text, the theme varies greatly in tempo and dynamics, eventually changing the character of the theme. For example, the original theme repeated at mm. 108-109 has a totally different text interpretation. The theme appears over the block chords with the indication "allegro con fuoco," creating an entirely different mood from the original grave "dark."

Thus, Reubke's cyclic use of the theme is different from Liszt's technique of thematic transformation. The application of this technique is shown in Reubke's Piano Sonata in B-flat minor, which is very close in its form and compositional technique to Liszt's sonata. The only use of this technique in The 94th Psalm appears in the adagio. As seen in Examples 10 and 11, Reubke's thematic process appears differently in these two works: The 94th Psalm by thematic repetition and the Piano Sonata by thematic transformation technique. The compositional skill of Reubke in The 94th Psalm is quite traditional. Reubke did not depend on thematic transformation for structural purposes like Liszt, but he planned the work as a monothematic sonata.

**Structure of The 94th Psalm**

The structure of The 94th Psalm is as interesting as the thematic treatment. Strongly influenced by Liszt's cyclic sonata form, it shows both the Classical and Romantic approach to the one-movement sonata form. It is a monothematic sonata based on the development of a single theme. It is also a cyclic sonata in which the movements are
unified by using the same thematic material. Essentially, it is a one-movement sonata rather than a multi-movement sonata. As explained in connection with Liszt's Piano Sonata in B minor, The 94th Psalm consists of three movements having a double function, in both the single and the multi-movement format.

As far as the tonality is concerned, it hardly fits into the one-movement sonata plan. The recapitulation at measure 289 is not in the tonic key or any closely related key. In fact, even the principal theme at the beginning of the work is not stated in the tonic key, C minor, but in the Neapolitan key, D-flat. The first section, grave, starts with no key signature, yet it is not C major either. It prepares the way for the next section, larghetto, in C minor, by continuing a G pedal point through the second half of the grave.

Table 4. Formal Structure of The 94th Psalm

<table>
<thead>
<tr>
<th>Section</th>
<th>Grave</th>
<th>Larghetto</th>
<th>Allegro</th>
<th>Adagio</th>
<th>1st Fugue</th>
<th>2nd Fugue</th>
<th>Allegro assai</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key area</td>
<td>C minor</td>
<td>C minor</td>
<td>G minor</td>
<td>A minor</td>
<td>C minor</td>
<td>C minor</td>
<td>C minor</td>
</tr>
<tr>
<td>Multi-</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>movement</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>sonata plan</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Measure</td>
<td>1-52</td>
<td>53-107</td>
<td>108-232</td>
<td>233-316</td>
<td>317-429</td>
<td>430-503</td>
<td>504-530</td>
</tr>
<tr>
<td>One-</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>movement</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>sonata plan</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

As a multi-movement sonata-allegro exposition, the larghetto is one of the most stable sections in terms of tonality. The modulation to the development section occurs in a short transitional section based on the prolongation of the diminished seventh chord on the pedal point D. The development section extensively utilizes the original theme. The recapitulation begins at measure 189, where the larghetto theme returns. The movement does not end with a clear cadence, but with a transitional passage to the next movement, adagio.

Table 5. Formal Structure of the First Movement of The 94th Psalm

<table>
<thead>
<tr>
<th>Measure</th>
<th>1-52</th>
<th>53-107</th>
<th>108-188</th>
<th>189-219</th>
<th>220-232</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tempo</td>
<td>Grave</td>
<td>Larghetto</td>
<td>Allegro</td>
<td>Allegro</td>
<td>Grave</td>
</tr>
<tr>
<td>Key area</td>
<td>Preparation for C minor</td>
<td>C minor</td>
<td>Developmental C minor</td>
<td>C minor</td>
<td>C minor</td>
</tr>
<tr>
<td>Sonata Plan</td>
<td>Introduction</td>
<td>Exposition</td>
<td>Development</td>
<td>Recapitulation</td>
<td>Coda</td>
</tr>
</tbody>
</table>
The second movement, adagio, is clearer than the first movement in its structure. Except for one tempo change for the cadential phrase (mm. 286-288), it is a continuous movement without changing mood, an ABA three-part movement. Most of the phrases are very well organized into four or five measure units. At the end of the adagio, m. 289, the formal recapitulation of the principal theme (mm. 1-7) enters in its original form but a tritone higher. This return of the principal theme marks the beginning of the recapitulation in the overall plan of the one-movement sonata form, although it still belongs to the adagio movement.

The third movement consists of three sections, which are indicated by the tempo changes, allegro (the first fugue), piu mosso (the second fugue), and allegro assai (coda). Both fugues are based on the principal theme, of which the second half is inverted. Using fugue in the sonata was not a new idea to Reubke. From the study of Bach's organ works with Hermann Bönicke, Reubke was introduced to fugal technique. Also he learned the use of the fugue through the study of Beethoven piano sonatas with Adolf Bernhard Marx, especially the last movement of the Sonata in B-flat major (op. 106). Moreover, during his study with Liszt, he learned Liszt's fugues, particularly from the Fantasy and Fugue on Ad nos and the Piano Sonata in B minor.

Therefore, Reubke's choice of fugue in The 94th Psalm was not unusual. He had more understanding of fugal composition than Liszt. Though his fugues in The 94th Psalm are in a freer style than those of the conservative composers of the time, these fugues are written dramatically to illustrate the text. The fugues show not only man's inner struggle but also his external dramatic triumph. In view of the character of a fugue, each entrance of the theme increases in intensity and tension and builds the music dramatically. Thus, a fugue is often used as a dramatic conclusion.

The first fugue is much longer than the second. After the long fugal exposition and the short episode section, a grand homophonic section begins in measure 367. This march section is interrupted by arpeggio flourishes in the manual part. The exposition of the second fugue is rather short. The last episode section continues the development based on the motif of the theme. The coda is a free improvisatory section based on the thematic motives, which appear in the manuals and pedal in different rhythms simultaneously. The last phrase, mm. 524-527, comes directly from the allegro of the first movement (mm. 113-116). This recurrence of the material from the first movement at the end strengthens the idea of the cyclic one-movement sonata plan.
The construction of Reubke's fugues is more strict than Liszt's. There is little episodic insertion between each entrance of the theme. Due to the length of the theme, the exposition consists of only one entrance in each voice, giving way to the episodic developmental section. The contrapuntal writing yields quickly to improvisatory writing based on the theme.

Table 6. Formal Structure of the Third Movement of The 94th Psalm

<table>
<thead>
<tr>
<th>Section</th>
<th>First fugue</th>
<th>Second fugue</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tempo</td>
<td>Allegro</td>
<td>(Allegro) Piu mosso</td>
<td>Allegro assai</td>
</tr>
<tr>
<td>Measure</td>
<td>317-356</td>
<td>357-366</td>
<td>367-429</td>
</tr>
<tr>
<td></td>
<td></td>
<td>430-458</td>
<td>459-477</td>
</tr>
<tr>
<td></td>
<td></td>
<td>478-503</td>
<td>504-530</td>
</tr>
<tr>
<td>Fugue plan</td>
<td>Exposition</td>
<td>Episode</td>
<td>Free fantasy</td>
</tr>
<tr>
<td>Sonata plan</td>
<td>Exposition</td>
<td>Development</td>
<td>Recapitulation</td>
</tr>
<tr>
<td>Major key area</td>
<td>C minor</td>
<td>Continuous shifting of tonality</td>
<td>C minor</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>C minor</td>
</tr>
</tbody>
</table>

Finally, the formal design of The 94th Psalm and Fantasy and Fugue on *Ad nos* is same: fast movement - slow movement - two fugues - coda. And the cyclic use of the theme is common for both works. Despite this similarity, The 94th Psalm is very different from the *Ad nos* in its compositional technique. The *Ad nos* is very improvisatory in nature with numerous changes of tempo, dynamics and character. It is a fantasy having continuous episodes and is minimally organized into a certain pattern. By comparison, The 94th Psalm has a well-planned scheme. The whole work is organized into certain movements which not only function as sections of a one-movement sonata but also have their own particular plans. The structure of the work is shown in Table 7.

This analysis of the structure is mainly based on thematic occurrence. The tonal plan of the sonata form is not shown in this table. The identical thematic variant frequently appears in later sections for structural purposes. As shown in Table 7, it is very interesting to see his overall design, especially the rondo outline, $ABA^1B^1A^2CAA^3DA^3$ coda. It shows Reubke's careful plan for the work. This formal structure resulted from the study with Adolf Bernhard Marx, who had a major interest in rondo form and encouraged his
Table 7. Double Structure of The 94th Psalm

<table>
<thead>
<tr>
<th>One-movement sonata plan</th>
<th>Exposition, mm. 1-232</th>
<th>Development, mm. 233-288</th>
<th>Recapitulation, mm. 289-503</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Multi-movement sonata plan</td>
<td>First Movement, mm. 1-232</td>
<td>Second Movement mm. 233-316</td>
<td>Third Movement mm. 317-530</td>
<td></td>
</tr>
<tr>
<td>Introduction mm.</td>
<td>Exposition mm.</td>
<td>Development mm.</td>
<td>Recapitulation mm.</td>
<td>Coda mm.</td>
</tr>
<tr>
<td>Tempo indication</td>
<td>Grave</td>
<td>Larghetto</td>
<td>Allegro</td>
<td>Allegro</td>
</tr>
<tr>
<td>Rondo Outline</td>
<td>A</td>
<td>B</td>
<td>A&lt;sup&gt;1&lt;/sup&gt;</td>
<td>B&lt;sup&gt;1&lt;/sup&gt;</td>
</tr>
</tbody>
</table>
students to write rondos. Marx's teaching had a strong imprint on The 94th Psalm with regard to the compositional technique, though Reubke subsequently added the new techniques from the study with Liszt.

Harmony and Other Features of The 94th Psalm

One of the most advanced characteristics of The 94th Psalm is its Lisztian harmony. It is quite amazing that Reubke, a young composer who had been trained in the Baroque and the Classical traditions for most of his life, mastered new musical and harmonic languages so quickly after the short period of study with Liszt. It was only after a year and a few months study with Liszt that Reubke composed The 94th Psalm. Since Reubke attended the regular classes at Liszt's house, he was well acquainted with the Fantasy and Fugue on *Ad nos* and the Prelude and Fugue on *BACH*. While he was working on The 94th Psalm, he probably received suggestions from Liszt.

The major characteristics of Liszt's harmonic procedure which appeared in The 94th Psalm are the tonal shifts by semitone, enharmonic modulation, the diminished seventh chord as the most prevalent chord, frequent use of the tritone, and the Neapolitan chord. The harmonic concomitant to the melodic emphasis on the tritone is Liszt's extensive use of the diminished-seventh harmony, a highly unstable sonority built from interlocking tritones. Especially the *Ad nos* demonstrates Liszt's approach to tonal organization which results from the constant appearance of the diminished-seventh chord and augmented triad.

The elements of the diminished chord are already present in the opening theme in The 94th Psalm. The chromatic harmony continues without resolution. There is rarely a complete resolution of the harmony even at the ends of sections since cadences are avoided. The result is the continuous unsettled tonality which is at its height in the development section. The exposition sections of the first and the third movements are less modulatory.

In any case, Reubke did not pursue tonal liberation. The tonality is recognizable by the thematic occurrence. Frequently, he employed pedal point for building tension. Though the pedal point accompanies much dissonance, it strongly suggests the tonality to

---


11 R. Larry Todd, "Liszt, Fantasy and Fugue for Organ on 'Ad nos, ad salutarem undam'," *19th Century Music*, IV no. 3 (Spring, 1981), p. 254.
which it is heading. Since it appears virtually in every section, it becomes the major indication of the tonality of the section. The major appearances of the pedal prolongation are as follows:

1. The dominant prolongation: mm. 33-44, mm. 94-107, mm. 190-196 and mm. 418-429.
2. The tonic prolongation: mm. 516-523.
3. The sub-dominant prolongation: mm. 268-279.

Reubke employed these prolongations mostly before the end of sections, which had been common practice from the early periods of organ music. Bach's organ works often conclude with long extended pedal points. This standard practice is used by other Romantic organ composers such as Mendelssohn and Schumann.

Reubke's restless chromatic harmony is expressive, meaningful, and often mysterious in nature. It is not merely sentimental, but rather refined and delicately expressive. Though he was a young composer, he had perfect control and seldom exaggerated as Liszt sometimes did. Reubke's harmonic liberties were permissible from the standpoint of order and logic because the form of The 94th Psalm was well organized.\(^\text{12}\)

The tonal plan of The 94th Psalm is not revolutionary. Though it is highly developmental in character, the major key area is C minor in both the first and the third movements. The following Table 8 shows the major key areas. The bracket designates the key relationship with the C minor, the tonic. From Table 8, it is obvious that Reubke's tonal plan is that of the late Romantic composers. The key relationships of the Classical sonata-allegro form, the relative, the dominant and the subdominant, are rarely shown here. Except for the key change to [I] and [V], most key areas are remote. The A minor and G major keys in the adagio are first related keys for the original tonic after modal changes. These relationships are common to both Classical and Romantic styles. Therefore, the tonal plan for the work is C minor-A minor-C minor. Between this basic tonal outcome, there are frequent tonal shifts as seen in Table 8. Especially, the key relationships of subdominant [VIb] and [IIIb] are among the major characteristics of the Romantic composers.

Another important aspect in the study of The 94th Psalm is the treatment of sequence. The sequence appears melodically and harmonically throughout the work. It is

\(^{12}\) Chorzempa, p. 233.
important as a basis of logical continuation. Reubke's use of the sequential repetition is not like Beethoven's, which is rather developmental, as Reubke had learned, but more like that of Liszt, which is a mere repeated statement and generally does not involve further development. By using chromatic sequences, the work displays the further possibilities of tonality. The sequential repetition appears usually by semitone, whole tone and tritone. In addition, there is frequent use of the harmonic sequence, which is important especially as an element of increasing tension and building climax.

Table 8. Major Key Area of The 94th Psalm

<table>
<thead>
<tr>
<th></th>
<th>First Movement</th>
<th>Second Movement</th>
<th>Third Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonal center</td>
<td>C minor</td>
<td>A minor</td>
<td>C minor</td>
</tr>
<tr>
<td>Section</td>
<td>Grave</td>
<td>Adagio</td>
<td>Allegro piu mosso</td>
</tr>
<tr>
<td>Key</td>
<td>D-flat, C, c</td>
<td>a G</td>
<td>c f A-flat</td>
</tr>
<tr>
<td>Key relationship</td>
<td>[Ib] [I] [V]</td>
<td>[V] [V1b] [IV]</td>
<td>[I] [V1b] [V]</td>
</tr>
</tbody>
</table>

* Lower case denotes minor key and upper case major key.

The use of the meter in The 94th Psalm is conventional; the initial duple meter continues until the end. The rhythmic pulse is regular and consistent regardless of tempo changes. There are few recitative sections, a frequent occurrence in Liszt's music.
CHAPTER V

PERFORMANCE OF THE 94TH PSALM

Characteristics of the Mid-Nineteenth-Century Organ in Germany

For an adequate interpretation of The 94th Psalm, it is necessary to study the organ of the time. In the mid-nineteenth century, there were several influential organ builders in Germany: Eberhard Friedrich Walcker (1794-1872), Edmund Schulze (1824-1878), Adolf Reubke (1805-1875), and Friedrich Ladegast (1818-1905). "Die Orgelbaukunst" (1833), written by Johann Gottlob Töpfer, inspired many organ builders and constituted a significant turning point in organ building after decades of diminished activity and experimentation.¹ The firms of Walcker, Schulze, Reubke, and Ladegast established their foundations by the 1840s and gradually started to dominate organ building for large churches, cathedrals, and concert halls throughout Germany. Their influence was not limited to Germany alone, but reached to neighboring countries and even to England.

The main difference between these organs and the organs of a few decades earlier is that the former was bigger and included more color stops, a swell box, and expanded pedal divisions.² Peter Williams pointed out the major influences on the change of organ tradition and design at the time in Germany:

1. the theory of resultant tones (16' + 10 2/3' + 6 2/5' = 32') was widely favored and improved upon chiefly by Moser, Sauer, and above all Walcker.
2. new emphasis, propounded by J. H. Knecht and others, that the organ was a kind of "one-man orchestra", its three manuals having an orchestral spectrum of strings, brass and woodwind.
3. 'congregational needs': the parish church organ was built chiefly for the sake of accompanying the congregation in its hymn.

4. the increasingly wider repertory of music available to the organist meant a dilution of national or regional styles.\(^3\)

Along with these influences on organ design and total characteristics, there were a few important technical improvements in organ action and mechanism. Especially, stop combinations and various couplers were introduced, along with other accessories like *Echozug* and *Kollectivzug*, etc. The pneumatic key action was gradually favored by many organ builders. It required less effort from organists for depressing keys, which allowed quicker playing and eventually led to the virtuoso playing in the nineteenth century.

In spite of all these advances and changes, the organ of the mid-nineteenth century in Germany was not transformed radically. It still had its old classical features, for example, a principal chorus in each division. The Merseburg Cathedral organ is the best example for having both new and old characteristics.

Adolf Reubke, Julius' father, began building organs in 1837 after leaving a career as a piano builder. Based on Hausneindorf, his firm built more than sixty-five new organs by 1869, especially many large organs in the vicinity of Magdeburg. He combined the glorious Silbermann choruses with the romantic additions of the Walcker and "Father" Schulz organs.\(^4\) Like Schulze he provided a principal chorus, based on 16' or 8' on each manual. To this principal chorus, color stops were always added, such as *Trompete*, *Schalmei* and Oboe. Mixtures were bright but not shrill, and the pedal was very powerful with many 16', 8', reed stops, and sometimes with 32'. His finest organs were those of the Saint Jacobi church (1855-1858) and the Cathedral, both in Magdeburg. Especially, the Magdeburg Cathedral organ (1856-1861), which had five manuals and double pedals with 87 stops, was bigger than the Merseburg organ built by Ladegast in 1855. August Gottfried Ritter, organist of the Cathedral, was particularly fond of the organ and had high respect for Adolf Reubke. The organ of the Saint Jacobi was better known to Reubke than that of the Cathedral when he was working on The 94th Psalm.

As shown in Table 9, the Saint Jacobi church organ is equipped with swells. Each division has a complete principal chorus with reed stops. The pedal extends to 4' and mixture. The pedal division has strong and powerful stops with many 16' and 32', which function not as the penetrating bass line of the Baroque polyphonic music, but rather as a


firm bass foundation of nineteenth-century homophonic music. There are also characteristic stops of the time like Harmonika and the low mutation stop, 10 2/3' Quinte.

Table 9. Specification of the Saint Jacobi Church Organ at Magdeburg (1855-1858)\(^5\)

<table>
<thead>
<tr>
<th>I</th>
<th>II</th>
<th>III</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Prinzipal</td>
<td>16 Bordun</td>
<td>16 Stillgedackt</td>
</tr>
<tr>
<td>16 Hohflöte</td>
<td>8 Prinzipal</td>
<td>8 Geigenprinzipal</td>
</tr>
<tr>
<td>8 Prinzipal</td>
<td>8 Gambe</td>
<td>8 Harmonika</td>
</tr>
<tr>
<td>8 Schweizerflöte</td>
<td>8 Doppelflöte</td>
<td>8 Flauto Traverso</td>
</tr>
<tr>
<td>8 Hohflöte</td>
<td>8 Gedackt</td>
<td>8 Stillgedackt</td>
</tr>
<tr>
<td>8 Gedackt</td>
<td>5 1/3 Quinte</td>
<td>8 Salizional</td>
</tr>
<tr>
<td>4 Oktave</td>
<td>4 Oktave</td>
<td>4 Flöte</td>
</tr>
<tr>
<td>4 Gemshorn</td>
<td>2 2/3 Nasat</td>
<td>2 Waldflöte</td>
</tr>
<tr>
<td>2 2/3 Quinte</td>
<td>2 Quinte</td>
<td>Mixtur IV (with Terz)</td>
</tr>
<tr>
<td>2 Oktave</td>
<td>Kornett IV</td>
<td>8 Oboe</td>
</tr>
<tr>
<td></td>
<td>Mixtur VI</td>
<td></td>
</tr>
<tr>
<td>8 Trompete</td>
<td>Pedal</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>32 Contraviolon</td>
</tr>
<tr>
<td></td>
<td></td>
<td>32 Untersatz</td>
</tr>
<tr>
<td>16 Prinzipal</td>
<td>16 Prinzipal</td>
<td>16 Quinte</td>
</tr>
<tr>
<td>8 Gambe</td>
<td>16 Offenbass</td>
<td>8 Offenbass</td>
</tr>
<tr>
<td>8 Doppelflöte</td>
<td>16 Subbass</td>
<td>8 Cello</td>
</tr>
<tr>
<td>8 Gedackt</td>
<td>10 2/3 Quinte</td>
<td>8 Gedackt</td>
</tr>
<tr>
<td>4 Oktave</td>
<td>8 Offenbass</td>
<td>5 1/3 Quinte</td>
</tr>
<tr>
<td>4 Hohflöte</td>
<td>8 Cello</td>
<td>4 Oktave</td>
</tr>
<tr>
<td>2 2/3 Quinte</td>
<td>Mixtur IV</td>
<td>Mixtur IV</td>
</tr>
<tr>
<td>2 Oktave</td>
<td>Zimbel III</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Clarinete</td>
<td>16 Posaune</td>
</tr>
<tr>
<td>8 Clarinete</td>
<td>Pedal</td>
<td>8 Trompete</td>
</tr>
</tbody>
</table>

Couplers: II-I, III-I, III-Pedal, II-Pedal, I-Pedal
Swells for the Clarinete and Oboe

The Ladegast organ, which is important for the performance of The 94th Psalm, will be discussed later. In summary, general features of the German Romantic organ in the mid-nineteenth century are as follows:

1. The prevailing color of the organ was becoming more dark, sombre, sometimes thick.

2. It had stops imitating the orchestral instrument of the time, especially reed stops: Trompete, clarinet (mostly a free reed), oboe, etc.

3. Each division still had a principal chorus, mostly based on 16', sometimes even on 32'.

4. The mixture was not as high-pitched as the Baroque mixture had been but still was bright, and a mutation stop was provided in most divisions, especially in the pedal with a low mutation stop like 10 2/3'.

5. Gradually more 8' stops in each division.

6. One of the divisions or part of it was enclosed, the swell division.

7. Pedal division serves primarily as a strong fundamental bass.

8. Manual and pedal ranges usually from C - f$^3$ and C - d$^1$, respectively.

9. Mechanical key action, sometimes with pneumatic action on the Hauptwerk, was the rule until the 1890s.\textsuperscript{6}

10. Gradual increase in the number of accessories such as manual and pedal coupler, fixed combination.

Peter Williams states that many organs between the periods of Schumann and Reger were built with no particular splendor or color: "even if the organs were bigger, the German builders often seem puzzled as to what the third or fourth manuals ought to be: they are not Cavaille-Coll's Bombardes nor Henry Willis' Swells but merely alternative manuals relying on location or variety of voicing."\textsuperscript{7} This concept of manual division is evident in The 94th Psalm by the indication of alternating manuals for dynamic change.

**The Merseburg Cathedral Organ Built by Ladegast (1855)**

The most significant organ builder related to the performance of The 94th Psalm is Friedrich Ladegast. Through his apprenticeship with Cavaille-Coll, he expanded his experience in organ building. He utilized various types of pneumatic action, fixed-


\textsuperscript{7} A New History of the Organ: from the Greeks to the Present Day, p. 178.
combination, and later general crescendo pedal. The famous Merseburg Cathedral organ, which had four manuals and pedal with 81 stops including 37 chimes, was his first major organ and was the largest organ in Germany at the time. Though it was a rebuild of the old organ dating back to 1698, the new organ included only about 30 stops from the old organ.

Table 10. Specification of the Merseburg Cathedral Organ (1853-55)

<table>
<thead>
<tr>
<th>Hauptwerk (20 stops)</th>
<th>Oberwerk (16 stops)</th>
</tr>
</thead>
<tbody>
<tr>
<td>32 Sub-bourdon to tenor C</td>
<td>16 Quintaton</td>
</tr>
<tr>
<td>16 Prinzipal</td>
<td>16 Prinzipal</td>
</tr>
<tr>
<td>16 Bordun</td>
<td>8 Rohrflöte</td>
</tr>
<tr>
<td>8 Prinzipal</td>
<td>8 Gambe</td>
</tr>
<tr>
<td>8 Doppelgedackt</td>
<td>8 Gedackt</td>
</tr>
<tr>
<td>8 Gambe</td>
<td>8 Flauto Amabile</td>
</tr>
<tr>
<td>8 Hohlflöte</td>
<td>4 Oktave</td>
</tr>
<tr>
<td>8 Gemshorn</td>
<td>4 Rohrflöte</td>
</tr>
<tr>
<td>5 1/3 Quintgedackt</td>
<td>4 Spitzflöte</td>
</tr>
<tr>
<td>4 Oktave</td>
<td>2 2/3 Quint</td>
</tr>
<tr>
<td>4 Gedackt</td>
<td>2 Waldflöte</td>
</tr>
<tr>
<td>4 Gemshorn</td>
<td>1 3/5 Terz</td>
</tr>
<tr>
<td>2 2/3 Quint</td>
<td>1 Sifflöte</td>
</tr>
<tr>
<td>2 Oktave</td>
<td>Mixtur IV</td>
</tr>
<tr>
<td>Doublette II</td>
<td>Stahlspiel</td>
</tr>
<tr>
<td>Mixtur IV</td>
<td></td>
</tr>
<tr>
<td>Scharf IV</td>
<td></td>
</tr>
<tr>
<td>Kornett III-V</td>
<td></td>
</tr>
<tr>
<td>16 Fagotto</td>
<td></td>
</tr>
<tr>
<td>8 Trompete</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rückpositiv (11 stops)</th>
<th>Brustwerk (14 stops; enclosed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Bordun</td>
<td>16 Lieblich Gedackt</td>
</tr>
<tr>
<td>8 Prinzipal</td>
<td>8 Geigenprinzipal</td>
</tr>
<tr>
<td>8 Flauto Traverso</td>
<td>8 Lieblich Gedackt</td>
</tr>
<tr>
<td>8 Quintaton</td>
<td>8 Salizional</td>
</tr>
<tr>
<td>8 Fugara</td>
<td>8 Flauto Dolce</td>
</tr>
<tr>
<td>4 Oktave</td>
<td>8 Unda Maris II</td>
</tr>
<tr>
<td>4 Gedackt</td>
<td>4 Oktave</td>
</tr>
<tr>
<td>2 Oktave</td>
<td>4 Zarflöte</td>
</tr>
<tr>
<td>Mixtur IV</td>
<td>4 Salizional</td>
</tr>
<tr>
<td>Kornett II-V</td>
<td>2 2/3 Nasat</td>
</tr>
<tr>
<td>8 Oboe</td>
<td>2 Oktave</td>
</tr>
<tr>
<td></td>
<td>Zimbel III</td>
</tr>
</tbody>
</table>

---


9 Sumner, p. 484-86.
This organ had features of both Baroque clarity and Romantic expression. Therefore, it satisfied the performances of the organ works from the Baroque to the Romantic periods. All five divisions were based on a complete principal chorus and had many 8' stops, especially flutes. The Brustwerk, also called Echowerk, was a "swell" division. However, the dynamic range of the swell was limited; its importance is hardly the same as that of later French and English organs.\textsuperscript{10} It is known that "the German organist regarded the changing tone colors, the changing combination of stops as the means of expression."\textsuperscript{11}

This Echowerk is the most interesting division of the organ and contains many unique stops, including the undulating stop Unda Maris 8'. Progressiv-Harmonika II-IV is a non-breaking mixture beginning at C with two ranks, which increase in number as the stop progresses upward. In an enclosed manual, it has an expressive effect either as solo or as accompaniment. Another significant merit of this organ in connection with the performance of The 94th Psalm is the elaborate registration devices. As shown in Table

\textsuperscript{10} Parkins, pt. 3 (March, 1989), p. 12.

\textsuperscript{11} Parkins, pt. 3 (March, 1989), p. 13.
10, many couplers and ventil allowed much variety in registration. They are certainly among the most advanced features at the time. The *Kollectivzug* is a device of the fixed combination. The Merseburg organ had one *Kollectivzug* to pedal for providing an appropriate bass by the fixed combination. Along with other registration devices like coupler to manual or pedal, this advanced feature was developed into the *Rollschweller* a few decades later. The *Rollschweller*, which is called for frequently in Max Reger's organ works, is a rotating foot cylinder centered above the pedal board; it provides an efficient means of creating a large-scale crescendo or diminuendo, like a modern crescendo pedal. Finally, the *Echozug* is a device which reduces the entire organ to *pp*. However, interestingly this organ did not contain the *Harmonika* which was commonly included in the organ of the time and called for in The 94th Psalm in the Schuberth edition. By the improvement of the organ mechanism, the organ was gradually acquiring more registration aids, which became the most important feature of the organ.

**Registration of The 94th Psalm**

There are very few indications for the registration and the use of specific stops in German Romantic organ music. The general principles of German Romantic registration can be found in the Preface of Mendelssohn's six organ sonatas. Because of the difference in organs, he gave only a general direction instead of prescribing the specific stops to be used. Mendelssohn explained the dynamic marks as a means to suggest registration:

- **fortissimo**: full organ
- **pianissimo**: a soft 8' stop alone
- **forte**: full organ without any fullest stops
- **piano**: combination of several 8' stops

Also, Liszt, who was not a master of the organ, did not provide specific registration indications in his organ music. Instead, he provided numerous dynamic markings. It is very interesting to see that he did not give the specific registration and stops to be used in the *Ad nos* or the BACH, even though he was well acquainted with the Merseburg organ. Besides, he had encouraged colorful registration and changing manuals in Bach's organ

---

12 Sumner, p. 486.

works, saying "Surely Bach, whose registrations were so admired by his contemporaries, did not play his works all on one manual. When playing on a three-manual instrument, why should the other two manuals be ignored?" Once he recommended using the Glockenspiel in Bach's Dorian Toccata and his own Ad nos. Moreover, Saint-Saëns said that Liszt did not play the main phrase of the andante (m. 301) of the Ad nos, as is usually done, on the flutes and gambes. He used a smooth clarinet and played it in the most delicate, flexible and tender style. All these examples show Liszt's new ideas on registration, especially with respect to orchestral effects. The reason why he did not provide suggestions for the registration is probably because he did not want to limit the possibility of different interpretations of the work on the organ, or because he did not want to be bothered to specify all the details since all the organs do not have the same specification.

The registration of The 94th Psalm remains close to this tradition. Like Liszt, Reubke provided dynamic marks and manual indications. There are only a few stops specified in small combination. Though the work was premiered on the Merseburg organ, the suggested registrations do not correspond with the organ specification. His brother Otto edited the manuscript after Reubke's death, and the registration may be his. However, there is no way to find out the original registrations performed by Reubke since the manuscript no longer exists. The following stops are specified in the Schuberth edition:

- **Subbass** 16' (ped.)
- **Flöte** 8'
- **Harmonika** 8**
- **Salizional** 8' (or 16')
- **Gedackt** 8' (or 16')
- **Viola di Gamba** 8'**
- **Trompete** 8'
- **Posaune** 16'
- **Oboe** 8'
- **Geigenprinzipal**
- **Aeoline** 16**
- **Kornett**
- **Posaune** 32**

* not available in the Merseburg organ.
** not available in the organ of the Saint Jacobi church in Magdeburg.

It is noteworthy that all stops described above are available in the Magdeburg Cathedral organ. Reubke was not well-acquainted with this magnificent organ with five manuals and two pedals, since it was completed after his death. However, the features of the organ are very similar to those of the Merseburg Cathedral and the Saint Jacobi church organs.


15 Smith, p. 72.
Table 11. Specification of the Magdeburg Cathedral Organ (1856-1861)

<table>
<thead>
<tr>
<th>I</th>
<th>III</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>Prinzipal</td>
</tr>
<tr>
<td>16</td>
<td>Bordun</td>
</tr>
<tr>
<td>8</td>
<td>Prinzipal</td>
</tr>
<tr>
<td>8</td>
<td>Viola di Gamba</td>
</tr>
<tr>
<td>8</td>
<td>Doppelflöte</td>
</tr>
<tr>
<td>8</td>
<td>Spitzflöte</td>
</tr>
<tr>
<td>8</td>
<td>Schweizerflöte</td>
</tr>
<tr>
<td>8</td>
<td>Viola d'amour</td>
</tr>
<tr>
<td>5 1/3</td>
<td>Quinte</td>
</tr>
<tr>
<td>4</td>
<td>Oktave</td>
</tr>
<tr>
<td>4</td>
<td>Rohrflöte</td>
</tr>
<tr>
<td>2 2/3</td>
<td>Quinte</td>
</tr>
<tr>
<td>2</td>
<td>Oktave</td>
</tr>
<tr>
<td>2</td>
<td>Nachthorn</td>
</tr>
<tr>
<td>16</td>
<td>Trompete</td>
</tr>
<tr>
<td>8</td>
<td>Trompete</td>
</tr>
<tr>
<td>16</td>
<td>Kornett IV</td>
</tr>
<tr>
<td>8</td>
<td>Mixtur VI</td>
</tr>
<tr>
<td>16</td>
<td>Scharf IV</td>
</tr>
<tr>
<td>16</td>
<td>Lieblich Gedackt</td>
</tr>
<tr>
<td>16</td>
<td>Geigenprinzipal</td>
</tr>
<tr>
<td>8</td>
<td>Flöte harmonique</td>
</tr>
<tr>
<td>8</td>
<td>Salzional</td>
</tr>
<tr>
<td>8</td>
<td>Lieblich Gedackt</td>
</tr>
<tr>
<td>8</td>
<td>Harmonika</td>
</tr>
<tr>
<td>8</td>
<td>Oktave</td>
</tr>
<tr>
<td>8</td>
<td>Flauto</td>
</tr>
<tr>
<td>8</td>
<td>Zimbel III</td>
</tr>
<tr>
<td>8</td>
<td>Mixtur V</td>
</tr>
<tr>
<td>8</td>
<td>Salzional</td>
</tr>
<tr>
<td>8</td>
<td>Flageolet</td>
</tr>
<tr>
<td>8</td>
<td>Harmonia Aetherea IV</td>
</tr>
<tr>
<td>8</td>
<td>Oboe</td>
</tr>
<tr>
<td>II</td>
<td>8 Schalmei</td>
</tr>
<tr>
<td>8</td>
<td>8 Physharmonika</td>
</tr>
<tr>
<td>8</td>
<td>Viola</td>
</tr>
<tr>
<td>8</td>
<td>Gedackt</td>
</tr>
<tr>
<td>8</td>
<td>Voix Cèlèste</td>
</tr>
<tr>
<td>4</td>
<td>Flöte</td>
</tr>
<tr>
<td>2 2/3</td>
<td>Quinte</td>
</tr>
<tr>
<td>2</td>
<td>Oktave</td>
</tr>
<tr>
<td>2</td>
<td>Mixtur III</td>
</tr>
<tr>
<td>10 2/3</td>
<td>Quinte</td>
</tr>
<tr>
<td>Pedal II</td>
<td>Pedal I</td>
</tr>
<tr>
<td>16</td>
<td>Prinzipal</td>
</tr>
<tr>
<td>16</td>
<td>Prinzipal</td>
</tr>
<tr>
<td>16</td>
<td>Violon</td>
</tr>
<tr>
<td>8</td>
<td>Oktave</td>
</tr>
<tr>
<td>8</td>
<td>Violon</td>
</tr>
<tr>
<td>8</td>
<td>Violoncellulo</td>
</tr>
<tr>
<td>8</td>
<td>Offenbass</td>
</tr>
<tr>
<td>5 1/3</td>
<td>Quinte</td>
</tr>
<tr>
<td>4</td>
<td>Oktave</td>
</tr>
</tbody>
</table>

Pedal I

| 32        | Violon               |
| 32        | Untersatz            |
| 16        | Prinzipal            |
| 16        | Violon               |
| 16        | Offenbass            |

16 Chorzempa, pp. 20-1.
By the fact that Otto studied organ with August Gottfried Ritter and that the organ contains all stops specified above, Otto probably based his registration of The 94th Psalm on this organ. However, Otto Reubke stated in his preface to the first edition of The 94th Psalm that a detailed indication of the entire registration is not very helpful, because organs vary in their specifications, and even the same stop does not always produce the same sound effect.\textsuperscript{17} His description of registration is very similar to that of Mendelssohn in his six organ sonatas.

Otto states that it is important to have the correct selection and combination of the various stops and to have at least a three-manual organ for the performance.\textsuperscript{18} In addition to the stop indications, there are indications of Manual I, II, or III and the manual and pedal couplers. There were four dynamic levels called for, based on the use of manuals: Manuals coupled to Manual I for the loudest and fullest sound, Manual I for the loud and full, Manual II for the medium loud and full, and Manual III for the soft. Thus, there is seldom any adding or subtracting stops within a phrase, but for a change of dynamics he indicated a manual change. For example, in measures 1-23, manuals are assigned as such; \textit{pp} and \textit{p} to Manual III, \textit{f} to Manual II, \textit{ff} to Manual I, and \textit{fff} at measure 22 is not assigned to any manual, but possibly either to the same Manual I with fuller sound or Manual coupled as in measures 108 and 181. He applied this principle throughout the work. This method could be realized by the fact that each manual contained a principal chorus with mixture and at least one or more reeds. Each manual itself was a complete organ. Manual III was enclosed and had more delicate and expressive 8' stops for special use. And \textit{fff} was always indicated with "manual coupler" except m. 22. Therefore, within a section, dynamics vary in four degrees and each is set to a manual accordingly. However, after the adagio section, Manual III is not used because there are no more soft sections. The two

\begin{itemize}
  \item \textit{Flauto Traverso}
  \item \textit{Gedackt}
  \item \textit{Quinte}
  \item \textit{Hohlflöte}
  \item \textit{Stillflöte}
  \item \textit{Fagott}
  \item \textit{Weitflöte}
  \item \textit{Kornett V}
  \item \textit{Mixtur IV}
  \item \textit{Posaune}
  \item \textit{Posaune}
  \item \textit{Trompete}
  \item \textit{Clarinet}
\end{itemize}

**Couplers:** II-I, III-I, III-II, IV-III, I-Pedal

**Pedal Coupler**

\textsuperscript{17} "Vorbemerkung" his ed. of Der 94\textsuperscript{ste} Psalm. Sonate für die Orgel by Julius Reubke (Leipzig: J. Schuberth, [ca. 1877]); rpt. by Neue Musik AG Winterthur, 1985.

\textsuperscript{18} Otto Reubke, "Vorbemerkung."
fugues start on the Manual II (mf or f), build to the Manual I (f or ff), and finally to the fullest sound of manuals coupled (fff).

Now the main question should be addressed: what kinds of registrations are suited for mf, f, and ff? Usually there are specified stops indicated in soft sections such as p, pp, ppp, and pppp. To answer this question, one should go back to the preface of Mendelssohn's Six Sonatas. The foundation stops generally include 16' stops. Therefore, the sound is thick and full.

Here are a few peculiar stops in the work. Trompete 8' was designated for the expressive solo melody in the larghetto section (m. 81-83). The trumpet stop of the time was delicate and thin, which is different effect from the earlier trumpet used for cantus firmus. The descriptions of the sound of Aeoline 16' and Harmonika 8' are as follows:

Aeoline 16': a free reed of very gentle tone, usually voiced to produce a very delicate string tone. An Echo Gamba (if it is of small scale and the same pitch) would produce the approximate effect.\(^{19}\)

Harmonika 8': an open soft flute stop or very soft tone between flute and string; usually of wood and useful in the Swell organ.\(^{20}\)

In conclusion, the registration of The 94th Psalm is still based on the classical outline, principal chorus and reeds, and a few more colorful stops for the special expressive parts. By alternating manuals for the change of dynamics, the basic plan for the registration is not too difficult. Manual and pedal couplers and other aids for crescendo and decrescendo were much more advanced by the time that Otto Reubke published his first edition of The 94th Psalm sometime between 1877 and 1880, which is about twenty years after Reubke's death. A fixed combination for gradual increase and decrease of sound is called for in The 94th Psalm (mm. 94-108, mm. 367-374 and mm. 452-466).

The Merseburg organ was quite adequate for performance of The 94th Psalm. Except Harmonika 8' and Viola da Gamba 8', all the requirements for the registration are satisfied on this organ.

---


Dynamic and Expression Marks in The 94th Psalm

Expression marking in organ music of the mid-nineteenth century was less detailed than in other music. Mendelssohn indicated one dynamic mark for an entire section in the Baroque tradition. There were only a few changes of dynamics for echo effect, and occasional manual indications. There are no crescendo or decrescendo marks, but occasional ritardando was indicated at cadences.

Much more advanced from earlier practice, Liszt's organ music displays a totally different approach. His dynamic range is from \textit{ppp} to \textit{fff}. Since Liszt's organ compositions are very improvisational, the tempo and the dynamics change frequently. The expression marks of short \begin{center} \textit{\textbullet\textbullet\textbullet\textbullet} \end{center} require the swell box, and there are often long gradual crescendos and decrescendos, which implies the influence of the orchestral music of the time.

This orchestral effect of dynamics and expression is evident in The 94th Psalm. Though Reubke was not an orchestral composer like Liszt, his concept of expression in organ music is very orchestral. His dynamic range is greater than Liszt's; from \textit{pppp} to \textit{fff}. There are basically four different types of expression marking in the work:

1. Crescendo and decrescendo signs \begin{center} \textit{\textbullet\textbullet\textbullet\textbullet} \end{center} in slow and expressive sections.
2. Long gradual crescendo and decrescendo, indicated "poco a poco crescendo" (or "decrescendo") in fast movements.
3. Dynamic change indicated by specific degree.
4. Short \begin{center} \textit{\textbullet\textbullet\textbullet\textbullet} \end{center} in fast movements.

Firstly, the short sign of \begin{center} \textit{\textbullet\textbullet\textbullet\textbullet} \end{center} in the slow and expressive sections is the most common expressive mark in nineteenth-century music. It requires increasing and decreasing volume without changing register by using the swell box. It is employed much more in French organ music.

Secondly, the long gradual crescendo and decrescendo, indicating "poco a poco crescendo," can be realized by increasing or decreasing the number of stops through various registration aids such as manual and pedal couplers, other crescendo devices of free combination like \textit{Kollectivzug}, and also simply by a swell box. This orchestral effect of the organ is one of the contributions of Liszt to organ music in the mid-nineteenth century. This effect is called for a few times in fast movements, and it is sometimes very difficult to achieve literal execution. One example is at measures 452-467, where the
indication says "poco crescendo" and "poco a poco piu crescendo" with a change of dynamics from \textit{mf} to \textit{f}. The problem is how to make a gradual crescendo from \textit{mf} to \textit{f} through sixteen measures. It can be accomplished by adding stops or by using the swell box very gradually up to the point of the dynamic sign specified. Though the swell box alone is not enough to accomplish the effect, the music always builds up by itself with rising motion to a high pitch range.

Thirdly, there are often dynamic changes specified by certain markings. They are executed by moving to the proper manual, or adding or subtracting stops. Reubke often specified a manual as dynamic change.

Fourthly, there are the short crescendo and decrescendo signs (~ ~) and simply crescendo signs repeated a few times (~ ~) in the allegro sections which can not be realized with either swell box or other registration aids. It seems that they simply suggest the motion of the musical phrase or melody line, since they appear at the ascending or descending melody. This shows the influence of orchestral music. Its realization is hardly possible on the organ. The repeated crescendo signs at each ascending figure, e.g., mm. 94-101, are probably the suggestion for the direction of the music or more significantly the crescendo by the music itself rather than by other expressive devices on organ. Therefore, the crescendo indication in The 94th Psalm does not always mean that the performer should achieve it by a swell box or other registration aids. For example, this crescendo effect is achieved by the ascending melody with the gradual accumulation of notes.

However, there are a few crescendo signs which are still left unsolved. In the grave movement, there are long crescendi building toward the major chords, D-flat and C. Because two notes in the pedal need to be played by the feet, those crescendo signs cause problems. However, those signs are essential for the music and should be realized by any means. For example, at the measures 5 to 7, one of the possible ways is that the performer leaves out the upper D-flat so that the right foot can execute the crescendo by opening the swell pedal.

Example 12. The 94th Psalm, mm. 96-97
The other peculiar and advanced feature of dynamic indications in The 94th Psalm is the individual dynamic specification for each manual and pedal. Before Liszt, one dynamic indication governed manual and pedal. Until Mendelssohn's registration, there was very little concern about the dynamic markings. Title, registration, or type of music suggested dynamic degree, and usually it applied throughout whole sections. Liszt, in his Prelude and Fugue on BACH, made a radical change according to the nature of the work, an improvisatory work. But still he employed one dynamic mark for manual and pedal. In Fantasy and Fugue on Ad nos, his technique of organ composition seems more idiomatic for the organ than in the later BACH. The dynamic indication is sometimes written individually for the manual and the pedal. And in the case of two manuals, he specified three different dynamic degrees, one for each division.

Reubke's The 94th Psalm displays a more advanced approach. Generally, he indicates at least two dynamic markings for manual and pedal. Each division of the organ functions as a complete orchestra, except the pedal division. Reubke shows the orchestral approach to the organ, not just in the compositional technique but also in the treatment of the organ.

**Published Editions of The 94th Psalm**

The manuscript of The 94th Psalm no longer exists. Presently, there are about six editions published based on the first edition by Otto Reubke.

The first edition by Otto was published by Schuberth Verlag in ca.1877. The precise date of the publication is not known because it was published without the date. Otto wrote the preface, which provides the general information on the registration. He also included nine selected verses from psalm 94. The edition was reprinted later by such publishers as R. Leech Bedell of Brooklyn, N. Y. and Neue Musik AG Winterthur in Leipzig, 1985.

In 1925, the transcription for piano of The 94th Psalm was published by August Stradal. It was not successful in the realization of the organ effect on the piano.\(^{21}\)

Oxford University Press published the new edition by Herbert F. Ellinford in 1932. He made several note changes over the Schuberth edition and included some accidentals.
missing in the Schuberth edition. The registration suggestions were modified for English organs.\textsuperscript{22}

The first American publication was issued by G. Schirmer edited by Casper Koch in 1934. There are changes in the notation which are sometimes more complicated than in the Schuberth edition. The German indications are translated into Italian and footnotes are provided for references.\textsuperscript{23}

To commemorate the centenary of the composer's death, Hermann Keller edited a new edition for C. F. Peters in 1958. It became the most popular edition at the time. He left out most of the registration indications which Otto provided in the first edition. He made some changes in dynamic marks, not all to the good. Especially, the change from $fff$ to $f$ at measure 22 gives a wrong interpretation of the music. There are some accidentals written differently for the sake of easy reading.

In 1959, Gerard Alphenaar made a revised edition for Edward B. Marks Music Corporation, New York. He provided the registration for the Hammond organ. He employed manual names like Great, Swell, and Choir rather than Manual I, II or III in the Schuberth edition. There are some dynamic changes, and in the slow section the enharmonic spelling is used for easy reading. The decrescendo mark at measures 7 and 15 is unfortunately a wrong interpretation. It should be placed after the chord. There is some confusion in using incorrect ties.

The most authoritative edition was published by Oxford University Press in 1976 edited by Daniel W. Chorzempa, after his intensive study on Reubke for his doctoral dissertation. He included the nine selected verses of psalm 94 as Otto did. The specification of the Merseburg Cathedral organ, where The 94th Psalm was premiered, is included. He acknowledged that the edition is virtually that of Otto Reubke and only absolutely necessary corrections, which are clearly indicated with special notation or reference under the music, have been made. In the measure 84 of the larghetto section, \textit{Trompete forte} is unfortunately wrong. It should be \textit{fort}, which means "off."

The latest edition is the publication of McAfee Music Corporation edited by Wayne Leupold in 1978. It was published with Reubke's early organ work, Trio in E-flat major. In his lengthy preface, Leupold provides much helpful information about Reubke and The 94th Psalm, of which some are from Chorzempa's dissertation as he acknowledged.

\textsuperscript{22} Chorzempa, p. 270.

\textsuperscript{23} Chorzempa, p. 271.
Leupold included the organ specifications of the Saint Jacobi church and the Magdeburg Cathedral, and the Merseburg Cathedral. There are some mistakes in the accidentals. Sometimes he provides the alternatives for certain voice parts. The detailed footnotes under the score are sometimes confusing.
CHAPTER VI

CONCLUSION

The 94th Psalm is a milestone in the organ literature of the nineteenth century. According to Hermann Keller, it is counted among the most important works composed for organ after Johann Sebastian Bach and before Max Reger.¹ The psalm text came to life with Reubke's fine musicianship. The unique approach to sonata form in the "double function" unified three individual movements into one musical entity by the use of the cyclic theme. The harmony and the tonality are advanced and anticipate the late nineteenth-century style. However, as far as the formal structure and the thematic procedure are concerned, it is eclectic in its use of Classical and Romantic elements.

The 94th Psalm is an idiomatic organ work which demands considerable keyboard proficiency and utilizes all the capabilities of the organ in the nineteenth century. Reubke's approach to the organ is seen in orchestral effects demanding new dynamic expression. As a proficient pianist, Reubke employed the nineteenth-century virtuoso piano technique in his work. These two different keyboard techniques co-exist in a well-blended manner.

Though he was influenced by his teachers, Hermann Bönicke, Adolf Bernhard Marx and Franz Liszt, his music is quite his own. He unites these influences with his originality. The traditional aspects in the work are the results of the study with Bönicke and Marx. Liszt's influence is shown in the progressive pianistic and harmonic aspects. The 94th Psalm is a synthesis of two different styles of organ music at the time, the traditional and the progressive. Reger's concept of the symphonic organ was foreshadowed in Reubke's work. There is no doubt that Reubke laid the foundation for future organ composition.

Richard Pohl wrote the obituary in the *Neue Zeitschrift für Musik*, quoting his conversation with Reubke:

Julius Reubke was one of these pure and noble natures, who based on a self-confident mental power lived more introverted than extraverted. Any narrow mindedness, any petty passion, any restless haste and lack of behavior was foreign to his nature and even more repugnant to him...He [Reubke] once said to

me, "Nobody can touch or rob a piece of my belief in art, but I do not have any urge to defend my belief against my opponents. Why should I do that? We will not convince them as much as they will not prevail. As a composer and virtuoso I am active in our thoughts against their ideas as much as I can; but I just want to express myself through my music. Others may comment on it. The most important thing is to create works which one does not have to be afraid of being attacked or criticized."²

This quotation is the only statement by Reubke himself in the documents which were available for the study. As shown in the above conversation, Reubke was a quiet person who wanted to express himself through music. His wish to express himself is realized in The 94th Psalm with profound depth and imagination. Through the psalm text he poured out his mind and soul with tremendous energy.

The 94th Psalm is the first programmatic organ music to be written in the nineteenth century. With the psalm text as "programme" in one-movement sonata form, it is a symphonic poem for organ. His study of Liszt's symphonic poems was of major importance for the work. It is noteworthy that Reubke did not title The 94th Psalm as Fantasy and Fugue in C minor, like Liszt's Fantasy and Fugue on Ad nos, ad salutarem undam, though the character of the work is a fantasy. However, he designated it as an organ sonata. It demonstrates that Reubke intended to carry on the tradition of writing organ sonatas of which the foundation was laid by Mendelssohn. Regardless of the great resemblance between The 94th Psalm and Liszt's Ad nos Reubke's choice of the title as an organ sonata should be considered as the significant aspect of the work.

In spite of his young age of twenty three, The 94th Psalm demonstrated Reubke's great maturity. His early death at the age of twenty four was a significant loss to organ literature. If he had lived at least until the age of forty three, the life-span of Max Reger, the world of organ music would have never been the same. Otto Reubke once said, "If our Julius had lived ten or fifteen years more, the world would have seen something."³

An excerpt from the ninety-fourth psalm, a verse corresponding to the adagio movement representing Reubke's strength in his innermost self, serves as a final phrase:


Unless The LORD had been my help, my soul would have settled in silence. In the multitude of my anxieties within me, thy comforts delight my soul.
BIBLIOGRAPHY

Books and Articles


----------. "Liszt's Fantasia and Fugue on *Ad nos*," *The Organ*, 4 (July 1924), 114-7.


Todd, R. Larry. "Liszt, Fantasy and Fugue for Organ on Ad nos, ad salutarem undam," *19th Century Music,* IV no. 3 (Spring, 1981), 250-261.

A New History of the Organ: from the Greeks to the Present Day.


Music


Recording

Liszt, Franz. Fantasia and Fugue on Ad nos, organist Simon Preston, Deutsche Grammophon, Stereo 415 139-2 G H.


Reubke, Julius. Organ Sonata "The 94th Psalm," organist Simon Preston, Deutsche Grammophon Stereo 415 139-2 G H.

------. *Sonata in C minor for Organ on the 94th Psalm*, organist E. Power Biggs, Columbia Masterworks ML 4820.

------. *Sonata - Trio.*, organist Rollin Smith, Repertoire Recording Society RRS 16.