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THE DEVELOPMENT OF FORM IN THE GERMAN ORGAN SONATA FROM
MENDELSSOHN TO RHEINBERGER, A LECTURE RECITAL,
TOGETHER WITH THREE RECITALS OF SELECTED
WORKS OF J. S. BACH, D. BUXTEHUDE,
V. LÜBECK, L. SOWERBY, M. DUPRÉ,
M. REGER AND OTHERS

DISSERTATION

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

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Robert C. Mann, B.M., M.M.

Denton, Texas

August, 1978

Mann, Robert C., The Development of Form in the German Organ Sonata from Mendelssohn to Rheinberger, A Lecture Recital, Together with Three Recitals of Selected Works of J. S. Bach, D. Buxtehude, V. Lübeck, L. Sowerby, M. Dupré, and Others. Doctor of Musical Arts (Organ Performance), August, 1978, 60 pp., 6 tables, 1 illustration, bibliography, 57 titles.

The lecture recital was given February 16, 1976. A discussion of the development of form in the German organ sonata from Mendelssohn to Rheinberger was presented. A performance of representative sonatas by Mendelssohn and Rheinberger was included with the lecture.

Two solo recitals and one chamber recital were presented as public recitals in addition to the lecture recital. The first solo recital, on July 2, 1970, included works of Buxtehude, Roger-Ducasse, Bach, and Sowerby. The chamber recital, given with Betty Lambert, soprano, on July 31, 1973, consisted of works by Bach, Pepping, Pinkham, Reger, and Bornefeld. The second solo recital, on April 17, 1978, included works by Lübeck, Balbastre, Bach, Mathias, Karg-Elert, and Dupré. All four programs, recorded on magnetic tape, are filed, along with the written version of the lecture material, in the North Texas State University library.

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NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

ROBERT MANN

in a

Graduate Organ Recital

Thursday, July 2, 1970

8:15 p.m.

Main Auditorium

PROGRAM

- Prelude and Fugue in G Minor (Hedera II/24) *Dietrich Buxtehude*
(1637-1707)
- Pastorale (1909) *Jean-Jules Aimable Roger-Ducasse*
(1873-1954)
- Toccatina in C Major (S. 564) *Johann Sebastian Bach*
(1685-1750)

INTERMISSION

- Organ Works of Leo Sowerby (1895-1968)
Prelude on "Deus Tuorum Militum" (1956)
Requiescat in Pace (1926)
Bright, Blithe and Brisk (1967)
Toccatina (1941)

*Presented in partial fulfillment of the requirements for the degree
Doctor of Musical Arts*

NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC
presents

Betty Lambert, Soprano
Robert Mann, Organist

in a

**Recital of Music
for
Voice and Organ**

Tuesday, July 31, 1973

8:15 p.m.

Recital Hall

PROGRAM

Cantata, "Wer sich selbst erhöhet" (S. 47) Johann Sebastian Bach
Aria: Wer ein wahrer Christ will heissen

Fünf Lieder nach Gedichten von Paul Gerhardt (1947) Ernst Pepping
Nicht so traurig
Befiehl du deine Wege
Christwiegenlied

Letters from St. Paul (1971) Daniel Pinkham
Hebrews 12: 1 and 2
Romans 8: 35, 37, 38, 39
Colossians 3: 16
I Thessalonians 5: 1-6
Philippians 4: 4-7
Romans 13: 11 and 12

INTERMISSION

Zwei geistliche Gesänge, Op. 19 Max Reger
Passionslied
Doch du liessesst ihn im Grabe nicht

Choralkantate: Wachet auf, ruft uns die
Stimme (1951) Helmut Bornefeld

*For Mr. Mann this recital is presented in partial fulfillment of the requirements
for the degree Doctor of Musical Arts*

North Texas State University
School of Music

**Graduate Lecture
Recital**

ROBERT MANN, organist

Monday, February 16, 1976

5 P.M.

Main Auditorium

**THE DEVELOPMENT OF FORM
IN THE GERMAN ORGAN SONATA
FROM MENDELSSOHN TO RHEINBERGER**

Sonata No. 4 in B-flat, Opus 65

**Felix Mendelssohn
(1809-1847)**

Allegro con brio
Andante religioso
Allegretto
Allegro maestoso e vivace

Sonata No. 12 in D-flat, Opus 154

**Josef Rheinberger
(1839-1901)**

Fantasia (Maestoso lento-Allegro agitato)
Pastoral
Introduction and Fugue

*Presented in partial fulfillment
of the requirements for the degree
Doctor of Musical Arts*

North Texas State University
School of Music

presents

Robert Mann

in

GRADUATE ORGAN RECITAL

Monday, April 17, 1978

5:00 p.m.

Main Auditorium

Program

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|--|-----------------------------------|
| Prelude and Fugue in E Major | Vincent Lübeck
(1656-1740) |
| Noel: Votre bonté grand dieu | Claude Balbastre
(1727-1799) |
| Prelude and Fugue in A Minor, BWV 543 | J. S. Bach
(1685-1750) |
| Invocations, Op. 35 | William Mathias
(b. 1934) |
| Chorale-Improvisations, Op. 65, Nos. 15 and 13
<i>Herzlich lieb hab ich dich, o Herr</i>
<i>Herr Jesu Christ, dich zu uns wend</i> | Sigfrid Karg-Elert
(1877-1933) |
| Prelude and Fugue in G Minor, Op. 7, No. 3 | Marcel Dupré
(1886-1971) |

*Presented in partial fulfillment of the
requirements for the degree
Doctor of Musical Arts*

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CHAPTER I

FUNCTION AND FORM OF ORGAN MUSIC IN THE EARLY NINETEENTH CENTURY

Introduction

Until the advent of the Enlightenment, church musicians enjoyed a high position in social and vocational structures. However, by the beginning of the nineteenth century a less favorable concept of the organist's function and a significant decline in the quality of organ music came about for several reasons: the Enlightenment attitude toward religion; the disintegration of a formal Protestant liturgy; the emphasis in the worship service on the sermon, which became a lecture rather than the proclamation of the Word; and the role of music as a secondary adornment to worship, with little of the musician's personality allowed in composition or performance.

As a result of such conditions, cantors and organists were frequently incompetent and unimaginative musicians, many church choirs were abandoned altogether, instrumentalists were not used in the simple services, and many types of music from the eighteenth century were discarded. Contemporary trends and innovations in secular music did not carry over into church music. What was left for the worship service was music not unlike a hollow shell when compared to works

by those whose creative powers were allowed full rein by secular society.

The Use of the Organ in the Early Nineteenth Century

For the most part, liturgical organ music made no new contributions to significant organ literature. The factor which determined a composition's suitability for use in a worship service was its general character. Any composition sufficiently "religious" in nature was considered appropriate. The mood music thus played by the organist consisted of character pieces, fantasies, elegies, arrangements of familiar songs, and transcriptions of everything imaginable, including piano, operatic, and symphonic compositions, motets, and cantata movements. Generally speaking, the compositions were limited in imagination, individuality, and strength and had little ability to move the person in the pew. Chorale preludes in effect became romantic character pieces, as the employment of the chorale tune was less favored than a proper mood which expressed the content of the chorale text. Contrapuntal elements gave way to melodic and harmonic elements, and technical demands were supplanted by a desire for "poetic" expressivity.

Franz Liszt, in his 1835 essay "On the Position of Artists," bemoaned the popularity of organ transcriptions of operatic selections and vaudeville songs played during the

Elevation at Mass.¹ In another written assertion ("On the Church Music of the Future," 1834) Liszt made pleas for the restoration of church music to its historically proper place in the worship service, protesting strongly the level to which all church music had fallen.² Much of the organ music of this period was typified by

chordally-bound passages, composed of harmonic cadences, modulations and sequences, without figuration and without rhythmic life, in gentlemanly 4/4 rhythm and in "Moderato," "Andante," and "Adagio" tempi. The apparent intention was to allow the organ tone to be the stimulant of edification, without imparting any significant musical content. Artistically, it was surely the lowest depth which church music had reached in its history.³

In general the organ music of the late eighteenth and early nineteenth centuries was greatly influenced by the rise of the traveling organ virtuoso. Most organs available at this time were still of baroque origin and not always compatible with the concepts of organ playing which were proclaimed by the Abbé Georg Vogler (1749-1814), the most celebrated of all traveling virtuosos. Vogler toured Europe with a nine-hundred pipe portable organ, enclosed in a swell-box and containing free reeds:

¹Milton Sutter, "Liszt and his Role in the Development of the 19th Century Organ Music," Music/the AGO & RCCO Magazine (January, 1975), p. 38.

²Paul Henry Lang, Music in Western Civilization (New York, 1941), p. 857.

³Daniel Walker Chorzempa, "Julius Reubke: Life and Works," unpublished doctoral dissertation, University of Minnesota, 1971, p. 252.

Not only a traveling virtuoso, but a theoretician of organ building whose ideas were followed, Abbé Vogler stood somewhere between the roles of capellmeister and dilettante. The crescendo possibilities of the Mannheim School held great attraction for him. He sought to imitate orchestral sound by putting all the pipework in multiple swell boxes, using a pedal division of thirty-two notes, and placing the family of organ stops (flutes, strings, reeds, etc.) on separate manuals. His improvisation relied heavily upon spectacular, sensational effects and programmatic titles. In his "Battle of Jericho," he is reported to have laid his arms on the keys.⁴

Organists of the early nineteenth century, with their baroque instruments designed according to the concept of terraced dynamics, were attracted to the dynamic contrasts and tonal and technical achievements made possible by the "symphonic" organs of traveling musicians. Because of the limitations of existing instruments with regard to tonal design, orchestral color, swell-boxes, and so on, Vogler-like effects were difficult to simulate.

The Forms of Virtuoso Organ Music in the Early Nineteenth Century

Organ music in the early nineteenth century outside the framework of the church consisted primarily of three types of significant concert repertoire: fantasy, variations, and sonata. It is primarily in these compositions and not in worship-related types that we see the influence of the romantic spirit and the imaginative potential of the composer. All of these large-scale pieces were conceived as bravura

⁴Douglas L. Butler, "The Organ Works of Felix Mendelssohn Bartholdy," unpublished doctoral dissertation, University of Oregon, 1973, p. 10.

pieces "in which a virtuoso exploitation of playing technique and an exploitation of the expanded, coloristic resources of the organ became important."⁵ Unfortunately, during the first half of the nineteenth century the developing German organs were not yet able to cope with the demands of these forms, and the sonata in particular existed primarily as a series of contrasting musical ideas in which organization and development of motives was nearly impossible. Frotscher sees the inability of the organ to meet the larger forms' demands for transition and development (demands made on the organ in tonal design, orchestral color, swell-box, pistons) as the most significant reason for the lack of interest in the organ sonata in the first half of the nineteenth century.⁶ Concerts took place in all imaginable locations: inns, taverns, parks, churches, theaters, palaces, universities. There was less emphasis on the well-rounded musician and more emphasis on the specialist, the virtuoso. The piano virtuoso in particular led the way for other musicians, although all musicians needed bravura compositions for their instruments, compositions which were guaranteed to make lasting impressions on the audiences.

One of the musical forms used by the pianist in the nineteenth century to display his virtuosity and evoke a

⁵F. E. Kirby, A Short History of Keyboard Music (New York, 1966), p. 348.

⁶Gotthold Frotscher, Geschichte des Orgelspiels und der Orgelkomposition, II (Berlin, 1959), pp. 1141-1142.

degree of thrill and excitement on the part of the listener was the sonata. Its primary usage was as recital material; the listener's response was to be the opposite of that when hearing church music. The design of the composition was an inconsistent, multi-movement one, often using interrelated themes, but with little use of programmatic features frequently found in other piano music. The true romantic sonata had a tendency to put the climax in the finale and was often of a highly subjective nature.

Although the term sonata was used as a title for organ music prior to the nineteenth century, the organ sonata which resembles the classical piano sonata as a large, multi-movement form was not introduced until 1845 with the publication of the Six Sonatas for Organ, Opus 65, by Felix Mendelssohn. The overall design of the sonatas written in the following half-century relates to the normal classical sonata in varying degrees.

CHAPTER II

THE ORGAN SONATAS OF FELIX MENDELSSOHN

One of the characteristics of the nineteenth-century composer was his desire to reconcile classic forms with the new emphasis on freedom of expression. Felix Mendelssohn Bartholdy (1809-1847) was one of those caught up in this artistic dilemma, and his success as a musician came about partly because of his understanding of this problem and his own feelings toward it. Mendelssohn combined his need for order with the expression of his own individual emotions; the two characteristics seemed to live together in reasonable harmony.

Mendelssohn was unusually conscious of public favor and tried continually to communicate with his public on both the social and the musical levels. Lang says,

Mendelssohn's personality was opposed to a secession, for to him an artistic understanding with the prevailing social order was an emotional necessity; therefore, he took into consideration the will of the public instead of opposing it like Chopin, Schumann, or Berlioz.¹

This personality looked back to music of earlier stylistic periods, especially the baroque, which in his mind demanded public performances. It was through these public performances

¹Paul Henry Lang, Music in Western Civilization (New York, 1941), p. 811.

that Mendelssohn introduced music of the eighteenth century to the nineteenth-century generation.

Mendelssohn's career as a performing artist and conductor was a highly successful one in Germany and throughout Europe; his seven appearances in England starting as early as 1829 endeared him to that public. His renown as conductor of the Gewandhaus concerts in Leipzig and founder of that city's conservatory was paralleled only by his reputation as an organ recitalist. His all-Bach programs at St. Thomas' Church in Leipzig and his organ recitals for the English public gave evidence of a technical mastery of the organ (including an impressive pedal technique), a stylistic and registrational understanding of baroque organ music, and the long-forgotten ability to improvise complex compositions on the instrument.

Reaction among English organists to Mendelssohn's recital tours was so favorable that in 1844 the English publishing firm of Coventry and Hollier commissioned Mendelssohn to compose three large works for the organ. (Mendelssohn later added three more compositions to the collection before it was published.) The original plan called for the pieces to be called voluntaries, probably at the suggestion of publisher Coventry. This somewhat indefinite title of English origin evidently disturbed Mendelssohn enough to request that the works be called Sonatas for the Organ, a title which was approved by the publisher with no recorded reservation.

Mendelssohn did not select the title Sonata as evidence of his desire to utilize classic sonata form. On the contrary, no two of the sonatas are constructed similarly in regard to overall formal design, and none uses the three- or four-movement scheme favored by classical musicians. The romantic concept of a large-scale sonata is not present here. Instead, baroque and classical forms are interspersed with nineteenth-century character pieces, and there are no inner connections between movements which would help to form a large artistic entity as in many nineteenth-century piano sonatas and symphonies.

The lack of a unified plan in the design of the sonatas is evidenced by the number of movements used in each of the sonatas. Three of the sonatas are in four movements (Sonatas I, II, and IV), two sonatas are in three movements (Sonatas V and VI), and one sonata is in two movements (Sonata III).

The fast-slow-fast design of conventional sonata form is not utilized by Mendelssohn in his three-movement works, although two four-movement sonatas do imitate this structure (Sonatas I and IV). Fast tempos are disregarded for first movements of Sonatas II and V and for final movements of Sonatas III and VI. Slow second movements, however, appear in a majority of the sonatas.

The use of classical sonata forms within movements occurs infrequently in the Six Sonatas. Instead, fugues, chorale harmonizations and variations, ABA forms, and free forms all appear as shown in Table I.

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APPENDIX

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TABLE I--Continued

	First Movement	Second Movement	Third Movement	Fourth Movement
Sonata IV				
Key	B-Flat Major	B-Flat Major	F Major	B-Flat Major
Tempo	Allegro con brio	Andante religioso	Allegretto	Allegro maestoso e vivace
Form	Sonata-allegro	Ternary-ABA	"Song w/o Words"-ABA	Ternary-ABA
Sonata V				
Key	D Major	B Minor	D Major	
Tempo	Andante	Andante con moto	Allegro maestoso	
Form	"Chorale" harm.	Rondo	Rondo	
Sonata VI				
Key	D Minor	D Minor	D Major	
Tempo	Andante sostenuto	Sostenuto e legato	Andante	
Form	Chorale partita	Fugue	Ternary-ABA	

The initial movements of the sonatas are in a variety of structures. Sonata I uses a quasi-sonata-allegro design introduced by a ten-measure chordal introduction in the tonic key, after which the principal theme appears in the soprano voice as the first statement in a fugal exposition. After a transitional passage based on fragments of the principal theme, the subordinate theme appears in the relative major key in measure 40. The subordinate theme quotes the first and second phrases of the chorale Was mein Gott will, das g'scheh allzeit played at a softer dynamic level than the principal theme. After short exchanges of the two themes in alternation, the development section begins at measure 60. It is based on both themes in the continuing style of the previous section. A modified recapitulation begins in measure 91 with the principal theme appearing in stretto in the tonic key. The subordinate theme follows quickly in the soprano voice in measure 93, also in the tonic key.

Another use of sonata-allegro design occurs in the first movement of Sonata IV. The principal theme appears in the first measure as an arpeggiated sixteenth-note figure and is treated sequentially at various key levels during the first eighteen measures. The subordinate theme appears in the soprano voice in measure 22 in the relative minor key and is given a fughetta-like treatment. Both themes are developed simultaneously beginning in measure 48. The recapitulation begins in measure 62 with the return of the principal theme

in the tonic key. The subordinate theme appears in the tonic key eight measures later.

Other first movement forms are more varied. Sonata II uses a broad and slow free-style prelude to introduce the longer second movement, an ornamented cantilena. The opening movement of Sonata III is unique in that it utilizes a three-part plan in which the middle section contains a double fugue which is played by the hands while the chorale Aus tiefer Noth is heard in broad fortissimo lines in the pedal. The first section comprises a principal theme of binary design which is freely repeated as the third section. The opening movement of Sonata V is a chorale-like harmonization of a melody possibly composed by Mendelssohn, although similarities exist between the melody and several phrases of the chorale Alle Menschen müssen sterben as well as the opening phrases of Dir, dir, Jehova, will ich singen. Mendelssohn never again refers to this chorale-like melody during the remainder of the sonata.

In Sonata VI the opening movement is a chorale and four variations on Vater unser im Himmelreich. The first variation presents the chorale in the soprano voice with running sixteenth-note passages as an accompaniment in the middle voice. The chorale of the second variation appears as the top voice of a chordal harmonization, while the pedal has a continuous figuration of eighth notes in a carefully planned pattern of articulation. The third variation presents the

chorale in the tenor voice while the upper voices move primarily in parallel thirds and sixths. The fourth variation presents the chorale twice, first in the pedal with toccata-like arpeggiated figures in the hands and later in alternation between the top and middle voices accompanied by sixteenth-note arpeggios.

Mendelssohn frequently chooses a form compatible with a cantilena style for second movements, specifically in Sonatas I, II, III, and IV. The placement of this design, which is frequently ternary, as the second movement offers more continuity in Mendelssohn's organ sonatas than possibly any other structural feature. Exceptions to the practice of the ternary form as a second movement occur in Sonata II, which is an ornamented cantilena with repetitions of the same melodic line; Sonata V, in which a rondo form is used; and Sonata VI, which uses a fugue.

There seems to be no consistent usage in the form of third movements when they appear in four-movement sonatas. Sonata I uses a recitative-like free design in an improvisatory style. Sonata II has a third movement in rondo form, and Sonata IV is a ternary "song without words" constructed as a trio.

Final movements also offer no significant degree of consistency in design. Sonatas III and VI close with quiet, three-part movements in the style of a romantic character piece, an idea with no precedents in organ literature before

Mendelssohn. The final movement of Sonata I is a broad, arpeggiated "song without words" approaching the proportions of a large baroque prelude or toccata. Sonata II closes with a fugue, the only one of the sonatas to do so. Sonata IV, final movement, uses a ternary design in which a fugato middle section is enclosed by sections of preludial character. The final movement of Sonata V has a free treatment of two strong melodic themes in rondo design.

The examples of rondo form which Mendelssohn offers are found in Sonata II, third movement; and Sonata V, second and third (final) movements. In the second sonata, two themes based on scale-wise melodic patterns form the basis of the rondo design. The principal theme appears in the tonic key, and the second theme begins in the dominant. An extension lengthens the final appearance of the principal theme. In the second example of rondo form, Mendelssohn uses principal and secondary themes which are played legato over a staccato pedal, with the final appearance of the principal theme suggested briefly rather than stated in its full length. The third example offers two contrasting themes treated freely in five parts and a coda.

Fugal writing plays a prominent role in the sonatas: Sonata V is the only sonata which does not contain some type of fugue. Two of the fugues fill entire movements (Sonata II, fourth movement; Sonata VI, second movement), while another provides structural material within a movement (Sonata IV,

fourth movement, measures 22-83). Most of the fugues are in four voices, contain no recurring countersubjects, and make infrequent use of stretto.

Chorales are used in three instances in the sonatas, and, rather than identifying any liturgical intent on Mendelssohn's part, they express the composer's affinity for the Lutheran musical heritage. The first use of a chorale occurs in Sonata I, first movement, when a portion of the chorale tune is used as the subordinate theme in a quasi-sonata-allegro design. The use of a simple chorale harmonization as a sonata movement (Sonata V, first movement) is unique, as is Mendelssohn's use of a chorale and variations as the initial movement of a sonata (Sonata VI).

In conclusion, the Six Sonatas may be said to adhere to sonata form only in the most general sense. No two sonatas are parallel in structure, nor is there any consistency in the number of movements constituting a sonata or the order and design of movements within the sonata. From the music itself and the composer's own comments, one can construe that Mendelssohn was not unduly concerned about a unified form for each sonata. Rather, he was seemingly more concerned with a proper balance between order (form) and emotional content which would produce a composition that would be well received by the audience, a composition that would extend the abilities of the organist who played it, and a composition that would restore to organ music a higher standard in writing and

performance than it had recently enjoyed. Mendelssohn's success in these areas is indicated by the many imitations of his own organ style made by composers who followed him.

CHAPTER III

THE ORGAN SONATA FROM 1845 TO 1864

Composers Influenced by Mendelssohn

According to the survey of German organ sonatas made by Rudolph J. Kremer in his dissertation, "The Organ Sonata Since 1845," twenty-eight sonatas by thirteen different composers were written between 1845 and 1864. These sonatas were of two types: a multi-movement form and a multi-sectional one-movement form.¹

The multi-movement organ sonatas show the influence of Mendelssohn in the lack of overall unity. The movements are frequently a succession of independent ideas modified by the musical language of the mid-nineteenth century. These movements utilize chordal, fugal, lyric, and toccata styles as did the Mendelssohn sonatas. Continuous one-movement forms with connected sections tend to use a loose structure resembling the baroque free prelude or toccata more than the classical sonata form.

Composers who can be designated as coming under the stylistic influence of Mendelssohn and who composed in

¹Rudolph J. Kremer, "The Organ Sonata Since 1845," unpublished doctoral dissertation, Washington University, Saint Louis, Missouri, 1963, p. 3.

multi-movement and one-movement forms are listed in Tables II and III.

TABLE II

REPRESENTATIVE COMPOSERS OF ORGAN SONATAS BETWEEN 1845
AND 1864, USING MULTI-MOVEMENT DESIGNS

Composer	City	Date Published	Number
Christian Fink (1822-1911)	Esslingen	1853-1898	5
Friedrich Kuhmstedt (1809-1858)	Eisenbach	1853-1860	4
Jan Albert Eyken (1822-1868)	Elberfeld	1853-1858	3
Gustav Merkel (1827-1885)	Dresden	1858-1886	9

TABLE III

REPRESENTATIVE COMPOSERS OF ORGAN SONATAS BETWEEN 1845
AND 1864, USING ONE-MOVEMENT DESIGNS

Composer	City	Date Published	Number
August Gottfried Ritter (1811-1885)	Magdeburg	1845-1858	4
Adolph Friedrich Hesse (1808-1863)	Breslau	about 1849	1
Gustav H. G. Siebeck (1815-1851)	Gera	about 1850	1

The Liszt School

During the 1850's there developed in Weimar a movement which had a strong influence on organ playing and organ composition. The movement was called the New German School and centered about Franz Liszt. Liszt was not an organist, but his interest in the instrument as a performing medium caused him to compose for it works which contrasted sharply with previous organ compositions. Liszt saw the possibilities of the instrument from the perspective of a piano virtuoso and a composer of orchestral tone poems. He envisioned the organ apart from its function in the church service; he realized that its power and color could be extended to new dimensions in which a virtuoso technique on the part of the player was essential.

The organ was conceived by Liszt as an instrument of "symphonic" proportions, which does not mean that he specified stops which were simulations of orchestral stops. On the contrary, the type of instrument on which Liszt's compositions were first performed was basically classical in design though large in size.² "Symphonic" effects which Liszt demanded were the use of crescendos and diminuendos, sudden manual changes, and registration changes which imitated orchestral effects.

Liszt wrote no organ sonatas, but the three large-scale one-movement organ compositions which he did write were the

²See Appendix II, p. 53, for the stop list of the instrument.

most advanced concert organ works of their time and had a great influence on composers of his school, especially his Fantasy on Ad nos, ad salutarem undam written in 1850. The Fantasy on Ad nos, although called a fantasy, is in reality a large sonata-allegro form which is monothematic in design. It was perhaps inevitable that this composition would provide the basic structure for an organ sonata by one of Liszt's most promising pupils, Julius Reubke, a work which was to be one of the most significant organ sonatas of the nineteenth century.

Julius Reubke: Sonata on the 94th Psalm

Julius Reubke's brief life (1834-1858) and compositional contributions are remembered primarily by one work, the Sonata on the 94th Psalm for organ, composed and performed by Reubke during the years 1856-1857. Reubke was born in Hausneindorf, Germany, the son of Adolf Reubke, a noted organ builder. His early musical education was in Quedlinburg (near Hausneindorf) under Herman Bönicke, who taught the young Reubke composition, piano, and organ. In 1851, at the age of seventeen, Reubke went to Berlin to enroll as a piano and composition student at the Conservatory of Music with study under Dr. Theodor Kullak and Professor Adolf Bernhard Marx. It was during the Berlin years that Reubke initially came under the influence of Liszt and made lasting friendships with such musicians as Peter Cornelius, Alexander von

Winterberger, and Hans von Bülow. In 1856, Reubke left the Berlin circle and went to Weimar to study piano and composition with Liszt. The years 1856-1857 were the most productive and important years of Reubke's life, as he composed and performed before attentive audiences his piano and organ sonatas, the two most important compositions of his five-work output. He gave an organ recital and a piano recital which aroused great public interest before illness and death cut short his promising career at the age of twenty-four.

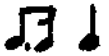
The Sonata on the 94th Psalm is a complex and carefully constructed work, technically the most demanding of its kind. It represents the peak of the Liszt school in organ composition during the last half of the nineteenth century and reveals certain Lisztian characteristics: a conception of the organ as a "symphonic" instrument; demanding virtuosity; highly chromatic language; extreme length; and literary associations.

The Reubke sonata is a great one-movement work whose overall form is an expanded, modified sonata-allegro design. Both the exposition and the recapitulation are divided into two parts, with each of the two parts of the recapitulation introduced by fugatos, measure 316 and measure 429. The middle section of the work is not a development, nor does it provide thematic contrast; instead it stands out through its ABA form, slow tempos, and amorphous tonality. An outline

of the sections of the Reubke organ sonata is given in Table IV.

TABLE IV
FORM OF REUBKE'S ORGAN SONATA

Exposition	Middle	Recapitulation
A m. 1-87	A m. 233-247	A m. 316-428
B m. 88-196	B m. 248-263	B m. 429-503
close m. 197-219	A m. 264-315	close 504-530
transition m. 220-232		

The entire sonata is built around a four-measure principal theme, the beginning of which is constructed from a three-note motive using the intervals of a second and a third fused to a dotted-note rhythmic pattern (). This motive becomes an embryo or motto out of which all subsequent motivic and thematic developments occur. Use of the motto theme can be seen in the exposition in measures 16, 53, 108, 181; as the basis for the theme of the Adagio, measure 233; and in the recapitulation at measures 316, 429, and 504. The motto, together with the principal theme of the opening section, serves to create a monothematic work which is tightly woven with little thematic contrast, a practice favored by Liszt and quite unlike that used in classical sonata-allegro form. Even in the middle section, where contrasting themes might be

expected, Reubke uses only transposed repetitions of previously stated thematic material.

The principal theme is organized into two halves of two measures each, a and b. In a, the first three notes are the motto intervals in descending order followed by a diminished fifth; the b portion is essentially a descending chromatic line. The opening theme is quoted in Figure 1.



Fig. 1--Julius Reubke: Sonata on the 94th Psalm, mm. 1-5.

The openness and tonal ambiguity of the theme allowed Reubke the possibility of further expansion.

The bar-form, AAB, is frequently used within main sections as the basis of the phrase construction. According to the bar-form principle, which is the repetition of an idea followed by a conclusion, the motto theme or a portion of the principal theme is stated, repeated exactly or in transposition, then followed by concluding material (B) if any. Many times Reubke does not follow the design of the bar-form precisely, and he relies on sequence as in measure 399 to connect elements within the section.

Related to the formal design of the composition is Reubke's use of tonality. The opening section has an obscure tonality,

not approaching the tonic key of C minor until the closing measures. The tonic key is verified in the Larghetto section, measure 53, with a transition to the dominant occurring in one of the development portions at measure 108 and later returning to the tonic for the close of the exposition. The middle section is tonally indefinite. The tonic is re-defined in the recapitulation at the first fugato, measure 316, and again at the second fugato, measure 429.

A significant aspect of the sonata is its extra-musical connotations. The composition was written with the literary association of the 94th Psalm in the composer's mind; further, the entire Psalm text was printed in the program when the piece was performed for the first time by Reubke.³ No indications in the score designate which of the twenty-three verses of the 94th Psalm relate to particular musical portions, but it is assumed by Grace⁴ and Chorzempa that the following correlations were intended:

Text	Music
verses 1, 2	measures 1-107
verses 3, 6, 7	measures 108-219
verses 17, 19	measures 299-315
verses 22, 23	measures 316-530

³Daniel Walker Chorzempa, "Julius Reubke: Life and Works," unpublished doctoral dissertation, University of Minnesota, 1971, p. 252.

⁴Harvey Grace, "Julius Reubke," Grove's Dictionary of Music and Musicians, Vol. VII, 5th ed., 10 vols., edited by Eric Blom (New York, 1955), p. 135.

With the use of a text, the sonata becomes the epitome of the romantic aesthetic. Textual themes of righteousness, vengeance, and hope are expressed through the music, and the entire composition works directly on the emotions of the listener.

CHAPTER IV

THE ORGAN SONATA FROM 1865 THROUGH ITS CULMINATION IN THE WORKS OF JOSEF RHEINBERGER

The Form of the Late Organ Sonata

From around 1865 the normal form for the organ sonata began to be a three- or four-movement design, with one of the movements frequently in sonata-allegro form, a pattern which remained consistent throughout the rest of the century.

The three- or four-movement form as conceived for the organ sonata consisted of a series of contrasting musical styles strung together to create the whole. The tempo pattern followed the classic sonata structure of fast-slow-fast. The first movement of the three-movement design was often in sonata-allegro form. When another form appeared in the first movement, the sonata-allegro form usually appeared as one of the other movements. The middle movement of the three-movement group was generally a slow "character piece," while the closing movement was frequently a fugue or a large free-style movement. For four-movement sonatas, other movements conceived in baroque and classical structures in addition to the ones just mentioned were used in no definitive order. For lack of better terminology, this three- to four-movement sonata structure, which contained such strong classical

connotations, will be referred to as "classical sonata design."

Those movements which utilized sonata-allegro form usually introduced contrasting principal and subordinate themes presented in the tonic and dominant keys when the tonic key was a major one. The recapitulation of both themes was normally in the tonic key. Much less frequent were sonata-allegro movements in which the subordinate theme appeared before the principal theme in the recapitulation.¹

When principal themes were presented in minor keys, their subordinate theme was generally found in the relative major key. In the recapitulation, the principal theme appeared in the tonic minor key while the subordinate theme returned in the parallel major key. The movement usually ended in the parallel major key, but occasionally there was a return to the tonic minor for the conclusion.²

Only a small portion of the total number of organ sonatas of the late nineteenth century may be classified as deviating from the normal three- or four-movement plan; the infrequency of these sonatas validates the increasing significance of a formal pattern for the organ sonata. One kind of deviation came with sonatas which contained three or four movements of the classical sonata plan but were without

¹Rudolph J. Kremer, "The Organ Sonata Since 1845," unpublished doctoral dissertation, Washington University, Saint Louis, Missouri, 1963, pp. 10-11.

²Ibid., pp. 9-10.

a movement in sonata-allegro design. In order to avoid the formal implications of the title sonata, the composer would qualify the title in some way.

The first three of five organ sonatas by Wilhelm Rudnick provide examples of such atypical titles. The first sonata is entitled Trinitatis, Sonate No. 1 G-dur (Allein Gott in der Höh' sei Ehr), Op. 44, around 1895. This and sonatas two and three by Rudnick made no use of sonata-allegro form, although the composer returned to the normal practice of classical sonata design (using no chorales) for his fourth and fifth sonatas. A second deviation occurred when composers used the title sonata without following the normal structure of sonata movements. In this type of deviation, many of the sonatas were based on chorales which were treated in such a manner that the main feature of the work became presentation or development of the chorale. Such an example is Ostern, Concert für die Orgel, Op. 25 (1888), by Carl August Fischer. This is a liturgical program sonata in three movements: Vor den Karfreitag, Christus am Kreuz, and Ostermorgen. The only movement in a traditional form is the third one, a set of variations on the chorale Wachet auf, ruft uns die Stimme.³

There is slightly more use of the chorale in movements of sonatas of this period than previously. The chorale was generally used in one of three ways: as the subordinate

³Ibid., pp. 18-21.

theme in a sonata-allegro movement; as a theme for variations; and as the basis for a fugue. The chorale fugue was the preferred form in frequency of use.⁴

The popularity of the organ sonata in Germany during the latter half of the nineteenth century is attested to by the fact that, according to Kremer's study of the organ sonata from 1865 through 1899, forty-six composers published 158 organ sonatas during the period.⁵ A representative list of composers with the number of organ sonatas composed by each is given in Table V.

This group of composers constitutes the second main current of organ composition during the latter half of the nineteenth century: those composers who wished to return the organ to its classic function as a polyphonic instrument. From the representative list of composers mentioned in Tables II and III (p. 19) and Table V (p. 31), only Rheinberger and possibly Merkel are familiar to today's musicians. Gustav Merkel's nine organ sonatas are part of more than seventy volumes of organ compositions which he wrote. Like Rheinberger, Merkel composed about 200 works for various media, including songs, piano pieces, and motets. Of this group of composers, Josef Rheinberger was the dominating figure in German organ-sonata composition during the last three decades of the nineteenth century.

⁴Ibid., p. 11.

⁵Ibid., p. 7.

TABLE V
 REPRESENTATIVE COMPOSERS OF ORGAN SONATAS FROM 1865 TO 1899

Composer	City	Date Published	Number
Wilhelm V. Volckmar (1812-1887)	Hamburg	1865-1890	50
Josef Rheinberger (1839-1901)	Munich	1869-1901	20
Samuel de Lange, Jr. (1840-1911)	Stuttgart	1870-1903	8
Karl Piutti (1846-1902)	Leipzig	1875-1896	3
Franz Lachner (1803-1890)	Mannheim	1877	3
Philipp Wolfrum (1854-1919)	Heidelberg	1878-1885	3
Johann Georg Herzog (1822-1909)	Munich	1879-1896	11
Otto Dienel (1839-1905)	Berlin	1880-1893	4
Oskar Wermann (1840-1906)	Dresden	1885-1905	4
Theophil T. Forchhammer (1847-1923)	Magdeburg	1886-1887	2
Wilhelm Rudnick (1850-1927)	Berlin	around 1895	5

The Organ Sonatas of Josef Rheinberger

Josef Rheinberger (1839-1901) was born in Vaduz, Liechtenstein, and lived in Munich, Germany, from the age of twelve until his death. An organ student of Johann Georg Herzog during his formative years at the Munich Conservatory

of Music, Rheinberger was steeped in the music of Bach and the Viennese classicists of the eighteenth century. Throughout his life he felt compelled to identify with the classical predilection for organization and balance rather than adhering to the Wagnerianism which surrounded him. Melodically and harmonically he aligned himself with Brahms and other composers of the late nineteenth-century Viennese style. It is unfortunate that he remained under the shadow of Brahms throughout his career and that his organ works have been almost totally neglected for those of Reger.

Rheinberger was a prolific composer, a well-known organist, and a teacher of enviable reputation. It is said that the fame which he enjoyed as a teacher in Germany was surpassed only by Bruckner's. His compositions total 197 opus numbers and include two organ concertos, twenty organ sonatas, and many miscellaneous pieces for organ; orchestral and chamber music; operas; oratorios; masses; and choral works. His teaching of organ and composition took place at the Munich Conservatory of Music and, from 1867, at the Königliche Musikschule, also in Munich. His European pupils included Engelbert Humperdinck and Wilhelm Furtwängler, while from America came Horatio Parker and George B. Chadwick.

The total number of organ sonatas by Rheinberger is twenty, with each sonata in a different key. It is presumed that the composer hoped to complete a cycle of twenty-four.

(A complete listing of the sonatas with their dates of publication is given in Table VI, p. 34.)

Rheinberger's organ sonatas do not seem to be an attempt to take over classical forms and cloak them in romantic disguise. What he wanted to do was take the spirit and design of some classical forms, especially sonata-allegro form, and incorporate them into the organ style of the Bach free preludes, which Rheinberger thought always lent themselves well to the instrument. Accordingly, Rheinberger may have felt that the dramatic possibilities of contrasting themes in a sonata-allegro movement combined with nineteenth-century harmonies and the rhythmic drive and contrapuntal style of a baroque prelude would provide a magnificent blending of the classic and romantic spirits. Such use of a sonata-allegro form is best seen in the first movements of the sonatas. Other eighteenth-century forms such as the fugue and the passacaglia are also taken and molded into nineteenth-century settings favorable to the organ. With Rheinberger's desire to create a compositional type that would show the organ to best advantage, the sonata became firmly established from the point of view of the instrument and took on a degree of uniqueness that earlier attempts at organ-sonata composition were not always able to achieve.

The Rheinberger sonatas follow the general classical sonata design of the period with few deviations. All of them consist of three or four movements in which baroque and



TABLE VI--Continued

Sonata	Date	First	Second	Third	Fourth
XIII in E ^b , Op. 161	1890	Fantasy	Canzona	Intermezzo	Fugue
XIV in C, Op. 165	1891	Prelude	Idyll	Toccata	
XV in D, Op. 168	1892	Fantasy	Adagio	Intro. & Ricercare	
XVI in G [#] Minor, Op. 175	1893	Allegro moderato	Skandinavisch	Intro. & Fugue	
XVII in B, Op. 181	1895	Fantasy	Intermezzo	Intro. & Fugue	
XVIII in A, Op. 188	1897	Fantasy	Capriccio	Idyll	Finale
XIX in G Minor, Op. 193	1899	Prelude	Provençalisch	Intro. & Fugue	
XX in F, Op. 196	1901	Prelude	Intermezzo	Pastoral	Finale

classical forms in closely related keys are utilized. Although a standard sonata-allegro form is not present in every sonata, Rheinberger's frequency in using and developing multiple themes in large-scale movements provides a comparable substitute.

Fourteen of the twenty sonatas are in a three-movement design, with movements arranged fast-slow-fast and also loud-soft-loud. An overwhelming majority of these sonatas include middle movements of the slower "religious adagio" type. The first movement in this group is usually a large prelude, and four of the opening movements follow sonata-allegro design. In ten of the three-movement works, fugues are used as last movements, and, with Rheinberger being a master of this style of writing, they are often expressions of artistic skill and power.

A four-movement pattern is used in six of Rheinberger's sonatas, four of which appeared after 1888. There seems to be no clear, consistent pattern of construction as with the three-movement design. Fugues used as last movements appear only three times (Sonatas VI, XI, and XIII), and they are preceded by movements which provide a large prelude to the fugue (Sonata VI, *Marcia religiosa*; Sonata XI, *Intermezzo*; Sonata XIII, *Intermezzo*). Those four-movement sonatas without fugues as final movements conclude instead with a passacaglia (Sonata VIII) or a finale (Sonatas XVIII and XX). The third movements preceding them vary with regard to form,

but a three-part structure utilizing a loud middle section is used more than once. Slow, soft movements are found as second movements in the three sonatas which conclude with a fugue or passacaglia. Opening movements are consistently of the big prelude type: Sonatas VI and XI use a free sonata-allegro design, Sonata VIII uses an introduction and fugue, and the remaining ones use a fantasy or prelude.

Overall, the initial movements in Rheinberger's twenty sonatas are of several types: quasi-sonata-allegro design; prelude and fugue design; fantasy or prelude design. These forms often use a multi-thematic structure combined with a variety of tempos and combinations of thematic material for dramatic effects. First movements which utilize a quasi-sonata-allegro form are found in Sonatas I, II, IV, VI, XI, and XVI. The themes of the exposition normally return in the recapitulation in the tonic key. The development section often uses new material, as illustrated in the development sections of the first movements of Sonatas XI and XVI. The use of slow and heavy introductions occurs in Sonatas II, V, VII, X, XII, XIV, and XV. These introductions are usually short in comparison with the faster sections which follow and are used to introduce both fugal and non-fugal writing. The fantasy or prelude design as a single opening movement occurs frequently and usually employs several different themes treated in a variety of ways including alternation (Sonata XVII) and a quasi-sonata-allegro (Sonata XVIII).

The second movement of the three-movement sonata is most often in ternary form. It is usually a romantic character piece, sometimes with a title such as Romance, Idyll, Cantilena, or Intermezzo. A theme and variation design is substituted for ternary form in Sonatas X and XVII.

The final movements of thirteen of the sonatas are fugues. Non-fugal last movements are the finale (Sonatas V, X, XVIII, XIX, XX), the passacaglia (Sonata VIII), and the toccata (Sonata XIV). Rondo form is combined with sonata-allegro design in the Finale of Sonata XIX. The alternation of several themes provides a general structural basis for the remaining non-fugal movements.

The sonata borders on the cyclical when themes from previous movements are quoted in the final movements or used as a coda to the final movement. Thirteen of Rheinberger's last movements quote themes from first movements. This happens in Sonatas II, III, IV, VI, VIII, IX, XII, XIII, XV, XVII, XVIII, and XX. Themes from previous movements are quoted as melodies within the final movement, or the section in which the theme first appeared is repeated as a coda to the entire movement. Sonata XII contains a superb example of the opening theme returning as a coda to the last movement, where it serves as a climax to the entire work.

In the seventeen fugues included in the sonatas, Rheinberger neglects the counter-subject; in eleven of the fugues he mixes the subjects with new material or material from

other movements. The fugue in Sonata II, last movement, features a combination of the main theme from the first movement together with the fugue subject. In a unique occurrence, Rheinberger combines sonata-allegro and fugal forms in the last movement of Sonata III, creating a quasi-sonata-allegro design. In many of his fugal movements, stretto plays a significant role. Other unusual contrapuntal features are two double fugues which appear in Sonata V, first movement, and Sonata X, first movement.

Rheinberger makes no use of chorale tunes in his sonatas. Instead he uses Psalm tones VIII and IX (*Tonus peregrinus*) in Sonatas III and IV. In both compositions, the Psalm tone occurs in the first movement and is repeated in the last movement. Additionally, each tone appears as the subordinate theme in a movement of sonata-allegro design. The melody from a Machaut secular song is used as the *cantus firmus* for the *Provençalisch*, Sonata XIX; and a melody of possible folk-song origin is used as the theme for the *Skandinavisch*, Sonata XVI.

Certain musical structures occur only once during the sixty-six movements of the sonatas. They are a *Toccata*, Sonata XIV, final movement; a *Marcia religiosa*, Sonata VI, third movement, a combination of a chordal march and a trio; *Scherzoso*, Sonata VIII, third movement, a scherzo-like third movement in a four-movement design; a *Passacaglia*, Sonata

VIII, last movement, twenty-four variations and coda which seem to anticipate Reger.

Conclusion

By the end of the eighteenth century the organ as an instrument had declined in prestige; organ literature was weak in quality, being decidedly inferior to that of the piano. The first composer of significant musical stature to write for the organ in the nineteenth century was Felix Mendelssohn, whose Six Sonatas for Organ established the genre of the romantic organ sonata. Mendelssohn's influence in this type of multi-movement literature was impressive, and, as the organ itself developed in size and color during the last half of the century, so did the number of German organ sonatas. (Appendix I deals with the development of the German organ during the nineteenth century.)

German organ sonata composition during the last half of the nineteenth century may be divided into two groups: Liszt and his circle of composers, who attempted to expand the expressive powers of the instrument; and Rheinberger and his school who sought to return the organ to its classic function as a polyphonic instrument, not employing the virtuoso techniques or orchestral dynamics used by the Liszt school. Julius Reubke's Sonata on the 94th Psalm is the outstanding example of the sonata by composers in the former group, a composition in which Reubke utilized a giant one-movement

structure whose overall form is an expanded, modified sonata-allegro. The composition is primarily monothematic and contains virtuoso technical and dynamic contrasts typical of the "symphonic" school of organ composition. The twenty Rheinberger sonatas are three- and four-movement works with one of the movements often in a quasi-sonata-allegro form, with other movements in contrasting forms and musical styles to create a concert work of major proportions.

Rheinberger followed the classical sonata pattern of fast-slow-fast movements with the first movement always being a large-scale structure frequently using multiple themes. The outer movements of these sonatas are often of baroque or classical design contrasted with a slow middle movement. Cyclical effects are achieved through the repetition of themes, often occurring as a coda to the last movement.

The eventual popularity of the genre is attested to by the following figures from Kremer's study: between 1845 and 1899 sixty-seven composers wrote 186 organ sonatas, with 100 of these being composed during the last two decades of the century.⁶ After studying the development of this form, certain conclusions may be drawn:

1. The form of the organ sonata developed from a loosely joined series of contrasting musical styles to a well-organized structure often following a three- or four-movement

⁶Ibid., p. 159.

design in which one of the movements employed sonata-allegro form.

2. The organ sonata aided in re-establishing the dignity of the instrument as a significant performing medium.

3. The organ sonata provided a superior quality of concert repertoire for the instrument.

4. The organ sonata achieved a pedagogical intent as the composers of the sonatas often used their works for didactic purposes.

5. The organ sonata introduced a style of organ composition for later composers to follow.

Unfortunately, it is through only a few masterworks of the nineteenth century that the organ sonatas are known to present-day organists. Though contemporary organists have reaped the benefits of these compositions indirectly, the compositions themselves are still primarily unknown to us. It is to be hoped that these conditions will change in the future, so that modern audiences can at last be exposed to the qualities of romantic organ music as envisioned by those sonata composers other than Mendelssohn and Reubke.

APPENDIX I

THE GERMAN ORGAN OF THE NINETEENTH CENTURY

One of the primary factors that contributed to the growth of the organ in Germany during the nineteenth century was the continuous development in organ design which lasted throughout the century. During the last half of the eighteenth century, the function of the organ changed considerably. The homophonic music then in vogue required new sounds and qualities which had not been a part of baroque instruments. Traveling organ virtuosos such as Vogler and Knecht influenced organ design with their orchestral concept of organ building. Vogler had no interest in enclosing the organ in case work as had been the practice but instead wanted to place the pipes in a simplified, chromatic arrangement. His instruments allowed a lighter keyboard touch and contained free reeds and swell-boxes. The Vogler ideal provided for an orchestral arrangement of five manuals: I, principals with mutations (wide scale); II, principals with mutations (narrow scale); III, full reed group; IV, string stops only; V, flutes only.¹ Although Vogler did not build a large number of important instruments, his ideas concerning lighter keyboard action,

¹Poul-Gerhard Andersen, Organ Building and Design (London, 1969), p. 248.

symphonic stops, thirty-two note pedal board, and use of swell-boxes had varying degrees of influence on organ design.

The principal organ builders of the second half of the eighteenth century were Gabler, Engler, Hildebrand, and Silbermann, and their instruments were constructed according to the Werkprinzip of baroque design. Principal and flute stops on each manual were graduated as to scale, with the stops on the Hauptwerk division sounding the heaviest and those on the Oberwerk the lightest. Foundation stops were in ever increasing abundance while mutations, mixtures, and reeds were used economically; strings were frequently found as extra 8' stops. Favored for the pedal were the 32' and 16' stops, since they were used to provide a bass foundation for the keyboards, with little application of individually colored stops.

A large instrument by Johann Gottfried Hildebrand, completed in 1768 for the MichaëlisKirche in Hamburg, shows the transitional period in organ design when old ideas were beginning to blend with new ones:²

Hauptwerk	Oberwerk	Brustwerk
Principal 16'	Bordun 16	Rohrflöte 16'
Quintatön 16'	Principal 8'	Principal 8'
Octave 8'	Unda maris 8'	Flötetraversiere 8'
Gemshorn 8'	Spitzflöte 8'	Kleingedackt 8'
Viola di Gamba 8'	Quintatön 8'	Rohrflöte 8'
Gedackt 8'	Octave 4'	Octave 4'
Octave 4'	Spitzflöte 4'	Rohrflöte 4'

²Ibid., p. 251.

Gemshorn 4'	Quinte 2 2/3'	Nasat 2 2/3'
Quinte 5 1/3'	Octave 2'	Octave 2'
Quinte 2 2/3'	Rauschpfeife II	Terz 1 3/5'
Octave 2'	Echo-Cornett III	Quinte 1 1/3'
Sesquialtera II	Cymbel V	Sifflet 1'
Cornett V	Trompete 8'	Rauschpfeife II-III
Mixtur VIII	Vox humana 8'	Cymbel V
Scharff V		Chalumeaux 8'
Trompete 16'		
Trompete 8'		

Pedal

Principal 32'	Octave 8'	Posaune 32'
Subbass 32'	Quinte 5 1/3'	Posaune 16'
Principal 16'	Octave 4'	Fagott 16'
Subbass 16'	Mixtur X	Trompete 8'
Rohrquinte 10 2/3'		Clairon 4'

During the early nineteenth century, organ builders were trying to correct certain problems inherited from Baroque instruments, such as heavy key action, the lack of precision and flexibility in mechanical functions, and insufficient wind. Representative builders during the middle of the century were Schulze, Walcker, Wagner, Ladegast, Furtwängler, and Adolf Reubke. The instruments of these builders dating from the 1830's and 1840's established the pattern of organ design which was to last generally throughout the remainder of the century.

Instruments built before 1850 were relatively classical in design, although the ideal was moving in the direction of bigness. The Hauptwerk of a typical instrument during this period contained a Bordun 16', Principal 8', Flöte 8', String 8', Octave 2', Flöte 4', Quint 2 2/3', and a small

mixture. The second and third keyboards contained similar families of stops diminishing in intensity and weight, with the third keyboard a type of Echo manual.

Small instruments used mechanical action, although larger manual Werke were equipped with the Barker lever action after 1830, facilitating the coupling of manuals. By the middle of the century free combinations for registration changes, combination pistons, crescendo devices, and swell-boxes were all used to varying degrees.

The tendency toward large instruments can be illustrated with the disposition of the Walcker organ for St. Paulikirche in Frankfurt, completed in 1833:³

I. manual	II. manual	III. manual
Untersatz 32'	Gedackt 16'	Quintatön 16'
Gr. Praestant 16'	Praestant 8'	Praestant 8'
Viola di Gamba 16'	Salicional 8'	Harmonica 8'
Flauto major 16'	Dolce 8'	Dolcissimo 8'
Gross Octav 8'	Gr. Gedackt 8'	Bifra 8'
Viola di Gamba 8'	Quintatön 8'	Hohlflöte 8'
Gemshorn 8'	Quintflöte 5 1/3'	Lieblich Gedackt 8'
Offene Flöte 8'	Octave 4'	Spitzflöte 4'
Quint 5 1/3'	Flöt travers 4'	Flute d'amour 4'
Octave 4'	Rohrflöte 4'	Nasard 2 2/3'
Hohlflöte 4'	Gemshorn 2 2/3'	Flautino 2'
Gemshorn 4'	Octave 2'	Clarinette 8'
Fugara 4'	Mixtur V	Physharmonica 8'
Terz 3 1/5'	Posaune 8'	
Quinte 2 2/3'	Vox humana 8'	
Klein Octave 2'		
Waldflöte 2'		
Terz (treble) 1 3/5'		
Superoctav 1'		
Cornet V		
Mixtur V		
Scharff IV		
Fagott 16'		
Trompete 8'		

³Ibid., p. 256.

Pedal I

Bassus major 32'
 Principalbass 16'
 Contre-bass 16'
 Octavbass 16'
 Violonbass 16'
 Quint 10 2/3'
 Octave 8'
 Violoncel 8'
 Terz 6 2/5'
 Quint 5 1/3'
 Octave 4'
 Flöte 4'
 Posaune 16'
 Trompete 8'
 Clarine 4'
 Krummhorn 2'

Pedal II

Gedackt 16'
 Praestant 8'
 Gedackt 8'
 Gedackt 4'
 Waldflöte 2'
 Fagott 16'

A late nineteenth century example of monumental organ building may be found in another instrument by Walcker at St. Stephan's Cathedral in Vienna, built in 1886. This instrument contained three manuals and pedal and boasted ninety-six stops. Amazingly, only one of the stops, the oboe on Manual I, was enclosed in a swell-box. The instrument had mechanical key action with Barker pneumatic action to assist in the coupling of manuals. Walcker used cone wind chests, providing each pipe with its own pallet, and the instrument had a set of pre-set combinations graduated according to dynamic level from piano to fortissimo for the whole ensemble as well as for each division:⁴

⁴Robert Schuneman, "Brahms and the Organ," Music/the AGO & RCCO Magazine (September, 1972), p. 32.

1. The tonal design of the instrument based on Manual-prinzip instead of the baroque Werkprinzip;
2. The importance of the swell division, but not to the extent found in French and English organs;
3. The graduation of manual divisions according to dynamic level and strength (I-ff; II-mf; III-p; etc.);
4. The predominance of foundation tone;
5. The 8' principal as the foundation of all manuals (16' principal on the Great of large instruments) with the 16' principal as foundation for the pedal (on large instruments a 32' principal to match proportionately the 16' principal on the Great);
6. The scarcity of bright mixtures and high-pitched stops.⁵

The wide variety of tonal color and the variety in intensity of stops afforded the organist many possibilities in selecting solo combinations. Flute, string, and reed stops were often simulations of orchestral instruments. Other orchestral effects such as crescendo and decrescendo were easily achieved through the use of the swell (expression) pedal, crescendo pedal and crescendo devices, inter-manual couplers, and pre-set combinations graduated from soft to loud for individual manuals as well as for the entire instrument.

⁵Ibid.

The tonal characteristics of the late nineteenth-century organ were quite unlike those of the instrument of Bach's day even though they both had classical similarities. The following observation has been made by a twentieth-century organist concerning the instrument of Rheinberger (built in 1871) and other instruments of the late nineteenth century:

Certainly Rheinberger's organ was more classical and closer in style to Bach's organ than is our present day instrument . . . , but it was not the same as the instrument of the early 18th century. The last Germanic organ of the 19th century had grown to monumental proportions with graduated manuals according to pipe scales. Each manual had full complements of 8' stops which were combined together to change colors, and the affect of the full organ was one of weight, gravity, fullness, richness, and grandeur. It is precisely this weight, gravity, fullness, richness, and grandeur that distinguished the organ of Rheinberger's day.⁶

⁶Robert Schuneman, "New Recordings: The Rheinberger Organ Concertos," The Diapason (November, 1973), p. 2.

APPENDIX II

REGISTRATION SUGGESTIONS FOR THE ORGAN SONATAS OF MENDELSSOHN, REUBKE, AND RHEINBERGER

Performing the organ literature of the nineteenth century with the correct registrational procedures requires a knowledge of the type of instrument on which each individual composer performed. Mendelssohn, Reubke, and Rheinberger played their compositions on instruments which were basically classic in design, although certain characteristics of the nineteenth-century romantic organ may be seen, especially in Reubke's instrument.

Mendelssohn's organ performance took place on instruments conceived in the baroque style, which contained few stops suggesting the late nineteenth-century romantic organ. These organs were tracker action instruments with few mechanical aids for registration (pistons, ventils), no crescendo devices, and with the manuals graduated from loud to soft in the familiar style.

The composer's preface to the sonatas is the principal guide in determining registration for his organ works as a whole. Mendelssohn left the exact combination of stops to the taste and discretion of the performer, but, as did Rheinberger several decades later, he indicated dynamic

levels for the performer to use in setting up his registrations:

ff--full organ

f--full organ without the loudest stops

p--several 8' registers

pp--a soft 8' register only

The composer indicated that pedal registrations were to contain 16' and 8' stops with two exceptions: (1) Sonata V, *Andante con moto*, in which the composer used a single 8' stop for the pedal pizzicato bass in his performances; and (2) Sonata VI, Variation I, in which an 8' pedal stop is specified in the score.¹

Julius Reubke introduced his organ sonata on the Merseburg Cathedral instrument which had been built by Ladegast during the period 1850-1855. This instrument was the largest in Germany, consisting of eighty-one stops, and used mid-nineteenth-century aids for registration, such as couplers, pre-set combinations, and a FF to pp decrescendo device. Liszt knew this organ well and the premier performance of the Ad nos Fantasy was given on the instrument. The performance of such music on this instrument showed that works of the nineteenth century which required extreme dynamic contrasts and special effects should be performed on an instrument that was primarily designed in the North German

¹Douglas L. Butler, "The Organ Works of Felix Mendelssohn Bartholdy," unpublished doctoral dissertation, University of Oregon, 1973, p. 205.

Locating definitive registrational suggestions for the Reubke sonata is complicated by the fact that the composer's manuscript is lost; the earliest edition extant is the first edition of the sonata edited by Julius Reubke's brother, Otto, probably between 1877 and 1880, long after the composer's death. The first edition included a foreword which was probably written by the composer's brother regarding the performance of the music:

To play this sonata, it is important that the tone colors, whether independent or combined, should be carefully selected. An organ with at least 3 manuals is necessary for an adequate performance of this work. A detailed statement of the entire registration is not of much advantage, as organs vary so much in regard to the specifications of the stops, and further, stops of the same name have not always the same effect on different instruments.³

The registration suggestions given in the first edition of the sonata do not have any relationship to the Merseburg organ, although they do relate to the Magdeburg organ which Adolf Reubke (father of Julius and Otto) was building at the time of Julius' death.⁴ Without a manuscript it is impossible to conclude whether any of the registration indications were made by the composer. Manual changes, specific stops suggested, and dynamic contrasts as given in the Otto Reubke edition (now reprinted by Robert Leech Bedell of Brooklyn, New York) can therefore be taken only as general directions

³Daniel Walker Chorzempa, "Julius Reubke: Life and Works," unpublished doctoral dissertation, University of Minnesota, 1971, p. 269.

⁴Ibid.

or suggestions for the performer and not the specified intent of the composer.

The instrument which Rheinberger designed and used to perform his organ works was built by Steinmeyer in 1871 for the Catholic parish church in Vaduz. This was a three manual and pedal instrument built on principles of classical design subordinated to nineteenth-century tonal ideals. The baroque-influenced principal chorus and other stops of foundation pitch existed primarily in Manuals I and II. These manuals contained the heaviest stops on the organ, with little upper work, and provided for the playing of polyphonic compositions. Manual III was the more romantic division and was dominated by strings and other light flutes. The pedal division provided the bass support expected of a late nineteenth-century German organ. Specifications are given as follows:⁵

I. Manual	II. Manual	III. Manual
Prinzipal 8'	Prinzipalflöte 8'	Geigenprinzipal 8'
Bordun 16'	Salizional 16'	Wienerflöte 8'
Tibia 8'	Aeoline 8'	Dolce 8'
Gamba 8'	Fagottclarinette 8'	Viola 4'
Gedackt 8'	Lieblich Gedackt 8'	Flautino 2'
Trompete 8'	Fugara 4'	
Quintflöte 5 1/3'	Flöte traversa 4'	
Octav 4'	Cornet 8' V	
Gemshorn 4'	Flageolett 2'	Prinzipalbass 16'
Octav 2'		Violon 16'
Mixtur 2 2/3' V		Subbass 16'
		Quintbass 10 2/3'
		Posaune 16'
		Octavbass 8'
		Violoncello 8'
		Flötenbass 4'

⁵Martin Weyer, Die Orgelwerke von Josef Rheinberger (Vaduz, 1966), p. 41.

In the organ sonatas Rheinberger seldom gives registration indications by specific stop names, although he suggests registration throughout his compositions by means of dynamic level indications. He explained in Sonata XVI the relationship between dynamic levels and the use of the organ with the following equations:

ff--full organ
f--full organ without mixtures
mf--Prinzipal 8' and Octav 4' or full Manual II
p--a soft registration
pp--Salizional or Dolce 8' alone
Pedal to balance the manuals.

The composer did not attempt to treat the instrument in an orchestral manner as far as registration or dynamic effects were concerned. This is supported by the lack of registration markings in the music itself and by the fact that few crescendo indications are used throughout the twenty sonatas; those effects indicated are achieved without the use of a swell pedal by the addition of stops with a free hand released from the music solely for that purpose.

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